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**QIYOSIY ADABIYOTSHUNOSLIK, CHOG‘ISHTIRMA
TILSHUNOSLIK VA TARJIMASHUNOSLIKNING DOLZARB
MASALALARI**

**XALQARO ILMIY-AMALIY ANJUMAN
MATERILLARI**

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QIYOSIY ADABIYOTSHUNOSLIK

АЛИШЕР НАВОИЙ ФЕНОМЕНИ ЁХУД ИЖОДИНИНГ ОЛАМШУМУЛ АҲАМИЯТИ (ГЕРМАНИЯ ШАРҚШУНОСЛИГИ МИСОЛИДА)

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“Феномен” – ...ноёб ходиса, фавқуллодда қобилият эгаси¹ кимлар бўлиши мумкин. Етмиш (70) тилни билган **Форобий** - тўлиқ номи Абу Наср Муҳаммад Узлуғ Тархон Форобий (873, Фороб ш. - 950, Дамашқ)² феномендир. Шунингдек, ўз она тилини адабий тил даражасига кўтарган бетакрор шоиримиз, **“шамс ул-миллат”** имиз Алишер Навоийни, худди Навоийга ўхшаб ўз она тили – немис тилини лотин тили исканжасидан қутқариб, немис адабий тили даражасига кўтарган Ғарбнинг буюк ислохотчиси (реформатори) **Мартин Лютер**ни, жонини Жабборга бериб, жамиятни бир босқичдан иккинчи тарихий босқичга жангу-жадалларсиз, талофатларсиз олиб ўтган биринчи Президентимиз **Ислом Абдуганиевич Каримов**ни (1938-2016) ва асли австриялик замондошимиз, ўн бир тилда бемалол гапирадиган ва илмий фикрлай оладиган, дунёнинг турли бурчакларида халқаро доирадаги илмий - амалий конференцияларда маърузалар билан фаол иштирок этиб қелаётган, Берлин Хумбольдт университетининг собиқ доктори, профессор **Ингеборг Балдауф - Таалхаммерхоним** (1956) ни ҳам феномен³ дейиш мумкин.

¹ Русско-узбекский словарь. Гос.изд-во иностранных и национальных словарей. –Москва.1954. –С.921; Русско-узбекский словарь. В 2-х томах. Том II. Ўз СЭ Бош редакцияси. –Тошкент. 1984.–С.665.

² ЎзСЭ. 14 томлик, 12 том, ЎзСЭ. Бош редакцияси, –Тошкент.1979. 146-150 бетлар

³Phänomen [f]das;-s,-e;1.etw.,das irgendwo(z.B.in der Natur)vorkommt u.von Menschen beobachtet wird. PhänomenErscheinung «ein physikalisches, psychologisches, gesellschaftliches Phänomen; ein Phänomen beobachten, beschreiben, untersuchen, erklären»: das Phänomen der Generation// -K: **Natur** phänomen -2 etw., das sehr selten ist und das man nicht versteht Phänomen Rätsel (3) «ein merkwürdiges, ungewöhnliches Phänomen; etw.ist für j-n ein Phänomen»:Es ist ein Phänomen für mich,wie j-d so hoch springen kann 3.Langenscheidts Großwörterbuch.Deutsch als Fremdsprache.Das neue einsprachige Wörterbuch für Deutschlernende. –Berlin-München- Leipzig; Wien-Zürich....1997. –S.738.

Бу рўйхатни исталганча давом қилдириш мумкин. Аммо мақсад ва олдга қўйган вазифамиз бу эмас, имкон қадар ғазалхон шоиримиз Навоий феноменини ҳаётий ва илмий далиллар билан ёритишга ҳаракат қилишдир.

Дарҳақиқат, Алишер Навоий даҳосини, ижодий фаолиятини Ғарбий Европа шарқшунослигида ўрганиш концепцияси, таржима тарихи, интерпретацияси ва тадрижий ривожини кузатиш нисбатан бир қадар кеч бошланган бўлса-да, бугун мазкур мавзу Германияда илмий йўналиш сифатида шаклланган, дейиш мумкин. Бу борада масаланинг у ёки бу қирралари ёритилган, илмий-амалий, илмий-оммабоп ишлар ҳам амалга оширилган.⁴ Ушбу ишларнинг аксарияти

⁴Исматуллаев Х., Навоий ижодини хорижий мамлакатларда ўрганишга доир. “Ўзбек тили ва адабиёти” журн., 1968.5-сон. – Б.13-17;Исматуллаев Х.,Жаҳонни забт этган шеърят.“Шарқ юлдузи”журн.,1968.9 сон.–Б.215-225;Фуломова Д., Навоий ва Шекспир.“Ўзбек тили ва адабиёти”журн.,1968.6 сон.–Б.13-15; Пўлатов Ю.,Асрларга туташ ҳамкорлик. Ўзбекистон.–Тошкент.1974.–Б.20-24;Пўлатов Ю.Ўзбекистонда чет эл адабиётини ўрганишга доир.Ўқитувчи.–Тошкент. 1975.–Б.10-15;Джўраев А.Салям Г.,О музе Наваи и переводческая мастерства Л.Пенковского”. „Мастерство перевода”. Советская писатель.–М.,1981.–С. 270-284; *Ғоявий қураш ва ўзбек адабиёти*.Фан.–Тошкент.1985.–Б.113-122; *Холбеков М.*,Ўзбек адабиёти Францияда.Фан.–Тошкент.1985.–Б.5-16; *Каримов Ш.*,Жаҳонгашта шеърят.“Ёшлик”журн., 1988.2-сон. –Б.64-65;“Ёшлик”журн.,1988.2-сон. –Б.64;*Нурмуродов Й.*, Навоий жаҳон кезади.Фан ва турмуш”.1991.2-сон.–Б.8-9; *Каримов Ш.*Навоий олмон каломиди.“Ўзбекистон адабиёти ва санъати”газ.,1991.31 май;*Исматуллаев Х.*,Навоий Лотин Америкасида.“Ўзбекистон адабиёти ва санъати”газ.,1991.27сент; *Саидов С.А.*Навоий ва А.Курелла. Республика Илмий анжумани дастури. –Самарқанд.1991.–Б.2;*Абдуазизов А.*, „А.Навоий меросининг Оврўпо шарқшунослигида ўрганилиш тарихидан”. Республика Илмий анжумани дастури. Самарқанд. 1991. Б.2; *Валихўжаев Б.*, А.Навоий меросининг жаҳон адабиётида тугган ўрни. Республика Илмий анжумани дастури. –Самарқанд. 1991. –Б.1; *Мелиев С.*“Данте ва Навоий: Юксак фазоларда учрашув”.Херман Вамбери ва Ғарб илмида Навоий лугатчилигининг вужудга келиши. Хоразм давлат муаллимлар тайёрлаш олий билимгоҳи профессор-ўқитувчилари анъанавий илмий анжумани (маъруза тезислари). –Урганч.1991.–Б.23. *Сотимов У.*, Ғарб танқидчилиги Навоийнинг саройдаги расмий лавозими хусусида. Изланишлар, тадқиқотлар, кашфиётлар.Ал-Хоразмий номидаги УрДУ.–Урганч.1993.–Б.3;*Абдуллаева Ровияжон.*Навоий ва Бобур. “Вазият”журн.,2006.15февр;*Абдуллаева Ровияжон.*Ғарб олимлари Навоий ва Бобур ижоди ҳақида.“Ўзбек тили ва адабиёти” журн., 2007.1-сон. –Б.40-45;*Абдуллаева Ровияжон.*Алишер Навоий афоризмлари немис тилида.(ЎзФА А.Навоий номидаги ТАИ институти, Ёзувчилар уюшмаси А.Навоий адабий ва илмий меросини ўрганиш масалаларига бағишланган илмий анжуман дастури) 2010.8февр;*Абдуллаева Ровияжон.*Германияда навоийшунослик.“Ўзбек тили ва адабиёти”.2010.3-сон.–Б.22-27; *Абдуллаева Ровияжон.*Навоийнинг немис тадқиқотчилари. Жаҳон адабиёти.2011.2-сон.–Б.125-131;*Абдуллаева Ровияжон.* Германия навоийшунослиги тарихидан. А.Навоий ижодий ва маънавий меросинининг оламшумил аҳамияти. –Тошкент. 2011.28-29 сент. –Б. 57 - 60; *Абдуллаева Ровияжон.* Навоийнинг немис таржимони ва тадқиқотчиси.Ўзбек тили ва адабиёти.2014.1-сон.–Б.20-28.*Абдуллаева Ровияжон.*Шарқу Ғарб маъвосида.ЎЗАС.2015. 6 февр. *Абдуллаева Ровияжон.* Куш тили халқаро антологияси хусусида фикр-мулоҳазалар.Алишер Навоий ва XXI аср. –Тошкент.Тамаддун.2016.23май.–Б.221-226;*Abdullaewa Rawijashan.* Spezifische Schwierigkeiten der adäquaten Übersetzung von Sinnsprüchen Alischer Nawois.In: Kordula Schulze,Natalya Tyan,Laura Engelhardt (Hrsg von T.Tomasek, Elmar Neuß, Kordula Schulze) Usbekisch-deutsche Studien IV. Kontakte: Sprache, Literatur,Kultur, Didaktik.–Münster-Taschkent. 2016. –S. 165-175; *Абдуллаева Ровияжон.*Таржима.Таҳлил.Муаммо ёхуд,пишибетмаган ва оғизга тушмаган”ғазаллар таржимаси хусусида.Китобхонлик маданияти ва бадий таржима маҳорати.–Самарқанд.2июнь.2017.–Б.93-99; *Абдуллаева Ровияжон.*А.Навоий ғазаллари таржимасида АНАТИЛнинг ўрни ва роли. Лексикографиянинг замонавий муаммолари (назария,амалиёт ва инновация).–Тошкент.2017.–Б.13-28;*Абдуллаева Ровияжон.* Немис навоийшунослигининг тараққиёт босқичлари.Ўзбекистон

мазкур масалани ўрганиш тадрижига доир хронологик обзор бўлиб, улар Алишер Навоий ижодининг Ғарбий Европага кириб бориш эволюцияси ҳақида тасаввур пайдо қилиш билан бирга фактик маълумотлар ҳам беради. Масалан, Х. Вессел Буюгимизнинг йигирма (20) дан ортиқ тилга ўтирилган машҳур :

Олам аҳли билингизким, иш эрмас душманлиг,

Ёр ўлинг бир-бирингизгаким, эрур ёрлиг иш

сатрларига эътибор қаратгани, бу байт Х. Вессел наздида дўстликнинг руҳий чақириғи бўлиб янграгани, шунингдек, узоқ йиллар Буюк Британиядаги Геология институти раҳбарлари буйруғи ва бошқаруви билан бутун Ўрта Осиёни сайёҳ сифатида кезиб чиққан можор шарқшунос олими Херман Вамбери (1832-1913), француз П. Дў Куртейл, инглиз Ч. Рё нинг сайъ-ҳаракатлари туфайли хорижда навоийшунослик йўналиши вужудга келгани таъкидланган.⁵ Қиёсий адабиётшунослик ва таржимашунослик йўналишида Навоий ижодига бағишланган диссертация, монография, рисола ҳамда мақолалар пайдо бўлган.⁶ Бу борадаги илмий-назарий ва амалий манбалар ичида профессор Умрбек Сотимовнинг “Муштараклик” (асрлар оша Ҳофиз – Навоий – Гёте мушоираси) тадқиқоти, “Инкордан иқроргача” (1994), “Навои и Запад” (1996) сингари рисола ва илмий-танқидий монографияси ва шу йўналишга бағишланган бир қатор илмий мақолаларида Ғарбий Европа шарқшуносларининг Навоийни англаш

таржимашунослари форуми. –Тошкент.2017. –Б.122-134; Абдуллаева Ровияжон. Ғарб олимлари Навоий ва Бобур ҳақида. – Андижон.2017. –Б. ; Абдуллаева Ровияжон. „Навоий-бенаво“мақоласи хусусида.Алишер Навоий ва XXI аср. –Тошкент.2017. –Б.218 -226; Абдуллаева Ровияжон.Сарҳад билмас шеърят (Навоий ижодининг Германияда ўрганилиши хусусида)(монография,нашрда –Тошкент. 2024.

⁵ Каримов Ш., Жахонгашта шеърят. “Ёшлик”журн., 1988. 2-сон. –Б.64.

⁶ Якубов С.Б.“А.Наваи на немецком языке”. К проблеме взаимовлияния и взаимообогащения литератур, на основе материалов литературных связей Узбекистана и ГДР.НДА. –Ташкент. 1981; Сотимов У., Муштараклик (Асрлар оша Ҳофиз - Навоий - Гёте мушоираси). “Гулистон” журн., 1989. 2-сон. Б.22-23; Саттарова З., А.Навоий мероси ва Ғарбий Оврўпо танқидчилиги. Республика Илмий анжумани дастури. – Самарканд. 1991.–Б.2; Абдуллажонов А.,“Навоий асарлари немис тилида”. Республика ёш адабиётшуносларининг анъанавий илмий конференцияси материаллари.– Тошкент.1993. –Б.82-83; Сотимов У., “Инкордан иқроргача”. Урганч.1994; 6.Сотимов У. “Навои и Запад”. Фан.–Ташкент.1996; СотимовУ.“Исследование жизни и творчества Алишера Навои в западно европейском востоковедении”. АДД.Институт Мировой литературы. РАН.–Москва.1998;Абдуллажонов А.Навоий бадииятини немисча таржималарда қайта яратиш ва табдил этиш.НД; НДА. –Тошкент.1998; Абдуллажонов А.“Немис комусларида Навоий ёди”. Адабиёт кўзгуси. (илмий тўплам).7- сон. А.Қодирий номидаги “Халқ мероси” нашриёти. –Тошкент. 2002. – Б.30-31.

йўлидаги уринишлари, хато ва камчиликлари, муваффақиятлари шоир адабий меросини инкоридан иқроригача бўлган давр, баҳс-мунозараларга бой адабий жараён ишончли факт ва манбалар билан ёритишга ҳаракат қилинган.

Филология фанлари номзоди Дилдора Гуломованинг Уильям Шекспир ижодиёти ҳақидаги диссертацияси билан бирга, унинг манбаларга бой “Навоий ва Шекспир” илмий мақоласи, филология фанлари доктори Сувон Мелининг “Данте ва Навоий: Юксак фазоларда учрашув” мақолаларида фикр муштарак нуқталарга қаратилган бўлса, германист Акмал Абдуллажоновнинг *“Навоий бадииятини немисча таржималарда қайта яратиш ва табдил этиш”* мавзусидаги номзодлик диссертациясида “Навоий адабий меросининг Германияга тарқалиш тарихи, маснавий таржимасида пейзаж, таржимада мазмун ва шакл бирлиги, Навоийнинг иқрори **“Муножот”**нинг хосликлари, шунингдек, ҳикматли сўзлар таржимаси” сингари бир қатор масалаларни ёритиш мақсад қилиб қўйилган ва асарлар илмий-методик жиҳатдан қиёсий аспектда лингвопоэтик таҳлил қилинган. **“Муножот”** ва айрим ғазаллар мисолида бадий санъатлар таржимасининг хослиги, табдилда жанр бош масала экани исботлашга уринилган. Таржима жараёнида баъзи ўринларда бадий санъатлар тикланмай қолгани, натижада аслият мазмуни немис ўқувчисига етмагани, радиф ўрнига бошқа санъатлар яратилгани, аслиятда бу санъатлар мавжуд эмаслиги сингари масалаларга эътибор қаратилган. Тадқиқот *“миллий адабиёт тарихи”* мутахассислиги бўйича ҳимоя қилинган бўлса-да, мақсад таржимани қиёсий аспектда таҳлил қилиш бўлган. Бироқ, тадқиқотчининг “Маснавий таржимасида пейзаж” фаслидаги: *“Навоий пейзаж яратишининг буюк устаси. “Фарход ва Ширин”нинг Алфред Курелла таржима қилган XVII боби гўзал манзаралари шоирнинг пейзаж яратиш санъаткорлигини ёрқин намоён этади. Таржима учун ... шу бобнинг танлаб олинishi бекорга эмас ... шу табиат тасвири Алфред Куреллани мафтун қилган”* - деган фикрларига қўшилиш қийин.

Шоир асарларида мафтункор табиат манзаралари тасвирига эътибор қаратганига шубҳа йўқ. Ҳақиқатан ҳам, Навоий пейзаж яратишнинг буюк устаси. Бу ҳақда Навоий ижодида табиат ва инсон муносабатларининг бадиий талқинларини тадқиқ этишга бағишланган мақолалар, монографиялар ёзилган. Шу ўринда, А.С.Эркиновнинг “Пейзаж яратишда Алишер Навоий маҳорати”⁷ авторефратини ҳамда Навоий ижодининг ахлоқий ва фалсафий-эстетик моҳиятини ёритувчи, бадиий маҳорат қирраларини очишда хос саҳифа бўладиган Ф.Ш. Набиевнинг “*Природа и поэтика Алишера Навои*”⁸ монографиясини эслаш ўринлидир.

Тадқиқотчининг фикрича, табиат тасвири фақат шоирнинг “*Фарҳод ва Ширин*” достонидагина эмас, балки унинг барча асарларида, нафақат табиат гўзаллигини тасвирлашдаги маҳорати, сўз санъаткорлиги, мусиқани, сўзни, ранг тасвир устаси мусаввир иқтидорини бир нуқтага жамлаб, унинг композициясини, тасвирини уйғунлаштира олган қомусий ижодкорлиги сезилиб туради... Аммо, “...Навоий табиат гўзалликлари орасида асосий идеяни йўқотиб қўймаган, унда ҳар вақт етакловчи тамойил аниқ кўриниб турган”,⁹ деб ёзган эди навоийшунос Т. Жалолов “Хамса талқинлари” асарида. Йигирма йиллик умрининг (1934-1954) энг гуллаган даврини собиқ Совет Иттифоқида ўтказган немис танқидчиси, тадқиқотчи ва таржимони, Немис Санъат академиясининг академиги Алфред Курелла (1895-1975)нинг бу борадаги мақсади эса асардан фақат парча таржима қилиш эмас, балки бетакрор шоиримиз ижодидан бир неча ғазаллар билан биргаликда дostonни тўлиқ ўғириш бўлган. Ниятини амалга оширишига эса даҳшатли Иккинчи жаҳон уруши (1939 - 1945) ҳалақит берган. Шу заминда, унинг Тошкентда академик шоир Ғафур Ғулом билан Навоий дostonлари таржимаси борасида ҳамкорликда бошлаган ишлари чала қолиб кетган эди. Алфред

⁷Эркинов А.С., Мастерство Алишера Навои в создании пейзажа (на примере поэмы “Садди Искандари”): АКД.1990. – С.22.

⁸ Набиев Ф.Ш., Природа и поэтика Алишера Навои.. –Тошкент: Фан, 2008.

⁹ Жалолов Т., Хамса талқинлари. Ўз ССР Давлат бадиий адабиёт нашриёти. – Тошкент. 1960. – Б.19.

Курелла таржимага айнан “*Фарход ва Ширин*” достонини танлашига келсак, уни табиат гўзаллигидан кўра, Фарҳоднинг мардлиги, жасорати, комил инсонлиги мафтун этган бўлиши, айти ҳақиқат.

Қадим-қадимдан Шарқ шеъриятидаги оҳанглари кўкка таралган жозибали, инжу ташбеҳлар, ўзига хос сирли – сеҳрлилик, ўткир фалсафий мушоҳада, ғоя ва образлар силсиласи Европа донишмандларини, мутафаккирларини, шоиру-шуароларининг диққатини ўзига оҳанрабо янглиғ тортган. “*Шарқнинг кўплаб маънавий бойликлари ардокланиб, бизнинг тилимизга кириб келаётган бир даврда, биз минг йиллар мобайнида шунчалар кўп буюк гўзаллик ва эзгуликни берган ва бундан кейин ҳам бериши мумкин бўлган Шарққа диққатимизни жалб этсак арзийди*”, деган эди Й.В.Гёте Шарқ булбули бўлган Ҳофиз шеъриятидан таъсирланиб ёзган “*Ғарбу Шарқ девони*” асарида.¹⁰ Й.В.Гётенинг содиқ, шахсий котиби Й.П. Эккерманн ўзининг “*Шарқ ҳақида Гёте хотиралари*” китобида Й.В.Гётенинг “*Биз ўзимиз Шарққа интилмоғимиз лозим, акс ҳолда Шарқ ҳеч қачон бизнинг қошимизга келмайди*”, деган фикрларини эслатиб ўтган. Француз Шарқшунослик мактабининг асосчиларидан бири *Густав Дугам* ҳам “*Orientalisme Vende classique*” қўлланмасида, гуманитар фанлар ривожига ...Антик дурдоналарни ҳал қилиш учун фақат грек ва латин илми етарли эмаслигини исботлаб, Шарқни ўрганишга чақирган.¹¹

Алишер Навоий ижодиётининг илк бор “Эски Германия” (Х.Ҳайне)га тарқалиш тарихи 1583 йилда “*Сабъаи сайёр*” достонининг Базелда немис тилида чоп этилгани билан бошланади. Навоий ижоди билан шуғулланган шарқшунос Е.Э.Бертельснинг фикрича, “*Сабъаи сайёр*” достонини илк дафъа немис тилига италянчадан Йоханн Ветцел ўгирган. Италянчага эса форсчадан ағдарилган экан. Аммо Йоханн Ветцелгача *Христофор Табризийнинг*

¹⁰ Гёте И.В., Западно - восточный диван. – Москва. Наука. 1988. –С. 141.

¹¹ Кессел Л.М., Гёте и Западно восточный диван. Наука.–М., 1973.–С.36-40.

“Сарандип”¹² шоҳининг уч ўғли ва уларнинг ажойиб саргузаштлари” асарининг иккинчи қисмида “Сабъаи сайёр” достонидаги “Баҳром ва Дилором қиссаси сюжетида фойдалангани ҳам маълум. Кейинчалик мазкур асар немис, француз, голланд тилларида нашр этилган.¹³ Асарнинг иккинчи қисми ўтган асрнинг 20 - йилларида Германия адабий муҳитига кириб борган ва уни Томас Бенфей немисчалаштирган. Олдинги немисча таржималарда фақат биринчи қисм, яъни Ҳусрав Дехлавий “Хамса”сини ўз ичига олган. “Сайёр сюжет”дан фойдаланиб яратилган мазкур асар ҳақида “Рус шарқшунослигида Навоий ижоди масалалари”¹⁴ сарлавҳали мақолада ҳам айтиб ўтилган. Ҳатто, илм оламида Христофор Табризий “Хамса” (Навоий) билан таниш бўлган деган тахминлар ҳам йўқ эмас.¹⁵ Шундан сўнг, Алишер Навоий адабий мероси турли даврларда немис, инглиз, француз, чех, венгер, поляк, румин, испан, серб, форс, рус, турк сингари турли тилларда пайдо бўла бошлади ва йиллар давомида қайта - қайта нашрдан чиқиб, “ғазал султони”нинг биобиблиографияси кенгая борди. Ва жаҳон адабий жараёнида бу қутлуғ адабий меросга Ғарбий Европанинг таниқли шарқшунос ва туркийшунос олимлари фикр билдириб, илмий-назарий, амалий аспектда тадқиқотлар, диссертация, монография, рисола ва илмий-публицистик характерда қатор мақолалар юзага келган.¹⁶

¹² Н.Б.Рабғузидда „Сарандип” - бу „Цейлон” деб кўрсатилган -А.Р.

¹³ Табризий Х., Сарандип шоҳининг 3 ўғли ва уларнинг саргузаштлари.—Венеция.1557; Ўша асар.—Базель.1583; —Лайпцих.1630;1723.

¹⁴ Каримов Г., Рус шарқшунослигида Навоий ижоди масалалар. Ўзбек филологияси масалалари. ТошДУ.1970.

¹⁵ Исмаилов Х., Жаҳонни забт этган шеърят. Шарқ юлдузи. 1968.—Б.215-225.

¹⁶ А.Навоий. Сабъаи сайёр (нем.т.да).— Базель.1583;1599; —Лайпцих.1630;1723. Табризий Х., Сарандип шоҳининг 3 ўғли ва уларнинг ажойиб саргузаштлари (1 қисм Х.Дехлавийнинг “Ҳашт биҳишти(8жаннат), 2 қисм Навоийнинг “Сабъаи сайёр”и асосида ёзилган).—Венеция.1557; Катремер Э., Шарқ туркий адабиёти хрестоматияси. — Париж. 1841; Х.Вамбери. Абушка.(можор т.да) —Пешт.1862; H.Vambery. Caghataische Sprachstudien. — Leipzig.1867.—S.173-193. („Махбуб ул-қулуб”—Б. 173-177 “Ғазаллар”, —Б.177-180.“Фарход ва Ширин”.—Б.180-187, “Сайфул-мулк”.—Б.187-193. (“Сайфул-мулк” Навоий асари эмас, Вамбери адашган); Чарльз Рёе. Британия музейида сақланаётган туркий қўлёзмалар каталоги (1 қисм Навоий ҳақида).— Лондон.1888. —Б. 273; M. Hartmann. Caghataisches. Die Grammatik ussi lisani turki des Mehemed Sadik.—Heidelberg. 1902; Materialien zu einer Geschichte der Sprachen und Literaturen des Vorderen Orients. Heft 2. —S.74-85; Бартольд В.В., “Мир Али Шер и политическая жизнь”.1928.(нем.т.га тарж.сўз боши(—Б.142-149) X. Pummer). 1931. “Ислом”журн., 19 жилд.); H.R.Roemer. Staatsschreiben der Timuridenzeiten. Das Saraf-nama des Abdallah Marvarid in kritischer Auswertung. Pers.Text in Faksimile (Hrsg.Ist.Uni.F.87). —Wiesbaden.1952.Akademie der Wissenschaften und der Literatur.Veröffentlichungen der Orientalischen Kommission.B.3.—S.224-75; C.Brockelmann. Nawais Biographien türkischer und zeitgenössischer Mystiker.In Documenta islamica. inedita. Akademie Verlag. —Berlin. 1952. (Hrg. J.W.

Алишер Навоийи девонлари ўзи тириклиги чоғларидаёқ жаҳоннинг турли тарафларига чопарлар орқали жўнатилгани маълум. Ўз даврининг шон - шухратда тенгсиз ҳукмдорлари ҳам Амир Алишербек қаламига мансуб девон, қўлёзмаларни хос кутубхоналарда асраб-авайлаганлар, ҳикмат-у латиф каломларидан баҳраманд бўлганлар. Навоий адабий меросининг Ғарбий Европада тарқалиши, тарғиб қилинишининг бош сабаби, 1519 йилда Лўвенда Шарқ оламига қизиқувчи ориенталистларнинг пайдо бўлиши ва 1530 йилга келиб уларнинг сайъ -ҳаракатлари натижасида **“Уч тиллик институт”**¹⁷ нинг ташкил қилинишидир. Бу манба ва фактлар Алишер Навоийи ижоди немисларга XVI асрдаёқ таниш бўлган, деган фикримизни қувватлайди. Демак, немис – ўзбек адабий алоқаларининг илмий асослари, ривожланиш эволюцияси, таржимачилиги, шу жумладан, Ғарб навоийшунослигининг тарихий илдизлари ҳам ўша асрларга бориб боғланаркан. Аммо лекин *Ғарбу – Шарқ* адабий-маданий алоқаларининг тарихий илдизи, бундан-да

Fück).–S.221-250; *А. Навоий*. Фарход ва Ширин (*А. Курелла* тарж.). Зовйет литератур. 1946.1-сон; “Йилнинг 4 фасли”. “Фарход ва Ширин” парча (*А. Курелла* тарж.). Нойе Велт. 1946.5-сон; Танланган шеърлар (румин т.да) – Бухарест. 1957-1958; “Literaturen der Volker der Sowjetunion”.–Leipzig. 1967. (*Г. Дудек*. “Муҳокамат ул-луғатайн”, “Девони Фоний”, “Ҳамса” ва Лисон ут-тайр”га фикр билдирган); “Фарход ва Ширин” (венгер т.да). – Будапешт. 1974; Ғазал ва рубоийлар (серб т.да). Ўзбек поэзияси антологияси. “Прозирна река” (“Тиник дарё”). *Љупчо Стойменски* тарж. Македонская книга. –Македония. 1984; *Мир Алишер* (чех т.да). – Прага. 1975; *Бечка И.*, Навоий Чехословакияда. Шарқ юлдузи. 1968.7-сон; *Изнага Алицидес*. Ўзбек адабиётининг асосчиси. (исп т.да). – Гавана. 1973; *Мухаммад Якуб*. Наваи. 525 летию (фран. т.да). Лотос. 2-3-сон. – Каир. 1968; *Воҳиди Жузжоний*. А. Навоийнинг 525 йиллиги (форс т.да). – Қобул. 1967; *А. Навоий* (полякт. да). Варшава. 1961; Навоий афоризмлари (полякт т.да). Варшава. 1970; *Бартольд В. В.*, Мир Алишер Наваи (инг. т.да). – Кабул. 1968; *Наваи Низамиддин Алишер*. Литература народов СССР (инг. т.да). 1967; Данные об А. Наваи (венг. т.да). – Будапешт. 1976; Навоий “Ҳамсат ул мутаҳаййирин” парча. (фран. т.га *Ф.-А. Белен* тарж.). “Азиатик”. 1961. февр-март сони. –Б. 239-299; “Мажолисун-нафоис” парча (фран. т.га *Ф.-А. Белен* тарж.). “Азиатик” 1961; Навоий. “Ҳамсат ул мутаҳаййирин” (фран. т.га *Ф.-А. Белен* тарж.). “Азиатик” 1961. апр-май сони. –Б. 304-357; *А. Навоий* “Маҳбуб ул-кулуб” (фран. га *Ф.-А. Белен* тарж.). *Белен Ф.-А.* Моралисты Востока. –Константинополь. 1966. –Б. 4-58; *Белен Ф.-А.*, А. Навоий ҳаёти ва ижоди ҳақида очерк (фран. т.да) –Париж. 1968; А. Навоий ижоди ҳақида танқидий фикр ва мулоҳазалар (турк т.да). –Истанбул. 1979; А. Навоий. Шириннинг Фарходга мактуби (фран т.га *П. Люкке* тарж.). Ла литератур советик. 1948.1-сон. –Б. 55-57; *Р. Зиполи*. Навоийнинг Ҳофиз ғазалига жавоб ғазали. (500 йиллик конф. тезиси). –Тошкент. 1991. –Б. 4-5; *Маурицо Пистозо*. Рукописи с сочинениями Алишера Навои, хранящиеся в библиотеках Италии; А. Навои (тўплам). Фан. –Тошкент. 1991. –Б. 45-46; *Мухаммад Собир* “А. Навоийнинг “Ҳайратул аброр” маснавийси ҳақида тадқиқотлар”. ДД. –Покистон. “Ўзбек тилшунослиги масалалари”. –Т. 1973. –Б. 19-20; *Роберт Девереук* “Муҳокаматул луғатайн”ни шарҳлаган, қайта таҳрир қилган инг. ча тарж. Лайден нашриёти. 1966; *А. Шиммель* “Жонон менинг жонимда”. “Шарқ” нашриёти. –Тошкент. 1999. –Б. 91-93 (“Лайли ва Мажнун”, “Фарход ва Ширин”га муносабат билдирилган); *F. Leschnitzer*. “Heute und Morgen”. 1952. Н. –S. 20-21; *G. Tekin*. “The Motif of Cypress-river -beloved one-Garden”. In: Nevā’i’s and Ahmed Pāsā’s Poetry and its Archetype. Oriente Moderno 15(76). 2. 1996. S. 463- 483

¹⁷Zur Geschichte des Türkisch - Lernens in den deutschsprachigen Ländern. Feldkirchenstrasse 21. – Bamberg. 1987.

чукуррокдир. Бу тарихий босқинчилик ва кўчманчилик даври воқеаларига бориб тақалади. Шу маънода, бир қадимий тарихий воқеани эслаш жоиз кўринади. Аслида, бу VII асрларда арабларнинг Испанияни босиб олгани ва у ерда бир неча аср ҳукмронлик қилиб, ўзларининг миллий-маиший ҳаёт тарзи ва маданиятларини ерли халққа сингдиришга ҳаракат қилингани ва бу босқинчилик ҳаракати асрлардан-асрларга ўтиб, узоқ давом этгани тарихдан маълум. Ғарбу – Шарқ адабий-назарий масалаларининг тарихий илдизи ҳам шу асрларга бориб тақалади, деб ишонч билан айтиш мумкин.

Чамаси бундан 300 йиллар муқаддам Европа адабий-маданий доираларида **филоориентализмга**, яъни, Шарққа диққат-эътиборни қаратиш, уни атрофлича изчил ўрганиш ғояларига мойиллик кучайган бир давр бўлган. Бу тенденция Ғарбий Европа мамлакатларида узоқ йиллар давом этади. Манбалардан маълумки, Париж XVIII аср охирларида Ғарб шарқшунослигининг ягона марказларидан бирига айланади. 1795 йилга келганда **Сильвестре дў Саси** (1758 - 1838) ташаббуси билан “**Шарқ жонли тиллари мактаби**”¹⁸ очилади. Германияда форс-тожик ва арабзабонли Шарқ ижодкорларининг адабий меросларини ўрганиш, тадқиқ ва таржима қилиш ишлари урф бўла боради. Ҳаммер Пургштал, Й. Г.Хердер, Й. В. Гёте, ғазаллар ёзишни машқ қилган Фридрих Рюккерт, бутун Ўрта Осиёни кезиб чиққан, илмий-ижодий фаолиятини немис тилида юритган Ҳерман Вамбери (1832-1913) каби немис, можор олим, ёзувчи, шоирлари бир овоздан “**Шарқлашмоғимиз керак!**” деб чиққан эдилар. Булар таъсирида ва Тошкентда Навойининг 500 йиллигига ташрифи чоғида Навойини буюклигини англаган Алфред Курелла ҳам “**die Wiederentdeckung des grossen Dichters - Буюк шоирнинг қайта кашф этилиши**” эссе характеридаги илмий тадқиқотини яратган эди.

XVIII-XIX асрларда, Европада **филоориентализм айни** кучайган бир пайтда, Ғарб маданий доираларининг саъй-ҳаракатлари билан

¹⁸Холбеков М., “Алишер Навоий ижоди Фарангистонда”. Таржима муаммолари. – Тошкент. 1991. – Б.91.

Шарқнинг етти буюк алломаси: Фирдавсий, Анворий, Низомий, Румий, Саъдий, Ҳофиз, Жомийлар ижоди Европага кириб келди. Булар орасида Алишер Навоий номининг учрамаслиги ачинарли., албатта. Бу сафда Навоийнинг йўқлигининг ўзига хос сабаблари бор. Бу ечими алоҳида бўладиган мавзу.

Аммо, Бартолеме дў Ербело Моленвильнинг француз тилидаги “Шарқ кутубхонаси” (1697) китобида шоир ҳақида иккита мақола берилган. 99-саҳифадаги “Алишер” сарлавҳали биринчи мақолада Навоийга қуйидагича таъриф берилган “Уни Алишер ёки Миралишер Навоий деб аташади. Бу ном “Али” ва “Шер” сўзларидан ташкил топган. Алишер Хуросонда вазир бўлиб, шуҳрат қозонган. У йирик олим ва ширинсухан шахс бўлган, Хиротда ...бой кутубхона яратган” деса, иккинчи “Навоий” (661 б) мақоласида „Навоий - Низомиддин Мир Алишернинг тахаллусидир, темурийлар авлодидан бўлган бу шахзода... Султон Ҳусайннинг вазири эди. У туркий ва форсийда газаллар битган, “Фарҳод ва Ширин”, “Лайли ва Мажнун”, “Садди Искандарий”, “Сабъаи сайёр” достонлари бор, тўртта девон ёзиб қолдирган. Улар “Ғаройиб ус - сизар”, “Наводируш -шабоб”, “Бадойиул - васат”, “Фавойид ул кибар” бўлиб, болаларга, ўсмирларга, ўрта ёшдагилар, кексаларга аталгандир. Навоий 906 ёки 912 йилда вафот этган. Бартолеме дў Ербелода “Хамса”даги “Ҳайратул -аброр” достони тушиб қолган, “Хазойин - ул маоний”асари нотўғри талқин этилган. Шоир вафоти санаси ҳам нотўғри. Ушбу камчиликлардан қатъий назар Бартолеме дў Ербелонинг қомусидаги мақолалар Навоий ижоди билан фаранг жамоатчилигини илк дафъа таништирган манба сифатида қимматлидир”, дейилган “Алишер Навоийнинг фарангистонлик мухлислари”¹⁹ мақоласида.

¹⁹Адабиёт гулшани. Ўзбек филологиясига доир тадқиқотлар.1- китоб. “Меҳнат”.–Тошкент. 1999.–Б. 109-110.

А.Абдуазизов *Навоий меросининг халқаро аҳамияти*, унинг “*Жаҳон Аро буюклик*”²⁰ ҳақидаги изланишларида бир-бирига зид фикрлар учрагани билан келтирилган фактик материаллар муҳимдир. Бироқ Навоий ижоди ғарбий ва шарқий тилларга қай даражада таржима қилинган ва ўрганилган? Мақолаларда профессорнинг Европа шарқшунослари фаолиятларини бир ёқлама ўргангани, жаҳон адабий жараёни, танқидчилиги, ғарбшуносларнинг кейинги йиллар фикр-мулоҳазаларидан беҳабарлиги сезилади.

Шу давр адабий жараёнида “Ғарб шарқшунослари Навоий... ижоди билан чуқур шуғулланмасдан, унга тухмат қилиб, уни тақлидчига чиқариб қўйдилар. *“Навоий - таржимон”, “Навоий Хисрав Деҳлавий, Низомий ва Жомийларнинг таржимонидир”, “Навоий тақлидчи”* деган ғайри илмий даъволарни олға сурдилар.²¹ Ҳатто 20-йилларда шоирнинг насли-насабини, миллатини аниқлашга зўр бериб уриниб, “Алишер Навоийни “уруғи - насли ҳам, тили ҳам ўзбекча бўлмағон, балки чиғатой ёки уйғур шоири”, “форс шоири” (А.Саъдий)²² деб даъво қилгувчилар ҳам бўлган...

Хуллас, ечимини кутиб, исбот талаб қилаётган бундай баҳсли фикрлар Ғарб ва Шарқ адабий жамоатчилигида ҳали ҳамон ҳукм сурмоқда. Бироқ бугун Навоий даҳоси Германияда *“Ҳиротнинг бахти”, “Ҳирот бошига қўнган бахт қуши”* (Хофманн) дея эътироф этилиб, талқин қилинмоқда.

FRANSUZ VA TURKIY XALQLAR EPOSINI QIYOSIY O‘RGANISH

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Annotation: This article conducts a comparative analysis of epic literature within the folklore traditions of French and Turkic nations. It

²⁰ Абдуазизов А.А., Навоий меросининг халқаро аҳамияти. –Тошкент. Фан..1991.–Б.77;_Халқ сўзи газ.,1991 йил 29 май.

²¹ Отажонов Н. Энг фикри ўткир. „Ёшлик“ журн., 1988. 2-сон. –Б.63-65.

²² Каримов Б., Жадид мунаққиди Вадуд Маҳмуд. –Тошкент. Университет. 2000. –Б.76.

explores the historical foundations underlying the emergence of epic narratives and examines the factors contributing to the development of mobile plots. The study highlights common thematic elements present in the epics of both nations, including the motifs of the heroic horse, weapons, and the indispensable companion of the protagonists, while also delving into the core essence and distinctive characteristics of these epic works to provide insight into their cultural significance.

Xalq badiiy ijodining ajoyib namunasi sifatida ma'lum va mashhur bo'lgan "Roland haqida qo'shiq" dostoni fransuz va ispan xalqlari orasida mashhur bo'lgan buyuk poetik yodgorlikdir. Ushbu qahramonlik eposining paydo bo'lishi va taraqqiyot bosqichlarini yoritish masalasi ancha murakkab.

"Roland haqida qo'shiq" ilk marotaba 1837-yilda nashr etilgan. 778-yilda bo'lib o'tgan tarixiy voqea eposning shakllanishiga asosiy turtki bo'lgan. O'sha davrda hokimiyatni boshqargan Buyuk Karl Bag'dod xalifaligi tarafdorlari iltimosiga ko'ra, Ispaniya musulmonlari o'rtasidagi mojaroga aralashib, xalifalikdan chiqib, alohida davlat tuzishga ahd qilgan jangari Abdurahmonga qarshi yurish qiladi. Ammo bu harakat muvaffaqiyatsiz chiqadi. Fransiyaliklarning ushbu ko'ngilsiz mag'lubiyati haqida tarixiy ma'lumot faqat ellik yildan keyin (829-yilda) e'lon qilinadi.

Ba'zi ma'lumotlarga ko'ra, epos X asrlarda shakllanib ulgurgan. XI-XII asrlarda esa to'liq asar darajasiga ko'tarilgan. XIX asrga kelib, bu asar "Jahon adabiyoti kutubxonasi"ning noyob durdonasiga aylangan. Asar markazida turgan Roland ideal ritsar, haqgo'y, vatanparvar qahramon qiyofasida xalq tasavvuridan joy olgan.

Roland feodalizm davri bilan aloqador obraz. Lekin uning epik qahramon sifatidagi qiyofasida arxaik eposdagi obrazlarga xos holatlar o'z ifodasini topgan. Eron eposi qahramoni Rustam tasvirida berilishicha, u birgina onasi suti bilan qanoatlanmaydi va shu sababli uni 12 enaga emizib boqadi. Xuddi shu xususiyat Roland obrazida ham mavjud.

Uni to'rt nafar enaga emizib boqadi. Har bir epik qahramon birinchi jasoratini yoshligidayoq namoyish etadi. Bunga misol sifatida o'zbek

eposidagi Edigo va Go‘ro‘g‘li obrazlari faoliyatini ko‘rsatish mumkin. Roland ham ilk jasoratini o‘z tengdoshlari davrasida, juda yosh paytida amalga oshiradi.

Epik qahramonning dualizm bilan bog‘liq do‘st tutinish motivi X jahon xalqlari eposi uchun umumiy kasb etuvchi holatdir. Bu motiv Roland faoliyatida ham mavjud.

Ma‘lumki, “Alpomish”da-Qorajon, “Manas”da-Baqay, Go‘ro‘g‘lida-Bozirgon kabi bosh qahramonga ko‘makchi bo‘lgan obrazlar fransuz eposida ham mavjud. Roland va Olivier faoliyati bunga dalil bo‘la oladi.

Fransuz eposining turkiy xalqlar eposi bilan uyqash keladigan lavhalari anchani tashkil etadi. Aksariyat holatlarda epik qahramon o‘z hukmdori bilan bahs-munozaraga borib qolib, jazolanadi yoki yurtidan badarg‘a etiladi. Nogahon dushman mamlakatga hujum qilganda, hukmdor bu xavf oldida qiyin vaziyatga tushib, badarg‘a etilgan bahodirdan yordam so‘raydi.

“Roland haqida qo‘shiq” eposida Roland Buyuk Karl bilan kelisha olmay qoladi. Shoh esa dushman bilan kurashda ojizlik qilib, Rolandga murojaat qiladi.

Turkiy xalqlar eposida bunday lavhalar ko‘p uchraydi. Xorazmda mashhur bo‘lgan “Malikai Zavriyo” dostoni ham shunday lavhaga ega. Olimjon ismli yigit, Zevarshohning qizi So‘najonni sevib qoladi va shoh bilan bu masalada kelisha olmay, zindonga tashlanadi. O‘sha paytda Mamadshoh ismli podshoh Zevarshohning eliga bostirib keladi. Ikki o‘rtada urush chiqib, Zevarshoh dushmanga bas kela olmay, Olimjondan madad kutadi. Olimjonni zindondan ozod qiladi, u esa Mamadshoh qo‘shinini tor-mor qilib, Zevarshohning elini saqlab qoladi. Zevarshoh esa qizini Olimjonga nikohlab berishga rozi bo‘ladi.

Bunday holatlar feodal jamiyatda tez-tez ro‘y berib turgan. Hamisha ham hokimiyat tepasida turgan mustaqil shoh ichki va tashqi ziddiyatlar natijasida mamlakat boshiga tushgan kulfatni bartaraf qila olmagan. Natijada, xalq orasidan chiqqan vatanparvar, jasur bir bahodir el

qayg'usiga sherik bo'lib, mamlakat taqdirini yaxshi tomonga burib yuborgan.

Epik qahramonning bahodirliklarini vafq etuvchi dostonlarning o'ziga xos xususiyatlaridan biri shuki, uning mamlakat taqdirini hal qiluvchi jasoratini madh etuvchi asosiy syujet ilk marotaba asar sifatida paydo bo'ladi. Ushbu syujetning ommaviylashishi epik qahramonning mashhur bo'lib, xalq orasida tarqalishiga zamin yaratadi. Natijada, syujet markazida turgan bahodir obrazi ideal qahramon darajasiga ko'tariladi. Keyinchalik o'sha bahodir haqida turkum dostonlar paydo bo'la boshlaydi.

Turkiy epos, xususan, o'zbek dostonchiligida Edigoning To'xtamishxon bilan to'qnashuvi dastlabki syujetni hosil qilgan bo'lsa, epik qahramonning mo'jizaviy tug'ilishi motivlari keyingi davrlarda yaratilib, doston syujetiga kiritilgan. "Go'ro'g'li" eposi haqida ham o'sha fikrni aytish mumkin.

"Roland haqida qo'shiq" asarida ham ushbu xususiyat kuzatiladi. Uning jasoratli yoshligi haqida "Aspremont" poyemasi yuzaga kelgan. Bu holat epik qahramon faoliyati doirasida turkumlikning paydo bo'lishiga olib keladi.

Jahon xalqlari eposida epik qahramonlarni o'zaro bir-biriga yaqinlashtiruvchi lavhalar ko'pchilikni tashkil etadi. Epik qahramon haqida so'z ketganda, uning oti va qurolini uzviy birlikda olib qarash lozim bo'ladi.

G'arb va Sharq folklorida ushbu xususiyat bir-biriga to'liq mos keladi. Go'ro'g'lining G'iroti, Alpomishning Boychibori, Rustamning Raxshi qanday mashhur bo'lsa, Rolandning -Velyantif, bolgar eposidagi Marka Krlevichning Sharats, fransuz eposidagi Reno' de Montabanning Bayaard kabi jangovar otlari, ularning kurash va savashlarida asosiy rol o'ynaydi. Epik qahramonning quroli o'ziga xos mo'jizaviylikka ega.

Go'ro'g'lining yoydan otgan o'qi to'qqiz filni yorib o'tadi. Marka Krlevichning qilichi, Zigfridning qilichi kabi, toshni kesib o'tadi. Rolandning qilichi ham aynan shunday xususiyatga ega. Bunday toifadagi

qilichlar qalmiq eposi qahramoni Ulan Xonto‘ra va arab eposi qahramoni Anatarlarda ham mavjud.

Jahon xalqlari eposida epik qahramonning mo‘jizaviy tug‘ilishi motivi keng tarqalgan bo‘lib, ularning barchasida umumiy o‘xshashlik ko‘zga tashlanadi.

Turkiy eposda Go‘ro‘g‘lining g‘orda tug‘ilishi, Edigoning paridan tug‘ilib, semurg‘ uyasiga tashlab ketilishi, ba’zi bir epik qahramonlarning meva, suv, shamol ta’sirida partenogenezis ko‘rinishida tug‘ilishi kabi hodisalar ko‘plab kuzatiladi. Albatta, bu masala arxaik epos, ko‘proq mifologiya bilan bog‘lanib ketadi. Roland yashagan davr jamiyatning ancha taraqqiy etgan paytiga to‘g‘ri keladi. Shu sababli yuqoridagi ko‘rinishdagi hodisalarni Roland faoliyati bilan bog‘lash taajjub tug‘dirishi o‘z-o‘zidan ma’lum. Shu sababli Rolandning tug‘ilishida g‘ayritabiiylik holatlari tasvirda chetlab o‘tilgan. Biroq uning tug‘ilganidan keyingi davrdagi hayoti epik tasvirga ancha boy. Uni to‘rtta enaga emizib boqqanini yuqorida aytib o‘tdik. Asarda uning yoshligi haqida yana bir lavha berilgan bo‘lib, bu tasvir ham e’tiborni tortadi.

“Roland haqida qo‘shiq” ning island versiyasida tasvirlanishicha, tug‘ilganidan so‘ng bir yarim soat o‘tgach, Roland temirdan ishlangan sovut, po‘latdan yasalganga qilich va uch yuz pud (bir pud 16,38 kg) og‘irlikdagi gurzini talab qiladi. Bunday mubolag‘ali tasvirlar jahon xalqlari eposida ko‘p uchraydi. Ayniqsa, turkiy xalqlar folklorida epik qahramonning jismoniy quvvatiga alohida e’tibor qaratiladi.

“Go‘ro‘g‘li” eposida faqat Go‘ro‘g‘lining kuch-qudratigina emas, balki u bilan munosabatga kirishuvchi boshqa obrazlarning jismoniy baquvvatliliigi ham diqqatga sazovor. Eposning "Bozirgon" shaxobchasida Bozirgon tuyalarini daryodan o‘tkazishda bir oyog‘ini o‘ng qirg‘oqqa, bir oyog‘ini chap qirg‘oqqa qo‘yib, tuyalarni ko‘tarib, narigi qirg‘oqqa o‘tkazib qo‘yadi.

Ushbu lavhaga o‘xshash tasvirlar “Alpomish”, “Manas” kabi eposlarda ayniqsa ko‘proq ko‘zga tashlanadi.

Epik asarlar bir xalqdan ikkinchisiga o'tadi. Lekin uning dastlabki yaratilgan makoni o'zgarishsiz qoladi va milliy ruhni saqlaydi.

“Roland haqida qo'shiq” XII asrdayoq nemis tiliga tarjima qilingan. Shu sababli asar nemis xalqi orasida juda mashhur. Hatto, unga haykal ham qo'yilgan. Biroq Roland fransuz xalqining milliy qahramoni nomini saqlab qolgan. Chunki tarjima asarlari originaldagi xususiyatdan chetga chiqqan olmaydi.

Turkiy xalqlardagi epik asarlarning tarqalishida boshqacha bir holat kuzatiladi. Bu xalqlarda epos baxshilar aloqasi asosida bir millatdan ikkinchisiga o'tadi. Bu esa tarjima vositasida emas, balki ijodiy o'zlashtirish jarayonida sodir bo'ladi. Bunga misol sifatida “Go'ro'g'li” eposini keltirish mumkin. Mazkur epos yigirmadan ortiq turkiy va turkiy bo'lmagan xalqlarning ijodida mavjud. Biroq bu xalqlarda tarqalgan versiyalar bir-biridan jiddiy farqlarga ega. Chunki har bir xalq baxshisi epos mazmunini o'z millati doirasida qayta ishlaydi, o'z dunyoqarashiga moslashtiradi, o'z auditoriyasi talabiga bo'ysundiradi va asarni milliy o'ziga xoslik asosida yangilaydi. Albatta, har bir mintaqa o'zining betakror xususiyatlari bilan bir-biridan jiddiy farqlanadi. Shu sababli “Roland haqida qo'shiq” ispan, german, italiyan xalqlari orasida yoyilishi mumkin. Ammo o'zbek yoki turkman baxshisi repertuariga o'ta olmaydi. Xuddi shunday “Go'ro'g'li” eposi ham fransuz yoki nemis folkloriga borib ommalasha olmaydi. Chunki, milliy dunyoqarash bir-biriga mos kelsagina folklordagi epos boshqa millat ma'naviyatini boyitadi va uning folkloridan joy oladi. Endi jahon xalqlari eposidagi epik qahramon, uning oti, quroli, ilk jasorati, umuman, epik biografiyasidagi o'xshashlik masalasiga kelsak, bu holat inson hayotining ibtidoiy davri bilan uzviy bog'liqdir.

Har qanday o'xshash turmush tarzi o'xshash g'oyalar tug'ilishiga sabab bo'ladi. Eposdagi sayyor motivlarning kelib chiqishi o'sha tipologik o'xshashlik bilan aloqadordir.

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DIMINUTIVES IN ENGLISH AND UZBEK LULLABIES

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Abstract: This paper focuses on the description of the processes of diminutivisation in lullabies, and, in particular, analytical subtype, on the basis of the analysis of the texts taken from MrS Moon: Lullabies for bedtime, proves to be the most widely-used one in English lullabies.

Key words: lullabies, diminutives, analytical subtype, reduplication, paradigms of ‘little’

Lullaby is *a song that you sing to children to make them sleep*. They are sung from generation to generation. They are the biggest contributor in upbringing children. They have national specificity and are a mirror reflecting the mental, legal, demographic, cultural aspects of the life of modern society. They show nation’s values, as well. **Lullabies in particular appear to invite distinctions between authentic and imitative songs because the term is used to describe both songs sung to soothe children and lyrics that depict such songs. Sometimes lullabies can only contain humming tune. However, mostly lullabies comprise words. Most of them are pampering words. They include diminutives to strengthen the meaning.**

There are two major ways of forming English diminutives. They are obtained either analytically by using lexical elements such as *little* and *small*²³, or synthetically by adding diminutive suffixes such as *–ie*, *–ette*, *–let*, *–kin* or *–s* to a noun²⁴.

Various degrees of diminutivity may be rendered with the help of the adjectives *little*, *small*, *tiny*, *teeny*, *teeny-weeny*, *wee*, *petite*, *miniature*, *microscopic*, *minute*, etc. (‘adjective+noun’ pattern) which constitute either a morpholexical subtype or a mainly analytical subtype of English diminutives (see Lockyer 2012; Nasiscione 78 2001). It is notable that the adjective *small* “does not change the meaning of the base word, but merely modifies it” (Schneider 2013: 140)

Wee Willie Winkie runs through the town,
Upstairs and downstairs in his nightgown.

Rapping at the window, crying through the lock:

“Are all the children in their beds, it’s past eight o’clock?”²⁵

In this lullaby, diminutive word ‘wee’ comes with an English children’s bedtime hero Willie Winkie. Wee originally means small thing or quantity. Initially, it has appeared in the phrase “a little wee thing”.

Wee Willie Winkie was originally a Scottish nursery rhyme written by William Miller, a children’s poet who was born in Glasgow, Scotland. The English version as we know it was published for the first time in 1844, and soon became one of the most popular poems about bedtime.²⁶ Later, the image of Willie Winkie has become famous among English children.

Baloo, baloo my wee wee thing
O softly close thy blinking eye
Baloo baloo, my wee wee thing.
For thou are doubly clear to me.²⁷

²³ Dressler, Wolfgang U., and Barbaresi, Lavinia Merlino: *Morphopragmatics. Diminutives and Intensifiers in Italian, German, and Other Languages*. Berlin, New York: Mouton de Gruyter 1994. P. 114.

²⁴ Schneider, Klaus P.: *Diminutives in English*. Tübingen: Max Niemeyer Verlag 2003. P. 2.

²⁵ Emerson S. *The nursery treasure*. – Mexico: Delacorte Press, 2008. – P. 110.

²⁶ <https://www.firstcry.com/intelli/articles/wee-willie-winkie-nursery-rhyme/>

²⁷ <https://digital.nls.uk/special-collections-of-printed-music/archive/87745293?mode=transcription>

Baloo is an archaic Scottish word for lullaby meaning a quiet song to lull a child to sleep. The lullaby was created by Scottish. In this example diminutive word ‘**wee**’ is used to refer to child. However, instead of the word ‘child’, ‘**thing**’ is consumed. Thing is used to express one's feelings of pity, affection, approval, or contempt for a person or animal. Here it shows strong love of mother towards her baby.

Indeed, the descriptive evidence seems to suggest that the practice of singing to infants and many details of song form and style are rooted in ancient traditions that have survived industrialization and urbanization.²⁸

Diminutive words and suffixes also serve to increase the stylistic colorability of lullabies.

Dance to your Daddy, my little laddie,
Dance to your Daddy, **my little lamb**.
When thou art a man and fit to take a wife.

Thou shalt choose a maid and love her all your life.
She shalt be your lassie, thou shalt be her man,
Dance to your Daddy, **my little lamb**²⁹.

“Daddy” is actually a childish form of the word “dad” which is a form of affectionate address.

“Lad” means a boy or young man. It is also used to refer to a male person of any age between early childhood and adolescence. Lad+ie-laddie.

“Lassie” is formed by adding the diminutive suffix –ie to the word lass. It was a colloquial word in the early 18th century, and lass was used to mean a young girl or woman.

In addition, the auxiliary verb “shall”, which is a morphological means of expression, is used as a modal verb in the text of the poem.

Little+ singular noun (little baby)

²⁸ Trehub S, Trainor L. **Singing to infants: Lullabies and play songs**. January. 1998
<https://www.researchgate.net/publication/285504507>

²⁹ Barbara and Michael Cass-Beggs. Oak publications. London. Folk lullabies of the world. 2014. – P. 28.

Little+ plural noun (little children)

Little+ singular noun+diminutive suffix (little lammie)

Little+ adjective+noun (little old lady)

Little+ proper noun (little Jesus)

Little+ number (little one)

We can see different forms of the word “little” in English lullabies. All of them are used to express cuteness, smallness and prettiness. There is no any difference in the usage of singularity and plurality of nouns with ‘little’. Cuteness is clearly seen in the paradigm of ‘Little+ singular noun+diminutive suffix (little lammie)’. Here, besides analytical subtype of diminutive ‘little’, the noun has suffix ‘-ie’ which shows strong emotion of the singer.

When it comes with proper nouns, they have connotations of bodily pleasure and pampering aspect. In the example given above, although the child’s name is different, he is called as ‘little Jesus’ comparing to Jesus Christ.

Little Jesus, sweetly sleep, do not stir;

We will lend a coat of fur.

We will rock you, rock you, rock you,

We will rock you, rock you, rock you;

See the fur to keep you warm

Snugly round your ***tiny*** form.³⁰

Besides little, we can meet another analytical form of diminutive, i.e., tiny. Tiny is less used than little and small. Although it cannot change the meaning of the word, it affects to the form of the object. Tiny shows that something is extremely small. In the following example, little comes with number “one”. But here the number is used to refer to a child. Number is used instead of a noun. ‘Little child’ can be understood from context.

³⁰ Jannat Messenger. Lullabies and baby songs. New York. Oak publication. 1988. p18

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ШАЙТОН ОБРАЗИНИНГ “ЖАНОБ ГОЛОВЛЁВЛАР” ВА “УТАШАН” РОМАНЛАРИДАГИ ҚИЁСИЙ ТАҲЛИЛИ

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Annotation: This article compares the two characters with the appearance of the devil in the novel "The Golovlyov's" by Saltikov-Shchedrin and "Utashan" by Shoyim Botaev.

Рус адабиётининг машхур ёзувчиларидан бири Михаил Салтиков-Шчедрин ҳисобланади. Айниқса, “Жаноб Головлёвлар” асари адибни бутун дунёга танитди. Ёзувчи бу асарни 1875-1880 йиллар орасида ёзиб тугатади. Мазкур асарда крепостнойлик

ҳуқуқларининг бекор қилиниши, жамиятдаги зулм ва залолат Головлёвлар оиласи мисолида тасвирланган. Адиб романда маънавий-ахлоқий масалаларни бош муаммога айлантиради. Шунинг учун ҳам роман жанрини адабиётшунослар “ижтимоий роман” сифатида белгилашган. Жумладан, романда тасвирланган шайтон қиёфали одам зодагон синфи вакили ҳисобланган Иудушка образи орқали ушбу даврнинг жамият бошқарувидаги текинхўрлик, мунофиқлик, хиёнаткорлик ва очкўзлик каби иллатлари фош этилган.

Головёвлар оиласининг бошлиғи Владимир Михайлович Головлёв. У ёшлигидан бебош, бемаъни одам бўлиб ўсади. У Арина Петровнага уйланади. Владимир Петрович ҳаётини ўйин-кулги билан ўтказишни яхши кўради, хонасига кириб олиб, майна, хўроз ва бошқа қушларнинг овозига тақлид қилади, “эркин шеър” ёзиш билан шуғулланади. Арина Петровна унинг бемаза шеърларини эшитишни ҳам истамайди. Эр-хотин бир-бирини тушунмасдан, бир-бирига меҳр бермасдан қирқ йил яшайди. Эр хотинини “Шайтон”, “Ялмоғиз” деса, хотин эрини “Шамол тегирмон”, “Торсиз соз” деб ҳақоратлайди. Арина Петровна эридан кўнгли қолиб, Головёвларнинг мол-мулкини кўпайтириш, ерларини кенгайтиришни бош мақсад қилиб белгилайди. Маҳоратли адиб Салтиков-Шчедрин бир оила мисолида инсоният тарихи ва ҳаётида моддият эмас, руҳият бирламчи ҳодиса эканини бадиий жиҳатдан далиллаб кўрсатади.

Арина Петровнанинг фарзандларига нисбатан агрессив муносабати туфайли Степан, Павел ва Анна исмли болалари барвақт вафот этади. Асар қаҳрамонларининг ҳаётида Шайтоний ҳис-туйғулар ва қилиқ-одатлар тасвирланади. Жамиятдаги улкан жаҳолат ва маънавий калтабинлик бир оила тимсолида бадиий талқин этилган. Бу оилада меҳр-оқибатсизлик, шафқатсизлик, алдамчилик, разолат ҳукмрон.

Головлёвлар оиласининг вакили Павел Головлёвнинг кўзига ўз акаси Иудушка меҳрибон бўлиб кўринсада, аслида Павел уни мафтункор кўзи орқасида яширган заҳарли нигоҳи, илонга ўхшаш

овози билан одамни шол қилишини тушуниб етади. Ўлими олдидан ҳам гуёки нигоҳи орқасига яширинган туйнукдан чиққан куч уни бўғизлаётгандек туюларди. Бу даҳшатли ва кўрқинли тасвирлар, ҳистуйғулар айнан Шайтонга хос бўлган қиёфа ва иллат ҳисобланади.

Салтиков-Шчедрин романда Головлёвлар оиласи тимсолида муҳим ижтимоий, маънавий-ахлоқий муаммони ўртага ташлайди. Яъни, Головлёвлар оиласи аъзоларида учрайдиган уч катта иллат – бекорчилик, ишга лаёқатсизлик ва ичкиликбозлик натижасида бутун бир сулоланинг йўқ бўлиб кетиши қаламга олинади.

Асарнинг асосий қаҳрамони Иудушканинг феъл-атвори шайтонсифат одам сифатида бадиий гавдалантирилган. Иудушка тилида “Оллоҳ” дейди, аслида унинг амалларидан хасис, мунофиқ, ғийбатчи, ёлғончи, аламзада, қасоскор одамлиги маълум бўлади. У бу фоний дунёда мол-давлатга ружу қўйган, бойлик учун ўз фарзандларидан ҳам воз кечган. Унинг бу қилиқларидан маълум бўладигани, у Шайтон васвасасига чалинган одам. Қолаверса, Иудушка Шайтонга хос бўлган айёрлик, хушомадгўйлик қилишни ёктиради. Буни унинг онасига қилган муносабатида кўриш мумкин. Масалан, у онаси Арина Петровна билан учрашганида бошқа фарзандларидан фарқли ўлароқ ҳар доим онасининг қўлини ўпиб, дил изҳорлар билан хушомад қилиб гапирди. Бу хушомадлар замирида ич-ичидаги меросга эга бўлиш режаси яширинган эди. Бу эса қаҳрамоннинг шайтон қиёфаи одам эканини яна бир бор тасдиқлайди.

Шунингдек, Степан Владимирович укаси Иудушкага “қонхўр” деб лақаб қўяди, чунки унинг ҳеч кимга меҳри йўқ, худбин ва шафқатсиз одам. Иудушка акаси ва укалари жон талвасасида ётган вақтида ҳам меросга тезроқ эга чиқиш илинжида жигарларининг асабларига тегади ва уларнинг қийналаётганлигини кўриб, роҳатланади, Шайтон мисоли уларга руҳан азоб беради.

Маҳоратли адиб Салтиков-Шчедрин Шайтонга хос бўлган хусусиятларни Порфирий Владимирович (Иудушка - лақаби) тийнатида мужассамлаштириб беради. Асар якунида Иудушка вафот

этади. Ёзувчи шайтон қиёфали Иудушка образининг ўлими орқали жамиятдаги ёмон иллатларнинг йўқ бўлиб кетишига рамзий ишора беради.

Худди шунингдек, ҳозирги ўзбек адабиётининг таниқли ёзувчиси Шойим Бўтаевнинг “Уташан. Еттинчи тонг” асари ҳам “Жаноб Головёвлар” романи сингари кутилмаган бир воқеа тафсилоти, яъни “жинтўполон” билан бошланади. “Жаноб Головёвлар” романида воқеалар “оила суди” масаласи билан бошланади. Салтиков-Шчедрин бир оиланинг таназзулини жамият инқироzi сифатида бадиий таҳлил этса, Шойим Бўтаев уташанлик одамларнинг фожиаси ва алданган авлод фожиасини Уташан қишлоғида яшовчи бир қатор оилалар тимсолида бадиий тафтиш этади. “Уташан” романи марказида ҳам Юнус почтачи ва унинг кампири Ойтошибуви оиласи асосий сюжет линиясида акс эттирилади. Аммо Шойим Бўтаев романида бир нечта уташанлик оилаларнинг кечинмалари, изтироблари, ижтимоий, маънавий-ахлоқий муаммолари қаламга олинади. Салтиков-Шчедрин Головёвлар оиласининг малъун қиёфаси Иудушканинг фожиавий қисматида асосий фокусда акс эттирилса, “Уташан”да Юнус почтачи, Беркинбой, Ёшиузоқларнинг тақдири орқали ёритиб берилади.

Ҳар икки муаллиф ижтимоий ва маънавий-ахлоқий муаммоларни асарнинг бош пафосига айлантирган. Шунини алоҳида таҳлил марказига тортиш мумкинки, “Жаноб Головёвлар” романи қаҳрамони Иудушка ва “Уташан” асари қаҳрамони Беркинбой образи шайтоний қиёфаси, ҳатти-ҳаракатлари билан бир-бирига ўхшаб кетади. Хусусан, Беркинбой худди Шайтони лайъин сингари сув босиб кетган қишлоғидан қочиб, қувғинди бўлиб, Уташанга келган. Зеро, Шайтон ва Беркинбой қисматига битилган “қувғиндилик” уларнинг қондошлигини исботлайди.

Иудушкага роман саҳифалари оша шундай тавсифлар берилади: “Порфирий Владимирич оилада уч хил лақаб билан: Иудушка (мунофиқ), қонхўр ва содда муғамбир лақаби билан маълум эди; бу лақабларни болалигидаёқ унга Стёпка-тентак берган эди” [2, Б. 12];

“Ўша вақтларда уларникида девонафеъл бир чол турарди. Уни Порфиша девона дейишарди. Арина Петровна келгусидан хабардор бўлмоқчи бўлса, доим ўшанга мурожаат қиларди. Бола қачон туғиларкан, худо ўғилми, қизми бераркан деб сўраса, чол унга тўғри жавоб бериш ўрнига уч марта хўроз бўлиб қичқириб, кейин:

-Хўрозим, хўрозим, хўроз чақирар, товукни кўрқитар; товук эса қат-қат-қатик деру, лекин армонда қолар! – деб валдираган эди.

Уч кундан кейин ўғил туғди (уч марта хўроз бўлиб қичқириши бежиз эмас экан-да!), болага фол кўрган чолнинг номи қўйилиб, Порфирий, деб аташди” [2, Б. 12-13]. Порфиша девона башорат қилганидек, Арина Петровнанинг ўғли Порфирий Владимирович Головёвлар оиласининг бошига бало бўлиб дунёга келади. У ўзининг хасислиги, қурумсоқлиги билан ўз фарзандларининг ҳам ўлимига сабабчи бўлади. Онасига юмшоқтабиатли бола қиёфасида кўриниб, мунофиқлик билан бутун бошли бир сулоланинг йўқ бўлиб кетишига ҳисса қўшади. Аслида, Головёвлар сулоласининг йўқ бўлиб кетишига Арина Петровнанинг хасислиги ва қурумсоқлиги, меҳрсизлиги, муҳаббатсизлиги энг катта сабаб бўлади.

Бу оиланинг онабошиси бўлган Арина Петровнанинг кўз ўнгида бутун оила бу дунёдан бахтсиз, аламзада, омадсиз, норози бир қиёфада вафот этишади.

Худди шунингдек, Порфирий сингари “Уташан” романи қаҳрамони Беркинбой ҳам Уташан қишлоғида учратган илк киши Юнус почтачини кўрқитиб юборади. Айнан шу лавҳага эътибор қаратамиз: “Унинг юраги шиф этди. Ўрнидан туриб йўталди. Ҳалиги шарпадан илғанган киши, кишидай туюлган шарпа йўтал товушини эшитиб, у ёқ-буёққа аланглаган бўлди ва уни кўрди. Юнус каби бўлиб турган Юнус отани кўрди, эшитилар-эшитилмас минғирлаб, салом берди, кейин кўришиш учун қўл узатди. Юнус ота унинг қўлини оларкан, латтадай бўшлигини ҳис этиб, юраги аллақандай ортга тортиб кетгандай бўлди. Киши қўлини шундай тезликда тортиб

олдики, Юнус ота унинг чинчилағи йўқлигини ҳатто пайқамай қолди” [1, Б. 40.].

Беркинбой ҳам Головёвлар сулоласининг вакиллари сингари меҳнат қилишни ёқтирмайди. Такасалтанг, дангаса, ношуд бир одам. Уташанга кириб келган бу номаълум одам ёзувчи томонидан “Меҳмон”, “Нотаниш одам”, “Номаълум киши”, “Боёқиш меҳмон” деб таърифланади.

Хуллас, шайтон каби Худонинг даргоҳидан қувилган хилқат сингари Беркинбой Уташан қишлоғига келиши билан қишлоқда алмойи-жалмойи гаплар, тахминлару-фаразлар бошланиб кетади.

Романда бюрократик асосга қурилган шўро ҳукуматининг таназзули ва одамларнинг саёз маънавий олами тафтиш этиб берилган. Бу беихтиёр Салтиков-Шчедриннинг “Жаноб Головёвлар”идаги крепостнойлик ҳуқуқининг бекор қилиниши орқасидан феодализм тузумининг чириб битган қиёфасини бадиий акс эттириши билан икки роман ўртасидаги умумий бадиий муштараклик кўзга ташланади. Чунки, ҳар икки романда бир тузумнинг таназзули ва бу тузумнинг сўнгги нусхалари ҳисобланмиш Головёвлар сулоласи ва уташанликларнинг фожиавий қисмати бадиий муштараклик касб этади. “Уташан” романи Салтиков-Шчедрин асарига ҳажман икки баравар келади. Шубҳасиз, Янги ўзбек насрининг атоқли ёзувчиси Шойим Бўтаев ўзининг “Уташан. Еттинчи тонг” романида Салтиков-Шчедрин ижодий анъаналарини изчил давом эттириш билан бир қаторда ўзининг индивидуал киноявий услубини ярата олган.

Бинобарин, икки роман қаҳрамонлари Порфирий (Иудушка) ва Беркинбой; Порфирий ва Ёшиузоқ; Головёвлар сулоласи ва Уташанликлар; феодализмнинг чириши ва шўро давлатининг таназзули воқеаларини қиёсий бадиий таҳлил этиш қизиқарли тадқиқотларга асос бўлади.

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ERTAKLARDA JODUGAR AYOL OBRAZINING SHAKLLANISH BOSQICHLARI

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Annotation: This article development of the witch figure in fairy tales, focusing on its origins and transformation across cultures. The witch, often portrayed as an evil, supernatural being, reflects societal views on women, power, and magic. Through an analysis of classic fairy tales and folklore, the study reveals how this character embodies themes of fear, morality, and gender. The research also considers modern reinterpretations of the witch figure, demonstrating its lasting impact on storytelling traditions.

Ma'lumki, ertaklar xalq og'zaki ijodining muhim janrlaridan biri bo'lib, ularning mazmuni asosan odil qahramonlar, shafqatsiz kuchlar, sehrli voqealar va mo'jizaviy o'zgarishlarni o'z ichiga oladi. Bu janrda ayollar obrazining aks etishi esa nafaqat badiiy qimmatga ega, balki ijtimoiy, ma'naviy va madaniy xususiyatlarni ham aks ettiradi. Ayollar obrazi ertaklarda turli qiyofalarda namoyon bo'lib, ularning xulq-atvori, aqli, kuchi va jamiyatdagi o'rni haqida ma'lumot beradi. Ertaklarda jodugar ayol obrazi insoniyat tarixining qadimiy madaniyat va mifologik tasavvurlariga borib taqaladi. Bu obrazning shakllanishi turli bosqichlarni bosib o'tgan bo'lib, ularning har biri ma'lum davrning ijtimoiy, diniy va madaniy talqinlariga bog'liq. Quyida jodugar ayol obrazining shakllanishiga oid bosqichlarni ko'rib chiqamiz:

1. Qadimgi mifologiya va diniy tasavvurlar:

Qadimgi jamiyatda jodugar ayol asosan tabiat kuchlarini boshqaruvchi, marosimlar va shifobaxsh amallar bilan shug'ullanadigan ruhoniylar ayol yoki shaman sifatida tasvirlangan. Ularning obrazlari odatda ijobiy bo'lgan, chunki ular jamiyatning tabiiy muvozanatini saqlashda muhim rol o'ynagan. Masalan, Qadimgi Yunon mifologiyasida Gekata va Kirka kabi ayol qahramonlar sehrgarlik qobiliyatlari bilan tanilgan. Ular shafqatli va shafqatsiz bo'lishlari mumkin edi, lekin ularning faoliyati ko'pincha insoniyatga zarar yetkazishga qaratilmagan. [1;160-165 b]

2. O'rta asrlardagi diniy qarashlar va inkvizitsiya (lotincha "inguisitio" — "qidiruv" — katolik cherkovining sud-tergov tashkiloti; XIII-asrda bid'atchilarga qarshi kurashish maqsadida tuzilgan) ta'siri:

Xristianlikning tarqalishi va O'rta asrda Yevropada diniy ta'sirning kuchayishi bilan jodugar ayol obrazi salbiy ko'rinishga keladi. Bu davrda jodugar ayollar ko'pincha iblis bilan hamkorlik qiladigan, odamlar va hayvonlarga ziyon yetkazadigan shaxslar sifatida tasvirlanadi. XVI-XVII asrlarda Yevropada inkvizitsiya va "jodugar ovlash" harakatlari avj oladi. Bu davrda jodugarlar odatda ayollar bo'lgan, ular "erkaklarga qarshi chiqadigan" va "an'anaviy jamiyat tartibiga zarar yetkazadigan" shaxslar sifatida ko'rsatiladi. Ko'plab ayollar, ayniqsa qishloq hududlarida, jodugarlikda ayblanib, qatl etilgan. [2;400-420 b]

3. Romantik davr va zamonaviy adabiyot:

XVIII-XIX asrlarda jodugar ayol obrazi adabiyotda ko'proq xayoliy va ramziy ko'rinishlarda tasvirlana boshlaydi. Ular ba'zan ijobiy qahramon, ba'zan esa antagonist sifatida ko'rsatiladi. Romantik adabiyot davrida (XIX asr) jodugar ayollar asosan sirli, o'ziga xos va kuchli shaxslar sifatida tasvirlanadi. Ular ko'pincha o'zgacha kuchga ega, lekin tushunarsiz yoki xavfli bo'lgan tabiat kuchlarini ifoda etadi. Bu davrda jodugar ayol obrazi adabiyotda ramziy va ko'p qirrali qahramon sifatida qayta talqin qilinadi. Bu davrning mashhur adiblaridan biri Edgar Allan Po ham jodugar ayollar obrazini o'z hikoyalarida sirli, qudratli va ba'zan tushunarsiz qahramonlar sifatida tasvirlaydi. [3; 68-79 b]

4. Zamonaviy va postmodern adabiyot:

XX va XXI asrlarda jodugar ayol obrazi feminizm va postkolonializm kontekstida qayta ko‘rib chiqildi. Ko‘plab adabiy asarlar, masalan, Margaret Atvudning “The Robber Bride”(1993) romani jodugar ayolning kuchi va mustaqilligini ijobiy kontekstda talqin qiladi va uni patriarxal jamiyatga qarshi kuchli qahramon sifatida ko‘rsatadi.[4;120-125 b] Zamonaviy davrda jodugar ayol obrazining ko‘plab variantlari paydo bo‘ldi. Masalan, u bolalar adabiyotida ko‘pincha qiziqarli, hatto kulgili qahramon sifatida (masalan, “Yovuz jodugar” yoki “Sehrgar Hilda” kabi qahramonlar), kattalar adabiyotida esa murakkab va ko‘p qirrali shaxsiyat sifatida tasvirlanadi. Jodugar ayol obrazi nafaqat ertak va afsonalarda, balki jamiyatdagi ayollar rolini aks ettiruvchi ramziy ma’noga ega. U ko‘pincha mustaqil, erkaklar hukmronligiga qarshi chiqadigan, an’anaviy jamiyatdan chetlatilgan yoki g‘ayrioddiy qobiliyatlarga ega ayol sifatida tasvirlanadi. Bu obraz feministik adabiyotda ham keng o‘rganiladi. Jodugar ayol ko‘pincha patriarxal tizimga qarshi kurashayotgan ayollarning ramzi sifatida talqin qilinadi. [10; 69-74 b]

O‘zbek xalq ertaklaridagi jodugar ayol obrazi:

O‘zbek xalq ertaklarida jodugar ayolning an’anaviy talqini qisman Yevropa va Rossiya adabiyotlaridan farqlanadi. O‘zbek ertaklarida u ko‘pincha zararli kuchlarni boshqaruvchi, yovuz, lekin ma’lum shartlar asosida yengilishi mumkin bo‘lgan shaxs sifatida tasvirlanadi. [9; 90-110 b] Masalan, "Burgut", “Qaldirg‘och", "Malikai Hurliqo" kabi ertaklarda yovuz jodugar yoki kampir obrazlari uchraydi. Bunday obrazlar orqali insonning yovuzlik ustidan g‘alaba qozonishi, ma’naviy kuchning ustuvorligi kabi tushunchalar bolalar ongiga singdiriladi. Shunday qilib, jodugar ayol obrazi turli davrlarda turli ma’nolar va talqinlar kasb etib, qadimdan to hozirgi kungacha o‘zgarib kelmoqda. Bu obraz insoniyatning sirli va tasavvurga boy qiyofalaridan biri bo‘lib qolaveradi. [5; 230 b]

Fransuz ertaklarida jodugar ayol obrazi muhim mavzulardan biri bo‘lib, u ko‘pincha sirli, makkor va xavfli qahramon sifatida tasvirlanadi. Jodugarlar qahramonning yo‘lida to‘siq bo‘lishi, qahramonga turli sinovlar yaratishi yoki ularni vasvasaga solishi bilan ajralib turadi. Ularning obrazi

nafaqat qahramonlarni sinovdan o'tkazish uchun, balki ertaklarning axloqiy xulosalarini kuchaytirish uchun ham qo'llaniladi.

Fransuz xalq ertaklarida jodugar ayol quyidagi xususiyatlari bilan xarakterlanadi:

1. Ilohiy kuchga ega bo'lish: Fransuz ertaklaridagi jodugarlar ko'pincha afsungar, ko'rinmas bo'lish qobiliyati yoki sehrli buyumlar orqali kuchga ega bo'lishadi. Ular qahramonni yomonlikka yo'llash, aldash yoki do'stlashish orqali o'z maqsadlariga erishishga intiladilar. Misol uchun Sharl Perro(Charles Perrault)ning "Peau d'ane" ("Eshak terisi") ertagi.

2. Ko'rinishining o'zgarishi: Jodugar ayol ko'pincha o'z tashqi qiyofasini o'zgartira oladi va boshqacha ko'rinishda qahramonlarga duch keladi. Masalan, u qari kampir, go'zal ayol yoki turli jonivorlar shaklida bo'lishi mumkin. Bu uning hiyla-nayranglarini amalga oshirishda yordam beradi. Bunga misol qilib, Perroning "Riquet a la Houppe" ("Kokilli Rike") ertagini keltirish mumkin.

3. Sinov va vasvasa: Jodugar ayollar qahramonlarga turli sinovlar qo'yishadi yoki ularni sinovdan o'tkazishadi. Ular qahramonning ruhiy kuchini, aqlliligini va yaxshilikka sodiqligini tekshirish uchun to'siqlar yaratadilar. Masalan, Perroning "La Belle au bois dormant" ("Uyqudagi go'zal") ertagida yovuz pari malikaning taqdirini o'zgartirish uchun sehrlaydi.

4. Axloqiy saboqlar: Jodugarlar ko'pincha ertaklardagi asosiy axloqiy darslarni kuchaytiradi. Yovuzlikka berilish, chiroyga yoki boylikka o'ralashib qolish, yolg'onga ishonish kabi harakatlar ertak qahramonlarini jodugar bilan to'qnash keltirishi mumkin. Bu orqali ertaklar bolalarni ehtiyotkorlik va sabr-toqatga o'rgatadi. Masalan, Sharl Perroning mashhur ertaklaridan biri – "Uyqudagi go'zal". Ushbu ertakda yovuz pari malika tug'ilishida unga yomon fol qiladi va qahramonning 100 yil uyquda qolishiga sabab bo'ladi. Bu yovuz pari obrazida jodugarlik va hasadning timsoli namoyon bo'ladi. [8;118-120 b] Shuningdek, "Kulrang bo'yinbog'li xo'roz" (Le Coq à la crête rouge) yoki "Oltin g'oz" (L'Oie

d'or) kabi boshqa fransuz xalq ertaklarida ham jodugar ayol obrazini ko'rish mumkin. Bu obrazlar qahramonlarni sinovdan o'tkazish, ularning axloqiy fazilatlarini ko'rsatish uchun muhim rol o'ynaydi. Fransuz ertaklaridagi jodugar obrazi ko'pincha murakkab va ko'p qirrali bo'lib, ularning tasviri xalqning axloqiy tushunchalarini aks ettiradi.

Feministik qarashda jodugar ayol obrazi:

Jodugar ayol obrazining patriarxal jamiyatdagi ayollarni nazorat qilish va ularni jazolash vositasi sifatida ishlatilganligi feministik adabiyotda keng yoritilgan. Simone de Bovuar (Beauvoir) o'zining mashhur "Ikkinchi jins" (Le Deuxième Sexe, 1949) asarida jodugar ayol obrazini ayollarni ijtimoiy cheklash va ularning o'ziga xosligini bostirishning bir shakli deb talqin qiladi. [6; 340-350 b] Shuningdek, amerikalik yozuvchi Naomi Vulf (Wolf)ning "The Beauty Myth" (1990) asarida jodugar ayol obrazining zamonaviy jamiyatdagi go'zallik me'yorlariga qanday bog'liqligi haqida fikr yuritiladi va ularni ijtimoiy bosim va kamsitish vositasi sifatida ko'rsatadi.

Umuman olganda, ertaklarda ayollar obrazining turli qiyofalarda gavdalanishi ularning faqatgina maishiy yoki ijtimoiy ahamiyatga ega bo'lganligini emas, balki chuqur ma'naviy va axloqiy fazilatlar timsoli ekanligini ham ko'rsatadi. Ayollar obrazlari orqali ertaklarda nafaqat jozibadorlik va go'zallik, balki aql-zakovat, jasorat va ma'naviy poklik kabi fazilatlar ham tarannum etiladi.

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THE SIGNIFICANCE OF THEODORE DREISER'S WORKS IN THE DEVELOPMENT OF AMERICAN LITERATURE

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Annotation: This article provides information about the significance of Theodore Herman Albert Dreiser's works, a great American writer and statesman, who combined the principles of realism and naturalism in his work, the author of many famous novels and short stories, in the development of American prose. T. Dreiser's works "Sister Carrie", "Jennie Gerhardt", "Financier", "Titan", "Bulwark", "Genius", "Stoic", "American Tragedy" have been translated into different languages of the world. The human characters of heroes of writer's works are analyzed.

Theodore Dreiser was an American novelist and the preeminent practitioner of naturalism. He was the catalyst for a nationwide literary movement that eschewed Victorian conceptions of decorum in favor of an unapologetic portrayal of real-life subjects. He was born in Terre Haute, Indiana, on August 27, 1871, and passed away in Hollywood, California, on December 28, 1945. His books examine a variety of topics, including the emerging societal issues in a fast industrializing America.

Dreiser was the ninth of ten children to survive from a family whose ongoing poverty compelled them to relocate frequently between small Indiana villages and Chicago in an effort to find cheaper housing. His father was a German immigrant who worked as a millworker and was strict and devout Roman Catholic. He was largely unemployed. His

mother's Mennonite upbringing in the Czech Republic gave rise to her kind and understanding attitude. Later in life, Dreiser would bitterly link religion to his father's incompetence and the ensuing financial hardship for the family, but he was always incredibly fond of his mother in all of his writings and speeches. Dreiser's early aspirations for success and fortune, coupled with his own difficult upbringing in poverty, would emerge as recurring motifs in his books, as would his siblings' exploits in.

The culmination of Dreiser's sporadic education in public and parochial institutions was a year (1889–90) spent attending Indiana University. He started off in Chicago in 1892 as a newspaper reporter and eventually made his way to the East Coast. In 1894, while working as a journalist for a Pittsburgh daily, he read publications by scientists John Tyndall and T.H. Huxley and embraced the theories of philosopher Herbert Spencer. Through these books and his own experiences, Dreiser developed the belief that human society is an unfair competition between the strong and the weak, and that humans are powerless against their impulses and other social forces. After moving to New York City in 1894, Dreiser contributed to periodicals and worked for a number of newspapers.³¹

In 1899, Dreiser started writing *Sister Carrie*, his debut book, at the suggestion of a colleague at the newspaper. The following year Doubleday, Page and Company published it, mostly due to the enthusiasm of Frank Norris, one of the firm's readers. However, Doubleday's concerns regarding the book—which centers on a young woman whose "immorality" goes unpunished—led the publisher to restrict the book's promotion, which had the effect of preventing the book from selling more than 500 copies.

In 1901, Dreiser's brother, renowned songwriter Paul Dresser, rescued him from a suicidal depression caused by this disappointment and a mounting backlog of marital and family issues by arranging for Theodore to receive treatment in a sanitarium. After his spirits lifted, Dreiser went

³¹ Richard Lingeman "Theodore Dreiser: A Biography" New York, Tudor Publishing Company, 1936.

on to become a notable financial success in the following nine years as the chief editor of several women's magazines. In 1910, he was forced to resign due to an affair he had with a colleague's teenage daughter.

After *Sister Carrie's* initial reception in England and its subsequent republication in America, Dreiser felt somewhat inspired to resume writing fiction. He was further encouraged by the response to his second book, *Jennie Gerhardt* (1911), which tells the tale of a woman who becomes sexually subservient to wealthy and influential men in order to support her impoverished family. *The Financier* (1912) and *The Titan* (1914) were the first two volumes of a planned trilogy of novels based on the life of the American transportation magnate Charles T. Yerkes. In *A Traveler at Forty* (1913), Dreiser wrote about his travels through Europe. The New York Society for the Suppression of Vice condemned him for his expansive semiautobiographical chronicle, *The 'Genius,'* (1915), which he wrote after transforming his own life and multiple love affairs. After that, Dreiser produced a book of sketches titled *Twelve Men* (1919), a collection of short stories titled *Free and Other Stories* (1918), a drama titled *Plays of the Natural and Supernatural* (1916) and *The Hand of the Potter* (1918), a book of philosophical essays titled *Hey-Rub-a-Dub-Dub* (1920), a rhapsodic description of New York titled *The Color of A Great City* (1923), and two autobiographical works titled *A Hoosier Holiday* (1916) and *A Book About Myself* (1922).³²

An American Tragedy, Dreiser's first book in ten years, was released in 1925. It was based on a well-known murder case. Dreiser never before achieved and would never again equal the level of critical and commercial success that this book brought him. He was also taken up by social reformers as their adopted hero because of the book's harsh critique of the American legal system. He slowed down his writing and got involved in a number of causes. *Dreiser Looks at Russia* (1928) is a skeptical critique of the Soviet Union written by the author after his visit there in 1927. His

³² Matthew Josephson "Theodore Dreiser: At the Crossroads of American Naturalism," New York, Rinehart and Company, 1948

only other notable works from the late 1920s were two anthology collections of earlier stories and sketches, *Chains* (1927) and *A Gallery of Women* (1929), as well as an unsatisfactory poetry collection.

Dreiser's prosperity came to an end during the Great Depression of the 1930s, and he became even more dedicated to social causes. After reconsidering his opposition to communism, he wrote *Tragic America* (1931), which is anticapitalist. The only noteworthy work of literature he produced in this decade was *Dawn* (1931), an autobiography of his youth and adolescence that is among the most honest self-revelations of any significant author. His developing social consciousness and his interest in science came together in the middle and late 1930s to create a philosophy that was a little bit mystical.

After being his mistress since 1920, Dreiser moved to Los Angeles in 1938, leaving New York behind. His partner was Helen Richardson. There, he began to sell the movie rights to his previous creations. He started rewriting *The Bulwark*, a 1912 novel, belatedly in 1942. In 1944, the year he married Helen, the task was finished. (In 1942, Sara White Dreiser passed away.) His membership in the American Communist Party was one of his final actions. In the final weeks of his life, Helen assisted him in finishing the majority of *The Stoic*, the long-delayed third book in his Yerkes trilogy. Posthumous editions of *The Bulwark* and *The Stoic* were released in 1946 and 1947, respectively. *Notes on Life*, a compilation of Dreiser's philosophical musings, was published in 1974.

Despite its unlucky debut, *Sister Carrie*, Dreiser's first book published in 1900, is a seminal work of American literature. It turned into a guiding light for later American authors who were committed to treating every subject matter realistically. *Sister Carrie* is the tale of a pretty but aimless small-town girl who travels to the big city with nebulous goals. She takes advantage of men and uses them to her advantage to become a successful Broadway actress, while her runaway husband, George Hurstwood, loses control of his life and commits suicide and begs. *Sister Carrie*, with its

gritty, factual portrayal of the whims of life, was the first masterpiece of the American naturalistic movement.

The first two books in a trilogy about the life and career of American financier and traction tycoon Charles T. Yerkes, cast as Frank Cowperwood in fiction, are *The Financier* (1912) and *The Titan* (1914). The novels' focus alternates between Cowperwood's immoral business dealings and his marital and other erotic relationships as he skillfully plots monopolistic business coups, first in Philadelphia and then in Chicago. Two notable business novel examples are *The Financier* and *The Titan*, which are arguably the best-documented and most thoroughly researched studies of high finance in literary fiction. Like all of Dreiser's main characters, Cowperwood doesn't feel satisfied even after getting what seems to be his wish most of the time. *The Stoic* (1947), the third book in the trilogy.

Despite being one of Dreiser's least popular books in terms of style, *The "Genius"* (1915) is essential reading for anyone interested in his psychology. This book follows the career of its autobiographical hero, an artist, and his erratic search for ultimate fulfillment in the form of the ideal woman.

An American Tragedy (1925), Dreiser's longest book, is a sophisticated and sympathetic narrative of the life and demise of a young antihero named Clyde Griffiths. The book starts with Clyde's impoverished upbringing, describes his rise to prominence, and ends with his capture, trial, and execution for the crime of murder. Although a prominent critic dubbed the book "the worst-written great novel in the world," its narrative power overrides its shoddy grammar and style. Dreiser's intricate conjectures regarding the degree of Clyde's culpability do not mitigate his cutting critique of consumerism and the American aspiration for prosperity.³³

The Bulwark (1946), Dreiser's next-to-last book, tells the tale of a Quaker father's valiant attempt to protect his kids from the materialism of

³³ Shpakova A. P. American reality as depicted by Theodore Dreiser: (The novel "American Tragedy"). - M., 1959

contemporary American life. This book features some of Dreiser's most polished prose and is more intellectually consistent than his previous novels.

Beyond his historical significance as a forerunner of unvarnished truth-telling in contemporary literature, Dreiser's considerable stature can be attributed almost exclusively to his accomplishments as a novelist. He was unable to excel in the smaller literary forms due to his expansive imagination and heavy style, and his nonfiction writing—particularly his essays—is tainted by intellectual dishonesty, a lack of objectivity, and even resentment. However, these latter qualities are much less noticeable in his novels, where his greatest work is poignant and unforgettable due to his empathy and compassion for human striving. Dreiser used the lengthy book as a primary vehicle to thoroughly examine the possibilities of American life in the 20th century, with its abundance of material possessions and spiritual uncertainty. In the face of society's constrictive and repressive moral norms, Dreiser's characters battle for self-realization. They frequently experience material success but fall short of a more lasting spiritual fulfillment. Theodore Dreiser's role in American literature is marked by his contributions to naturalism and realism, his exploration of social issues, and his influence on the portrayal of complex characters and societal conditions. His work remains an important part of the literary canon, reflecting and criticizing the realities of American life in the early 20th century

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COMPARATIVE STUDY OF CENTRAL ASIAN AND EUROPEAN EPICS

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Annotation: This article reveals the study of the epics “Kitabi Dede Korkut”, “Song of Roland”, “Beowulf” and “Odyssey” comparatively. The view point is explained with thorough descriptions and quotes to depict main ideas of the epics.

Key words: Central Asian epic, European epics, loyalty, courage, determination of hero, main characters

The main essence of the "Dada Korkut book" is the protection of the country and the people, the life-and-death battle of the ancient Oguz against foreign invaders, which represent the good forces, and constitutes a number of moral didactic views that have not lost their importance until now.

Shortly before the time of the Prophet, there appeared in the Bayat tribe a man by the name of Korkut Ata. He was the wise man of the Oghuz people. He used to prophesy and bring reports from the unknown world beyond, having been divinely inspired. Korkut Ata was an advisor of the Oghuz people in all vital matters, and nothing was done before he was consulted. Whatever advice he gave was accepted and acted upon.

Quotes in “Kitabi Dede Korkut”

1. Nothing happens if it wasn't already written down in the beginning

2. A young man may gather mountains of wealth
He can dispose of only as much as his appointed time.
 3. No hill can be made of ash
 4. A slave woman doesn't become a lady by putting on expensive clothes
 5. Allah doesn't love the haughty or help him to prosper
 6. Dark homes unfrequented by visitors might better fall down
 7. Fame can not be gained without generosity
 8. Only the patient knows where the pain is
 9. For the brave, a stick is as good as a word and an arrow
 10. Nothing goes well without mentioning the name Allah
 11. No one can prosper without the will of Almighty Allah
 12. The son should be a worthy one, carrying on the fame of the father
- [pages 3-5]

The manuscript of the epic "Beowulf" dates back to the 10th century, and it was written in the Anglo-Saxon language, which is the basis of the English language. The epic appeared on the basis of the legends of pagan English and Saxons who moved to the British Isles. The epic was written down in the Christian era on the basis of these oral narratives, and the author of the work is unknown. The epic recounts the heroic deeds of Beowulf, who saved Denmark from the terrible sea creature Grendel. When Beowulf and his fourteen knights come from Denmark to help King Hroth, Grendel drags them to the bottom of the sea and kills them. Beowulf wins over him and returns to his homeland. He ruled his country for fifty years, and when a fire-breathing dragon invaded his land, he defeated it in battle, but he himself was wounded by the creature's poisonous teeth and died.

There are fairy tale motifs in the epic, and various creatures and dragons participate in it, at the same time, God's intervention in the events taking place in the text of the epic and names from the Bible (Abel, Noah) are found, and Grendel is said to be a descendant of Cain. All this indicates that the author was greatly influenced by the Christian religion.

In “Beowulf” the major themes include reputation, good versus evil, the heroic code, generosity, revenge, loyalty and courage. Loyalty is a constant motivator when characters take action and it is one of the aspects of the heroic code. Beowulf operates on the ideals of the heroic code to define what makes a great person. These ideals are strength, courage and loyalty. Beowulf is a very strong warrior, capable of felling terrible monsters. He is also courageous, never shying from fight despite what he faces.

Beowulf is an epic poem that retells the deeds of the hero Beowulf. He arrives at the mead-hall called Heorot after a monster named Grendel begins terrorizing people killing them despite their efforts to fight back. Beowulf defeats Grendel, as well as his mother, and over time he becomes the king the Geats. Later in his life, a dragon stirs and begins terrorizing the land. Beowulf faces the dragon in combat and despite his old age, defeats the dragon as well.

However, Beowulf is mortally wounded in the encounter, and dies some time later. His legacy lives on due to his great deeds.

Quotes in the epic “Beowulf”:

1. We have gone through with a glorious endeavor and been much favored in this fight we dared against the unknown [lines 957-959]
2. “Wise sir, do not grieve. It is always better to avenge dear ones than to indulge in mourning” [1384-1385]
3. For everyone of us, living in this world means waiting for our end. Let whoever can win glory before death [lines 1386-1388]
4. When a warrior is gone that will be his best and only bulwark. [lines 1388-1389]

The epic "Song of Roland" is considered the most famous among many epics that appeared in France in the 11th-14th centuries. These sagas, whose authors' names have not been preserved, were written by *trouvères*, and *joglers* performed them by musical instruments such as harp or viola.

Most of the epics are dedicated to the great deeds of King Charlemagne and his comrades-in-arms. "Song of Roland" also praises Charlemagne and his loyal knight Roland.

The epic was created in the 1100s, and it tells the story of Charlemagne's march to Spain. The text of the 18th century chronicle, which reflects these events, reports that the rearguard of King Charlemagne's army was defeated in the Pyrenees, and Hroldan was among the dead, who was the leader of the Breton border troops.

This historical event becomes the central theme of the epic. However, many things have been changed in the work; The campaign of the young king Charlemagne in 778 years is described as a seven-year war, and he himself is described as an old man, Saracens took the place of the Basques who attacked the rearguard.

The epic contains many events related to the march of the Franks to Spain, The negotiations with the Saracens, Ganelon's betrayal, Roland's battle with his small army against the Saracens' army twenty times larger in number will be the culmination of the work, it is in this episode that the courage of Roland, the intelligence of his loyal friend Oliver, and their sacrifice for the interests of the country are shown.

Quotes in the epic "Song of Roland":

1. God, how beautiful is this world, despite all its sorrows and pains
2. Courage is not the absence of fear, but the triumph over it
3. True knight fights not for valor and glory, but for honor and justice
4. The strength of a warrior is not measured by his physical proves, but by the purity of his heart
5. The greatest victory is to conquer oneself
6. We may lose battles, but we shall never our honor
7. There is no true victory without sacrifice
8. A hero is not defined by his strength, but by his compassion
9. To betray one's own conscience is to lose one's soul
10. True love is not possessive, but selfless
11. A true leader always leads by example

Homer's "Odyssey" is an ancient epic poem, is believed to have been composed around the 8th century BCE. It is one of the two major ancient Greek poems, the other being the "Iliad" and is considered one of the foundational texts of western literature. The Odyssey is an epic tale that follows the adventures of the hero Odysseus as he attempts to return home after the fall of Troy.

The work consists of 24 songs, and the hero of the work, Odysseus, is both wise and cunning. "Odyssey" shows the return of the Greek heroes to their homeland and sea adventures, and at the same time family drama.

The narrative depicts the main protagonist Odysseus, who has been wandering the seas for ten long years. This journey is fraught with numerous challenges and encounters with mythical creatures, such as the Cyclops, the Sirens, and the witch-goddess Circe. Odysseus displays great cunning and resourcefulness in navigating these obstacles, relying on his wit and cleverness to outsmart these opponents.

However, Odyssey continues to captivate readers to this day, offering a riveting narrative filled with adventure, character development and profound insights into the human experience. It remains a testament to the enduring legacy of ancient Greek storytelling and its lasting impact on the literary tradition.

The epic "Odyssey" is a complex and multifaceted work that explores themes such as heroism, the power of storytelling, the relationship between gods and mortals, and the importance of home and family. It is renowned for the rich and vivid descriptions, its use of powerful and evocative language, and its timeless portrayal of the human condition.

In Odyssey the themes of loyalty and fidelity are very important. Faithful dog Argos, to Penelope's unwavering loyalty to her husband highlights the significance of staying true to loved one's.

Next the power of perseverance: Odysseus faces numerous challenges and obstacles on his journey home, but he never gives up. He remains determined and single-minded in his quest, teaching readers the importance of persistence in the face of adversity. Thirdly, the

consequences of arrogance and pride in the book emphasizes the destructive nature of hubris, as seen in the characters such as the Cyclops Polyphemes and Odysseus himself through their actions, Odysseus warns of the negative consequences of pride and arrogance.

Furthermore, the complexity of heroism is included, Odysseus challenges traditional notions of heroism by portraying Odysseus as a flawed and imperfect hero. He is depicted as cunning and resourceful, but also as someone who makes mistakes, struggles with pride and must learn from his experiences. Finally, the Odyssey is story within a story, as Odysseus recounts his adventures to various characters. The importance of storytelling in preserving history and cultural identity is realized throughout the epic.

1. The blade itself incites to deeds of violence
2. An empty words are evil
3. Each man delights in the work that suits him best
4. Some things you will think of yourself, ... some things God will put into your word
5. Sleep, delicious and profound, the very counterfeit of death
6. A man who has been through bitter experiences and travelled far enjoys even his sufferings after a time
7. For a friend with an understanding heart is worth no less than a brother
8. Men are so quick to blame the gods, they say that we devil their misery. But they themselves in their depravity
9. There is a time for many words, and there is also a time for sleep
10. Of all creatures that breathe and move upon the earth, nothing is bred that is weaker than man

Importance of time, true friend, moral weakness of man, will of God, hastiness of people, death, power of the word.

In conclusion, by comparing key notions of these epics, we tried to categorize the basic features as the following:

	Kitabi Dede Korkut	Beowulf	Song of Roland	Odyssey
1	Believing in Fate,	Avenge	Courage,	Importance of time
2	Bravery	Glory	Purity of heart	Moral weakness of man
3	Believing in fate	Bravery	True love	Will of God
4	Blessings of parent	Deeds of hero	Compassion of hero	Hastiness of man
5	Generosity	Defence of native land	Betrayal	Absoluteness of death
6	Bravery	loyalty	Justice	Power of the word
7	Being hard-working	Determination of hero	Glory	Overcoming the difficulties
8	Patience	Heroic code	Valuing honor	Patience
9	Hospitality	Courage	Loyalty	Loyalty

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POETONIMLARNING O‘ZBEK VA INGLIZ SHE’RIYATIDAGI O‘RNI

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Abstract. This article analyzes the study of poetonyms in English and Uzbek poetry and the importance of precedent names in literary texts. Together with this, the functions of poetonyms in poetry and their poetic meaning are revealed.

Keywords. Poetonym, image, metaphor, poetics, onomastics units.

Hozirgi rivojlanayotgan davrda badiiy adabiyotga qiziqish yanada oshdi, shoirlar she'riyatini har tomonlama tahlil qilishda ilmiy tadqiqotlarning ko'lamini kengaytdi. Bu esa she'riyatning milliy o'zlikni anglash, manaviyatini yuksaltirish imkoniyatini taqdim qiluvchi xazina bo'lib xizmat qiladi.

Tildagi mavjud nomshunoslik tizimlarini aniqlash va o'rganishni maqsad qilib qo'yadigan soha onomastikadir³⁴. Atoqli nomlarning lisoniy xususiyatlarini onomastika bo'limining poetik onomastika deb nomlanuvchi yangi sohasi o'rganadi. Ushbu maqolada poetik onomastikaning tadqiqot obyekti poetonimlar haqida gap borar ekan³⁵, ularni ingliz va o'zbek she'riyatidagi o'rni va ahamiyati ochib beriladi. Nomlar xalqning ma'naviy merosini o'zida mujassamlashtiruvchi vositalardan biri sifatida uning ma'naviyati, milliyligi, madaniyati va o'tmishidan darak berib turadi. Shu bilan birga, nomlar asrlardan-asrlarga o'tib, shu tilning lisoniy tamoyillarini saqlab keladi.

Poetonimlarni o'rganishga bo'lgan sa'y harakatlarni o'zbek tilshunosligida filologiya fanlari doktori Durdona Xudoyberganova boshlab berdi. Olimaning "O'zbek she'riyatida poetonimlar lug'ati" kitobi bu izlanishlarning natijasi o'laroq o'zbek lug'atchiligida yangi sahifani ochdi. O'zbek tilshunosligida D.Xudoyberganova, D.Andaniyozovalar tomonidan "O'zbek tili poetonimlarining izohli lug'ati" tuzildi. Unda "poetonimlar she'riy asarda allyuziv nom, onomastik metafora vazifasida, biror xususiyatning etalon sifatida kelishi, she'riy asarlarda qo'llangan poetonimlar nido, talmeh, tashbeh, tajnis, takrir, mubolag'a, iyhom, istiora kabi uslubiy vositalarni yuzaga keltirishda muhim lingvopoetik vosita maqomida kelishi" kabi maqsadlarga xizmat qilishi keltirib o'tilgan³⁶.

O'zbek shoirlaridan Shavkat Rahmon va Halima Xudayberdiyevalarning sherlaridagi poetonimlarni tahlil qiladigan bo'lsak,

³⁴ Yo'ldashev B. O'zbek onomastikasi masalalari. Uslubiy qo'llanma. -Samarqand, 2011. -b 42

³⁵ Begmatov E. O'zbek onomastikasi terminlarining izohli lug'ati. - Namangan, 2006. -b 33

³⁶ Xudayberganova D., Andaniyozova D. O'zbek tili poetonimlarining izohli lug'ati.- Toshkent, 2016.- b 5

ularning har birida o'zgacha uslub bo'lishidan qat'iy nazar she'rlarida istiqlool g'oyasi, xalqning jasur qizlari va mard o'g'lonlari tasviri yaqqol ko'zga tashlanadi.

Ishonmasang, qara ko'zimga,
ko'zlarimda yashaydir **Hotam**,
men tegmadim hatto ilonga,
u zaharli ilon bo'lsa ham. ("Saylanma " ,44- bet)

Shavkat Rahmon qalamiga mansub ushbu she'r va yuqoridagi satrda **Hotam** afsonaviy qahramon "**Hotami Toy**" ga ishoradir. Demak, qahramon o'zida saxovat va shafqat borligini ta'kidlamoqda. Shavkat Rahmon ijodida tarixiy shaxslar bilan bog'liq ismlar talaygina. Bu esa o'quvchilarni she'riyatning go'zal na'munalarini o'qish bilan bir qatorda tarixiy bilimlarini mustahkamlash hamda o'z ajdodlariga ehtirom ruhida tarbiyalashga imkon yaratadi. Ushbu she'rlarda shunchaki his -tuyg'u va kechinmalar emas, balki tarixiy bilim va istiqlool ruhiga yo'g'rilgan g'oyalar yotadi. Bularni tushunish va anglash o'quvchining kelajak orzulariga bo'lgan umid va ishonchni tarbiyalaydi.

Halima Xudayberdiyevaning "Turkistonning onalari" she'ridan quyidagi parchani olsak :

O'g'li **Bobur** hind sori bosdi,
Qaytarmoqqa yetmadi dasti.
Nodirasin jaholat osdi,
Jaholatga bor erur qasdi.
Yuragini armon nishlaydi
Turkistonning onalarini.

H.Xudayberdiyevaning ushbu she'rida keltirilgan **Bobur**, **Nodira** atoqli ismlari va **Turkiston** joy nomidan ko'rinib turibdiki, u bu poetonimlardan qanchalik mahorat bilan foydalangan. Faqat Turkiston onalariga xos bo'lgan fazilatlar va xislatlarni mohirona yoritib bergan, nafaqat shu yurt onalarini balki Turkiston yurtining o'zi ham xalqi va fuqarolari uchun yagona makonni ona sifatida talqin qilingan desak mubolag'a bo'lmaydi. Shu xalq farzandi Zahriddin Muhammad Boburni

Hindistondak yurtga sarson bo‘lib ketganligi, uni ortiga qayta olmaganligini alam bilan aytgan va o‘z o‘g‘li qatorida O‘g‘li **Bobur** deya satrni boshlaganini his qilamiz. Nodira haqida eslasak, uning hayoti naqadar og‘ir kechganligini ko‘rishimiz mumkin. Bu nomlarning barchasi ma‘lum bir niyatda keltirilgan, nomlar o‘z vazifasidan tashqari ikkinchi muhim vazifasini bajarmoqda, ya‘ni bo‘yoqdorlik vazifasini ham bajarmoqda.

Huddi shu kabi ingliz she‘riyatida ham poetonimlarning o‘rni ahamiyatlidir. Mashhur shoirlardan biri hisoblangan Seamus Heaneyning she‘rlaridan “**In time**” she‘ridagi bir parchani tahlil qilamiz.

Energy, balance, outbreak:

Listening to **Bach**

I saw you years from now

Your toddler wobbles gone,

A sure and grown woman.

Ushbu sheri parchada berilgan **Bach** poetonimi germanyalik bastakor Iyogan Sebastian Bachning bastalagan kuylarini tinglashni nazarda tutgan. Chunki **Bach** musiqasi ong va tanaga tinchlantiruvchi ta‘sir ko‘rsatishi isbotlangan. Shu sababli oshiq o‘zining sevgan yorini ko‘p yillardan buyon endi uchratganligini va uning qalbidagi muvozanatning buzilishida **Bach**ni tinglash uni biroz sokinlantirishini nazarda tutmoqda.

Emma Lazarus qalamiga mansub ushbu “ *The New Colossus*” she‘rida ham tarixiy obrazlar yoritilgan.

Not like the brazen giant of **Greek** fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of **Exiles**. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.

Ushbu parchada” **Greek** “ ya’ni **Yunon** ularning buyukligi va shon shuxrati qanchalik ulug‘vorligi timsolida berilgan.

Poetonim bu- muallif tomonidan shariyatda qo‘llangan muallifning g‘oyasini ochib berish va badiiy matnning ekspressivligini oshiruvchi ta’sirga ega bo‘lgan real yoki to‘qima ismlar. Shu sababli poetonim she’rda badiiy obraz yaratish vositasi hamdir. Aynan shuning uchun ham bu kitobxonlarning diqqatini jalb qiladi hamda ulardan ko‘proq o‘qish va izlanishni taqozo etadi. Ingliz va o‘zbek shariyatidagi poetonimlarning o‘rni va ahamiyati bir biriga o‘xshash bo‘lsa-da, lekin bir- birini taqozo qilmaydi. Chunki har qaysi millatning o‘zligini namoyon qiluvchi o‘ziga xos vositalar mavjuddir.

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CHOG‘ISHTIRMA TILSHUNOSLIK

NEMIS, RUS VA O‘ZBEK TILLARIDAGI DIPLOMATIK LEKSIK BIRLIKLARNING QIYOSIY-CHOG‘ISHTIRMA TADQIQI

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Annotation: This article discusses about comparative study of diplomatic lexical units in German, Russian and Uzbek languages. In this case, three diplomatic lexical units such as "Neighborhood", "Hospitality", "Contract" in these languages are presented in explanatory dictionaries of all three languages, their meanings and differences in meaning are presented in a cross-sectional aspect.

Key words: diplomatic lexical units, diplomatic language, field of diplomacy, phrase, neighborliness, hospitality, contract.

Diplomatik leksik birliklarning ozaro noqardosh bo‘lgan nemis, rus va o‘zbek tillaridagi qiyosiy-chog‘ishtirma aspektida o‘rganish o‘ziga xos ahamiyatga ega.

Ushbu ma‘ruzada biz o‘zbek, nemis va rus tillaridagi diplomatik leksik birliklarning taqdimotini o‘rganish orqali madaniyatlararo aloqaning diplomatik tilda aks etishiga doir bir necha misollarni ko‘rib chiqishga harakat qildik.

Nemis tilidagi umumiy doirada qo‘llaniladigan “die Nachbarschaft” diplomatik terminini misol tariqasida oladigan bo‘lsak, bu so‘z bevosita kundalik hayot bilan bog‘liq bo‘lgan, shu bilan birga, diplomatiya sohasiga ham oid termin hisoblanadi. Uning o‘zbek tilidagi ekvivalenti “qo‘shnichilik” yoki “qo‘ni-qo‘shnichilik” bo‘lib, u nemischa variantning asl ma‘nosini to‘liq bera olishi, mazmun jihatdan bir xil bo‘lishi mumkin. Biroq nemis, rus va o‘zbek madaniyatiga xos kishilar uchun ushbu so‘zning zamirida yotadigan ma‘nosi va uning qo‘llanilish maqsadi farqli. Nemislar va ruslarning fikriga ko‘ra, qo‘shnichilik bu bir-biriga yaqin,

yoki yonma-yon yashaydigan, yoki yashash joyini bo‘lishish zaruriyati tufayli birga yashaydigan insonlar guruhidir. Nemischa izohli lug‘atda “Qo‘shnichilik” 1. a) qo‘shnilar jamoasi; b) qo‘shnilar o‘rtasidagi munosabat. 2. Kimgadir, nimagadir bevosita hududiy yaqinlik, ruscha lug‘atda “Joylashuv yoki yashash joyi bo‘yicha kim bilandir, nima bilandir yaqinlik” tarzidagi ma’nolari o‘zbek tilidagi “Qo‘ni-qo‘shnilar o‘rtasida bordi-keldi munosabatlari, qo‘ni-qo‘shnichilik” ma’nosiga qaraganda kengroqday tuyuladi. Bu albatta o‘zbek tilining izohli lug‘atida mazkur so‘zga nisbatan tor doirada izoh berilganligidir. O‘zbek mentalitetida bu tushuncha nihoyatda keng ma’no anglatadi va o‘zaro munosabatlarda juda katta ahamiyatga ega. Qo‘shnichilik odobi, qo‘shnining haqqi, “yon qo‘shni – jon qo‘shni”, “oxiratda yon (qibla) qo‘shningdan so‘raladi”, “joy olma, qo‘shni ol” kabi iboralar qo‘shnichilikning ayrim paytlarda qarindoshlikdan ham afzal ekanligiga yorqin misol bo‘la oladi.

№	Tili	Diplomatik termin	Ma’nosi	Tarjimasi
1	O‘zbekcha	Qo‘shnichilik	Qo‘ni-qo‘shnilar o‘rtasida bordi-keldi munosabatlari, qo‘ni-qo‘shnichilik. <i>Qo‘shnichilik qilmoq</i> ³⁷	
2	Nemischa	die Nachbarschaft	1.a) Gesamtheit der Nachbarn <i>die ganze Nachbarschaft konnte das Geschrei hören</i> b) Verhältnis zwischen Nachbarn <i>[eine] gute Nachbarschaft</i>	1. a) Qo‘shnilar jamoasi <i>Barcha qo‘shnilar qichqiriqni eshita oldi</i> b) Qo‘shnilar o‘rtasidagi munosabat <i>yaxshi qo‘shnichilik qilmoq</i>

³⁷ <https://www.duden.de/rechtschreibung/Nachbarschaft>

³⁷ Ожегов С.И., Шведова Н.Ю. Толковый словарь русского языка.-М.: Азбуковник, 1997. - С.1753

			<i>halten</i> 2. unmittelbare räumliche Nähe zu jemandem, etwas <i>in der</i> <i>Nachbarschaft</i> <i>wohnen</i> ³⁸	2. kimgadir, nimagadir bevosita hududiy yaqinlik <i>Qo ‘shnichilikda</i> <i>yashamoq</i>
3	Ruscha	Соседство, -а, ср.	Смежность, близость с кем- чем-н. по месту жительства или по месту расположения <i>Жить по</i> <i>соседству</i> (рядом). ³⁹	Joylashuv yoki yashash joyi bo‘yicha kim bilandir, nima bilandir yaqinlik <i>Qo ‘shnichilikda</i> <i>yashamoq (yoma-yon)</i>

Yoki yana bir misol – “die Gastfreundschaft” – umumiy qo‘llaniluvchi diplomatik leksik birligini oladigan bo‘lsak, ushbu so‘z ham xuddi yuqoridagi misol singari, mazmun jihatdan ruscha “гостеприимство”, o‘zbekcha “mehmondo‘stlik” so‘zini to‘liq ifodalay oladi. Ammo ushbu misolimizda ham madaniyatlararo farqni ko‘rishimiz mumkin. Nemislar hamda ruslardagi mehmon va o‘zbek xalqi tushunchasidagi mehmon orasida nihoyatda katta farq mavjud. Bu tushuncha nemislarda “taklif qilingan, o‘z vaqtida tashrif buyuradigan, reglamentga qarab mehmondo‘stchilik qilinadigan, juda tor doiradagi do‘stlar, yaqinlar davrasini” anglatadi, ruslarda esa “Mehmonlarga nisbatan samimiyat, mehmonlarni iltifot bilan kutib olish” kabi tushunchalarni ifodalaydi, Biz o‘zbeklarda bu leksema mutlaqo bularni teskarisini anglatgan holda, o‘ziga xos tarbiyaviy ahamiyatga ega tushunchadir. Va ushbu tushuncha anglatadigan ma’no orqali ko‘p sonli rivoyatlar, hadislar va maqollar bilan bolalikdanoq yoshlarga singdirib “mehmon otangdan ulug‘” qabilida mehmonga bo‘lgan hurmat-ehtirom,

³⁸ <https://www.duden.de/rechtschreibung/Nachbarschaft>

³⁹ Ожегов С.И., Шведова Н.Ю. Толковый словарь русского языка.- М.: Азбуковник, 1997. - С. 1753

mehmondo‘stlik tushunchalari shakllantirib boriladi. O‘zbeklarda “mehmondo‘stlik” uchun muayyan vaqt, reglament yo‘q, cheklanmagan. Mehmon kutilmagan paytda ham kelaverishi mumkin. Mehmon kelganidan so‘ng rejadagi barcha ishlar, xoh u shaxsiy, xoh u xo‘jalik ishlari bo‘lsin, barchasi to‘xtaydi. Mehmonning erk-ixtiyori mezbonga o‘tadi. Uning qachon ketishini mezbon hal qiladi. Mehmondu‘stlikning bunday ma’no qirralari nemis va rus xalqida aynan ana shu ko‘rinishda mavjud emas. Keltirilgan misoldan ushbu kalom ham kundalik hayotda ishlatiladigan so‘zlardan biri ekanligi anglashilsa ham, uni biz hech ikkilanmasdan diplomatiya sohasida ishlatiladigan so‘zlar qatoriga qo‘shishimiz mumkin.

№	Tili	Diplomatik termin	Ma’nosi	Tarjimasi
1	O‘zbekcha	Mehmondo‘stlik	Mehmonni, mehmon kutishni yaxshi ko‘radigan; mehmonsevar. <i>Mehmondo‘st o‘zbek xalqi</i>	
2	Nemischa	Die Gastfreundschaft	jemandem [dem Rechtsbrauch gemäß] erwiesenes Entgegenkommen, das besonders in freundlicher Aufnahme als Gast und in [Schutz und] Beherbergung besteht <i>jemandes Gastfreundschaft genießen, in Anspruch nehmen; jemandem Gastfreundschaft</i>	Kimgadir (odatiy me’yorlarga binoan) mehmon sifatida do‘stona qabul qilish va boshpana (himoya) berish maqsadida peshvoz chiqish <i>Kimningdir mehmondo‘stligidan huzurlanmoq, kimdandir mehmondo‘stlik</i>

			<i>gewähren; ich bedanke mich für Ihre Gastfreundschaft; sie wurde mit großer Gastfreundschaft aufgenommen⁴⁰</i>	<i>talab qilmoq; kimgadir mehmondo 'stlik qilmoq; Sizga mehmondo 'stlikingiz uchun minnatdorlik bildiraman; u katta mehmondo 'stlik bilan kutib olindi</i>
3	Ruscha	Гостеприимство	Радущие по отношению к гостям, любезный прием гостей. ⁴¹	Mehmonlarga nisbatan samimiyat, mehmonlarni iltifot bilan kutib olish

Diplomatiya sohasida eng ko‘p qo‘llaniluvchi so‘zlardan biri bo‘lgan “der Vertrag” leksemasiga to‘xtalsak. Ushbu so‘zni o‘zbek tiliga “kelishuv, bitim, shartnoma” tarzida tarjima qilishimiz mumkin. Nemis xalqi yoki umuman Yevropa xalqlari shartnoma tuzish masalasiga nihoyatda ehtiyotkorlik bilan, har tomonlama chuqur fikr yuritgan va oqibatlarni tahlil qilgan holda yondoshadi, muhokama qilib, ma’qul ko‘rgachgina imzolaydi. Bizda esa odatda shartnoma tuzishda tezkorlik, birinchi uchrashuvdayoq uni imzolashga urinish, biroz shoshma-shosharlik kuzatilishi mumkin.

№	Tili	Diplomatik termin	Ma’nosi	Tarjimasi
1	O‘zbekcha	Shartnoma	(a+f-t) Biror masala yuzasidan o‘zaro kelishilganlik haqidagi yozma bitim. <i>Sulh shartnomasi.</i> <i>Shartnoma tuzmoq.</i> - (Mahamad Rasul)	

⁴⁰Duden. Deutsches Universalbuch. 8.Auflage. –Berlin: Dudenverlag, 2015. –S.672/2128;
<https://www.duden.de/rechtschreibung/Gastfreundschaft>

⁴¹ <https://ushakov.slovaronline.com/10930-GOSTEPRIMSTVO>

			Shartnoma mazmuniga qaraganda, sizning gardaningizga tushadigan ko‘p chiqimlarni men o‘z zimmamga oldim. Oybek, Qutlug‘ qon.	
2	Nemischa	Vertrag	a) [schriftliche] rechtsgültige Abmachung zwischen zwei oder mehreren Partnern; Kontrakt ein langfristiger, befristeter, fester Vertrag; ein Vertrag auf drei Jahre, über Arbeitsbedingungen; zwischen mehreren Partnern; die Verträge treten, sind in Kraft, ihr Vertrag läuft aus, einen Vertrag mit jemandem [ab]schließen, machen einen Vertrag brechen, lösen, erfüllen, verlängern; laut Vertrag; jemanden aus seinem Vertrag entlassen; (Jargon) einen Künstler unter Vertrag nehmen (mit ihm einen Arbeitsvertrag, Produktionsvertrag o.	a) Ikki yoki undan ko‘proq hamkorlar orasidagi (yozma) huquqiy jihatdan yaroqli shartnoma (ahdnoma); kontrakt uzoq muddatli, muddati cheklangan, o‘garmas shartnoma; mehnat sharoitlari bo‘yicha shartnoma, uch yillik shartnoma, ko‘pgina hamkorlar o‘rtasida; Shartnomalar amalda, uning shartnoma muddati o‘tdi; kim bilandir shartnoma tuzmoq, qilmoq, shartnomani buzmoq, echmoq, bajarmoq, cho‘zmoq; shartnomaga binoan; kimnidir shartnomadan chiqarmoq;(Jargon) bitta san’atkorni shartnomaga ostiga olmoq(u bilan mehnat shartnomasi, ishlab

			<i>Ä. schließen)</i> b) Schriftstück, in dem ein <u>Vertrag</u> (a) niedergelegt ist ⁴²	<i>chiqarish shartnomasi va hak. tuzmoq)</i> b) Shartnoma aks etgan yozma matn
3	Ruscha	договор	ДОГОВОР, -а, мн. -ы, -ов и (разг. .) ДОГОВОР, -а, мн. -а, -ов, м. Соглашение, обычно письменное, о взаимных обязательствах. <i>Заключить, нарушить д. Мирный д. Д. о дружбе и сотрудничестве. Д. о нераспространении ядерного оружия. Издательский д. (с автором, редактором).</i> ⁴³	Shartnoma-odatda yozma, o‘zaro majburiyatlardagi kelishuv. <i>Shartnoma tuzmoq, shartnomani buzmoq, tinchlik shartnomasi, do‘stlik va hamkorlik to‘g‘risida shartnoma, Yadro qurolini kengaytirish to‘g‘risida shartnoma, Nashr qilish to‘g‘risida shartnoma (muallif bilan, muharrir bilan)</i>

Mazkur so‘zning ruscha va o‘zbekcha ma’nolari bir-biriga juda yaqin. Nemischa variantida ma’no tavsifi nisbatan keng va shartnomaning huquqiy majburiyatlari inobatga olingan holda aniqroq berilgan.

Nemislarda “Schwein haben” iborasi keng tarqalgan bo‘lib, so‘zma so‘z “cho‘chqasi bo‘lmoq” deb tarjima qilinadi va “omadi kelmoq, baxti kulmoq” ma’nolarini anglatadi. Ushbu iboraning kelib chiqishi quyidagicha: O‘rta asrlarda Germaniyada merganlik musobaqalarida eng yomon natija ko‘rsatgan merganlarga tasalli berish uchun cho‘chqa yoki cho‘chqa bolasi taqdim qilingan. Ya’ni, mag‘lub bo‘lgan kishi ham uyiga bo‘sh qo‘l bilan qaytmagan. Shundan kutilmagan baxt va omad ma’nosi kelib chiqqan. Cho‘chqa nemis millatida baraka va to‘kin-sochinlik timsoli

⁴² <https://www.duden.de/rechtschreibung/Vertrag>

⁴³ Ожегов С.И., Шведова Н.Ю. Толковый словарь русского языка. -М.: Азбуковник, 1997. - С. 404

hisoblanadi. Ushbu iborani xato tushunish uning noto‘g‘ri talqin qilinishiga va turli xil ko‘ngilsiz vaziyatlarga olib kelishi mumkin. Bir rus tarjimoni ushbu iborani noto‘g‘ri tarjima qilganligini misol qilib keltirishimiz mumkin. Aytishlaricha Germaniya vakilining “Sie haben Schwein, dass sie solch einen Minister haben“ degan jumlasini rus tarjimoni “Sizning vaziringiz cho‘chqaning o‘zi” deb tarjima qilgan. Vaholanki, Germaniya vakili bu jumlaning “Sizning shunday vaziringiz borligi bu sizning baxtingiz” degan ma’noda aytilgan edi.

O‘zbek xalqi, umuman musulmon dunyosi uchun esa buning mutlaqo aksi. Cho‘chqa diniy qarashlarga ko‘ra iste’mol qilish ta’qiqlangan, go‘shti harom qilingan hayvondir. Bizda esa ko‘proq “Boshiga baxt qushi qo‘ndi”, “Omadi chopdi” iboralari qo‘llaniladi.

Nemis xalqida “Blaues Blut haben” iborasi mavjud. Bu ibora so‘zma so‘z “Moviy qonli” deb tarjima qilinadi va zodagonlik, oqsuyaklikni anglatadi. Bugungi kunda tananing “sog‘lom qorayishi” ideal sanaladi, ko‘plab zamondoshlarimiz quyoshda qorayishga, imkon topilmasa maxsus uskunalar, solyariy(quyosh vannasi qabul qilinadigan joy)lar yordamida tana rangini o‘zgartirishga harakat qilishadi. Tarixga nazar tashlasak, o‘tmishda quyoshda qoraygan teri kambag‘allikni anglatgan. Ochiq dalalarda ishlaydigan oddiy xalq quyosh ostida qorayib ketishgan. Umuman quyoshga chiqmaydigan, vaqtlarini soya salqin saroylarda o‘tkazadigan zodagonlarning terisi oppoqligicha qolgan. Shunday qilib, quyoshda qoraymagan oppoq teri boylik, zodagonlik timsoliga aylangan. Tanada pigmentlar kamligi tufayli oppoq tanada vena tomirlari yaqqol ko‘zga tashlanib turgan va arteriyalarda oqayotgan qonning rangi xuddi ko‘k rangga o‘xshab ko‘ringan. Oddiy xalq ushbu zodagonlarning tomirlarida qizil emas, ko‘k rangli qon oqadi deb ishongan. Shu sababli ushbu ibora kelib chiqqan. O‘zbek tilida esa zodagonlikni, oliynasablikni ifodalash uchun ko‘pincha “oqsuyak” so‘zi qo‘llaniladi.

Markaziy Osiyo xalqlarida kelib chiqishi payg‘ambarga, sahobalarga va mashhur sulolalarga borib taqaladigan toifalar o‘zini boshqa urug‘-qabilalardan ajratgan. Ular “oqsuyak” deb atalgan. Oqsuyaklar o‘z

qarindoshchilik jamoasi ichida qiz olib-qiz berib, nasl “toza”ligini saqlashga uringan. Shuningdek, ular kelib chiqish omili negizida jamiyatda muhim mavqe egallagan – “qoracha”lar, ya’ni oqsuyak bo‘lmagan aholi ularga “aslzoda” qon egasi sifatida qaragan va hurmatini joyiga qo‘ygan. Xonlar, podshohlar ham ularga hurmat ko‘rsatib, ko‘pincha muhim lavozimlar, shu jumladan, chegaradosh davlatlar bilan yaqin qo‘shnichilik, ya’ni diplomatik munosabatlarni yo‘lga qo‘yish uchun elchi, tashqi ishlar vazirligiga qo‘yishgan. Albatta ushbu lavozimni majburiyatlarini bajarishda, ularning nafaqat bilimi, ilmi, savodxonligi, zukkoligi, balki uning nasl-nasabi, “oqsuyakligi” alohida ahamiyatga ega bo‘lgan.

Shuni ta’kidlash lozimki, har qanday tarjimon diplomatik leksik birliklar muqobilini tarjima tilida qayta tiklashda avvalambor yetarli darajada lingvokulturologik bilim va ko‘nikmaga ega bo‘lishi, xalqning asliyat tili tashuvchisi hamda tarjima tilining milliy madaniyati va hayotiy realiyalari bilan mutlaq tanish bo‘lishi lozim. Bundan tashqari, tarjima jarayonida tarjimaning ma’lum bir davrga xos bo‘lgan semantik, uslubiy va madaniy xususiyatlarini ham nazardan chetda qoldirmasligi lozim. Aks holda diplomatik ma’no yo‘qqa chiqadi. Manfaatli kelishuvlar amalga oshmaydi. Do‘stlik, tinchlik munosabatlariga putur yetadi.

TURLI TIZIMLI TILLARDA FRAZEOLOGIK BIRLIKLARNING GENDER STEREOTIPLARI VA ASSIMETRIYASI

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Annotation. This article is dedicated to studying gender stereotypes and asymmetry in phraseological units across various systemic languages. Phraseological units reflect the cultural and social values of a people, showcasing the status, roles, and responsibilities of men and women. Gender stereotypes and asymmetry in Uzbek, English, and Russian are analyzed, highlighting their formation under the influence of patriarchal systems in society. Cultural differences and the impact of language on

gender inequality are examined. The article provides essential theoretical and practical foundations for addressing gender stereotypes and asymmetry in language.

Kirish

Frazeologik birliklar tilda xalqning ma'naviy merosi, urf-odatlar va kundalik hayotiga xos bo'lgan tasavvurlarni ifoda etuvchi o'ziga xos birikmalar hisoblanadi. Ular jamiyatning turli ijtimoiy, madaniy va siyosiy nuqtai nazarini, shu jumladan, gender stereotiplarini aks ettiradi. Frazeologik birliklar ichida erkak va ayollarning ijtimoiy mavqei, ularning roli va xulq-atvori haqidagi tasavvurlar aniq ko'rinadi.

Bu maqolada turli tizimli tillarda frazeologik birliklarda gender stereotiplari qanday ifodalanishi va gender assimetriyasi qanday namoyon bo'lishi tahlil qilinadi.

1. Gender stereotiplari tushunchasi

Gender stereotiplari deganda jamiyatda erkak va ayollarga nisbatan qabul qilingan ijtimoiy rollar, xulq-atvor shakllari va xarakteristika tavsiflari tushuniladi. Ushbu stereotiplar ko'pincha jamiyatning an'anaviy qarashlari va qadriyatlari asosida shakllanadi. Til bu stereotiplarning ifodalanish vositasi bo'lib, frazeologik birliklar ularning eng aniq ko'rinishlaridan biri hisoblanadi.

Har bir tilda erkaklar va ayollarga tegishli hatti-harakatlar, sifatlar va vazifalar bilan bog'liq o'ziga xos frazeologik birliklar mavjud. Ko'p hollarda erkaklarga nisbatan kuch, jasorat, aql va rahbarlik singari ijobiy sifatlar taalluqli bo'lsa, ayollarga esa yumshoqlik, noziklik, maishiy vazifalar va ba'zan salbiy xususiyatlar nisbat etiladi. Bu gender stereotiplarining tildagi ifodasidir.

2. Frazeologik birliklardagi gender stereotiplari

O'zbek tilida gender stereotiplari

O'zbek tilida erkak va ayol obrazlari ko'pincha an'anaviy gender rollariga mos ravishda frazeologik birliklarda tasvirlanadi. Masalan:

- “Erkak boshi – tog’” iborasi erkakning kuchli, mas'uliyatli, boshqaruvchilik rolini anglatadi.

- “Ayol boshi – choynak” iborasi esa ayollarning ko‘proq maishiy va ikkinchi darajali rolga ega ekanligi tasavvurini beradi. Bu ibora ayollarga nisbatan jamoat hayotidan ko‘ra, uy-ro‘zg‘or ishlari bilan bog‘liq vazifalarni yuklaydi.

Shuningdek, “Erkak gapirdi – tog‘ to‘kiladi”, “Ayol gapirdi – er ko‘taradi” kabi iboralar orqali erkakning so‘zi yakuniy va kuchli, ayollarning esa yumshoq va kamroq ta’sir kuchiga ega ekanligi haqida tasavvur beriladi.

Ingliz tilida gender stereotiplari

Ingliz tilida ham gender stereotiplarini aks ettiruvchi ko‘plab frazeologik birliklar mavjud. Masalan:

- “To wear the trousers” (byukakni kiyish) – oilada boshqaruv rolini erkak bajarishini anglatadi.

- “A man's man” – bu ibora erkakning haqiqiy erkak sifatlarini o‘zida mujassam etgan, kuchli va mustaqil shaxs ekanligini bildiradi. Bu frazeologik birliklar erkaklar ko‘pincha ijtimoiy yoki oilaviy hayotda yetakchi va kuchli shaxs sifatida tasvirlanishini ko‘rsatadi.

Rus tilida gender stereotiplari

Rus tilidagi frazeologik birliklar ham an’anaviy gender stereotiplariga asoslanadi:

- “Сильный пол” (kuchli jins) erkaklar uchun ishlatiladi va ularning kuchli, qattiq xarakterli ekanligini bildiradi.

- “Слабый пол” (zaif jins) esa ayollar uchun ishlatiladi va ularning nozik, zaif ekanligini ta’kidlaydi.

Bunday iboralar erkaklar va ayollar orasidagi kuch va mavqe borasidagi ijtimoiy tafovutlarni aks ettiradi.

3. Gender assimetriyasi

Gender assimetriyasi frazeologik birliklarda erkak va ayollarga nisbatan teng bo‘lmagan qarashlar ifodalanishini anglatadi. Bu holatda erkaklarga ko‘proq ijobiy sifatlar, ayollarga esa ko‘proq salbiy yoki cheklangan sifatlar taalluqli bo‘ladi.

O‘zbek tilidagi assimetriya

O‘zbek tilidagi gender assimetriyasiga misol sifatida erkaklarga nisbatan ishlatiladigan “Er yigit” (jasur, kuchli erkak) kabi iboralarni keltirish mumkin, u erkakni faqat ijobiy sifatlar bilan bog‘laydi. Shu bilan birga, ayollarga nisbatan ishlatiladigan “Yelkasiga shol ro‘mol tashlab” (yoshi o‘tgan, salbiy ma’noda keksaygan ayol) iborasi ayollarning keksayganida ijtimoiy ahamiyatini yo‘qotganligini ifodalaydi.

Ingliz tilidagi assimetriya

Ingliz tilida ham gender assimetriyasi namoyon bo‘ladi. Misol uchun, erkaklarga nisbatan ishlatiladigan "A ladies' man" (ayollarga yoqadigan erkak) iborasi erkakning ijtimoiy mahoratini ijobiy tasvirlaydi, lekin ayollarga nisbatan "A man-eater" (erkaklarni o‘ziga rom etadigan ayol) iborasi ko‘pincha salbiy tusda ishlatiladi. Bu gender tengsizlikning frazeologik birliklardagi namunasidir.

Rus tilidagi assimetriya

Rus tilida ham gender assimetriyasiga ko‘plab misollar uchraydi. Masalan, erkaklarga nisbatan “Мужик – голова” (erkak – bosh) iborasi erkakni oilaning va jamiyatning boshqaruvchisi sifatida ifodalaydi. Shu bilan birga, ayollarga nisbatan “Баба с возу – кобыле легче” (Ayol aravadan tushsa, otga yengil) iborasi ayolning salbiy yoki ortiqcha yuk ekanligi haqidagi tasavvurni ifodalaydi.

4. Madaniy farqlar

Turli madaniyatlarda frazeologik birliklardagi gender stereotiplari har xil namoyon bo‘lishi mumkin. G‘arb madaniyatlarida gender tenglik masalalari ko‘proq ilgari surilayotgan bo‘lsa, Sharq madaniyatlarida patriarxal tuzum asosida erkaklarning yetakchi, ayollarning esa ikkinchi darajali rolda ekanligi ko‘proq namoyon bo‘ladi. Masalan, yapon tilidagi frazeologik birliklar ayollarni aniq belgilangan oilaviy rolda ko‘rsatadi, G‘arbiy Yevropa tillarida esa ayollar ko‘proq ijtimoiy rollar bilan bog‘lanadi.

Xulosa

Frazeologik birliklar tilning madaniy va ijtimoiy tasavvurlarini ifodalovchi vosita bo‘lib, ular orqali gender stereotiplari va assimetriyasi

aniq aks etadi. Turli tizimli tillarda erkak va ayollarga nisbatan shakllangan tasavvurlar frazeologik birliklar orqali jamiyatga singdirilgan va bu birliklar orqali tildagi gender tengsizligi yaqqol namoyon bo'ladi. Shu sababli, gender stereotiplari va assimetriyasi muammosini o'rganish tildagi ijtimoiy qaramliklarni anglash va ularni bartaraf etishga yordam beradi.

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INGLIZ VA O‘ZBEK TILSHUNOSLIGIDA MINNATDORCHILIK NUTQIY AKTINING TADQIQI

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Annotation: The appropriate use of speech acts in the process of social communication is one of the factors that determine the culture of people. The unique expression style of a person's act of gratitude is that he expresses his gratitude sincerely, hypocritically, and benevolently; it is his expression of verbal and non-verbal means according to pragmatic and cultural norms.

Key words: speech act, communication situation, linguo-cultural, linguo-pragmatic

Hozirgi kunda og‘zaki muloqot muammolarini tadqiq etish pragmalingvistika, psixolingvistika, sotsiolingvistika, lingvokulturologiya, neyrolingvistika kabi yo‘nalishlarda izlanish olib borayotgan tilshunoslarning e‘tiborini jalb qilib kelmoqda. Nutqiy akt masalalarini o‘rganishning istiqbolli yo‘nalishlaridan biri pragmalingvistika bo‘lib, u nutq faoliyatini til birliklaridan foydalanish va so‘zlovchilarning niyat va maqsadlari o‘rtasidagi o‘zaro bog‘liqlikni o‘rganadi.

Minnatdorchilik nutqiy akti illokutiv akt sifatida jamiyatda belgilangan til me‘yorlariga asosan muloqot ishtirokchilarining shaxslararo munosabatlarini tartibga solish, ularning bir-biriga nisbatan bildirayotgan tuyg‘ularining ifodasini amalga oshirish uchun qo‘llaniladi. Shuning uchun kommunikativ vaziyatning majburiy elementlari sifatida minnatdorchilik izhor qiluvchi va uni qabul qiluvchi shaxs e‘tirof etiladi. Minnatdorchilikni qabul qiluvchi tomonning mavjudligi minnatdorchilik akti sodir bo‘lishining zarur shartidir. Zero, yaxshilik sohibiga nisbatan biror kishida minnatdorchilik hissining paydo bo‘lishi hamda, milliy madaniyatining ajralmas qismi bo‘lgan odob-axloq normalari doirasida o‘z shukronaligini izhor qilishi, minnatdorchilik izhor qiluvchining o‘z shaxsiy munosabati, dunyoqarashi, fikrlash darajasidan kelib chiqqan

holda vaziyatni baholaydi va unga tashakkur izhor qiladi. Bunda minnatdorchilik soʻzlari minnatdorchilik izhorining asosiy vositasi boʻlib, ular oʻzida insonning tinglovchiga nisbatan hurmatini ifoda qiladi.

Minnatdorchilik ingliz va oʻzbek tillarida turlicha ifodalansa ham, barcha tillardagi kabi minnatdorchilikning u yoki bu shakldagi ifodasi insonga nisbatan bildirilgan hurmatni ifodalaydi. Ingliz va oʻzbek tillaridagi minnatdorchilik nutqiy akt birliklarining lugʻaviy maʼnosini oʻrganish ham ikkala millatning muloqot normalariga diqqat qaratishni taqozo qiladi. Masalan, oʻzbeklar aksariyat hollarda *rahmat*, *tashakkur*, *minnatdorman* soʻzlaridan foydalansa, inglizlar *thank you*, *thanks*, *let me express my gratitude* kabi leksik birliklar bilan minnatdorchilik ifodalaydilar.

Xususan, jahon tilshunosligining nutq akti nazariyalari ham aynan ingliz tili nuqtayi nazaridan yaratilgan. Bu borada J.Ostin va J.Syorlning nazariyalari boshqa tillardagi nutqiy va muloqot akti nazariyalarini chogʻishtirma va qiyosiy asosda oʻrganishga zamin yaratgan. Shuningdek, tilshunoslikning turli tadqiqotlarida nutqiy aktning lingvomadaniy va lingvopragmatik xususiyati hamda uning nafaqat til va nutq komponenti, balki madaniyat, insonlararo munosabat, ong saviyasi, gender xususiyatlari, katta yoki kichik yoshdali, muloqot vaziyati va vaqti kabi konseptual tushunchalar bilan namoyon boʻluvchi jarayon sifatida eʼtirof etilgan.

Nutq akti nazariyasi asoschilaridan biri J.Ostin fikriga koʻra, rahmat aytish “behabitive” akt kategoriyasiga mansub boʻlib, bunda boshqa bir insonning oldingi va kutilayotgan xulq-atvori, xatti-harakati, munosabati va uning ifodasiga yoki insonning oʻz qismatiga munosabati taʼsirida namoyon boʻladi⁴⁴. Bunda “behabitive” soʻzi “xulq-atvorli” maʼnosini anglatadi. Soʻzlovchining individual oʻziga xos odatiy muloqot usulining mavjud nutqiy etiket normalariga amal qilgan holda aytadigan jumalari bunga misol boʻla oladi. Ushbu fikr shu kungacha amalga oshirilgan bir qancha ilmiy tadqiqot ishlarida tayanch tushuncha sifatida sanab

⁴⁴ Austin, J.L. How to Do Things with Words. – Oxford & New York: OUP, 1962. – P.151.

o‘tilganligi bejiz emas. Chunki har qanday akt muayyan ijtimoiy axloq qoidalari, jamoat tartibi, xulq-atvor normalariga asosan javob tariqasida amalga oshiriladi.

Yetuk ingliz tilshunos olimi J.L.Ostin⁴⁵ *Thank you!* birikmasini jumla deb hisoblaydi va shuning misolida nutqiy aktni *lokutsion*, *illokutsion* va *perlokutsion* turlarga ajaratadi. Uning fikriga ko‘ra, har qanday og‘zaki ifodalangan jumlaning talaffuzi, ohangi, ritmi, tembri, ya‘ni lokutsiyasi muloqot vazifasini bajaradi va uning maqsadini ifodalaydi. Shu sababdan lokutsion akt orqali ifodalanayotgan fikr illokutsion vazifani amalga oshirishga xizmat qiladi, ya‘ni gapiruvchining istak-xohishi va his-tuyg‘ularini tinglovchiga yetkazadi. Natijada tinglovchida perlokutsion akt holati namoyon bo‘ladi va bildirilgan tashakkur izhoriga javob tarzida, muayyan etnik guruh tomonidan qabul qilingan madaniy va pragmatik normalarga asosan javob beradi. Xususan, ingliz tilida bunday javob leksik birliklar sifatida *Not at all*, *You are always welcome!* jumlasini sanab o‘tish mumkin⁴⁶.

Boshqa tillar kabi ingliz tilida minnatdorchilikni ifodalashning og‘zaki va yozma turida holatni aks ettiruvchi turlicha shakldagi turg‘un birikmalar mavjud. Masalan, ma‘ruza yakunida, odatda, *Thank you for your attention!* iborasi, badiiy asarlar, ilmiy-maqolalar va risolalarda so‘zboshi qismi sifatida qilinadigan “Acknowledgement” o‘ziga xos struktura va kontentga ega bo‘ladi. Bundan tashqari, turli xil tashkilot rahbarlari, diplomatik va rasmiy munosabatlardagi muloqotda ifodalanadigan minnatdorchilik akt shakli insonlar kundalik faoliyatidagi minnatdorchilik ifoda shakllaridan o‘zaro munosabat turi, gender xususiyatlari, yoshi, ijtimoiy mavqei jihatdan farq qiladi. Demak, minnatdorchilik akti muloqot uslubi va matn turiga qarab turlicha qoliplangan holatda ifodalanishi mumkin.

⁴⁵ Austen J.L. How to Do Things with Words. – Cambridge, Massachusetts: Harvard University Press, 1975. – P.30.

⁴⁶ Sana Mohammed Ibrahim Al-Khateeb. The Speech Act of Thanking as a Compliment Response as used by the Arab Speakers of English a Comparative Intercultural Study. – P.17.

K.Aijmer fikriga ko‘ra, minnatdorchilik ifodasi o‘ziga xos stereotipdagi nutqiy aktdir. Chunki har doim ingliz tilida minnatdorchilik bildirilganda *rahmat* so‘zining *thank you* yoki *thanks* formasi u yoki bu shaklda deyarli har doim qo‘llaniladi⁴⁷. Ushbu fikr yuzasidan shuni aytish mumkinki, *thank you* yoki *thanks* konstruksiyasi deyarli har bir minnatdorchilik aktida namoyon bo‘lsa ham, uning leksik, prosodik va kinetik vositalar bilan uyg‘unlashuvi lingvomadaniy va lingvopragmatik munosabatni yuzaga keltiradi. Shuni ta’kidlash joizki, nutq vaziyatida bu konstruksiyalarning qo‘shimcha leksik birliklar yordamida kengaytirilishi muloqot ishtirokchilarining so‘zamolligi, gender xususiyatlari va muloqot makoni va boshqa ishtirokchilarning mavjud holatiga ham bog‘liqdir.

ON THE ELISION PHENOMENA IN SANSKRIT BORROWINGS

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Abstract: This article deals with the phonetic phenomenon of elision encountered during the adoption of Sanskrit borrowings into the Uzbek language.

Key words: Sanskrit borrowings, phonetic change, positional and combinatory changes, elision, apheresis, apocope, syncope.

Introduction: It is known that Sanskrit is one of the oldest languages [1; 3; 4; 5; 6; 7; 11; 12], and world scientists have conducted research on its relations with other languages, its impact on the vocabulary of many languages [2;10] and their differential analysis [8;9]. Undoubtedly, in some languages that have been formed for thousands of years, words and components borrowed from the Sanskrit language are still alive. Turkic languages, especially Uzbek, are no exception from this.

The main part: It is well known that Sanskrit words have experienced numerous phonetic alterations during their long period of adoption into the Uzbek language. Such changes are common in all

⁴⁷ Aijmer K. Conversation routines in English. – London, 1997. – P.268.

languages, and they are examined in two methods in linguistics: 1) Combinatorial changes; 2) Positional changes. These phenomena can participate in the phonetic process individually and in combination. We will try to prove our ideas with the analysis of practical examples.

Let's start the analysis with letter combinations that contain the letter "h" (sound), which is one of the most specific aspects of Sanskrit spelling and pronunciation. With letter "H" in Sanskrit there are consonant combinations like "kh", "gh", "ch", "jh", "ṭh", "ḍh", "th", "dh", "ph", "bh" and they are expressed as "kha", "gha", "cha", "jha", "ṭha", "ḍha", "tha", "dha", "pha", "bha" in the Sanskrit alphabet. The sound "H" is pronounced like a soft "h" in Uzbek. It is noteworthy that this sound was lost during the assimilation of the above-mentioned consonant combinations into the Uzbek language:

At the beginning of the word:

Sanskrit	Uzbek
dhana	<i>don (in dialect " dana")[grain]</i>
bhaj	<i>boj [tax]</i>
khara	<i>xar (eshak) [donkey]</i>

In the middle of the word:

Sanskrit	Uzbek
adhra	<i>adro (in the dialect , "ekilmagan joy"- "uncultivated land ")</i>

At the end of the word:

Sanskrit	Uzbek
badh	<i>bad (yomon) [bad]</i>
bandh	<i>band (sop, qism, bog'lam, [handle, part, link , substance]</i>
tamakhu	<i>tamaki [tobacco]</i>

Elision of sounds at the end of a word. One point to note in this analysis is that Sanskrit is a syllabic language, and the names of the letters of the alphabet are likewise syllabic, with the vowel "a" added to the name of the letter. This letter naming preserves its strength in word spelling and

pronunciation (*anjira, tuta*). The vowel "a" in its substance was removed during the process of assimilation of such nouns into the Uzbek language (apocope phenomenon):

Sanskrit	Uzbek
kulala	<i>kulol [potter]</i>
ganja	<i>ganj [</i> <i>treasure]</i>
nama	<i>nom [name]</i>

Sanskrit also features the vowels "i" and "u" in addition to the vowel "a". They are also omitted at the end of the words.

vowel "i":

Sanskrit	Uzbek
anguri	<i>angur</i> <i>[grapes]</i>
gavi	<i>gov [cow]</i>
muṣṭi	<i>musht [fist]</i>

vowel "u":

Sanskrit	Uzbek
karu	<i>kor (profession)</i>
guru	<i>gur (big ,</i> <i>important)</i>

Dropping of sounds at the beginning of the word (procope phenomenon):

Sanskrit	Uzbek
kṣirin	<i>shirin [sweet]</i>
āpat	<i>pat [feather]</i>

Omission of sounds in the middle of a word (syncope). This phenomenon occurs as an organic continuation of the reduction:

Sanskrit	Uzbek
duhitar	<i>duxtar [girl]</i>
navikar	<i>navkar</i>

In some cases, sounds are dropped in the front and back of the word:

Sanskrit	Uzbek
Anila	<i>nil [blue , black]</i>
ajana	<i>jon [soul]</i>
kṣira	<i>shir [milk]</i>

The investigation of phonetic changes in acquisitions also reveals that throughout the acquisition process, not only some sounds, but also entire head morphemes are lost:

Sanskrit	Uzbek
chárman	<i>charm [leather]</i>
doṣan	<i>do 'sh (to 'sh)[chest]</i>
pancan	<i>panj (five)</i>
lākṣā	<i>lak (paint)</i>
átya	<i>ot [horse]</i>

Conclusion: To sum up, the aforesaid phonetic phenomena in Sanskrit acquisitions are fully fitted to the spelling and pronunciation standards of the Uzbek language. It is difficult to assert that a Sanskrit pronunciation or spelling has been kept in any appropriation, let alone identify a specific word as an example. After all, the general public does not discriminate between these acquisitions; notwithstanding their feelings about our national language, they believe it is a result of the Persian language. Linguists are the only ones who recognize that these words are etymologically Sanskrit, as their spelling and pronunciation have been thoroughly converted to our national language.

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THE HARMONY OF HUMAN AND NATURE RELATIONSHIPS IN LANGUAGE

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Annotation: The article reveals the phrases reflecting the relationship between man and nature in the Uzbek language in comparison with the materials of several related and unrelated languages. Also, the author depicts about the usage of the water in different fields.

Keywords: phraseme, pareme, man and nature, anthropocentric analysis, related languages, non-related languages.

One of the main factors shaping human nature is, of course, nature itself. Whatever the level of the language, the influence of nature is felt in a certain sense. We can see the same situation with lexical units. This effect is more evident in the phrases formed on the basis of lexical units. It has been a long time since foreign philology paid attention to this issue and carried out a number of studies. In the same way, the number of comparative researches have done on the phraseological units created as a reflection of the relationship between man and nature in the case of some languages. The works of M. Allanazarova in Uzbek linguistics demonstrate how the topic is approached from a modern linguistics perspective. Additionally, when comparing the linguistic expressions of people that differ from one another in terms of socio-political, geographical, ideological, household, and cultural factors, the analysis of idioms connected to the concepts of nature might yield significant findings. The reason for this is that, although ideas like water, air, sky, fire, and earth are universal to all people, perspectives on these concepts have changed over time as a result of numerous social, economic, natural, and other influences.

Empirical research indicates that there are a significant number and weight of "water"-containing expressions in world languages. For instance, "water" appears in a great deal of sentences and has a slightly broader range of applications in Uzbek language. The tasteless, colorless, and odorless liquid that is made up of hydrogen and oxygen is the nuclear conceptual meaning of our scientist M. Allanazarova's concept of "water." As a substance used in industry, its phraseological units are 1) a property representing various situations in life; 2) useless and cheap compared to other liquids; and 3) interprets it as a holy liquid. Naturally, acknowledging these crucial facts, we observe that the definitions of the term "water" in Uzbek expressions are much wider than this.

There are also phrases that come from the point of view of the speech of the natural property of water. For example, the phrase "write in water" meaning "to forget" is expressed in German as *ins Wasser schreiben* and in

English as "write in water". This phrase historically means "temporary", "transitory", and this meaning is contrasted with the phrase carved in stone. In Persian, the same meaning *naqsh bar ob* – "pattern in water" has become a lexical unit. The Tajik phrase *naqsh bar ob* is also used in the sense of "transitory", "temporary". The pattern of this phrase can be found in the language of Mahmudhoja Behbudi's works in the form of *naqshi dar ob*. It should also be noted that the word "pattern" has acquired the meanings of fate, happiness and destiny.

Additionally, the Uzbek phrase "leaning on water" refers to "hoping in vain" or "believing in something unreliable." It is one of the idioms that emerged in reference to the inherent qualities of water. The majority of parables that contain the word "water" are connected to the idea of fire. The symbolic meanings drawn from the characteristics of water and fire also apply here. When two concepts are expressed as "fire and water," for instance, which implies "complete opposite or completely different from each other," their inherent properties make them mutually contradictory. However, when two concepts are expressed as "hit yourself on fire, water," fire and water have something in common.

One of the most active meanings of "water" in Uzbek idioms is "precious, honorable thing". This meaning is clearly seen in expressions much and more like water, very precious like water.

Also, the life-giving property of water is reflected in the compounds "water of life", "obi hayot", "jivaya voda" in Russian, "water of life" in English, "das Lebenswasser" in German, "obi hayot" and "obi zindagoni" in Persian languages.

One of the expressions based on the life-giving meaning of water is the phrase "to take the power", "to use ruthlessly", "to take away everything". The semantics of the concept of water in the composition of phrases is certainly based on some of its properties. Due to its high frequency compared to other liquids, the fact that rivers and lakes have been considered cross-border areas since the ancient statehood, it is not customary to sell water, or the fact that water sold in certain areas is

extremely cheap was the basis for the formation of the phrase "free of charge water".

We can also see in the example of "water" phrases that the comparison of phrases with a certain component between related languages is the basis for important conclusions about their semantic development. For example, the original meaning of the phrase "donkey passes through water//mud" in the Uzbek language has been forgotten. In fact, this phrase means "very long", "a long time", from the Turkish language *esek sudan gehnceye kadar dovmek* - is found in the phrase "kicking a donkey from water".

It seems that in the anthropocentric study of phrases, phrases containing the concepts of water, air, fire, earth, sky, which reflect the relationship between nature and society, have a special place.

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ИНГЛИС ХӘМ ҚАРАҚАЛПАҚ ЛИНГВОМӘДЕНИЯТЛАРЫНДА ТЕҢЕҮ ЭТАЛОНИ

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Теңеулер халық менталитетинің характерли белгилерин сәулелендирип, инсанның қоршаған дүнья хәм оның фрагментлери ҳаққындағы билимлер көлемин концептуалластырады, миллий эталонлар хәм стереотиплердиң әўладтан әўладқа жеткерилиўинде қатнасады.

Теңеулер тек лингвистикалық бирликлер сыпатында емес, ал когнитивлик илимлер, культурология, психология шеңберинде де изертленеди. Теңеулерди лингвомәдений аспектте изертлеў теориялық жақтан да, әмелий жақтан да қызығыўшылық оятады. Теңеулер тек тилдеги стилистикалық тәсир көрсетиўши көркем сүүретлеў куралы сыпатында ғана емес, ал алды менен тәбият, әлем хәм инсан туўралы информация бериў бойынша (теңеў арқалы сүүретлеў ушын қолланылатуғын) күшли когнитивлик әсбап сыпатында изертленеди.

Теңеў мазмуны (структурасы) үш элементти өз ишине алады: 1) түсиндирип бериўди талап ететуғын түсиниклер; 2) түсиндирип бериў ушын хызмет ететуғын түсиниклер; 3) еки түсиник арасында байланыстырыўшы буўын хызметин атқаратуғын ортадағы элемент.

Сондай-ақ, теңеулер қысқа түрде берилиўи мүмкин. Мәселен, as yellow as a banana (банан сыяқлы сары) деўге де, banana-yellow (банандай) деўге де болады [2, 200].

Инглис хәм қарақалпақ тиллеринде қуяшты еки усылда теңеўге мүмкиншилик бар: the sun is like a melon (қуяш қаўынға уқсайды) ямаса the melony sun (қуяш қаўындай), яғный, метафоралық эпитеттен пайдаланылады.

Теңеў машқаласы XX әсирдиң 90-жылларының басында В.А. Маслованың мийнетлеринде көрип шығылды [1,204] хәм айрықша

әхмийетке ийе болды. В. А. Маслованың пикиринше, салыстырыу тек дүньяны таныу құралы емес, ал «усы билимин мәденияты менен беккемлеу құралы» болып табылады [1, 147].

Мәселен, қандай-да бір объекттің хәрекетінің тезлігі хайуанлардың, тәбиғат құбылысының ямаса күнделікли турмыста қолланылатуғын предметлердің тезлігі менен тенесе болады (as quick as lightning (найзағайдай тез), as fast as a hare (қояндай шаққан), to fly like an arrow (оқтай ушыу)),

Инглис тил билиминде теңеуді тәрийплеу үшін еки термин қолланылады: comparison хәм simile. Олардан бириншиси улыўма хәр қандай теңеу түрине тийисли болса, екиншиси образлы теңеуді аңлатады хәм соның тийкарында қурылады: Мәселен, similes термини төмендегі теңеу (уқсатыу) түрлері менен байланысly: as stupid as a coot (тығындай геўек), as timid as a rabbit (қояндай қорқақ), as brave as a lion (арысландай айбатлы), to shake like an aspen leaf (жапырақтай қалтырау), to sweat like a pig (тышқандай терлеу), хәм т.б.

Инглис тилиндегі comparison термини предметтің қандай да бір классқа тийислилігін аңлатады (He is as tall as his father/Әкесиндей ұзын) [3], ал simile термини предметтің хәр қыйлы еки классқа тийислилігін көрсетеді. Образлы теңеу (simile) арқалы хәр қыйлы еки предмет яки құбылыс арасындағы уқсаслық тәрийпленеді.

Ал қарақалпақ тил билиминде теңеуді тәрийплеу үшін тек қана теңеу термини қолланылады. Мәселен: Аттың қасқасындай, Жылан жалағандай, Жуўылмаған қасықтай, Көзи тостағандай, Қара қумырсқадай, Нардай жигит. Соны атап өтиўимиз керек, инглис хәм қарақалпақ тиллериндегі теңеулердің образлық тийкары хәрдайым сәйкес болып келе бермейді. Олардың лингвокультурологиялық өзгешелигі де усында.

Инглис хәм қарақалпақ тиллериндегі (to leap as a hare (қояндай секириу), to buzz like bees (хәррегендей ызылдау), as fat as a pig (шошқадай семиз), as thin as a rail (ағаштай арық, сырықтай, ишектей), as busy as a cat on a hot tin roof (ийнениң үстинде

турғандай), as tired as a dog (ийттей шаршаў), хәм т.б.) сыяқлы теңеўлерди аңлатыў ушын әдебиятта тағы бир термин – тиллик эталонлар термини қолланылады. Олар арқалы «белгили бир тил ямаса мәдениятқа тән хәр қыйлы қатнасықлар, тек миллий дүнья қараслы емес, ал миллий әлемди түсиниўди де сәўлелендирген ҳалда тәрийплениди, себеби әлем қубылысларын миллий хәм типик түрде теңеў нәтийжеси болып табылады»

В.А. Маслованың пикиринше, эталонлар дүньяны образлы түрде өлшеў (баҳалаў) көрсеткишлери. Эталонлар тилде көбинесе турақлы теңеўлер түринде аңлатылады. Төменде адамларға, хайўанлар хәм предметлерге стереотиплик көз-қарасты жеткерип беретуғын теңеў эталонлары келтирилген:

as cunning as a fox (түлкидей сум), as ugly as a toad (мурны от басқан бақадай), as lithe as a panther (пантерадай ийилгиш), as quiet as a mouse (тышқандай тыныш), as frisky as a colt (қулыншақтай тирише), as cheerful as a lark (торғайдай кеўилли), as light as a butterfly (гүбелектей жеңил), as brisk as a bee (пал хәрредей шаққан), as saving as a magpie (саўысқандай пайдакүнем), as quiet as a lamb (қойдай жуўас), as blithe as a bee (пал хәрредей кеўилли, қайғысыз)

Теңеўлер хәрдайым реал дүньяны қәтесиз сүўретлей бермейди, бирақ олардың функциясы да түсиниклерди анық жеткерип бериўден ибарат емес. Берилген тиллик жәмийетте қандай да бир хайўан, адам яки предмет белгили бир сыпат ийеси сыпатында көрип шығылады. Мәселен, *to be proud as a peacock* – *таўыс қустай менмен*, таўыстың менмен екенлиги, *to be very proud* (оғада менмен) дегенди аңлатады. Инглис мәденияты таўыстың минез-қулқын менменлик пенен байланыстырады. Ал қарақалпақ мәденияты таўысты сулыўлық, гөззаллық, жыйнақлылық пенен байланыстырады. Мәселен, Хасыл кийим кийген соң, Хур қызындай доланды, Таўыс қустай сыланды. (Қырк қыз)

Теңеўлер турақлы характерге ийе хәм тиллик жәмийет тәрәпинен танылатуғын белгили бир ассоциациялар пайда ете алады. Теңеўдің

бағалау компоненті – бұл «қубылыс, предмет, адамды мақұллаушы ямаса мақұламайтуғын баға. Унамлы, унамсыз хәм нейтрал компонентлерди ажыратып көрсетіу мүмкін»

Теңеулер бағалау характери көбинесе биринши компоненттиң семантикасына байланысly болады: инг. *as brave as a lion* (ққ. *арысландай айбатлы*), ингл. *as pretty as a picture* (ққ. *сүүретмей сулы*), ингл. *as faithful as a dog* (ққ. *ийтмей садық*), Бұл теңеу эталонларының унамлы бағасы биринши компоненттиң унамлы семантикасы менен белгиленеди. Деген менен, тек теңеулердин биринши компоненти ғана олардың улыўма бағаланыўшы семантикасын белгилеп береді деп есаплаўға болмайды. Айырым жағдайларда бағаның қәлиплесиўинде шешиўшы роль екинши компонентке тийисли болады. Мәселен, «инглис тилиндеги *as fat as a pig* – хәм қарақалпақ тилиндеги *шошқадай семиз* теңеу эталоны унамсыз баға менен байланысly болса, ал *as fat as butter* – табын балықтай ямаса ақ сазандай деген унамлы характерге ийе.

Солай етип, теңеу эталоны «берилген адамлар жәмийетиниң тийкарын қураўшы қәдириятларды сәўлелендире отырып, әхмийетли аксиологиялық функцияны атқарады, себеби ол мәдений хәм миллий дүнья қарасқа тийкарланады»

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“SHUM BOLA” ASARIDA HAZIL-MUTOYIBANING LINGVOKULTURAL TAHLILI (O‘ZBEK, INGLIZ VA RUS TILLARI MISOLIDA)

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Annotatsiya. Ushbu maqolada G‘afur G‘ulomning "Shum bola" asarida qo‘llanilgan hazil-mutoyibaning lingvokultural xususiyatlari o‘zbek, ingliz va rus tillari misolida qiyosiy tahlil qilinadi. Asardagi yumorning milliy-madaniy jihatlari, tarjimada saqlanishi va o‘zgarishi, hamda uch tildagi lingvistik vositalar orqali ifodalanishi o‘rganiladi.

Kirish. G‘afur G‘ulomning “Shum bola” asari o‘zbek adabiyotining noyob namunalaridan biri hisoblanadi. Unda qo‘llanilgan yumor va hazil-mutoyiba nafaqat asar qahramonlarining xarakterini ochib berish, balki o‘zbek xalqining milliy mentaliteti, dunyoqarashi va madaniyatini aks ettirish vositasi sifatida ham muhim ahamiyat kasb etadi. Ushbu maqolada asardagi hazil-mutoyibaning lingvokultural jihatlari o‘zbek, ingliz va rus tillari misolida qiyosiy tahlil qilinadi.

Tadqiqot metodologiyasi.

Tadqiqotda quyidagi metodlardan foydalanildi:

1. Qiyosiy-tipologik metod
2. Komponent tahlil metodi
3. Lingvokulturemalarni aniqlash metodi
4. Diskurs tahlil metodi

Asosiy qism.

1. “Shum bola” asaridagi hazil-mutoyibaning milliy-madaniy xususiyatlari

“Shum bola” asarida qo‘llanilgan hazil-mutoyiba o‘zbek xalqining milliy xarakteri, urf-odatlarini va qadriyatlarini aks ettiradi. Masalan: o‘zbek tilidagi asl matn: – “Endi bo‘lsa, xudoning qudrati, bir kecha-kunduzda hammasini o‘rganib oldim. Bizning mahallada mening tengi xatcho‘p bo‘lmadi.” Bu parchada bola maktabga borgan birinchi kuniyoq hamma

narsani o‘rganib olganini aytib maqtanmoqda. Bu o‘zbek mentalitetidagi “ko‘pi ketib ozi qoldi” degan tushunchaga ishora qiladi va bolalarning soddaligi ustidan kulishni ifodalaydi.

Ingliz tilidagi tarjima: “And now, by the grace of God, I've learned everything in just one day and night. There's no one in our neighborhood who can match my reading skills.”

Ingliz tilidagi tarjimada “xudoning qudrati” iborasi "by the grace of God" deb berilgan, bu diniy tushunchaning umumiyligi tufayli to‘g‘ri keladi. Biroq, “xatcho‘p” so‘zining "reading skills" deb tarjima qilinishi ma‘lum darajada milliy koloritni yo‘qotadi.

Rus tilidagi tarjima: "А теперь, по воле всевышнего, я за одни сутки всему научился. Во всей нашей махалле не найдется мальчишки, который бы читал лучше меня."

Rus tilida “mahalla” so‘zi saqlab qolingani, bu o‘zbek milliy-madaniy muhitini aks ettirish uchun muhim. “Xudoning qudrati” esa "по воле всевышнего" deb tarjima qilingan, bu ham diniy tushunchaning universalligini ko‘rsatadi.

2. Hazil-mutoyibaning lingvistik vositalari

Asarda qo‘llanilgan yumorning lingvistik vositalari uch tilda turlicha namoyon bo‘ladi:

1. Metafora va o‘xshatishlar:

- O‘zbek: “Yuzimni oftobga o‘girib, ko‘zlarimni qisib yotardim, oftob nuri ko‘z qorachig‘imdan o‘tib, miyamning to‘rida o‘ynardi.”

- Ingliz: "I lay with my face turned to the sun, squinting my eyes, as the sunlight pierced through my pupils and danced in the depths of my brain."

- Rus: "Я лежал, подставив лицо солнцу, щурясь, а солнечные лучи, пронзая зрачки, плясали в глубине моего мозга."

2. Maqol va iboralar:

- O‘zbek: “Qozon tegidan qurum ketguncha...”

- Ingliz: "Until the soot is gone from under the cauldron..." (izohli tarjima)

- Rus: "Пока нагар не сойдет с днища котла..." (soʻzma-soʻz tarjima)

3. Pragmatik xususiyatlar va tarjima muammolari

Asar tarjimasida pragmatik xususiyatlarni saqlash muhim ahamiyatga ega. Masalan:

- Oʻzbek: "Eshonning eshagini minib, hazratning hassasini ushlab yuribman."

- Ingliz: "I'm riding the donkey of a holy man and holding the staff of His Holiness."

- Rus: "Я еду на осле ишана и держу посох святого."

Bu misolda "eshon" va "hazrat" soʻzlari tarjimada oʻz ma'nosini yoʻqotadi, chunki ular oʻzbek madaniyatiga xos tushunchalardir. Ingliz va rus tillariga umumiy diniy atamalar bilan tarjima qilingan.

Xulosa

"Shum bola" asaridagi hazil-mutoyibaning lingvokultural tahlili shuni koʻrsatadiki, yumor nafaqat til vositalari orqali, balki chuqur milliy-madaniy kontekst orqali ham yaratiladi. Asarni boshqa tillarga tarjima qilishda bu jihatlarni toʻliq aks ettirish qiyin, ammo tarjimonlar kontekstual ekvivalentlar va izohlar orqali muammoni hal qilishga harakat qilishgan. Kelajakdagi tadqiqotlarda bu kabi asarlardagi yumorni saqlagan holda tarjima qilishning yangi usullarini ishlab chiqish muhim ahamiyatga ega.

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INGLIZ VA O‘ZBEK TILLARIDAGI MATEMATIKAGA OID BA’ZI TERMINLARNING SHAKLLANISH TARIXI

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Annotation: This article discusses the formation of some mathematical terms. And also, it is said that the concepts of numbers and shapes are the oldest knowledge in human imagination, and some related units are analyzed.

Keywords: mathematics, terminological system, mathematical term, number, counting, count.

Insoniyatning matematik tushunchalar haqidagi tasavvurlari qadimgi asrlardan boshlab shakllana boshlagan. Ibtidoiy jamiyat davrida odamlar o‘z hayotlari uchun zarur narsalarni tabiatdan topgan. Muomala vositasi sifatida imo-ishoralardan foydalangan. Insoniyat rivojlanish jarayoni davom qilib, ijtimoiy hodisa sifatida til shakllanadi. Til shakllanishi natijasida jamiyat rivojlanadi. Inson miyasida hisoblash va o‘lchash tushunchalari shakllanadi va mazkur tushunchalarga ehtiyoj ortib boradi. Natijada matematikaning dastlabki kurtaklari paydo bo‘la boshlaydi va bu matematik tushunchalarning vujudga kelishining eng qadimgi davri hisoblanadi.

Matematika hamma boshqa fanlar kabi doimiy rivojlandi va mukammallashib bordi. Kundalik hayot va inson faoliyati mazkur fanni rivojlanishini taqozo qildi. Har bir tilda ko‘plab fan sohalariga tegishli bo‘lgan terminologik tizimlar shakllangan bo‘ladi va bu terminologik tizimlar o‘ziga xos tadrijiy rivojlanish davr va bosqichlariga ega. Matematika terminologiyasi ham o‘ziga xos taraqqiyot yo‘lini bosib o‘tgan terminologik tizimlardan biridir.

Son va shakllar haqidagi tushunchalar inson tasavvuridagi eng qadimgi bilimlardir. Tarixiy manbalarda ko'rsatilishicha, son va sonli miqdorlar, turli shakllar haqidagi tushunchalar qadimgi tosh, ya'ni poleolit davrida paydo bo'lgan. Turli xalqlarda turlicha o'ziga xos tarzda matematik tushunchalar haqidagi tasavvur va bilim shakllangan hamda rivojlangan. Ammo matematikaning asosini tashkil qilgan tushunchalar, ya'ni son va shakllar haqidagi tushunchalar barcha xalqlarda inson faoliyati, kundalik hayot tarzi va tajribasi natijasi sifatida paydo bo'lgan, rivojlanish bosqichlarini boshdan kechirgan.

Son, sanash va miqdorni ifodalovchi vositalar va so'zlar shakllanishi manbalarda quyidagicha tasniflanadi:

1. Primitiv shakldagi miqdorni ifodalovchi munosabatlar.

Qo'l va oyoq yordamida sanash, asosan, kishilik jamiyati rivojlanib, ovni bo'lish yoki narsalarni o'zaro ayirboshlashda foydalanilgan. Antropologlarning ma'lumotlariga ko'ra, kishilik madaniyatining ilk davrlarida kishilarning son haqida tasavvurlari bo'lmagan. Avstraliyalik ibtidoiy qabilalar ikkigacha sanay olishgan va ikkidan ortiq sonni **ko'p** deb nomlashgan⁴⁸.

Uy-ro'zg'or ishlari murakkablashib borishi bilan, sanash miqdori ham murakkablashib ortib bordi. Shu tarzda sonlar miqdori oshishi va kattalashishiga ehtiyoj paydo bo'lgan. Dastlab bu talab mavjud bo'lgan kichik sonlarni takrorlash orqali amalga oshirilgan. Ko'plab sonlar shu usulda ifodalangan va sonlarning, miqdor ko'pligining shu tarzda ishlatilishi hozirgacha ba'zi tillarda saqlanib qolgan. Masalan, Avstraliyaning ba'zi qabilalarida sonlar 1 – **guna**, 2 – **barkula**, 3 – **barkula guna**, 4 – **barkula-barkula** kabi ifodalangan va hozirgacha saqlanib qolgan⁴⁹.

2. Sanoq sistemalarda miqdorlarni ifodalovchi munosabatlar.

⁴⁸ David M. Burton. The history of mathematics: an introduction, seventh edition. – NY.: Published by McGraw-Hill, 2011. – P.1

⁴⁹ Кольман Э. История математики в древности. – М.: Гос.изд. Физико-математической литературы, 1961. – С.14.

Sanoq sistemasining asta-sekin rivojlanganligiga ko‘plab misollar keltirish mumkin. Dastlab odamlar ikkigacha, so‘ng beshgacha, keyin o‘ngacha, o‘n beshgacha va yigirmagacha sanashni o‘rgana boshlaganlar.

Misrlilar matematika sohasida jiddiy yutuqlarni qo‘lga kiritishgan. Ular 1, 10, 100, 1000 lik va hokozolardan iborat son-sanoq tizimini kashf qilgan. Bu sonlar uchun alohida belgilar bo‘lgan. Yarim doira o‘nni, o‘rilgan arqon yuzni, nilufar guli belgisi esa ming raqamini bildirgan⁵⁰.

Insonlar biror narsani hisoblash uchun ilk vosita sifatida barmoqlaridan foydalangan. Kishilarda katta sonlarni hisoblash zarur bo‘lgan vaziyatlarda esa barmoqlar bu masalani hal qilishga kamlik qilgan. Yunonlar katta sonlarni hisoblash maqsadida, barmoqlar o‘rnida ancha takomillashgan vosita sifatida **abak** asbobidan foydalanganlar. Ingliz tilida bu so‘z **abacus** shakliga ega va u o‘rta asrning oxirlarida yunon tilidan lotin tili orqali ingliz tiliga kirib kelgan. **Abak** – **chang** degan ma‘noni bildirgan. Chunki qadimda katta sonlar ustida amallar bajarilganda taxta ustiga tuproq sepilgan va sonlarni cho‘p yordamida taxtaga yozib, amallar bajarilgan⁵¹. Yunonchada bu so‘z **sanoq taxtachasi** degan ma‘noni ham anglatadi. Taxtacha tasmalariga terilgan munchoq yoki toshchalarni surib, amallar bajarilgan. Hozirga qadar bunday sanoq taxtachalaridan foydalaniladi. Hisoblarda ishlatiladigan **chyot** ham abak turidir. **Chyot** o‘zbek tiliga rus tili orqali **shoti (счѐты)** so‘zidan olingan bo‘lib, u **pul hisob-kitobi, hisoblashni amalga oshirish moslamasi** ma‘nolarini anglatadi.

Tarixiy manbalarining guvohlik berishicha, Meksikaning Mayya va Yevropaning Kelt qabilalarida, asosan, 20 lik sanoq sistemalari amalda qo‘llanilgan.

Markaziy Osiyo va ko‘plab sharq mamlakatlari 10, 12, 15 va 60 lik sanoq sistemalaridan foydalangan. Hozirgacha iste’molda bo‘lgan “Ikki o‘n besh – bir o‘ttiz” maqoli ham 15 lik sanoq sistemasi qadimda amalda bo‘lganligini bildiradi.

⁵⁰ Kabirov A. Qadimgi sharq tarixi. – T.: Tafakkur, 2016. – B.73.

⁵¹ Abduraxmonov A., Narmanov A., Narmuratov N. Matematika tarixi. – T.: Fan va texnologiya, 2016. – B.33.

Eski o‘zbek tilida **adad** so‘zi “*son-sanoq, dona*” ma’nolarini anglatish uchun ishlatilgan. Bu arabcha so‘z bo‘lib, u “*donalab sanadi*” ma’nosini anglatuvchi fe’ldan yasalgan va u “*son*” ma’nosini ifodalagan. O‘zbek tilidagi **son** so‘zi “*adad, miqdor*” ma’nosini beradi. Bu ot qadimgi turkiy tildagi **sana-** ma’nosini anglatgan **sa-** fe’ldan **-n** qo‘shimchasi bilan yasalgan; o‘zbek tilida **a** unlisi **â** unlisiga almashgan: **sa-** + **n** = **san** > **sân**⁵².

Ingliz tilida **son** so‘zi **number** so‘zi bilan ifodalanadi. U fransuz tilidagi **nombre** so‘zi va lotin tilidagi **numerus** so‘zlaridan ingliz tiliga o‘zlashgan va **number** shakliga ega. U dastlab faqat “*miqdor*” ma’nosini ifodalagan va keyinchalik “*arifmetik qiymatni yozma shakli, ramzi*” ma’nolarida ham ishlatila boshlangan.

Narsa-buyumlarni sanash bilan bir qatorda qadimda insonlarda uzunlikni, maydonni, hajm, vaqt va boshqa kattaliklarni o‘lchash zarurati paydo bo‘la boshlagan. Bunday kattaliklarning natijalarini har doim ham natural sonlar bilan o‘lchashning iloji yo‘qligidan **kasr** tushunchasi paydo bo‘ldi. Dastlab **kasr** haqidagi tushuncha Misrda paydo bo‘lgan. Insonning **kasr** haqidagi tasavvuri ilk bor **yarim** (1/2) tushunchasidan boshlangan. Keyinchalik yunonlar, hindlar va boshqa xalqlar ham hisob-kitob tizimiga **kasr** tushunchasini qabul qilganlar.

Kasr so‘zi o‘zbek tiliga arab tilidan o‘zlashgan so‘z hisoblanadi. U arab tilida **kasr(un)** shakliga ega ko‘pma’noli **kasara** fe’linig “*parchalandi*” ma’nosi bilan hosil qilingan. Shuningdek, bu so‘z arab tilida “*sinish, siniq parcha, butun sonning qismi*” kabi ma’nolarni ham ifodalaydi. U o‘zbek tiliga oxirgi ma’nosi bilan matematika termini sifatida qabul qilingan⁵³.

Ingliz tilida **kasr** so‘zini anglatuvchi **fraction** so‘zi asosi lotin tili bo‘lgan fransuzcha so‘z **fractio** so‘zidan o‘zlashgan. Lotin va fransuz tillarida ham bu so‘z arab tilidagidek “*sindirmoq, asosan, mayda*

⁵² Раҳматуллаев. Ш. Ўзбек тилининг этимологик луғати I (туркий сўзлар). – Т.: Университет, 2000. – Б.296.

⁵³ Раҳматуллаев. Ш. Ўзбек тилининг этимологик луғати II (араб сўзлари ва улар билан ҳосилалар). – Т.: Университет, 2003. – Б.198.

bo‘laklarga bo‘lib sindirmoq” ma’nosini bildiradi. Ingliz tiliga bu so‘z matematik termin ***kasr*** tushunchasini ifodalash uchun qabul qilingan.

Matematika sohasiga oid tushunchalarning kelib chiqishi, shuningdek, ularning shakllanishini o‘rganishda tarix bizga shu narsani tushunishga yordam beradiki, ya’ni insoniyat matematika yordamida o‘rganayotgan miqdoriy munosabatlar, turli geometrik shakllar va boshqa matematik hisob-kitoblarga oid birliklar texnika sohasi va boshqa ko‘plab tabiiy, ijtimoiy, sotsiologik fanlarning ehtiyojlaridan kelib chiqqan holda to‘xtovsiz rivojlanishda davom etadi.

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“INSON VA UNING SIFATLARI” TUSHUNCHASINI IFODALOVCHI IBORALARDA RANG BELGILARINING TAHLILI

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Abstract: The expression of color symbols in phrases in Uzbek and English languages is analyzed in this article. Enough attention is paid to different cultures, social values and individual perception methods of

reality through units that contain color symbols and express bright images corresponding to emotional states.

Shaxsning tilda, shu jumladan rang belgilarini ifodalovchi frazeologik birliklarda ifodalanishi, avvalambor, insonning o'zi va jamiyat uchun nimani qimmatli deb bilishini, uning tevarak-atrofdagi voqelikka qanday baho berishini aniqlash bilan bog'liq. Baholash inson manfaatlarini aks ettiruvchi va ulardan ajralgan holda mavjud bo'lmagan antropotsentrik kategoriyadir. Tilning antropotsentrik g'oyasini endi umume'tirof etilgan deb hisoblash mumkin: ko'plab lingvistik konstruktsiyalar uchun shaxs g'oyasi tabiiy mos yozuvlar nuqtasi bo'lib xizmat qiladi.

“Antropotsentrik paradigma tadqiqotchi manfaatlarini bilim obyektlaridan subyektga o'tkazishdir, ya'ni, inson tilda, til insonda tahlil qilinadi”[3]. Tildagi antropotsentrizm konsepsiyasi diqqatni o'rganish obyektlaridan inson subyektining o'ziga o'tkazishni taklif qiladi, bu esa tilning inson tajribasini qanday qamrab olishini chuqurroq tahlil qilish imkonini beradi. N.F Alefirenkoning so'zlariga ko'ra, antropotsentrik frazeologiya hozirgi vaqtda yangi izohlash bosqichiga kirmoqda, bunda lingvistik va ekstralingvistik ma'nolar o'rtasidagi o'zaro ta'sirni tushunish eng muhim hisoblanadi.[1] O'zbek va ingliz tillaridagi frazeologik birliklarning katta qismi odamni, uning xulq-atvorini, tashqi ko'rinishini, intellektual qobiliyatlarini va axloqiy fazilatlarini tavsiflaydi. Bu tilning pragmatik tabiatiga mos keladi, insoniy muloqot obyektlaridan ko'ra ko'proq shaxsning xususiyatlariga bo'lgan munosabat bilan tavsiflanadi.

Antropotsentrik paradigma tilda inson nuqtai nazarining markaziy rolini e'tirof qiladi. Ushbu yondashuv nafaqat tadqiqotchilarning tilni o'rganish uslubiga ta'sir qiladi, balki til va insonning fikrlash jarayonlari o'rtasidagi ichki munosabatlarni ham ifodalaydi. Shaxslar, ularning xulq-atvori va fazilatlarini baholash ko'pincha idiomatik iboralarda kodlangan bo'lib, ular ijtimoiy munosabatlar va qadriyatlarni aks ettiruvchi ko'zgu bo'lib xizmat qiladi.

Frazeologik birliklar, ayniqsa, rang belgilarini o'z ichiga olgan birliklar tilning antropotsentrik tabiatini o'rganish uchun boy maydondir.

Ushbu iboralar ko‘pincha hissiy holatlarga mos keladigan yorqin tasvirlarni keltirib chiqaradi, Bu turli madaniyatlarning rang orqali inson tajribasini qanday konseptsiyalashi va ifodalashini tahlil qilish imkonini beradi.

Rang nomlari qatnashgan iboralarni tahlil qilishda biz insonning quyidagi holatlarini hisobga olishimiz lozim.

1. Insonning emotsional-psixologik holatlari bilan bog‘liq iboralar bir necha dominant ma‘nolar orqali ifodalanadi:

a) dominant ma‘no - g‘azablangan, sabrsiz, hayojonlangan, asabiylashgan:

- ingliz va o‘zbek tillarida g‘azab bilan bog‘liq iboralarda ko‘pincha qizil rangdan foydalaniladi. Masalan, *red-faced* - g‘azabdan yoki uyalganidan qizargan; *red-necked* – tajovuzkor; *red-mad* g‘azablangan; *to see red* – g‘azabdan o‘zini yo‘qotgan; *white with fury* – sabrsiz, betoqat; *at white heat* – kuchli his-hayojon ostida; *to burn with a low blue flame* - yashirincha g‘azablanish; Ushbu guruhdagi ko‘pgina frazeologik birliklar motivatsion ma‘nosini g‘azab his-tuyg‘usi namoyon bo‘lishining fiziologik xususiyatlari bilan izohlash mumkin. O‘zbek tilida ham, ingliz tilining frazeologik birliklarida ham qizil rang qo‘llanilganda g‘azablanish lahzasida kuchli his-tuyg‘u sabab qonda adrenalinning keskin ajralib chiqishiga, bosh qismida qon oqimi paydo bo‘lishi, odamning yuzi va bo‘yni qizarishiga ishora qiladi. Odamning tanasi oqarib ketganda ham g‘azablangan deb baholanishi mumkin.

b) dominant ma‘no - tushkunlik va tushkunlikka tushgan:

- qora rangni o‘z ichiga olgan iboralar ko‘pincha g‘amginlik va pessimizmni bildiradi. Masalan, *to look black* iborasi ma‘yus ko‘rinishni anglatadi, *black dog* esa melanxoliyani anglatadi. Shu nuqtai nazardan, qora rang ruhiy tushkunlik bilan bog‘langan psixologik holatlar parallel ravishda salbiy hissiy holatlarni anglatadi.

c) dominant ma‘no - qo‘rqoqlik:

- *yellow-bellied* (qo‘rqoq) va *to show white feather* (qo‘rqoqlik bilan harakat qilish) kabi iboralar ijtimoiy qo‘rquv hissini aks ettiradi. Sariq va

oq kabi rang belgilaridan foydalanish qoʻrquvga fiziologik munosabatni bildiradi va bu ranglarning inson his-tuygʻularini tushunishdagi ahamiyatini taʼkidlaydi.

d) dominant maʼno - rashk va hasad:

- *the green-eyed monster* (rashkchi), *to look through green glasses* (rashk qilmoq), *to turn/go green with envy* (hasad bilan qaramoq) kabi iboralarda koʻrinib turganidek, rashk va hasadni bildirish uchun yashil rangning idiomatik ishlatilishi, rang va hissiy holatlar oʻrtasidagi madaniy aloqalarni koʻrsatadi. Rangning metaforik tarzda qoʻllanilishi inson hissiyotlari va ularni oʻrab turgan ijtimoiy tuzilmalarning murakkabligini ochib beradi.

e) dominant maʼno - uyat:

- *to turn red in the face* va *red-faced* kabi iboralar uyatning jismoniy koʻrinishini qizil rang bilan bogʻlaydi. Bu iboralar qizarishning fiziologik reaksiyalarini qamrab oladi va odamlarning oʻzaro munosabatlaridagi hissiy holatlarning koʻrinishini ifodalaydi.

2. Shaxsning ijtimoiy mavqei, taʼlim darajasi, malakasi, kasbiy mansubligini baholash (“malakali, imtiyozli / malakasiz, oʻqimagan, past”-ustunlik darajasi) bilan boqliq iboralar: *white-collar* (ogʻir jismoniy mehnat talab qiladigan ishlarda emas, ofislarda yoki professional ishlarda ishlaydigan odamlar), *blue-collar* - qora ishchi, *pink-collar* - anʼanaviy ravishda kam haq toʻlanadigan xizmat koʻrsatish sohasida ayol ishchilar bilan bogʻliq boʻlgan kasblar sinfiga tegishli. Ingliz tilida “yoqa” elementi boʻlgan frazeologik birliklar voqelikning oʻziga xos rangga ega boʻlgan qismini nomlash asosida hosil boʻladi (bunday holatda bu maʼlum kasb vakillarining ish kiyimi yoki maʼlum bir ijtimoiy guruh vakillariga xos boʻlgan kiyim hisoblanadi) va barcha voqelikning nomlari sifatida til birliklarida aks etadi. Oʻzbek tilida esa qora rang (ogʻir mehnat) va oq rangning (ogʻir jismoniy mehnat talab qilmaydigan kasb) ramziy maʼnolari bor.

3. Inson faoliyatini baholash uchun qoʻllaniladigan iboralar ("yaxshi ishlar / yomon ishlar" ustunlik qiladi): *black-sheep* - oilaning omadsiz

a'zosi, *blackhearted* - butunlay qallob inson, o'zbek tilida ko'ngli qora, ichi qora birikmalari mavjudki, shu xarakteri bilan ko'pincha ishi yurishmaydi. Bu yerda qora rang atamasining barcha qatorda qo'llanishi qora rangning asosiy metaforik ma'nolarini – salbiy, noqonuniy, hatto yovuz ruhlar bilan, iblis bilan bog'lanishini aks ettiradi.

4. Shaxsning yoshi va tajribasini baholash (dominant ma'no "tajribali, yetuk / tajribasiz, yosh, sodda"): *green-horn, greenie, as green as grass, green pea* - tajribasiz inson; *green behind the ears* - sodda, laqma inson; *the black ox years* - qari, qarilik, *grey bush* - donishmand chol.

5. Shaxsning tashqi ko'rinishini baholash (dominant ma'no - "chiroyli / xunuk"): *red as cherries, red as a rose* - qizil yanoqli (bu yerda sog'lom va chiroyli ko'rinishga ega bo'lishni ifodalaydi); *pink titty* - xunuk bola; *brown bag* - odatda kulgili, xunuk yuzli ayol yoki bolani ifodalaydi va obyektning yoqimsiz ko'rinishiga salbiy baho berib, subyekt kamchiliklarini yashirish uchun unga odatda jigarrang oziq-ovqat sumkasini qo'llashni taklif qiladi. [2]

6. "Inson" tushunchasi dunyoning lingvistik rasmining o'ziga xos xususiyatlarini belgilaydigan asosiy madaniy tushunchalar toifasiga kiradi. Uning konseptual mazmuni ijtimoiy-tarixiy tajribaga, umuminsoniy va milliy qadriyatlarga xos ko'rsatmalarga asoslanadi. Insonni, uning sifatlari va xulq-atvorini ifodalashdagi rang atamaları bilan bog'liq frazeologik birliklar shaxs haqidagi maxsus konseptual sohalarni, bilimlarni, fikrlarni va baholash haqidagi tegishli fikrlarni yangilash vositasi bo'lib xizmat qilishi mumkin. Tilga kiritilgan obyektни baholash idrok subyektі bilan bog'liq bo'lib, u subyektning ongida shakllanadi va uning tilida subyektga yo'naltirilgan tushunchalar, tasvirlar va modellar shaklida mustahkamlanadi. Iboralarning semantik tashkil etilishiga kelsak, hamma gaplarda obyektiv va protsessual idiomalar ustunlik qiladi. Rangli komponentli idiomalarning antropotsentrik yo'nalishga mansubligini ta'kidlashimiz kerak. Rang ifodalovchi idiomalarning katta qismi odam, uning holati va xarakteri bilan bog'liq.[4]

Ingliz va o'zbek iboralaridagi rang belgilarini tahlil qilish tilning antropotsentrik xususiyatini ta'kidlab, bu iboralar murakkab insoniy his-tuyg'ularni va ijtimoiy qadriyatlarni qanday qamrab olishini ko'rsatadi. Tuyg'ularning metaforik tasvirlarini o'rganish orqali til, madaniyat va inson tajribasi o'rtasidagi murakkab munosabatlar izohlanadi.

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O'ZBEK VA INGLIZ TILLARIDA SIFATNING GRADUONIMIK XUSUSIYATLARI

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Annotation: This thesis provides information about the gradation, or linguistic gradation characteristics of adjectives in Uzbek and English linguistics, and gives a brief overview of the scholars who have conducted research in this area. It also explains how Uzbek and English scholars interpret the phenomenon of gradation. The similarities and differences of the gradation phenomenon in both languages are explored.

Keywords: graduonymy, graduonymyc characteristics, graduonymyc series, hyponymy, hyperonymy.

Graduonimiya – lisoniy darajalanish hodisasi hisoblanib, ushbu soʻz ilk marotaba tilshunoslik atamasi sifatida R. Safarova⁵⁴ tomonidan hamda “Sistem leksikologiya tezislari”⁵⁵ mualliflari tomonidan qoʻllangan. Graduonimiya (gr. graditio – “koʻtarilish”, “oʻsish”, onymo – “nom”) lugʻaviy birliklar oʻzaro maʼnoviy munosabatiga koʻra maʼlum bir darajalanish qatorini hosil etadi. Lugʻaviy graduonimiyaning mohiyati bir necha soʻzning, maʼlum bir belgining oz-koʻpligiga qarab lugʻaviy-maʼnoviy qatorda tizilishida hosil boʻladi. Graduonimik qatorlar koʻpincha alohida bir yetakchi soʻz atrofida birlashadi. Yaʼni graduonimiya miqdorning oz yoki koʻpligiga qarab oʻsib boradi. Darajalanish barcha soʻz turkumlari doirasida qoʻllaniladi.

Jahon olimlaridan S.D.Kasnelson, O.Yeprersen, Yu.S.Stepanov, S.M.Kolesnikova, S.N.Perevolochanskaya, M.L.Myorfi, N.Trubetskoy, R.Yakobson, turkiyshunos olima A.Xametovalarning ilmiy izlanishlarida graduonimik nazariyalar oʻz tasniflarini topgan⁵⁶. Yuqoridagi olimlardan tashqari ingliz olimlaridan Jon Layons, Jofri Lich, Osgud, Susi va Tannen, D.A.Kruz hamda amerikalik kognitiv tilshunos olim Jorj Lakof oʻz ishlarida gradatsiya jarayoni va ushbu tushunchaga oid maʼnolarni ifodalovchi gʻoyalar ustida ish olib borishgan. Jon Layons

⁵⁴ Сафарова Р. Гипонимия в узбекском языке (на материале общеупотребительных зоонимов): Автореф. дисс канд.филол.наук. -Т., 1990

⁵⁵ Begmatov E., Neʼmatov H., Rasulov R. Leksik mikrosistema va uning tadqiq metodikasi (sistem leksikologiya tezislari) // Oʻzbek tili va adabiyoti jurnali. 1989.

⁵⁶ Кацнельсон С.Д. Содержание слова, значение и обозначение. – М.-Л.: Наука, 1965.; Епрерсен О. Философия грамматики. – М.: Изд-во иностранной литературы, 1958.; Степанов Ю.С. Основы общего языкознания. Учебное пособие. – М.: Просвещение, 1975.; Колесникова С.М. Категория радикальности в современном русском языке. Дисс. ... докт. филол. наук. –М. 1999.; Переволочанская С.Н. Смысловые градации в рамках синонимических отношений. // Вестник Нижегородского университета им. Н.И. Лобачевского, – 2008, № 4.; Murphy M.L. Semantic Relations and the Lexicon. Antonymy, Synonymy, and Other Paradigms. – UK: Cambridge University Press, 2003. Трубецкой Н.С. Основы фонологии. – М.: Иностранная литература, 1960. – 372 с.; Якобсон Р., Фант Г.М., Халле М. Введение в анализ речи // Новое в лингвистике. – М., 1962.; Хаметова А. Превосходная и преувеличительная степени имён прилагательных в тюркских языках (на материалах современных узбекского, уйгурского, казахского и туркменского языков). Дисс. ... док. филол. наук. – Ташкент, 1969.

semantika va tilshunoslikda gradatsiyalarni o'rgangan⁵⁷, uning "Linguistic semantics: an introduction" kitobining "Lexical meaning" deb nomlangan 2-qismida structural semantika, komponent tahlil, antonim, sinonimlar va ular ma'nolarining turli darajalarini o'rgangan.

Graduonimiya hodisasini o'z vaqtida Alisher Navoiy ham payqagan va uni turkiy (o'zbek) tilining so'z boyligini oshiruvchi ko'rsatgichlaridan biri sifatida izohlagan edi. U o'zining "Muhokamatul-lug'atayn" asarida "yig'lamoq" ma'noli so'zlar guruhini ayni shu darajalanish aspektida talqin qiladi: yig'lama, sinmoq, ingramoq- singramoq. Demak Alisher Navoiy shu hodisaning ilk tadqiqotchisi desak bo'ladi. Keyingi 20-30 yil ichida o'zbek tilshunosligida bu masalaga alohida e'tibor qaratilmoqda. Leksemalarning ma'no munosabatlarida darajalanish hodisaning o'rganilishi ko'p jihatdan muhim hisoblanadi. Masalan: 1) lug'at birligining tizim sifatidagi tavsifini berishda; 2) lug'aviy birliklarining uslubiy vosita (stilistik figura) sifatida qiymatini belgilashda graduonimik taqiqotlar natijasidan foydalanish mumkin.⁵⁸ Tilshunos olim O.Bazarov "O'zbek tilida darajalanish" dissertatsiyasi avtoreferatida⁵⁹ sifat ma'noviy guruhlaridan ta'mni, haroratni, bo'yni, tezlikni, estetik ta'sirni va qo'li ochiqlikni ifodalovchi sifatlarning graduonimik qatorini keltirib o'tgan: *tuzsiz-chuchmal-rosa-sho'r, iliq-issiq-qaynoq, pakana-o'rta bo'y-novcha-daroz, chopag'on-chopqir-uchqur*. Lug'aviy birliklarning o'zaro ma'noviy munosabatiga ko'ra ma'lum bir darajalanishi qatorida hosil etishi fanga qadimdan ma'lum va uning eng yorqin namunasi "o'rta" so'zini o'z ichiga olgan so'zlar qatoridir.

⁵⁷ John Lyons, Lexical semantics: an introduction, Cambridge University Press, 1995; Geoffrey Leech, Semantics, Penguin books, 1981; Charles E. Osgood, George J. Suci, Percy H. Tannenbaum, The measurement of meaning, University of Illinois Press, 1957; Cruse D.A. Lexical semantics, Cambridge University Press, 1986; George Lakoff, Women, fire and dangerous things, University of Chicago Press, 1987. p.58.

⁵⁸ Ж.Жумабаева, Турли тизимли тилларда лексик ва стилистик градуонимия, Мирзо Улуғбек номидаги Ўзбекистон Миллий университети. -Тошкент: Mumtoz so'z, 2017.

⁵⁹ О.Базаров, Ўзбек тилида даражаланиш: филол. фан. докт. ...дисс. автореф. – Т., 1997. б. 20.

Masalan: katta-o'rta- kichik, yoshi o'rta- qari, uzoq-o'rta-yaqin, uzun-o'rta-qisqa. Ma'lumki, o'rta so'zi ifodalangan ma'noda o'rtalik, oraliq, ya'ni ikki bir-biriga zid belgi oralig'idagi holatni ko'rsatadi. O'rta leksemasi antonimlar oralig'ida o'rin olsa (katta-o'rta—kichik) darajalanish kam seziladi. Lekin o'rta leksemali birliklarni zid belgilari asosida emas, ma'lum bir belgining kamayishi yoki o'sishi asosida idrok etilsa, ma'noviy darajalanish yaqqol anglashiladi. Darajalanish qatori a'zolari kamida uchta bo'ladi. Darajalanish munosabatlari bilan bog'langan so'zlar qatorini 2 ga ajratishimiz mumkin: 1) g'ayrilisoniy asoslar; 2) sof lisoniy asoslar. G'ayrilisoniy omilning mohiyatidagi .borliqdagi narsa-belgi xususiyatlarida sifat farqlari bilan birga miqdor farqlari ham mavjud: inson: go'daklik- yoshlik- navqironlik- yetuklik- qarilik; o'simlik: navnihollik- ko'chatlik-yetilganlik- qariganlik davrlarni boshidan kechiradi va organizm o'sadi. Graduonimik lug'aviy qatorlarni ajratishning lisoniy omillari quyidagilar: a) ma'noviy omil; b) so'zlararo paradigmatic munosabatlar. Graduonimik qatorlarni ajratishdagi ma'noviy omilning mohiyati shundaki, bir qator leksemalar sememalarda ma'lum bir belgining oz-ko'pligi, turli xil darajalariga ishora mavjud. Shu asosda ma'noviy omilning o'zini ikkiga bo'lamiz. 1) bir-biriga yaqin va o'xshash tushunchalarning ifodalanishi; 2) ayni bir belgining turli xil miqdoriga ishorat; 3) giponimiya – tur-jins munosabati.

Leksemalararo semantik munosabatlarning yana bir turi giponimiya (aniqrog'i, gipo-giperonimiya), ya'ni tur-jins munosabatidir. Giponimiya munosabatda giperonim (jins) va giponim (tur) farqlanadi. Giponimiya jins belgisini bildirgan predmetning nomini ifodalovchi ko'pgina ma'nolarni semantik jihatdan umumlashtiruvchi mikrotizimning markaziy leksemasi, dominantasi sifatida nomoyon bo'luvchi lug'aviy birlikdir. Giponim esa ma'lum jins turlarining nomlarini hamda o'zining semantik tarkibida implitsit tarzda jins ma'nosini ham ifodalovchi,

семантик jihatdan giperonimga nisbatan boy bo'lgan lug'aviy birlikdir. Giponimlar teng huquqli bo'lib, ularning giponimga munosabati bir xildir⁶⁰.

Xulosa o'rnida shuni takidlash zarurki, graduonimiya hodisasi umumlisoniy hodisa sanalsa ham, o'zbek va ingliz tillarida turlicha talqin qilinadi va bu haqida turli qarashlar mavjud. Graduonimiya hodisasi kamida uchta leksemalar qatori bo'lgan tadqirdagina sodir bo'lishi mumkin. Ushbu jarayon aynan sifat so'z turkumi doirasida o'rganiladigan bo'lsa ma'noning kuchayib borishi yoki kamayib borishi, darajalanishi, antonimlar yoki sinonimlar yordamida yasalishini guvohi bo'lishimiz mumkin.

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⁶⁰ Сафарова Р. Гипонимия в узбекском языке (на материале общеупотребительных зоонимов): Автореф. дисс канд.филол.наук. -Т., 1990

O‘ZBEK VA INGLIZ TILLARIDA RAVISHLARNING EMOTIVLIK, EKSPRESSIVLIK VA ISHLATILISH KO‘LAMIGA KO‘RA QO‘LLANILISHI

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Abstract: This article analyzes the usage of adverbs in English and Uzbek languages in terms of emotiveness, expressiveness, and scope of application. This article focuses on the types of adverbs, their contextual usage, as well as their emotional and expressive aspects through a comparative analysis. Identifying the similarities and differences between adverbs in Uzbek and English contributes to the development of new theories and approaches in the field of linguistics.

Keywords: emotiveness, expressiveness, scope of application, comparative analysis, emotional expression, communicative functions.

Tilshunoslikda so‘z turkumlari ichida ravishlar alohida o‘rin tutadi. Ular gap tarkibidagi boshqa so‘zlarning harakatini, holatini yoki sifatini aniqlab, gap ma‘nosini boyitadi va aniqroq ifoda etish imkonini beradi. Ravishlar turli tillarda xilma-xil shakl va ma‘no ifodalaydi, shuningdek, o‘ziga xos sintaktik vazifalarga ega. Ular asosan fe‘lga, sifatga yoki boshqa ravishlarga qo‘shimcha ma‘no yuklaydi va gapni yanada aniqroq, tushunarliroq qilib beradi. Tilshunoslikda ravishlarning morfologik xususiyatlari, sintaktik o‘rni va semantik funksiyalari ko‘p asrlardan beri tadqiq etib kelinmoqda. Ko‘pgina olimlar ravishlarning til strukturasi va funksional jihatlarini o‘rganib, ularning turli til sistemalaridagi o‘rnini aniqlashga harakat qilganlar. Bu tadqiqotlar natijasida ravishlar tilning boshqa elementlari bilan bog‘liqligi va o‘zaro munosabatlari haqida qimmatli nazariyalar ishlab chiqilgan.

Ravishlarning sintaksisi va semantikasi nafaqat tilshunoslik nazariyasi uchun muhim ahamiyatga ega, balki ular real kommunikatsiya jarayonlarida ham muhim rol o‘ynaydi. O‘zbek tilida ham ravishlar tilning boyligi va ifoda imkoniyatlarini kengaytiruvchi vositalar sifatida

o‘rganilgan bo‘lib, ularning tahlili tilshunoslikning dolzarb masalalaridan biri hisoblanadi. Bu ishda ravishlarning turli jihatlarini yoritib, ularning o‘zbek tilidagi o‘rnini va o‘ziga xosliklarini tadqiq qilish orqali mavzuni kengroq o‘rganish maqsad qilinadi. “Ravishlar tilning morfologik va sintaktik jihatdan turli xilligi, shuningdek, semantik boyligi bilan ajralib turadi. Ular gapdagi boshqa so‘zlar bilan bog‘liq holda ularning harakatini, holatini aniqlashda muhim rol o‘ynaydi”⁶¹ (Shukurov, 2005).

Ravish so‘z turkumi harakat, holat va vaqtni ifodalovchi muhim til elementlaridan biridir. Ingliz va o‘zbek tillarida ravishlar nafaqat ma’lumot berish, balki his-tuyg‘ularni, fikrlarni va hissiy holatlarni ifodalashda muhim rol o‘ynaydi. Ushbu tezisda ravishlarning emotivlik, ekspressivlik va ishlatilish ko‘lamiga ko‘ra qo‘llanilishi qiyosiy tahlil qilinadi. O‘zbek va ingliz tillarida ravishlar bir nechta turlarga bo‘linadi: haqiqiy ravishlar: “tez”, “sekin”; muvofiq ravishlar: “yaxshi”, “kattaroq”; kuchaytiruvchi ravishlar: “juda”, “oshkora”; adverbs: "quickly", "slowly"; comparative adverbs: "better", "worse"; intensifiers: "very", "extremely".

O‘zbek tilida emotivlikni ifodalovchi ravishlar tilning hissiy va ifodali jihatlarini kuchaytirishda muhim rol o‘ynaydi. Ular harakat va holatlarni aniqroq ifodalash, matnni boyitish va kommunikativ funksiyalarni yaxshilashga yordam beradi. Emotiv ravishlarning ahamiyatini tushunish tilni o‘rganishda va ijodiy yozuvda muvaffaqiyat qozonishga yordam beradi. Shu boisdan ravishlarni to‘g‘ri va maqsadli qo‘llash kommunikatsiya jarayonini yanada samarali qilish imkonini yaratadi. **“U juda hayratda qoldi”**: “hayratda” so‘zi fikrni yanada hissiy qiladi. Emotiv ravishlar matnni boyitadi va uning ifodali bo‘lishiga yordam beradi. Ular badiiy asarlarda, she’riyatda va ijodiy yozuvlarda keng qo‘llaniladi. Masalan: **“U nafis raqsga tushdi”**: “nafis” so‘zi raqsning estetik qiymatini ko‘rsatadi. Emotiv ravishlar kommunikatsiyada ham muhim rol o‘ynaydi. Ular fikrlarni aniq ifodalashga, hissiy xususiyatlarni kuchaytirishga va suhbatni qiziqarli qilishga yordam beradi. Masalan: **“Men juda baxtliman”**: “juda” so‘zi hissiy holatni kuchaytiradi.

⁶¹ Shukurov . O‘zbek tilining nazariy grammatikasi: Morfologiya va sintaksis. – T.: O‘zbekiston Milliy ensiklopediyasi.

O'zbek tilida emotiv ravishlar turli kontekstlarda qo'llaniladi. Ular kundalik nutqdan tortib, rasmiy yozuvlarga qadar keng foydalaniladi. **Kundalik nutq:** "U juda tez keldi" — oddiy harakatni kuchaytiradi. **Rasmiy yozuv:** "Natijalar sezilarli darajada yaxshilandi" — rasmiy kontekstda hissiy ta'sirni kuchaytiradi.

Ingliz tilida ekspressiv ravishlar shuningdek, his-tuyg'ularni kuchaytirish uchun ishlatiladi: "He spoke passionately" — "passionately" so'zi nutqning ifodali ekanligini ko'rsatadi. "She danced gracefully" — "gracefully" so'zi raqsning nafisligini ta'kidlaydi.

O'zbek tilida ravishlar turli kontekstlarda ishlatiladi, bu esa ularning ko'lamini kengaytiradi. Kundalik nutq: "U tezda keldi" — oddiy harakatni ko'rsatadi. Rasmiy yozuv: "Natijalar sezilarli darajada yaxshilandi." — rasmiy kontekstdagi foydalanish. Kundalik nutq: "He runs fast" — oddiy harakatni ifodalaydi. Akademik yozuv: "The experiment yielded significantly different results" — rasmiy va akademik til ko'lamida foydalaniladi. "Ravishlarning o'zbek tilida ishlatilishi tilning ifoda imkoniyatlarini boyitib, nutqning aniq va ravon bo'lishiga xizmat qiladi. Ular fe'l va sifatlar bilan o'zaro bog'liq holda tilda aniq va tiniq ma'no ifodalashga yordam beradi"⁶² (Safarov, 2010).

O'zbek va ingliz tillaridagi ravishlarning emotivlik, ekspressivlik va ishlatilish ko'lamini qiyosiy tahlil qilinsa, quyidagi asosiy farqlar va o'xshashliklar ko'zga tashlanadi: **Emotivlik:** o'zbek tilida hissiy ravishlar ko'proq morfologik o'zgarishlarga, ingliz tilida esa sintaktik elementlarga asoslanadi. **Ekspressivlik:** har ikkala tilda ekspressiv ravishlar muhim rol o'ynaydi, lekin ularning ishlatilish konteksti farq qiladi. **Ishlatilish ko'lamini:** o'zbek va ingliz tillarida ravishlar turli kontekstlarda, jumladan, kundalik va rasmiy muhokamalarda qo'llaniladi.

Ingliz va o'zbek tillaridagi ravishlar emotivlik, ekspressivlik va ishlatilish ko'lamiga ko'ra o'zaro farq va o'xshashliklarga ega. Ushbu uch xususiyat tilni boyitish va his-tuyg'ularni aniq ifodalashda muhim ahamiyatga ega. Ravishlarni qiyosiy tahlil qilish, til o'rganishda va

⁶² Сафаров Ш. Когнитив тилшунослик (Cognitive Linguistics). – Т., 2010.

lingvistik tadqiqotlarda yangi yondashuvlar va nazariyalar ishlab chiqishga imkon beradi. Bu jarayon orqali tilshunoslik sohasida yanada chuqurroq bilimlarga ega bo‘lish mumkin.

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INGLIZ VA O‘ZBEK TILI PAREMALAR TARKIBIDAGI ATOQLI OTLAR

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Abstract: The article describes paremiology, its study of English and Uzbek linguistics from the point of view of anthropocentric paradigm, and proper nouns in this area.

Key words: proper noun, antroponym, toponym, paremiology, pareomia, pareme, phraseology, phraseme, proverb, synonymous nest.

Bugungi kunda milliy o‘zligimizni anglash, madaniy boyliklarimizdan faxrlana olish, ularni ilmiy asoslash imkoniyatlari keng yaratilgan. O‘tmish va kelajak o‘rtasidagi oltin ko‘prik tiklanmoqda. Ana shunday ma‘naviy boyliklarimiz sirasiga kiruvchi xalq maqol va matallari ham paremiologik birlik sifatida keng tadqiq qilina boshlandi. Shunga ko‘ra XXI asr paremiologiyasi taraqqiyotini an‘anaviy qarashlar asosida emas, kognitiv yoki antroposentrik paradigma bilan uzviy bog‘liq fan olamidagi yangi yo‘nalish sifatida ko‘rish mumkin.

Ilmiy paradigma (yunoncha “misol, namuna”) fan obyektini, uning muayyan davrda hokim bo‘lgan nazariy tushunchalarini o‘rganishga yo‘naltirilgan va shu asosda fanning turli bo‘limlarida o‘xshash bo‘lgan, muayyan tadqiqot metodlarining majmuini anglatadi. Lingvistik paradigmalar: qiyosiy-tarixiy, sistem-struktur, antroposentrik.

Tabiat insonga in‘om qilgan mo‘jizakor, nodir ne‘mat bo‘lgan tilga fikrlash uchun kerak bo‘ladigan shunchaki jo‘n belgilar tizimi, majmuyi deb qarash, unga faqat hissiz, ruhiyatsiz vosita deb yondashish o‘rinli emas. Tilshunosligimizda keyingi o‘n yillar davomida tilni o‘rganishga keng tatbiq qilinayotgan antroposentrik paradigma, uning ijobiy, afzallik tomonlari, ilmiy asosli yo‘nalish ekani tahlil qilingan. N.Mahmudovning yozishicha, antroposentrik paradigma tadqiqotchi diqqatining bilish obyektidan subyektiga ko‘chishidir, ya‘ni bunda inson tilning ichida va til inson tarkibida o‘rganiladi.[1]

Bilamizki, o‘zbek tilshunosligida paremlar yaxlit holda lingvokulturologik aspektda tadqiq qilingan ishlar kam uchraydi. Antroposentrik tilshunoslikning yetakchi yo‘nalishlaridan biri hisoblangan lingvokulturologiya tilshunoslik, madaniyatshunoslik, etnografiya, psixolingvistika sohalari hamkorligida yuzaga kelgan, tilning madaniyat, etnos, milliy mentallik bilan o‘zaro aloqasi va ta’sirini antroposentrik paradigma tamoyillari asosida o‘rganuvchi soha hisoblanadi. Z. Xolmonova, G. Valiyeva, D. Muhammadiyevlar tomonidan 2022-yilda nashrdan chiqqan “O‘zbek tilidagi paremiyalar tadqiqi” monografiyasida o‘zbek tilidagi paremlarning semantik, lingvokulturologik xususiyatlarini o‘rganish, shu sohada tilning kommunikativ funksiyasini va milliy qadriyatlar, urf-odat, an‘analarini ifodalashdagi amaliy ahamiyati yoritib berilgan. Monografiyada o‘zbek xalq maqollari, matallari o‘rni bilan turkiy tillar hamda boshqa genetik oilaga mansub tillardagi paremlar ham tahlil qilingan. O‘zbek tilidagi paremlar lisoniy-madaniy konsept asosida tasniflanib, “sabr”, “ota-onaga hurmat”, “bolajonlik”, “or-nomus”, “mehr-oqibat”, “saxiylilik”, “mehmondo‘stlik” konseptlari doirasidagi paremlar orqali mental xususiyatlar, stereotiplar lingvokulturologik aspektda tahlil qilingan. Shu bilan birgalikda paremlardagi badiiy tasvir vositalarining lingvokulturologik asoslari maqol va matallardagi metofra, metonimiya, sinekdoxa usullari va antiteza, ellipsis, parallelizm hodisalari orqali yaxshi tushuntirib berilgan. [2]

Kuzatishlarimizga ko‘ra ingliz va o‘zbek paremiologiyasida atoqli otlarda shaxsga xos xususiyatlarning namoyon bo‘lishi, ayniqsa, ularning yuzaga kelishida til sohiblarining dunyoqarashi, ruhiyati, voqelikka munosabati kabi masalalarni jiddiy ilmiy tadqiq etish turli tillardagi atoqli otlarda kuzatiluvchi milliy-madaniy o‘ziga xoslikni aniqlashda dolzarbdir. Atoqli otlar tizimi har bir xalqning milliy boyligi, o‘zida katta ma’naviy boylilik, xalqning yo‘qotishi mumkin bo‘lmagan qadriyatlarini saqlab qolishda katta ahamiyatga ega bo‘lgan nomoddiy mulkidir.

O‘zbek va ingliz tilidagi atoqli otlar tizimini antroposentrik paradigma doirasida o‘rganishda ularni lingvokulturologik, kognitiv, sotsiolingvistik,

etnolingvistik, lingvopoetik jihatlariga asosiy e'tibor qaratishni, shuningdek, atoqli otlar biror obyektни boshqasidan farqlashdan tashqari milliy mentallik, etnomadaniy, etnosotsiologik, kognitiv, kreativ, akkumulyativ, aksiologik, estetik, emotiv vazifalarni bajarishini nazardan soqit qilib bo'lmaydi. Shundan kelib chiqib paremlar tarkibidagi atoqli otlar tahlili dolzarb hisoblanadi. Ingliz va o'zbek tili paremlar tarkibidagi atoqli otlar haqida so'z yuritadigan bo'lsak, bu tillardagi atoqli otlar klassifikatsiyasiga ko'ra bir qancha farqli va o'xshash jihatlar ko'zga tashlanadi. Masalan, o'zbek tilidan farqli ravishda ingliz tilida oylar va hafta kunlari nomlari atoqli ot hisoblanadi va hamisha bosh harflar bilan yoziladi. Shuni ham ta'kidlash lozimki, tarkibida hafta kunlari va oylar qatnashgan ingliz maqollarini juda ko'p uchratishimiz mumkin. Masalan: March grass never died good, A March wisher is never a good fisher, April showers bring forth May flowers, April fools, Calm weather in June sets corn in tune, A hot May makes a fat church yard. [6] O'zbek tilida esa hafta kunlari va oy nomlari atoqli ot hisoblanmaydi. O'zbek tilidagi maqollarda antroponimlar va turli xildagi toponimlarni ko'p uchratishimiz mumkin. Masalan: Alixo'ja-Xo'jaali, Gap desang qop-qop, ish desang-Olatog'dan top, yo shahri azim, yo cho'li Malik. [3]

Xulosa qilishimiz mumkinki, tadqiqotchilarning paremiologik birliklarga bo'lgan ilmiy qiziqishi, avvalambor, ma'naviy madaniyatning asosiy elementi bo'lib, ular umumiy semantik boylikni o'z ichiga olganligi, tilning semantik to'liqligi va teranligini aniq ko'rsatganligi va so'zlashuvchi odamlarning dunyoqarashini lingvistik aks ettirganligi bilan izohlanadi. Shuning uchun paremiologik birliklarning lingvomadaniy, pragmatik va kognitiv tomonlarini o'rganish o'zbek va jahon tilshunosligida hali ham dolzarblik kasb etmoqda. Xorij tilshunosligida antroposentrik paradigma asosida qilingan lingvokulturologik izlanishlar miqdor jihatidan ko'p va mazmuniga ko'ra rang-barang. O'zbek tilshunosligi ham kundan-kunga shu kabi izlanishlar bilan boyib bormoqda.

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DIFFERENT INTERPRETATIONS OF THE CONCEPT OF WOMAN IN UZBEK, ENGLISH AND TURKISH DICTIONARIES

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Abstract: This article will examine how the term ‘woman’ is defined in Uzbek, English and Turkish languages through dictionaries, it also compares the similar and different aspects of the interpretations. The purpose of the article is to examine the basic interpretation of the concept of 'woman', identify additional interpretations, and determine whether these interpretations remain consistent across cultures.

Key words: *woman, girl, concept, connotation, dictionary, interpretation*

Introduction. In recent years, research on the exploration of concepts has gained significant attention in global linguistics. These studies often

focus on culturally significant concepts like family, nation, mother, child, and father. The concept of "woman" varies across cultures, and the conceptual frameworks shaped by the images and values associated with women differ among nations.

In the Uzbek dictionary (2021), the term '**ayol**' (woman) is defined as a person of the opposite sex to a man. It is also synonymous with '**xotin**' (wife). When used in the plural form, it carries a generalized meaning, referring collectively to women. '**qiz**'- A mature individual of the same gender (in relation to a girl). '**xotin**', a wife (in relation to husband).

The definition of "woman" in Turkish dictionary (2019) is as follows: '**kadın**' refers to an adult human of the female gender and is also known by other terms such as **hatun**, **hatun kişi**, **bayan**, **karı**, **nisa**, or **zen**. A secondary definition describes a woman as someone who is married or has been with a man, and it can also refer to private parts. Additionally, the term is used to characterize women who possess virtues and skills necessary for motherhood or managing a household.

The word is also employed metaphorically to describe household chores and is commonly used in the sense of "lady" or "madam." This definition reflects the multiple roles and associations linked to the term "woman" in Turkish, covering both social roles and gender-related traits.

According to the Oxford Dictionary (2008), the term "woman" refers to an adult human female, or to females in general. It can also describe a woman from a specific location or with a particular job or interest related to a given context. Additionally, it may refer to a female worker, particularly one engaged in manual labor. In older, offensive usage, it has been used in a rude way to address a woman, often when giving commands. Sometimes, it can also disapprovingly refer to someone's wife, girlfriend, or female partner.

Based on the definitions in the three languages, it is evident that the primary meaning of the concept of "woman" in all three—Uzbek, English, and Turkish—is generally a person of the opposite gender to a man, it is commonly used in the plural form to refer to women in general. However,

unlike Uzbek and Turkish, the concept of "woman" in English carries negative connotations in certain contexts. For example, as noted in the Oxford Dictionary, the word can be used in a disrespectful or commanding tone, such as in the phrase "Be quiet, woman!" In Uzbek and Turkish, the term often specifically refers to a wife whereas, in Oxford dictionary, the term is not explicitly defined as "wife."

In Uzbek, if we analyze the concept of "ayol" (woman) linguistically, the term "woman" often carries a formal and respectful tone. However, when "xotin" (wife) is used in reference to a husband, it can sometimes take on a more colloquial or even slightly negative tone in certain contexts. Culturally, the traditional Uzbek perception of women is deeply rooted in their roles as mothers, caretakers, and upholders of family honor. Women are often seen as the backbone of the family, with proverbs and expressions emphasizing qualities such as patience, modesty, and wisdom. For example, the proverb " Ayol bo'lsa, xonadon baraka topadi" (If there is a woman, the house will be blessed) highlights the essential role of women in ensuring the well-being and prosperity of the family. Regarding the social status and evolving role of women, in modern Uzbek society, the concept of women is expanding beyond traditional roles. There is a growing recognition of women's contributions in education, business, and public life. Language is gradually evolving to reflect these social changes, incorporating a broader view of women's roles and statuses in society.

Linguistically, the Turkish word "kadın" (woman) generally carries a neutral or positive meaning, while the term "hanım" conveys a sense of respect and politeness. In Turkish culture, women are often associated with family roles, particularly as mothers, wives, and caregivers. Traditional views are reflected in proverbs like "Kadının yeri evidir", ("The place of a woman is in the home"), emphasizing the domestic role of women. However, with the rise of feminism and modernization, the concept of "woman" in Turkish has broadened. New definitions highlight women's strength, independence, and active participation in all spheres of life, including politics, business, and education.

According to Türkan Beyza Han (2023), "A woman is a woman without being confined to any mold". The campaign aims to underscore women's freedom of self-expression and individuality in society. He emphasizes that the traditional roles and expectations placed on women can be restrictive, promoting the idea that women should have the freedom to explore their own potential and define their own identities.

Nejat Muallimoglu asserts that Turkish lacks the harshly denigrating and insulting proverbs about women found in other languages, such as English. Examples in English include sayings like: "A woman is an angel at ten, a saint at fifteen, a devil at forty, and a witch at eighty"; "Trust your dog to the end, but a woman only until the first chance"; and "A woman will smile at you while stabbing you in the back. So, the term carries a somewhat negative connotation in English, especially when compared to its usage in the Turkish language.

In discussing the term "woman" in English, it can be observed that while it was historically neutral, its meaning has evolved and become more nuanced due to various cultural influences. The word carries multiple definitions depending on context, ranging from biological descriptions to cultural roles and social expectations.

Traditionally, women were often defined by their domestic roles as mothers and wives. However, contemporary definitions now highlight independence, equality, and individuality. Feminist movements in English-speaking countries have significantly shaped how women are perceived and defined. For instance, expressions like "A woman's work is never done" emphasize the traditional view of women as caretakers, while phrases such as "Women hold up half the sky" reflect modern perspectives that recognize women as equal contributors to society. English is a prime example of a language where the concept of "woman" has undergone substantial change, including the adoption of gender-neutral language to promote equality and reflect the evolving roles of women.

Comparative analysis	
Linguistic Differences	In Uzbek and Turkish, definitions of women are often more tied to family and domestic roles, while in English, the definition is broader and more dynamic, reflecting more diverse roles.
Cultural Influence	Uzbek and Turkish proverbs often emphasize women's roles within the family, while English definitions are more reflective of individualism and women's empowerment.
Modern Shifts	Across all three languages, there is a noticeable shift toward recognizing women's broader roles in society beyond the family unit. However, the pace and extent of this change differ across cultures.

In conclusion, the concept of "woman" varies significantly in human perception, shaped by context and the roles women play within families and societies. Proverbs from Uzbek, Turkish, and English illustrate that the meaning of "woman" is broad and adaptable, reflecting the unique circumstances of each culture. The definitions of "woman" in these languages have undergone numerous changes influenced by cultural values, historical contexts, and modern movements such as feminism. As societies evolve, so too do the definitions of fundamental concepts like "woman". This evolution is ongoing, and language will continue to adapt to represent shifting social realities.

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COMPARATIVE AND CONTRASTIVE STUDY OF LOANWORDS BORROWED FROM ENGLISH INTO KOREAN IN THE 19th , 20th , AND 21th CENTURIES

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Abstract: This article presents a comparative and contrastive study of loanwords that entered the Korean language from English during the 19th, 20th, and 21st centuries. It explores the linguistic, historical, and socio-cultural factors influencing these borrowings, focusing on phonological, morphological, and semantic adaptations. By analyzing the changes in borrowing patterns across these three centuries, the study identifies evolving trends in English-Korean lexical exchange, highlighting shifts driven by globalization, technology, and popular culture. The findings offer insights into how language contact and borrowing practices reflect deeper cultural interactions and linguistic innovations over time.

Keywords: Loanwords, English-Korean linguistic exchange, Lexical borrowing, Comparative linguistics, Phonological adaptation, Morphological adaptation, Semantic change, Globalization and language, 19th, 20th, and 21st centuries, Language contact

Introduction

Loanwords, or borrowed words from one language to another, serve as a key marker of linguistic and cultural interaction. The relationship between English and Korean has evolved significantly across the 19th, 20th, and 21st centuries, reflecting socio-historical developments such as trade, colonization, globalization, and technological advancements. This article aims to investigate the patterns of English loanwords in Korean during these three periods, comparing phonological, morphological, and semantic changes.

The incorporation of English loanwords into Korean has evolved across the 19th, 20th, and 21st centuries, reflecting Korea's socio-economic development and shifting global interactions. Each century presents distinct patterns of borrowing, driven by factors such as trade, modernization, and digital globalization.

1. Historical Context and Motivation for Borrowing

The borrowing of English words into Korean is deeply tied to Korea's socio-historical developments. In the **19th century**, contact with Western countries was limited, and most borrowings came through trade and missionary activities, resulting in the adoption of basic goods-related terms like 빵 (ppang, “bread”). During the **20th century**, English borrowings surged due to Korea's modernization, Japanese occupation, and American influence after the Korean War. In the **21st century**, the spread of globalization, advancements in technology, and the influence of the internet have further accelerated the borrowing process, particularly in areas such as media, fashion, and technology.

2. Phonological Adaptation of Loanwords

English loanwords in Korean undergo phonological adaptation to fit the Korean sound system, which has fewer consonant clusters and limits the placement of certain sounds. In the **19th century**, borrowings were simple and integrated easily into the Korean syllable structure. By the **20th century**, words with more complex phonemes, like 스웨터 (seuweteo,

“sweater”), had to be adapted to meet Korean pronunciation rules. In the **21st century**, there is a growing trend of preserving the original pronunciation as much as possible, especially in digital and technical terms, such as *인터넷* (inteonet, “internet”).

3. Morphological and Structural Changes

Loanwords are also modified to fit the grammatical and morphological rules of Korean. In the **19th century**, words were integrated with little or no structural change. During the **20th century**, loanwords started to undergo more noticeable modifications, with suffixes and honorifics added to align with Korean grammar. For example, *타이어* (taieo, “tire”) follows Korean pronunciation rules but is structurally identical to its English counterpart. In the **21st century**, new morphological patterns emerge, with abbreviations and acronyms like SNS being adopted directly without further modification.

4. Semantic Adaptation and Shift

The meaning of loanwords often shifts or expands in Korean. In the **19th century**, loanwords retained their original meanings since they were mostly tied to specific goods or objects, such as *차* (cha, “tea”). In the **20th century**, English words adopted during modernization sometimes gained new, culturally specific meanings, as with *핸드폰* (haendeupon), which refers to mobile phones in Korean but is rarely used in native English. The **21st century** sees even more semantic shifts, with some words taking on new connotations in digital contexts, such as *셀카* (selka, “selfie”), which has become part of everyday Korean social media language.

5. Trends and Implications for Korean Language and Culture

The progression of English loanwords into Korean reflects Korea’s changing cultural and economic dynamics over the centuries. In the **19th century**, the influence was minimal and limited to basic needs. The **20th**

century saw more functional borrowings to support industrialization, education, and military efforts. In the **21st century**, the integration of English loanwords is deeper and more diverse, with many terms related to global culture, technology, and entertainment.

A table of notable **loanwords borrowed from English into Korean** across the 19th, 20th, and 21st centuries, along with their original meanings and areas of use:

Loanword (Korean)	Original English Word	Meaning/Use	Century
빵 (ppang)	Bread	Food	19th
차 (cha)	Tea	Beverage	19th
담배 (dambae)	Tobacco	Trade Goods	19th
타이어 (taieo)	Tire	Transportation	20th
스웨터 (seuweteo)	Sweater	Clothing	20th
핸드폰 (haendeupon)	Handphone (Mobile Phone)	Technology	20th
인터넷 (intenet)	Internet	Technology	21st
코딩 (koding)	Coding	IT & Education	21st
셀카 (selka)	Selfie	Social Media	21st
컴퓨터 (keompyuteo)	Computer	Technology	20th
에어컨 (e-eo-kon)	Air Conditioner	Household	20th
아이스크림 (aiseukeurim)	Ice Cream	Food	20th

Loanword (Korean)	Original English Word	Meaning/Use	Century
노트북 (noteubuk)	Notebook (Laptop)	Technology	21st
쇼핑 (syoping)	Shopping	Retail	21st
카페 (kape)	Café	Leisure	21st
메시지 (mesiji)	Message	Communication	21st
라디오 (radio)	Radio	Media	20th
버스 (beoseu)	Bus	Transportation	20th
피자 (pija)	Pizza	Food	20th
드라마 (deurama)	Drama	Entertainment	21st

Conclusion

This study highlights the dynamic nature of English loanwords in Korean over three centuries, shaped by Korea's socio-political and cultural transformations. The increasing frequency and diversity of loanwords reflect Korea's growing interaction with the global community, especially in the fields of technology and pop culture. Future research could focus on the impact of loanwords on Korean linguistic identity and explore how new generations perceive and adapt these borrowed terms.

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O‘ZBEK TILIDAGI INGLIZ TILI O‘ZLASHMALARINING HAJMI VA XARAKTERI

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Abstract. This article describes the adaptations that entered the Uzbek language from English and their specific features. The article focuses on appropriations in media discourse.

Key words: assimilation, neologism, transcription, transliteration, phonetic transformation, graphic change.

Ilmiy-texnologik rivojlanish, ijtimoiy hayotning ko‘plab sohalardagi yangiliklar mislsiz darajada yangi so‘z va terminlar yaratdiki, bular dunyoning qaysi tilida va qaysi xalq tomonidan yaratilgan bo‘lishiga qaramay, o‘zbek tili tarkibining boyishiga, uning rivojlanishiga sezilarli darajada ta’sir qilib kelmoqda. Bu borada boshqa tillar bilan solishtirganda ingliz tilining va undan kirib kelayotgan so‘zlarning salmog‘i katta ekanligi yaqqol sezilarlidir.

Ma’lumki, gazeta, jurnal va internet nashrlarni o‘qiyotganimizda ko‘pincha notanish, chet so‘zlarga duch kelib qolamiz. Bu so‘zlar asosan turli fan yoki sohalarga oid bo‘lib, ba’zi hollarda, qavs ichida yoki butun boshli izoh ko‘rinishida ularning ma’nosiga izoh beriladi. Izlanish mobaynida shu tariqa uchraydigan so‘zlardan ham foydalanib, ro‘yxatimizga qo‘shib qo‘ydik. Misol uchun: *Dastur natijalariga ko‘ra, bitiruvchi jamoalar tashkilot va investorlarni jalb etish uchun o‘z loyihalarini Demo Day (namoyish kuni)da taqdim etadi* (Daryo.uz/Mahalliy, 13.11.2018,23:45); *Amerika qidiruv portali hisoblangan Google Hindiston bosh vaziri Narendra Modining suratini dunyoning eng xatarli jinoyatchilari o‘ntaligiga kiritdi* ("Darakchi", 18.06.2015, 10-bet); *NO FROST texnologiyasi - sovuq havoning jadal*

aylanishi (“Darakchi”, 30.06.2016, 9-bet).

O‘zlashmalarning o‘zbek tilidagi imlo va talaffuz o‘zgarishlarini kuzatish va ularga differensial tahlil berish uchun misollarni yig‘ishda ommaviy axborot vositlariga ko‘p murojaat qildik. Ko‘p e’tibor matbuotga qaratilganining boisi shundaki, ishda o‘zlashmalarning kontekstlarda aktuallashgan ma’nolari bilan qiziqildi. Chunki vaqtli matbuot, va ayniqsa elektron ommaviy axborot vositalari til va davr taraqqiyoti bilan hamisha birga, doim hamnafasdir. Tilga muayyan so‘zning kirib kelishi va mustahkam o‘rnashib olishida gazeta asosiy rollardan birini o‘ynaydi. U xalqning kundalik, moddiy-ma’naviy, siyosiy va madaniy hayotini aks ettirishda asosiy ma’lumot manbai hisoblanadi va jamiyatning hamma ijtimoiy qatlamlari bilan tushunarli tilda muomala qiladi, xalqning davr bilan birga qadam tashlashiga yordamlashadi.

Gazeta tili aslida adabiy tildir, ammo unda so‘zlashuv nutqi, maxsus leksika terminlari va adabiy til o‘ziga xos ravishda mujassamlashgan bo‘ladi. Xalq tilining boy lug‘at fondi va mukammal grammatik qurilishiga tayanib, mamlakat hayotining barcha sohalarini aks ettirishga xizmat qiladi. Iqtisodiy-siyosiy hayot, shahar va qishloq turmush tarzi, xalq xo‘jaligi, ilm-fan va madaniyatga oid masalalar haqida ommaga axborot beradi.

Ishimizdan ko‘zlanilgan maqsad ma’lum darajada ingliz tilidan o‘zlashgan so‘zlarning matbuot tilida qo‘llanilishi bo‘lganligi sababli, unga yuqorida keltirilgan fikrlar asosida qaralsa, ular asosan to‘g‘ri ekanligi oydinlashadi. Binobarin, muayyan bir tilga kirib kelayotgan chet so‘z yoki terminni xalq birinchi marta radio, televideniye, gazeta va internet nashrlar orqali uchratadi. Bu jarayonda eng asosiy rolni yozma nashrlar o‘ynaydi. Chunki, hoh bosma nashrlar bo‘lsin, hoh elektron manbalar, ular so‘zning qay tarzda yozilishi va o‘qilishi bilan o‘quvchini tanishtiradi. Natijada, shu yangi so‘z orqali til egalari yangi tushuncha va tasavvurga ega bo‘ladi.

O‘zlashish masalalarini badiiy adabiyot yoki ommaviy axborot vositalaridan olib o‘rganish juda keng ko‘lamdagi manbalarga ega.

Ularning soninigina emas, ulardagi o‘zlashmalarning barchasini qamrab olish ham mushkul masala. Shuning uchun ishimizda asosan bir bosma nashr - “Darakchi” gazetasi va ikkita elektron axborot nashr - Daryo.uz va Kun.uz saytlaridan olingan ma’lumotlarga asoslandik. Bunday qarorga kelishimizga sabab shuki, yuqorida nomlari keltirilgan ommaviy axborot vositalari hozirgi kunda o‘zlari xizmat ko‘rsatadigan yo‘nalish yetakchilari hisoblanadi. Izlanish mobaynida eng zarur deb topilgan ingliz tilidan yangi o‘zlashgan so‘zlar yig‘ildi va bu misollar ushbu manbalardan gap ko‘rinishida, o‘zlari ishlatgan iboralari bilan birgalikda ko‘chirib olindi. “Darakchi” gazetasining 2014-2017 - yillardagi sonlari, Daryo.uz va Kun.uz saytlarining esa 2016-yil ikkinchi yarmi, 2017-yil birinchi choragida e’lon qilingan malolalari ko‘rib chiqildi.

O‘zlashma so‘zlarning tematik guruhlari

O‘zlashmalarni yig‘ishda qo‘llangan manbalardan ma’lum bo‘lishicha, o‘zbek tilida ingliz tilidan kirib kelgan so‘zlar anchagina mavjud bo‘lib, ularning katta ko‘pchiligini o‘zbek tili izohli lug‘atlardan topib bo‘lmaydi. Shunday so‘zlarga ham duch kelindiki, bu so‘zlar ifodalaydigan narsalar, kashfiyotlar hali fan va texnologiya sohasida juda yangi bo‘lib, ularning ma’nolarini ingliz tili izohli lug‘atlaridan ham topishning iloji bo‘lmadi. Bunday holatlarga duch kelinganda, biz internet tarmog‘ida xizmat ko‘rsatuvchi onlayn lug‘atlarga murojaat qildik. Tahlillarimizga kora, o‘zlashmalarning bazilari hozirgi kunda hayotimizda zarur bo‘lgan tushunchalar uchun qo‘llanilsa, bazilari onda-sonda qo‘llaniladigan so‘zlar ekanligi ma’lum bo‘ldi. O‘zlashmalarning o‘zbek tiliga kirib kelishi va qo‘llanilish jarayonini tahlil qiladigan bo‘lsak, shakl va mazmun jihatidan, bir qancha o‘zgarishlar va moslashishlar sodir bo‘lganini kuzatish mumkin. Biz bu o‘zgarishlardan imlo va tallafuzga oidlarini tahlil qilishga harakat qildik. Umuman olganda, ingliz tilidan o‘zlashgan so‘zlarni, ularning qay tarzda qo‘llanilishi, o‘qilishi, yozilishi, o‘zlashish usullari va boshqa turli xususiyatlariga ko‘ra, 2 ta katta guruhga bo‘lib o‘rganishimiz mumkin:

1. Transkripsiya usuli bilan o‘zlashgan so‘zlar: *backstage*,

casual, bestseller va h.k.

2. Transliteratsiya usuli bilan o‘zlashgan so‘zlar: *xeshteg, konsalting, akkaunt va h.k.*

3. Qo‘shma va yasama o‘zlashma so‘zlarning imlosi: *multikamera, havbek, rostbif, prays-list;*

4. Inglizcha “make” [meyk] fe’lining o‘zbek tiliga o‘zlashish variantlari: *meykap, self-meyd, remeyk.*

Keyingi bosqichda, ishimiz jarayonini yanada osonlashtirish maqsadida, mazkur ikki guruhni yanada kichikroq bo‘lgan guruhlarga ajratdik. Bu bosqichdagi guruhlashtirishda, transliteratsiya orqali o‘zlashgan so‘zlar korxona-tashkilot nomlari yoki narsa-hodisani ifodalab kelganligiga asoslangan holda saralangan bo‘lsa, transkripsiya o‘zlashmalari o‘zlashuv jarayonidagi harflar yoki tovushlar o‘zgarishiga qarab guruhlandi.

O‘zlashmalardagi fonetik va orfografik o‘zgarishlar

Misollar tahlili shuni ko‘rsatadiki, ingliz tilidan kirib kelgan so‘zlar o‘zbek tilining imlo va talaffuz qoidalariga ko‘ra ma’lum darajada o‘zgaradi. Ular, avvalo, o‘zlashmani matbuot xodimlari qay tarzda yetkazganiga qarab, keyinchalik esa bu so‘z foydalanuvchilari qay tarzda yozishi yoki talaffuz qilishi natijasida o‘zbek tili qoidalariga moslashadi.

So‘zlar o‘zlashuvi jarayonida, asosan, ikki xil, transliteratsiya va transkripsiya usullarida o‘zlashadi. Birinchi usul asnosida o‘zlashish sodir bo‘lishi jarayonida o‘zlashayotgan so‘z donor tilda qay tarzda yozilsa, aynan shu ko‘rinishda, hech qanday orfografik o‘zgarishsiz o‘zlashadi:

1. *Bu dasturni yuklab olish uchun quyidagi linkga kirsangiz kifoya* (“Darakchi”, 03.03.2016, 17-bet).

2. *Yana bir keng tarqalgan parollardan biri inglizcha password (parol) so‘zi bo‘lgan* (Daryo.uz, 14.12.2018|22:58/ Texnologiyalar).

3. *Janubiy Koreya sudi sobiq prezident Pak Xin Xeni hibsga olish uchun order berdi* (Daryo.uz, Sarlavha, 30.03.2017/Dunyo).

4. *Jins va yoshdan kelib chiqib targetlash imkoniyatining borligi esa reklamaning samaradorligini bir necha barobar oshiradi* (Daryo.uz,

AddReality muvaffaqiyatni vizuallashtirish, 12.04.2017/Mahalliy)

Transkripsiya usulida esa, soʻz donor tildagi talaffuz xususiyatlariga koʻra retseptor tilga oʻzlashadi:

1. Spiker [Speaker] *Qonunchilik palatasi Spikeri - Nurdinjon Ismoilov va Senat raisi - NigʻmatiUa Yoʻldoshevga ham davlatimiz rahbari joriy yilning 1 -fevralidan boshlab joylarga chiqib, mavjud ahvolni shaxsan oʻrganish asosida aholining eng muhim ehtiyojlarini hal etishda amaliy yordam koʻrsatish topshirigʻini berdi* (“Darakchi”, 26.01.2017, 7-bet).

2. Brifing [Briefing] *Bu haqda 13-aprel, payshanba kuni Toshkent shahar IIBB da boʻlib oʻtgan brifngda maʼlum qilindi* (Daryo.uz, Toshkentda avtomobilining davlat raqamini kameraga tushmaydigan qilib olgan 7 haydovchiga chora koʻrildi, 09.04.2017/Avto).

3. Brauzer [Browser] *Ichida reklama bloklagichi boʻlgan mobil brauzer* (Daryo.uz, Endi xakerlar hujum qila olmaydi: maxfiylik himoyasi uchun 5 ta dastur, 20.04.2017/Texnologiyalar).

4. Dayjest [Digest] *30-martning eʼtiborga molik yangiliklari - “Daryo”ning kechki dayjestida* (Daryo.uz, Samarqand Darvoza'ga bomba oʻrnatilgani haqidagi yolgʻon xabar, hibsga olingan Pak Xin Xe, FIFA dan kechirim soʻragan Messi va kunning boshqa muhim xabarlar, 30.03.2017/Mahalliy)

Yuqorida transliteratsiya orqali oʻzlashgan soʻzlarga keltirilgan misollaridan shuni anglash mumkinki, ushbu soʻzlarning ingliz tilidagi harflar talaffuzi oʻzbek tilidagiga oʻxshashligi, ingliz va oʻzbek tillarining umumiy, lotin yozuviga asoslangan alifbodan foydalanishi sababli, ularni oʻzbek tilida talaffuz qilishda muammo tugʻilmasligi mumkin. Lekin, shunday soʻzlar ham borki, ularni qay tarzda talaffuz qilish faqatgina ingliz tilida muloqot qila oladigan shaxsgagina maʼlum, va bunday oʻzlashmalarni ishimiz mobaynida hukmingizga havola qilib, ular yuzasidan muhim tahlillar qilamiz.

Oʻzlashish jarayonida tovush oʻzgarishi

Yuqorida taʼkidlab oʻtganimizdek, soʻz oʻzlashishi jarayonida fonetik va grafik jihatdan oʻzgarishlar sodir boʻladi va bu oʻzlashmaning qabul

qiluvchi tilda ingliz tilidagidan farqli bo'lgan imlo va talaffuzga ega bo'lishiga olib keladi. Transkripsiya orqali o'zlashgan so'zlarni tahlil qilishimiz jarayonida ishimizni tovush o'zgarishiga uchragan o'zlashma so'zlarni o'rganish bilan boshladik: Bodibilding [Bodybuilding]

Sog'lom hayot va zabardast qaddi qomat, bir so'z bilan aytganda - bodibilding ("Darakchi", 22.12.12-bet);

Ushbu o'zlashmada ikkita o'zgarishni ko'rishimiz mumkin: a) y harfi o'zbek tiliga i harfi shaklida o'zlashgan. Buning sababi *bodybuilding* so'zi ingliz tilda aynan i tovushi bilan talaffuz qilinadi; b) ikkinchi bo'gindagi u harfi o'zlashish jarayonida tushib qolgan va buning ham sababi ingliz tilidagi talaffuz hisoblanadi. *Build* so'zidagi u talaffuz qilinmaydi, lekin yozilishi shart. Aks holda talaffuz jarayonida muammolar yuzaga keladi. O'zlashma *body* - tana, *building* - qurish so'zlaridan tashkil topgan bo'lib, o'zbek tiliga o'zlashish jarayonida ingliz tilidagi asl ma'nosini saqlab qolgan va "tanani qurish", "mushaklarni chiniqtirish" ma'nolarini beradi.

Xaker [Hacker]

Endi xakerlar hujum qila olmaydi: maxfiylik himoyasi uchun beshta dastur (Daryo.uz/Tehnologiyalar, 09:07|20.04.2017);

Keyingi o'zlashmada qiziq holatga duch kelamiz. Bunga sabab ingliz tilida h tovushi bilan boshlanadigan so'z o'zbek tiliga x tovushi bilan o'zlashgan. Vaholanki, ingliz tildagi talaffuz aynan h tovushini beradi. Ikkinchi o'zgarishga keladigan bo'lsak, o'zbek tilida c harfi yo'qligi va c va k harflari birgalikda k tovushini berishini inobatga olgan holda, bu o'rinda muammo yo'qligini ta'kidlashimiz joiz.

Stand [Stand]

Bundan tashqari, LG stendida LG Probeam proyektori, uy kinoteatri uchun juda ham qulay keluvchi HF80J modeli ham taqdim etilgan (Daryo.uz/Tehnologiyalar, 10:03|06.04.2017);

Bu o'zlashmadagi yagona o'zgarish yana o'sha a tovushi bilan yuz bergan. Ingliz tilidagi talaffuz aynan e tovushini bermaydi. Buni transkripsiyadan ko'rishingiz mumkin: *stand* - [stand].

Krossover [Crossover]

Audi'ning Q3 modelidan qariyb 20 santimetrغا qisqa bo'lgan eng kichkina krossoveri ham mukofotga loyiq topildi (Daryo.uz/Avto, 21:35|09.04.2017);

Bu o'rinda o'zgarish yana o'sha o'zbek alifbosida mavjud bo'lmagan harflar tufayli sodir bo'lgan. Ba'zi o'rinlarda "s" ba'zan esa "k" tovushini beruvchi c harfi bu vaziyatda "k" tarzida talaffuz qilinadi va o'zlashish jarayoni to'g'ri kechgan deyishimiz mumkin.

Trafik [Traffic]

Aynan reklama tufayli sahifalar shunchalik sekin yuklanadi, tarmoq trafigi ko'payadi, batareya esa 20 foizga tezroq kamayadi (Daryo.uz/Tehnologiyalar, 09:07|20.04.2017);

Berilgan so'zda ikkita o'zgarishni ko'rishimiz mumkin. Bular ikkita f harfining bir tovush sifatida o'tishi, va yana o'sha c harfining k tovushi bilan talaffuz qilinishi. Yana bir qiziq vaziyat shundaki, o'zlashma o'zbek tili qoidalariga to'la bo'ysungan holda qo'shimchalarni ham ola boshlagan. *Trafik* so'zi "i"egalik qo'shimchasini olgan va k harfi g bilan o'rin almashgan.

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O'ZBEK VA NEMIS TILLARIDA EVFEMIZM TUSHUNCHASI XUSUSIDA

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Annotation: This article gives information about euphemisms in the Uzbek and German languages, their functions, their role in the cultural development of society and in the spheres of our daily life.

Ma'lumki, muloqot paytidagi madaniyat tushunchasi har bir davrda, har bir sohada va har bir millatda eng muhim jihatlardan biri bo'lib kelgan. Shu boisdan insonlar o'rtasida kelishmovchiliklar yoki ko'ngil qolishlarni oldini olish maqsadida biz evfemizmlarga murojaat qilamiz. Evfemizm (yunoncha: εὐφήμη — yumshoq ifodalash) so'zlovchiga aytish noqulay, noo'rin yoki qo'pol tuyulgan so'z va iboralarning sinonimi sifatida paydo bo'lgan so'zdir. Evfemizm salbiy voqelikni atashdan qochish, shunday voqelikning salbiy ta'sirini yumshatish uchun xizmat qilib, kishining izzat-nafsiga tegadigan, unga malol keladigan, hurmatsizlikni ifodalaydigan, axloqiy me'yorlarga zid keladigan holatlarning yoki to'g'ridan-to'g'ri aytish mumkin bo'lmagan maxfiy voqeliklarning salbiy ta'sirini kamaytirish, ularni yashirish, berkitish; noxush xabarni beozorroq, yumshoqroq shaklda yetkazish, ifodalash uchun ishlatiladi.⁶³

Tilda evfemizmning qo'llanishi tabu hodisasi bilan bog'liq holda tarixiy-etnografik hodisa sifatida shakllangan. Evfemizm xalqlardagi urf-odat, madaniy saviyaning darajasi, estetik did va etnik me'yorlarning rivojlanishi bilan bog'liq. Til taraqqiyoti bilan birga uning evfemistik qatlami ham rivojlanadi. Yangicha axloq-odob, yangicha dunyoqarash me'yorlari asosida evfemizmning yangi shakllari yuzaga keladi. Tilda muayyan nutq vaziyati talabi bilan vujudga kelgan evfemizm ham mavjudki, ularning ma'nosi ko'pincha matn orqali oydinlashadi. Masalan, "Ra'noni egasiga topshirmagunimizcha, — dedi Nigor oyim, — quyilmaydiganga o'xshaydi" (A. Qodiriy) jumlasida nutq odobi nuqtai

⁶³ Shomaqsudov A., Rasulov I., Qo'ng'urov R., Rustamov H., O'zbek tili stilistikasi, T., 1983

nazaridan “erga bermoq” iborasi o‘rnida “egasiga topshirmoq” shaklidagi evfemizm qo‘llanilgan.

Shu o‘rinda evfemizmning uchta asosiy vazifasiga to‘xtalib o‘tsak:⁶⁴

1. Biron bir tushunchani kuchaytirish: Bunda evfemizm masalani yaxshiroq yoritishga xizmat qiladi. Bu, ayniqsa, siyosiy nutqda tez-tez sodir bo‘ladi, chunki bu yerda siyosiy to‘g‘rilikni saqlash kerak. Ammo kasblar yoki faoliyatlar shu tarzda yangilanishi mumkin, masalan, *farrosh ayol* o‘rniga *tozalovchi - Reinigungskraft* statt *Putzfrau*.

2. Vaziyatni yumshatish yoki g‘amxo‘rlik: Evfemizm yumshatuvchi ta’sirga ega bo‘lib, aytilgan gaplarni keskinligini kamaytiribroq ko‘rsatishi mumkin. Ushbu yumshatuvchi til orqali murojaat qilinayotgan odamning his-tuyg‘ularini himoya qilinadi. Shunday qilib, yumshoqlik yoki yumshatish o‘z navbatida xushmuomalalik yoki hurmat ko‘rsatishga xizmat qiladi. Bu, ayniqsa, taziylar misolida yaqqol ko‘rinadi, masalan, yaqin kishi vafot etganini aytganda, *o‘ldi* deyish o‘rniga *olamdan o‘tdi, ko‘z yumdi, vafot etdi* yoki *omonatini topshirdi - ums Leben kommen, die Augen schließen, von uns gegangen sein* anstatt *sterben* kabi iboralardan foydalanish mumkin.

3. Yashirish yoki berkitish: Ba’zida evfemizm shunday qo‘llaniladiki, aslida nimani anglatishini deyarli bilib bo‘lmaydi. Bu, ayniqsa, jamiyatda taqiqlangan yoki yoqimsiz masalalar yoki mavzular bilan bog‘liq bo‘lishi mumkin. Biznesda biz *ishchi kuchini optimallashtirish - Belegschaft optimieren* iborasini tez-tez eshitganmiz, chunki u odamlarning ishini yo‘qotayotganini yashirish uchun mo‘ljallangan.

Biz quyida kundalik hayotimizda, adabiyotda, siyosatda va jamiyatda uslubiy vosita sifatida, shuningdek, atrof-muhitni muhofaza qilish mavzularida uchratishimiz mumkin bo‘lgan evfemizmlarga misollarni tahlilga oldik.

⁶⁴ <https://www.sofatutor.com/deutsch/videos/euphemismus#euphemismus-wirkung>

Kundalik hayotimizdagi evfemizmlar: Kundalik hayotda biz har doim tabu qilingan yoki jamiyat tomonidan chetlab o'tilgan masalalarga duch kelganimizda evfemizmlardan foydalanamiz. Bular, masalan, qashshoqlik, kasallik, qarilik yoki o'lim va hakoza kabi mavzulardir. Quyida ularga doir o'zbek va nemis tillaridagi bir qancha misollarni keltiramiz.

O'zbek tilida: *kambag'al* – ijtimoiy zaif; *semiz* - to'lachadan kelgan yoki *to'la*; *tug'di* - ko'zi yoridi, yengillashdi; *xojatxona* - tinch joy; *sevmoq* - ko'ngli bor bo'lmoq; *uylantirish* - boshini ikkita qilish; *Baqirdi-ovozini balandlatdi*, *baland ohangda murojaat qildi*; *homilador-ikkikat*, *og'iroyoq*, *yukli*, *farzand kutyapti*; *nogiron-imkoniyati cheklangan*; *er-umr yo'ldosh*; *xotin-rafiqa*, *umr yo'ldosh*; *ishdan bo'shatish-vazifasidan ozod qilish*; *qari-yoshi ulug'*.

Nemis tilida: *sozial schwach* statt *arm*; *korpulent oder vollschlank* statt *dick*; *zur Welt bringen* statt *gebären*; *das stille Örtchen* statt *Toilette*; *das Weite suchen* statt *fliehen*;

Adabiyotdagi stilistik vosita sifatidagi evfemizmlar: Evfemizmlarni badiiy asarlarda ham uchratishimiz mumkin. Misol uchun, O'tkir Hoshimovning "Ikki eshik orasi" romanidan quyidagi parchani olishimiz mumkin: "...oyi, meni ko'nglim Robiyada", demaysanmi? Allaqachon boshini bog'lab qo'ymaymizmi? Yuqoridagi misolga qaraydigan bo'lsak, "sevmoq" so'zini o'rniga "ko'ngli bo'lmoq", "unashtirish" yoki "uylantirish" so'zi o'rniga esa "boshini bog'lab qo'yish" iborasi qo'llanilganligini ko'rishimiz mumkin. Bunda milliy mentalitetimizdan kelib chiqqan holda, kattalarga, ya'ni ota-onaga farzandni birovni yoqtirib qolganini sevaman, deb aytish biroz uyatli vaziyat hisoblanadi. Shuning uchun uni biroz yumshatib, falonchida ko'nglim bor yoki falonchiga ko'ngil qo'yganman, degan iboralardan foydalanish o'rinliroq hisoblanadi. Quyida nemis adabiyotidagi evfemizlarga ham to'xtalib o'tamiz: „*Sie wohnt im Schattenlande*“ (Schiller, *Die Glocke*) – *Sie ist tot*; „*da Sie mich*

*in guter Hoffnung finden“ (Goethe, Die Wahlverwandtschaften) – Sie ist schwanger.*⁶⁵

Siyosat va tarix sohalaridagi evfemizmlar: Hamma zamonlarda ham odamlar evfemizmlardan foydalanib kelganlar. Ular, ayniqsa, siyosatda keng tarqalgan, chunki bu erda asosiy maqsad ko‘pincha yomon xabarlar yoki shubhali qarorlarni yumshatib ifodalashdir. Masalan, o‘zbek tilida ushbu sohalarga tegishli quyidagi evfemizmlarni uchratishimiz mumkin; *Urush-qurolli mojaro, qurolli to‘qnashuv; kelishmovchilik-tarang munosabat, keskin munosabat; iqtisodiy qulash – o‘sisdagi tanaffus; nemis tilida: militärischer Konflikt – Krieg; Wachstumspause - der Einbruch der Wirtschaft.*

Yuqorida sanab o‘tilgan mavzulardan tashqari biron bir vaziyatni so‘zlar bilan emas, harakat bilan ko‘rsatish turlari ham mavjud. Masalan, kimdir uylanishni istasa, buni to‘g‘ridan- to‘g‘ri aytish noqulay hisoblanganligi uchun oldinlari ota-onasini kalishiga sabzi solish udumi bor edi. Bu mana shu farzandni uylanish niyati bor ekanligini ota-onaga yetkazish usuli hisoblangan.

Xulosa o‘rnida aytish mumkinki, evfemizmlarning ifodasi muloqot jarayoniga muhim ta’sir ko‘rsatadi. Ushbu muloqot qilish usuli tushunmovchiliklar, hattoki, huquqbuzarliklarning oldini olish uchun muhim. Evfemizmlar tilni yumshatish va hurmatni ifodalash uchun foydali vosita hisoblangani bois, ular qo‘llanilayotgan madaniy kontekstdan xabardor bo‘lish va ulardan to‘g‘ri foydalanish muhim ahamiyatga egadir.

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⁶⁵ F.Schiller, "Die Glocke"

CONCEPT OF POLITENESS IN SPEECH ETIQUETTE FORMULAS

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Abstract: Culture, including its values, habits, and traditions, is reflected in language. Speech etiquette is a set of rules and language cues that define proper communication, together with symbols that convey respect for the other person. In both Uzbek and English cultures, being polite stresses respecting other people's opinions. Uzbek politeness stems from social norms, whereas English politeness is centered on attaining objectives through communication conduct. Religious and social forces shape behavior in Eastern culture, necessitating a delicate balance between modesty and dignity. Cultural values and behaviors are reflected in communicative activities that are influenced by national-cultural tactics. In English-speaking cultures, civility emphasizes respect and is useful in social situations. English people frequently employ positive politeness techniques to show equality in communication circumstances. Uzbek greetings cover health and well-being and are sentimental and thorough. English welcomes are non-personal and succinct. Examining communication tactics

Keywords: Politenes, communication, interlocutor, cultural strategies, greeting, respect.

Language is a mirror of culture, and it reflects not only the real existence of the human being, its real living conditions, but also the self-understanding of the people, its mentality, national character, way of life, traditions, customs, morals, and values. Language is a cultural treasure. It preserves cultural values in lexicon, grammar, phrases, proverbs, folklore, art and science, and oral and written communication. Language is a weapon and tool of culture.

Speech etiquette is primarily related to the concept of etiquette, the attitude towards another person in the process of communication (verbal

and non-verbal), the interlocutor's assessment of him and thus his own is a complex system of symbols that indicate a feature.⁶⁶ Speech etiquette is defined as a set of linguistic signs and usage guidelines that are accepted at a given period in a certain civilization for creating voice communication between interlocutors.

If we look at the concept of politeness in English and Uzbek languages, we can say that politeness of both cultures is expressed in respect for other participants of the dialogue; this is a universal feature of this language.

Politeness in communication involves understanding the situation, taking into account the age, sex, official and social position of the communication partner. These factors determine the degree of formality of communication, the choice of etiquette formulas, the range of suitable topics for discussion.⁶⁷

At the same time, each of the traditions has its own understanding of the meaning of this interpretation: in Uzbek customs, politeness is intuitive and external politeness, as it comes from the rules of behavior in society. The most pragmatic and developed theory of politeness can be recognized in the English-speaking tradition, which considers politeness as a rule of conduct, a "face" that communication participants put on to achieve their pragmatic goals. The cultural specificity in the understanding of politeness is based on the cultural values of a given culture, for example, relation to time and space, activity, communication, and others. So, for monochronic English-speaking culture, where strict adherence to plans and effectiveness of results are valued, the pragmatic aspect of politeness is in the first place, and politeness is considered as a means of achieving one's goals. High-context Eastern cultural traditions, family ties, past-oriented communication and activities—politeness is a recipe from above, which

⁶⁶ Qobulova G. Q. The study of speech etiquette as a subject of linguistic and cultural analysis. *World Bulletin of Social Sciences (WBSS)*. P-72.

⁶⁷ Yakhshiboev M.D. Specific features of speech etiquette in teaching English. *Proceeding of International Conference on Scientific Endeavors and opportunities*. P-201.

should be followed by everyone, and in the English-speaking culture, politeness has a bright individualistic pragmatic orientation.

In Eastern culture, there are two institutions that affect behavior: religious and social. It is important to maintain a balance between the two different relationships. On the one hand, religion says to show humility in dealing with other people. On the other hand, society strongly advises the individual to respect himself. The conflict between these two opposing factors often puts a person in a difficult situation.

As a universal category, politeness has a unique national-cultural characteristic, which is not only found in etiquette formulas and the features of their use but also, first of all, in the presence of national-specific strategies that regulate the communicative actions of representatives of the national culture and the direction and frequency of their use.

In English-speaking languages, the concept of politeness is more pragmatic and utilitarian, even if it is seen as a manifestation of respect. First of all, it is related to the rules of speech behavior in the social context of the situation to achieve the goal of the statement, and it is based on the principles of politeness and the behavioral environment "set" by the commentators in the social environment.

The category of politeness is formed in different conditions and environments, and the relations of the communication participants cannot be the same without the social environment. English communication is characterized by the demonstration of equality, and it is expressed in the way communicators refer to each other by name in various communicative situations: addressing the subordinates of the master, addressing the student, the teacher, and so on. In the application, this informality is considered to be the implementation of a positive politeness strategy.

A comparative analysis of the communicative actions of English-Uzbek in the context of communication shows that English-Uzbek communicators respond to the offer and show the same behavior: they express gratitude, show an emotional relationship with the offer, and

promise to go. We are once again convinced that the distance of position in English social relations is less than that of Uzbek. English communicators can invite their close friends and relatives, as well as people from other levels of the social hierarchy, using various options. This is not for Uzbek communicators.

The above-mentioned principles of cooperation and politeness are the principles that emphasize the "benefit" of the addressee. These principles are equally active in symmetrical and asymmetrical speech situations. In the process of interpersonal communication, the speaker does not forget his own benefit; he tries to show the value of his personality and preserve his dignity.

Greetings in English are usually short and do not include personal questions. *Ahvollaringiz qanday?* How are you? *Salom!, Salom!* Hello! Hello! *Assalomu alaykum!* Good morning! *Xayr!* Goodbye! *Xayrli tun!* Goodnight! English greetings can also be combined with some elements of formal communication: *Lovely day, isn't it?* (Ajoyib kun shunday emasmi?) *I'm glad to see you!* (Sizni ko'rganimdan juda xursandman!) *Nice to see you!* (Ko'rganimdan xursandman!) Uzbek greetings, on the contrary, are very long, detailed, and distinguished by their emotionality. They include questions about the health of the recipient and his family members, their activity, and their physical condition. It is considered impolite to greet without emotion. *Charchamadingizmi?* (Are you tired?), *Uydamisiz?* (Are you at home?), *Farzandlar yaxshimi?* (Are the children safe?).

The analysis of examples of communicative strategies of politeness showed that in their speeches, representatives of English culture use more strategies aimed at achieving respect, politeness, communication with the interlocutor, as well as friendly relations.

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O‘ZBEK VA FRANSUZ TILLARIDA „KO‘Z“ (OEIL/YEUX) KOMPONENTLI FRAZEOLOGIZMLARNING QIYOSIY TAHLILI

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Annotation: This article analyzes the phraseological units with the component "eye" in Uzbek and French languages, examining their semantic and structural characteristics.

Til insoniyatning eng muhim kommunikativ vositasi sifatida milliy madaniyatni va uning o‘ziga xosligini aks ettiradi. Har bir til o‘zida ko‘plab frazeologizmlarni saqlaydi, ularda esa madaniyat, tarix va an‘analarning izlari aks etadi. Ushbu maqolada o‘zbek va fransuz tillaridagi “ko‘z” komponentli frazeologizmlar tahlil qilinadi, ularning semantik va struktural xususiyatlari o‘rganiladi. “Ko‘z” so‘zi har ikki tilda ham muhim madaniy va psixologik o‘ziga xosliklarni ifodalaydi.

Frazeologizm — bu o‘zaro bog‘langan so‘zlardan iborat, lekin o‘z ichida ma’no mujassam etuvchi til birligi. Ular odatda ma’lum bir holat yoki his-tuyg‘ularni ifodalashda qo‘llaniladi.

Inson ongida tushuncha aqliy faoliyat birligi vazifasini bajaradi va ongimizdagi tartibli tushunchalar majmui sohasini tashkil qiladi.

“Konseptosfera” atamasi mahalliy fanga akademik D.S. Lixachev tomonidan kiritilgan. Akademik D.S.Lixachev tomonidan ta’riflangan kontseptsiya sohasi - bu millat tushunchalari to’plami bo’lib, u ona tilida so’zlashuvchilar tushunchalarining barcha imkoniyatlaridan shakllanadi. Xalqning kontseptual doirasi til so’zlarining ma’nolari bilan ifodalangan semantik sohadan kengroqdir. Xalqning madaniyati, xalq og’zaki ijodi, adabiyoti, ilm-fan, tasviriy san’ati, tarixiy tajribasi, dini qanchalik boy bo’lsa, xalqning kontseptual sohasi ham shunchalik boy bo’ladi. Boshqa tomondan, til inson ongiga kirish, ya’ni uning kontseptsiya sohasi. Lingvistik belgilar yordamida biz fikrlash birliklari sifatida tushunchalarni so’z bilan ifodalaymiz. Shaxsning lingvistik ongini moddiylashtirish vositasi bo’lib xizmat qiluvchi lingvistik vositalarga alohida so’zlar, erkin iboralar va frazeologik birliklar kiradi.

Lingvistik ong - bu lingvistik vositalar - alohida leksemalar, iboralar, frazeologik birliklar, matnlar, assotsiativ sohalar va shu sohalar majmui sifatidagi assotsiativ tezauriyalar bilan tashqi ko’rinishdagi ong obrazlari. Lingvistik ong obrazlari subyektning o’zi tomonidan, asosan, og’zaki muloqot jarayonida shakllangan aqliy bilimlar bilan obyektiv faoliyatda sezgilardan olingan perseptiv bilimlarni qayta ishlash natijasida ongda paydo bo’ladigan hissiy bilimlarni birlashtiradi.

“Ko’z” komponenti bilan bog’liq frazeologizmlar esa ko’pincha inson his-tuyg’ulari, bilim va idrok etish bilan bog’liq mazmunlarni o’z ichiga oladi.

Ko’z komponentli frazemalar insonning cheksiz va turli-tuman his-hayajonini, fiziologik jarayonlarini ifodalashga xizmat qiladi, ularning asosiy qismi struktural jihatdan ot+fe’l tuzilishiga ega bo’lgan ikki hamda uch komponentli fe’l iboralardir: ko’ziga ko’rinmoq, ko’zi tushmoq, ko’zdan qochirmoq, ko’zga tashlanmoq, ko’z yugurtirmoq, ko’zdan yo’qolmoq, ko’z(i)ga issiq ko’rinmoq, ko’z(i)ga yaqin ko’rinmoq, ko’z(i)ga sovuq ko’rinmoq, ko’z(i)ni to’rt qilmoq kabi. Xalqimizda “ko’zi to’ymaydi” iborasi mavjud. U har qancha nazar solsa ham qoniqmaslik,

har qancha mol-mulkka ega bo'lsa ham, yetarli deb bilmaslik ma'nolarini anglatadi. ("O'zbek tilining frazeologik lug'ati", 142-bet).

Ushbu frazeologizmlar ko'pincha bilim, tushuncha va idrok masalalari bilan bog'liq bo'lib, ko'zning real fiziologik funksiyasidan tashqari, inson psixologiyasini ham aks ettiradi.

Fransuz tilida ham "ko'z" komponenti bilan bog'liq frazeologizmlar mavjud bo'lib, ularning asosiy qismi struktural jihatdan fe'l+ot tuzilishiga ega bo'lgan ikki, uch hamda ko'p komponentli fe'l iboralardir. Misol uchun:

Ouvrir les yeux — haqiqatni tushunmoq. O'zbek tilida ushbu iboraning "ko'zini ochmoq" muqobili mavjud bo'lib, haqiqatni tushunmoq ma'nosini beradi.

Avoir des yeux plus gros que le ventre- o'zbek tiliga tarjimasi "ko'zlari qornidan ham katta bo'lmoq", ya'ni ochko'z bo'lmoq. Bu kimningdir o'ta ochko'z yoki shuhratparast ekanligini va u haqiqatdan ham ko'proq narsaga erishmoqchi ekanligini anglatadi. Ushbu ibora o'zbek tilidagi "ko'zi to'ymaydi" iborasiga mos keladi.

"Avoir un bandeau sur les yeux" iborasini o'zbek tiliga so'zma-so'z tarjima qilsak, ko'zlarida ko'zboylagichi bor bo'lmoq, ya'ni yaxshi ko'ra olmaslik ma'nosini beradi. O'zbek tilida esa bu iboraga "ko'zini yog' bosgan", "ko'zini shira bosgan" iborasi mos keladi.

Avoir des yeux d'aigle – burgut ko'zli (teshib yuborgudek nigohga ega bo'lmoq) bo'lmoq. O'zbek tilida "ko'zlari o'tkir bo'lmoq" iborasi qo'llaniladi.

Avoir l'œil sur quelqu'un –birovni ko'zdan qochirmaslik

Avoir, tenir quelqu'un à l'œil – birovni nazarda tutmoq

Caresser des yeux - nigohi bilan erkalamoq

Coûter les yeux de la tête –ko'z qorachig'idek qadrlı (aziz) bo'lmoq

Dévorer des yeux – och ko'zlari bilan qaramoq. O'zbek tilida «yeb qo'ygudek qaramoq» ma'nosini anglatadi.

Être l'œil de quelqu'un - ushbu iborani o'zbek tiliga so'zma-so'z tarjima qilsak, birovning ko'zi bo'lmoq, degan ma'noni anglatadi. O'zbek

tilida esa « birovning ko‘z-qulog‘i bo‘lmoq » (biror kimsaga birov haqida ma‘lumotlar berib turmoq) varianti mavjud.

Jeter de la poudre aux yeux -iboraning so‘zma-so‘z tarjimasi “ko‘zlariga kukun sepmoq” bo‘ladi va o‘zbek tilidagi “ko‘ziga cho‘p suqmoq” iborasi bilan bir xil ma‘noga ega.

Jeter un œil – nazar solmoq

Jeter un coup d’œil – ko‘z tashlamoq

Le mauvais œil - yomon ko‘z

Loin des yeux, loin du cœur – ko‘zdan yiroq, mehrdan yiroq

Avoir un œil sur quelque chose — biror narsani diqqat bilan kuzatmoq.

Mettre les yeux sur — biror narsaga e‘tibor berish. O‘zbek tilida esa “ko‘z tikmoq” iborasi ushbu iboraga mos keladi.

Fransuz frazeologizmlari ham ko‘pincha idrok va his-tuyg‘ular bilan bog‘liq bo‘lib, ko‘zning ma‘naviy simvolizmi ularning tarkibida muhim rol o‘ynaydi.

O‘zbek va fransuz tillaridagi “ko‘z” komponentli frazeologizmlarni tahlil qilganda, bir nechta umumiy jihatlarni ko‘rish mumkin. Har ikkala tilda ham “ko‘z” inson bilimini, his-tuyg‘ularini va nazoratini ifodalaydi.

Har ikkala tildagi “ko‘z” komponentli frazeologizmlarni semantik tahliliga keladigan bo‘lsak, o‘zbek tilidagi frazeologizmlar ko‘proq an‘anaviy hayotga oid bo‘lib, ko‘zni o‘rganish, kashf qilish kabi tushunchalarni ifodalaydi. Fransuz tilidagi frazeologizmlar esa ko‘proq e‘tibor va kuzatuvchanlikni ta’kidlaydi.

Frazeologizmlarning struktural jihatiga e‘tibor qaratadigan bo‘lsak, o‘zbek frazeologizmlarida ko‘pincha fe‘l bilan birga ishlatilsa, fransuz frazeologizmlarida ko‘z komponenti ko‘proq predikativ yoki sifatdash funksiyada ishlatiladi.

Yuqoridagi o‘rganishlardan kelib chiqib, o‘zbek va fransuz tillaridagi “ko‘z” komponentli frazeologizmlarning tahlili til va madaniyat o‘rtasidagi bog‘liqlikni ochib beradi. Har ikkala tilning o‘ziga xos xususiyatlari va umumiy jihatlari mavjud bo‘lib, bu frazeologizmlar orqali

insoniy tajriba, his-tuyg‘u va bilim o‘zaro bog‘lanadi. Bunday tadqiqotlar tilshunoslik va madaniyatshunoslik sohalarida yanada chuqurroq o‘rganish uchun yangi imkoniyatlar yaratadi, degan xulosaga kelish mumkin.

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O‘ZBEK VA INGLIZ XALQ MAQOLLARIDA GENDER STEREOTIPLARINING IFODALANISHI

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Abstract. Gender stereotypes are a set of widespread beliefs and assumptions about men and women in society that force them to adapt to defined roles. The proverbs of a certain country express the stereotypical values of their people. In both folk proverbs gender stereotypes are often based on the place of men and women in traditional society. While men are portrayed as strong, responsible and leaders, women are seen as obedient, emotional and busy with household chores and responsible for the family. Although these stereotypes are changing in modern society, traditional concepts are still preserved in proverbs.

Gender stereotiplari - bu jamiyatdagi ayollar va erkaklar haqida shakllangan, keng tarqalgan e'tiqodlar va taxminlar majmuasidir. Gender stereotiplari erkaklar va ayollarning shaxsiy qobiliyatlarini rivojlantirish, kasbiy rivojlanishga intilish, hayotiy tanlov va rejalar qilish qobiliyatini cheklaydi⁶⁸. Bunday cheklovlar ko'pincha hayotimizdagi an'anaviy qarashlar bilan bog'liq bo'lib, erkak va ayollarni belgilangan rollarga moslashishga majbur qiladi.

Barcha gender stereotiplarini 3 guruhga ajratish mumkin. Birinchisi maskulinlik/feminlik (yoki femininlik) stereotiplari bo'lib, boshqacha aytganda, mardlik, latofatlilik stereotiplari deb ataladi. Mazkur guruhdagi gender stereotiplarni mardlik va latofatlilik haqidagi tasavvurlar aksini topgan muayyan shaxsiy fazilatlar va ijtimoiy-psixologik xususiyatlar yordamida erkaklar va ayollarni tasniflovchi stereotiplar sifatida belgilash mumkin. Jumladan, ayollarga passivlik, bog'liqlik, emotsionallik kabi xususiyatlar, erkaklarga esa faollik, mustaqillik, kompetentlik, jahldorlik va hokazolar xos.

Gender stereotiplarning ikkinchi guruhi oilaviy, professional va boshqa sohalarida muayyan ijtimoiy rollarni mustahkamlash bilan bog'liq. Ayollarga, odatda, asosiy rollar sifatida oilaviy (ona, uy bekasi, turmush o'rtog'i) rollar, erkaklarga esa professional rollar belgilanadi. Bunda erkaklar o'z kasb-korida erishgan yutuqlariga qarab, ayollar esa oilasi va bolalari mavjudligiga qarab baholanadi.

Gender stereotiplarining uchinchi guruhi erkaklar va ayollar o'rtasidagi farqlilik mehnatning muayyan turlari bilan shug'ullanish jarayonida o'z ifodasini topgan. Jumladan, erkaklarga odatda ijodiy va yaratuvchanlik xarakteriga ega instrumental soha faoliyatidagi mashg'ulot va kasblar, ayollarga esa bajaruvchi va xizmat ko'rsatuvchi xakteri bilan farqlanuvchi ekspressiv sohalar xos deb hisoblanadi. Shuning uchun "erkaklarga xos" va "ayollarga xos", deb ataluvchi kasblar mavjudligi to'g'risidagi fikr keng tarqalgan⁶⁹. Bu tushunchalar gender stereotiplari

⁶⁸ <https://www.ohchr.org/ru/women/gender-stereotyping>

⁶⁹ https://uz.wikipedia.org/wiki/Gender_stereotiplar

asosida shakllangan bo‘lib, an’anaviy ijtimoiy rollar natijasida vujudga kelgan deyish mumkin.

Rus tilshunos olimasi A.Kirilina gender stereotiplarini “культурно и социально обусловленные мнения и пресуппозиции о качествах, атрибутах и нормах поведения представителей обоих полов и их отражение в языке”⁷⁰ deb ataydi. Bunda madaniy va ijtimoiy jihatdan shakllangan fikr va taxminlar erkaklar va ayollarni tavsiflovchi sifatlar va xulq-atvor me’yorlariga taaluqli bo‘lib, bu fikrlarning tilda qanday aks etishini ko‘rsatadi. Misol sifatida, erkaklarning ko‘pincha kuchli, mustaqil, aqlli deya, ayollarni esa mehribon, yumshoq fe’lli, sabrli deb e’tirof etilishini keltirish mumkin. Jamiyatda ayollarga tegishli stereotipik g‘oyalar erkaklarnikiga qaraganda kamroq qiymatga ega⁷¹. Buning sababi ayollarni ko‘pincha uy ishlari va bolalar parvarishi bilan bandligi yoki kasbiy jihatdan kamroq qobiliyatli deb e’tirof etilishi, shuningdek, jismoniy va ruhiy jihatdan zaifroq deb qabul qilinganligi bo‘lishi mumkin. Chunki an’anaviy qarashlar ayollarni uy ishlariga va erkaklarni tashqi ishlar va rahbarlikka yo‘naltiradi. Biroq, jamiyatning rivojlanishi bilan odamlarning stereotipik qarashlarida o‘zgarish ro‘y bermay qolmaydi, albatta, lekin bu o‘zgarishlar tilda (leksikografik manbalarda) o‘z vaqtida qayd etilmasligi mumkin⁷². Demak, stereotiplarning o‘zgarishi tabiiy jarayon bo‘lsa-da, til bu o‘zgarishlarni bir zumda aks ettira olmaydi, bu jarayon asta-sekin ro‘y berishi hisobiga tildagi stereotipik ifodalar uzoq vaqt davomida saqlanib qolishi mumkin.

Maqollar foydalanuvchilarning dunyoqarashini ma’lum darajada aks ettiradi va aytish mumkin-ki, ma’lum bir davlatning maqollar to‘plamida o‘z xalqining stereotipik qadriyatlari ifodalangan bo‘ladi⁷³. Ular uzoq yillar davomida shakllangan xalqning urf-odatlar, an’analar va stereotipik

⁷⁰ Кирилина А. В. Гендер: лингвистические аспекты. – М.: Ин-т социологии РАН, 1999. – С. 98/189

⁷¹ Кирилина А.В. О применении понятия гендер в русскоязычном лингвистическом описании // Филологические науки, 2000. – № 3. – С. 64/63-69

⁷² Насруллаева Н.З. Формирование гендерных концептов в английской и узбекской фразеологических картинах мира: Автореферат дисс....д-ра филол.н. – Т, 2018. – 39 с.

⁷³ Mieder, Wolfgang. 1993. Proverbs are Never out of Season. Popular Wisdom in the Modern Age. New York – Oxford: Oxford University Press.p-178

qarashlari haqida ma'lumot beradi. Jumladan, o'zbek erkagi deganda, avvalambor ko'z oldimizda kuch-qudrat sohibi, har qanday qiyinchilikni yenga olishga qodir inson gavdalanadi. Haqiqatdan ham, erkak kishining qo'lidan kelmaydigan ishning o'zi yo'q, kuch-qudrati beqiyosdir:

Arslon huruji sherda, sher huruji erda, Er bor yerda zo'r bor.

Yigitning zo'ri yer ochar, Yigit qo'lin tengi yo'q.

Yigitga yig'i yarashmas maqoli erkaklarning kuchli ekanliklari va his-tuyg'ularini namoyon etmasliklari lozimligi haqidagi stereotipni aks ettiradi.

Ingliz madaniyatida ham erkaklarni kuchli, rahbar, ta'minotchi sifatidagi stereotiplar o'z aksini topadi. *A man's home is his castle* (*Erkakning uyi uning qal'asi*) maqoli erkakni oiladagi asosiy ta'minotchi va qaror qabul qiluvchi sifatida tasvirlaydi, uning uyi o'z nazorati ostida bo'lgan joy ekanligini ifodalaydi. *Behind every great man, there is a great woman* (*Har bir buyuk erkakning orqasida buyuk ayol turadi*) maqolida ayolning erkak muvaffaqiyatiga xizmat qilishi nazarda tutiladi. Bunda ayol ko'proq orqada, ya'ni yordamchi rolida tasvirlangan.

Shuni alohida ta'kidlash lozimki, ingliz tilidagi ko'plab maqollar erkaklarni jasur, kuchli, hal qiluvchi sifatida tasvirlaydi, bu esa erkaklarga nisbatan stereotipik qarashlarni mustahkamlaydi. Masalan, *Boys will be boys* (*O'g'il bolalar shunday bo'ladi*) maqoli erkaklarning tajovuzkor yoki hatto mas'uliyatsiz harakatlarini tabiiy sifatida qabul qilinishiga sabab bo'ladi. U erkaklarning hatti-harakatlari ba'zan ijtimoiy qoidalar bilan cheklanmasligi kerak degan tasavvurni ifodalaydi. Boshqa bir misolda esa erkaklar so'zda emas, balki amalda kuchli va ta'sirli bo'lishi kerak degan stereotip aks ettiriladi: *A man of few words* (*Kamgap erkak*).

O'zbek xalq maqollarida ayolning oiladagi roli ko'pincha uyni boshqarish va bolalarni tarbiyalash bilan bog'lanadi. Bu maqollar ayollarning o'z oilasiga bo'lgan sadoqati va mehnatiga urg'u beradi.

Xotin uyning chirog'i maqolida ayolning oilani boshqarishdagi roli va uning mehnati oilaning barqarorligi uchun muhimligi ta'kidlanadi. *Qizli uy – bo'ston, qizsiz uy – zimiston* o'zbek xalq maqoli qiz bolalarning oilaviy

hayotda, uy ishlarida va tarbiyada muhim o‘rin egallashi namoyon bo‘lgan qarashlarni ifodalaydi. Shuningdek, ayolning itoatkor va erkakka bog‘liq bo‘lishi, ko‘pincha erkaklar boshqaruvi ostida bo‘lishi kerakligi va itoatkor bo‘lishlari lozim degan tushunchalar aks etgan: *Xotindan xato—erdan jazo, Erda bo‘lsa yo‘rg‘alaydi xotin, erda bo‘lmasa nima qiladi xotin.*

Ingliz maqollarida ham ayollar ko‘pincha uy bekasi yoki farzandlar tarbiyachisi sifatida tasvirlanadi. *A woman’s place is in the home* (Ayolning o‘rni uyda). Ushbu maqol ayollarning an‘anaviy uy bekasi rolini mustahkamlaydi va ularni faqat uy ishlari bilan bog‘laydi. *A woman’s work is never done* (Ayolning ishi hech qachon tugamaydi) misolida esa ayollarning doimiy ishlari, ayniqsa, uy ishlari va parvarishlash bo‘yicha mas‘uliyati aks etadi.

The hand that rocks the cradle rules the world (Beshikni tebratgan qo‘l dunyoni boshqaradi) maqoli ham ayollarning farzand tarbiyasidagi muhim rolini ko‘rsatadi.

Ayollarni hissiyotlarga boy, sezgir va boshqalarga nisbatan mehribonroq deb qarash odatiy stereotip bo‘lib, bu sifatlar ko‘plab ingliz maqollarida aks etgan:

Hell hath no fury like a woman scorned (Xafa bo‘lgan ayolning g‘azabi dahshatli).

Yuqoridagi maqolda ayolning hissiyotlari, xususan, uning g‘azabi va qasoskorligi ajratib ko‘rsatiladi, ya‘ni, ayollarning g‘azabi kuchli va nazorat qilib bo‘lmaydigan narsa sifatida tasvirlanadi.

Xulosa sifatida shuni aytish mumkinki, har ikkala xalq maqollarida ham gender stereotiplari ko‘pincha erkak va ayollarning an‘anaviy jamiyatdagi o‘rniga asoslanadi. Erkaklar kuchli, mas‘uliyatli va rahbar sifatida tasvirlansa, ayollar itoatkor, hissiyotlarga boy, uy ishlari bilan band va oila uchun mas‘ul sifatida qaraladi. Ushbu stereotiplar zamonaviy jamiyatda o‘zgarib borayotgan bo‘lsa-da, maqollarda an‘anaviy tushunchalar hanuzgacha saqlanib qolgan.

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LINGUOCULTURAL DIFFERENCES IN ENGLISH-UZBEK MAGAZINE ADVERTISING: A PRAGMATIC APPROACH

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Abstract: This article examines the linguistic and cultural discrepancies found in English and Uzbek magazine advertising. A pragmatic approach is applied to analyze how these differences influence communication strategies, consumer perception, and advertising effectiveness. The findings suggest that a comprehensive understanding of cultural nuances and language use is essential for creating successful advertising campaigns in diverse linguistic landscapes.

Key words: advertisement, pragmatics, culture, social norms, linguistic differences, speech act

Advertising serves as a critical means of communication between brands and consumers. In a multilingual world, understanding the interplay of language and culture becomes essential, especially in magazine

advertising, where visuals and text harmoniously coalesce. This article delves into the linguistic and cultural differences evident in advertising strategies employed in English-language magazines versus their Uzbek counterparts. By applying a pragmatic framework, we explore how these differences manifest and influence consumer interpretation.

Advertising relies heavily on pragmatics, or the study of language in context. It focusses on how context, speaker intentions, and cultural background influence the construction and interpretation of meaning. Pragmatics is the study of all the variables that influence a person's use of linguistic signs and contact with others during speech activity. During a speech act, the speaker does two activities at the same time: uttering a sentence (locutionary act) and expressing an intent, such as making a request. In other words, in addition to transmitting the message, the speaker's communicative aim is realised. In advertising, pragmatics influences how communications are adjusted to appeal to specific audiences. J. L. Austin posits that a remark may also aim to produce a certain effect on the audience, hence exhibiting a perlocutionary effect.⁷⁴ The perlocutionary impact is an important aspect of social advertising. A number of topics studied pragmatically for social advertising activities are significant and crucial, particularly the influence of the statement on the recipient. Each advertising text is intended to represent a specific aim. The pragmatic goal of every advertising text is to get the recipient to respond.

An important consequence of social advertising is the perlocutionary effect. A number of issues that are studied pragmatically for social advertising activities are important and relevant, in particular, the effect of the statement on the recipient. Each advertising text is designed to express a certain goal. The pragmatic direction of any advertising text is to encourage the addressee to respond.

Culture influences communication styles, values, and societal norms, all of which are critical in advertising. Understanding these cultural contexts not only aids in crafting messages that appeal to target

⁷⁴ Austin, J. (1975). *How To Do Things With Words*.

demographics but also helps avoid misinterpretations and offenses. The differences in language choice and sentence structure between English and Uzbek highlight the diverse strategies employed in advertising to capture consumer attention.

English Advertising: According to British linguist Geoffrey Leech, the most common and important type of advertising is “consumer commercial advertising”, which is targeted advertising to the public in order to promote the sale of a commercial product or service.⁷⁵

English advertisements are often characterized by their brevity and emphasis on directness. For example, a car commercial might feature a tagline like: "Unleash the Power." Such phrases rely on strong action verbs and are designed to elicit an immediate emotional response, encouraging potential customers to take swift action. Use of rhetorical devices like metaphors is also common; consider a coffee brand advertising saying, “Awaken your senses,” which not only indicates the product’s nature but invokes feelings associated with renewal and energy.

Uzbek Advertising: Uzbek advertising, on the other hand, tends to be more elaborate and woven into cultural narratives. For instance, an ad for a local handmade craft might start with: “From the hands of our artisans to your home; embrace the warmth of tradition.” This type of messaging captures the essence of Uzbek heritage and engages customers through a sense of nostalgia. Moreover, proverbs such as “Where there’s a will, there’s a way,” can often be woven into advertising messages, showing respect for cultural wisdom and connecting the product to local values.

Features of English Advertising

1. **Directness:** In English ads, the emphasis on directness is clear in campaigns like Nike's "Just Do It." This straightforward messaging encourages immediacy and empowerment, appealing to consumers who appreciate brevity and assertiveness.

2. **Rhetorical Questions:** In a beauty product advertisement, one might see a line like, “Are you ready for flawless skin?” This serves not

⁷⁵ Leech, G. (1968). *English in Advertising: a linguistic study of advertising in Great Britain*. Elsevier BV: London.

just as a question but as a conversational strategy that invites consumers to consider their self-image and product effectiveness, instilling curiosity and prompting exploration.

3. Call-to-action Phrases: Call-to-action phrases are pivotal in driving consumer behavior. A common phrase such as “Limited time offer!” effectively creates urgency and can trigger impulse buying, tapping into the psychological principle of scarcity.

Features of Uzbek Advertising

1. Cultural References: Uzbek advertising often cites local traditions and customs, making products more relatable to consumers. An advertisement for traditional Uzbek fabric might say: “Wrap yourself in the colors of our ancestors,” evoking pride in heritage and encouraging consumers to connect personally with the product through its cultural significance.

2. Storytelling: Storytelling is a prevalent feature whereby products are linked to narratives. An ad might depict a family gathering, where a specific snack is shared among loved ones, ensuring that the product isn't just eaten—but integrated into cherished family moments, enhancing emotional appeal.

3. Politeness and Formality: Uzbek advertising often reflects higher levels of politeness and formality, influenced by cultural norms that dictate respect and honor. For example, a telecommunications service advertisement might conclude with: “We are grateful to serve you,” creating a sense of trust and respect between the brand and the consumer.

An effective advertising campaign must align with the cultural and linguistic nuances of its target market. The pragmatic approach allows marketers to dissect how linguistic choices meld with cultural expectations, ultimately guiding how messages are received and interpreted by diverse audiences. Understanding these vital differences not only enhances the effectiveness of advertising strategies but also fortifies the connection between brands and consumers, ensuring that marketing efforts resonate on a deeper cultural level. By navigating these linguistic-

cultural differences, advertisers can create campaigns that transcend mere transactional relationships, nurturing brand loyalty rooted in shared values, traditions, and understanding.

The values embedded in Uzbek culture—such as collectivism and respect for tradition—contrast with Western individualism often seen in English advertising. This divergence affects how advertisements are crafted and perceived. For instance, advertisements in Uzbekistan may highlight community benefits and social recognition, whereas English ads may focus on self-fulfillment and personal achievement.

Cultural symbols, whether visual or thematic, convey different meanings across cultures. An image or term that resonates positively in one culture may have neutral or negative connotations in another. For example, the color red in Western culture often signifies excitement or urgency; in Uzbekistan, it may symbolize good fortune.

Conclusion

Understanding linguistic and cultural differences in magazine advertising requires a pragmatic approach that appreciates the complexities of language and the subtleties of culture. Brands must navigate these factors to craft compelling, relevant advertisements that resonate with diverse audiences. By doing so, they not only enhance their market reach but also foster deeper connections with consumers, ultimately driving brand loyalty and success.

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THE EXPRESSION OF INDEFINITE NOUNS IN ENGLISH AND UZBEK LANGUAGES

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Abstract: This article is devoted to the study of the expression of the indefinite nouns in English and Uzbek languages. An indefinite noun does not directly state the number of things being represented. For example, the noun 'cat' can only refer to a single cat, so it is a definite noun. However, if you use the noun 'cats', you could be referring to two cats or twenty. The number is not stated, so the noun is indefinite.

Key words: article, noun, indefinite, difference, some, any, one, a few, few, plural number.

Common indefinite nouns in English and Uzbek, as far as their functions are concerned, share more characteristics than common definite nouns. Nevertheless, they also show some differences. The essential difference between the indefinite nouns in English and the indefinite nouns in Uzbek concerns the fact that, in English, the indefiniteness implies the presence of the indefinite article a/an, whereas in Uzbek, the article one is not obligatory as the case endings are the main bearers of indefiniteness. Furthermore, in some cases, the use of the article one with indefinite nouns is considered not only unnecessary, but also stylistically unacceptable because, in Uzbek, the article a/an is semantically equal to the numeral one, and when used with an indefinite noun, instead of emphasizing the indefiniteness, it often places emphasis on the number.

E.g. Mrs. Anderson is an exceptional teacher.

Anderson xonim ajoyib o'qituvchi.

The examples above indicate that, in English, the use of the indefinite article a/an is imperative in marking the indefinites, whereas in Uzbek, the indefinite article is entirely unnecessary since the indefiniteness is expressed by the relevant case endings.

Another difference between indefinite nouns in English and Uzbek concerns precisely the classes of nouns that may be used as indefinite nouns. In English, the indefinite article a/an is used with countable nouns in the singular number, whereas in Uzbek, indefinite nouns are not restricted to the singular number, they may also be used in the plural number. Furthermore, even uncountable nouns may be used as indefinite nouns. Thus, while the indefinite article (a/an) may be used with indefinite nouns in the singular, it could be assumed that the determiners *bir oz*, *qaysidir*(some/any), *bir necha*, *bir qancha* (some/several/a few) and *bir necha*, *bir oz* (some/several/a few, few, a little) used with indefinite nouns in the plural, may also serve as indefinite articles. But, this is not the case, as Uzbek language does not have an indefinite article for the plural number.

However, it is interesting that even in English, there are grammarians who claim that the equivalent of one of the above-mentioned determiners in Uzbek, namely *some* could be considered the plural form of the article a/an, but the problem lies in the fact that *some* would emphasize the idea of number⁷⁶, thus instead of indefiniteness, the stress would be placed on the number. But, unlike Uzbek, in English, this would cause a larger problem as it would imply that even countable nouns in the plural as well as uncountable nouns that may also take *some*, could be treated as indefinite nouns, what would violate the grammar rule that states that in English, only countable nouns in the singular number may be indefinite nouns. E.g. *some friends* (*bir necha do'st*), *some water* (*bir oz suv*), *some money* (*bir oz pul*), etc.

Differences in the classes of nouns that may be used as indefinite nouns reflect, to some extent, on the functions of these nouns in English and Uzbek. But, in spite of the differences, indefinite nouns in English and Uzbek show several similarities in their main functions:

1. The descriptive, classifying, and categorising function:

⁷⁶ Berry, R. (2012). *English Grammar: A Resource Book for Students* (Routledge English Language Introductions). (Volume I). London & New York, NY: Routledge.

A clever companion—had she ever had one—would have warned her never to look a man in the eyes so steadily⁷⁷.

Aqlli hamroh uni hech qachon bunchalik barqaror ko‘z o‘ngida erkak ko‘rinmaslik haqida ogohlantirgan bo‘lardi.

Here she had a comfortable back room, looking over a collection of back yards in which grew a number of shade trees pleasant to see⁷⁸.

Bu erda u qulay orqa xonaga ega bo‘lib, orqa hovlilar to‘plamiga qaradi, unda ko‘rish yoqimli soyali daraxtlar o‘sadi.

In Uzbek, indefinite nouns are usually used in this function after the auxiliary verbs have and jam. But as seen in the examples above, the same occurs in English as well.

2. The numerical function - In English and Uzbek, the indefinite article, in its numerical function, has the meaning of the numeral one - bir, is often used instead of the said numeral, but Alexander, argues that, in English, the indefinite article a/an cannot replace the numeral one and vice versa. Even though the indefinite article a/an - one is semantically equal to the numeral one – a/an, we agree that, in English, it can only partially replace the numeral one- a/an, the same as the numeral one – a/an can only partially replace the indefinite article a/an because their interchangeable use depends on the context.

E.g. 1) *Mary has a/one blue dress and two red dresses. Merida bitta ko‘k ko‘ylak va ikkita qizil ko‘ylagi bor.* 2) *Mary is a/one nice woman. Maryam yaxshi ayol.* 3) *John is a/one lucky man. John omadli odam.*

In the first sentence, in English, we should use the numeral one and not the indefinite article a/an because the emphasis is on the number of the dresses. Thus, in this sentence, the indefinite article a/an is not interchangeable with the numeral one. In Uzbek, on the other hand, in the first sentence, the article a/an refers primarily to the number of dresses, hence we could entirely remove it as a marker of indefiniteness, as the indefiniteness could be expressed solely by case endings. In the second

⁷⁷ Dreiser T, *Sister Carrie*, Release Date: July 10, 2008 [EBook #233] Last Updated: April 14, 2019. – P.14.

⁷⁸ O‘sha asar. – 238.

and third sentences, in English, the indefinite article a/an is interchangeable with the numeral one, whereas in Uzbek, it may be removed without affecting the meaning. However, it should be emphasized that, unlike English, in which the indefinite article a/an is interchangeable with the numeral one when used with full numbers, fractions, money, measure, and weight, furthermore, it is even more favoured than the numeral one, except when we want to emphasize that we want one thing and not two or three, in Uzbek, the indefinite article one and the numeral one have the same form and the same meaning, it is one word with two functions, hence, in this regard, we cannot talk about interchangeability, but we should necessarily highlight the necessity to use the indefinite article one when counting, i.e. in the numerical function, and its avoidance when its presence does not affect the meaning of the noun in regard to the indefiniteness.

In English, indefinite nouns may also be used in the generic reference, but this is not a feature they share with indefinite nouns in Uzbek.

E.g. *A bus is one of the commonly used means of transportation. A bus is one of the commonly used means of transportation.*

In both languages, the indefinite article may be used with uncountable nouns only when they are treated as countable ones.

E.g. *Would you like a tea? Choy istaysizmi?*
instead of: *Would you like a cup of tea? Bir payola choy istaysizmi?*

Proper nouns, in English and Uzbek, are not usually used as indefinite nouns, but there are some exceptions. In English, personal names may take the indefinite article in these cases:

a) When there is no information about the person, or we have not heard about him/her before. When used in this context, the indefinite article has the meaning "a man/woman called..." ("some"), and the names are preceded by titles: Mr./Mrs./Miss. E.g. *A Mr.Mann has bought my cousin's old house. Janob Mann amakivachchamning uyini sotib olgan.*

In Uzbek, when personal names, surnames precisely, preceded by titles, are used in this function, the title may be placed in the definite or

indefinite form depending on the context, but when personal names are used without titles, and this is a very frequent occurrence especially in colloquial speech, they are always used in the definite form. E.g. *When the limit of her distress had been nearly reached, she was beckoned to by a man at one of the many desks within the near-by railing*⁷⁹. *Uning qayg‘u chegarasiga deyarli erishilganda, uni yaqin atrofdagi panjara ichidagi ko‘plab stollardan birida bir kishi chaqirdi.*

b) When the person has qualities that associate with a famous personality from different fields of life. E.g. *He is a Scanderbeg. In Uzbek, proper nouns are rarely used in this function, and they are almost always used in the definite form. E.g. U bir aqlli unson.* c) When the name of a famous person from the field of arts, science, etc., is used to refer to his/her works. E.g. *The woman who is overseeing the restoration of the famous theatre is a Jackobson. Mashhur teatrning restavratsiyasini boshqarayotgan ayol Yakobsonlar oilasining bir a‘zosi.*

In Uzbek, proper indefinite nouns, surnames precisely, are never used in this function.

Conclusion. This paper examined the definiteness and indefiniteness of nouns in English and Uzbek, the ways in which nouns in these two languages express this category, and the differences and similarities between them.

The contrastive analysis indicated that there are, indeed, differences in the ways these nouns realize this category that account for many other differences that these nouns show, the key one being the presence of articles in English and the (allowed) absence of the same in Uzbek. Another major difference concerns the noun classes that may take articles and thus be used as definite and indefinite nouns.

Unlike English, in which articles usually accompany the common nouns, and in certain cases some proper nouns, and only countable nouns in the singular number may take the indefinite article a/an and thus function as indefinite nouns, Uzbek is more flexible in this regard, as

⁷⁹ Dreiser T, *Sister Carrie*, Release Date: July 10, 2008 [EBook #233] Last Updated: April 14, 2019. – P.14.

nouns of all classes may be used as definite and indefinite nouns, and undergo the same rules of declension accordingly. However, in spite of the differences in form, the definite and indefinite nouns in English and Uzbek show many similarities in their functions.

Thus, common definite nouns in both languages share the specific and the generic reference, including the situational reference, anaphoric reference, and even the cataphoric reference which is not acknowledged by Uzbek grammarians. Common indefinite nouns share the descriptive, classifying, and categorizing function as well as the numerical function, even though the latter does not have the same semantic value in both languages, but they do not share the generic function. In Uzbek, all proper nouns may be used as definite nouns and indefinite nouns, and although this is not the case with English nouns, some of them may also take the definite article the and the indefinite article a/an to convey certain meanings, and thus approximate the proper nouns in Uzbek.

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A COMPARATIVE ANALYSIS OF ADVERBS OF TIME IN UZBEK AND ENGLISH LANGUAGES

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Abstract: Adverbs of time play a crucial role in shaping the nuances of communication in any language. This comparative analysis explores the use of adverbs of time in Uzbek and English, highlighting their linguistic structures, functions, and cultural implications in context. By examining how these linguistic elements are utilized differently in targeted at Uzbek and English-speaking audiences, this study underscores the importance of understanding the contextual and pragmatic functions of temporal expressions. The findings reveal that while both languages share basic categories of time, cultural perceptions and norms significantly influence their usage in discourse..

Keywords: adverbs of time, Uzbek language, English language, comparative analysis, temporal expressions

Understanding the intricacies of languages often reveals deeper insights into the cultural paradigms they represent. Among the various linguistic elements, adverbs of time play a crucial role in how individuals perceive and articulate temporal concepts. This article aims to compare adverbs of time in Uzbek and English, shedding light on their usage, form, and the cultural nuances they encapsulate. Adverbs of time are words that provide information about when an action occurs. They can specify timing (e.g., "now," "later"), duration (e.g., "forever," "briefly"), or frequency (e.g., "always," "seldom"). These adverbs are essential in narrating events

and situating them within the framework of time, which can significantly differ across cultures.

English adverbs of time can be broadly categorized based on their functions:

1. Indicating Specific Time: Words like "today," "yesterday," "tomorrow," and "now" help pinpoint when an event occurs. They are generally straightforward and provide clear temporal markers.

2. Expressing Duration: Adverbs such as "forever," "briefly," and "temporarily" serve to express how long an action lasts. These terms help convey the intensity or the extent of the time involved.

3. Denoting Frequency: English employs adverbs like "always," "often," "seldom," and "never," which help indicate how regularly an action occurs. They offer a nuanced view of activities, illustrating patterns in human behavior.

Uzbek adverbs of time, while serving similar functions to their English counterparts, exhibit unique characteristics rooted in the Uzbek language and culture.

1. Indicating Specific Time: Uzbek also utilizes clear temporal markers such as "bugun" (today), "ertaga" (tomorrow), "kecha" (yesterday), and "hozir" (now). However, it may incorporate additional context or even conjugate verbs to establish precise meaning and timing.

2. Expressing Duration: Similar adverbs in Uzbek include "abadiy" (forever), "bir oz" (a little while), "qisqa vaqt" (short time). Interestingly, while the Uzbek language allows for multiple expressions for duration, cultural norms often influence how long a period is deemed acceptable to describe events or actions.

3. Denoting Frequency: Frequency adverbs such as "har doim" (always), "kamdan-kam" (rarely), and "odatda" (usually) exist in Uzbek. However, their use can reflect cultural values, such as the importance of family gatherings or traditional events, and may differ in terms of frequency perception compared to English.

The differences in adverb usage not only signify linguistic variation but also broader cultural implications. The English-speaking world often views time as linear and precise. There's a strong emphasis on punctuality and efficiency, often reflected in adverb choices that denote instant action or rapid transitions. This perspective is deeply embedded in the cultural fabric, which values time management and productivity. The use of adverbs that indicate immediacy, such as "right now" or "just," reflects a desire for swift outcomes and immediate gratification. This can be seen in magazine advertisements that often employ phrases like "limited time offer" or "act fast," appealing to consumers who are influenced by a notion of urgency. Furthermore, the English concept of time is often segmented, with a clear delineation between planned activities and leisure. This segmentation allows advertisers to create targeted messages that cater to specific demographic needs at various times of the day or year. For instance, promotions for breakfast items in the morning or holiday sales in the lead-up to festive seasons emphasize a strategic placement of time-related messaging

In contrast, Uzbek culture tends to perceive time more cyclically, with a stronger focus on relational context and familial obligations. This perspective often leads to a more flexible approach to time, where events may not follow strict timelines, reflected in the adverbs used. In many instances, the perception of time in Uzbek culture is intertwined with the significance of events and the people involved rather than merely being a measurement of hours or days. This cultural disposition is often reflected in conversations, where the use of adverbs is not just about timing but also about the relationships and interactions of the individuals. For instance, when an Uzbek person says "tez orada" (soon), it may convey not just proximity in time but also the expectation of gathering with loved ones, showcasing the relational aspect that is central to their cultural context.

This cultural understanding of time can lead to a notion of "temporal flexibility." In Uzbek society, being late to an event may not always carry the negative connotation it does in many Western cultures. In fact, arriving

later might sometimes reflect a deep value placed on ongoing interactions or obligations to family and friends. Such flexibility underscores a community-oriented mindset, where the needs and expectations of others are prioritized over strict adherence to a schedule.

Moreover, the cyclical nature of time in Uzbekistan is mirrored in traditional practices, festivals, and religious observances that follow specific lunar calendars. The adverbs used in relation to these events often highlight a collective understanding

Conclusion

Comparing adverbs of time in Uzbek and English reveals significant linguistic and cultural differences. While both languages utilize adverbs to articulate time, the underlying cultural perceptions influence their usage and selection. By understanding these differences, learners and speakers of both languages can appreciate the rich tapestry of communication that time encapsulates, along with the cultural identities that these nuances reflect.

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A COMPARATIVE ANALYSIS OF PRAGMATICS IN ENGLISH AND UZBEK LANGUAGES

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Abstract: This article provides a comparative analysis of pragmatic aspects in English and Uzbek languages. Focusing on speech acts, politeness strategies, and conversational implicatures, we explore how these pragmatic elements manifest differently in the two languages. The

study aims to contribute to the understanding of cross-linguistic pragmatics and highlight the importance of pragmatic competence in language learning and intercultural communication.

Pragmatics, the study of language use in context, plays a crucial role in effective communication across different languages and cultures. This paper examines pragmatic features in English, a global lingua franca with a rich history of pragmatic research, and Uzbek, the national language of Uzbekistan, which has received comparatively less attention in pragmatic studies. By juxtaposing these two linguistically distant languages, we aim to uncover both universal pragmatic principles and language-specific manifestations of pragmatic competence.

In English, speech acts are often realized through a combination of explicit performative verbs, indirect constructions, and contextual cues. The language's analytical nature allows for a wide range of syntactic structures to convey different illocutionary forces.

Direct speech acts in English often use performative verbs:

- "I promise to be there on time."
- "I apologize for the inconvenience."
- "I hereby declare you husband and wife."

Indirect speech acts, however, are prevalent in everyday communication:

- "Could you pass the salt?" (functioning as a request)
- "It's quite warm in here." (potentially functioning as a request to open a window)
- "Do you have the time?" (functioning as a request for information)

English also employs a variety of modifiers and hedges to soften or strengthen speech acts:

- "I was wondering if you might possibly be able to lend me a hand."
- "You absolutely must try this cake!"

Uzbek speech acts, while sharing some similarities with English, often rely more heavily on context, intonation, and specific grammatical

structures. The agglutinative nature of Uzbek allows for nuanced expressions of intention through suffixes and particles.

Direct speech acts in Uzbek often use verb forms that inherently carry the illocutionary force:

- “Va’da beraman vaqtida kelaman.” (I promise to come on time.)
- “Kechiring meni.” (Forgive me. - functioning as an apology)
- “Sizlarni er-xotin deb e’lon qilaman.” (I declare you husband and wife.)

Indirect speech acts in Uzbek frequently rely on contextual understanding and shared cultural knowledge:

- “Tuzni uzatib yuborsangiz.” (If you would pass the salt. - functioning as a request)
- “Bu yerda issiqroq ekan-a?” (It seems it's quite warm here, isn't it? - potentially functioning as a request to open a window)
- “Soatingiz bormi?” (Do you have a watch? - functioning as a request for the time)

Uzbek employs a range of particles and suffixes to modify the force of speech acts:

- "-mi" question particle: “Yordam bera olasizmi?” (Can you help?)
- "-dir" probability suffix: “U kelgandir.” (He has probably come.)
- "-chi" emphatic particle: “Aytib berchi!” (Do tell me!)

The use of these linguistic features in Uzbek allows for subtle expressions of politeness, urgency, or tentativeness in speech acts.

Politeness Strategies

English politeness strategies are characterized by their indirectness and the frequent use of modals and hedges. These strategies often aim to minimize imposition and maximize the addressee's options.

Key features of English politeness include:

1. Extensive use of modal verbs:

- "Could you possibly help me with this?"
- "Would you mind if I opened the window?"

2. Hedging and tentative language:

- "I was wondering if you might be able to..."
- "It seems to me that perhaps we should consider..."

3. Indirect requests and suggestions:

- "It's a bit cold in here" (implying a request to close the window)
- "I don't suppose you have a pen I could borrow?" (as a request)

4. Use of past tense for increased politeness:

- "I wanted to ask you something." (instead of "I want to ask you something")

5. Negative politeness strategies:

- Apologizing for imposition: "I'm sorry to bother you, but..."
- Giving options: "Feel free to say no, but..."

6. Positive politeness strategies:

- Compliments: "That's a great idea! Would you mind explaining it further?"
- In-group markers: "Hey buddy, could you give me a hand?"

Uzbek politeness strategies reflect the language's rich system of honorifics and its emphasis on age and social status in interpersonal relations. The strategies often involve specific grammatical structures and lexical choices that encode respect and formality.

Key features of Uzbek politeness include:

1. Honorific suffixes and pronouns:
 - "-siz" added to verbs for formal address: Borasizmi (Are you going? - formal)
 - Use of "Siz" (formal 'you') instead of "Sen" (informal 'you')
2. Use of plural forms for singular addressees in formal situations:
 - "Ular keldilarmi?" (Have they come? - referring respectfully to a single person)
3. Indirect expressions and rhetorical questions:
 - "Choy ichsak bo'larmikin?" (Shall we drink tea? - as an invitation)
 - "Yordam bersangiz bo'lmaydimi?" (Wouldn't it be possible for you to help? - as a polite request)
4. Extensive use of conditional mood for requests:

- “Mumkin bo‘lsa, yordam bersangiz. ” (If it's possible, if you could help.)

5. Age and status-specific terms of address:

- “Aka” (elder brother), “Opa” (elder sister) - used for addressing older individuals respectfully

- “Ustoz” (teacher) - used for addressing professionals or highly respected individuals

6. Formulaic expressions of gratitude and good wishes:

- “Qo‘lingiz dard ko‘rmasin” (May your hands never experience pain - expression of gratitude after receiving something)

- “Ishingiz yurishsin” (May your work prosper - a wish for success)

7. Humble language when referring to oneself or one's possessions:

- “Kaminaning fikrimcha...” (In this humble one's opinion...)

- “Bizning kichik uyimizga marhamat” (Welcome to our small house - even if the house is large)

These politeness strategies in Uzbek not only serve to maintain social harmony but also reflect deeply ingrained cultural values of respect for elders, social hierarchy, and community solidarity.

Conclusion

This comparative analysis reveals that while English and Uzbek share some universal pragmatic features, they differ significantly in their realization of speech acts, politeness strategies, and conversational implicatures. These differences reflect the distinct cultural and linguistic backgrounds of the two languages.

Understanding these pragmatic nuances is crucial for language learners and intercultural communicators to achieve effective and culturally appropriate communication. Further research into the pragmatic aspects of less-studied languages like Uzbek can contribute to a more comprehensive understanding of cross-linguistic pragmatics.

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NEMIS VA O‘ZBEK TILLARIDA VATANPARVARLIK RUHIDAGI MAQOL VA MATALLARNING QIYOSIY TAHLILI

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“Vatan” tushunchasi keng va tor ma’noda qo‘llaniladi. Keng ma’noda butun bir xalq, uning ajdodlari azaldan istiqomat qilib kelgan makon. Tor ma’noda esa inson tug‘ilib o‘sgan uy, mahalla, qishloq demakdir.

Vatan to‘g‘risida yuzlab, minglab ta’rif va tushunchalar mavjud.

Respublikamizning Birinchi Prezidenti Islom Karimov “Vatan tuyg‘si, vatan tushunchasi biz uchun sajdagohday muqaddas, sajdagohday pok va ulug‘ bo‘lmog‘i kerak” deb ta’rif beradi.

Darhaqiqat, “Vatan” so‘zidan ham ko‘proq ishlatiladigan so‘z bo‘lmasa kerak hayotda. Shuningdek, har bir xalqning vatanga bo‘lgan mehr-muhabbati, sadoqati, vatanni sevib yashashi va vatanparvarlik ruhi bilan o‘z vatanini madh qilib qo‘shiqlar kuylashgan, she’r va qasidalar yozishgan, dostonlar bitishgan, uni ongli ravishda anglashga harakat qilmagan inson ham yo‘qdir. Shu bilan birga har bir xalq hikmatli so‘zlar aytishgan bu hikmatli so‘zlar maqol va matal tarzida ham ko‘rish mumkin.

Maqol ota-bobolarimizning uzoq yillar davomida koʻrgan-kechirganlari, tajribalari asosida kelgan xulosa soʻzlaridir. Masalan, “Ona yurtning omon boʻlsa, rangi roʻying somon boʻlmas”, deymiz. Bu soʻzlar zamirida vatanidan ayrilib, musofirlikning achchiq alamlarini tortgan kishining, begona yurtlarda, notanish odamlar orasida vatansizlikdan rangi roʻyi somon (sariq) boʻlgan kishining achchiq iztiroblari yotibdi. Yo boʻlmasa, “Oʻzgalar yurtida sulton boʻlguncha, oʻz elingda choʻpon boʻl” degan maqolni oling. Bu soʻzlar tagida ham achchiq tajribalar, boshdan kechirishlar yotibdi. Beixtiyor shoh va shoir bobomiz Bobur yodga tushadi. Hindistonday katta mamlakatga podshohlik qilgan kishi yurtdoshlari Andijondan qovun olib borganlarida yigʻlagan edi. Haqiqatan ham, Vatan mehridan kuchli narsa dunyoda yoʻq.

Koʻplab maqollarda ichki qofiya boʻladi. Masalan, yuqoridagi ikki misolning birinchisida “omon” bilan “somon”, ikkinchisida “sulton” bilan “choʻpon” oʻzaro ohangdosh, yaʼni qofiyadoshdir. Shu jihatdan ular topishmoqlarga oʻxshab ketadilar. Masalan, “Pak-pakana boʻyi bor, yetti qavat toʻni bor”, desak, bu yerda ham “boʻyi” va “toʻni” soʻzlari qofiyadosh. Shunga qaramay, u maqol emas. Chunki unda xulosa yoʻq. Hukm yoʻq. Unda sirlilik bor. Unda hamma soʻzlar bir narsani bекitishga qaratilgan. U narsaning belgilari berilyapti, xolos. Maqolda esa, aksincha, xulosa beriladi.

“Har bir tilning oʻzida iboralari, oʻz quyma maqollari, singib ketgan iboralari, ularni boshqa tilga muqobil soʻzlar bilan tarjima qilib boʻlmaydi” (A.S.Pushkin).

Oʻzbek va nemis xalqlarining ham vatanparvarlikni ifodalovchi maqol va matallari mavjud boʻlib, ulardagi badiiy tasvir vositalar bir-biriga judayam yaqin. Maqollarda ona vatan – ota yurt sogʻinchi, bevatanlarning sarson-sargardon boʻlishi badiiy vositalar bilan chiroyli qilib tasvirlab berilgan. Masalan:

"Zu Gast sein ist schön, aber zu Hause ist es schöner."

Nemis tilida shunday maqol va matallar ham borki, ulardan kelib chiqadigan hikmat hijjalab qilingan tarjima ichidagi soʻzlarda oʻz

in'ikosini topmaydi. Bunday maqollarga o'zbek xalq maqollari orasidan mos keluvchi ekvivalent qidiramiz. Yuqoridagi maqolga quydagi o'zbek xalq maqollari to'g'ri kelishi mumkin.

“O‘z uyim - o‘lan to‘shagim”

“O‘z uyung xushligi - oyoq qo‘ling bo‘shligi”

Har bir tilda mazkur tilning o‘zigagina mansub vositalar, o‘ziga xos xususiyatlar mavjud bo‘lib, biron obraz yoki jumlani ifodalash uchun tarjimada ba‘zan ularni mutloq o‘zgartirishga to‘g‘ri keladi (V.G.Belinskiy).

Shunday qilib, boshqa tillardagi ko‘plab maqol, matal va idiomalarda aks etgan hikmatni ularning ona tilimizdagi muqobillari bilan almashtirish vositasidagina ro‘yobga chiqarish mumkin.

Bu ikki xalq maqol va matallarida ona-Vatanni sevish, uni har qanday ichki va tashqi dushmandan ko‘z qorachig‘iday saqlash asosiy o‘rinlardan birini egallaydi. Vatanga bo‘lgan muhabbat va sadoqatni ifodalash, uning qadr -qimmatini uqtirish obrazli ifodalarda talqin etilgan. Masalan:

“Zu Haus ruht man am besten aus”

“O‘z uying - o‘lan to‘shaging”

Vatandan yiroqda musofirlikda boy-badavlat, to‘kinlikda, shoxona hayot kechirib, lekin vatan sog‘inchi bilan qiynalib yurganlar har ikki xalqda ham mavjud, xalq tilida ular quyidagi maqollar bilan ifodalangan:

Nemis tilida: “Ohne Heimat sein heißt leiden”

“Man weiß nicht, was man an der Heimat hat, bis man in die Ferne kommt”

O‘zbek tillar: “O‘zga yurtda shox bo‘lguncha, o‘z yurtingda gado bo‘l”

“O‘zga yurtning donidan, o‘z yurtingni somoni yaxshi”

Maqqollarda Vatan, vatanparvarlik mavzusi yetakchi o‘rinlardan birini egallaydi. Chunki xalq hamma vaqt o‘z Vatanini sevgan, uni qadrlagan va vatan dushmanlariga, unga hiyonat qiluvchilarga, bosqinchilarga qarshi keskin kurash olib borgan. Shuning uchun ham

yuqoridagi maqollarda bu mavzu o'zining ixcham mantiqiy xulosasini topadi.

Bu mavzudagi maqollar har bir shaxs uchun hamma vaqt, hamma yerda o'z ahamiyatini yo'qotmaydi va ular yosh avlod vakillarining yuksak ma'naviyat, vatanparvarlik asosida kamol topishida katta rol o'ynaydi.

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O'ZBEK VA INGLIZ TILLARIDA EPITETNING TA'RIFLANISHI

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Annotation: In this work, many explanations about epithets are analyzed. Opinions are given on the most complete and appropriate definition of epithets as a stylistic device embodying expressiveness, evaluative and individuality.

Key words: epithet. stylistic device, expressiveness, attributive phrase, logical adjective

O'zbek tilining izohli lug'atida epitet narsa, voqea, hodisalarning sifat fazilatlarini yaqqol, jonli tasvirlash yoki tasvirli qilib ko'rsatish uchun ularning nomiga qo'shib ishlatiladigan sifatlovchi so'z deya izohlanadi.⁸⁰ Ingliz tilining "Cambridge dictionary" lug'atida esa ushbu terminning ikki xil ma'nosi keltirib o'tilgan: 1 Odatda, tanqid qilish yoki maqtash uchun odamlarning ismiga yoki ismning o'rnida ishlatilishi mumkin bo'lgan so'zga qo'shiladigan sifat; 2 Kimnidir tasvirlash uchun ishlatiladigan so'z yoki ibora, ko'pincha haqorat sifatida. Ushbu izohlar epitetning berilgan

⁸⁰ O'zbek tilining izohli lug'ati, "O'zbekiston milliy ensiklopediyasi" davlat ilmiy nashriyoti, Toshkent

tillarda termin sifatidagi ma'nolarini nazarda tutadi. Oxford adabiyotshunoslikning terminlar lug'atida esa epitet – biror shaxs yoki narsaning xarakterli sifatini yoki xususiyatini aniqlash uchun ishlatiladigan sifat yoki sifatdoshli ibora sifatida ta'riflanadi. Tarixiy unvonlarda keng tarqalgan (Catherine the Great, Ethelred the Unready), Gomerdan beri she'riyatda “stok” epitetlari ishlatilgan. Gomerda ishlatilgan epitetlar bir xil narsa yoki shaxs uchun qayta-qayta ishlatiladigan sifat (odatda qo'shma sifat) bo'lib bunga *the wine-dark sea and rosy-fingered Dawn* mashhur misollardan biri bo'la oladi.⁸¹ deb izohlangan. Epitetlar tasviriy vositalarning yoki troplarining bir turi deb keltiriladi va badiiy adabiyotning termini sifatida ko'plab izohlarni qamrab olgan va tilshunoslar uni turlicha bir biriga o'xshash, ayni vaqtda, farqli jihatdan izohlaydilar.

Adabiy tanqidda epitetlarga keng va tor doiralardagi tushuncha sifatida qarash shakllangan. Epitet, keng yondashuvga ko'ra, poetik vositadir. “Epitetni tushunishga keng yondashish, uni she'riy vosita sifatida talqin qilish badiiy ta'rifni aniqlashning muvaffaqiyatli variantlarini taqdim etadi. So'nggi paytlardagi ta'riflarda u majoziy, badiiy vosita sifatida talqin etiladi. Epitetga keng doirada yondashgan vakillardan biri I.R.Galperin epitetni atributiv so'z, ibora yoki jumladagi hissiy va mantiqiy ma'noning o'zaro ta'siriga asoslangan stilistik vosita bo'lib, obyektни tavsiflash va o'quvchiga ishora qilish va ko'pincha shu obyektning o'ziga xos va xarakterli xususiyatlarini yuklash, bu xususiyatlarning individual va baholovchi belgisini berish maqsadida ishlatiladi⁸² deb yozadi. Shu o'rinda tilshunos mantiqiy atribut va epitet o'rtasidagi farqni keltirib, epitet sezilarli darajada subyektiv va baholovchi, mantiqiy atribut esa sof obyektiv, baholanmaydi deydi. Yani mantiqiy epitetlar tavsiflovchi bo'lib, ko'rib chiqilayotgan narsa yoki hodisaning asl (denotativ) yoki ko'zga ko'ringan xususiyatini ko'rsatadi. Demak *green meadows, white snow, round table, blue skies, pale*

⁸¹ Chris Baldick, “Oxford dictionary of literary terms”, Oxford university press 2001, 2004, 2008, 115-bet.

⁸² I.R.Galperin, English stylistics, – Moscow, 1974, – p.157

complexion, lofty mountains va shunga o'xshash so'z birikmalaridagi sifatlar epitetlardan ko'ra ko'proq mantiqiy sifat hisoblanadi. Ular obyektlarning umumiy tan olinishi mumkin bo'lgan sifatlarini ko'rsatadi. Ammo *wild wind, loud ocean, remorseless dash of billows, formidable waves, heart-burning smile* da sifatlar tasvirlangan narsalarning asl xususiyatlarini ko'rsatmaydi. Ular subyektiv baholanadi deydi.

A.A. Zelenetskiyning fikricha, epitetlar poetik so'zlar guruhiga kiradi, ular "ongimizga, asosan, hech qanday yangilik keltirmasdan, predmetga xos bo'lgan sifatlardan birinigina ilgari suradi va shu zahotiyoq ularni yo'naltiradi" degan fikrni tasdiqlaydi. Bu bizning ongimizning tushunchalarni qayta yaratishni ko'paytirish bo'yicha ishlashi bilan belgilanadi, bu boshqa birovning nutqini tushunishni sezilarli darajada osonlashtiradi deb yozadi.

XX asr ingliz badiiy adabiyotidagi epitetlarni strukturaviy va stilistik jihatdan o'rgangan tilshunos Tursunova.L.A o'zining shu nomli ilmiy ishida M.E.Snegirev tomonidan berilgan ta'rifni epitetning boshqa ko'plab ta'riflariga qaraganda muvaffaqiyatliroq deb baholaydi: "Epitet – atributiv xarakterdagi uslub, ya'ni stilistik ma'noning majburiy ishtiroki asosidagi otning ta'rifi."⁸³ Tilshunos epitetni aniqlash uchun muhim belgilar sifatida uning semantik xususiyatlari va gapda epitet bajaradigan sintaktik vazifasidir deb yozadi.

Epitet – sifatlashning bir turi ammo u doimiy sifatlashdan o'zining ekspressivligi, ko'chma ma'noda ishlatilishi bilan farq qiladi. Epitet – poetik aniqlovchidir. Uning oddiy aniqlovchidan farqi shundaki, u ayni paytda tasvirlanayotgan narsaning so'zlovchi nuqtai nazaridan muhim hisoblangan tomonini taqidlab bo'rttirib ko'rsatadi va she'riy asarlarda ko'proq uchraydi deyiladi o'zbek tili stilistikasi kitobida.

Epitet atamasini sifatlash atamasi bilan almashtirish fikriga qo'shilmagan o'zbek tilshunosi Baltayeva.I ushbu fikrini sifatlashni tilshunoslikning atamasi deb izohlab, ko'p hollarda epitet narsa

⁸³ Л.А.Турсунова. Структурные типы и стилистические функции эпитета в языке английской художественной литературы XX в. – Москва – 1973, ст.26.

hodisalarning sifatini aniqlasada, ayrim hollarda, xususan, qayd etuvchi epitetlarda sifatlash yuz bermaydi deb yozadi. Agar epitetni sifatlovchi bilan tenglashtirilsa, u faqat aniqlovchi bo‘lib keladi. Epitet esa izohlovchi, kesim vazifasida ham kelishi mumkin deydi.

Tilshunos S.Karimov epitetni badiiylikni taminlovchi tasviriy vositalar ichida markaziy o‘rinlarda qo‘yadi. Epitet nutq jarayonida kishilarning, predmet yoki voqea hodisaning ma’lum sifatini alohida bo‘rttirib ko‘rsatadi. Shu orqali butun predmetni ham aniqlab keladi. U predmet yoki voqea hodisaning belgisini ajratib ko‘rsatish yoki o‘zini aniqlab kelish bilan birga, o‘sha predmet yoki voqea hodisaga badiiy boyoq beradi obrazlilikni tug‘diradi. Bir so‘z bilan aytganda badiiy aniqlovchidir ⁸⁴ deydi. Tilshunos o‘zining kitobida faylasuf Kvintilianning epitetni boyituvchi emas, balki, bezovchi vosita deb qarashini keltirib o‘tadi.

Rus tilshunosi A.V. Pavshuk o‘zining “Языковая природа и функции эпитета в художественном тексте: на материале романа Асорина “Воля” nomli nomzodlik dissertatsiyasida epitetning to‘liq tarifini berib o‘tadi deb baholanadi. Unga ko‘ra epitet - bu obyekt, shaxs, hodisa, jarayon, vaziyatning badiiy ta’rifi, muallif nuqtai nazaridan takrorlanishi yoki yangilanishi mumkin bo‘lgan muhim xususiyatni ajratib ko‘rsatish, ta’kidlash, kuchaytirish demakdir. Belgilanayotgan so‘zning ma’nosi, obyektlarning butun sinfi uchun tipik va yaxlit bo‘lishi, muayyan obyektning individual xususiyati, mikro yoki makro tasvirni yaratish, unga go‘zallik berish, yashirin ma’no va baholashni o‘z ichiga oladi, hissiy kayfiyatni yaratadi. Asarning intellektual, hissiy va estetik idrokiga murojaat qilib, o‘quvchidagi taassurotni kuchaytiradi”⁸⁵ . I.V.Arnold epitetni shaxs, hodisa, obyektning ifodali, baholovchi xususiyati, lekin u majoziy bo‘lishi shart emas degan fikrni keltiradi. “Epitet atributiv so‘z

⁸⁴ Karimov, S Badiiy uslub va tilning ifoda tasvir vositalari. Samarqand, SamDU, 1994, 22-bet

⁸⁵ Павшук Анна Владимировна, Языковая природа и функции эпитета в художественном тексте: на материале романа Асорина "Воля", МОСКВА, 2007, ст.20

sifatida” nafaqat obyekt, uning xususiyatlari balki so‘zlovchining unga bo‘lgan munosabati to‘g‘risida har qanday ma’lumotni olib yuradi.

Yuqorida aytilganlarga asosanib, zamonaviy lingvistik va she’riy lug‘atlarda epitet majburiy ravishda majoziy, ekspressiv, tropik xarakterga ega bo‘lishi, shaxsga, hodisaga yoki ma’noga tegishli bo‘lishi kerakligini ta’kidlanadi. Osonlik bilan taxmin qilinadigan yashirin taqqoslash shaklidagi qo‘shimcha badiiy xususiyatni obyektida ifodalab keladi. Shunday qilib, lingvopoetikaning asosiy kategoriyalaridan biri bo‘lgan holda, epitet bitta aniq ta’rifga qisqartirilmaydi: barcha olimlar unda ularning fikricha, eng muhim bo‘lgan narsani ta’kidlashga harakat qilmoqdalar. Epitetlarning aniq ta’rifini berish va ularni mantiqiy sifatlardan farqliligi yuzasidan fikrlar ham ko‘plab asosli xulosalarni talab qilmoqda.

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ИНГЛИЗ ВА ЎЗБЕК ТИЛЛАРИДА ДАСТУРХОН НУТҚИНИНГ ЖАНРИЙ ХИЛМА-ХИЛЛИГИ ВА МАТНИЙ ТУЗИЛИШИ

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Annotation

This article examines the variety of conversational genres associated with table speech. In particular, scientific and theoretical opinions are presented on the emergence of conversational genres associated with the feast, which are actively used in English and Uzbek linguistics, depending on the factors of the addressee and recipient, their national and cultural indicators, the formation of verbal expressions in the form of texts in micro, macro and hypertext.

Keywords: table speech, toast, wish, prayer, gratitude, invitation to the table, verbal and non-verbal means and etc.

Тил тизимидаги нутқий ҳодисалар тадқиқининг тилшуносликда дастлабки ўринлардан жой олиши бевосита тилшунослар эътиборининг нутқий ҳодисалар тадқиқига қаратилиши билан изоҳланади. Асосан 20 асрнинг иккинчи ярмидан рус тилшунослигида лингвистик ёндошув асосида нутқий жанрларни ўрганиш зарурлиги ҳақидаги назарий фикрлар билдирилганидан сўнг тил тизимидаги алоҳида нутқий жанрлар тадқиқи анъанаси бошланди ва ҳозирги кунда деярли 250 дан ортиқ мустақил нутқий жанрларнинг лингвистик ва экстралингвистик хусусиятлари тадқиқот объектига айланди⁸⁶.

Бугунги кунга келиб муайян дискурсив муҳитда ҳосил бўлувчи нутқий жанрлар тадқиқи ҳам ўзига хос лингвистик объект сифатида танланмоқда. Европа лингвомаданиятида дастурхон нутқида амалда бўлган суҳбат, қадаҳ сўзи, тилак билдириш каби нутқий жанрлар

⁸⁶Дементьев В.В. Теория речевых жанров. (Коммуникативные стратегии культуры). – М, 2010. – С. 597.

алоҳида лингвистик тадқиқот объекти сифатида аллақачон ўрганилган⁸⁷.

Маълумки, тил тизимида ҳосил бўлувчи ҳар бир нутқий тузилма ўзига хос коммуникатив муҳитга тегишли бўлади. Коммуникатив муҳит эса лексик, грамматик ва услубий танловга асосланган ҳолда ушбу муҳитга мослашган нутқий тузилмаларни ишлаб чиқади. Шу нуқтаи назардан муайян нутқий муҳитга мослашган нутқий бирликлар тизимини ўрганишда дискурс атамасининг қўлланилиши ҳам бежизга эмас. Дастурхон нутқи билан боғлиқ нутқий вазият ҳам дастурхон мулоқоти дискурси билан боғлиқ нутқий жанрлар ва нутқий актларнинг ўзаро ҳам мазмунан, ҳам шаклан яхлит композицион кетма-кетликда ҳосил бўлишини талаб қилади.

Дастурхон нутқида турли нутқий жанрларнинг қўлланилиши нутқий вазиятнинг тантанали, маросимли ёки норасмий, маросимсиз каби хусусиятларига ёхуд адресант ва адресатларнинг миллий-маданий, социолингвистик хусусиятларига боғлиқ. Масалан, инглиз лингвомаданиятида расмий тантанаворлилик руҳидаги дастурхон нутқи кўпинча кўтаринки руҳдаги нутқларга бой бўлиб, бу вазиятда расмий табрик, тилак, қадаҳ сўзи каби нутқий жанрлар етакчилик қилса, ўзбек лингвомаданиятида эса кўпроқ дуо нутқий жанри амалда бўлади. Бу каби хусусиятлар дастурхон нутқида кўп қўлланиладиган нутқий жанрларнинг миллий-маданий ва ижтимоий лингвистик хусусиятларини ҳам инобатга олиб тадқиқ қилиш зарурлигини кўрсатади.

Кўринадики, ҳар бир коммуникатив муҳитнинг миллий-маданий хусусиятлари борки, бунда ушбу муҳит учун жамоа томонидан

⁸⁷ Портных Н.Н. Праздничная застольная беседа как предмет речи на школьном уроке литературы. Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2016. № 7(61): в 3-х ч. Ч.3. С 202-205; Н.И.Шихибирова. Языковая игра в тосте. Автореф.д.канд..филол. наук, Махачкала, 2012, с 33 ; Портных Н.Н. изучение жанровых особенностей праздничной застольной беседы в условиях высшего филолого-педагогического образования. Вестник ТГПУ, 2014 9 (150) С. 76-80; Н.М.Мекеко. Сопоставительный анализ функционирования единиц речевого этикета тематической группы “Пожелание” в английском и русском языках. Дисс.канд. фил.наук, Москва, 2—1, 207 с; *Ма Яньли*. Застольный ритуал и концепт “застолье” в китайской и русской лингвокультурах: Дис. ... канд. филол. наук. М., 2005. 165 с. С. 39; Е.М. Архипова. Тост как первичный речевой жанр в современной концепции научного знания. Научная мысль Кавказа 2010 № 3, с 151-155 и др;

танланган лексика, грамматик ва синтактик нутқий тузилмалар мўлжалланади. Муайян коммуникатив муҳит учун мўлжалланган социолингвистик ва миллий-маданий талаблар ўзига хос миллий нутқий этикетни юзага келтиради. Демак, тил тизимида муайян коммуникатив муҳит учун мўлжалланган нутқ турларида муайян нутқий жанрларнинг қўлланилиши тил эгаларининг миллий танловларига боғлиқ.

Дастурхон нутқи тушунчаси кенг маънодаги тушунча сифатида муайян воқеа ва ҳодисаларни нишонлашдан тортиб, кундалик овқатланиш жараёнларида бўлиб ўтадиган барча нутқларни ўз ичига олади. Дастурхон нутқида учрайдиган нутқий жанрлар ва нутқий актлар универсал ва хосланган бўлади. Масалан, мурожаат ва таклиф нутқий актлари, миннатдорчилик билдириш, мақтов нутқий жанрлари барча тил вакиллари учун универсал қўлланилса, қадах сўзи, табрик, дуо, шукроналик келтириш, тилак айтиш, шеър, кўшиқ айтиш, дастурхондаги суҳбатлар, ҳазил, қадах сўзи, миннатдорчилик билдириш, ташаккур айтиш кабилар адресант ва адресат танловига боғлиқ тарзда фойдаланиладиган нутқий жанрлардир.

Инглиз ва ўзбек лингвомаданиятида дастурхон нутқи ўзига хос вербал ва новербал воситалар асосида шаклланувчи нутқий жанрдир. Ҳар иккала тилда ҳам дастурхон нутқида ҳосил бўладиган нутқий жанрлар вербал ва новербал воситалар орқали реаллашади. Дастурхон нутқидаги нутқий жанрлар вербал воситалар орқали ифодаланганда нутқий жанрларнинг матний кўриниши назарда тутилади. Дастурхон нутқи билан боғлиқ нутқий жанрлар матний композицион тузилишига кўра кириш, асосий ва якуний қисмлардан иборат бўлади. Уларнинг матний кўриниши микроматн, макроматн ва гиперматн ҳажмида бўлиши мумкин.

Тил тизимида диний маросим характеридаги дастурхон нутқи ўзига хос гиперматнли нутқий жанрлар ва нутқий актларни ишлаб чиқади. Масалан, ўзбек лингвомаданиятида мушкулкушод, эҳсон, таъзия, тўй, юбилей, тугилган кун нутқлари гиперматн ҳажмида

шаклланиб, улар таркибида макро ва микрохажмли нутқий жанрлар иштирок этади. Кундалик маиший характердаги дастурхон нутқи эса сўзловчи ва тингловчи иштирокига қараб, бир ёки ундан ортиқ микроматнли нутқий жанрдан фойдаланилади. Ўзбек лингвомаданиятидаги адресантнинг бир ўзи овқатлаганда ҳам қўллаши лозим бўлган тановулни бошлаш ва шукроналик дуоларини айтиш одати билан боғлиқ микроматнли нутқий жанрлар энг кичик хажмдаги нутқий жанрлардир. Бундан ташқари диалогик характердаги дастурхон нутқида тоамга таклиф, мурожаат нутқий актлари энг фаол қўлланилувчи нутқий актлардир.

Таъзия нутқий вазиятида гиперматнли дастурхон нутқи учрайди. Таъзия маросимидаги дастурхон нутқи диний маросим характерида бўлганлиги сабабли диний матнлар, хусусан, илтижо, дуо, тилак кабилар фаол қўлланилади. Таъзия билан боғлиқ дастурхон нутқида қўлланилувчи нутқий жанрлар миллий-маданий кўрсаткичларга эга. Инглиз лингвомаданиятида қадах кўтариш орқали марҳумни ёдга олиш, марҳумнинг яхши тарафларини айтиш орқали макташ, марҳум билан боғлиқ воқеаларни айтиш, марҳум ҳаққига дуо ва тилаклар айтиш кабилар, ўзбек лингвомаданиятида эса марҳумни макташ, марҳумга дуо ва тилак айтиш, яхши сифатларини айтиб ўтиш, марҳум яқинларига ҳамдардлик билдириш, марҳум оиласи вакиллари ва оилавий ҳолати ҳақидаги суҳбат кабилар фаол қўлланилади, аммо қадах сўзи нутқий жанри қўлланилмайди.

Хулоса сифатида айтиш мумкинки, ҳозирги халқлар ўртасидаги глобаллашув шароитида инглиз ва ўзбек тилларида дастурхон нутқи этикетининг ўрганилиши ушбу тил вакиллариининг ўзга тил вакиллари нутқий маданиятларидан хабардор бўлган ҳолда уларнинг нутқий одобини ҳурмат қилган ҳолда суҳбатлашиш имконини беради. Бу эса маданиятлараро мулоқотни амалга оширишда ўзга тилда сўзлашувчи кишилар ўртасидаги ўзаро ҳурматни шакллантириш ва сақлаб қолишдаги энг муҳим лингвистик омиллардандир. Ҳозирги кунда инглиз ва ўзбек тиллари мисолида

дастурхон нутқидаги нутқий актлар ва нутқий жанрларнинг миллий-маданий хусусиятларини ўрганиш юзасидан илмий тадқиқотларнинг олиб борилмаганлигини алоҳида таъкидлаш жоиз. Бу эса ушбу тадқиқотнинг янгилигини, шу билан бирга ўрганилиш лозим бўлган алоҳида лингвистик тадқиқот эканлигини англатади.

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“POUVOIR” MODAL FE’LINING SODDA GAPLARDA QO’LLANISHINING O’ZIGA XOS SEMANTIK XUSUSIYATLARI

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Annotation: Current article deals with the unique semantic features of the verb "pouvoir" in French when used in simple sentences, analyzing the use of verb tenses with examples drawn from literary works. It also discusses how the category of modality stands out by adding vividness, expressiveness, and emotionality to speech, compared to other linguistic units. The system of imagery within the modality category is closely tied to a nation's worldview, shaped by its material, social, or spiritual culture. Therefore, these linguistic elements are of great significance as they provide insights into the national cultural experience, traditions, and customs of that nation.

Bizga ma’lumki, **“pouvoir”** fe’li fransuz tilida modallik kategoriyasini ifodalaydigan fe’llarning biridir. Bu muammoni modallik kategoriyasining shakllanish tarixiga nazar solmay va uni ilmiy tahlil qilmay yechib bo’lmaydi. Shuning uchun ham, eng avvalo **“pouvoir”** fe’li haqida so‘z yuritar ekanmiz, modallik kategoriyasi haqida ham, uning tarixi haqida ham fikr bildirishimiz zarur. Chunki modallik kategoriyasi fikrning mantiqiy qurilishi bilan chambarchas bog‘liq til hodisalaridan sanaladi hamda u tilshunoslik va mantiqning asosiy tekshirish obyekti. Ikkinchidan, modallik va modal so‘zlar qiyoslanayotgan har uch tilda boshqa-boshqa tarzda namoyon bo‘ladi.

J.A.Yoqubov **“Modallik kategoriyasining mantiq va tilda ifodalanishining semantik xususiyatlari”** nomli monografiyasida ta’kidlashicha, mumkinlik kategoriyasi sodda darak gaplarda pouvoir modal fe’l bilan quyidagi sintaktik modelni hosil qiladi: S Vm Vinf. Mumkinlik ma’nosining sodda darak gaplarda ifodalanishi shu semantik model asosida vujudga keladi (Yoqubov. 2005, 155) (Bunda S – ega, Vm – modal fe’l, Vinf – fe’lning noaniq shakli.)

Masalan: Le I-er de ce dernier mois, **elles pouvaient** prendre leur station d'hiver à la cheminée (Honoré de Balzac 1982, 31).

Шу ойда биринчи марта улар печка атрофида ўтираётган эдилар.
(*Таржима муаллифники*).

- Mon cher Gamba, **je ne puis marcher**; vous allez être obligé de me porter à la ville (Prosper Mérimée 1976, 41).

- Қадрдон, Гамба, мен юролмайман; шаҳарга ўзларингиз кўтариб олиб борасизлар (П. Мериме. Таманго. Т., 1961, 13).

Yuqoridagi holatlarda fransuz, rus va o'zbek tillarida modal fe'lining sodda yoyiq darak gaplarda qo'llanilishi bir-biriga zid ikki semantik ma'nolarni ifodalab kelmoqda.

Birinchi misolda mumkinlik payt va qodirlik, ikkinchi misolda esa holat va qila olmaslik, qodir bo'lmaslik tushunchalari bilan bog'langan. Mumkinlik ma'nosi birinchi gapda pouvoir modal fe'li yordamida Imparfait zamonida ifodalangan. Ushbu kategoriya bilan birga yana payt ma'nosini bildiruvchi leksik so'zlar: ce dernier mois so'zi orqali payt va à la cheminée so'zlari orqali esa o'rin ma'nosi ham ifodalangan. Ikkinchi gapda mumkinlik kategoriyasi fe'lining bo'lishsiz shaklida Présent zamonida berilib, inkor ma'nosining reallashishida inkor ne inkor yuklamasi orqali ifodalangan, inkorning ikkinchi elementi pas esa tushirib qoldirilgan.

Yoki boshqa bir misol:

Sans mon petit cousin Fortunato, je **ne l'aurais jamais pu** trouver (Prosper Mérimée 1976, 41).

Agar kichkina Fortunato bo'lmaganda, men uni sira topolmasdim.

Bu ko'rinishi jihatidan sodda yoyiq gap. Fransuz tilidagi gapda Conditionnel passé zamonini qo'llanilib, mumkinlik inkor shaklda nomoyon bo'lgan. Ne va jamais Inkor yuklamalari inkorni ifoda etyapti.

O'zbek tilidagi gap esa mazmun jihatidan fransuz va rus tilidagi misollarga to'liq mos kelmaydi. Yuqoridagi gaplarning har birida jiyan Fortunato haqida so'z boradi, keyingisida esa buni uchratmadik.

Ko‘plab asarlarga murojaat qilib, pouvoir modal fe’li sodda gaplarda juda ham kam ishlatilganining guvohi bo‘ldik. Quyida keltirilgan gaplar fikrimiz dalilidir: Ignorant l’usage de la boussole, et sous un ciel inconnu, **il ne pouvait qu’errer** à l’aventure.

Kompasni tushunmay, qayerda turganini bilmay, Tamango faqat tusmol bilan suzishi mumkin edi (Merime. Tamango. T., 1961, 44).

Bu sodda yoyiq gapda biz yana ish-harakatning Imparfait zamonida ifodalanganligini ko‘ramiz. Tarjimonlar A. D. Gorcharova hamda N. Nurmuhamedovlar gapning ma’nosini juda ustalik bilan kitobxonlarga yetkazganlar. Mumkinlik mazmuni har uchta gapda o‘z aksini topgan va bir-biriga to‘liq mos tushadi.

Misollarni tahlil qilishda davom etamiz:

Le moment était on **ne peut plus** favorable; Tamango, guerrier fameux et vendeur d’hommes, venait de conduire à la côte une grande quantité d’esclave...

Vaqt ayni ko‘ngildagidek edi. Mashhur jangchi va qul jallob Tamango qirg‘oqqa bir to‘da qul olib kelgandi.

Pouvoir modal fe’lining lug‘aviy ma’nolarini ko‘rib chiqqanimizda on ne peut plus iborasi “как нельзя более; в высшей степени” tarzida tarjima qilinganining guvohi bo‘lgan edik. Birinchi gapda aynan shu ma’noning qo‘llanilganligini, bu yerda pouvoir modal fe’li “mumkinlik” mazmuminini ifodalamayotganining shohidi bo‘lamiz. Ana shu mazmun rus tilidagi tarjimada ham, o‘zbek tilidagi tarjimada ham o‘z aksini topmagan. Bundan pouvoir modal fe’li iboralar tarkibida ishlatilganda o‘zining modallik xususiyatini yo‘qotadi degan xulosa chiqarishimiz mumkin.

Pouvoir modal fe’lining asl ma’nosida qo‘llanilmaganini uning ishtirokida tuzilgan ko‘plab frazeologik birliklarda uchratish mumkin. Masalan:

pouvoir le dire – иметь все основания утверждать, быть совершенно правым

pouvoir en dire des nouvelles – быть хорошо осведомленным о чём либо, знать по собственному опыту

ne pas pouvoir s'en dédire - назад пути нет
ne pas pouvoir se départager - сыграть в ничью.

Aksincha, quyidagi misollarda mumkinlik kategoriyasi to'liq o'z ifodasini topgan. Bu mumkinlik holatni bildirib kelyapti.

Il n'était pas prudent de rester longtemps en rivière; les croiseurs pouvaient réparaître, et il voulait appareiller le lendemain.

Bu yerda uzoq turib qolish xatarli: ingliz kreyserlari kelib qolishi mumkin edi. Ledu ertasiga yelkanlarni yozishga qaror qildi.

Birinchi gapimizdagi 1- il olmoshi shaxssiz ibora tarkibining ajralmas qismi bo'lib, na olmoshlik, na egalik vazifasini o'tamayapti, 2- il esa rus tilidagi tarjimada egaga aniqlik kiritish uchun Ledu ismi bilan almashtirilgan. O'zbek tarjimoni esa rus tilidan matnni aynan tarjima qilish bilan bir qatorda, stilistik bo'yoq ishlatib, "langarni ko'tarishga" deyish o'rniga "elkanlarni ko'tarishga qaror qildi" deya xulosa chiqaradi.

Gaplarda zamonlarning qo'llanishiga e'tibor bilan qaraydigan bo'lsak, biz tahlil qilayotgan deyarli barcha gaplarda Imparfait de l'indicatifni uchratamiz. Demak, bu zamon badiiiy adabiyotda ko'p qo'llanilib, voqea-hodisalarni tasvirlashga xizmat qiladi.

Biz tahlil qilgan misollarda pouvoir modal fe'li faqat 3-shaxs birlik yoki ko'plikda, darak maylda kelgan. Bundan pouvoir modal fe'li faqat 3-shaxsda va faqat indikativda va faqat Imparfaitdagina ishlatiladi degan xulosa kelib chiqmasligi kerak. U barcha shaxslarda, barcha zamonlarda va barcha mayllarda qo'llaniladi.

Masalan: "Non, c'est tout à fait impossible. **Vous ne pouvez pas le voir** avant quatre ou cinq jours". (СМ, 142)

"Йўқ, тўрт-беш кунсиз уни кўра олмайсиз. Бунинг асло иложи йўқ". (КМ. 61)

"**Je ne puis pas travailler** sans fumer, dit-elle". (МБА, 39)

"Папироссиз ишлай олмайман, - деди у". (МА, 44)

"**Personne ne pouvait** le voir, **personne ne pouvait** faire attention à un vieux chien jaune". (СМ, 72)

Хеч ким уни кўра олмасди, ҳеч ким бу сарик итга эътибор бера олмасди”. (КМ, 58)

“**Tu pourrais** me laisser la moitié de l’héritage par donation entre vifs”. (МБА, 210)

Сен менинг номимга мероснинг ярмини ўтказишинг мумкин”. (МА, 299)

Jamais on n’en put tirer davantage. Ундан ҳеч қачон ортиқча нарса олиб бўлмасди.

Birinchi misolda mumkinlik ma'nosi maslahat va paytni ifodalayotgan bo'lsa, ikkinchi misolda holatni bildiriyapti. Birinchi gapda mumkinlik kategoriyasi bo'lishsiz shaklda berilib, inkor ma'nosining reallashishida non inkor so'zi, tout à fait ravishi, impossible sifati hamda ne pas inkor yuklamalari ishtirok etgan. Uchinchi gapda mumkinlik kategoriyasi modal fe'l bilan hozirgi zamonda qo'llanilib, subyektning ichki holatini ko'rsatyapti.

To'rtinchi gapda personne noaniq olmoshi ega vazifasida kelib, inkor ma'nosini anglatyapti. Bu gapda ketma-ket(qo'shaloq) inkorni ifoda qilgan noaniq olmosh va yuklamalar qo'llanilgan. O'zbek tilida esa mumkinlik kategoriyasi bo'lishsizlik olmoshi kim orqali berilib, u gapda ega vazifasida kelgan. Ushbu semantik kategoriya fe'lining analitik shaklining inkori orqali ifodalanib, o'tgan zamon davom fe'li va harakat nomi bilan berilgan.

Beshinchi misolning boshqa gaplardan farqi shundaki, unda mumkinlik kategoriyasi shart maylining hozirgi zamoni orqali ifodalanib, ish-harakatning amalga oshishi gap mazmunidan anglashilib turadi.

Oxirgi misolda ega on olmoshi orqali berilgan. Inkorni anglatuvchi jamais mumkin emaslikni, ilojsizlikni ifodalayapti. Fe'l passé simple zamonida ishlatilgan.

Yana pouvoir modal fe'lining sodda gaplarda ishlatilishiga badiiy adabiyotlardan topilgan quyidagi misollarni keltirishimiz mumkin:

Six habitants seulement avaient le droit de venir dans cette maison. (B.E.G.,p.14) = Six habitants seulement pouvaient venir dans cette maison.

Eugénie ne put retenir une larme. (B.E.G.,p.72)

Je ne peux pas faire de la crème. (B.E.G.,p.60)

Charles put enfin exprimer ses sentiments. (B.E.G.,p.123)

Tu peux te bourrer sans crainte de faire crever ton coffre...
(B.E.G.,p.149)

- Mon Dieu, pouvez-vous traiter ainsi votre femme et votre enfant!
(B.E.G.,p.169)

Shunday qilib, yuqoridagi muammolarni ilmiy jihatdan asoslab berish, modallik kategoriyasi ifodasining o'xshash va farq qiluvchi tomonlarini izohlash muhimdir. Jahon xalqlarining tili, tarixi, turmush tarzi, urf-odati va an'analari hamda milliy-madaniy o'ziga xosligining universal va differentsial holatlarini modallik kategoriyasi asosida o'rganishga qaratilgan ilmiy tadqiqotlar ko'lami borgan sari kengayib bormoqda. Bu sohada olib borilayotgan tadqiqotlarda inson va til, til va madaniyat masalalarini olamning lisoniy manzarasi doirasida qiyosiy, chog'ishtirma, sistem-struktur paradigma asosida o'rganishga jiddiy e'tibor qaratilmoqda.

Modallik kategoriyasi boshqa til birliklaridan nutqqa obrazlilik, ekspressivlik va emotsionallik baxsh etishi bilan alohida ajralib turadi. Modallik kategoriyasi birlik tarkibidagi obrazlar tizimi millat dunyoqarashining shakllanishida uning moddiy, ijtimoiy yoki ma'naviy madaniyati bilan bog'liq bo'ladi, shuning uchun ham ular o'sha millatning milliy-madaniy tajribasi, an'analari, urf-odatlari haqida ma'lumot berishi bilan muhim ahamiyatga ega.

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“OILA“ KONSEPTINING XORIJ VA O‘ZBEK TILSHUNOSLIGIDAGI TADQIQI MASALASIGA DOIR BA’ZI MULOHAZALAR

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Annotation: Current paper provides an in-depth analysis of the concept of "family" as one of the objects of culturelinguistics, as well as its investigation in foreign and Uzbek linguistics. It also highlights scientific views on the role of the individual in the creation and reception of sources in modern linguistics, focusing on this issue forms the core of research in fields such as linguistic pragmatics, linguistic cultural studies, psycholinguistics, cognitive linguistics, ethnolinguistics, and discourse analysis.

Oila - bu jamiyatdagi eng kichik va asosiy ijtimoiy birlikdir. Oila insonlar o‘rtasidagi shaxsiy va hissiy munosabatlarni ifodalaydi. Oila a'zolari bir-biriga sevgi, qo‘llab-quvvatlash va hamjihatlik tamoyillari asosida yaqin munosabatlarda bo‘ladilar.

“Oila” konsepti lingvomadaniyatshunoslikning o‘rganish obyekti hisoblanadi. Shu bois “oila” konseptining tilshunoslikda o‘rganilish tarixini tahlil etishdan avval lingvomadaniyatshunoslikning zamonaviy tilshunoslikdagi dolzarb soha sifatidagi o‘rniga to‘xtalishni lozim deb hisobladik.

XX asrda matn lingvistikasi tilshunoslikning mustaqil yo‘nalishlaridan biriga aylandi. XXI asrga kelib matn faqat til tizimi unsurlarining nutqqa ko‘chirilishi jarayoni mahsuli sifatida emas, balki ijtimoiy qimmatga ega bo‘lgan muloqot shakli, o‘zida muayyan intellekt egasining bilimlarini, lisoniy tafakkurini aks ettiruvchi mental qurilma sifatida qarala boshlandi (Xudoyberganova 2013, 3).

Zamonaviy tilshunoslikda matn yaratilishi va uni qabul qilishda shaxs omili masalasi lingvopragmatika, lingvokulturologiya, psixolingvistika, kognitiv tilshunoslik, etnolingvistika, diskursiv tahlil kabi yo‘nalishlardagi

tadqiqotlar markazini tashkil etmoqda. Matnni o'rganishda uni yaratuvchi shaxsga asosiy e'tiborning qaratilishi dastlab psixolingvistika yo'nalishidagi ilmiy izlanishlarda namoyon bo'lgan bo'lsa, kognitiv tilshunoslik, etnolingvistika, lingvokulturologiya singari tilshunoslik sohalarida ushbu masala tadqiqot obyektiining markaziga aylandi. Zero har qanday matn ma'lum bir lisoniy tizimni o'zlashtirgan muayyan shaxsni namoyon etadi.

Til madaniyat bilan chambarchas bog'liqqina emas, balki undan ozuqa oladi va uni ifoda etadi. Shu bilan birga, til bir vaqtning o'zida madaniyatning paydo bo'lish vositasi, taraqqiyoti, saqlanishi (matn shaklida) va uzviy qismi sifatida ham namoyon bo'ladi. Bu borada lingvokulturologiya yoki lingvomadaniyatshunoslik sohasidagi izlanishlar alohida ahamiyat kasb etadi.

Lingvomadaniyatshunoslik madaniyatshunoslik, etnografiya, psixolingvistika sohalari hamkorligida yuzaga kelgan, tilning madaniyat, etnos, milliy mentallik bilan o'zaro aloqasi va ta'sirini antroposentrik paradigma tamoyillari asosida o'rganuvchi soha (Sabitova 2013, 8) hisoblanadi.

Mutaxassislar tilshunoslikning mazkur sohasi XX asrning 90-yillarda shakllanganligini, "lingvokulturologiya" atamasi esa Moskva frazeologik maktabi rahbari V.N.Teliya olib borgan tadqiqotlar bilan bog'liq ekanligini ta'kidlaydilar. Lingvomadaniyatshunoslik sohasi taraqqiyotini 2 bosqichga ajratish mumkin bo'ladi:

1) Fan sohasining shakllanish davri. Bu davrda V. fon Gumbold, A.Potebnya, E.Sepir singari tilshunos olimlarning asarlari yaratildi;

2) Lingvokulturologiyaning alohida fan sohasi sifatida tan olinishi. Mazkur fan sohasining asosiy maqsadi madaniyat, xalq tafakkuri, uning olamni idrok etishdagi o'ziga xos jihatlarning tilda aks etishini o'rganishdan iborat (Sabitova 2013, 10)

Hozirda lingvomadaniyatshunoslikda bir necha yo'nalishlar paydo bo'ldi:

1. Alohida ijtimoiy guruh, etnos, davr lingvomadaniyatshunosligi;

2. Diaxronik lingvomadaniyatshunoslik – lingvokulturologiyaning biror etnosning muayyan davrdagi lingvomadaniy holatini o‘rganuvchi yo‘nalishi.

3. Qiyosiy lingvomadaniyatshunoslik – lingvokulturologiyaning alohida, lekin o‘zaro bog‘liq bo‘lgan etnoslarning lingvomadaniyat tadqiqi bilan shug‘ullanuvchi yo‘nalishi

4. Chog‘ishtirma lingvomadaniyatshunoslik – lingvokulturologiyaning muayyan millat mentalitetini boshqa til egalari hamda madaniyati nuqtai nazari bilan tadqiq etuvchi yo‘nalishi.

5. Lingvomadaniy leksikografiya.

Lingvokulturologiya madaniy axborot tashuvchi til birikmalarini o‘rganadi. Bunday til birliklarini lingvomadaniy birliklar deb ataladi va ramz, mifologema, etalon, paremiologik birliklar, lakunalar, stereotiplar, pretsedent birliklar, nutqiy etiket eng asosiy lingvomadaniy birliklar hisoblanadi (Hudoyberganova 2013, 7). Til va madaniyatning o‘zaro ta’siri muammosi etnolingvistika, etnopsixolingvistika, kognitiv tilshunoslik, lingvomamlakatshunoslik, lingvokonseptshunoslik, lingvopersonologiya kabi sohalarida ham o‘rganiladi. Shu sababli ham ular lingvomadaniyatshunoslikka yaqin sohalar hisoblanadi.

Hozirgi davrda lingvomadaniyatshunoslik ayniqsa rus tilshunosligida ko‘plab tadqiqotlar olib borilgan sohalaridan biri sanaladi. Xususan, V.Vorobyev, V.Krasnix, V.Maslova, Z.Sabitova singari olimlarning tadqiqotlarida tilning barcha sathlari birliklari, jumladan, so‘z va matnning yangicha talqini va tahlili ustuvorlik qiladi. Bunda lisoniy birliklarning nafaqat til qonunuyatlari, balki jamiyat, inson, madaniyat, ruhiyat, milliy mentalitet kabi omillar nuqtai nazaridan ham tadqiq etilishi til ilmida yangi g‘oyalar, yangi ilmiy qarashlar va tamoyillarning yuzaga kelishiga sabab bo‘ldi.

Demak, har qanday tilning mukammal talqinini yaratishda lingvomadaniyat sohasining tahlil tamoyillaridan unumli foydalanish tilshunoslikning dolzarb masalalaridan hisoblanadi. Zero, “til va madaniyat ijtimoiy ahamiyatga ega bo‘lgan axborotni saqlash, avloddan-

avlodga uzatish, madaniyatlararo muloqotni yuzaga keltirish, rivojlantirish xususiyatiga ega bo'lgan noyob hodisadir"(Sabitova 2013, 8). Bunda u bir vaqtning o'zida madaniyat mahsuli va uning mavjudligining asosiy sharti sifatida madaniyat qiyofasini belgilovchi, vorisiyligini ta'minlovchi omil vazifasini bajaradi.

Shu bois, lingvomadaniy aspektda oila konseptini tadqiq etish muhim ahamiyat kasb etadi, chunki, ota-bobolarimiz ta'lim-tarbiyaning asosini oiladan boshlaganlar. Oila tarbiya maskanidir. Oilada barkamol farzand tarbiyasi uning jismonan baquvvat, ruhan tetik, ma'nan yetuk, aqlan va axloqan go'zal bo'lib yetishi bilan belgilanadi.

Sharq olamida oila muqaddas hisoblanib, unga doimo alohida e'tibor bilan qarashgan. Shuni alohida ko'rsatib o'tish kerakki, Markaziy Osiyo mutafakkirlari va ma'rifatparvarlari Farobiy, Beruniy, Ibn Sino, Yusuf Xos Xojib, Kaykovus, Devoniy, Alisher Navoiy, Bobur, Munis Xorazmiy, Bedil, Behbudiy, Abdulla Avloniy, Cho'lpon, Fitrat, Qori Niyoziy va boshqalarning asarlarida oila va oilaviy munosabatlar haqida qimmatli fikrlar mavjud. Ularning ko'plarida mazkur masalaga oid qarashlar muayyan tartibga tushirilgan va ta'limot darajasiga ko'tarilgan. Xususan, Abu Ali ibn Sinoning "Axloq", "Oila xo'jaligi", Alisher Navoiyning "Hayrat-ul abror" va "Mahbub-ul qulub" asarlarida oilaga alohida e'tibor bilan qarab, uni inson kamolga erishuvida asosiy makon deb bilganlar.

XX asr boshlaridagi ma'rifatparvarlik harakatining asoschilaridan biri Fitratning "Oila" asarida oila asosini to'g'ri qurish, oilada yosh avlodga jismoniy, aqliy va axloqiy tarbiya berish orqali mana shu turg'unlikdan qutilish, jamiyatni isloh qilish mumkinligini bayon qilgan. "Millat taqdiri mana shu millat vakillari yashagan oilaning holatiga bog'liqdir... Qayerda oila munosabati kuchli intizomga tayansa, mamlakat va millat ham shuncha kuchli va tartibli bo'ladi," deb yozadi.

Shuningdek, ulug' ulamolar bo'lmish Al-Buxoriy, At-Termiziylarning hadis to'plamlarida, oiladagi o'zaro munosabatlar madaniyati malakasi tasavvuf falsafasida ham alohida o'rin tutadi. Bu falsafaning yirik vakillari bo'lgan Ahmad Yassaviy, Bahovuddin Naqshband, Najmiddin Kubro

tariqatlarida ota va onalar o‘zaro munosabatlarining farzandlar kamolotidagi roli, farzandlarning ota-onalariga bo‘lgan munosabati mavzusi alohida ta‘kidlanadi, asarlarida ham mazkur mavzuga katta e‘tibor beriladi. Qur‘ondan keyingi diniy manba hisoblanmish hadislarda Payg‘ambarimiz Muxammad (s.a.v.) aytadilar: “Alloh taoloning rozi bo‘lishi ota-onaning rozi bo‘lishiga va Allohning g‘azabi ham ota-onaning g‘azabiga bog‘liqdir” (Imom Buxoriy rivoyati).

Haqiqatdan ham ota-onaga ozor bermaslik, ularning dilini vayron qilmaslik, muloyimlik bilan suhbatda bo‘lish, ko‘nglini ko‘tarish, aytganlarini vaqtida bajarish farzandning ota-ona oldidagi burchidir. Demak, aholisining asosiy qismini musulmonlar tashkil etuvchi O‘zbekistonda boshqa Sharq mamlakatlari singari oila muqaddas dargoh, inson ma‘naviyati va tarbiyasining asosiy o‘chog‘i sifatida ko‘riladi.

Fransuzlarda ham nikoh va oila masalasini tadqiq etish qator sabablarga ko‘ra, katta ilmiy ahamiyatga ega. Fransuzlar Yevropaning eng ko‘p sonli xalqlaridan biri bo‘lib, ularning dunyo madaniyati va tamadduniga qo‘shgan hissasi beqiyosdir. 18-asr boshlari – 20-asrgacha bo‘lgan davrda Fransiya Yevropaning madaniy jabhalarida yetakchilik qilgan.

Dunyoning “ijtimoiy ustaxonasi” bo‘lgan Fransiyada ijtimoiy o‘zgarishlar yorqin namoyon bo‘lib, bu oila-nikoh hayotining turli modellarida namoyon bo‘ldi. Bu o‘zgarishlar nafaqat Fransiya, balki boshqa davlatlarga ham o‘z ta’sirini o‘tkazdi. Napoleon kodeksi asosida paydo bo‘lgan oila va nikohga doir huquqiy me‘yorlar ko‘plab Yevropa davlatlarining mazkur sohadagi qonunchilik normalarining shakllanishida o‘z ta’sirini ko‘rsatdi.

Fransiyada oila muammolariga bag‘ishlangan ko‘plab tadqiqot ishlari olib borilgan, 20 - asrning 70-80- yillarida mazkur mavzuga e‘tibor o‘zining eng yuqori cho‘qqisiga ko‘tarildi. Bu davrgacha ushbu mavzu turli ijtimoiy sabablarga ko‘ra “soyada” qolib ketgan edi. Nikohning ba’zi muammolari fransuz jamiyatini avvallari ham o‘ylantirgan edi. Quldorlik

va Feodal tuzumi davrida ijtimoiy-iqtisodiy munosabatlarda faqat erkaklar ishtirok etgan.

Ayollar bo'lsa, bu munosabatlarga faqatgina erkaklar orqali ta'sir o'tkazganlar. Shu bilan birga, oilaning barcha majburiyatlari erkakning gardanida bo'lgan. Er qonunga ko'ra o'z farzandlari va oila a'zolari uchun oila boshi hisoblangan. Fransiyada 18- asrga kelib erkak oila boshlig'i sifatida ayolidan xiyonatga qo'l urmaslikni, kelinlardan iffatni talab etar edi. Bu davrga kelib oila va nikoh masalalari bo'yicha bir qancha kitoblar paydo bo'ldi.

Bu borada J.-P.Jiberning "Cherkov an'analari va nikoh siri tarixi" nomli 3 tomdan iborat kitobi ahamiyatlidir. Unda muallif diniy aqidalar asosida nikohni ayol va erkakning muqaddas ittifoqi sifatida tahlildan o'tkazadi. Ma'rifatparvar faylasuf va yozuvchilar ham nikoh, oila, tarbiya masalalarini chetlab o'tmaganlar. Xususan, F. Volter (1694-1778) oila va nikohni jamiyat hamda davlatning haqiqiy a'zosi deb bilib, ularga hurmat va mas'uliyat bilan munosabatda bo'lishga chaqiradi. J.J.Russo(1712-1778) esa bir qator asarlarida, xususan "Yangi Eloiza" (1761) va "Emil" da (1762) ideal, baxtli oilalarni tasvirlaydi.

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FRANSUZCHA MAQOLLARNI O‘ZBEK TILIDA AKS ETTIRISHDA KECHADIGAN LINGVISTIK O‘ZGARISHLAR

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Annotation: This article is discussed to the linguistic changes that occur reflecting French proverbs in the Uzbek language, emphasizing that they represent the heritage of folk wisdom created by ancestors, embodying truths that have been tested by the world’s nations and conveyed through stable, complete statements. Moreover, it offers solutions to these issues: proverbs are part of phraseological expressions, being a collection of fixed forms specific to a particular language or culture, and comprehending them can be challenging for speakers of non-native speakers

“Har qanday tilning leksik fondida boshqa tilning maqollari uchun ekvivalentlarni topish juda oson, chunki “millatlar donoligi” kashfiyotlari hamma joyda bir xildir” (Vinay J.-P., Darbelnet 1966).

Maqol - bu haqiqatni yetkazadigan, tajriba yoki dunyoviy donolik bilan sinovdan o‘tgan barqaror, to‘liq bayonot; bu tilshunoslik jamoasining (yoki uning bir guruhining) jamoaviy xotirasining bir qismidir va ajdodlardan qolgan xalq donoligi merosidir; u qisqa, ko‘p yoki kamroq elliptik, ko‘pincha majoziy bayonot shaklida ifodalanadi, masalan: Qanchalik ko‘p bo‘lsa, shuncha yaxshi. Maqollar frazeologik iboralarning bir qismidir, ular ma’lum bir til yoki madaniyatga xos bo‘lgan har xil o‘lchamdagi turg‘un shakllarning to‘plamidir, ularni anglash boshqa bir til egasi uchun qiyinchilik tug‘dirishi mumkin.

Ushbu shakllarga turg‘un iboralar, ya’ni frazeologik birliklar, shuningdek, maqollar bilan ifodalanagan to‘liq idiomalar kiradi.

Maqollar umuman turg‘un birikmalar singari har doim ajralmas birlik sifatida tarjima qilinishi, lug‘at yordamida avtomatik ravishda bir gapni boshqasiga almashtirishi kerak deb ishoniladi. Bu maqolni tarjima qilish muammosining soddalashtirilgan ko‘rinishi (ammo bu nuqtai nazar ba’zi

ko‘rib chiqilayotgan usullarda yashiringan). Biz realistik tarjimashunoslik pozitsiyasini himoya qilamiz, ya‘ni turli xil tarjimonlar ishini tushunishga harakat qilamiz. Maqollarga oid keng tarjima qilingan, ularning tarjimalari allaqachon mavjud.

Turkiy xalqlar hamda ularning tillari tarixida, xususan, o‘zbek xalqi va o‘zbek tili tarixida Mahmud Qoshg‘ariyning “Devonu lug‘otit-turk” (1963) asari alohida o‘rin tutadi. Devon qo‘lyozmasi topilib, ilmiy muomalaga kiritilgandan beri o‘tgan vaqt davomida uni tadqiq qilish bilan birga bir qator tillarga o‘girildi.

Jumladan, o‘tgan asr davomida devon turk, o‘zbek, uyg‘ur, qozoq, rus, ingliz, nemis kabi tillariga tarjima qilindi (Mahmud Koshg‘ariy 2010). Biroq fransuz tiliga tarjima qilish biroz nazardan chetda qolib kelayotgan edi. 2010 yilda Remi Dor devonda keltirilgan maqollardan namunalarni tahlil qildi hamda fransuz tiliga tarjima qildi. Ushbu tajriba “Bir qarg‘a birla qish kelmas” (“Un seul corbeau ne fait pas l’hiver”) nomi bilan alohida kitobcha shaklida chop etildi (Dor Rémy 2010, 121).

Tadqiqotning asosi sifatida devon yuzasidan yaratilgan Ferid Birtekning “En eski türk savlari” qo‘llanmasi (Ferit Birdek 1964, 199) hamda R.Dankov va J.Kelli muallifligidagi devonning inglizcha tarjimasi (Mahmud al-Kašgari 1985) olindi.

Kitob muqaddima, tahlil metodologiyasi ikki qism, maqollar haqida ma‘lumotnoma, atamalar indeksatsiyasi, tushunchalar indeksatsiyasi hamda bibliografiyadan iborat.

Ishimizning bu qismida asosiy e‘tiborni 500 dan ortiq maqol va matallarni o‘zida jamlagan N.K.Mirxaydarova, S.S.Musayev va T. Alikulovlarning “Fransuzcha maqollarning o‘zbekcha-ruscha muqobillari”dan olingan fransuz xalq maqollari va Remi Dorning o‘zbek maqollarini fransuz tilidagi tarjimalarini lingvistik tahlil etishga harakat qilamiz.

Masalan, maqollarni ko‘zdan kechirganda, har ikkala tildagi obrazlarning aynan mos kelishi: ***“Il n’est point de roses sans épines”***

“Туконсиз гул бўлмас”

Яна:

“Corbeau contre corbeau ne crèvent jamais les yeux”

“Қарға қарғанинг кўзини чўқимайди”

- ёки икки мазмуннинг айнан бир ҳил бўлишига қарамай, икки тилдаги образларнинг мос келмаслиги:

“Le loup mourra dans sa peau”

Сўзма-сўз таржимада: “Бўри ўз терисида ўлади”. Лекин бу мақолга муқобил вариант сифатида ***“Букрини гўр тўғирлайди”***

Яна:

“Chacun ira au moulin avec son propre sac”

Сўзма-сўз таржимада: “Ҳар бир киши тегирмонга ўз қопи билан боради”. Бу мақолнинг ўзбек тилидаги муқобил варианты эса қуйидагича:

“Ҳар ким ўз аравасини ўзи тортар”

Мақолнинг таржима қилинётган тилдаги муқобилни топish har doim ham amalga oshavermaydi. Bu haqida professor G‘. Salomov quyidagi fikrlarni bildiradi: “Shunday frazeologik birliklar, iboralar, maqollar borki, ularni chet tillariga tarjima qilishning imkoni yo‘q” (Salomov 1966, 239).

Мақолнинг бoshqa tillarda ekvivalenti bo‘lmasligi mumkin. Lekin bu kontekstda maqollarni tarjima qilmasdan chetlab o‘tish degani emas. Matn mazmunidan kelib chiqib, tarjimoni amalga oshirsa bo‘ladi. Maqollar asrlar davomida ma‘lum bir xalqning hayot tajribasini badiiy jihatdan ifodalovchi so‘z san‘ati namunalari sifatida yashab kelmoqda. Uning definitsiyasiga tilshunoslar turlicha ta'rif beradilar .

Albatta, ta’kidlash joizki, odatda maqollarni “tarjima qilishda” tarjimonlar mavjud muqobil variantlardan foydalanish bilan chegaralanadilar va ularning butun ishi to‘g‘ri, kerakli shaklni eslab, uni asl nusxasi bilan almashtirishdan iborat bo‘ladi.

Shunday qilib, tarjimonning til va madaniyatda mavjud bo‘lgan turg‘un shakldan foydalanishi, uning vakolat doirasida bunday ko‘chirish ushbu maqolning matndagi funksiyalarini aks ettirish uchun yetarli ekanligini ko‘rsatadi.

Fransuz maqollarining o‘zbek tiliga tarjimasi har bir tilga xos bo‘lgan madaniy farqlar, grammatik tuzilmalar va metaforalarga bog‘liq bo‘lgan lingvistik o‘zgarishlarga olib keladi. Bu ikki til alohida oilalarga mansub bo‘lib, fransuz tili roman tili, o‘zbek tili esa turkiy tildir. Bu tafovut maqollarni tarjima qilish va moslashtirishga ta’sir qiladi.

Fransuz tili maqollarini tarjima qilishda kuzatilgan til o‘zgarishlarining asosiy jihatlaridan biri sintaktik strukturalarning o‘zgarishidir. O‘zbek tilining grammatik tuzilishi fransuz tilidan ancha farq qiladi. O‘zbek tilida SOV (subyekt- obyekt- fe’l) tuzilishi mavjud bo‘lsa, fransuz tilida SVO (subyekt- fe’l- obyekt) strukturasi qo‘llaniladi. Masalan, fransuz tilidagi ushbu maqolni tahlilga tortsak "Tout ce qui brille n'est pas or" maqoli SVO (subyekt- fe’l- obyekt) tuzilishiga mos keladi, bu yerda "Tout ce qui brille" subyekt, "n'est pas" fe’l, "or" obyekt hisoblanadi. Xuddi shu maqolni o‘zbek tilida tuzilishini qayta tartiblash orqali SOV (subyekt- obyekt- fe’l) shaklida tarjima qilish mumkin: "Yaltiragan hamma narsa oltin emas", bu yerda elementlarning tartibi o‘zgartiriladi ya’ni “Yaltiragan hamma narsa” subyekt, “oltin” obyekt, “emas” fe’l hisoblanadi.

Maqol turg‘un birlik bo‘lib, lisoniy belgi sifatida, o‘zgarmas gap-belgi sifatida ishlashi mumkin va ba’zi mualliflar tomonidan ishlatilishi turli xil potentsialni ochib beradi

Mavjud ishlarning yetishmasligi, shuningdek, vaziyatni aks ettirish yoki asilga yaqin tarjima maqsadlar muallif maqolga keltirgan qo‘shimcha ma’nolar yoki buzilishlar tarjimondan muvaffaqiyatli variant topishga intilayotgan ijodiy yondashuvni talab qiladi. Maqollar tarjimalarini o‘rganish bizning oldimizda tilshunoslik va madaniyat, stereotiplar va yangi topilmalar, naqshlar va ijodkorlik bilan aloqada bo‘lgan alohida sohani ochadi.

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O‘ZBEK VA INGLIZ TILLARDAGI O‘XSHATISHLARNING TAHLILI

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Annotation: In this article, the extent to which similes in Uzbek and similes in English have been studied, the differences between similes in two languages and the problems of translation, and examples of these analyzes were presented.

Key words: similes, lexical compounds, metaphors, lexical, syntactic analysis, comparison, linguistics, descriptive images, structure.

Til odamlarning muloqot qilish, fikrlarini ifodalash va his-tuyg‘ularini yetkazish uchun muhim vositadir. Tilning eng ko‘zga ko‘ringan xususiyatlaridan biri uning obrazli ifodalar yordamida jonli tasvir va qiyoslar yaratish qobiliyatidir. Bu iboralar orasida o‘xshatish ham adabiyotda, ham kundalik hayotdagi suhbatlarda muhim o‘rin tutadi. O‘xshatish - bu “o‘xshash” yoki “kabi” so‘zlari yordamida bir-biriga o‘xshamaydigan ikkita narsani taqqoslaydigan nutq shakllari. Ular tilni boyitish, uni yanada rang-barang, jozibali va xayoliy qilish uchun xizmat qiladi. Ushbu maqola ingliz va o‘zbek tillarida o‘xshatishlarni qo‘llashni o‘rganish va tahlil qilishga qaratilgan.

Ingliz va o‘zbek tillarida uchraydigan o‘xshatishlar orasida leksik komponentning tuzilishi jihatidan bir xil yoki turlicha turlarni uchratish mumkin. Masalan, ingliz tilidagi “As red as a cherry” iborasida qo‘llangan cherry so‘zi ham o‘zbek til madaniyatiga xos bo‘lib, qiz bolaning lablarini ifodalash uchun ishlatiladi.

Shuningdek, ingliz tilidagi “as sly as a fox” iborasi o‘zbekcha “tulkiday ayyor” o‘xshatish bilan sinonimdir. Bu sinonimiyada ham leksik komponentning tuzilishi jihatidan birxillikni kuzatish mumkin. Bundan tashqari, o‘zbek tilida “semirmoq”, “ko‘p yemoq” ma’nosini anglatuvchi cho‘chqa kabi o‘xshatish ingliz tilidagi cho‘chqaga qiyoslanadi: “As fat as a pig”. Masalan: Supermarketdagi ayol cho‘chqadek semiz edi.

Biroq ingliz tilidagi “as white as a sheet” iborasidagi varaq (paper) leksemasi o‘zbek tilida o‘xshatish me’yori vazifasini bajarmaydi. O‘zbek tilida bu rang qorga nisbatan ko‘proq: “Oppoq qor”.

Shuningdek, ingliz tilidagi “as clean as a (new) pin” iborasi o‘zbek tilidagi “chinniday toza” o‘xshatishiga teng. Ingliz tilida poklik ramzi sifatida yangi ildiz madaniy vosita sifatida xizmat qiladi. O‘zbek tilida bu sifat chinni buyumga qiyoslanadi.

Metafora nazariyasi yuqori darajada tadqiq qilingan sohalardan biri. Lakoff va Johnsonning "Metaphors We Live By" asari ushbu nazariyaning asosiy manbalaridan biridir. Ular o‘xshatishlarni nafaqat tilda, balki fikrlash jarayonida ham muhim rol o‘ynayotganini ta’kidlaydilar.

Ingliz tilshunoslari tomonidan o‘xshatishlar, ya’ni metaforalar va boshqa stilistik usullar keng qamrovli va chuqur o‘rganilgan. Ularning tadqiqotlari turli yo‘nalishlarda olib boriladi:

Leksik va sintaktik tahlil: Ingliz tilshunoslari o‘xshatishlarning leksik va sintaktik tuzilishini o‘rganib, ularning til qurilishi va qo‘llanishidagi o‘ziga xos jihatlarni aniqlaydilar. Albatta, o‘xshatishlarning leksik va sintaktik tahlilini misollar bilan ko‘rib chiqamiz.

Masalan: "Life is a journey." Bu o‘xshatishda "life" (hayot) va "journey" (sayohat) so‘zlari muhim rol o‘ynaydi. "Journey" so‘zi

hayotdagi harakat va o'zgarishlarni anglatadi, bu esa hayotning davomiyligini va maqsadga yetishish jarayonini ta'kidlaydi.

Misol: "Time is a thief." Bu o'xshatish oddiy predikativ tuzilishga ega: "Time" (vaqt) — sub'ekt, "is" — yordamchi fe'l, "a thief" (o'g'ri) — predikat. Bu yerda "thief" so'zi vaqtning o'g'ri sifatida ifodalanishi orqali vaqtning qimmatbaho narsalarni o'g'irlashi haqida tasavvur beradi.

Adabiyot va san'at: Adabiyotshunoslar o'xshatishlarning adabiy asarlarda qanday qo'llanilishini, ularning estetik va emosional ta'sirini o'rganadilar. Masalan, she'rlar va hikoyalarda o'xshatishlar qanday hissiyotlar va obrazlar yaratishini tahlil qilishadi.

Misol: "Two roads diverged in a yellow wood."⁸⁸

Tahlil: Bu o'xshatishda yo'llar hayot yo'nalishlarini anglatadi. Har bir yo'l tanlov va qarorlarni bildiradi. Bu obraz orqali o'quvchi hayotdagi tanlovlar va ularning oqibatlarini his etadi, bu esa ularni chuqur fikr yuritishga undaydi.

Misol: "The world breaks everyone."⁸⁹

Tahlil: Bu o'xshatish insoniyatning qiyinchiliklari va azob-uqubatlarini ifodalaydi. Ularning har biri, hatto eng kuchli bo'lsalar ham, hayotning qiyinchiliklariga duch keladi. Bu hissiyot o'quvchiga hayotning achinarliligini va zaiflikni ko'rsatadi.

Misol: "My love is as deep as the ocean."⁹⁰

Tahlil: Bu o'xshatish sevgi kuchini va cheksizligini ifodalaydi. Okean tasviri sevgining kengligini va chuqurligini anglatadi, bu esa o'quvchida kuchli hissiyotlarni uyg'otadi.

Ingliz tilshunoslari tomonidan o'xshatishlar o'zaro bog'liq bo'lgan turli fanlar, shu jumladan psixologiya, adabiyotshunoslik, madaniyatshunoslik va kognitiv ilm sohalaridan foydalangan holda o'rganiladi. O'xshatishlar, ya'ni metaforalar va boshqa stilistik usullar,

⁸⁸ Robert Frost "The Road Not Taken" 1916, "Henry Holt and Company" "Mountain Internal" 78 bet

⁸⁹ Ernest Hemingwayning "A Farewell to Arms" 1929, Scribner's nashryoti, 49-bet

⁹⁰ William Shakespearenig "Romeo and Juliet" 1595-1596, "First Folio" to'plami, 900 bet

o‘zbek va ingliz tillarida turli jihatlari bilan farq qiladi. Quyida ba'zi asosiy farqlarni ko‘rib chiqamiz:

Tarkib va struktura

O‘zbek tili: O‘zbek tilida o‘xshatishlar ko‘proq an’anaviy va milliy kontekstga asoslangan. Ular ko‘pincha xalq og‘zaki ijodida, maqollarda va hikmatlarda uchraydi. O‘zbek tilida ko‘plab o‘xshatishlar xalqning urf-odatları va madaniyatiga bog‘liq. Masalan: “Alpomishday” ifodasi jasurlik, mardlik ma’nolarini anglatadi.

Ingliz tili: Ingliz tilida o‘xshatishlar ko‘proq universal bo‘lib, turli madaniyatlar va tillardan ta’sirlangan. Metaforalar ingliz tilida ilmiy, adabiy va kundalik muloqotda keng qo‘llaniladi. Masalan: “A piece of cake” - juda oson biror ish yoki vaziyatni ifodalaydi.

O‘zbek tili: O‘xshatishlar ko‘pincha zamon va joy kontekstiga bog‘liq bo‘lib, ular xalqning hissiyotlarini va an’analarini aks ettiradi. Masalan, “yuragimda qizil gul” ifodasi, ko‘pincha sevgi va go‘zallikni anglatadi.

Ingliz tili: Ingliz tilidagi o‘xshatishlar ko‘pincha mantiqiy va ilmiy asosga ega. Misol uchun, “time is money” iborasi vaqtning ahamiyatini ifodalaydi. Bu o‘xshatishlar ko‘proq iqtisodiy va zamonaviy muammolarni ko‘rsatadi.

O‘zbek tili: O‘zbek she’riyatida o‘xshatishlar ko‘plab tasviriy obrazlarni yaratishda qo‘llaniladi. Ular ko‘pincha ma’naviyat va diniy qiymatlarni ifodalashda muhim ahamiyatga ega. Masalan: Abdulla Oripovning “Navro‘z” she’ridagi bu qator tabiat va inson ruhiyatidagi o‘zgarishni ifodalaydi. “Avval yuragingga mo‘ralaydi u” — bu joyda Navro‘z bayramining insonni ichki his-tuyg‘ulari va umidlari bilan bog‘liqligini ko‘rsatadi. Bayramning dastlabki ta’siri yurakda his etiladi, bu esa ichki uyg‘onish va yangilanishni anglatadi. “So‘ngra kurtaklarga o‘rgati so‘z” — bu qismda esa tabiatdagi yangilanish, ya’ni bahorning kelishi va o‘simliklarning o‘sishi haqida so‘z boradi.

Ingliz tili: Ingliz adabiyotida o‘xshatishlar esa ko‘pincha tanqidiy fikrlash va ruhiy holatlarni aks ettirishda ishlatiladi. Masalan, romantik va modernizm davrlarida o‘xshatishlar kuchli hissiy tasvirlar yaratadi.

“Hayot - sahna, biz esa aktyorlar” — bu o‘xshatish William Shakespeare tomonidan ishlatilgan bo‘lib, inson hayotining vaqtinchalikligi va o‘zgaruvchanligini ta’kidlaydi.

O‘zbek tili: O‘zbek tilida o‘xshatishlarni o‘rganish ko‘pincha folklor va an’analar orqali amalga oshiriladi. Ta’lim jarayonida o‘zbek adabiyotiga asoslangan usullar qo‘llaniladi. Masalan: “Yomg‘irli kun — bahor yo‘liga shohid” — bu ibora hayotning o‘zgaruvchanligini anglatadi. “O‘zini g‘arib his qilsa, yerga ko‘milmas” — inson o‘zligini yo‘qotmasligi kerakligini ifodalaydi.

Ingliz tili: Ingliz tilida o‘xshatishlar kognitiv lingvistika va psixologiya nuqtai nazaridan o‘rganiladi. O‘qitish jarayonida analitik va mantiqiy yondashuvlar keng qo‘llaniladi. Masalan: “A journey of a thousand miles begins with a single step” iborasi orqali inson hayotida kichik qadamlarning ahamiyatini ta’kidlaydi. Ta’lim jarayonida analitik yondashuvlar yordamida o‘xshatishlarni tahlil qilish va misollar keltirish, masalan, “Life is like a box of chocolates; you never know what you’re gonna get,” deb tushuntiriladi.

O‘zbek va ingliz tillari o‘rtasidagi o‘xshashliklar va farqlar ularning grammatik tuzilishi, leksik komponentlari, sintaktik lemalar va boshqa xususiyatlar orqali ko‘rinadi. O‘zbek va ingliz tillaridagi o‘xshatishlar o‘z madaniyati va kontekstiga asoslangan holda shakllangan. O‘zbeklar an’anaviy hikmatlar va maqollar orqali fikrlarni ifodalaydi, inglizlar esa ko‘proq global tajribalarni aks ettiruvchi metaforalarni ishlatadi. O‘zaro ta’sir va globalizatsiya sababli bu tillar bir-biridan ko‘p narsalarni o‘rganmoqda, lekin ularning o‘ziga xos xususiyatlari saqlanib qolmoqda.

Foydalanilgan adabiyotlar:

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SOMATISCHE REDEWENDUNGEN IN DER POLITISCHEN SPRACHE - VERGLEICH ZWISCHEN DEUTSCH UND USBEEKISCH

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Annotation: This article examines somatic expressions in political language, providing a comparative analysis between the German and Uzbek languages. We analyze how body parts and body-related metaphors are used in political rhetoric and what cultural differences exist in both languages.

Der Gebrauch von Sprache in der Politik geht weit über einfache Informationsvermittlung hinaus. Politische Rhetorik ist ein mächtiges Werkzeug, das Emotionen, Einstellungen und kulturelle Werte transportiert. Ein faszinierender Aspekt dieser Rhetorik sind somatische Redewendungen – Ausdrücke, die sich auf Körperteile beziehen und in vielen Kulturen verwendet werden, um komplexe Ideen zu übermitteln.

Somatische Redewendungen spielen in vielen kulturellen Kontexten eine wichtige Rolle und referenzieren direkt mit Bildern des menschlichen Körpers oder nutzen diese als zentrale Metaphern. Diese Sprachbilder sind tief im Bewusstsein verankert und greifen auf allgemeine menschliche Erfahrungen, Gefühle und Wahrnehmungen zurück. Redewendungen wie "jemandem auf die Zehen treten", "ein Auge zudrücken" oder "am Puls der Zeit sein" verdeutlichen, wie Körpersprache zu metaphorischen Zwecken in den alltäglichen Sprachgebrauch eingeflossen ist. In der politischen Sprache fungieren diese Redewendungen als kraftvolle Mittel, um absichtliche Emotionseffekte zu erzielen und komplexe politische Ideen zu vereinfachen, sodass sie für das Publikum verständlicher werden. In der

politischen Rhetorik dienen Metaphern nicht nur der Veranschaulichung; sie sind auch maßgebliche Werkzeuge, um Weltanschauungen auszudrücken und politische Ziele zu verfolgen. Durch strategische Metaphern in Reden und Texten können Politiker ihre Zuhörer auf subtile Weise beeinflussen und sie emotional einbeziehen. Sie fungieren als kognitive Brücken, die das Abstrakte greifbarer und spezifische politische Positionen nachvollziehbarer machen. Beispielsweise kann die Metapher "Schutzschirm" in finanziellen Debatten Unterstützung und Sicherheit suggerieren. In komplexen politischen Diskussionen ermöglichen Metaphern, wie somatische Redewendungen, zudem die Darstellung komplizierter Sachverhalte in einer klareren, vertrauten Form und fördern damit die Verständigung zwischen Sprechern und Zuhörern aus unterschiedlichen kulturellen Hintergründen. Es soll untersucht werden, wie diese sprachlichen Mittel innerhalb politischer Reden und Texte in beiden Ländern eine Funktion erfüllen und inwiefern sich daraus Rückschlüsse auf kulturelle Unterschiede und Gemeinsamkeiten ziehen lassen. Zudem wird analysiert, welche spezifischen Körperteil-Metaphern in jedem Kontext Anwendung finden und welche politischen und kulturellen Narrative damit gestützt oder infrage gestellt werden. Reden sowie relevante politische Texte, wobei der Fokus sowohl auf der häufigsten Nutzung als auch auf signifikanten Ausnahmen liegt.

Definition und Klassifikation von somatischen Redewendungen**:
Somatische Redewendungen beziehen sich auf sprachliche Ausdrücke, die Körperteile oder körperliche Vorgänge metaphorisch nutzen, um abstrakte Konzepte greifbar zu machen. Diese Redewendungen lassen sich in verschiedene Kategorien einteilen, abhängig davon, welches Körperteil im Mittelpunkt steht (z.B. Kopf, Hand, Herz), und sie reflektieren oft universelle menschliche Erfahrungen. Klassifikationen könnten sich auch auf die Funktionen der Metaphern beziehen, wie Emotionen (z.B. "kaltes Herz"), Beziehungen (z.B. "jemandem unter die Arme greifen") oder intellektuelle Aktivitäten (z.B. "ein helles Köpfchen sein").

Die politische Sprache in Deutschland ist geprägt durch präzise Rhetorik und den Einsatz rhetorischer Mittel, um Bürger zu informieren und politische Programme zu kommunizieren. In Deutschland spielen somatische Metaphern oft eine Rolle in Debatten und Medienberichterstattungen, um komplizierte Sachverhalte verständlicher zu machen. Die politische Sprache in Usbekistan hingegen ist tief verwurzelt in kulturellen Normen und Traditionen, wobei Redewendungen oft genutzt werden, um historische Kontinuität und nationale Identität zu betonen. Verständnis und Analyse dieser Unterschiede sind entscheidend, um die Wirkung somatischer Metaphern zwischen diesen beiden Kontexten zu vergleichen.

Die kognitive Metapherntheorie von Lakoff und Johnson bietet einen Rahmen, um zu verstehen, wie wir durch Metaphern die Welt begreifen und strukturieren. Eine weitere theoretische Perspektive könnte das Konzept der "Konzeptualisierung" sein, bei der analysiert wird, wie Politiker durch Metaphern eine bestimmte Perspektive verstärken. In der metaphorischen Analyse von politischer Sprache spielen auch diskursanalytische Ansätze eine wichtige Rolle, besonders wenn es darum geht, die impliziten Machtstrukturen und Überzeugungsstrategien zu untersuchen, die durch den Einsatz spezifischer Metaphern etabliert werden. Hierbei ist es wichtig, kritisch zu hinterfragen, welche sozialen und politischen Wirklichkeiten durch diese Sprachbilder aufrechterhalten oder herausgefordert werden. Diese theoretischen Grundlagen bilden das Fundament für die nachfolgende Analyse und ermöglichen ein tiefgreifendes Verständnis der Funktionen und Auswirkungen somatischer Redewendungen innerhalb der politischen Diskurse in den untersuchten Ländern. Gerne führe ich die Erörterung zur vergleichenden Analyse somatischer Redewendungen in der deutschen und usbekischen politischen Sprache weiter, nun mit einem Fokus auf spezifische Beispiele, kulturelle Unterschiede und kontextuelle Einflüsse.

Deutsche politische Sprache

1. Ein Auge zudrücken: Eine Regelverletzung oder ein Vergehen absichtlich übersehen oder sich nachsichtig zeigen. Häufig in Situationen, in denen man aus Kulanz oder Verständnis kleine Fehler oder Regelbrüche toleriert, wird in der Politik oft erwähnt, wenn Flexibilität gezeigt wird.

2. Den Kopf hinhalten: Verantwortung übernehmen, besonders in schwierigen oder problematischen Situationen. Oft verwendet man, wenn eine Person oder Institution für Fehlentscheidungen oder negative Folgen haftbar gemacht wird.

3. Die Ärmel hochkrempeln: Sich bereit machen, hart und entschlossen zu arbeiten; aktiv anpacken. Es wird genutzt, um die Bereitschaft auszudrücken, engagiert zu arbeiten und Herausforderungen anzunehmen.

4. Mit der Faust auf den Tisch hauen: Energisch oder befehlend auftreten, um eine klare Entscheidung oder Aktion zu fordern. In Situationen großer Frustration oder Dringlichkeit verwendet, um den Willen oder die Stärke bei der Durchsetzung von Zielen zu zeigen.

Usbekische politische Sprache

1. Boshini egmoq - Wörtlich "den Kopf neigen": Diese Redewendung könnte verwendet werden, um Unterwerfung oder das Akzeptieren von Verantwortung zu signalisieren. Ein Politiker könnte erkennen, dass bestimmte Fehler gemacht wurden, indem er sagt, dass er bei Kritik "boshini egadi".

2. Yurakdan ish qilish - Wörtlich "vom Herzen arbeiten": Damit wird die Aufrichtigkeit und das Engagement in der Arbeit betont. Politiker könnten diese Phrase nutzen, um ihre Hingabe an das Wohl der Nation zu unterstreichen.

3. Og'iz ochmoq - Wörtlich "den Mund öffnen": Benutzt, wenn jemand seine Meinung äußert oder eine Ankündigung macht. In der Politik könnte dies darauf hinweisen, dass jemand bereit ist, sich zu einem Thema zu äußern oder seine Meinung zu ändern.

4. Qo'l uzatmoq - Wörtlich "die Hand ausstrecken": In der politischen Sprache bedeutet dies, Unterstützung oder Hilfe anzubieten. Ein Politiker

könnte sagen, dass die Regierung bereit ist, „qo‘l uzatishga“ um benachteiligten Gemeinden zu helfen.

Kulturelle und historische Einflüsse

Deutschland

Historische Einflüsse: Die deutsche Sprache wurde stark von historischen Ereignissen wie den beiden Weltkriegen und der deutsch-deutschen Teilung beeinflusst. Metaphern der Stärke und Kontrolle spiegeln oft die Erfahrungen von Konflikten und den Wiederaufbau wider.

Kulturelle Ansätze: Die Betonung auf rationelles Denken und Ordnung in der politischen Kommunikation (beispielsweise in Bezug auf Kantianische Rationalität) spiegelt sich in Redewendungen wider, die Besonnenheit und Disziplin hervorheben.

Usbekistan

- **Historische Einflüsse:** Die lange Geschichte zentralasiatischer Machtstrukturen und die sozialistische Vergangenheit unter sowjetischer Herrschaft prägen die heutige politische Sprache, die oft zentrale Autorität und kollektive Identität betont.

- **Kulturelle Ansätze:** In der usbekischen Kultur ist Ehre tief verwurzelt, und politikbezogene Redewendungen können diese Werte oft reflektieren, indem sie die ideelle Stabilität und soziale Gemeinschaft unterstreichen.

Unterschiede in der Verwendung und Bedeutung

Während sowohl die deutsche als auch die usbekische politische Sprache ähnliche somatische Redewendungen nutzen, variieren die Konnotationen aufgrund ihrer kulturellen und historischen Kontexte. Deutsche Redewendungen neigen dazu, individualistische und lernorientierte Werte zu betonen. In der usbekischen Sprache widerspiegeln diese oft eine kollektivistische Kultur und eine Betonung autoritärer Strukturen.

Zusammenfassend zeigt die Analyse, wie somatische Metaphern in unterschiedliche kulturelle Kontexte eingebettet sind und die politische Kommunikation auf subtile Weise geprägt wird. Eine tiefere Untersuchung

spezifischer politischer Reden kann weitere Nuancen und die Evolution dieser linguistischen Mittel in beiden Kulturen beleuchten.

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O‘ZBEK VA INGLIZ TILLARIDA ZOOMIMIK FRAZEOLOGIZMLARNING BADIY-TASVIRIY VOSITALARDAGI O‘RNI

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Annotatsiya: Ushbu tezisdagi o‘zbek va ingliz tillarida zoonomik frazeologizmlarning badiiy tasviriy vositalaridagi tutgan o‘rni haqida batafsil yoritib berilgan. Zoonomik frazeologizmlardan badiiy adabiyotda va so‘zlashuv jarayonida keng qo‘llaniladi. Ular muallif va tinglovchiga anglanayotgan ma‘noni yanada chuqurroq va rang-barang ifodalab, ma‘noni to‘liq tushunishga yordam beradi. Frazeologizmlar nafaqat tilning boyligini oshirib qolmay, balki ma‘naviy va madaniy qiyofani ifodalashga ham katta yordam beradi.

Kalit so‘zlar: frazeologik birlik, ekspressiv, zoonimlar, fauna, badiiy tasvir, ma‘joriy xarakter, paremiologiya.

Til so‘z va so‘z birikmalaridan iborat. So‘z birikmalarini leksik birikmalar deb atash mumkin. Leksik birliklar inson ongi bilan idrok

qilgan aynan bir voqelikni ifodalab va uning obyektlari, xususiyatlari va jarayonlarining nomini to'liq ifodalab fikrni to'ldiradi. Leksik birliklar tarkibiga nafaqat so'zlar, frazalar, mustahkam nutq birliklari, turg'un birikmalar, nutq turlari, balki frazeologizmlarni ham kiritish mumkin. Frazeologizmlarni frazeologik birlik, ibora, turg'un birikma va barqaror birikma deb atash ham mumkin. Frazeologizmlar ma'noviy jihatdan o'zaro bog'langan so'z birikmasiga yoki gapga o'xshash bog'lanma, shuningdek, yaxlit bir barqaror ma'no ifodalaydigan so'zlar jamlanmasi hisoblanadi. Ammo ular jamiyat ongida tayyor holatda yagona umumiy ma'no anglatib, ma'noga ekspressiv va emotsional urg'u beradi. Ular asosan, nutq jarayonida va badiiy adabiyotlarda obrazli va ta'sirchan vosita sifatida qo'llaniladi.

Tilning frazeologik qatlami insonlarning erishgan bilim, ko'nikmasi xalq madaniyatining rivojlanishi doirasida, ularning urf-odatlarini, hayot tarsi, dunyoqarashi bilan uzviy ravishda, ular ham rivojlanib, o'zini boyitib boradi. Masalan, insonlarning hayotida hayvonlarning roli anchagina muhim ahamiyat kasb etadi. Inson, hayvon va o'simliklar tabiatning ajralmas zanjirining chambarchas bog'liq bo'laklaridir. Qadimdan hayvonlar odamlar bilan birgalikda yashagan, ayrim hayvonlarni ilohiylashtirib, ularga sig'inish natijasida tilda so'zlar paydo bo'lgan. Hayvon nomlarining frazeologik birliklarda qo'llanilishi – zoonomik frazeologizmlar kishilarning tashqi ko'rinishi, hatti-harakati, his-tuyg'ulari va ularning holatini o'xshatish yo'li bilan tasvirlanadi. Zoonimlar qatnashgan frazeologik birliklarda asosan ma'juziy xarakter ifodalanilib, unda ibratli fikr, kesatiq yoki maqtov kabi ekspressiv va impressiv omillar hayvonlarga emas, balki, inson markaziy o'ringa chiqadi. Ko'p holatlarda, hayvonlar vositasida metaforik yo'l bilan salbiy xarakterga urg'u berilib, tanqid qilinadi va qoralanadi. O'zbek tilida odamning hislatlarini ifodalashda, ma'lum bir voqelikni bo'rttirish uchun zoonimlardan foydalanadilar va zoonim frazeologizmlar qo'llash orqali inson fe'l-atvoriga muqoyasa qilish ko'p uchrasa, o'zbek adabiyotida to'g'ridan-

to'g'ri qiyoslash -day, -dek, affikslarini qo'shish orqali tasvirlanadi. Masalan, ammamning buzog'iday,

Zoonimlar xalq hayotining muhim bo'lagi hisoblanadi. Z.E.Fomina inson tabiatning tirik mahsuli, tirik dunyoning qismi, u tirik dunyoda, fauna olamida o'xshashlik izlaydi; Zoonimlar insonning o'ziga xos axloqiy va intellektual fazilatlar timsollari bo'lib qoladi, ya'ni "haqiqiy ma'nodan tashqari, ularda bizga to'liq ma'lum bo'lmagan, yashirin biror narsa, qo'shimcha, noaniq, aniqlik mavjud.

Zoonomik frazeologizmlar – hayvonlar nomlari asosida shakllangan iboralar bo'lib, ular til va madaniyat o'rtasidagi chuqur bog'liqlikni aks ettiradi. O'zbek va ingliz tillarida ushbu frazeologizmlar badiiy tasviri vositalar sifatida muhim rol o'ynaydi, chunki ular nafaqat tilning boyligini oshiradi, balki ma'naviy va madaniy qiyofani ham ifodalaydi. Zoonomik frazeologizmlar – hayvonlar nomlari asosida shakllangan iboralar bo'lib, ular til va madaniyat o'rtasidagi chuqur bog'liqlikni aks ettiradi. O'zbek va ingliz tillarida ushbu frazeologizmlar badiiy tasviri vositalar sifatida muhim rol o'ynaydi, chunki ular nafaqat tilning boyligini oshiradi, balki ma'naviy va madaniy qiyofani ham ifodalaydi. Shuni ta'kidlash kerakki, ikki tilda ham zoofrazemalar uchun metaforik ma'nolari mavjud. Masalan, o'zbek tilida: quyon — qo'rqq, tulki — ayyor, ayiq — qo'pol odam, chumoli — mehnatkash, kiyik — olijanob odam, lochin — ko'zi o'tkir odam, burgut — mag'rur odam, qo'chqor — qaysar odam, o'rdak — xotirjam odam, boyo'g'li — dono odam, toshbaqa — sekin hahakatlanadigan odam. Ingliz tilida esa lion — kuch-qudratli odam, fox — hiyla-nayrang, aql-zakovatli odam, elephant — muhim odam, dove — tinchlik, wolf — yolg'iz yoki havfli odamni anglatadi. O'zbek va ingliz tillarida zoonimlar lug'atning eng muhim qismi va metafora yaratish manbai sanaladi. Ammo har bir xalq o'zining ko'plab belgilarini xarakteriga, turmush tarziga va ongiga mos keladigan narsalarni idrok qiladi. Frazeologiyani muayyan etnik guruh mentalitetining aksi sifatida o'rganish hozirgi davrda katta ahamiyatga ega, chunki frazeologiya xalq milliy til ongining mulki bo'lib, dunyoni kontseptual bo'lish va tadqiq qilishning eng muhim vositasi.

Frazeologizmlar xalqning boy tajribasini, turmush tarzini ochiq va ravshan qilib oydinlashtiradi va ularda madaniyatning barcha jabhalarini oʻzida namoyon qiladi. Tilning paremiologik jihatini oʻrganish, yaʼni maqol va frazemalar toʻplamini tahlil qilish, tilning madaniy, psixologik va ijtimoiy aspektlarini tushunishga va mentalitetni anglashga yordam beradi. Buning natijasida, bu soha orqali til va madaniyat oʻrtasidagi bogʻlanishlarni chuqurroq bilishga imkon yaratadi.

Oʻzbek va ingliz tillaridagi zoonomik frazeologizmlar badiiy tasviriy vositalar sifatida til va madaniyatning ajralmas qismi hisoblanadi. Ular nafaqat tilni boyitadi, balki insoniyatning ijtimoiy va madaniy hayotini ham chuqur aks ettiradi. Zoonomik frazeologizmlarni oʻrganish, har bir xalqning madaniy merosini tushunishga yordam beradi va madaniyatlararo muloqotni rivojlantiradi.

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COMPARATIVE ANALYSIS OF BORROWED WORDS FROM THE ENGLISH LANGUAGE TO UZBEK LANGUAGE

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Abstract: This article aims to highlight the usage of borrowed words in uzbek language that has adopted numerous loanwords from English, especially in fields such as technology, business, sports, entertainment, and

daily life. This borrowing process is driven by globalization, technological advancements, and international communication. English words are often integrated into Uzbek with minimal changes, particularly in urban settings and among younger generations. This linguistic adaptation reflects the evolving nature of Uzbek as it absorbs new vocabulary to keep pace with modern developments.

Introduction. Each language has its own characteristics and enhanced over time due to many factors, As well as, the phenomenon of language borrowing is a testament to the dynamic nature of human communication, reflecting cultural exchanges and societal developments over time. In recent decades, the Uzbek language has witnessed a significant influx of borrowed words from English, driven largely by globalization, technological advancements, and the proliferation of the internet. These borrowed terms have permeated various domains, including technology, business, sports, and everyday life , illustrating the impact of English as a global lingua franca.[1.45-67p] The integration of English vocabulary into Uzbek not only enriches the language but also facilitates the adaptation of speakers to contemporary trends and innovations . As we delve into this fascinating subject, we will explore the factors contributing to the rise of English loanwords in Uzbek, the nature of these borrowings, and their implications for the future of the Uzbek language. Through this exploration, we aim to shed light on how language evolves in response to external influences while maintaining its unique identity. [2.102-115p]

Uzbek has borrowed many words from English, particularly in recent years due to globalization, technological advancements, and modern business practices. These English loanwords often relate to technology, science, business, and popular culture. Here are some common examples of English borrowings in Uzbek: [3.155-160p]

1. Technology : **2. Science and Education:**

Kompyuter – computer Robot – robot

Internet - internet Monitor – monitor

Matematika – mathematics Telefon – telephone

Fizika – physics

Printer – printer

3. Entertainment and Culture: 4. Business and Economy

Film – film Biznes – business Biznes – business

Serial – series (TV show) Marketing – marketing

Pop – pop (as in pop music) Meneger – manager

Club – klub (e.g., sports or nightclubs) Ofis – office

5. Social Media and Internet:

Like – like (used in social media)

Post – post (online posting)

Selfi – selfie

Chat – chat

Most of these words are adapted to Uzbek pronunciation and spelling but retain their original meanings. As English continues to influence the word, more such words are becoming a regular part of the Uzbek language.

Here are additional examples of English loanwords that have become part of Uzbek vocabulary across various fields:[4.78-90p]

1. Fashion and Lifestyle: 2. Food and Beverage:

Moda – fashion Burger – burger

Stil – style Sandwich – sandwich

Dizayn – design Ketchup – ketchup

Model – model (as in a fashion model) Hot-dog – hotdog

3. Sports: 4. Travel and Transportation:

Futbol – football (soccer) Aeroport – airport

Tennis – tennis Visa – visa (travel permit)

Basketbol – basketball Taksi – taxi

Trener – coach or trainer Bilet – ticket

5. Computing and Internet: 6. Music and Media:

Programma – software program DJ – DJ (disc jockey)

Server – server Remiks – remix

USB – USB (as in USB stick) Podcast – podcast

Login – login Hit – hit (popular song)

7. Health and Fitness:

Fitness – fitness

Diet – diet

Vitamin – vitamin

Protein – protein

These words often enter the Uzbek language unchanged or with slight modifications to match the local pronunciation or spelling rules. The influence of English on Uzbek is most prominent in urban areas and younger generations, especially with the rise of technology and social media platforms.

In conclusion, the Uzbek language has incorporated many English loanwords, particularly in areas such as technology, business, sports, entertainment, and lifestyle. These words often come into the language due to globalization, modern media, and the widespread use of English in international contexts. While some words are slightly adapted to fit Uzbek pronunciation and spelling, many remain similar to their original English form. This ongoing exchange reflects the dynamic nature of language evolution, influenced by cultural and technological shifts.

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ZAMONAVIY LINGVISTIKA YO'NALISHLARI

SO'Z BIRIKMALARI VA QO'SHMA SO'ZLARNING O'ZARO MA'NO MUNOSABATLARIGA RUHAN YONDASHUV

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Annotation: The article expresses some personal opinions about the fact that the relationship between language and spirit is abstract and its descriptions are complex.

Key words: language, spirit, essence, nature, interpretation, explanation.

Ma'lumki, so'z birikmalari va qo'shma so'zlar ham fonetik (tovushlarning aniq talaffuzi), grammatik (so'zlar shaklining to'g'ri o'zgarishi), leksik (xabar va ma'no, ma'lumot monandligi borasida) til sistemasi (qonun, qoida, tartib)ning asosiy birliklaridan biri bo'lib, odamlar o'rtasidagi nutqiy muloqotda asosiy rollardan birini o'ynaydi. Zero, tilning qonun - qoidalari va qo'llanilayotgan so'z birikmalari va qo'shma so'zlardan foydalanish mezoniga rioya qilinmasa, muloqot (til) normalariga putur yetadi, nutq orqali ko'zda tutilayotgan istak (maqsad)ga to'liq erishilmaydi, fikran anglashilmovchilik bo'lishi mumkin. Nainki so'z birikmalari va qo'shma so'zlarning til birliklari sifatida yaratilishining ham o'ziga xos sabablari bor. Eslatib o'tish joizki, til – ijtimoiy (odamlarga xos) hodisadir. Tilning mohiyati shuki, u orqali fikr (individual) aytiladi va o'zaro (funksional) almashiniladi. Shu ma'noda muloqotda so'z birikmalari va qo'shma so'zlarning tabiati va mohiyatiga to'xtaniladigan bo'lsa, ularsiz o'zaro fikr almashuv mushohadasi ruhan to'laqonli kechmaydi. Binobarin, so'z birikmalari ostida – *leksik ma'no* va *grammatik shakl jihatdan o'zaro mushtaraklashib kelgan ikki yoki undan*

ortiq mustaqil soʻzlar tushuniladi⁹¹. Koʻrinib turibdiki, bu taʼrif tilshunoslarning ruhiy mulohazasi asosida yaratilgan. Darvoqe, dunyoni (tilni ham) mukammal bilishda muhim hisoblangan koʻrish aʼzomizni ishga solib qarasak, morfologik jihatdan *birikmagan soʻzlar* hanuzgacha *birikmalar* deb oʻrganilib kelinayapti. Birikma asosida sifati nomlangan bir narsa va hodisaning tushunilishi muloqot sohibi tomonidan ruhan tushuniladi. Yoxud ikki soʻz shartli ravishda (aslida birikmay) bir (yakka, yagona, yolgʻiz) narsa va hodisani nomlaydi. Masalan, qizil olma, qora non, oq soch. Mazkur misollarda gap bir narsa (bir olma, bir non, bir soch) haqida ketayotgani oʻz-oʻzidan tushunarli. Ikki soʻz morfologik (tabiiy) jihatdan birikmay, ruhan sifati va oʻzi birikib kelgan bir narsani anglatayapti. Qoʻshma soʻzlarda ism jismiga monand boʻladi, ikki soʻz qoʻshilib kelib, uchinchi bir narsa va hodisani nomlaydi. Qizilolma (olma navini), qoranon (non turini), oqsoch (farroshni) nomlaydi, ularning maʼnosi esa inson ongi va aqli mushohadasi boʻlib, ruhan tushuniladi. Bildirilgan fikrlarni yanada oydinroq tushunish uchun til (*insonlar oʻrtasidagi eng muhim nutqiy muloqot vositasi*) bobida bafurja mulohaza yuritamiz, ayniqsa, tilning asosida soʻz (muqaddas) yotishi, soʻz esa narsa va hodisalarning nomi ekanligi, nomlar esa narsa va hodisani atashi, koʻrsatishi bilan birga ular haqida toʻgʻri va koʻchma maʼnolar (maʼlumotlar) tashishi, bu esa insonning qisman sezgi aʼzolari – *tanasi* va asosan ongi va aqli – ruhi bilan bogʻliqligiga mufassal toʻxtalamiz hamda masalani ibtidosidan boshlaymiz.

Avvalo, tilning qanday paydo boʻlishi haqida muxtasar soʻz. Bu mavzudagi eʼtiborga loyiq mulohazalar jamlanilsa, ular orasida ikki fikr yaqqol koʻzga tashlanadi va bular bashariyat tarixi davomida katta-yu kichik bahslar bilan bogʻliq holda oʻzining mutloq (barchaning hamfikir boʻlishi) yechimini topmay kelyapti:

1. Til odamlar (oliy mavjudot) tomonidan yaratilgan.

⁹¹ Jumaniyazov A., Toshnazarova D., Ibragimova A. Soʻz birikmalari komponentlari semantikasi yoxud maʼno mushtaraklashuvi. Maktabgacha taʼlim muassasalarida, Umumtaʼlim maktablarida va oliy taʼlim muassasalarida chet tillar oʻqitishning uzviyligi. Andijon 2020. 467 b. Toshnazarova D., Ibragimova A. Soʻz birikmalari taʼrifiga yangicha yondashuv. Til va adabiyot taʼlimi. 2020-yil. 4-son. 29 b.

2. Til insonlarga Olloh (Oliy Ruh) tomonidan karomat qilingan.

Tilning odamlar tomonidan yaratilganligini qadim yunonlar “til tabiiy sur’atda kelib chiqqan” (Platon), “o’zaro aloqa qilish uchun tilni odamlarning o’zlari yaratgan (Demokrit)”, “til – odamlar irodasining mahsuli” (Geraklit)⁹², sho’ralar tilshunosligida “tilni jamiyat taraqqiyotining mahsuli” deb tushunish marksizmning tilshunoslik ravnaqiga qo’shgan eng muhim hissalaridan biridir⁹³, “Tilning kelib chiqishini insonning mehnat faoliyati bilan bog’liq holda o’rganish lozim. Uyushgan kishilarda bir-biriga nimadir aytish ehtiyoji tug’ildi... Maymunning taraqqiy qilmagan xiqildoqi asta-sekin o’zgarib, o’g’iz organlari ravshan tovush chiqarishni o’rgandi” (F.Engels)⁹⁴, “ong kabi til ham ehtiyojdan, boshqa odamlar bilan muomala qilish zarurligi tufayli paydo bo’lgan” (K.Marks)⁹⁵ kabi turli va e’tirozli ta’kidlanishlar mavjud. F.Engels yana shuni uqtiradiki, “Avvalo, mehnat, so’ngra u bilan birga burro-burro qilib so’zlashishga ikkita eng muhim sabab bo’ldiki, bu sabablar ta’siri ostida maymunning miyasi sekin-asta odam miyasiga aylandi. Miya va sezgi a’zolarining taraqqiy etishi, ongning rivojlanishi mavhum tafakkurni yuzaga keltirdi. Fikrlash faoliyatining kuchayishi, ong taraqqiyoti esa tilning rivojlanishiga kuchli ta’sir ko’rsatdi”⁹⁶ deb yozadi. Tillarning paydo bo’lishi borasida “tilni odam yaratgan, u insonning ijodiy mahsuli” degan mulohaza o’zbek tilshunosligida umumxalq fikriga aylanib qolgan ediki, hatto o’rta maktablarimizning ikkinchi sinf darsligida ham “Kishilar ilgari gapirmaganlar, ular birgalikda mehnat qilishgan. Mehnat jarayonida bir narsani aytish yoki so’rash zarur bo’lgan. Shunday qilib og’zaki nutq kelib chiqqan, til paydo bo’lgan”⁹⁷, deb yosh avlod vakillariga ham hanuzgacha uqtirilib kelinayapti.

⁹² Ўзбекистон миллий энциклопедияси. – Тошкент: Ўзбекистон миллий энциклопедияси. – 12 жилд, 2004.

⁹³ Содиқов А, Абдуазизов А., Ирискулов М. Тилшуносликка кириш. – Тошкент, 1981.

⁹⁴ Энгельс Ф. Маймуннинг одамга айланиш процессида меҳнатнинг роли. – Тошкент, 1953.

⁹⁵ Общее языкознание. Внутренняя структура языка. – Москва, 1972. (Бу ҳолат иқтибосдан иқтибос дейилади ва фан оламида унчалик хушланмайди, шунинг учун муаллифларга ўртоқ Карл Маркс тегишли асарнинг ўзини ахтариб топишни ва иқтибосни ўша биринчи манбадан келтиришни маслаҳат берган бўлардик!)

⁹⁶ Содиқов А, Абдуазизов А., Ирискулов М. Тилшуносликка кириш. – Тошкент, 1981. 210-б.

⁹⁷ Қосимов К., Фузайлов С. Она тили. 2-синф учун дарслик. – Тошкент, 1993.

Til insonlarga Olloh tomonidan karomat qilinganligini insoniyat tarixida shu paytgacha diniy ta'limot targ'ib qilib keldi. Dinga aloqador manbalarda Olloh Odamni o'z qo'li-qudrati bilan yaratgani, ruhni inson tanasiga shaxsan o'zi puflab, dami orqali kirgizgani va unga til – ta'limi asmo (*ismlar ta'limi* – koinotdagi narsa va hodisalarni nomlash ilmi) ni karomat qilgani, o'rgatgani qayd qilinadi. Ollohning o'z rasullariga yuborgan kitoblar tillarini mazkur rasul yashayotgan hudud va uning xalqi tillarida vahiy qilganligi eslatiladi. Shu ma'noda, Zoburni Dovud alayhissalomga yahudiy tilida, Tavrotni Muso alayhissalomga ibroniy tilida, Injilni Iso alayhissalomga ibroniy va oromiy tilida, Ollohning habib payg'ambari Muhammad Rasululloh sollallahu alayhi va sallamga Hazrati Qur'onni arab tilida (farishta Hazrati Jabrayil orqali vahiy etilgan) nozil qilinganligi uqtiriladi. Bu (ilohiy) ma'lumotlarni mantiqan va tadrijiy davom ettiradigan bo'lsak, Olloh Odam Otaga o'rgatgan “ta'limi asmo” va 10 sahifa bitigi qadimgi hind - oriy tillarining asosi sanskrit tilida vahiy qilingan bo'lishi ham ehtimoldan holi emas. Nainki, barcha diniy qaydnomalarda Odam Otaning jannatdan quvilib, yerga tushgan joyi Hindistonning qadimgi viloyatlaridan biri Shri Lanka (baxtli mamlakat), ayrim rivoyatlarda Sarandip o'lkasi ekanligi ta'kidlaniladi. Barcha diniy risolalarda Ollohning Odam Otaga birinchi o'rgatgan so'zlari *suv, yer, quyosh, oy* bo'lganligi ta'kidlaniladi. Olloh taolo Odamning tanasini rostlab jon kiritgach, unga barcha narsaning nomini o'rgatadi: va allama a:damal asma: a'kullaha: – Olloh avval Odamga barcha narsaning nomini o'rgatdi (Baqara surasi, 31-oyat, 6-bet). Demak, Olloh taolo til deb atalmish bebaho ne'matni Odam a.s.ning ongi va qalbiga jo qiladi. Bu esa dunyo tillarining asli, ya'ni bobotil zaxirasi demakdir. So'ngra farishtalarga yuzlanib, bilsangiz mana bu narsalarning nomini aytib beringlar-chi, deydi. Ular zoti poking haqi o'zing o'rgatgandan o'zga ilmimiz yo'q, deb javob qiladi. Shunda yaratgan zot Odamga ularning nomini aytib ber, deydi. Odam barchasining nomini aytib beradi (Baqara surasi, 31, 32-oyat, 6-bet). Rahmon surasining 3 va 4-oyatida *u insonni yaratib, nutqdan ta'lim berdi*, deyilgan. Bulardan keyinchalik vositai

robitai olamiyon (Avaz O‘tar) bo‘lgan tilning *nutqiy faoliyat* tarzida zuhur bo‘lganligi ayon bo‘ladi. Mazkur oyatlar insonning asli ham, tili ham bir ekanligiga dalil, isbot bo‘lib xizmat qiladi⁹⁸. Bu fikr XIX asr boshida Yevropa tilshunosligida tilning ruhiy-ilohiy hikmat ekanligi ta’kidlanilgan ilmiy ishlarda ham sezildi. Jumladan, V. fon Humboldt ta’limotida tillarning paydo bo‘lishi evolutsion taraqqiyot natijasi emas, balki ayni bir vaqtda (inson yaratilishi bilan) yuzaga kelgan, degan nuqtayi nazar e’tiborga molik. Zero, G‘arbda Humboldtgacha ustuvor bo‘lgan tillarning kelib chiqishi borasidagi qarashlar ham tillar tadrijiy taraqqiyot natijasi, asta-sekinlik bilan oddiydan murakkablashish tamoyili asosida shakllanganlar, degan fikr-mulohazalarga xayrixohlik bilan qaralar edi. V. fon Humboldt bu mulohazalarni inkor etib, til birdan paydo bo‘lgan, deydi. Negaki, til insonning botini, fitrati, unga xos bo‘lgan xususiyatdir⁹⁹. Tilning paydo bo‘lishiga nisbatan bunday qarash mazmunan Qur’oni karimning Baqara surasi 31-oyati (6-bet) bilan hamohangdir¹⁰⁰.

Keyingi yillarda deyarli barcha tilga qiziquvchilar tomonidan tilning insonlarga Olloh tomonidan berilgan inoyat ekanligi, ikki dunyo mohiyatini anglash borasida avvalo besh hissiy a’zo hamda ong(aql)dan keyin turuvchi uchinchi qurol ekanligini e’tirof qiluvchilar kuchaydi, uning ruhiy-ijtimoiy xilqat ekanligi tan olinib boshlandi. Ollohnin odamlarga nafaqat ta’limi asmo karomat qilganligi, barcha narsaning nomini o‘rgatganligiga e’tiroz hissi kamaydi, balki yangi kashf yoki ixtiro qilinayotgan narsa va hodisalarning nomlarini ham inson qalbiga yolg‘iz Olloh taolo solishiga e’tirof kuchaydi. Har qanday tilning lug‘at tarkibida biror yangi so‘z va iboraning paydo bo‘lishi albatta va faqatgina yolg‘iz xudodan ekanligi anglanila boshlandi va bunga iymon kuchaydi.

Inson o‘zini va tilini tanimoqchi va anglamoqchi bo‘lsa, u odam ikki narsadan yaralganligini bilishi kerak, biri tana, ikkinchisi esa ruhdur. Tana insonning jasadi, tashqi qobig‘i, zohiridir. Ruh esa insonning ichki

⁹⁸ Зикриллаев Ф. Рух ва тил. – Тошкент: Фан, 2018. – Б.37.

⁹⁹ Гумбольдт В. Избранные труды по языкознанию. – Москва, 1984.

¹⁰⁰ Зикриллаев Ф. Рух ва тил. – Тошкент: Фан, 2018. – Б.39.

mohiyati, botinidir. Tanani ko‘ramiz, eshitamiz, ta‘mini bilamiz, hidlaymiz, issiq-sovuqligi, qattiq-yumshoqligi, tanadagi og‘riq-rohatni sezamiz. Ruh haqida arzigulik biror narsa bilmaymiz, zero, ruh mohiyati ilohiy, bu olamdan emas, uning asl manbai Dargohi Ilohiydir¹⁰¹. G‘azzoliy bobomiz ta‘kidlaydiki: “...ruh haqiqati nimadur va oning xos sifatleri nechukdir, bularni bayon qilmoqqa shariyat ruxsat bermaydur. Ushbu vajhdindurki, hazarati Rasuli alayhissalom sharh qilmabdurlar. Chunonchi, Haq taolo aytibdurkim:

Va yas‘alanaka, ani-r-ruh, qul ar-ruhu min amri rabbi.

Ya‘ni: Ey Muhammad, sendin ruh haqida so‘raydilar, aytgil, ruh parvardigori olam amridandur. (Al - Isro, 85)

Bas, Rasuli akram sallallohu alayhi vasallam: ruh sirri ilohiy jumlasidin va xojai olam amridindur demakdin ziyoda ruxsat topmabdurlar.

Har nimarsaki, andoza (eni, bo‘yi) va miqdori bilan o‘lchansa, ani olami xalq atarlarkim, xalq asli lug‘atda miqdor va andozali xilqat ma‘nosidadur. Dil javhari (ruh)ning miqdori va hajmi yo‘qdir. Ushbu vajhdin yo‘qolish qismatini qabul qilmas. Va agar qismatni qabul qilsa, joiz bo‘lur erdikim, dil (ruh)ning bir qismi haqida ilm bo‘lgay erdi. (Ruhiyat olimlari, ruh san‘atkorlari bu olamni ozroq biladi). Bas, dil (ruh)sohibi bir holda ham olim va ham johil bo‘lmog‘i lozim kelurki, bu maholdur. Abadiy yo‘qolmasligi – andoza va miqdorga bo‘ysunmasligi birla ruhni hazrati Haq subhonahu va taolo ofarida qilg‘aydurkim, ofarida so‘zi – xalq qilg‘an, yaratgan ma‘nosida kelur¹⁰². Taniqli o‘zbek tilshunoslaridan biri G‘anijon Zikrillayev ta‘kidlaydiki, “Qur‘oni karimda *ruh* (*ru:hun*, *ar ru:hu*)ning mohiyati, xususiyati, tuzilishi, ma‘nodoshligi va tilga munosabati xususida Olloh taoloning ilmi azaliysi bilan yetarli ma‘lumot berilgan.

¹⁰¹ Абу Ҳомид Ғаззолий. Кимёи саодат. Икки дунё саодатига элтувчи билим. – Самарқанд: Имом Бухорий халқаро маркази, 2019. – Б.19.

¹⁰² Абу Ҳомид Ғаззолий. Кимёи саодат. Рух ҳақиқати I. Адолат. – Тошкент, 2005. – Б.33.

Ruh soʻzi Qurʼoni karimda yigirmata oyatda yigirma bir marta qoʻllangan. Isro surasining 85-oyati (290-bet)da uning **mohiyati** haqida shunday maʼlumot berilgan. *Sendan ruh haqida soʻraydilar. Ruh tangrimning amridir (ar ru:hu min amri rabbi:), sizlarga juda oz ilm ato etilgan deb ayt.* Bundan shu narsa maʼlum boʻladiki, ruh yaratgan egamizga xos amr, ish ekan. Bizlarga nihoyatda oz ilm ato etilganidan uning asli, mohiyatini tushunishdan ojiz ekanmiz. Olloh taolo undan nimani bildirsa oʻshani bilib olar ekanmiz xolos. Olloh taoloning bildirgani shuki u zot tuproqdan Odam atoni yaratib ichiga ruhidan puflagach farishtalariga unga sajda qilinglar deydi (Hijr surasi, 29-oyat, 263-bet; Sod surasi, 72-oyat, 457-bet)¹⁰³. Suraning yana bir oyatida Haq taolo shunday deydi, “*inni xoliqun basharan min tiyn. Fi iza savvaytu va nafaxtu fihi min ruhi.*” Oyatning tavsiri: “Odamni loydan yaratdim. Vaqtiki, rost va muhayyo qildim ul odam jasadini va nafx qildim odam badaniga oʻz ruhimdan.” Tushunish mumkinki, Olloh taolo inson tanasiga bir varakayiga dam solib ham ruh ham jon kirgizdi, tana tirildi va tiklandi, natijada yaratgan zot tomonidan unga hayot deb atalmish (ruhiga abadiy, tanasiga muhlatli) bebaho neʼmat tuhfa etildi.

Haq taoloning qanday narsa ekanligini hech qachon bilaolmaganimizdek, insonning aqli ruhning nimaligini ham bilishga ojiz. Yaratganning ilhomi ila “ruh”ni odam nomlashi, sifatlashi va maʼnolarini izohlashi mumkin. Ming afsuski, berilgan barcha nomlar, rang-barang sifatlar va turli xil maʼno izohlari bilan ham insonlar “ruh”ning nima ekanligini anglay olmay kelayapti, bu muqaddas soʻzning maʼnosi turlicha izohlanayapti va sharhlanayapti (izoh va sharh esa narsani narsadek nomlay olmaydi, faqat undan qochadi va uzoqlashadi, xolos), ajamlar (arab boʻlmagan xalqlar) esa “ruh”ga oʻz tillarida muqobil qidirib, bilganlaricha va anglaganlaricha tarjima (muqobil va tarjima asliyat oldida ojiz) qilishgan va qilishayapti. Bu hollarda muqobil yoki tarjima sifatida odatda rezeptor tildagi maʼnodosh, variantdosh ekvivalentlardan foydalaniladi. Tarjimaga bunday munosabat azaldan maʼlum. Jumladan,

¹⁰³ Зикриллаев Ғ. Рух ва тил. – Тошкент: Фан, 2018. – Б.33.

buyuk bobomiz Abu Homid G‘azzoliy “Кимиёи саодат. Рух ҳақиқати” kitobida (Nashrga tayyorlovchilar: Mahkam Mahmud Andijoniy, Abdulloh Umar Toshkandiy) yozadiki, *ruh* “... *ma’noyi botindurki, ani nafs derlar, jon atarlar va dil ham derlar*”¹⁰⁴. Mazkur kitobining ikkinchi “Кимёи саодат. Икки дунё саодатига элтувчи билим” (tayyorlovchilar: Abdumajid Madraimov, Hindol Madraimov, Askari Madraimov) nashrida *ruh* – ichki mohiyatdirki, uni nafs, ko‘ngil (dil) va jon ham deydilar¹⁰⁵. Keltirilgan iqtiboslar tarjimasi qiyoslanilsa, yaqqol ko‘zga tashlanadiki, ikkalasida ham ruhning nima ekanligini aytishga harakat qilingan. Birinchisida “ruh” – *ma’noyi botin (hissiy a’zolar orqali ma’nosi anglashila olinmaydigan narsa yoki hodisa)*, ikkinchisida “ruh” – *ichki mohiyat (narsa va hodisaning ichki ahamiyati)* deb tarjima qilingan. Birinchi tarjimada “ruh” haqida berilmoqchi bo‘lgan ma’lumot to‘g‘riroqday. Ikkinchisida esa deyarli hech narsa aytilmagan, “ichki” – nimaning ichkarisi, ko‘rinmay turgan tomoni va “mohiyat” – qanaqa ahamiyat va u nima uchun kerak ekanligi tarjima orqali deyarli anglashilmaydi. Boz ustiga “ruh”ning *nafs (ko‘ngil ketgan narsaga shaxsan egalik qilish his-tuyg‘usi)*, *jon (tiriklik, kuch-quvvat)*, *dil (yurak, qalb)* ma’no izohlari o‘rni (tartibi) o‘zgargan va ruhga yana bir yangi muqobil “ko‘ngil” (*tana va ruh istagi*) so‘zi variantdosh sifatida qayd qilingan. Natijada ruhning nima ekanligi yana bir sharhga oshgan, tushunish murakkablashgan.

Qur’oni karimning tarjimonlaridan biri, german tillari bo‘yicha yirik mutaxassis, taniqli tilshunos G‘anijon Zikrillayev “ruh” so‘zi yuqoridagi izohlarga qo‘shimcha ravishda Qur’oni karimda 4 xil ma’noda kelganligini ta’kidlaydi, ruh so‘zining ma’nosini ushbu muqaddas kitobda asosiy va ikkilamchi ma’nolarga bo‘lib tushunilishini muhim deydi: 1) ruh (jon); 2) Jabrail; 3) Qur’on; 4) vahiy. Lekin G‘. Zikrillayev ruh(so‘zi)ning *jon* (Insonning jismoniy hayotini ta’minlovchi boshlang‘ich asos va latif omil.

¹⁰⁴ Абу Ҳомид Ғаззолий. Кимиёи саодат. Рух ҳақиқати I. Адолат. – Тошкент, 2005. – Б.31.

¹⁰⁵ Абу Ҳомид Ғаззолий. Кимёи саодат. Икки дунё саодатига элтувчи билим. Имом Бухорий халқаро маркази. – Самарқанд, 2019. – Б.18

Ilohiy kuch, quvvat¹⁰⁶), *Jabrail* (Islomda 4 muqarrab farishtalardan biri. Olloh amrlarini payg‘ambarlarga yetkazib, vahiy keltiruvchi (xabar beruvchi¹⁰⁷), samoviy ofatlarni yer yuzida ijro qiluvchi farishta), *Qur‘on* (Alloh taolo tomonidan Payg‘ambarimiz Muhammad s.a.v.ga 23 yil mobaynida sura va oyatlar tarzida elchi farishta - Jabrail alayhissalom vositasi ila ilohiy vahiy sifatida, arab tilida og‘zaki nozil qilingan kitob¹⁰⁸), *vahiy* (Alloh taoloning o‘z payg‘ambarlariga Jabrail farishta orqali yuborgan buyruq yoki ko‘rsatmalari¹⁰⁹) nomlariga muqobil ko‘rilishi yoxud variantdosh til birligi sifatida qo‘llanilishi Qur‘oni karimning tarjimonlari (Shayx Alouddin Mansur, Shayx Abdulaziz Mansur)ning izohlari va sharhlari mahsuli ekanligini aytmagan. Domla Qur‘oni karimning arabcha matni va uning o‘zbekchaga qilingan tarjima variantlarida “ruh” so‘zini yuqorida nomlanilgan barcha suralarda mavjudligi, qo‘shimcha (jon, Qur‘on, Jabrail, vahiy) ma‘nolari esa izoh sifatida qavs ichida berilganligi xos kishilarga o‘z-o‘zidan tushunarli bo‘lishi kerak deb o‘ylagan bo‘lsa ajab emas. Olim davom etadiki, o‘zbek tilida “ruh” so‘zining bosh ma‘nosida fors tilidan o‘zlashgan “jon” so‘zi ham ishlatiladi. Bu esa tarjimada (denotat ta‘kidi uchun) ularni juft ot sifatida qo‘llash imkonini beradi. Mulohaza jonli misol bilan isbotlaniladi: *summa savva:hu va nafaxa fi:hi mir ru:hihi* - So‘ngra uni rostlab ichiga **ruh - jon** kiritdi (Sajda surasi, 9 - oyat, 415 - bet)¹¹⁰. Mazkur tarjima bir tomonlama olganda ravon va muvaffaqiyatli chiqqanday, lekin aslida barcha anglashilmovchiliklarni avvali shu juft ot orqali yuzaga kelayapti. Negaki, juft ot (so‘z)lar qo‘shilib kelib (qo‘shma so‘zlarning bir turi bo‘lib) boshqa bir uchinchi ma‘noni (masalan, yosh(u)-qari = barcha) anglatadi. Yuqoridagi misolda esa uchinchi ma‘noga ishora ham yo‘q, faqat “ruh” so‘zi ta‘kidlanayapti va “jon” so‘zi orqali izohlanayapti. Endi mazkur juft so‘z kopyulativlik nuqtayi nazaridan tahlil qilinsa, har bir

¹⁰⁶ Мухторхон Эшон Умархўжа. Диний атамалар ва иборалар. –Тошкент, Ғафур Ғулом, 2016. – Б.64.

¹⁰⁷ Мухторхон Эшон Умархўжа. Диний атамалар ва иборалар. –Тошкент, Ғафур Ғулом, 2016. – Б.61.

¹⁰⁸ Қуръони карим. –Тошкент, Мунир, 2021. – Б.1.

¹⁰⁹ Мухторхон Эшон Умархўжа. Диний атамалар ва иборалар. –Тошкент, Ғафур Ғулом, 2016. – Б.51

¹¹⁰ Зикиллаев Ғ. О‘sha asar. – Б.34.

komponent o‘z ma’nosi(“ruh” – ruh, “jon” – jon)ga ega bo‘ladi va kopyulativ so‘zlarga xos ravishda uchinchi ma’no (tiriklik, ruh-jon hamdamligi)ni bildiradi. Natijada “ruh” bo‘lak, “jon” bo‘lak, har bir komponent o‘z ma’nosida tushuniladi. Olloh taolo barcha tirik mavjudotlarga (o‘simliklar, daraxtlar, hayvonlar, hasharotlar, qushlar) “Bo‘l (kun)!” deyish bilan “jon” ato qilgan. O‘simliklarning “jon”i suvda, hayvonlarning “jon”i qonda, faqat ularda “ruh” yo‘q. Odamlarning “jon”i ham qonda, biroq qo‘shimcha ravishda Olloh taolo o‘zidan puflab “ruh” ham kiritgan.

Domla “ruh”ning behad murakkab tushuncha, ma’no ko‘lami benihoya keng, faoliyati serqirra ekanligini, lekin insonning idroki ummonlarni jo qila olsa, misli kamalak kabi yuksak va so‘lmas bo‘lsa ham o‘zining ilmi va bilimi nuqtayi nazaridan ruh mohiyatini to‘la anglashga qodir emasligini qayta - qayta uqtiradi. Hatto “ruh”ning *nafs* ma’nosi borligini ham ta’kidlaydi. Bu fikrni quvvatlash maqsadida Qur’oni karimni yuqorida keltirib o‘tilgan Isro surasining 85-oyatiga ishora qiladi. Bu yerda ham “ruh”ning “nafs” deb tarjima qilinishini tarjimonlar ishi deb tushunish lozim. Arabcha “nafs” so‘zi o‘zbek tiliga o‘zining deyarli barcha ma’nolarida o‘zlashgan va uni “ruh” deb tarjima qilish asl mohiyatdan uzoqlashishdir. Mazkur fikrning dalili sifatida “ruh” so‘zining “O‘zbek tilining izohli lug‘ati”da sharhlanishiga e’tiboringizni qaratishimiz mumkin.

1) *din*. Kishi hayotligida u bilan birga, vafotidan keyin esa tanadan chiqib, abadiy qoladigan ko‘zga ko‘rinmas narsa, kuch; arvoh;

2) kishining ichki holatini, psixik kechinmalarini, his-tuy‘ularini aks ettiruvchi kayfiyati;

3) kishining ichki dunyosini, ma’naviy qiyofasini, o‘y - fikrlarini, maslak va maqsadlarini aks ettiruvchi kayfiyati;

4) kibr - havo, dimog‘;

5) kishining umumiy kayfiyati, kayf - ahvoli;

6) a’lo kayfiyat; bardamlilik, tetiklik; huzur, zavq;

7) *ko‘chma*. Jonlilik, fayz;

8) ortiq zavq; pafos;

9) ish - harakat, voqea - hodisa va sh.k.ning borishidagi, yoʻnalishidagi xarakterli xususiyat;

10) maslak, taʼlimot, hujjat va sh.k.ning asosiy mohiyati, ular negizidagi belgilovchi gʻoya;

11) *fls.* Maʼnaviy - ruhiy, nomoddiy ibtidoni ifodalovchi falsafiy tushuncha; onglilik va ongsizlik birligini ifodalovchi kategoriya.

Izohli lugʻatimizdagi sharhlarga eʼtibor berilsa, fikrlar takrori kuzatiladi, hatto, “ruh” shaʼniga dogʻ tushiruvchi *kibr-havo*, *dimogʻ* kabi sifatlar ham unga ravo koʻrilgan. Leksikografiyada hech qachon ijobiy soʻz (maʼno koʻchmasa) salbiy maʼno olishi qayd qilinmagan.

Oʻzimizning va chet el izohli lugʻatlari va qomuslarini oʻrganib, “ruh”ga berilgan nomlar, sifatlar, izohlar va sharhlar sonini oshiraverish mumkin. Baribir, hech bittasi “ruh” nimaligini aytolmaydi, dalilini koʻrsatolmaydi. Xoʻsh unda “ruh” nimadir deb savol qilinsa, Gʻazzoliy bobomiz – “javob uldurkim, “ruh” hech nimaga oʻxshamas. Zero, u hayoldagi rang, shakl, hajmlardan holidir. Va anga miqdor va kamiyat (andoza, hisob, adat) yoʻqdur. Va qismatni qabul qilmas. Va har nimarsaki, shakli, hajmi, ranggi yoʻqdir, miqdori ham boʻlmas. Va aql ham ani tasarruf qila olmas. Binobarin, bu vajhdankim, kim, nima, qanday va qanaqa deb soʻralgan narsalarni faqat koʻrmoq birla bilsa boʻlur. ... ruh qoʻlda va oyoqda, va yo boshda, yo yana bir aʼzoda degani boʻlmas. Balki badanning hamma aʼzosi qismatni qabul qilur. Va ruh qismatni qabul qilmas. Bas, qismatni qabul qilmaydigan nimarsa qismatni qabul qilmaydigan nimarsada barqaror boʻlmogʻi mahol. ... Ruh hech bir aʼzoga oʻxshamas va yoʻqolmasdir. Bundan tashqari ... ruhning haqiqatini bilmoqqa, qudrati va aning xosiyatlarini bayon qilmoqqa ruxsat yoʻqdur¹¹¹. Mazkur fikrni “ruh” muqobili “koʻngil”ga nisbatan ham qoʻllash mumkin. Uning ham shakli, hajmi, miqdori, rangini inson na hissiy aʼzolari va na ongi (aqli) bilan mushohada qilolmaydi. Lekin yuqorida “ruh” soʻziga maʼnodosh, variantdor deb qoʻllanilgan “jon, dil, nafs” til birliklarini

¹¹¹ Абу Хомид Ғаззолий. Кимиёи саодат. Рух ҳақиқати I. Адолат. – Тошкент, 2005. – Б.67-69.

muloqotning muayyan holatlarida, masalan, jonni – *kuch-quvvat* (*Yomon ob-havo jonni qochiradi*), dilni – *yurak, qalb* (*Dil tilga mutanosib bo‘lmog‘i darkor*), nafsni – *hirs ehtirosi* (*Badnafs bo‘lma nafsingni tiy*) ma’nolarida tushunish va tasavvur qilish mumkin. Shu ma’noda inson ruhining unsur-uzvlari borki, G‘anijon Zikrillayev ularga *ong, shuur, aql, zakovat, fahm, farosat, tamiz, fikr, tafakkur, tasavvur, tushuncha, idrok, xotira, zehn, his-tuyg‘u* va hokazolarni kiritadi¹¹². Olimning inson ruhining unsurlari ro‘yxatining “va hokazolar qismini” ikkinchi bir taniqli tilshunos, germanist olim Muxtorxon Umarxo‘jayev quyidagi ilohiy (ruhiy) tuyg‘ular bilan to‘ldiradi: *andisha, burch, vafo, vijdon, iroda, mehr, nomus, or, sabr, umid, uyat, hayol, e‘tiqod, ehtiros, hayo, hurmat, xusni-xulq*¹¹³. Bizning fikrimizcha, “ruh”ning yuqorida nomlangan unsurlari ichida hali nomlanib ulgurmagan “xayol” uzvi ham borki, u ruh nimaligini aytmasa-da, o‘zining ayrim ma’no xususiyatlari bilan ruhga monand keladi. Ruhning inson belgilay olmaydigan shakl, rang, hajm, miqdor, adad xususiyatlari ham inson xayoliga xos emas. Bundan tashqari, “xayol” uchun go‘yo “ruh” kabi zamon, makon, vaqt to‘siqlari yo‘q. O‘zi bilgan istagan makonga, istagan zamonga xayolan borish mumkin, bunga vaqt ketmaydi. Bu holatlarda ruh tanadan chiqadi.

Endi til va ruh munosabati bo‘yicha buyuk nemis faylasufi V. Humboltdan oshirib fikr bildirib bo‘lmas. U aytadi, “... tilni xalq ruhiyatining zohiran namoyon bo‘lishi, shakliy ifodasi desak bo‘ladi: xalqning tili uning ruhi, xalqning ruhi uning tili demakdir. Tabiatda bir-biri bilan bunchalik o‘xshash boshqa narsani uchratish qiyin. Bunda xalqning ruhiy quvvati hal qiluvchi ahamiyatga ega, tilning qurilishi shunga bog‘liq bo‘ladi¹¹⁴. Ko‘rinib turibdiki, V. Humboldtning xalq ruhiyati atamasini qo‘llashdan maqsadi, tillarning farqlanish shart-sharoiti

¹¹² Зикриллаев Ғ. О‘sha asar. – Б.34.

¹¹³ Мухторхон Эшон Умархўжа. “Қизил китоб”га тушмас туйғулар. Қомусий луғат. – Тошкент: Akademnashr, 2019. – 128 б.

¹¹⁴ Гумбольдт В. Избранные труды по языкознанию. Москва, 1964. Ст. 68.; Über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluß auf die geistige Entwicklung des Menschengeschlechts. Wilhelm von Humboldts Gesammelte Schriften. Band VII. Berlin, B.Behr’s Verlag, 1907.; Зикриллаев Ғ. Рух ва тил. – Тошкент: Фан, 2018. – Б.13.

va sababini aniqlash bo'lgan. Uning ta'limotiga ko'ra, til mazmun-mohiyati jihatdan ruhiy faoliyat, ruhiy quvvat bo'lsa, tuzilish jihatdan (til) birliklardan (*tadqiqotimizda bu boradagi asosiy e'tibor so'z birikmalari va qo'shma so'zlarga qaratilgan*) iborat butunlik hisoblanadi¹¹⁵. Boshqacha qilib aytganda, tilni siyrati(ichki olam)ga ko'ra ruhiy quvvat, surati (shaklan) jihatdan esa birliklardan iborat butunlik, yaxlit ne'matdir. Olimning mazkur fikriga tayanib aytish mumkinki, so'z birikmalari va qo'shma so'zlarning har birida ham mazkur butunlikning xarakterli belgilari bo'ladi. Xarakterli belgini farqlashda har bir til birligining shaklini (*oq soch – so'z birikma, oqsoch – qo'shma so'z*) aniqlash lozim. Aniqlash esa asosan ruhiy quvvat vositasida ro'y beradi va u muloqot egalarining bir-birini tushunishga imkon yaratadi, so'z birikmalari qo'shma so'z sifatida sintezlashadi. Shuning bilan fandagi predmet va hodisalarni bir butun holda, ularni tashkil etuvchi qismlarning birligi va o'zaro bog'lanishida o'rganadigan ilmiy tadqiqot usuli – *sintez hodisasi* yuzaga keladi. Tildagi bu hodisa esa so'z birikmalarining qo'shma so'zlarga aylanish jarayonida yaqqol ko'rinadi. Jumladan, *so'z boshi* birikmasining qo'shilishidan (*so'zboshi – prolog, debocha*), *og'ir oyoqdan* (*og'iroyoq - homilador ayol*), *oq suyakdan* (*oqsuyak – aslzoda*), *oq soqoldan* (*oqsoqol – pir, qariya*), *achchiq toshdan* (*achchiqtosh – davobaxsh mineral turi*), *qora ko'zdan* (*qorako'z – laylo qiz*), *og'zi ochiqdan* (*og'ziochiq – 1.vaysaqi odam 2.yig'loqi bola*) kabi qo'shma so'zlarni yaralishi tilning ijtimoiy-ruhiy holati ekanligini anglatadi. Zero, bunday sintezlarni yaratuvchi kuch ruhiy quvvat hisoblanadi. Ular tilning o'ziga xos ifodasi bo'lib, bevosita emas, balki insonning ruhiy faoliyatidan kelib chiqadigan bilvosita jarayondir. Sintez vositasida avval ongda, keyin amalda ro'y beradigan so'z birikmalarining qo'shma so'zlarga aylanish hodisasini o'zaro farqini talaffuz qilinganda deyarli ajratish qiyin. Bu amal insonning haqiqiy ruhiy faoliyatiga xos bo'lib, birikmadagi ikki unsur (*so'z*) mushtaraklashuvi natijasidan uchinchi unsur (*qo'shma so'zi*)ni hosil qiladi. Hosiladagi ikkala unsur ham o'z ma'no mustaqilligini yo'qotib,

¹¹⁵ Гумбольдт В. Избранные труды по языкознанию. Москва, 1984. 69, 70, 72.

uchinchi mustaqil ma'noga ega bo'lgan narsa va hodisani nomlaydi. Binobarin, tilning mazkur rivojlanish an'anasi ostida uning ijtimoiy-ruhiy xilqat ekanligi ravshan sezilib turiladi¹¹⁶.

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¹¹⁶ Зикриллаев Ғ. Рух ва тил. – Тошкент: Фан, 2018. – Б.42.

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КОГНИТИВ СЕМАНТИКА ҲАҚИДА МУЛОҲАЗАЛАР

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Когнитив лингвистика 1970-йилларнинг иккинчи ярмида шаклланган бўлиб, бу йўналиш вужудга келган АҚШ да уни кўпинча "когнитив грамматика", Россияда – "когнитив семантика", деб аташади. Унинг асосчилари психолог Дж. Миллер ва лингвист Н. Хомскийлар ҳисобланади. Умуман, когнитологиянинг вужудга келиши ҳозирги замон фанида энг йирик воқеадир. Когнитив фанининг асосий вазифаси - билиш ва ақл когнициясини, унинг фаолият кўрсатишини барча аспектларда тадқиқ қилишдир. Н.Хомскийнинг лингвистиканинг вазифаси – бу инсоннинг когнитив қобилиятларини ўрганишдир, деган ғояси унинг шогирдлари Дж. Лакофф, Р. Лангакер ва Р. Джекендофлар томонидан ривожлантирилди.

Когнитив фан когниция (билиш) билан шуғулланса, когнитив тилшунослик когнициянинг, яъни билишнинг тилда акс этишини, вербаллашувини тадқиқ қилади. Когнитив фан инсон идроки ва тафаккуридек мураккаб феномен ҳақидаги тўлиқ ва адекват тасаввурларга эга бўлиш учун турли хил соҳа олимларининг (руҳшунослар, мантиқшунослар, файласуфлар, тилшунослар, математиклар, кибернетиклар, антропологлар, дастурловчилар ва бошқалар) жамланган яхлит фикрларини ўрганади. Когнитив

тилшунослик ана шу жамланган фикрларнинг бевосита тил билан боғлиқлигини, когнитив ва лисоний структураларнинг муносабатини ўрганади ва тадқиқ қилади. Шу боисдан ҳам когнитив тилшунослик инсоннинг билиш фаолияти билан шуғулланувчи фанлар таркибига киради.

Когнитивлик олам концептуал манзарасининг шаклланиши асосида воқелик тўғрисидаги билимларни умумлаштирилган ҳолда етказиш ва фикрлаш жараёнининг эҳтиёжларини таъминлашда намоён бўлади. Тилга бўлган когнитив ёндашув – бу тил шаклининг охир-окибат инсон онги, фикри, билиш структураларининг акс эттирилишидир. Когнитивлик ўз тузилишига кўра инсоннинг билиш фаолиятига таянган барча типдаги билимларнинг тизимлашишини ифодалайди.

Е.Д. Рахилинанинг таъкидлашича, инсоннинг тил қобилиятлари – бу унинг когнитив қобилиятларининг бир қисмидир. Когнитив фан инсон мияси ва унинг ишининг ўрганилиши билан боғлиқ бўлган барча фанларни қуйидаги мантиқий, нейрофизиологик, психологик каби бир неча йўналишлар бўйича бирлаштирди [1].

З.Д.Попованинг ҳисоблашича, когнитив лингвистика – бу тил фикрлашнинг мураккаб муносабатларини ўрганишнинг янги босқичидир [2] Когнитив лингвистика бу – тил тўғрисидаги фаннинг инсон психикаси тўғрисидаги фан билан ўзаро муносабатларидир.

Е.С.Кубрякованинг таърифича, когнитология – билим ва билиш дунёсини идрок қилиш натижалари ва инсонларнинг предметли-билиш фаолияти тўғрисидаги, улар қандайдир тарзда бизнинг онгимизда мустаҳкамланган ва ментал ёки когнитив жараёнларнинг негизини ташкил қилган, анланган ва маълумотларнинг маълум тизимига келтирилган кўринишдаги фандир [3].

“Когнитив йўналиш ўзининг илк ривожланиш босқичида семантикага нисбатан қоникмасликнинг натижасидир,” – деб ёзади Алан Ченки. XX аср лингвистикасининг энг муҳим натижаларидан бири семантиканинг ташкил топиши бўлди. Тилшуносларнинг

семантик муаммоларга ва бу феноменнинг тадқиқига қаратилган турли йўналишдаги тадқиқотлари лингвистикада ҳақиқий инқилобни келтириб чиқарди. Уларда интеграциявий тенденцияларнинг устуворлиги қайд этилган тилшуносликнинг янги қирралари маълум бўлди: бу **экспансионизм**, яъни, бошқа фанларга чиқиш, **антропоцентризм** – унинг ташувчисини аниқлаш мақсадида тилни ўрганиш; **фундаментализм** – тилнинг барча функцияларини таърифлаш ва **эксплантаторлик** – тил ҳодисаларини тушунтириб беришга интилиш.

Рей Джекендоф ўзининг “Семантика ва когнитив фаолият” номли асарида семантиканинг инсоннинг бошқа фанлар, энг аввало, психология билан когнитив қобилиятларини таърифловчи алоқаларини асослайди. Нутқни идрок этишда инсон, умуман, идрок қилишидаги ҳудди шу механизмлардан фойдаланиши таъкидланади.

Когнитив семантика анъанавий семантикадан муаммоларнинг қўйилиши ва уларни ечишнинг методлари билан фарқланади. Тил ва билимлар нисбатининг муаммоси когнитив семантика масалаларини, тилга билиш воситаси тарзида тегишли бўлган ҳамда тил ва фикрлаш ўртасидаги ўзаро муносабатларнинг муаммоси тилшуносликнинг анъанавий мавзуларини янгича англаб олиш имкониятини берувчи, тадқиқотларни биринчи қаторга олиб чиқади.

Когнитив семантика, ментал структураларнинг ранг-баранг турларини тадқиққилишни ҳамда бу структураларнинг инсон онгига бўлган муносабатларининг турли услубларини ўз таркибига оладиган, тилнинг концептуал таҳлилини ўз олдига мақсад қилиб қўяди. Р.О.Якобсон таъкидлаганидек, “Семантика – бу лингвистиканинг ўзагидир”.

Тил ҳодисаларига бўлган когнитив ёндашувнинг ривожланиши унинг, онгимиз ва интеллектимизнинг концептуал ва когнитив структуралари тўғрисидаги маълумотлар манбаси сифатида тушунилишига имкон берди. Тил миямиздаги дунёмиз тўғрисидаги

билимларнинг, ҳар хил структураларнинг мавжуд бўлишининг энг яхши далили сифатида ифодаланади.

Концептуализация жараёни **категоризация** жараёни билан узвий боғлиқдир. Бу жараёнлар, ўзаро узвий алоқада бўлиб, маълум тоифалар бўйича воқеликнинг билиш натижаларини тартибга солади. Агарда концептуализация жараёни келиб тушаётган ахборотнинг тушунчавий таснифланишида мужассам бўлса, категоризация эса, у ёки бу муносабатда ўхшашликни намоён этиш ёки тенг даражали сифатда тавсифланадиган тарздаги бирликларнинг янада йирик тоифаларига бирлаштиришга қаратилган булади ва улар охирги натижа бўйича фарқландилар.

В.Н.Телиянинг фикрича, концептгача онтологик жиҳатдан типли образни яратувчи ва “прототип”ни шакллантирувчи категоризация туради. З.Д.Попованинг таъкидлашича, когнитив лингвистиканинг барча проблематикаси унинг *концепт, концептуализация, категоризация, концептосфера* ёки олам тасвири каби асосий тушунчалардан иборат. *Концепт* когнитив лингвистиканинг асосий бирлиги бўлиб, унга беркитилган нарсалар ва объектлар номларини лексик тизимда изоҳлаб берувчи ҳисобланади. Дастлаб, “концепт” “тушунча” сўзи сифатида идрок этилди. Аста-секинлик билан “концепт” ва “тушунча” атамалари ўзаро фарқлана бошлади.

Ю.С. Степанов уни инсон ментал дунёсидаги маданиятнинг асосий ҳалқаси сифатида белгилайди: “Концепт – бу инсон онгидаги маданиятнинг қуюлган ҳосиласидир, маданият қандай кўринишда инсоннинг ментал дунёсидан ўрин олишидир”. А. Вежбицкая эса, концепт – идеал объект, яъни, бизнинг онгимизда мавжуд бўлган объект, деб ҳисоблайди. Демак, айтиш мумкинки, концепт сўзининг семантик структурасида турли аспектдаги аломатларнинг ўзаро боғлилигини аниқлашга имкон берувчи, воқеа, ҳодисалар тўғрисидаги билимлар мажмуидир. З. Д. Попова ва И. А. Стернинлар фикрича, концепт — бу, фикрлаш фаолияти жараёнида, ўзининг турли аломатлари ва қатламларини актуализация қилиб, турли

томонлари билан айланадиган, фикрлашнинг комплекс бирлигидир. Концепт – бу, тилга нисбатан автоном бўлган онг элементиدير.

А. Вежбицкаянинг белгилашича, концепт – бу “танасиз тушунчадир”, фақатгина сўз унинг мавжудлигига сезиларли даражада исбот бўлиши мумкин.

Концепт ҳамма вақт ҳам оғзаки маънога эга бўлавермайди. Вербализациянинг турли механизмлари инсон томонидан ҳар хил даражада ўзлаштирилади, турли даражаларда сақланади ва турли тезликда йўқотилади. Бизнинг билимларимиз маълум категориал структуралар ва прототиплар, когнитив моделлар ёрдамида ташкил қилинади.

Жуда кўплаб олимларнинг таснифларига асосланган ҳолда таркибига концепт-тақдимлар, схема-концепт, тушунча-концепт, фрейм, сценарийларни олган концептларнинг йиғма типологиясини таклиф қилиш мумкин. Р.Лангакер тил birlikлари маъноларини схемалар курунишида тасвирлашни таклиф қилади. Схема асосида, иккинчи даражали аломатлардан мавҳумлаштирилган ҳолатда, аста-секин тушунча вужудга келади.

Тушунча – бу предметнинг ёки ҳодисанинг энг умумий, муҳим аломатларини мужассам қилган концептдир. **Прототип** – маълум категориянинг типик аъзосидир. Ривожланиш, ҳаракат қилиш, динамика схемалари, бир неча босқичлардан: воқеанинг боши, кульминацияси ва якунидан ташкил топган **сценарийни** келтириб чиқаради. **Фрейм** – предмет ёки ҳодиса тўғрисидаги стандарт билимларнинг йиғиндисини намоён этувчи кўп компонентли концептдир. Ч.Филлмор, уни билишни, у ёки бу сўз билан ифодаланган концепт билан тахмин қилинган когнитив структура сифатида белгилайди.

Кейинги йилларда турли соҳаларда тадқиқот олиб бораётган олимлар, жумладан, тилшунослар ҳам концептлар, микроконцептлар, макроконцептлар ва суперконцептларни ажрата бошладилар.

Макроконцептлар ментал бирликнинг семантик потенциалини амалга оширади ва умумий тушунчанинг барча семантик модификацияларининг манбаси ва бошланғич пункти сифатида ифодаланади.

Суперконцепт ментал бирликнинг синтактик имкониятларини ифодалайди ва умумий концептуал маъно билан боғлиқ бўлган вазиятларнинг хилма-хиллигида ифодаланади. Бу тушунчалар мазмуни жиҳатидан жуда яқин ва роли бўйича фақатгина, тилдан ташқари воқелик ва глобал тушунча аспектларининг конкретизацияси тўғрисидаги ментал мазмунни етказишда ўзаро фарқланади. Янада абстрактроқ глобал маънони ифодалайдиган суперконцепт концептуал синфнинг энг юқори поғонасини ташкил этади. Унда объектлар ва вазиятлар тўғрисидаги билимлар йиғиндиси алоқалар ва муносабатларнинг бир бутунлиги ва кўп хиллигида мужассамланган.

Дунё манзараси инсон мулоқоти учун биринчи даражали ахамиятга эга. В.И.Постовалованинг таъкидлашича, дунё манзараси инсонлар интеграциясининг ўзаги, инсон ҳаётий фаолиятининг турли соҳаларини уйғунлаштиришнинг ва уларнинг ўзаро алоқасининг воситаси бўлиб ҳисобланади.

Модомики, тил инсоннинг алоҳида атрибути (рамзи) ҳисобланар экан, оламнинг лисоний манзарасида инсон марказий фигура сифатида гавдаланади. Инсон – тилнинг яратувчиси ва тарқатувчиси, оламнинг асосий ҳаракат қилувчи шахсидир.

Юқорида айтилган фикрлардан келиб чиққан ҳолда шундай хулоса қилиш мумкинки, когнитив лингвистик тадқиқотларнинг асосий мақсади у ёки бу миллий тилда маълум концептнинг ўрганилишига боғлиқ барча сўз ва ифодаларни тавсифла, уларни тизимлаштириш, яъни тил тизимининг қисмларини бир тартибда белгилаш орқали берилган концептнинг моҳиятини очиқ беришдир. Чунки, когнитив тилшунослик ижтимоий ҳаётда жамланган фикр ва тасаввурларнинг бевосита тил билан боғлиқлигини, когнитив ва

лисоний структураларнинг муносабатини ўрганувчи, инсоннинг билиш фаолияти билан шуғулланувчи фандир.

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LE CONCEPT D'« IMAGE DU MONDE DE L'AUTEUR » ET SA PORTÉE EN TRADUCTOLOGIE

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Abstract

The article examines the concept of "author's worldview" in relation to the concepts of "linguistic worldview", "conceptual worldview", and "artistic worldview". The elements of the author's worldview, the methods of its objectification and identification are highlighted. The importance of adequate representation of the author's worldview in translations of literary works is emphasized.

En linguistique moderne, l'intérêt pour l'étude de la langue d'un individu s'est considérablement accru. Au centre de l'attention des chercheurs se trouve l'individu avec ses caractéristiques linguistiques, mentales et comportementales, individuelles et nationales. En cours de communication une personnalité linguistique reflète à la fois sa propre expérience et l'expérience générale de toute l'humanité. Les résultats de la

perception et du sasissement par un individu de la réalité environnante se reflètent inévitablement dans son activité créatrice. Leur reproduction adéquate est un critère obligatoire de la qualité de traduction de toute œuvre littéraire.

À la fin du XIXe siècle, un nouveau terme est apparu dans l'environnement scientifique. C'est le terme de l'« image du monde », qui est défini comme une image complète du monde, formée dans l'esprit d'une personne en cours d'activité cognitive.

L'un des types d'images du monde est l'image linguistique du monde. En tant que concept, il est né du travail fructueux de l'éminent scientifique allemand V. von Humboldt, qui a prouvé que toutes les langues montrent leur individualité dans leurs caractéristiques lexicales et grammaticales et donnent à leurs locuteurs de différentes manières de penser et de percevoir la réalité [2].

L'image linguistique du monde est un ensemble d'idées sur le monde qui existent dans la conscience d'un certain collectif, se reflètent dans le langage et changent au cours de l'histoire; une certaine manière de percevoir le système mondial, de modéliser la réalité dans le langage et de la verbaliser [5].

L'image linguistique du monde est matérialisée dans la langue par des unités nominatives (lexèmes, expressions stables ou figées, unités phraséologiques). Des moyens stylistiques sont utilisés pour exprimer une imagerie et une métaphoricité spécifiques à une nation ou un pays visant le développement de significations figuratives [6]. Toutes ces unités sont des formes verbales de concepts qui existent dans l'esprit d'un individu et forment un système complet. Les scientifiques séparent l'image conceptuelle du monde et l'étudient par l'opposition à l'image linguistique du monde. L'image conceptuelle du monde est un concept plus large que l'image linguistique du monde. Contrairement à cette dernière, l'image conceptuel du monde représente un ensemble d'informations sur le monde, et étant dans l'esprit d'une personne, n'est pas doté d'un système de signes [6].

Dans le cadre de l'image linguistique du monde, on distingue une image artistique du monde, qui surgit dans l'esprit du lecteur lorsqu'il perçoit une œuvre littéraire [6]. Elle reflète l'image individuelle du monde de l'auteur, qui est déterminée par la personnalité même de l'auteur, sa pensée imaginative, sa vision du monde et son vocabulaire. L'image du monde de l'auteur ne modèle pas sa connaissance de la réalité, mais un système d'orientations de valeurs, donne l'idée du monde de l'auteur. Les images du monde linguistique, conceptuelle, artistique et d'auteur sont interdépendantes et s'influencent mutuellement.

L'image du monde de l'auteur est définie comme un système conceptuel qui a une valeur esthétique et structure l'activité créatrice d'un individu. Elle se caractérise par la subjectivité, l'émotivité, la centralité de la personnalité de l'auteur et la fragmentation [4]. L'image du monde de l'auteur peut être considérée comme un reflet secondaire de l'activité mentale dans des images qui reçoivent une incarnation esthétique spécifique dans l'activité textuelle.

Cependant, il convient également de noter que le sujet de l'activité littéraire interagit avec le concept artistique du monde et de l'individu déjà créé dans la littérature, il s'inscrit dans l'un ou l'autre courant littéraire et appartient à une certaine société, exprimant l'image linguistique de son groupe ethnique et social. En ce sens, les formes sont déjà données avant le tout début du processus créatif [1].

En rejoignant un certain courant littéraire, une personne apprend la conception et les idées principales de ce courant, qui ont déjà été exprimées par d'autres personnes et ont été acceptées par un certain groupe, qui, en fait, développe ce courant.

Acceptant la vision du monde exprimée par d'autres sujets, l'auteur emprunte certains de leurs motifs, idées et philosophie, les incarnant directement dans son œuvre. C'est exactement ce qui fait qu'un individu appartient à un certain groupe littéraire.

Mais la créativité littéraire a un caractère subjectif, individuel et unique, ce qui signifie que dans le processus de création d'une œuvre

littéraire et poétique, le sujet de la créativité littéraire incarne une image poétique et linguistique individuelle du monde, ses propres concepts. Ces formes sont singulières et uniques, même si derrière elles se cachent le générale et le typique, grâce auxquels l'auteur peut exprimer son propre jugement sur le monde et la place de l'homme dans l'être naturel, social et culturel à travers sa création.

Dans l'image du monde de l'auteur, il peut y avoir des images individuelles qui deviennent des marqueurs du caractère unique de l'œuvre de l'écrivain et de sa vision du monde. Des caractéristiques nationales peuvent également y être reflétées – des symboles ou des concepts spécifiques caractéristiques d'un groupe linguistique donné [6].

La spécificité du contenu de l'image du monde de l'auteur est déterminée par la présence de composants auditifs, visuels, olfactifs et tactiles dans le texte artistique, qui visent principalement à créer des impressions sensorielles. Des associations et des expériences accompagnent le mot et le concept qu'il exprime. Par conséquent, les chercheurs estiment qu'il est tout à fait approprié d'étudier l'œuvre de l'auteur sur la base de concepts émotionnels et sensuels choisis et utilisés par lui dans ses œuvres. [4].

Puisque chaque œuvre littéraire reflète la réalité à travers le prisme de la conscience de l'auteur, les moyens d'exprimer la vision du monde de l'auteur dans une œuvre artistique sont devenus l'objet d'une attention particulière de la part de nombreux chercheurs.

En général, le monde de l'auteur est constitué de divers personnages, de l'environnement, de données historico-temporelles et spatio-géographiques, ainsi que de jugements quotidiens [3]. À cela s'ajoutent des concepts philosophiques, des idéaux de vie et des valeurs incarnés dans les discours des acteurs (personnages), ainsi que dans les intrigues. Le monde de l'auteur diffère du monde intérieur de la vie spirituelle quotidienne, que possède chaque personne, tout d'abord en ce qu'il est entièrement constitué d'éléments linguistiques, il est actualisé par des moyens linguistiques dans ses textes [3].

Se servant des structures linguistiques, l'auteur d'une œuvre littéraire choisit des moyens qui, dans leur totalité, expriment sa vision unique du monde. L'image du monde de l'auteur est créée par la sélection d'éléments de contenu du texte littéraire et est représentée par des mots répétés et clés, des symboles textuels, des séries thématiques et associatives, des séries synonymiques et antonymiques, des moyens figurés (tropes) [6]

Certaines caractéristiques du monde de l'auteur se retrouvent dans la structure sémantique de ses œuvres au niveau des sens littéraux. Les mots à haute fréquence d'utilisation sont clés et structurent le monde créé par l'auteur [3].

L'une des principales orientations de l'étude de l'activité linguistique de l'écrivain est l'analyse de l'image métaphorique du monde qui y est présentée à l'aide de moyens d'expression stylistiques et de combinaisons lexicales propres à l'auteur.

Lors de la création d'une image artistique, l'auteur utilise des moyens d'expression artistique qui aident à révéler l'idée de l'auteur. Ces moyens d'expression donnent de l'éclat à la langue, renforcent son impact émotionnel. Ils sont divers – phonétiques, lexicales, syntaxiques, phraséologiques, figuratifs. L'étude des moyens linguistiques de création de l'imagerie du texte est l'un des moyens les plus efficaces d'identifier des caractéristiques spécifiques et de comprendre la vision du monde de l'auteur [6].

La reproduction des sens expressifs est la principale difficulté de la traduction. Dans certains cas, le traducteur parvient à préserver la pleine équivalence de la traduction et de l'original, mais les occasionnalismes métaphoriques, qui résultent du choix par l'auteur des unités linguistiques pour une plus grande expressivité de son œuvre, sont une source d'information artistique implicite qui peut être interprétée différemment ou, au contraire, sa signification peut rester cachée. C'est pourquoi la traduction artistique est un test pour le traducteur et une méthode permettant de révéler ses qualités telles que la créativité et le style individuel de sa personnalité.

Pour surmonter efficacement le problème de la traduction d'un échantillon de la créativité artistique individuelle, le traducteur doit révéler l'image du monde de l'auteur pour sa reproduction ultérieure dans la traduction. Le matériau pour la reconstruction de l'image du monde de l'auteur est considéré comme le produit créatif d'un seul écrivain, pris dans son ensemble, et qui reproduit la réalité selon sa perception par l'artiste.

Afin d'identifier les particularités de la vision du monde de l'auteur, reflétées par les signes linguistiques dans le texte, il convient d'étudier le texte littéraire, ce qui implique d'identifier un ensemble de mots clés, de construire un système d'images dans l'œuvre en analysant le vocabulaire et sa sémantique, les niveaux d'expressivité, la répétition des sens, les propriétés caractéristiques du texte. Un travail linguistique et textuel sérieux et une analyse minutieuse de l'original par le traducteur sont nécessaires. Le traducteur doit bien comprendre le fonds de signes, d'images et de modèles du texte donné (quels mots clés, clichés, unités phraséologiques, précédents lexicaux, ainsi que quels modèles sémantiques, syntagmatiques, dérivatifs ou grammaticaux sont caractéristiques et significatifs pour le texte) et comment il est en corrélation, d'une part, avec le langage de cet écrivain, et d'autre part, avec le langage artistique de l'époque de la création de l'œuvre ou du groupe créatif dans lequel l'auteur évoluait. Autrement dit, le traducteur doit être à la fois un bon chercheur culturel, un critique littéraire, un expert en esthétique et un bon linguiste.

En conclusion, les œuvres littéraires sont le reflet du monde intérieur de l'auteur, dans lequel l'image unique du monde de l'auteur est révélée à travers des images artistiques. Ces images créent un système multidimensionnel qui transmet la vision de la réalité de l'auteur, ses expériences émotionnelles et intellectuelles. L'image du monde dans la littérature reflète non seulement la vision individuelle du monde de l'écrivain, mais également les contextes culturels, sociaux et philosophiques de l'époque. L'étude de l'image du monde de l'auteur permet une compréhension plus approfondie de l'œuvre de l'auteur et de sa

contribution au processus littéraire. La reproduction adéquate des éléments de l'image du monde de l'auteur dans les traductions de textes littéraires est une garantie de leur qualité.

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MULTIMODAL SIGN AS A BASIS OF ETIQUETTE COMMUNICATION

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Abstract. The article considers etiquette in semiotic perspective and explores verbal and non-verbal signs as a basis of etiquette communication. It is stated that etiquette signs are transmitted with the help of different modes, such as auditory, visual, olfactory, tactile. Multimodal ettiquette signs detail the information provided, increases its transparency for the recipient.

Key words: *communication, etiquette sign, mode, channel, multimodality.*

Etiquette norms of communication and rules of behavior in society were formed in result of a long process of building relationships between people. Etiquette is an important and irreplaceable element of the system of values of every culture, but it itself is a complex system.

Etiquette is defined as a system of rules and conventions that regulate social behaviour [Chahal 2024], a system of permissions and prohibitions that organize moral and ethical norms [Brown, Levinson 1987], a system of norms regulating people's behavior and their relationships [Scapp, Seitz 1998], a system of fixed expressions which are used to establish contact [Watts 2003]. Recently, some researchers [Danesi 2004, Kress 2010] emphasize the semiotic nature of etiquette and consider it as a system of signs and the rules of their usage.

The etiquette sign is the basis of the general communication system, the successful functioning of this system depends on the appropriate usage of a sign. The intention of the communicators in etiquette situation to honor each other is encoded in the addressee's messages and is transmitted through a certain communication channel. Moreover, there is a great importance of having the variety of channels of information transmission in the process of communication because it helps to make communicators' messages much clearer. Scientists Arndt H. and Janney R.W. have repeatedly emphasized that “utterances become “meaningful” – by which we mean interpretable – only through the interaction of verbal, prosodic, and kinesic actions in context” [Arndt, Janney 1987, p. 248]. Simultaneous intersection of a large number of modes (channels) through which communication flows is called multimodality and it is “a normal state of human communication” [Kress 2010]. The transmission of etiquette signs – verbal and non-verbal – covers all modes of communication (auditory, visual, olfactory, tactile). This allows us to consider etiquette as a multimodal phenomenon.

Verbal etiquette signs are speech etiquette formulas used in typical situations of greeting, introduction, farewell, gratitude, apology, invitation, approval, etc. For example, eng. *Good day; Glad to see you; Deeply grateful; Very sorry, etc.* These formulas within particular etiquette situation are repeated without changes, have a certain form, meaning and emotional coloring. The use of these phrases is a necessary tool for maintaining relations in society, establishing partnership between communicators. Therefore, the effectiveness of communication depends significantly on the appropriateness of the chosen etiquette sign.

Etiquette signs which accompany and complement verbal expression include prosodic and extralingual signs. We can even suppose that the prosodic channel is the leading one in conveying the respectful attitude of communicators. Therefore, the analysis of non-verbal and paraverbal phenomena allows a deeper understanding of the processes and consequences of etiquette interaction. For instance, intonation is the brightest prosodic component of etiquette communication. It should not be disparaging or instructive, have a tinge of aggression, and also cannot be excessively polite.

Interestingly, there is even paraverbal difference in the communication of representatives of two different English-speaking cultures. Let's take a look on an example of phatic communication between Australian and British: "*Hear you've been in Funafala,*" he continued, *the last note rising well above normal pitch* so that I wasn't sure if that was a statement or a question. <...> **in England** <...> **most accents seem to end on a down note, expecting, demanding,** resigning ourselves to the worst. <...> **Cameron spoke in solid,** reliable sentences <...> *His tone epitomised the open thought: he and his weren't done in yet*" [460, c. 156]. The elevated, confident tone and rising intonation that characterize, in particular, the phatic expressions of representatives of Australian culture, testify to the positivity and optimism that are characteristic of the communication of Australians in general. Meanwhile,

British culture reveals pessimistic attitudes, demandingness towards others in the paraverbal characteristics of etiquette speech.

However, not only the words of the addressees or the way they are expressed are important but also the actions, especially when they take a verbal pause and involve other levels of modality. Interaction continues with the help of non-verbal signs when verbal means are insufficient and, therefore, communicators should understand each other's "silent language" [Hall 1973] .

Non-verbal components are often more expressive and transparent for decoding. Gestures, facial expressions, proxemics (the distance between communicators) form visual signs that can convey more information in a non-verbal message than in a verbal one and this can happen both consciously and involuntarily. As a rule, communicators do not think about the non-verbal component of their actions, but perform them automatically, as part of a ritual: *"May you day will be full of blessing."* **He put a hand on his chest and bowed his head.** *"We are devoted. We are at your service."* These were the greetings exchanged by street Arabs. Hadi Besharat **put two fingers to his beret and saluted him** [Modarressi 1989, p. 64]. In the given example, non-verbal elements significantly enhance the effect of an etiquette verbal statement.

On the other hand, non-verbal communication can be autonomous, i.e. replace the text or contradict it. Non-verbal signs is chosen deliberately in speech and the addressee understands more clearly the state of the interlocutor, his mood or intentions. Displeased facial expression of a person in situations of greeting is more informative than verbal formulas: **"Good afternoon, Mr. Tower"** she said, *folding her arms across her chest and stepping directly into his path.* **"Nice to see you out and about".** Tower **made a sour face.** *"Yeah... I'm here to see my wife"* [Jance 2015, p. 207]. A sour face expression means that the meeting is unpleasant for one of the participants in the situation and no intention expressed to continue the conversation.

Etiquette gestures as elements of the visual mode of communication are diverse – rhythmic, emotional, indicative, illustrative. All of them are used to intensify verbal mode.

Rhythmic gestures emphasize logical stress, slowing down or speeding up pronunciation, pauses: “*We don’t have a written invitation yet, but I’m a friend of Melissa Woodington. If you would be so kind as to speak to her for a moment I’m sure she would be glad to see us and invite us to join her party.*” The manager looked at them. He smiled and **nodded his head**. “***Of course, sir, of course,***” he said.” [Batory 2008, p. 155].

Different feelings such as excitement, joy, sadness, confusion are conveyed by emotional gestures: “*Perrichon was delighted. His little eyes glistened. <...> “Dear friends!” he exclaimed. He was unable to go on. He raised his hands to his chest in a silent gesture*” [Unamuno, Valle-Inclán, Baroja 2014, p. 24].

Indicative gestures are necessary to emphasize attention on specific realities and their location, for example in a situation when inviting someone: “*Mom-mom”, I said. You can sit next to me, okay,*” **motioning her to come sit next to me**. “*Just sit right here,*” I said to her, **pointing to the chair for her to sit**” [Pitts 2007, p. 20].

In case it is necessary to strengthen the impression, to influence the recipient, illustrative gestures are effective: “*My head and my hands are glad to serve the Sirdar,*” said Hadji Murad with his usual diplomatic expression, **bowing his head and putting his hands to his chest**” [Tolstoy 2006, p. 61].

Distance (intimate, personal, social and public) between communicators is an important visual sign. An addressee’s attitude towards the interlocutor and the type of their relationship (respectful – familiar, formal – friendly, subordinate – non-subordinate) is reflected by the distance they take. The desire to take a more alienated position causes a movement from the partner: “*You look lovely,*” she said, standing back, then plucking fluff off my suit jacket. “*Your dad would be proud.*” I

reached out and gave her a hug, but she pulled away quickly” [Lee 2023, p. 289].

An important component of etiquette, which is perceived through the visual channel, is clothing (festive, mourning, formal, smart, casual). It signals the extent to which communicators' clothing meets the etiquette expectations and rituals accepted in society. Etiquette requirements for clothing are outlined in the dress codes of various societies, communities, and organizations.

The visual mode, which gives an idea of the compliance of a person's appearance with etiquette, is combined with the olfactory mode. An unpleasant smell can cause a disrupt of communication (e.g. too intense perfumes).

Tactile signs in speech etiquette acts are most often used when greeting and saying goodbye (handshake, patting on the shoulder, kissing the hand) as intensifiers of the expressiveness in a standard situation: *“Emotion choked him when Solly Schwartz greeted him at their meeting place in Picadilly Circus; **he shook hands fervently, with a lingering grip,** and his eyes filled with tears of delight as he cried: “Shloimele! Solly! Boychik! Pleased to see you!...”* [Kersh 2013, p. 173].

Multimodal ensemble of different modes is considered as a complex of signs which allows the recipient to interpret the message more accurately. Thus, different types of etiquette signs are harmonized and merge in communication. For example, in the etiquette situation of acquaintance, verbal signs, which are perceived through the auditory mode, are accompanied by non-verbal signs, which are visual and tactile signs: *“Although he made no apparent attempt to meet them, Erika and Omi found themselves facing him. “**Gnädig Frau,**” Omi **held out a gloved hand** in a stately, aristocratic manner.”**Von Ritter,**” she announced herself. “**My granddaughter, Erika Nordern**”. “**Ah, a pleasure.**” The Minister **shook hands firmly** with Erika”* [Carter 1986, p. 131].

In conclusion, etiquette is a multimodal phenomenon since a complete etiquette sign is created using different modes and integrates different

forms of expression, each of which enables the full realization of the content of the message.

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TRANSLITERATION UND TRANSKRIPTION IM USBEEKISCHEN. EINE PRAXISBEZOGENE ANALYSE

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Annotation

The article analyses and distinguishes the terms transliteration, transcription, and transformation and clarifies the differences between them. A practical analysis of transliteration, transcription, and transformation of prominent nouns from other languages into Uzbek and from Uzbek into English is provided. There are practical advice for transferring from Cyrillic and Latin graphics to Uzbek language graphics, as well as particular findings and rules for the acquisition, transformation, or transcription of nouns from foreign languages.

Key words: Transliteration, transcription, transformation, borrowings, foreign words, occasionalisms, neologisms, problems, alphabet, letter combination, transliteration system, transcription principle

Einstieg

Globalisierung, der technische Fortschritt sowie Migrationsbewegungen haben dazu geführt, dass verschiedene Kulturen,

Ethnien und Gruppen mittelbar bzw. unmittelbar in Kontakt treten, deren Zustandekommen ohne entsprechende Entwicklungen nie vorzustellen waren. Diese Kontakte schaffen ferner Voraussetzung, dass die entsprechenden Sprachen ebenfalls miteinander in Kontakt treten. Zwar sind Sprachkontakte diachronisch nichts Besonderes, deren aktuelle synchrone Konstellation aber dennoch eigenartig und setzt für Nationalsprachen bestimmte Handlungsschritte bezüglich der Normvorgaben und Standardisierungen voraus.

Sprachgeschichtlich haben Sprachen durch Kontakte mit anderen Kulturen bzw. Gruppen bzw. Ethnien einerseits immer wieder deren Wörter übernommen und andererseits eigene Wörter weitergegeben, was zur Folge hatte bzw. hat, dass momentan kaum rein homogene Sprachen mehr existieren, deren Wortschatzbestand mehr oder weniger durch andere Sprachen beeinflusst sind. Im Allgemeinen werden dann diese Wörter fremder Herkunft linguistisch, sehr vereinfacht, mit dem Oberbegriff „Entlehnungen“ oder „Lehnwörter“ im weitesten Sinne bezeichnet, wobei je nach dem Grad der Integration bzw. Assimilation der Entlehnungen in das jeweilige Sprachsystem weitere Differenzierungen unterschieden werden. So heißen die Entlehnungen, die phonetisch, grammatisch oder orthographisch vollständig an die Nehmersprache angepasst bzw. assimiliert sind, als „Lehnwörter“ im engeren Sinne. Diesen stehen dann so genannte „Fremdwörter“ gegenüber, die nach Lautung, Schreibweise und Flexion in das aufnehmende Sprachsystem nicht integriert sind, aber dennoch im Wortschatzbestand der entsprechenden Sprache verankert sind. Dabei soll hervorgehoben werden, dass die Grenzen zwischen Fremdwörtern und Lehnwörtern flüchtig und deren Abgrenzung gemäß den entsprechenden Sprachnormen von einzelnen Sprachen bestimmt werden. In der Anfangsphase heißen die Entlehnungen zunächst „Neologismen“, da die entsprechenden Begriffe von vielen Sprechern als neu wahrgenommen und dies in einschlägigen Nachschlagewerken auch stilistisch als solche vermerkt werden. Die Fremdwörter, die im Rahmen bestimmten Kontexten bzw. Situationen einmalig verwendet werden,

heißen dagegen „Ad-hoc-Bildungen“ bzw. „Okkasionalismen“. Sie sind als Vorstufen zu Neologismen einzustufen, da sie durch die wiederholte Verwendung und dadurch entstehende Bekanntheitsgrad zu Neologismen und mit der Zeit zu Lehnwörtern oder auch zu Fremdwörtern, d.h. zu fest verankerten Wortschatzinventar einer Nationalsprache verwandeln können. Aber wenn die Okkasionalismen sich linguistisch über die Zeit nicht bewähren können, werden sie einfach vergessen.¹¹⁷ Inwiefern und nach welchen linguistischen Regeln die Entlehnungen als Lehnwörter bzw. als Fremdwörter in jeweilige Sprachen übernommen werden, bleibt im Rahmen dieses Artikels größtenteils unberücksichtigt.

Zu den klassischen Entlehnungen gehören die geographischen Namen, die Namen von verschiedenen ökonomischen, politischen und kulturellen Organisationen, wofür in jeder Nationalsprache vereinheitliche, standardisierte Schreib- und Ausspracheregeln befestigt sind. Wobei ist zu bemerken, dass viele Entlehnungen in jeweiligen Sprachen dermaßen assimiliert sind, so dass sie von der großen Mehrheit der Sprecher nicht als Fremdwort, sondern als Eigenwort wahrgenommen werden. Die vielen lateinische Wörter innerhalb der deutschen Sprache oder die vielen arabischen, persischen Wörter innerhalb der usbekischen Sprache sind, außer natürlich für versierte Sprachexperten, nicht mit bloßen Augen zu erkennen.

Problematisch wird es bei der Wiedergabe der Eigennamen, Wörter, Sätze sowie Texte von einer fremden Sprache in eine andere Nationalsprache bzw. von einer Schriftsystem in die andere Schriftsystem, wo es meistens aus wissenschaftlichen, aber auch aus anderen Gründen auf den exakten Wortlaut und nicht auf deren Übersetzung bzw. semantischen Inhalt oder auf deren dauerhafte Übernahme als Entlehnung ankommt. Die Schwierigkeit und Aktualität des Themas werden nochmals konstatiert, wenn die deutsche wissenschaftliche und publizistische Landschaft angeschaut wird, die sich direkt oder indirekt mit der Usbekischen Sprache

¹¹⁷ Vgl. Bussmann, Hadumod, und Hartmut Lauffer. *Lexikon der Sprachwissenschaft*. 4. Aufl. Stuttgart: Alfred Kröner Verlag, 2008. S. 6; 164 ff; 203 f.; 396

und Usbekistan befasst, wo die Wiedergabe usbekischer Eigennamen, Wörter und Begriffe ins Deutsche keinen vereinheitlichen Regeln folgen. Auch in der usbekischen Presselandschaft finden sich häufig kritische Artikel, wo die Problematik der Wiedergabe fremder Eigennamen im Usbekischen oder umgekehrt die Wiedergabe usbekischer Eigennamen im Englischen direkt thematisiert werden und hierzu von sprachpolitisch zuständigen Institutionen Klarheit und Vereinheitlichung fordern¹¹⁸. Da diese Problematik für den Alltag sowie für die große Allgemeinheit einen weitaus großen praktischen Wert hat, wird sehr oft diese Problematik aus der publizistischen und alltäglichen Perspektiven je nach der linguistischen Kompetenz der Autoren individuell und subjektiv gelöst. Im Rahmen folgenden Artikels wird diese Problematik allerdings aus wissenschaftlicher und linguistischer Hinsicht angegangen und es wird versucht anhand der linguistischen Phänomene „Transkription“ und „Transliteration“ der oben erwähnten Problematik eine objektive bzw. systematische Lösung bereit zu stellen.

Transkription, Transliteration und Transformation bzw. Tabdil

Unter den drei oben aufgezählten Begriffen genießt der Begriff Transkription vor allem durch die Fremdsprachenlehrkontexte größere Bekanntheitsgrad, während die anderen zwei Begriffe Transliteration sowie Transformation eher innerhalb der Fachkreise bekannt sind.

Definition Transkription: Bei der Transkription handelt es sich um die Wiedergabe eines Textes beliebiger Verschriftung in Form eines alphabetischen Textes. Bekannteste und als universelles Transkriptionssystem wird IPA-Lautschrift (International Phonetic Alphabet) vorgeschlagen. Dabei entsprechen der transkribierte Text graphisch nicht eins-zu-eins der transkribierenden Text¹¹⁹. So wird

¹¹⁸ Vgl. **Zuhra Abduhalimova**: *SOS: O'zbek tilidagi xorijiy atoqli nomlar va so'zlar imlosida hanuz yakdillik yo'q*. In: Online Plattform www.kun.uz, 17.06.2022. Zugriff 11.10.2024. <https://kun.uz/53506065?q=%2F53506065> ; **Mahbuba Ergasheva**: „Ismlarimiz rus tiliga moslashtirilgani bizni noqulay ahvolga soladi“ – Kanadadagi o'zbek. In: Online Plattform www.kun.uz, 30.06.2024. Zugriff: 11.10.2024. <https://kun.uz/news/2024/06/30/ismlarimiz-rus-tiliga-moslashtirilgani-bizni-noqulay-ahvolga-soladi-kanadadagi-ozbek>

¹¹⁹ Vgl. S. 752 f. Bussmann, Hadumod, und Hartmut Lauffer. *Lexikon der Sprachwissenschaft*. 4. Aufl. Stuttgart: Alfred Kröner Verlag, 2008.

usbekische Eigenname *Shuxrat* auf Deutsch mit *Schuchrat* transkribiert, woraus eindeutig sichtbar wird, dass es sich hier orthographisch nicht um eins-zu-eins Entsprechung handelt. Auch die usbekische Definition des Begriffs Transkription hat ähnliche Definition. Demnach handelt es sich bei Transkription um die Wiedergabe der Aussprache der Wörter in der aktuellen Schrift, gleichviel aus wieviel Buchstaben das transkribierte Wort besteht und in welcher Schrift es verfasst ist¹²⁰. Ferner wird bei Transkription zwischen wissenschaftlicher und praktischer Transkription unterschieden, während die wissenschaftliche Transkription weiter in phonetische und phonematische Transkription unterteilt wird. Das oben erwähnte IPA-Lautschrift kann als Paradebeispiel für phonetische Transkription aufgeführt werden, wo jedes einzelne Phone und ihre unterschiedlichen Varianten einzeln transkribiert werden, während bei phonematischen Transkriptionen eher die Phoneme transkribiert werden und damit nicht so präzise ist wie bei phonetischer Transkription. Die praktische Transkription ist noch allgemeiner und wird vor allem verwendet die Eigennamen, Terminologien und spezielle Namen aus anderen Sprachen in der bestimmten nationalen Sprache wiederzugeben. Dabei ist es vorrangige Ziel möglichst originalgetreue Aussprache des entsprechenden Begriffs anhand der Schriftsystem der aufnehmenden Sprache wiederzugeben. Die von den Regeln der aufnehmenden Sprache abweichende unnatürliche Lautkonstellationen werden bis zum bestimmten Grad geduldet.¹²¹

Definition Transliteration: Bei der Transliteration dagegen handelt es sich um die Übertragung einer in alphabetischer oder syllabischer Schrift geschriebenen Textes in einen anderen alphabetischen Text, in der die Gestalt des transliterierten Texts auch in der translitierenden Text eindeutig entspricht. Dabei ist es wichtig, dass die Buchstaben in beiden Texten exakt entsprechen. Mit anderen Worten die einzelnen Buchstaben eines Wortes bzw. eines Textes in einer anderen Schrift werden Buchstabe

¹²⁰ Vgl. S. 116. Sodiqov Q. *Matnshunoslik va manbashunoslik asoslari*. TDShI Toshkent 2017

¹²¹ Vgl. Суперанская А.В. *Теоретические основы практической транскрипции*. М.: Наука, 1978.

für Buchstabe in eine andere Schrift übertragen. Die Ausspracheseite sowie inhaltliche Seite bleiben dabei meist unberücksichtigt¹²².

Definition Transformation bzw. Tabdil: Bei der Transformation bzw. usbekischen Begriff „Tabdil“ handelt es sich um die Übersetzung bzw. Rekonstruktion eines historischen Textes in die moderne Sprache, allerdings innerhalb einer Nationalsprache, um vor allem möglichst viele Leser erreichen zu können, da diese Schriftstücke oft in einer historischen Sprachform verfasst sind, die für den durchschnittlichen Leser große Schwierigkeiten bei der Verständigung zubereiten können¹²³. Eine Rekonstruktion eines in Althochdeutsch verfassten Textstücks ins Hochdeutsche oder die Transformationen der Prosawerke von berühmtem mittelalterlichem Dichter und Staatsmann Mir Alischer Nawoiy¹²⁴ ins moderne Usbekische wären Beispiele hierfür. Ferner ist anzumerken, dass in den usbekischen wissenschaftlichen Kontexten eine extra Subdisziplin innerhalb der Sprachwissenschaft „Text- und Quellenkunde“ sich etabliert hat und der Begriff „Tabdil“ für diesen Prozess und Ergebnis dieses Prozesses fest konstatiert hat, während innerhalb der angelsächsischen wissenschaftlichen Kontexte hierfür vielmehr von allgemeinen Begriffen wie „Übersetzung“ oder „Rekonstruktion“ bzw. „Reconstruction“ Gebrauch gemacht wird.

Wie die oben aufgeführte Definitionen schon suggerieren lassen, sind einerseits die Transliteration, Transformation, aber auch wissenschaftliche Transkriptionen per Definition für wissenschaftliche, offizielle und historische Kontexte von Relevanz. Und die praktische Transkription andererseits ist vorrangig für die Presse und Alltagskontexte und damit entsprechend für die große Allgemeinheit von Bedeutung. Im Rahmen der vorliegenden Abhandlung ist allerdings wissenschaftliche Transkription und Transformation bzw. Tabdil nicht Untersuchungsgegenstand und der

¹²² Vgl. 753. Bussmann, Hadumod, und Hartmut Lauffer. *Lexikon der Sprachwissenschaft*. 4. Aufl. Stuttgart: Alfred Kröner Verlag, 2008; S. 116. Sodiqov Q. Matnshunoslik va manbashunoslik asoslari. TDSHI Toshkent 2017

¹²³ Vgl. S. 116 f. Sodiqov Q. Matnshunoslik va manbashunoslik asoslari. TDSHI Toshkent 2017

¹²⁴ Praktische Transkription aus dem Usbekischen laut Duden Transkriptionsnorm. Scholze-Stubenrecht, Werner. Duden, die deutsche Rechtschreibung. 24., Völlig neu bearb. und erw. Aufl. Mannheim u.a.: Dudenverl., 2006.

Schwerpunkt der Analyse richtet sich vorrangig auf die praktische Transkription sowie Transliteration.

Analyse Transliteration.

Transliteration, aber auch Transkription sind innerhalb der usbekischen Sprachwissenschaft vor allem im Rahmen der Text- und Quellenkunde bekannt, wo historisch überlieferte Schriften in der sogdischen, uygurischen, kök-türkischen und anderen historischen Sprachen entweder in der Form von Transliteration oder Transkription oder Transformation bzw. Tabdil wiedergegeben werden, wobei das Vorgehen, dass viele Türkologen beim Zitieren dieser Schriften ohne Weiteres die Tabdil-Form benutzen, von Experten kritisch gesehen wird¹²⁵. Wobei entsteht der Eindruck, dass die Begriffe Transliteration und Transkription vor allem im Kontext der Text- und Quellenkunde nur in Bezug auf historisch überlieferte Schriften verwendet werden¹²⁶ und die Verwendung von Transliteration in anderen wissenschaftlichen Kontexten nicht aktuell zu sein scheint. Des Weiteren ist in diesen Publikationen zu kritisieren, dass diese mit der Behandlung von eher theoretischen Fragen sich begrenzen und dabei formale bzw. praktische Aspekte der Transliteration bzw. Transkription, d.h. Auswahl und Verwendung von Transliteration- bzw. Transkriptionssysteme, Transliterationsverfahren von historischen Schriften u.a., außer Acht gelassen, sodass von den Lesern um diese zu rezipieren und nachzuvollziehen, erhebliche Vorkenntnisse verlangt werden.

Die Bedeutung der Transliteration ist insbesondere in wissenschaftlichen Kontexten von großer Relevanz, um die Wissenschaftler auch weltweit als ein und derselbe Autor identifizieren zu können. Zwar existiert für Wissenschaftler und Publizierende weitere persistente Identifikatoren wie Open Researcher and Contributor ID - ORCID oder für institutionelle Identifikatoren wie Research Organization

¹²⁵ Vgl. S. 117 f. Sodiqov Q. Matnshunoslik va manbashunoslik asoslari. TDSHI Toshkent 2017

¹²⁶ Vgl. Manzar, Abdulxayrov. Asliyat va tabdil muammolari. Navoiy asliyati tabdillari. O'quv qo'llanma. - T.: "Adast Poligraf" nashriyoti, 2023.

Registry – ROR, aber dennoch mit den richtig translatierten Namen kann zusätzliche Identifikationsschritte erspart bleiben. Umso mehr ist sie in der Bibliothek und Katalogwesen von immenser Bedeutung um die wissenschaftliche Publikationen der Autoren in gleicher Stelle und systematisch zu katalogisieren. Denn bei Transliteration gelten die eins-zu-eins Entsprechung sowie die Re-transliteration als vorrangige Hauptziele, was bei der Transkription nicht der Fall ist. Zekalle (1964) führt hier gute Beispiele: Wenn der russische Name „Щедрин“ transkribiert wird, heißt es auf Deutsch „Stschedrin“, auf Dänisch „Sjtsjedrin“ und auf Fränkisch „Chtchedrine“, was zur Folge haben wird, dass ein und derselbe Autor in alphabetischem Katalog in drei verschiedenen Stellen kommen wird. Translatiert man diese nach der internationalen Transliterationssystem von ISO-9 aus dem Jahre 1995¹²⁷ würde es „Ŝedrin“ lauten. Oder wenn aus dem Russischen ins Deutsche transkribierte Name „Chrutschow“ ins Russische zurück übertragen wird, heißt es „Хрущов“ im Unterschied zu originaler Schreibweise, was mit „Хрущёв“ gegeben wird¹²⁸.

Ein weiteres wichtiges Feld, wo Transliteration von immenser Bedeutung ist die offiziellen Unterlagen und Identifikationsausweise aller Art. Es kann leider immer noch in vielen Personalausweisen usbekische Namen getroffen werden, die ins Englische erst durch die russische Sprache¹²⁹ transliteriert wurden, während in der Sowjetzeiten die usbekischen Namen sogar auf Usbekisch russifiziert transliteriert wurden.

Laut Abdullaev (2021) haben die usbekischen Namen bei der Transliteration bzw. Transkription in das Russische folgende Änderungen erfahren:

<i>Buchstaben</i>	<i>Beispiele</i>
<к> [q] → <k> [k]	Қодиров ‘Qodirov’ → Кадиров Kadirov’ Боқиев ‘Boqiev’ → Бакиев ‘Bakiev’,

¹²⁷ ISO 9. International Standard. Information and documentation – Transliteration of Cyrillic characters into Latin characters – Slavic and non-Slavic languages. Second edition. 1995-02-15

¹²⁸ Vgl. S. 88. Zekalle, Rainer. Transkription und Transliteration kyrillischer Buchstaben. In: Pedobiologia, Bd. 4, S. 88-91, Berlin 1964

¹²⁹ Vgl. **Mahbuba Ergasheva**: “Ismlarimiz rus tiliga moslashtirilgani bizni noqulay ahvolga soladi” – Kanadadagi o’zbek. In: Online Plattform www.kun.uz, 30.06.2024. Zugriff: 11.10.2024. <https://kun.uz/news/2024/06/30/ismlarimiz-rus-tiliga-moslashtirilgani-bizni-noqulay-ahvolga-soladi-kanadadagi-ozbek>

<ё> [ə] → <y> [u]	Ўлмасов ‘Ölmasov’ → Улмасов ‘Ulmasov’; Бўриев ‘Böriev’ → Буриев ‘Buriev’
<x> [h] → <x> [x]	Ҳолида ‘Holida’ → Холида ‘Cholida’, Раҳимов ‘Rahimov’ → Рахимов ‘Rachimov’
<ʁ> (Uvular trill [ʀ]) → <ɣ> [g]	Ғолиббой ‘G‘olibboy’ → Голиббай ‘Golibbay’, Абдуғофур ‘Abdug‘ofur’ → Абдугапир ‘Abdugapir’
<э> [ɛ] → <и> [i]	Эргашев ‘Ergashev’ → Иргашев ‘Irgashev’, Эшматов ‘Eschmatov’ → Ишматов ‘Ischmatov’, Эминов ‘Eminov’ → Иминов ‘Iminov’
<o> [o] → <a> [a]	Бозоров ‘Bosorov’ → Базаров ‘Basarov’

Tabelle 1: Anpassung der usbekischen diakritischen Buchstaben an die russische Sprache¹³⁰.

In folgenden usbekischen Namensbeispielen können diese gut beobachtet werden:

<i>Auf Usbekisch</i>	<i>Englische Transliteration</i>
- Xamid –	Khamid
- Voxidov –	Vokhidov
- Xudoyqulov –	Khudaykulov
- Hilola –	Khilola
- Hafiza –	Khafiza
- Zoxid –	Zokhid ¹³¹

Wobei soll vermerkt werden, dass in den Jahren nach der Unabhängigkeit von Usbekistan im Jahre 1991 diese Situation einigermaßen verbessert hat, wo bei der Transliteration ins Englische in offiziellen Unterlagen zwischen usbekischen Buchstaben „X“ und „H“ unterschieden wird indem nur der Buchstabe „X“ mit „KH“ transliteriert und die usbekischen Buchstaben „H“ sowie „J“ dagegen wie im Original beibehalten werden.

<i>Auf Usbekisch</i>	<i>Englische Transliteration</i>

¹³⁰ S. 45 f. Abdullaev, Ziyodbek. *Usbekische Personennamen-Etymologie, Grammatik, Pragmatik*. Diss. 2021.

¹³¹ Alle Beispiele wurden nach der Einsichtnahme von den offiziellen Personalausweisen von Verwandten-, Familien- bzw. Bekanntenkreisen der Autoren entnommen.

- Bahodirovich Bahadirovich
- Jo'rabek Jurabek
- Rahmonov Rahmanov¹³²

Offensichtlich gibt es in der Praxis der Behörden bei der Transliteration der Namen in den Personalausweisen ins Englische immer noch gewisse Vorlieben für russische Transliteration oder auch praktische bzw. historisch-traditionelle Gründe, was in vielen usbekischen Namen in den Personalausweisen systematisch beobachten lässt, die zumindest der gängigen internationalen Transliterationssystemen für das Usbekische wie dem internationalen ISO 9:1995 Standards bzw. dem US-Amerikanischen Standard ALA-LC: 2017 nicht entsprechen:

Auf Usbekisch Eng. Transliteration ISO 9:1995 ALA-LC:
2017

- Ro'ziqulovich	Ruzikulovich	Rūziqulovič	Rūziqulovich
- Qobilbek	Kobilbek	Qobilbek	Qobilbek
- Xusan o'g'li	Khusan Ugli	Husan Ūgli	Husan Ūghli
- Zoxid qizi	Zokhid Kizi	Zohid Qizi	Zohid Qizi
- Furqat	Furkat	Furqat	Furqat
- Fayzullayev	Fayzullaev	Fajzullajev	Faizullaiev
- Abdullayev	Abdullaev	Abdullajev	Abdullaiev ¹³³

Aus oben ausgeführten Beispielen erfolgt, dass die Transliteration der usbekischen Buchstaben „Q“, „O“, und „G“, deren Entsprechungen im Englischen aber auch in vielen anderen Sprachen nicht zu finden sind, werden ins Englische mit „K“, „U“ und „G“ transliteriert, was erstaunlicherweise mit der oben aufgeführten Anpassungstabelle der usbekischen Namen ins Russische von Abdullaev (2021) eins zu eins übereinstimmt. Diese Vorgehensweise kann allerdings auch mit praktischen Gründen der Schreib- und Ausdrucksweise oder aber auch aus historisch gewachsenen Traditionen bedingt sein, wo beispielweise für

¹³² Alle Beispiele wurden nach der Einsichtnahme von den offiziellen Personalausweisen von Verwandten-, Familien- bzw. Bekanntenkreisen der Autoren entnommen.

¹³³ Alle Beispiele wurden nach der Einsichtnahme von den offiziellen Personalausweisen von Verwandten-, Familien- bzw. Bekanntenkreisen der Autoren entnommen.

geographische Termine wie „O‘zbekiston“ und „O‘zbek“ englische Begriffe „Uzbekistan“ und „Uzbek“ und somit „O‘-U“ Buchstabentransliterationsform durchgesetzt haben.

Interessant sind hier auch die letzten Namensbeispiele „Fayzullayev“ und „Abdullayev“ in deren englischen Transliteration der Buchstabe „Y“ eliminiert wird. Neben den Suffixen „-ov“ bzw. „-ova“ bezeichnen die Suffixe „-yev“ bzw. „-yeva“ die wichtigste Familienendung in der usbekischen Sprache. Mit einigen Wenigen Ausnahmen können aus allen Vornamen, die auf ein Vokal enden, können mit den Suffixen „-yev“ bzw. „-yeva“ Familiennamen gebildet werden, während aus den Vornamen, die auf einen Konsonanten enden, mit den Suffixen „-ov“ bzw. „-ova“ genauso Familiennamen gebildet werden können. Die Problematik, die hier entsteht geht eigentlich auf den kyrillischen, usbekischen Buchstaben „E“ zurück, der eigentlich zwei Laute [je] und [e] in sich vereinigt hat und meistens in der Wortmitte als offenes [e] oder am Wortanfang als [je] ausgesprochen werden kann: *Men [men] – ich und Yelka [jelka] – Schulter* oder eben bei den Suffixen „-yev“ bzw. „-yeva“, wobei in dem usbekischen kyrillischen Alphabet auch ein anderer Buchstabe „Ә“ für das offenes [e] Laut ebenfalls vorhanden war. In dem neu eingeführten lateinischen Alphabet wurden dann diese zwei Laute voneinander getrennt und nur der lateinische Buchstabe „E“ für das offene [e] Laut genommen. Und wenn das Laut [je] gebildet werden sollte, sollte nun zwei Buchstaben hierfür benutzt werden, also „Y“ + „E“. So wurde aus den kyrillisch-usbekischen Suffixen „-ев“ „-ева“ in usbekisch-lateinischen Alphabet „-yev“ bzw. „-yeva“: „Абдуллаев“ zu „Abdullayev“ und „Файзуллаев“ zu „Fayzullayev“. Was die Eliminierung der Buchstabe „Y“ bei der englischen Transliteration angeht, so kann dies offensichtlich mit der englischen Sprache nicht gängigen Silbenkombination einerseits und andererseits wiederum mit der traditionellen Transliterationsweise aus dem Russischen erklärt werden, wo in dem kyrillischen Buchstaben „E“ zwei Laute [je] und [e] in sich

vereinigt hat dieser Buchstabe auf lateinisch einfach mit dem Buchstaben „E“ gegeben bzw. transliteriert wird.

Aus all den aufgeführten usbekischen Namensbeispielen lässt sich folgendes Bild zeichnen, wo bei der Transliteration in andere Sprachen Probleme bzw. Schwierigkeiten entstehen, deren Transliteration ins Englische bzw. Deutsche eine vereinheitliche und standardisierte Lösung erfordern, obwohl mit der Einführung des lateinischen Alphabets im Jahre 1995 die Problematik der Transliteration im Usbekischen größtenteils sich von alleine gelöst hat:

O‘ o‘ O‘ktam;

Q q Quvondiq;

G‘ g‘ G‘ofur;

H h Hilola;

X x Xamid;

J j Sanjar;

Yy Fayzullayev. Eliminierung von dem Buchstaben „Y“ in englischer Transliteration.

Durchsucht man die usbekische wissenschaftliche Landschaft nach entsprechenden Artikeln bzw. Publikationen nach jeglicher Art über Transliteration, zumindest in der Plattform Google Scholar, wird man kaum fündig. Es entsteht zumindest der Eindruck, dass die Transliteration keinen aktuellen Schwerpunkt der wissenschaftlichen Forschung darstellt und vielmehr als Nischenphänomen darzustellen. Auch die große Mehrheit der usbekischen wissenschaftlichen Zeitschriften scheinen dem Thema keine Aufmerksamkeit zu widmen. Eine der wenigen Ausnahmen bildet hier die Zeitschrift „FLEDU – Foreign Language Education“, wo von den Autoren verlangt werden, dass die Literaturangaben neben dem Original, auch ins Lateinische transliteriert werden sollen¹³⁴. Es ist natürlich sehr lobenswert, dass die Zeitschrift die wissenschaftliche Relevanz des Phänomens richtig erkannt zu haben, ist andererseits zu bemängeln, dass sie keine praktische bzw. methodisch-didaktische Vorgaben hinsichtlich

¹³⁴ Vgl. Vorgaben für Autoren seitens der FLEDU. Zugriff: 21.10.2024 <https://journal.fledu.uz/uz/maqola-talablari/>

der Transliteration gegeben werden. Entsprechend kann bei der Einsichtnahme der veröffentlichten Beiträge in der Zeitschrift eine uneinheitliche Transliteration der usbekischen, russischen, deutschen und anderen Literaturangaben ins Lateinische bzw. Englische beobachtet werden.

Wobei es existieren mehrere Transliterationssysteme für das Usbekische, sowohl auf der internationalen, als auch auf der nationalen Ebenen. Allen voran ist hier die internationale ISO 9: 1995 Normen aufzuführen, wo unter anderem auch für das usbekische kyrillische Alphabet Transliterations- und Re-Transliterationstabellen auf Lateinisch ausgearbeitet wurden¹³⁵. Es soll hier vermerkt werden, dass überwiegende Mehrheit der Nationalen Transliterationssysteme auf dieses System basieren. Ein weiteres System internationales System stellt GOST 7.79-2000¹³⁶ dar, das die Transliteration innerhalb der Sprachen der ehemaligen Sowjetrepubliken normiert. Entsprechende nationale Transliterationssysteme für das Usbekische wurden ferner im Deutschen (DIN 1460-2: 2010)¹³⁷, in amerikanisches Englisch (ALA-LC: 2017)¹³⁸ oder in britisches Englisch (BS 2979: 1958)¹³⁹ ebenfalls ausgearbeitet. Die Nationalstaaten können dabei entweder internationale ISO 9: 1995 Normen direkt übernehmen oder auf deren Grundlage eigene Systeme ausarbeiten. In der Praxis differieren die internationale ISO 9: 1995 System und die entsprechende nationale Transliterationssysteme minimal, während die Gültigkeit der Systeme sich variieren, während nationale Systeme innerhalb des betreffenden Landes und die internationalen Systeme in internationalen Kontexten Vorrang haben.

¹³⁵ ISO 9. International Standard. Information and documentation – Transliteration of Cyrillic characters into Latin characters – Slavic and non-Slavic languages. Second edition. 1995-02-15

¹³⁶ GOST 7.79-2000. Межгосударственный стандарт «Правила транслитерации кирилловского письма латинским алфавитом. Система стандартов по информации, библиотечному и издательскому делу». Межгосударственный совет по стандартизации, метрологии и сертификации. Минск 2000.

¹³⁷ DIN 1460-2:2010. Umschrift kyrillischer Alphabete / Teil 2: Umschrift kyrillischer Alphabete nicht-slavischer Sprachen. In: Albrecht, Rita/ Wiesner, Hans-Jörg (Hg.) Umschrift in Bibliotheken. Anwendung, Verfahren, Tabellen. Berlin: Beuth Verlag GmbH, 2011

¹³⁸ American Library Association & Library of Congress. ALA-LC Romanization Tables. Uzbek Romanization Table. 2017 Version. <https://www.loc.gov/catdir/cpsd/romanization/uzbek.pdf> Zugriff: 17.10.2024

¹³⁹ BS 2979: 1958. Transliteration of Cyrillic and Greek characters. BSI [British Standards Institution](https://www.bsi.com/standards/BS-2979-1958) & [Chemical Abstracts Service](https://www.bsi.com/standards/BS-2979-1958)

Ob Usbekistan einen einheitlichen nationalen Transliterationssystem ausgearbeitet hat, bleibt einigermaßen unklar. GOST 7.79-2000¹⁴⁰ System lässt sich zumindest indirekt schlussfolgern, dass diese als nationale System fungiert, zumal diese auch von der usbekischen staatlichen Standardisierungsbehörde „Uzbek Agency for Technical Regulation“ unterzeichnet wurde. Entsprechende Bestätigung dieser Information ließ sich leider durch die offizielle Webseite von UzStandart nicht bestätigen und zur entsprechenden Anfrage an die Agentur liegt leider zum Zeitpunkt der Publikation keine Antwort.

Zwar basieren alle diese Systeme auf usbekisches kyrillisches Alphabet, dennoch können diese sehr wohl bei der Transliteration der oben aufgezählten spezifischen usbekischen Buchstaben benutzt werden. Ob eine nationale Transliterationssystem für andere Schriften und Sprachen ausgearbeitet werden sollen, wird den usbekischen Sprachwissenschaftlern und sprachpolitisch zuständigen Institutionen überlassen. Wenn allerdings die historischen, kulturellen Aspekte sowie aktuelle globale Entwicklungstendenzen berücksichtigt werden, wäre es für das Usbekische durchaus sinnvoll, zumindest für das Persische, Arabische, Türkische, Chinesische (Pinyin), Französische, Spanische und andere wichtige Sprachen auf der Grundlage der bestehenden ISO-Transliterationssysteme nationale Transliterationssysteme aufzuarbeiten. Bereitstellung solcher Systeme wäre neben wissenschaftlichen, praktischen und anderen Gründen, sicherlich auch ein linguistisch-sprachpolitischer Aspekt, das auf dem internationalen Kontext das Prestige der Usbekischen Sprache sowie der usbekischen Linguisten nochmals heraushebt. Allerdings sollte dabei ein Aspekt noch berücksichtigt werden, da einerseits das ISO Transliterationssysteme und andererseits das Usbekische über spezifische Buchstaben verfügt, bei deren Transliteration zu speziellen Buchstaben-Zeichen benutzt werden, deren Verwendung gewisse Schwierigkeiten für

¹⁴⁰ GOST 7.79-2000. Межгосударственный стандарт «Правила транслитерации кирилловского письма латинским алфавитом. Система стандартов по информации, библиотечному и издательскому делу». Межгосударственный совет по стандартизации, метрологии и сертификации. Минск 2000.

die Benutzer bereiten, da diese Zeichen meistens durch die normale Tastatur nicht bereitgestellt werden. Diese Zeichen können nur durch die speziellen Funktionen der gängigen Office Programmen bedient werden. Aus diesem Grunde wäre hier innerhalb jedes Transliterationssystems einmal Tabellen mit Zeichen mit diakritischen Merkmalen und Tabellen mit Buchstabenkombinationen zu erstellen, wie dies in der nationalen Transliterationssystem für das Russische der Fall ist. Hier werden die russischen Buchstaben aufgeführt bei deren Transliteration ins Lateinische diakritische Buchstaben verwendet wurden und die Alternative Transliteration von diesen mit Buchstabenkombination:

	Russische Buchstaben	ISO 9: 1995¹⁴¹	GOST 7.79-2000¹⁴² A-System 2-Tabelle. Diakritische Transliteration	GOST 7.79-2000¹⁴³ normasi B-System 4-Tabelle. Transliteration nach Buchstabenkombination	Beispiele - Diakritische Transliteration	Beispiele - Transliteration nach Buchstabenkombination
	Ё ё	Ё ё	Ё ё	Yo yo	Ěžik	Yozhik
	Ж ж	Ž ž	Ž ž	Zh zh	Ěžik	Yozhik
	Ц ц	C c	C c	Cz cz, C c	Cirk	Cirk, Czirk
	Ч ч	Č č	Č č	Ch Ch	Čaj	Chaj
	Ш ш	Š š	Š š	Sh sh	Škola	Shkola
	Щ щ	Ŝ ŝ	Ŝ ŝ	Shh shh	Ŝedrin	Shhedrin
	Ы ы	Y y	Y y	Y` y`	Žyl-	Zhy`l-

¹⁴¹ ISO 9. International Standard. Information and documentation – Transliteration of Cyrillic characters into Latin characters – Slavic and non-Slavic languages. Second edition. 1995-02-15

¹⁴² GOST 7.79-2000. Межгосударственный стандарт «Правила транслитерации кирилловского письма латинским алфавитом. Система стандартов по информации, библиотечному и издательскому делу». Межгосударственный совет по стандартизации, метрологии и сертификации. Минск 2000. Система А – транслитерация с использованием диакритики. Таблица 2 – Транслитерация неславянских алфавитов по системе А. 8-9 с.

¹⁴³ GOST 7.79-2000. Межгосударственный стандарт «Правила транслитерации кирилловского письма латинским алфавитом. Система стандартов по информации, библиотечному и издательскому делу». Межгосударственный совет по стандартизации, метрологии и сертификации. Минск 2000. Система Б – транслитерация с использованием буквосочетаний. Таблица 4 – Транслитерация славянских алфавитов по системе Б. 9-10 с.

					byl	by`l
	Ю ю	Ů ů	Ů ů	Yu yu	Ůrmal a	Yurmala
	Я я	Â â	Â â	Ya ya	Â	Ya

Aus dieser Hinsicht im Kontext der viel diskutierten Thema der Reformen des usbekischen lateinischen Alphabets, wäre der Vorschlag¹⁴⁴ ferner durchaus denkbar, für die zu reformierenden diakritischen usbekischen Buchstaben „G‘ O‘ Sh Ch“ und neben deren neu vorgeschlagenen Formen „Ğ Ŏ Ş Ç“ **parallel auch Umschreibungen mit Buchstabenkombinationen „Gc, Oc, Sh, Ch“ einzuführen.**

Bis dahin soll bestehende internationale bzw. nationale Transliterationssysteme für das Usbekische allerdings der wissenschaftlichen Gemeinschaft und darüber hinaus sichtbar gemacht werden. Hier kommt dann die ausführliche Tabelle der wichtigsten Transliterationssystemen¹⁴⁵ für das Usbekische:

¹⁴⁴ Vgl. Islomov, S. R. (2024). O‘zbek tili alifbosi islohoti–yangicha yondashuv. *Academic research in educational sciences*, 5(2), 29-49.

¹⁴⁵ Andere alternative bzw. kleinere Transliterationssysteme wie *United Nations Romanization Systems for Geographical Names*, Allworth, Edward: *Nationalities of the Soviet East. Publications and Writing Systems*. New York, 1971, Comrie, Bernard: “Adaptations of the Cyrillic Alphabet”, in Peter T. Daniels & William Bright, eds. *The World’s Writing Systems*. New York/Oxford, 1996 wurden hier nicht berücksichtigt

	Kyrillische Buchstaben	Lateinische Buchstaben	Aussprache nach IPA	Beispiele	ISO 9: 1995¹⁴⁶ 3. Tabelle	DIN 1460-2: 2010¹⁴⁷	GOST 7.79-2000¹⁴⁸ normasi A-System 2. Tabelle	ALA - LC¹⁴⁹
	А а	A a	[ɑ]	arava, ota,	A a	A a	A a	A a
	Б б	B b	[b]	bola, bor	B b	B b	B b	B b
	Д д	D d	[d]	daryo, do'st	D d	D d	D d	D d
	Е е	E e, Ye	[e], [je]	er, elak, yer, yon	E e	E e	E e	E e
	Э э	E e	[e]	er, elak	È è	È è	È è	È è
	Ф ф	F f	[f]	faqat, futbol	F f	F f	F f	F f
	Г г	G g	[g]	gul, gap	G g	G g	G g	G g
	И и	I i	[i]	ilm, ikki	I i	I i	I i	I i
	Ж ж	J j	[ʒ]	juda, jirafa	Ž ž	Ž ž	Ž ž	Zh zh
	К к	K k	[k]	kitob, kech	K k	K k	K k	K k

¹⁴⁶ ISO 9. International Standard. Information and documentation – Transliteration of Cyrillic characters into Latin characters – Slavic and non-Slavic languages. Second edition. 1995-02-15

¹⁴⁷ DIN 1460-2:2010. Umschrift kyrillischer Alphabete / Teil 2: Umschrift kyrillischer Alphabete nicht-slavischer Sprachen. In: Albrecht, Rita/ Wiesner, Hans-Jörg (Hg.) Umschrift in Bibliotheken. Anwendung, Verfahren, Tabellen. Berlin: Beuth Verlag GmbH, 2011, S. 17-46.

¹⁴⁸ GOST 7.79-2000. Межгосударственный стандарт «Правила транслитерации кирилловского письма латинским алфавитом. Система стандартов по информации, библиотечному и издательскому делу». Межгосударственный совет по стандартизации, метрологии и сертификации. Минск 2000. Система А – транслитерация с использованием диакритики. Таблица 2 – Транслитерация неславянских алфавитов по системе А. 9-с.

¹⁴⁹ American Library Association & Library of Congress. ALA-LC Romanization Tables. Uzbek Romanization Table. 2017 Version. <https://www.loc.gov/catdir/cpsa/romanization/uzbek.pdf> Zugriff: 17.10.2024

	Л л	L l	[l]	lola, lazgi	L l	L l	L l	L l
	М м	M m	[m]	mosh maqol a	M m	M m	M m	M m
	Н н	N n	[n]	non, nasl	N n	N n	N n	N n
	О о	O o	[o]	ota, o‘yin	O o	O o	O o	O o
	П п	P p	[p]	pul, paxta	P p	P p	P p	P p
	Р р	R r	[r]	ro‘za, risola	R r	R r	R r	R r
	С с	S s	[s]	suv, savdo	S s	S s	S s	S s
	Т т	T t	[t]	to‘g‘ri, tong	T t	T t	T t	T t
	У у	U u	[u]	uch ulkan	U u	U u	U u	U u
	З з	Z z	[z]	zamin, zar	Z z	Z z	Z z	Z z
	В в	V v	[v]	vazir, valyut a	V v	V v	V v	V v
	Х х	X x	[x]	xizmat , xarita	H h	H h	H h	Kh kh
	Й й	Y y	[j]	yo‘l, yangi	J j	J j	J j	İ i
	Ў ў	O‘ o‘	[ə]	o‘zbek , o‘g‘il	Ŭ ŭ	Ŭ ŭ	Ŭ ŭ	Ŭ ŭ
	Қ қ	Q q	[q]	qayiq, qish	Q̣ q̣	Q̣ q̣	Q̣ q̣	Q q
	Ғ ғ	G‘ g‘	[ɣ]	g‘azal, g‘ofur	Ġ ġ	Ġ ġ	Ġ ġ	Gh gh
	Ҳ ҳ	H h	[h]	hayot,	Ḥ ḥ	Ḥ ḥ	Ḥ ḥ	Ḥ ḥ

				havo				
	Ш ш	Sh sh	[ʃ]	shahar , shamo l	Š š	Š š	Š š	Sh sh
	Ч ч	Ch ch	[tʃ]	choy, cho'l	Č č	Č č	Ĉ ĉ	Ch ch
	Ц ц	–, (ts, s)	[ts]	Attest asiya, sirk	C c	C c	C c	Tṣ tṣ
	Ъ ъ	(')		a'lo e'lon	"	"	"	"
	Ь ь	–			'	'	'	'
	Ю ю	– (Ya)						IŮ iŭ
	Я я	– (Yu)						IÄ iä

Tabelle 2. Transliteration lateinischer und kyrillischer Alphabete auf Basis der usbekischen Sprache in das lateinische Alphabet nach verschiedenen internationalen Transliterationssysteme.

Analyse Transkription.

Oben wurde aufgeführt, dass es bei der Transkription um die möglichst originalgetreue Wiedergabe der Ausspracheseite in der Zielsprache handelt und dabei die orthographische eins-zu-eins Entsprechung außer Acht gelassen werden. Damit ist Transkription, noch genauer gesagt die praktische Transkription für die große Allgemeinheit sowie für den Allgemeingebrauch von Relevanz. Laut Paraschkewow (2002) tendieren die Sprachen bei der Transkription der Namen aus anderen Sprachen entweder der Transkriptions- oder der Transliterationsprinzip. Gemeint ist hier mit dem Transliterationsprinzip, dass bei der Übertragung der Namen aus anderen Sprachen in die Nationalsprache alle Laute beibehalten werden, gleichviel ob diese Lautkombinationen in aufnehmende Sprache gegeben bzw. diese Ausspracheweise der nationalen phonetischen, orthographischen Regeln entsprechen oder auch nicht. Als Paradebeispiel führt der Autor hier die

russische Sprache, wobei Transliterationsprinzip bei Konsonanten konsequent und bei Vokalen weniger konsequent verfolgt wird wie etwa bei deutschem *Aachen* auf Russisch *Ахен* statt *Аахен*. Ferner weise das Russische zwei signifikante Abweichungen von diesem Prinzip, nämlich das deutsche Graphem „h“ wird im Russischen zu „г“ und deutsche Diphthonge „ei“, „eu/äu“ wird im Russischen zu „ей/ёй“. Die Sprachen, die bei der Übergabe dem Transkriptionsprinzip folgen, lassen orthographische Vereinfachungen und passen sich der phonetischen Ausspracheregeln der aufnehmenden Sprache. Als Beispiel führt der Autor das Bulgarische.

-Transliterationsprinzip. dt: *Brandt, Darmstadt, Schmidt, Absetzer* – russ: *Брандт, Дармштадт, Шмидт, Абзетцер*

-Transliterationsprinzip. dt: *Grimm, Wuppertal, Neckar, Nizza* – russ: *Гримм, Вупперталь, Неккар, Ницца*

-Transliterationsprinzip. dt: *Hochchuth, Kirchhoff, Münchhausen* – russ. *Хоххут, Кирхгоф, Мюнхгаузен*

-Transkriptionsprinzip. dt: *Brandt, Darmstadt, Schmidt, Absetzer* – bull: *Брант, Дармштат, Шмит, Абзецер*

-Transkriptionsprinzip. dt: *Grimm, Wuppertal, Neckar, Nizza* – bull: *Грим, Вуперталь, Некар, Ница*

-Transkriptionsprinzip. dt: *Hochchuth, Kirchhoff, Münchhausen* – bull. *Хоххут, Кирхгоф, Мюнхгаузен*.

-dt: *Halle, Hamburg, Heidelberg, Heinrich Heine, Hirt, Hitler, Humboldt, Gefreiter, Rhein, Schweiz* – russ: *Галле, Гамбург, Гейделберг, Гейнрих Гейне, Гирт, Гитлер, Гумбольдт*¹⁵⁰

Die logische Fragestellung hier wäre dann welches Prinzip das Usbekische bei der Transkription der Eigen- bzw. Gattungsnamen und darüber hinaus befolgt. Ein Blick in die aktuelle Presse gibt den Eindruck, dass im Gegensatz zu Transliteration das Thema der Transkription in der

¹⁵⁰ Vgl. Paraskewow, Boris. Transkription und Transliteration: Zur schriftlichen Wiedergabe deutscher Eigennamen im Bulgarischen und Russischen. In: Festschrift für Max Mangold, Phonus 6, IPUS, Saarbrücken, 2002, S. 181-190

Öffentlichkeit zumindest präsenter zu sein scheint¹⁵¹. Anbei wird der Ist-Stand bzw. gängige Praxis der praktischen Transkription in Usbekistan anhand der Pressemitteilungen und Nachrichtenartikeln in Internet- und Nachrichtenplattformen www.kun.uz sowie www.daryo.uz analysiert, da diese in ganz Usbekistan durch ihre dynamischen und interessanten Inhalte zur allgemeinen Beliebtheit gewonnen haben.

Historisch bedingt und durch die Vermittlung der Russischen Sprache finden sich in der usbekischen Sprache immer noch ziemlich viele Schreibweisen, insbesondere der deutschen Personennamen, wo das deutsche Graphem „h“ zu „r“ und deutsche Diphthonge „ei“, „eu/äu“ zu „ей/ёй“ ohne Berücksichtigung der phonetischen und orthographischen Besonderheiten der usbekischen Sprache:

- dt: *Hamburg, Hamburger, Heinrich Heine, Hitler, Humboldt, Herman Hesse* – usb: *Гамбург, Гамбургер, Гейнрих Гейне, Гитлер, Гумбольдт, Герман Гессе*

Allerdings geraten einige dieser historisch angenommenen Schreibweisen immer mehr ins Wanken, unter anderem auch aufgrund des gestiegenen Sprachbewusstseins sowie der Fremdsprachenkenntnisse, so dass nun nicht selten zwei parallele Schreibweisen in aktuellen Presstexten¹⁵² beobachtet werden können:

- dt: *Hamburg, Hamburger, Heinrich Heine, Hitler, Humboldt, Herman Hesse, Humanismus, Hannover, Rhein*

- usb alte Schreibweise: *Gamburger, Gitler, Gumbolt, Geynrix Geyne, gumanism*

- usb parallele Schreibweise: *Hamburg-Gamburg, Hermann Hesse-German Gesse, Hamburger-Gamburger, Hannover-Gannover, Reyn-Rayn*

¹⁵¹ Vgl. **Mahbuba Ergasheva**: “Ismlarimiz rus tiliga moslashtirilgani bizni noqulay ahvolga soladi” – Kanadadagi o‘zbek. In: Online Plattform www.kun.uz. 30.06.2024. Zugriff: 11.10.2024. <https://kun.uz/news/2024/06/30/ismlarimiz-rus-tiliga-moslashtirilgani-bizni-noqulay-ahvolga-soladi-kanadadagi-ozbek/> **Zuhra Abduhalimova**: SOS: O‘zbek tilidagi xorijiy atoqli nomlar va so‘zlar imlosida hanuz yakdillik yo‘q. In: Online Plattform www.kun.uz. 17.06.2022. Zugriff 11.10.2024. <https://kun.uz/53506065?q=%2F53506065> ;

¹⁵² Die Beispiele für usbekische Schreibweisen, falls nicht anders gegeben, wurden aus den Artikeltiteln und Artikeltexten der bekannten Internetplattformen www.kun.uz und www.daryo.uz durch die Stichwortsuche gesammelt. Zugriff 24.10.2024

Aus den oben gesagten lässt sich schlussfolgern, dass in der usbekischen Sprache bei der Übernahme der Eigennamen aus anderen Sprachen immer mehr Transkriptionsprinzip durchsetzt. Folgende Beispiele werden diese Behauptung nochmals bestätigen:

- *Jo Biden zu Jo Bayden, Ilon Musk zu Ilon Mask, Schteinmeier zu Shtaynmayer, Antony Blinken zu Entoni Blinken*

Auch für die Transkriptionsprinzip typische Lautvereinfachungen bzw. phonetisch-orthographische Anpassung an die lokalen sprachlichen Normen werden ebenfalls vorgenommen:

- *Scholz zu Shols, Humboldt zu Humbolt, Helmut Kohl zu Helmut Kol, Friedrich Nietzsche zu Fridrix Nitsshe, Fritz zu Frits, Warren Buffett zu Uorren Buffett, Pizza zu Pitssa, Nizza zu Nitsa*

Des Weiteren ist noch zu beobachten, dass bei internationalen Firmen oder Markennamen, aber auch die Namen der Massenmedien nahezu ausnahmslos wie im Original geschrieben werden ohne dabei ins usbekische transkribiert zu werden:

- *Coca Cola, Apple, Samsung, Xiaomi, Volkswagen, Reuters, Süddeutsche Zeitung, Berliner Zeitung, Wall Street Journal, Forbes, The Times*

Bei einigen wenigen Eigennamen werden auch historisch-traditionell bedingte Übersetzungen bzw. Teilübersetzungen benutzt, wobei soll angemerkt werden, dass die Bestrebungen die Eigennamen durch historische Übersetzungen bzw. die Lehnwörter durch die Reaktivierung der archaischen Wörter und Begriffe in nationalen Wortbeständen zu ersetzen mit den sprachpuristischen Bewegungen zu tun haben. Solche Beispiele finden sich vor allem bei geographischen Namen:

- *Äthiopien zu Efiopiya oder Xabashiston, Libanon zu Livan oder Lubnon¹⁵³, Niedersachsen zu Quyi Saksoniya, Nordrhein-Westfalen zu Shimoliy Reyn-Vestfaliya, Georgien zu Gurjiston,*

Ferner bei einigen Eigennamen werden dann einfach die usbekischen Äquivalente verwendet, vor allem bei denjenigen Eigennamen, die

¹⁵³ Vgl. <https://kun.uz/53506065?q=%2F53506065>. Zugriff 24.10.2024

sprachgenealogisch, historisch und kulturell mit dem Usbekischen und heutigen Usbekistan sehr enge Kontakte aufweisen. Hinzu kommt weiter die Tatsache, dass überwiegende Mehrheit der usbekischen Namen arabischer, persischer und türkischer Herkunft ist:

- *Recep Tayyip Erdoğan* zu *Rajab Toyiyib Erdo'g'an* oder *Rejep Tayyip Erdog'an*, *Қасым-Жомарт Кемелұлы Тоқаев* zu *Qosim-Jo'mart To'qayev* oder *Qosim-Jomart To'qayev*, *Massud Peseschkian* zu *Mas'ud Peseshkiyon*

Wenn oben aufgeführte Informationen zusammengefasst werden ergibt sich folgendes Bild hinsichtlich der Praxis der Transkription der Eigennamen aus anderen Sprachen im Usbekischen:

a. Mehr und mehr aufkommende Tendenz zum Transkriptionsprinzip, wo die Aussprache der entsprechenden Wörter im Original als primäre Ausgangspunkt genommen wird. Dabei können phonetisch-orthographische Vereinfachung bzw. Anpassung an die usbekischen sprachlichen Normen vorgenommen;

b. Wortwörtliche Übernahme bei Marken-, Produkt-, Firmen-, Konzern- und Massenmediennamen, wo sowohl die graphische Transliteration als auch phonetische Transkription außer Acht gelassen werden;

c. Von dem dominierenden Transkriptionsprinzip abweichende, viele historisch-traditionell übernommene Schreibweisen über die anderen Sprachen wie dem Russischen bleiben dennoch bisher in ihren Schreibweisen persistent, obwohl einige dieser Begriffe ihre Schreibweisen gemäß dem Transkriptionsprinzip geändert haben bzw. parallele Schreibweisen aufweisen;

d. Die Eigennamen, die sprachgenealogisch, kulturell und historisch enge Bezüge zu usbekischer Sprache aufweisen, können durch die genuinen Äquivalente in der usbekischen Sprache ersetzt werden, vorausgesetzt der usbekische Wortschatzbestand verfügt über entsprechende Lexik bzw. Eigennamen.

Obwohl das Transkriptionsprinzip ohne Zweifel als Leitprinzip bei der Übernahme der Eigennamen aus anderen Sprachen ins Usbekische bezeichnet werden kann, lässt es sich dennoch nicht konsequent durchsetzen, obwohl es von einigen Wissenschaftlern vorgeschlagen wird, auch die historisch übernommenen orthographischen Formen der Eigennamen gemäß dem Transkriptionsprinzip durchgehend orthographisch anzupassen¹⁵⁴. Dieser Vorschlag wäre insofern problematisch, dass es zum einen die Quantifizierung und Fixierung aller dieser Wörter mühsam zu gestalten ist und zum anderen die praktische Umsetzung neuer orthographischen Regelungen seitens der Benutzer. In dieser Hinsicht wäre dieser Vorschlag nicht linguistisch oder wissenschaftlich, sondern vielmehr sprachpolitisch von Relevanz. Darüber hinaus kann das Transkriptionsprinzip ferner aufgrund seiner Natur zugrundeliegenden Schwächen seine Grenzen erreichen. Als Beispiel hierfür kann die Fälle aufgeführt werden, wo die zu transkribierende Phoneme oder Grapheme in aufnehmenden Sprachen nicht gegeben sind, da nicht alle Sprachen gleich nicht alle Vokale und Konsonanten der beliebigen fremden Sprachen aufweisen können. Das kann auch am Beispiel der usbekischen Sprache gut veranschaulicht werden, indem englische Digraphem „th“ oder deutsche Umlaut „ü“, repräsentiert durch die Phoneme [ð] oder [θ] und [y], wobei die letztere durch kurze und lange Form unterschieden werden, wofür in der usbekischen Sprache keine entsprechenden Phoneme und daraus folgend auch keine Grapheme zur Verfügung stehen. Die einschlägigen Wörter mit diesen Phonemen gemäß Transkriptionsprinzip ins Usbekische zu realisieren stellt dann auch eine Herausforderung dar. In der Praxis bereitet auch die für das Usbekische unübliche Lautkombinationen wie „dt“, „sz“, „tz“, „zz“ oder selbst „z“ aus den indoeuropäischen Sprachen erhebliche orthographische Schwierigkeiten wie aus den untenstehenden Beispielen zu entnehmen sind: *Nizza-Nitsa*, *Pizza-Pitssa*, *Fritz-Frits*, *nazistisch-natsistcha*,

¹⁵⁴ Vgl. Nuritdinova, N. (2024). Fransuz tilidagi burun tovushli so ‘zlarni O‘zbek tiliga transliteratsiya qilish masalalari. *worldly knowledge konferens*, 8(2), 110-113.

Nietzsche-Nitsshe, Scholz-Shols. Ein weiterer relevanter Punkt im Transkriptionsvorgang stellt die individuelle, linguistische Kompetenz der Autoren dar, indem ein Autor ein und derselbe Eigenname unterschiedlich transkribieren, was in der Praxis sowohl in der usbekischen Pressetexten, genauso gut aber auch in beliebigen anderen Sprachen beobachtet werden kann.

Fazit.

Aus all den bisherigen Ausführungen und Beispielen kann folgende normative Vorschläge bezüglich der Transliteration und Transkription der Eigennamen aus anderen Sprachen im Usbekischen mit auf den Weg gegeben werden:

- Sprachpolitische Entscheidung hinsichtlich der Normierung der Transliteration auf der nationalen Ebene auf der Grundlage der internationalen ISO 9: 1995 Standards;
- Behandlung der internationalen Transliterationsstandards bzw. der Transliterationstabellen für wichtigste Schriften der Welt in philologischen Fachrichtungen, in wissenschaftlichen Zeitschriften, Publikationen und Sammelbänden;
- Transliterationstabellen für das Usbekische gemäß vorhandenen internationalen Standards sollen möglichst breiterem Publikum sichtbar gemacht, gegebenenfalls Transliterationstabellen gemäß nationalen Transliterationsstandards sowie entsprechende Tutorials erstellt werden;

Im Gegensatz zu Transliteration, wo weitgehend einheitliche Normierungen erwünscht und verlangt werden und deren Verwendungsgebiet auf einzelne Domäne begrenzt ist, ist es bei praktischer Transkription vor allem wegen ihrer allgemeinen Benutzung eine einheitliche Normierung schwer umsetzbar. Hinzu kommt die linguistische Tatsache, dass sowohl bei Transliteration, als auch bei Transkription die Eigennamen, insbesondere aber Personennamen als Ad-hoc Übernahmen bzw. als Okkasionalismen einzustufen sind, die auf Dauer nicht in den Wortschatzbestand der entsprechenden Nationalsprache

aufgenommen werden. Trotzdem kann hierfür einige Regelungen festgehalten werden:

- Bei der Wiedergabe der Eigennamen ins Usbekische kann/ soll Transkriptionsprinzip als Leitprinzip genommen werden;

- Die Abweichungen vom Transkriptionsprinzip wie bei Firmen-, Produkt- und Marken- und Massenmediennamen sowie Übernahmen aus sprachgenealogisch verwandten Sprachen und aus Sprachen mit engen historisch-kulturellen Bezügen sollen dabei berücksichtigt werden;

- Erstellung von linguistisch-normativen Vorgaben für die Phoneme und Laute, die in der nationalen Artikulationsfond nicht vorhanden sind, wie dies in anderen Sprachen auch vorgenommen werden. Paradebeispiel hier ist das Russische, wo für die Wiedergabe usbekischer Laute „Қ“, “Ғ”, “Ҷ” “Х”, die im Russischen nicht vorhanden sind, entsprechend vereinheitliche Regelungen mit folgenden Entsprechungen „K“, “T”, “Y” “X” aufgenommen wurden;

- Bei der Anpassung der für das Usbekische unübliche Lautkombinationen bzw. Laute soll ferner auf den goldenen Mittelweg geachtet werden. Die phonetisch orthographischen Anpassungen sollen einerseits nicht zu vereinfacht vorgenommen und andererseits aber auch durch Überanstrengung der Akteure im Transkriptionsprozess, aus welchem Grund auch immer, nicht zu differenziert vorgenommen werden. Anderenfalls würde es im ersten Fall zur signifikanten Entfernung von der Originalaussprache und im letzten Fall zu künstlichen, neu erfundenen, subjektiven Aussprachelösungen führen, was letztendlich Artikulationsschwierigkeiten und Entfremdungen zur Folge haben kann.

SUN'IY INTELLEKTNING TILSHOSLIK VA TARJIMASHUNOSLIKDAGI AHAMIYATI

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Annotatsiya. Sun'iy intellektning ilmiy izlanishlar jarayonlaridagi ahamiyatini tahlil qilish bilan birga, dolzarb ilmiy tadqiqotlar va olimlarning izlanishlari mazkur ishda ko'rib chiqilgan. Shuningdek, sun'iy intellektning hozirgi ilmiy jarayonlarga ta'siri va olimlar uchun qanday yangi imkoniyatlar yaratgani tahlil qilinadi.

Kalit so'zlar. sun'iy intellekt, tilshunoslik, tarjimashunoslik, tadqiqot sifati.

Hozirgi kunda ko'plab ijtimoiy tarmoqlarda sun'iy intellekt (SI) texnologiyalarining rivojlanishi hozirgi zamon ilmiy tadqiqot ishlarida katta o'zgarishlarga sabab bo'layotganligi xususida juda ko'p fikrlar mavjud. Stuart Russell – sun'iy intellekt sohasidagi yetakchi olimlardan biri bo'lib, u Kaliforniya Universiteti, Berklida kompyuter fanlari bo'yicha professor va sun'iy intellekt tadqiqotlari bo'yicha keng qamrovli ishlar olib boruvchi yetakchi mutaxassisdir. S.Russellning sun'iy intellekt sohasidagi ilmiy faoliyati nafaqat texnik jihatlariga, balki SI texnologiyasining jamiyat va insoniyat kelajagiga ta'siriga ham qaratilgan. Uning “Artificial Intelligence: A Modern Approach” kitobi Peter Norvig bilan hammualliflikda sun'iy intellekt bo'yicha dunyodagi eng mashhur darsliklardan biri hisoblanadi. U sun'iy intellektni insoniy qadriyatlarga asoslangan holda rivojlantirish kerakligini ta'kidlaydi, chunki noto'g'ri boshqarilgan SI insoniyat uchun xavf tug'dirishi mumkinligini oldindan sezgan.

Zamonaviy texnologiyalar dunyosida sun'iy intellekt (SI) ilmiy izlanishlar va kashfiyotlar uchun juda muhim vositaga aylanmoqda. Ushbu texnologiya nafaqat ilmiy ma'lumotlarni qayta ishlash va tahlil qilish imkoniyatlarini kengaytiradi, balki tadqiqotchilarning bilish chegaralarini

kengaytirib, ilgari yechib bo‘lmasdek ko‘ringan muammolarni hal qilishda ham muhim ahamiyat kasb etmoqda. Ilmiy tadqiqotlarda katta hajmdagi ma’lumotlar (Big Data) bilan ishlash talab qilinadigan sohalar, ayniqsa, sun’iy intellektdan samarali foydalanayotgan yo‘nalishlar qatoriga kiradi. Bu texnologiyaning rivojlanishi tibbiyot, biologiya, kvant fizikasi, kimyo, astronomiya va hatto ijtimoiy fanlar sohasida yangi paradigmalar yaratish imkonini berdi.

Sun’iy intellektning ilmiy tadqiqotlardagi ahamiyati kundan-kunga oshib borayotganining yana bir sababi shundaki, u ko‘plab fanlararo loyihalarda ilmiy hamkorlikni kuchaytiradi. Ilmiy izlanishlarda sun’iy intellekt vositalaridan foydalangan holda dunyo miqyosida turli xil tadqiqotchilar va tashkilotlar birgalikda ishlashi yanada osonlashdi. Ilmiy izlanishlarda sun’iy intellektning qo‘llanilishi tadqiqotchilar o‘rtasidagi hamkorlikni ancha osonlashtirdi. Misol sifatida IBM Watson va Google AI kabi sun’iy intellekt platformalarini keltirish mumkin. Ushbu platformalar katta hajmdagi ilmiy ma’lumotlarni tahlil qilish, tadqiqotlar uchun muhim bo‘lgan tendentsiyalarni aniqlash va global miqyosda olimlar va tashkilotlarni bog‘lash imkonini berdi. Yana bir misol: COVID-19 pandemiyasi paytida sun’iy intellekt vositalari orqali turli mamlakatlardagi olimlar real vaqt rejimida genetik tahlillar o‘tkazib, dori va vaksinalar yaratish bo‘yicha tadqiqotlarni hamkorlikda olib borishdi. Google AI va boshqa platformalar pandemiya bo‘yicha tadqiqot ma’lumotlarini tez va aniq tahlil qilishga, yangi davolash usullari haqida bilimlar almashishga katta yordam berdi.

Sun’iy intellektning ilmiy tadqiqotlardagi asosiy roliga to‘xtaladigan bo‘lsak shu o‘rinda yana olimlarning fikrlariga diqqat qaratamiz. Amerikaning nufuzli universitetlaridan biri sanaladigan Stenford universiteti professori, yirik olim Fei Fei Li shunday fikr bildiradi: “Sun’iy intellekt – bu odamlarni almashtirish emas, balki ularga yordam berish texnologiyasi. Biz sun’iy intellektni insoniyat farovonligini oshirish uchun rivojlantirishimiz kerak” (Li, 2017).

Demak sun'iy intellekt ilmiy tadqiqotlarda qo'llanilar ekan katta hajmdagi ma'lumotlarni tahlil qilish va yangi bilimlar olish jarayonlarini tezlashtiribgina qolmasdan tadqiqotchining ham kam vaqt sarflab ko'p ma'lumotga ega bo'lish imkonini beradi. SI texnologiyalari ayniqsa biologiya, tibbiyot, fizikaviy kimyo va iqtisodiyot kabi sohalarda keng qo'llanilmoqda. Bu texnologiyalar ma'lumotlarga asoslangan yondashuvni yanada aniqroq va ishonchli qiladi.

Sun'iy intellekt ilmiy adabiyotlarni tezda tahlil qilish va muhim ma'lumotlarni ajratib olish imkonini beradi. Bunda ilmiy maqolalar va patentlar tahlil qilinib, yangi tadqiqot yo'nalishlarini aniqlashda yordam beradi. Masalan, "Semantic Scholar" platformasi sun'iy intellekt yordamida ilmiy ishlarni tasniflash va muhim natijalarni tezda aniqlash uchun yaratilgan (Ammar et al., 2018). Sun'iy intellekt nafaqat tabiiy va texnik fanlarda, balki ijtimoiy fanlar sohasida ham keng qo'llanilmoqda. Ijtimoiy fanlar inson jamiyatini, madaniyatini, uning dinamikasini, fikrlash jarayonlarini va tarixiy rivojlanishini o'rganadi, va sun'iy intellekt bu jarayonlarni tahlil qilishda yangi imkoniyatlar yaratmoqda.

Tilshunoslik sohasida sun'iy intellekt tabiiy tilni qayta ishlash (Natural Language Processing – NLP) texnologiyalari yordamida keng qo'llanilmoqda. Bunday texnologiyalar matnlarni avtomatik tushunish, tahlil qilish, tarjima qilish va generatsiya qilishda yordam beradi. "GPT-3" va "BERT" kabi modellar til o'rganish va tahlil qilish uchun inqilobiy yondashuvlarni yaratdi. Masalan, turli tillarni avtomatik o'rgatish, nutqni matnga aylantirish, grammatika xatolarini aniqlash kabi vazifalarni muvaffaqiyatli bajaradi. Bu usullar tilshunoslar uchun katta hajmdagi lingvistik ma'lumotlarni qayta ishlashda muhim ahamiyatga ega. Hozirgi kunda esa ularning yanada mukammalashgan ChatGPT 4, ChatGPT 4 omni kabi versiyalri bo'lib, oldingilaridan tubdan farq qilishini aynan adabiotshunoslik, tilshunoslik bo'yicha har qanday savol yoki muammoga keng qamrovda javob va yechim topish mumkin.

Tarjimashunoslikda sun'iy intellekt vositalari, xususan, "Google Translate", "DeepL", va boshqa avtomatik tarjima dasturlari, dunyo

miqyosida tarjima ishlarini sezilarli darajada osonlashtirdi. Sun'iy intellekt asosidagi tarjima tizimlari nafaqat an'anaviy lug'atlar asosida tarjima qiladi, balki kontekst va semantik ma'noni hisobga olgan holda tarjima qilib, uning sifatini oshirishga erishadi. Tarjima jarayonini avtomatlashtirish inson tarjimonalarning ishlash samaradorligini oshiradi, ularga murakkab va nozik tarjimalarni amalga oshirishga ko'proq e'tibor qaratish imkonini beradi. J. Catford va E. Nida kabi tarjimashunoslarning nazariy ishlari sun'iy intellekt bilan uyg'unlashtirilgan holda tarjima jarayonlarining yanada rivojlanishini ta'minlamoqda.

John Cunnison Catford va Eugene Nida tarjimashunoslik sohasidagi mashhur olimlar bo'lib, ularning nazariyalari tarjima jarayonlarini chuqur tushunishga va rivojlantirishga katta hissa qo'shgan.

John Cunnison Catford (1917–2009) tarjimashunoslikda lingvistik asoslar va tarjima nazariyasi bo'yicha yirik mutaxassislardan biri hisoblanadi. Uning eng mashhur asari "A Linguistic Theory of Translation" (1965) bo'lib, unda u tarjima jarayonini lingvistik nuqtayi nazardan ko'rib chiqadi. Ushbu olim o'zining tarjima nazariyasida *formal ekvivalentlik* va *dinamik ekvivalentlik* tushunchalarini batafsil tahlil qilib bergan. John Catford tarjimada o'ziga xos *kontekstual* va *grammatik farqlarni* o'rganishga katta ahamiyat bergan. J.Catfordning muhim kontseptsiyalaridan biri bu "o'lchamlar oralig'idagi tarjima" bo'lib, u matnlar tili o'rtasidagi farqlarni o'rganadi, ya'ni tarjima jarayonida grammatik va semantik elementlar qanday o'zgarishini tahlil qiladi.

Yana bir mashhur olim, tarjima sohasiga o'z hissasini qo'shgan betakror inson Eugene Nida (1914–2011) bo'lib uning ishlariga ham biroz to'xtalib o'tish lozim deb o'ylaymiz. Eugene Nida tarjimashunoslikda *dinamik* va *formal ekvivalentlik* tushunchalari bilan mashhur. E. Nida tarjima nazariyasini rivojlantirishda muhim o'rin tutgan bo'lib, u tarjimaning nafaqat lingvistik jihatlariga, balki madaniy kontekstga ham e'tibor qaratgan. Uning eng muhim asarlaridan biri "Toward a Science of Translating" (1964) kitobi bo'lib, u yerda tarjima jarayonini ilmiy tahlil qilishga harakat qiladi.

Mashina tarjimasi va sun'iy intellekt algoritmlari tarjima jarayonida lingvistik ekvivalentlikni tahlil qilishda Catfordning yondashuvlaridan, madaniy kontekstni tushunishda esa Nidaning dinamik ekvivalentlik kontseptsiyasidan foydalanadi. Shu tarzda, sun'iy intellekt tarjima jarayonlarini yanada samarali va aniq qilishda bu olimlarning asosiy nazariy kontseptsiyalariga tayangan holda ishlaydi.

Sun'iy intellekt ijtimoiy fanlar sohasida ham innovatsion texnologiyalar sifatida keng qo'llanilib, ilmiy izlanishlar samaradorligini oshirishda muhim o'rin tutmoqda. Tilshunoslik, tarjimashunoslik, sotsiologiya, psixologiya, falsafa va tarix kabi fanlarda sun'iy intellekt yordamida tadqiqotlar samaradorligi oshirilmoqda, katta hajmdagi ma'lumotlarni tahlil qilish va murakkab xulq-atvor modellarini yaratish imkoniyatlari kengaydi. Bu texnologiyalar ijtimoiy fanlarning rivojlanishiga katta hissa qo'shmoqda va yangi ilmiy kashfiyotlar qilishda asosiy vositalardan biri bo'lib qolmoqda.

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TIL VA MADANIYATNING DISKURSDAGI ROLI

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ANNOTATION: This article is dedicated to exploring the topic "The Role of Language and Culture in Discourse." The significant connection between language and culture holds a special importance in discourse analysis. The article analyzes how cultural elements are manifested through language and how language aids in shaping culture. The findings reveal the complexity of the interplay between language and culture and their expression through discourses.

KEY WORDS: discourse, language, culture, social analysis, linguistic system, semantics.

KIRISH: Shuni alohida takidlab o‘tish joizki, til va madaniyat bu bir-biriga juda yaqin aloqada bo‘lgan ikki asosiy tushunchalardan biri sanaladi. Ya’ni til, avvalo, tashqi muhit bilan munosabatlarni o‘rnatish, fikrlarni ifodalash vositasi sanalsa, madaniyat tushunchasi esa insonlarning turmush tarzi, qadriyatlari, an’analari va xulq-atvorlarini namoyon qiladi. Biz diskurs tahlil orqali til va madaniyat o‘zaro qanday aloqada bo‘lishini va qanday qilib til madaniyatning asosiy belgilaridan biriga aylanishini aniqlashimiz mumkin bo‘ladi. Shuningdek, til va madaniyat o‘rtasidagi o‘zaro ta’sir yanada chuqurroq va murakkab jarayon hisoblanadi. Biz ularning diskurs tahlili natijasida o‘zaro aloqalarini tushunish, madaniyatning tilga ta’sirini va tilning madaniyatni shakllantirishdagi o‘z rolini aniqlab olishimiz mumkin. Jamiyatda til va madaniyat bir-birini

to'ldiradi, shakllantiradi va o'zaro yaqin aloqada bo'ladi, bu esa insoniyatning rivojlanishi va ijtimoiy barqarorligini ta'minlaydi. Diskurs tahlilda til va madaniyatning ro'lini o'rganishdan maqsad til va madaniyat o'rtasida o'zaro ta'sirni va ularning ijtimoiy, siyosiy va madaniy kontekstlarda qanday ifodalanishini namoyon etishdir.

TADQIQOT METODLARI: Biz ushbu maqolani yozishda bir nechta metodlardan foydalandik. Xususan tahliliy metod. Bunda diskurs tahlili uchun ijtimoiy va madaniy kontekstlarni hisobga olgan holda, tilning ko'rinishlari o'rganildi. Yana sotsiologik metod, so'rovnoma va intervyu orqali madaniyat va til o'rtasidagi aloqalar o'rganildi. Lingvistik tahlil metodi orqali matnlar lingvistik jihatdan tahlil qilindi, bunda so'zlarning ma'nosi va ularning kontekstda o'zgarishi kuzatildi.

TADQIQOTLAR: Ko'plab adabiyotlarni tahlil qilish natijasida til va madaniyat o'rtasidagi diskurs tadqiq etildi. Jumladan, quyidagi adabiyotlarni tahlil qilish natijasida til va madaniyatga oid tahlillarni ko'rib chiqamiz. Masalan: lingvistik tadqiqotchi Edward Sapirning "Language: An Introduction to the Study of Speech" nazariyasiga ko'ra tilni madaniyat bilan bog'laydigan zamonaviy lingvistik tadqiqotlar o'rganilgan. Uning asarida tilning izchilligi va o'zgaruvchanligi, madaniyat bilan qanday bog'liq ekanligi ko'rsatilgan. Sapirning fikricha, til – bu madaniy kod bo'lib, unda har bir millatning o'ziga xos qadriyatlari va an'analari aks etadi. Yana bir tadqiqotchi olim Mikhail Bakhtin, "The Dialogic Imagination" asarida "dialogic" tushunchasi til va madaniyat o'rtasidagi o'zaro ta'sirni tushunishda muhim ahamiyatga ega, deb hisoblaydi. Uning fikricha, har bir nutqiy manzara o'z zamonida ijtimoiy va madaniy kontekstda o'z javobini topadi. Bu, til va madaniyat o'rtasidagi o'zgaruvchan muloqotni bilishimizga yordam beradi.[1] Ya'na bir tilshunos Claude Lévi-Strauss, "Structural Anthropology" asarida antropologik va lingvistik jihatlarni birlashtirib, madaniyatni tushunishda strukturalistik yondashuvni taklif etadi. Uning fikricha, til madaniyatning strukturasini aks ettiruvchi bir vosita sifatida ko'riladi. Uning tahlillari til va madaniyat o'rtasidagi izchil bog'lanishlarni ochib beradi.[4] Bundan

tashqari yana bir tilshunos olim Pierre Bourdieu, "Language and Symbolic Power" asarida tilni ijtimoiy kuch va hokimiyat sifatida tahlil qiladi. Uning tushunishicha, til va madaniyat jamiyatdagi ijtimoiy munosabatlarni va kuch dinamikasini aks ettiradi. Bu kontekstda til madaniyatning ko'zgusi bo'lib, u orqali ijtimoiy ierarxiyalar va kuch taqsimotlari yaratiladi.[5] Yana bir tadqiqotchi Geert Hofstede, o'zining "Culture's Consequences" asarida madaniyatning turlicha o'lchovlari va tovushlar orqali qanday qilib munosabatlarni shakllantirishi haqida tadqiqot olib boradi. U har bir madaniyatning o'ziga xos tillarni qanday aks ettirishini va ularning ijtimoiy xarakterlarini ko'rib chiqadi. Bu asar zamonaviy til va madaniyatning o'zgarishi jarayonini tushunishga yordam beradi.[6]

Yuqoridagi adabiyotlarni tahlil qilish jarayonida til va madaniyatning diskursdagi ifodalanishini ya'nada chuqurroq tushunishga imkon yaratildi. Har bir asar o'ziga xos jihatlarni, muhim tamoyillarni va zamonaviy ijtimoiy kontekstda til va madaniyat orasidagi o'zaro ta'sirni yoritib beradi. Ularning barchasi hamkorlikda tahlil qilingan bo'lib, til va madaniyat o'rtasidagi bog'lanishlarni yanada chuqurroq ochib beradi.

TAHLIL VA NATIJALAR: Zamonaviy tilshunoslikda madaniyatga doir so'zlarning ishlatilishi bu tillardagi so'zlarning boyish jarayoni ham hisoblanadi. Aytaylik, yangiliklar, texnologiyalar va globalizatsiya orqali tillar o'zgarib borayotgani, mavjud so'z boyligini yanada kengaytirayotgani, bularning barchasi madaniy o'zgarishlarining ko'zgusi sifatida xizmat qiladi. Yangi terminlar va tushunchalar zamonaviy madaniyatni ifodalashda muhim vositaga aylanishi mumkin. Til va madaniyat o'rtasidagi o'zaro ta'sirni aniqlash uchun turli ijtimoiy guruhlar orasidagi gaplashuvlar o'rganildi. Bu jarayon ijtimoiy munosabatlar, ijtimoiy o'zgarishlar va madaniyatning dinamikasini tushunishda yordam berishi mumkin. Ayrim ijtimoiy guruhlar o'zaro muloqotda bir-birining tillarini va madaniyatini qanday qabul etishlari, shu bilan birga, mavjud stereotiplar va qadriyatlarning qanday o'zgarishlarini kuzatish mumkin.

Har holda, til madaniyatning ko'zgusi sifatida murojaat etilishining ahamiyati juda ulkan. Diskursda foydalaniladigan iboralar va o'ziga xos

soʻzlar madaniyatni aks ettirishda muhim roʻl oʻynaydi, chunki u orqali insonlar oʻz dunyoqarashlarini, hissiyotlarini va tajribalarini boshqa insonlarga yetkazadilar. Bu jarayon, oʻz navbatida, jamiyatning madaniy va ijtimoiy ahvolini shakllantiradi va rivojlantiradi. Shunday qilib, til va madaniyat oʻrtasidagi aloqalar juda chuqur va koʻp qirralidir.

Tahlil jarayonida til va madaniyatning diskursdagi ifodalanishi koʻplab misollar asosida koʻrsatib berildi. Masalan, til orqali madaniy qadriyatlarning tarqalishi va oʻzgarishlari, zamonaviy tillarda madaniyatga doir soʻz boyitish jarayoni kuzatildi. Shuningdek, til va madaniyat oʻrtasidagi oʻzaro taʼsirni kuzatish uchun turli ijtimoiy guruhlar orasida gaplashuvlar oʻrganildi. Til orqali madaniy qadriyatlarning tarqalishi va oʻzgarishlari koʻrinadi. Har bir xalq oʻziga xos qiymatlar, urf-odatlar va anʼanalarga ega, ular til orqali uzatiladi va avloddan avlodga oʻtadi. Masalan, oʻzbek tilida boʻlgan anʼanaviy ifodalar, xalq hikoyalari va maqollar oʻz xalqining madaniy merosini aks ettiradi. Ushbu iboralar oʻz ichiga millatning oʻziga xos dunyoqarashi va qadriyatlarini olib kiradi. Masalan: Oʻzbek madaniyatida mehmondoʻstlik juda muhim qadriyat hisoblanadi. Mehmon kelganda, ularni har tomonlama mehmondoʻstlik bilan qabul qilish odatdir. Oʻzbek tilida mehmondoʻstlik bilan bogʻliq koʻplab ibora va maqollar mavjuddir. “Mehmon xudo kabi hurmat qilinadi” kabi ibora shuni koʻrsatadiki, mehmon har qanday sharoitda hurmat qilinishi kerak.

Yoki hakamlar istirokchilarga oʻz fikrlarini ifoda etishda koʻpincha “Siz juda aʼlo ijro qildingiz”, “Sizda juda goʻzal ovoz bor”, “Sizni qoʻllab-quvvatlaymiz” kabi iboralarni ishlatishadi. Bu iboralar oʻzbek madaniyatida hurmat va muloyimlikni aks ettiradi.

Shuni taʼkidlash lozimki, til madaniyatning koʻzgusi sifatida murojaat etilishi mumkin. Diskursda foydalaniladigan iboralar va oʻziga xos soʻzlar madaniyatni aks ettirishda muhim roʻl oʻynaydi. Tadqiqotdan natijalar shuni koʻrsatadiki, til va madaniyat oʻrtasidagi murakkab munosabatlar namoyon boʻladi. Shu bilan birga, til va madaniyatning diskursdagi roʻli oʻzaro taʼsirni belgilaydi, bu esa ijtimoiy kontekstlarda aniq koʻrinadi.

Natijada, diskurs tahlili jarayonida til va madaniyatning o‘zaro aloqasi nafaqat nazariy jihatdan, balki amaliy jihatdan ham muhim ahamiyatga ega bo‘lib qolmoqda.[8]

XULOSA: Xulosa qiladigan bo‘lsak, ushbu maqolada til va madaniyatning diskursdagi ro‘li o‘rganishni maqsad qilib qo‘yilgan. Diskurs tahlili til va madaniyatning o‘zaro aloqalarini ochib beradi va ular o‘rtasidagi dinamikani tushunishni ta‘minlaydi. Ushbu tahlillar kelajakdagi tadqiqotlar uchun asos bo‘lib xizmat qilishi va tilshunoslik, madaniyatshunoslik sohalarida yangi g‘oyalarni yuzaga chiqarishi mumkin. Til va madaniyat hamjamiyat uchun muhim ijtimoiy vositalar sifatida xizmat qiladi va insonlarning o‘zaro aloqalarini yanada chuqurlashtirishga yordam beradi.

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O‘ZLASHMA SO‘ZLAR TADQIQIGA DOIR

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ANNOTATION: The article discusses trends in the security and development of languages in the context of globalization, as well as factors influencing the process of globalization in determining the future direction of development of the Uzbek language.

Key words: *lexis, neologism, language, linguistics, dictionary*

Mustaqillikdan so‘ng o‘zbek tili leksikasida yanada sezilarli o‘zgarishlar bo‘ldi. Hukumatning dunyo hamjamiyati bilan to‘g‘ridan-to‘g‘ri aloqalari kengaydi. Til egalarining Internet diskursi va ijtimoiy tarmoqlarda faollashuvi natijasida ham xalqaro miqyosdagi raqamli madaniyat neologizmlari o‘zbek tili leksikasida muqimlasha boshladi.

N.Mahmudov olam lisoniy manzarasining yaralishida til lug‘at boyligining tutgan o‘rnini tavsiflaydi, talqin etadi. Olim bu boradagi konseptual qarashlarida xorijiy so‘z o‘zlashtirishning *yangi tushunchani o‘zlashtirish* va *faqat xorijiy so‘zni o‘zlashtirish* yo‘llarini ajratadi. Bunda birinchi usulning mazmuni yangi tushunchani o‘zlashtirishdan iborat bo‘lsa, ikkinchisi xorijiy so‘znigina qabul qilishni ifoda etadi. Ularning birinchi tipi keng ko‘lam kasb etib, ikkinchisi muayyan darajada passivlashgani aniq dalillar asosida ochib berilgan [Mahmudov, 2015: 9].

R.Jomonov o‘zlashmalarning qabul qiluvchi tilga, umuman, imlo savodxonligiga sezilarli ta’sirini o‘rinli his qiladi. Olimning qarashlariga ko‘ra, so‘z qabul qilishda ekstralingvistik omillarning muhimlari “xalqlar o‘rtasidagi siyosiy, iqtisodiy va madaniy aloqalar; ilm-fan taraqqiyoti; ommaviy axborot vositalari faoliyatining kengayishi; tarjima adabiyotiga bo‘lgan talabning ortib borishi; reklama va ko‘rgazmali vositalardagi matnlar; xorijiy tillarga bo‘lgan ehtiyojning oshishi va shu kabilardan iboratdir” [Jomonov, 2013: 38].

A.Madvaliyev “O‘zbek terminologiyasi va leksikografiyasi masalalari” asarida o‘zbek tili izohli lug‘atlarida so‘zlarga etimologik ma’lumot berish masalasiga alohida e’tibor qaratar ekan, “... o‘zbek tilida sharq va g‘arb tillaridan o‘zlashgan, o‘zlashish jarayonida ma’nosi keskin o‘zgargan yuqoridagidek so‘zlar yangi izohli lug‘atda anchagina va ular tegishli ravishda zaruriy etimologik ma’lumotlar bilan ta’minlangan [Madvaliyev, 2017: 214]”, deya yozadi.

Olima D.Hasanova bir tildan boshqa tilga o‘tayotgan lisoniy birliklarning o‘zlashishi o‘ziga xos lisoniy shart-sharoitlar bilan belgilanishini aytadi:

1) olinmaning so‘z qabul qilgan tilning fonetik va morfologik qonuniyatlari ta’sirida me’yorga kirishi;

2) nutqda, uning har xil uslublarida muntazam qo‘llana olishi, muallifi har xil asarlarda keng ishlatila olish imkoniyatiga ega bo‘lishi;

3) so‘z o‘zlashtirgan tilning so‘z yasash qonun-qoidalariga bo‘ysunishi va so‘z yasash jarayonida faoliyat ko‘rsata olishi;

4) so‘z o‘zlashtirgan tilda shu tilga mansub lisoniy birliklar bilan frazeologik iboralar hosil qilish imkoniyatiga ega bo‘la olishi;

5) tildagi boshqa lug‘aviy birliklar bilan ayni bir (mushtarak) ma’noda qo‘llanmaslik, ma’no farqlash xususiyatiga ega bo‘lish kabilar [Hasanova, 2011: 21-22].

A.To‘raxojayeva mustaqillik davri o‘zbek tili ijtimoiy-siyosiy leksikasining taraqqiyotini o‘rganar ekan, tilning ichki imkoniyatlari sifatida so‘z semik tuzilishidagi u yoki bu semani faollashtirish, leksema sememasini muayyan tushunchaga ixtisoslashtirish, semema mundarijasini yangi sema bilan boyitish kabi qator usullardan foydalanilganini yozadi. Shu bilan birgalikda “Mustaqillik davridagi yangi ijtimoiy-siyosiy tushunchalarni ifodalashda bir qator rivojlangan mamlakatlarning milliy tillarida qo‘llanilayotgan leksemalarga ham ehtiyoj sezildi [To‘raxojayeva, 2012: 20]”, deya e’tirof etadi.

A.Nurmonovning fikricha, o‘zlashmalarning o‘zaro nisbati obyektiv ijtimoiy-siyosiy o‘zgarishlar ta’siri ostida turli davrlarda turlicha bo‘lgan.

O‘zbek tiliga so‘z o‘zlashtirish jarayoni hozirgi kunda majburiylik asosida emas, balki tillar rivojlanishining obyektiv qonuniyatlariga mos holda amalga oshmoqda. Lekin sobiq sho‘rolar davrida o‘zbek adabiy tili leksikasiga, ayniqsa, uning terminologiyasiga ko‘plab ruscha, baynalmilal so‘zlar zo‘rma-zo‘raki kiritildi. O‘zbek tili davlat tili maqomini olgandan keyingi davrda shunday so‘zlar o‘zbek tilida avvaldan mavjud bo‘lgan so‘z va terminlar bilan almashtirilmoqda [Nurmonov, 2012: 31].

O‘zlashma so‘zlar muammosi o‘zbek lug‘atchiligi bilan bog‘liq amaliy ishlar mavzusiga aylandi. Natijada ularning izohi va imlosidan kelib chiqib, qator lug‘atlar yaratildi, ularni leksikografik nuqtayi nazardan qiyoslash ehtiyojini tug‘dirdi [Qo‘ziyev, 2018: 7]. Shuningdek, ikki tilli va ko‘p tilli lug‘atlar paydo bo‘ldi. Keyinchalik o‘zbek tilining boy imkoniyatlarini namoyon etuvchi izohli lug‘atlarda ham o‘zlashma so‘zlarning manba tildagi ma’nolari aks etdi.

Olima N.Isakova mustaqillik yillarida o‘zbek tiliga kirib kelgan xorijiy so‘zlarni “Xalq so‘zi” gazetasi misolida o‘rganadi. Uning kuzatishlarida o‘zlashmalar 1991-1996 yil gazeta nashrlarida 5 foiz, 1997-2015 yil nashrlarida 45 foiz, 2016-2018 yil nashrlarida 55 foiz atrofida topilgan [Isakova, 2020: 75].

Lug‘atdagi faol va nafaol so‘zlar ham murakkab xususiyatga ega, ular orasiga ham aniq cheraga qo‘yib bo‘lmaydi. Hattoki muayyan adabiy tilga bo‘ysunuvchi xalqning turli qatlam vakillari yoki hududlar miqyosida ham so‘zlarning iste’mol darajasi farqlanib qolishi tabiiy. Mazkur hodisa jamiyat taraqqiyot jarayonida so‘zlovchilar nutq madaniyatining pragmatik xususiyati bilan ham bog‘liq. Tilning lug‘at tarkibidagi so‘zlar umumso‘zlashuv nutqiga yoki mahalliy so‘zlashuv nutqiga xosligi, adabiy-kitobiy yoki umumadabiy til leksikasi jihatidan o‘rganilar ekan, ularning til uslublari bilan bevosita va bilvosita munosabatda bo‘lishi ham so‘zlarning iste’mol darajasini belgilashda yetakchi ahamiyat kasb etadi.

Leksika neologizmlar hisobiga boyib boradi, ularning yuzaga kelishida esa bir necha omillar muhim rol o‘ynaydi. Ular sirasiga yangi tushuncha, narsa yoki hodisaning nomini atashi, avval mavjud bo‘lgan

narsa yoki hodisa belgilarining farqlanishi, nomlanmagan tushuncha (leksik lakuna) holatidan kelib chiqib til birliklarini tejash, fikrni aniqroq ifodalash uchun xizmat qilishi kabilarni keltirish mumkin.

Neologizmlar, avvalo, leksik-semantik va leksik-grammatik turlarga bo‘linadi. Leksik-semantik tur o‘z ichida yana guruhlanadi: dominant tildan so‘z o‘zlashishi – leksik neologizm, tilda mavjud so‘zlarning yangi ma’noda ishlatilishi – semantik neologizm hisoblanadi. Neologizmlar nafaqat tashqi imkoniyat, balki tilning ichki imkoniyati asosida ham yuzaga keladi. So‘zning morfologik usuli asosida yasaladigan shakli ham tilda neologizmlarning paydo bo‘lishiga sabab bo‘ladi.

Til leksik fondining kengayishiga fan va texnikaning rivojlanishi ham muhim omil bo‘lib xizmat qilyapti. Bugungi kun fan va ta’limdagi dunyoning zamonaviy bilimlari sanoqli tillar doirasida jahonga ulashilyapti. Ta’lim jarayonidagi dunyo bilimlari integratsiyasi soha atamalari baynalmilallashuviga sabab bo‘lyapti. Davlatlar o‘rtasidagi sohalarning yaqin hamkorligi terminlar ifodalaydigan tushunchalarni oson va tez tushunishni talab etadi. Bundan tashqari, xalqaro standartlar, shartnoma va bitimlarning muayyan tillardagina e’lon qilinishi ham tillararo neologizmlar ommalashuvini keltirib chiqaryapti. Ishlab chiqarish va sanoatning quyi bo‘g‘inlarigacha nanotexnologiyalarning joriy qilinishi, texnologik yo‘riqnomalarining ko‘proq ingliz tilida yuritilishi, ta’lim, fan va ishlab chiqarish jarayonidagi nom, atama, termin, ism, neym, nomenklatura kabilarning dunyo bo‘ylab tez va oson tushunish va tarqatish kabi hodisalar talqini ham ulkan miqdordagi so‘zlarning tillararo transformatsiyasi jarayonini jadallashtiryapti.

Xulosa sifatida aytish mumkinki, bugungi kun til leksikasiga bir qancha omillar o‘zining jiddiy ta’sirini o‘tkazyapti. Bu ta’sirlar tilning milliy tabiatini o‘zgartirishga asoslanmasligi muhim hisoblanadi. Bundan tashqari, til va milliy madaniyat uzviyligi, leksikada o‘zga til birliklariga ehtiyojdan tashqari keng o‘rin ajratish, tilning sofliги kabilar ham muammoning umumiy mundarijasini tashkil etishi lozim.

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PUNCTUATION MARKS ARE AN ESSENTIAL COMPONENT OF ENGLISH WRITTEN TEXT (DASH AND HYPHEN)

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Punctuation marks are a set of symbols used in writing to separate sentences and phrases, thereby indicating pauses, stops, emphasis, and

tone. In the absence of punctuation, written text will lack the capacity to reflect the full range of linguistic features. The types and numbers of punctuation marks used in different languages vary considerably, reflecting the diverse purposes for which they are employed. For instance, in the Uzbek language there are 10 punctuation marks; French makes use of 17 different punctuation marks, whereas Arabic employs only 6. In English, there are 14 distinct punctuation marks, which are used to separate or connect elements of grammar, indicate a pause, denote ownership, and perform a range of other functions.

Punctuation marks are an essential component of written language, facilitating the capture of the nuances and flow of spoken language. They facilitate the effective communication of thoughts and ideas, thereby ensuring an optimal reading experience for the reader.

In written communication, the use of punctuation serves to reduce ambiguity and ensure clarity.

- Effectively conveys the tone and emphasis of the text.

Furthermore, punctuation facilitates the division of sentences into smaller units, thereby enhancing readability.

Furthermore, punctuation facilitates the reader's ability to trust the author's authority.

- It prevents misunderstandings and confusion.

In light of the preceding discussion, it is now appropriate to consider the correct usage of punctuation marks. In order to facilitate the retention of the correct usage of punctuation marks, a number of examples have been provided.

The following is a list of the 14 punctuation marks used in the English language:

The period, question mark, exclamation point, comma, semicolon, colon, **dashes**,

hyphen, parentheses, brackets, apostrophe, quotation marks, ellipsis, slash.

This thesis is aimed to cover the research on the punctuation marks dash and hyphen. The dash and hyphen are also quite common punctuation marks. Although they look similar, they are very different.

A **dash** is used to separate words into statements, and also to indicate range or connections.

Example:

She said explicitly — Yes!

Beyond the fact that they are horizontal lines, dashes and the hyphen have absolutely nothing in common! They are different punctuation marks that signify separate things and are used for separate purposes.

Let us differentiate the key distinction between a dash vs. a hyphen:

A **dash** (– or —) is longer and, depending on the type, is used to connect two grammatical units or to signify a range. To start the analyses with a dash, some sources consider the two dashes, **en** dash and **em** dash, to be separate punctuation symbols. However, the use of these punctuation marks is quite different, so this characterization is not entirely accurate. Some guides also consider the **en** dash and the **em** dash to be the same punctuation mark¹⁵⁵.

Dashes are punctuation marks that separate or “set off” written material. Although they perform a role similar to those of commas and parentheses, dashes show a more abrupt pause or shift in a sentence. Dashes add more emphasis to the material they set off¹⁵⁶.

There are two types of dashes (—/–) in the English language: **em dash** and **en dash**. They are horizontal lines slightly longer than a hyphen and are mainly found in typeset documents.

Em dash (—)

The — is called the em dash and it is the longer of the two dashes. The em dash is used to provide additional information and indicate an interruption or an emphasis.

¹⁵⁵ Amy Luo. Em Dash (—) vs. En Dash (–) | How to Use in Sentences. Published on May 31, 2019. Revised on October 20, 2023 by Jack Caulfield.

¹⁵⁶ Nick Chu. Dashes. San José State University Writing Center www.sjsu.edu/writingcenter. 2012. Rev. Summer 2014.

Additional information:

My friend—the one who lives in Samarkand—is publishing a manual.

Interruption:

“I’m so glad we finally met—”

“Truly! This was such a great evening!”

Emphasis:

It’s time to study the most intriguing of all astrological bodies—black holes.

En dash (–)

The – is called an en dash and it is the shorter of the two dashes. It indicates a range of values or a connection between two grammatical units.

Indicating a range:

The decade 2019–2020 was a time of COVID.

Connecting two units:

The Urgench–Tashkent flight is completely booked.

Showing conflict or opposition:

The Nasaf–Pakhtakor rivalry is well-known in the Uzbek sports world.

Note: Unless your style guidelines recommend it, never use spaces with dashes. Aside from some rare instances (01 January 2023 – 31 December 2023), using spaces with the en dash is never permitted¹⁵⁷.

A hyphen is used to join two or more words together into a single concept or to spell out numbers. A hyphen is a punctuation mark that is mainly used to combine two words to form compound words. According to the Oxford Learner’s Dictionary, a hyphen is defined as “the mark (-) used to join two words together to make a new one, as in back-up, to show that a word has been divided between the end of one line and the beginning of the next, or to show that something is missing (as in short-and long-term)”¹⁵⁸.

¹⁵⁷ <https://www.papertrue.com/blog/punctuation-marks-guide/>

¹⁵⁸ <https://byjus.com/english/hyphen/>

A hyphen (-) is shorter and is used in between compound words and numbers. It is also used to emphasize certain parts of words.

Examples:

She is a well-known doctor working part-time.

I went on an Urgench-Stambul flight.

If a hyphenated word is used extensively over a period of time, the hyphen gets omitted gradually. For example, the previously hyphenated word “online” is now used without a hyphen due to its widespread application.

We can certainly cover some basic rules of hyphen usage. We’ll also provide various hyphen examples so it’s easy for you to differentiate between a hyphen and a dash.

Hyphens are joiners. They are used to join the following:

1) Compound words are two or more words that can be used together to form a unit. A hyphen is sometimes used to form these words.

a) To join the words in a compound adjective before a noun.

four-page document six-foot table

eight-seater taxi son-in-law

five-year-old

Note: Do not use hyphens if compound adjectives end with -ly.

(correct) She is a highly trained martial artist.

(incorrect) She is a highly-trained martial artist.

b) To join the words in a compound noun.

check-in editor-in-chief

know-how sister-in-law

free-for-all

3) To join affixation to a word.

Hyphens are used with a certain set of prefixes and suffixes where they denote the relationship between the root word and the affix.

a) prefix

re-establish ultra-expensive

self-assured anti-vaccination groups

b) suffix

vintage-style Victorian-style sugar-free

5) To join the words in a compound verb.

to ice-skate to spot-check

to dry-clean to flash-freeze

6) To help with the reading of numbers and fractions.

Numbers from twenty-one to ninety-nine are hyphenated when written down.

one-third twenty-four

fifty-eight two-thirds

7) To show that list items share a common second element.

two-, three-, and four-bedroom houses

two- or three-fold

a one- or two-page document)

8) Pauses:

Hyphens can be used between letters to emphasize a part of the word or create a stuttering effect in the spelling.

It is so c-c-cold here, I'm freezing.

Please note that this usage is not typical and is usually found only in creative writing

As a conclusion, while we speak English with sound level variations, tone of voice changes, rate changes, and various facial expressions. Body posture and hand activity may contribute to comprehension of the spoken word (or detract).

Punctuation is, in part, an attempt to capture in writing the emphasis we are able to deliver orally. Additionally, punctuation is a tool we use to organize word arrangements to facilitate readability.

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O‘ZBEK OILALARI MULOQOT XULQINING LINGVOKULTUROLOGIK TADQIQI

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Annotation: This article explores the educational approaches within Uzbek families as depicted through the depiction of the mother’s tenderness, emotions, and state, as well as the father’s strictness in selected literary excerpts. The article integrates lexical-semantic and linguistic-cultural analyses to reflect the family values and social roles prevalent in Uzbek society.

Ma’lumki, o‘zbek oilalarida farzand necha yoshga kirishidan qat’iy nazar, ayniqsa, o‘g‘il farzandga nisbatan onaning ovqat tayyorlashi, ga’mxo‘rlik qilishi, tansiq taomni ilinishi odatiy hol hisoblanadi. [1;17] Quyidagi badiiy asardan keltirilgan parchada ham buni yaqqol ko‘rishimiz mumkin:

- *Nima bo‘ldi?*

Jannat ingragandek javob qildi:

- *Tentakkinamga tansiqroq bir nima pishirib beray desam o‘tin qolmapti /Said Ahmad – Ufq/*

Keltirilgan parchada “ingragandek” so‘zi qahramonning holatiga hissiy rang berib turibdi. “Ingrash” og‘riq yoki charchoq holatini bildiradi, bu orqali Jannatning ruhiy va jismoniy holati tasvirlangan. “Tentakkinamga tansiqroq bir nima” gapidagi “Tentakkinam” so‘zida ko‘rinadigan ko‘makchi -kinam qo‘shimchasi yaqinlik va mehr-muhabbatni ifodalovchi fonetik vosita hisoblanadi. O‘zbek madaniyatida yaqinlik va mehrni ifodalashda shunday yaqinlikni bildiruvchi so‘zlar tez-tez qo‘llaniladi. “Tentak” odatda negativ ma’noda bo‘lishiga qaramay,

-kinam qo'shimchasi uni ijobiy tusga aylantiradi. "Tansiqroq" so'zi esa maxsus tayyorlanadigan, kamdan-kam topiladigan mazali taomni bildiradi. O'zbek an'analarida mehmonlarga yoki yaqinlarga "tansiq" narsa pishirib berish alohida e'tibor va hurmat ko'rsatishni bildiradi. Bu lingvokulturologik jihatdan jamiyatda oziq-ovqatning qadr-qimmatini, mehmonnavozlik va oilaviy aloqalar qanchalik muhim ekanligini ifodalaydi. "O'tin qolmapti" jumlasini qahramonning og'ir ahvoli, ayniqsa, moddiy jihatdan cheklanganligi haqida fikr beradi, chunki pishirish uchun o'tin kerak, ammo u qolmagan. Bu o'z navbatida qahramonlarning hayotiy qiyinchiliklari va muhtojligini ko'rsatadi. "O'tin" bu so'z o'zbek xalqida ko'plab oila xo'jaliklarida ilgari ovqat tayyorlashda ishlatiladigan an'anaviy yoqilg'i manbai bo'lgan. Bu madaniy jihatdan o'ziga xos ijtimoiy tasvirni beradi, ya'ni qahramonning turmush darajasini ifodalaydi.

Navbatdagi misolimizda onaning farzandiga bo'lgan mehri, otaning esa farzandga nisbatan mehri kam bo'lmasada, lekin qattiqqo'llik, talabchanlik tuyg'ulari balandligini [1;25] ko'rishimiz mumkin.

- *Tur! Bu qanaqa ahmoqlik?*

Bola umrida bunaqa gap eshitmagan shekilli, qo'rqib ketdi. Ikrom yana qichqirdi:

- *Odamlar ishini qilib tushlikka chiqdi. Sen hali ham bolishdan boshingni uzmapsan. Ahmoq!*

Ayvondan xotinining ingroq tovushi eshitildi:

- *Bolamni so'kmang. Bolaginamni g'adablamang! /Said Ahmad – Ufq/*

Parchaning boshlanishidagi "Tur! Bu qanaqa ahmoqlik?" jumlasida Ikromning keskin buyrug'i va salbiy bahosi aks etgan. "Ahmoqlik" so'zi bu yerda bolaning harakatsizligi va farzandga nisbatan norozilikni ifodalaydi. O'zbek madaniyatida ota yoki kattalarning bolaga nisbatan qattiqqo'lligi, ayniqsa, uydagi ijtimoiy vazifalar bajarilmay qolganda, tarbiyaviy va tartibga chaqirish vositasi sifatida ishlatiladi. [2;29] Bu holat bolaning otasi oldidagi ijtimoiy va oilaviy roldan darak beradi. "Umrida bunaqa gap eshitmagan shekilli, qo'rqib ketdi" iborasida bola hali bunday

qo‘pol gaplarni eshitishga odatlanmaganligi, ota-ona tomonidan himoya qilinganligi ko‘rinib turadi. Bu o‘zbek oilalarida farzandlarga bo‘lgan maxsus mehr-muhabbat va ehtiyotkorlikni ko‘rsatadi. Bola uchun Ikromning gaplari yangilik bo‘lib, u juda og‘ir ruhiy holatni ko‘rsatgan. Otaning keyingi so‘zlari: “Sen hali ham bolishdan boshingni uzmapsan. Ahmoq!” jumlasida Ikromning bolasiga nisbatan noroziliklari kuchayib, uning harakatlarini qoralab, o‘ta keskin tarzda unga ta’sir ko‘rsatayotgani ko‘rinadi. “Ahmoq” so‘zining ishlatilishi kamsituvchi ohangda berilgan bo‘lsa-da, madaniy jihatdan o‘zbek oilalarida ota tomonidan bolani tartibga chaqirishda bunday kamsituvchi so‘zlar odatdagi tarbiya vositasi sifatida ko‘rilishi mumkin. Parchadagi ona so‘zlari: “Bolamni so‘kmang. Bolaginamni g‘adablamang!” – ona va bola o‘rtasidagi mehrli munosabatni aks ettiradi. Ona tomonidan qo‘llanilgan “bolaginam” so‘zi juda mehribonlik bilan ishlatilgan, bu esa ona va bolaning o‘zaro iliq munosabatini ko‘rsatadi. O‘zbek madaniyatida ona farzandini himoya qilishga intilishi, uni hatto otaning keskin gaplaridan ham himoya qilish xohishi, jamiyatda onaning farzandlar oldidagi roli va mas’uliyatini ko‘rsatadi.

“Ukang bir emas ikkita bolali bo‘ldi, o‘g‘lim, ko‘chaga chiqolmaydigan bo‘lib qoldim-ku! Kimni ko‘r-sam, Muzaffarni qachon uylantirasiz, deydi. Dadang ikkalamizni bog‘lab berganmas, bolam...”

Oyim gapini tugatmasdan dadam ilib ketadi. “Qo‘y, Robi, ovora bo‘lma, o‘g‘ling osmondagi oyni oladi!” /O‘tkir Hoshimov - Ikki eshik orasi/

Parchadagi asosiy dialoglardan biri onaning so‘zlaridir: “Ukang bir emas ikkita bolali bo‘ldi, o‘g‘lim, ko‘chaga chiqolmaydigan bo‘lib qoldim-ku!” Bu yerda “Ukang ikkita bolali bo‘ldi” iborasi oddiy faktni bildirgan bo‘lsa-da, madaniy jihatdan katta ma’no yuklaydi. O‘zbek oilalarida o‘g‘il bolani oila qurishga undash, ayniqsa, u yoshi ulg‘ayib qolganida, juda keng tarqalgan odatdir. Shuningdek, “ko‘chaga chiqolmaydigan bo‘lib qoldim” degan ibora o‘zbek jamiyatida oila va qarindosh-urug‘ orasida ijtimoiy bosimning kuchli ekanligini ko‘rsatadi.

Bu soʻz bilan ona oʻz oʻgʻlining hali uylanmaganligi sababli odamlar tomonidan berilgan savollardan charchaganini bildiradi. Oʻzbek madaniyatida qarindoshlar va mahalliy muhitning taʼsiri katta. Ona bu yerda shaxsiy hayoti bilan bogʻliq qarorlar ustidan oʻzining maʼlum darajadagi majburiyatini, hatto ijtimoiy bosimni his qilayotganini aytmoqda. “Kimni koʻrsam, Muzaffarni qachon uylantirasiz, deydi” – bu ibora ham jamiyatdagi kutilmalar va oilaviy vazifalar haqida tushuncha beradi. Oʻzbek oilalarida koʻpincha qiz yoki oʻgʻilning turmush qurishi haqida qarindoshlar va qoʻshnilar ham qiziqadi, bu esa ota-onaga maʼlum bir masʼuliyat yuklaydi. Keyingi qismda onaning fikrlari otaning hazil aralash gaplari bilan tugaydi: “Dadang ikkalamizni bogʻlab berganmas, bolam...” – bu yerda ona shunchaki norozilik bildirib, tiriklik chogʻida oʻgʻlini uylantirib, masʼuliyatdan holi boʻlishi kerakligini nazarda tutayotganini koʻramiz. Bu nafaqat oila ichidagi munosabatlarni, balki oʻzbek oilalarida anʼanaviy qaror qabul qilish jarayonlaridagi yengil norozilikni ham koʻrsatadi. Otaga keladigan boʻlsak, uning “Qoʻy, Robi, ovora boʻlma, oʻgʻling osmondagi oyni oladi!” degan gapida hazil bilan masalani yengillashtirishga urinish bor. Bu yerda “osmondagi oyni oladi” iborasi bolaning ehtimol, katta orzu-maqсадlari borligini, unga ancha-muncha qizlar toʻgʻri kelmasligini ifodalaydi. Oʻzbek madaniyatida bu kabi hazillar koʻpincha muammoli vaziyatlarni yumshatish uchun ishlatiladi.

Hovliga kirishim bilan ayvondan tushib kelayotgan «Qora ammam»ni koʻrdim. Ammam xuddi koptokka oʻxshaydi. Kichkina, dum-dumaloq. Tagʻin yozdayam qora nimcha kiyib yuradi.

– *«Qora amma!» Bizlar keldik!*

– *Voy amman aylansin! Voy amman oʻrgilsin sendan! – U pildirab kelib meni bagʻriga bosdi. Dimogʻimga qatiq hidi urildi, yuzimdan oʻpayotganda oppoq sochini uchiga osib olgan soʻlkavoy choʻlpilari bir-biriga urilib jiringlab ketdi.*

– *«Qora amma», tangangizni oʻynasam maylimi?*

– *Voy tanga sendan aylansin!*

Dadam yelkamga sekin turttdi.

– *Necha marta aytganman: «Qora amma» emas, amma degin, tentak!*

– *Seni ishing nima! – «Qora ammam» dadamga qarab iljaydi. – Qorani qora deydi-da! Qoraman! To‘g‘rimi? Yur, bolam! /O‘tkir Hoshimov - Ikki eshik orasi/*

Keltirilgan parchada “Qora ammam” deb atalgan qahramon tasvirlanadi. Bu yerda “qora” so‘zi shaxsning yuz ko‘rinishi qora ekanligini bildiradi. Badiiy tahlilda bu belgining metaforik ma’nosini izlash mumkin: o‘zbek madaniyatida ranglar ko‘pincha xarakter yoki hayot tarzi bilan bog‘liq bo‘ladi. Biroq, “qora” bu yerda shaxsning xarakteriga emas, balki uning tashqi ko‘rinishiga bevosita ishora qiladi. Matnda keltirilgan “koptok” va “dum-dumaloq” so‘zlari ham tasviriy san’at vositalari bo‘lib, ammaning ko‘rinishini jo‘shqinlik va muloqotdagi samimiyat bilan ta’kidlaydi. “Voy ammang aylansin! Voy ammang o‘rgilsin sendan!” – bu iboralar o‘zbek madaniyatidagi yaqinlikni, bolaga bo‘lgan mehrni aks ettiradi. “Aylansin” va “o‘rgilsin” kabi xalqona iboralar o‘zbek xalqining samimiy muloqot shakllarini ifodalaydi, bunda keksalar kichiklarga mehr ifoda qilish uchun shunday iboralarni ishlatadi. Ammaning bag‘riga bosishi va bolaning dimog‘iga qatiq hidining urilishi, shuningdek, “so‘lkavoy cho‘lpilari”ning jiringlashi kabi detallarda ona tabiat va an’anaviy o‘zbek xotin-qizlarining tashqi ko‘rinishlari bilan bog‘liq madaniy belgilar ochiladi. Qatiq hidi – oddiy o‘zbek uyining kundalik hayotini, “so‘lkavoy cho‘lpilari” esa milliy kiyinish madaniyatining ayrim unsurlarini ko‘rsatadi. Bu iboralar qahramonning qishloq muhitida yashashini va milliy an’analarni saqlab qolganligini tasdiqlaydi. Parchada otaning bola bilan muloqoti ham muhim ahamiyatga ega. “Necha marta aytganman: “Qora amma” emas, amma degin, tentak!” jumlasini ota tomonidan bola madaniyatli muloqot qilishga o‘rgatilayotganini ko‘rsatadi. O‘zbek madaniyatida kattalarga hurmat bilan murojaat qilish juda muhim, bu yerda esa bola samimiy va yaqin munosabat sababli ammasini “qora amma” deb ataydi. Biroq, otaning bola tarbiyasiga jiddiy yondashishi bu madaniy jihatning muhimligini

ko'rsatadi. "Qoraman! To'g'rimi?" – bu yerda "Qora amma" o'zining qorachadan kelgan ekanligini kulib tasdiqlaydi, bu esa ijtimoiy rollarning yanada moslashuvchan va hazil aralash bo'lishi mumkinligini ko'rsatadi. O'zbek madaniyatida jismoniy ko'rinishga taalluqli so'zlar ko'pincha ijtimoiy muloqotda hazilomuz tusda ishlatilishi mumkin.

Parcha oilaviy munosabatlarni va o'zbek an'analarida bolalarga mehr va tarbiya berish usullarini yoritadi. Leksik jihatdan bu yerda xalqona va samimiy iboralar ishlatilgan bo'lib, ular lingvokulturologik tahlilda o'zbek madaniyatidagi oilaviy qadriyatlar va kattalarga hurmat ko'rsatishning qanchalik muhim ekanligini ochib beradi.

Foydalanilgan adabiyotlar ro'yxati

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SO'Z BIRIKMALARINING TABIATI VA MOHIYATI BORASIDA QO'SHIMCHA MULOHAZALAR

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Annotation: This article focuses the nature of word combinations in the comparative languages from both philosophical as well as linguistic point of view. The statements of the opinions of various scientists about this language unit in Uzbek and English languages are discussed.

Ma'lumki, "tabiat" so'zi tilimizga arabchadan kirgan bo'lib, ko'p ma'noli leksema hisoblanadi, etimologik jihatdan esa "tug'ilish, yaralish" ma'nosini bildirib, o'zining lotincha muqobili "natur" (inglizchada "nature") so'zi bilan ma'nodosh hisoblanadi. Shu ma'noda istalgan biror narsa va hodisaning tabiati deganda ularning avvalo obyektiv borliqning bir elementi sifatida qanday va qachon yara(tug'i)lishi anglashiladi. Bunda

tabiatan bor bo'lgan barcha mavjudot va maxluqotlar, shu qatorda odam va uning tilini ham paydo bo'lishi inobatda tutilsa, xato qilinmaydi. Fikrmizni yanada oydinlashtirishga harakat qilamiz: aslida tabiat asosida to'rt (suv, tuproq, havo, olov) unsur bor, bari suvdan yaralgan, zarur bo'lsa, ular suvga yana qaytadan aylanishi mumkin. Barcha mavjudot va maxluqotlarning tabiati, ularning hayot-mamoti ham shu unsurlar bilan bog'liq. Jumladan, Qur'oni Karimning Nur sur'asidagi "Alloh barcha jonivorni suvdan yaratdi"¹⁵⁹ mazmunli 45-oyati bunga dalildir. Mazkur oyat tafsirlarida yana ta'kidlaniladiki, "Suv barcha mavjudot yaratilmasdan oldin mavjud bo'lgan, undan (Alloh) uch unsur – olov, shamol, tuproqni yaratgan, so'ngra olovdan jinlarni, shamol va nurdan farishtalarni, loydan inson va jonivorlarni yaratgan"¹⁶⁰.

To'rt unurning o'zaro ishtirok (analiz, sintez)i natijasida yaralgan narsalar va ro'y beruvchi hodisalar soni hadsiz, chunonchi, o'n sakkiz ming olam tarkibini hosil qiluvchi milliardlagan jins(fizik) va element(kimyoviy)larning o'zlarini ham sanab bo'lmaydi. Insoniyat ularning miqdorini shu paytgacha hisoblab, oxiriga yetganicha yo'q, adadini to'la bilmaydi. Biroq, bashariyat shular orasidan hozirgi paytgacha anglagan va nomlagan barcha narsa va hodisalarni avvalo yakka holda, keyin bir-birisi bilan uzviy bog'liqligi, birisining bo'lishi ikkinchisini taqozo qilishini ko'radi, mushohada qiladi, konkret biladi. Zero, yuqorida keltirilgan to'rtta unurning birortasi yetishmagan joyda hayot mukammal chiqmaydi, tiriklik bo'lmaydi. Jumladan, insonning to'laqonli hayoti uchun ta'kidlanilgan unsurlarning birortasi yetishmasa odam o'ladi, kamaysa, kasal bo'ladi. Ularning mushtaraklashuvi olam hayoti bardavom va barqarorligini belgilaydi. O'z navbatida jamiyatning asosiy qonuniyatlari ham shu mutloq qonunlarga tayanib ish tutadi. Chunonchi, inkorni inkor, qarama-qarshiliklar birligi va kurashi, miqdor o'zgarishining sifat o'zgarishiga aylanishi kabi qonunlar, shakl va mazmun, sabab va oqibat, imkoniyat va voqelik, zaruriyat va tasodif kabi falsafiy

¹⁵⁹ Qur'oni Karim. Toshkent: "Munir" nashriyoti, 2021, 356-b.

¹⁶⁰ O'sha joyda. 356-b.

tushunchalar avvalo narsa va hodisalarning xususiyligiga asoslansalarda ular bilan bo'lgan munosabatda umumiy, bog'liqlik, mushtaraklashuv ko'lamida ish tutiladi. Shu ma'noda insonning tili va tafakkur taraqqiyoti shakli va darajalari ham yuqorida nomlangan omillarga asoslanadi. Aytmoqchimizki, obyektiv borliqda ayrim narsalar bor, ularning xususiyatlarini yakka olgan holda tushunish mumkin, lekin ularni bir-biridan farqlashda ikkinchi bir narsa va hodisaga qiyoslaniladi, ularning ayrimlik va bog'liqlik mohiyati axtariladi. Bu esa insonga dunyoni bilish uchun asosiy manba hisoblanadi. Demak, bilim- narsa va hodisalar, ularning uzviy bog'liqligini anglashdir hamda mushtaraklashuvni, yoxud bir-biriga taalluqlilik va daxldorlikni seza olishdir. Binobarin, narsa va hodisalarni aksariyat qismi yakka (alohida) olingan holda xususan mushohada qilinadi, ularning ikkinchi bir jins yoki elementlar bilan bog'liq tomonlarini sezish orqali esa umumiy xulosa yasaladi, natijada olam (hayot) va ularning mohiyati anglashiladi. Bog'liqlik esa xususan ijobiy (moyillik) asosida yoki salbiy (inkor) asosida kechadi. Darhaqiqat, yuqorida nomlangan qonuniyatlardagi **“inkor”** so'zini orqasida bir narsani rad qilinishi natijasida ikkinchi bir narsa ma'qullanadi. Qarama-qarshiliklar qonunida esa ikki narsa va hodisani zid bo'lishi asosida obyektiv borliqning muvozanati saqlanadi. Miqdor yoki sifat o'zgarishi qonuniyatlari ham o'zgarishni ikkinchi bir mahsulot yaralishiga olib borishini taqozo qiladi. Shakl va mazmun, sabab va oqibat va shunga o'xshash tabiat va jamiyat qonunlarini o'rganuvchi falsafiy tushunchalar ham olamni, uning tabiati va mohiyatini uzviy bog'liqligini mutloq tasdiqlaydi. Ushbu ma'noda dialektikani to'g'ri tushunishda, uning bilan mantiqan to'g'ri munosabatda bo'lib, jamiyat qonunlarini tabiat qonunlariga mutanosib yaratishda, ijtimoiy turmushni barcha jabhalari – yashash, mehnat qilish, ijod qilish, dunyoni o'zgartirish ishlarida va ularning tasdig'ida insonga sezgi a'zolari ong(aql), ruh qatorida navbatdagi eng muhim qurol sifatida – **til** karomat qilingan. U shundayin bir mo'jizaviy qurolki, inson til birlik (tovush, so'z, gap)lari orqali olamni, yuqorida zikr qilingan barcha ins-u jinslarni aniq yoki mavhum ifodalay

oladi, lisoniy shakllantiradi. U ko‘rgan, eshitgan, yegan, hidlagan va tanasi orqali sezgan, ongi(ruhi) orqali mushohada qilgan narsalarini **muloqotda tili orqali baralla ta’kidlay oladi**. Tilshunos sifatida nazdimizdagi maqsadga ko‘chilsa, olamni tafakkur va mushohada qilishda inson uchun tilning mohiyati aynan shu yerda oydinlashadi. Yana bir e’tiborli tomoni shundaki, inson yakka narsa va hodisani yakka (sodda) so‘zlar bilan, yasama narsalarni yasama, qo‘shilgan narsalarni qo‘shma so‘zlar bilan, narsalar biriksa, **so‘z birikmalari** bilan nutqida ifodalaydi. Yoxud tabiiy narsa va hodisalar shakli va mazmuniga qarab ularga mutanosib ravishda mos til birliklari bilan nomlanadi. Darvoqe, muloqotda insonlar narsa va hodisalarni faqat nomlab chiqish bilan fikr almashib bilmaydilar, balki so‘zlarni ham yuqoridagi fikr-mulohazalarning samarasi sifatida o‘zaro sintaktik bog‘laydilar, tadqiqotimiz predmeti hisoblangan **so‘z birikmalari** yasaydilar. Binobarin, bir-biri bilan uzviy bog‘liq obyektiv borliqni ifodalash uchun, tabiiy ravishda bir-biri bilan uzviy bog‘liq aniq so‘z birikmalarini yasash zarur. So‘z birikmalarining yaralish tabiati ham aynan shunda. Darhaqiqat, inson obyektiv borliq bo‘yicha mushohada qila olgan barcha narsa va hodisalar hamda hayot (tiriklik) mazmuni haqidagi fikrlarining nutqiy muloqotda to‘liq chiqishi, xulosa, tasqidlarning aniq bo‘lishi uchun zaruriy ravishda vosita sifatida so‘z, so‘z birikmalari, qo‘shma so‘zlar, gaplar va matnlardan foydalanadi. Oddiy tilshunos sifatida lo‘nda qilib aytganda, sodda narsa va hodisalarni ifodalash uchun – **sodda so‘zlar**, yasalgan narsa va hodisalarni shakli o‘zgarishiga nisbatan – **yasama so‘zlar**, narsa va hodisalarning tabiatan va mohiyatan o‘zaro daxldorligini bildirish uchun – **so‘z birikmalari**, ular haqidagi fikr tasdig‘i yoki hukm uchun – **gaplar** quriladilar.

Tadqiqotimizning mazkur faslida yuqorida ta’kidlanilgan falsafiy fikrlarni tilga bog‘liq (lisoniy) ravishda tavsif va tasniflashga harakat qilamiz va aynan so‘z birikmalari, ularning tabiati, mohiyati, ta’rifi va birikma tarkibidagi komponentlarning o‘zaro ma’no munosabatini uzviyligi, **mushtaraklashuvi** borasida bafurja to‘xtalamiz.

Dastavval eslatish joizki, tilshunoslikda soʻz birikmalari keng oʻrganilgan, biroq hozirgacha u tabiatan tilning qanday hodisasi ekanligi, mohiyatan muloqotda nima uchun zarurligi, hatto unga uni atash uchun berilgan nom (*soʻz birikma atamasi*) boʻyicha tilshunoslar tomonidan qilingan sharhlar, izohlar va taʼriflar talqini turfa va turli xil. Koʻp hollarda taʼriflar til sathlari mutaxassislarining qiziqishiga qarab xususiy koʻrinishga ega, umumiylik bobida esa muayyan nuqsonlari seziladi. Biz mazkur masala yechimiga koʻpdan beri qiziqamiz va uni ancha muddat davomida astoydil va tanqidiy oʻrgandik. Soʻz birikmalari haqida oʻzimizning va chet el olimlari tomonidan bildirilgan mulohazalar bilan shaxsan qiziqdik. Taʼkidlash lozimki, soʻz birikmalari talqini bilan shugʻullangan har bir tilshunos, har bir olimning aksariyat qismi (T.Xoʻjayev, Gʻ. Abdurahmonov, S. Mamajonov, A. Rustamov, A. Rofiyev, D. Shodmonqulova. O. Azizov, A. Aliyev, F. Ikramova, M. Irisqulov, N. Mahmudov, A. Nurmonova kabi oʻzbek, hamda O.S. Axmanova, S.G. Barxudarov, F.M. Berezin, I.A. Baskakov, L.E. Lopatina kabi rus tilshunoslari) muayyan maʼnoda oʻz shaxsiy nuqtayi-nazari va tadqiqot maqsadiga qarab haqdirlar. Biz ularning bu borada bergan taʼlimot va maʼlumotlariga asoslanib, ularni toʻla inkor qilmagan holda baholiqudrat oʻz shaxsiy fikr-mulohazalarimizni bildirishga harakat qilamiz.

Avvalo, soʻz birikmasi tarkibi mavzusiga toʻxtalamiz. Ular tarkiban yasalishi nuqtayi nazaridan ikki, masalan: **qizil olma** iborasida (**1-qizil**, **2-olma**) yoki undan ortiq **shirin taʼmli qizil olma** soʻzlarining sintaktik bogʻlanishida (**1-shirin**, **2-taʼmli**, **3-qizil** **4-olma** kabi) soʻzlarni yonma-yon qoʻllanilishi natijasida yasaladi. Qizigʻi shundaki, shu paytgacha mazkur til hodisasi (ikki yoki undan ortiq soʻzlarni semantik-sintaktik bogʻlanib kelishi) **soʻz birikmasi** deb nomlanib kelinayapti. Talqinlar esa mazkur til birligini *tarkiban* (yonma-yon, ketma-ket, izma-izligi), *tartiban* esa (**bosh va ergash**) boʻlishi yoxud oʻzaro sintaktik munosabatdagi oʻrni, *tobe* va *hokimligi* (fikr bayonidagi oʻzaro mavqeyi), birikmaga aloqador soʻzlarning oʻzaro **ifodalash va ifodalanilishi, aniqlash va aniqlanilish**

munosabatlari, ularning darak berish qudrati (xabar berishda mustaqil va yordamchi bo'lishi), aniq va mavhum **mushohada qilinishi** (abstrakt va konkretligi) va so'z birikmasi orqali berilayotgan xabar yoki ma'lumotda o'zaro ma'no munosabatlari jihatlari inobatga olingan holda qilingan.

Quyida tilshunoslarimiz tomonidan yuqorida keltirilgan **birikmalar tarkibidagi so'zlarning o'zaro tavsifiy yondashuvlariga** kengroq va paydar-pay to'xtalamiz. Tilshunoslarning mavzuga qay tomondan yondashganliklarini tavsiflaymiz.

1. Sintaktik bog'lanishdagi o'zaro **tarkiban** joylashuv (yonma-yon, ketma-ket, izma-izligi) deganda, tarkibda qaysi so'zi oldin yo qaysisi keyin qo'llanilishi tushuniladi. Masalan, "qizil olma" so'z birikmasida **qizil** oldin, **olma** undan keyin kelyapti.

2. Sintaktik bog'lanishdagi **bosh va ergash** so'z birikmasi orqali ifodalanayotgan umumiy ma'lumotda komponentlarning xabarga nisbatan funksional darajasi inobatga olinadi. Ularning ma'no bog'liqligi asosida anglashiladigan ma'lumot yoki xabarning tinglovchi yoki so'zlovchi uchun qay biri asosiy va muhim (bosh) va qay biri ikkinchi darajali (ergash) ekanligi qayd qilinadi. Chunonchi, "qizil olma" semantik-sintaktik bog'lanishdagi **qizil** so'zi nutqda muhim. Zero, nutqiy vaziyat meva (**olma**)ning, rangi (**qizil**) ekanligini albatta aytish va uni tinglovchiga hukman bildirish muhim ekanligini taqozo qiladi. Ya'ni olmalar ko'p, ranglari ham har xil, biroq muloqotdagi asosiy maqsad uchun narsaning rangini nomlash zarur va birikmaning rang bildiruvchi "qizil" komponenti "**bosh**" o'rinda kelyapti va suhbatdosh e'tibori birinchi navbatda **qizilga** qaratilgan. Yoxud notiqning yagona istagi mevaning rangini inobatda tutish va uni tinglovchiga bildirishda mazkur so'zning funksional vazifasi yetakchi ekanligi ta'kidlanilayapti. Ko'rinib turibdiki, biz uchun olma emas, uning rang xususiyati asosiy (bosh) narsaga aylanayapti va tinglovchi e'tiboriga avval **boshdan** mevaning rangi uqtirilayapti.

3. Sintaktik bog'lanishdagi keyingi tur, so'z birikmalarining fikr bayonidagi bog'lanish mavqeyiga ko'ra sharhlanib, so'zlarni o'zaro **tobelik va hokimlik** munosabatlari asosida kechishi bilan farqlanadi.

Masalan, “qizil olma” birikmasida **olma** - hokim, **qizil** esa tobe soʻz hisoblanadi. Birikma komponentlari oʻrtasidagi mazkur munosabatni yana soddaroq ifodalamoqchi boʻlsak, **olma** aniq, mavjud narsa, soʻz turkumi jihatidan ot, turlanish pogʻonasida bosh kelishikda, soʻzlararo munosabatda esa *oʻzi bosh, oʻzi hokim*. **Qizil**ning tobeligi shundaki, uning mavjudligi *olma* bilan, yoxud olma boʻlmasa, uning rangini nomlab oʻtirishga ne hojat? Tabiatan bor, biroq muloqot jarayonida yoʻq narsani, tabiatan yoʻq rang (ranglar konkret moddiy emas, tabiatda hech bir rang alohida uchramaydi, ular narsa va hodisalardagi yorugʻlik aksining jilosi sifatida mavhumdir)ni, albatta yoʻq narsa bilan biriktirib ham boʻlmaydi. Yaʼni, *olma yoʻq- rang ham yoʻq*. Fikrimizni yanada oydinlashtiramiz: tabiatan **olma** aniq, moddiy narsa, uni tutamiz, koʻramiz, taʼmini, hidini sezamiz, qattiq- yumshoqligini his qilamiz. **Qizil** esa mavhum narsa. Tabiatda u alohida narsa yoki hodisa sifatida mavjud emas, qizil degan jins yoki element yoʻq. Uning borligi nisbiy, koʻzimizga borday tuyulgani bilan, jins sifatida alohida “qizil” degan element yoʻq. Hatto, *qizil olma* deganda ham olmaning emas, olma poʻstining rangi nazarda turadi. Rang endi olmada emas, poʻstda jilolanadi. Uni na olmadan va na poʻstidan ajratib boʻladi. U morfologik jihatdan soʻz turkumi, asliy sifat, “sifat” soʻz turkumlari esa “ot” soʻz turkumisiz, yoki boshqa soʻz turkumlari bilan sintaktik bogʻlanib kelmasa, muloqotda qoʻllanilmaydi. Yoxud morfologik jihatdan soʻz turkumlari sifatida tasniflangan boʻlsada, asosan ot yoki boshqa soʻz turkumisiz hech narsani atay – va koʻrsata bilmaydi, toʻlaqonli maʼlumot ham bera olmaydi. Aynan shu maʼnolarda ular doimo tobe, hokimga muhtoj. Uning muloqotda borligi til egalari uchun ranglar turini farqlashda zarurligidir. Eʼtiborlisi shundaki, birikmaning tobe (sifat) komponenti, narsaning oʻzini emas, uning xususiyatini bildiradi, u tabiatan va lisonan soʻz birikmasining ajratib boʻlmaydigan tarkibiy qismi hisoblanadi.

4. Sintaktik bogʻlanishdagi **ifodalash va ifodalanish** (*ifodalovchi va ifodalamnish*)da birikmadagi **olma** soʻzi mevalardan biri ekanligi, ifodalashda esa olma mevasida **qizil** rangning mevada

mujassamlashganligi ta'kidlanayapti, ya'ni **olma** so'zi bilan meva, **qizil** so'zi bilan uning rangi haqida ma'lumot berilayapti, nazddagi narsaga xoslik ochilayapti, xoslikni tobe so'z *ifodalab*, hokim so'z esa *ifodalanilib* namoyon qilyaptilar.

5. Bu tur **aniqlash va aniqlanilish** (*aniqlovchi va aniqlanmish*) bo'lib, bunda birikma orqali aytilayotgan narsa barcha uchun tanish, real, ya'ni u haqida tinglovchilar birikmaning ma'nosi va mazmuni orqali allaqachon konkret ma'lumotga ega bo'lib, aniqlash esa aniqlanilishning (aniqlanmishning) aynan qaysi narsa va hodisaga mansub ekanligi shaklan va mazmunan aniq-oydin ko'rinib turadi. Misol uchun yuqorida zikr qilingan "qizil olma" birikmasida **olma** aniqlanilib, **qizil** esa uni rangini aniqlab, boshqa olma turlaridan rang farqini ta'kidlab ko'rsatayapti.

6. So'z birikmasidagi navbatdagi bog'lanish xususiyati *ruhan* sezilib, uning inson ongida to'laqonli **mushohada qilinishidir**. Chunonchi, yo'q narsani shaklan ko'rish, uni bor narsaning mazmuniga daxldor qilish muloqot sohibi(inson)ning faqat va faqat *ruhiga, ruhiy quvvatiga* bog'liqdir. Bu fenomenal hodisa ilg'or tilshunoslar tomonidan ruhiy-ijtimoiy hilqat¹⁶¹ deb e'tirof qilingan va u **sintez** deb ataluvchi amal yordamida hosil bo'lishi ta'kidlangan. Bunday holatlar so'z birikmalarining ifodasi bevosita emas, balki inson ruhiy quvvatidan kelib chiqqan bilvosita ifodaning yaralishi bilan dalillanadi.

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PRAGMALINGVISTIKA VA UNING BOSHQA SOHALAR BILAN ALOQASI

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Abstract: This article is about pragmalinguistics as a modern branch of linguistics and its main research directions.

Key words: pragmalinguistics, linguistics, language, usage, definition, literary, communication, verbal.

Pragmalingvistika keng qamrovli fan sohasidir. Bunda ayniqsa, gazeta matnini pragmalingvistik tahlil qilishda uning boshqa tarmoqlar bilan bog‘liq antropotsentrik yo‘nalishini eslatib o‘tmaslik mumkin emas. Davlat tili tizimiga ko‘ra jamiyatda an‘anaviy til natijalari kommunikativ-pragmatik tizimni (ta‘lim, til, huquqiy, iqtisodiy, tibbiy, gazeta matni, reklama va boshqalar), milliy ongini aniqlash bo‘yicha faoliyatni amalga oshirishga qaratilgan talablarni qondira olmaydi. Hozirgi vaqtda jamiyat taraqqiyoti jarayoni va uning yangi sifat darajasi tilning madaniy mexanizm sifatidagi rolini aniqlash va uning uslubiy asoslarini takomillashtirishni taqozo etmoqda. Bunda kognitiv tilshunoslik, etnolingvistika, sotsiolingvistika, psixolingvistika, pragmalingvistika kabi tilshunoslikning qator yangi sohalarini rivojlanish jarayonida bo‘lib, ular til va madaniyat o‘rtasidagi bog‘liqlikni ko‘rsatishga, milliy ma‘naviyat va

xarakterni ochib berishga qaratilgan. Shu bilan birga, kognitiv lingvistika, psixolingvistika, sotsiolingvistikada tilshunoslikning asosiy tushunchalari va tadqiqot vositalarini ta'kidlash kerak [1; 12].

Kognitiv tilshunoslikning asosiy tushunchasi idrok bo'lib, uni 2 xil ko'rinishda tushunish mumkin. Bu so'z lotinchadan kelib chiqqan bo'lib, u bilish, bilmoq, ya'ni ta'lim va tajriba olish jarayoni va jarayonning natijalari deb tarjima qilingan. Insonning intellektual qobiliyatlari va ongi bilishda namoyon bo'ladi. Shu bilan birga, bilishning ustunligi – bu shaxsning o'zini o'zi anglashi, baholashi, atrof-muhit sabablarini o'rganish, dunyoni qabul qilish va atrofidagi dunyoni tasavvur qilish qobiliyatidir. Binobarin, o'rtasida chambarchas bog'liqlik mavjudligi aniq til orqali har qanday ma'lumotni jo'natish va qayta ishlash jarayonini o'rganishni maqsad qilgan bilish va murojaat qiluvchi va qabul qiluvchi o'rtasidagi munosabatlarni o'rganuvchi fan pragmalingvistika hisoblanadi. Dunyoning lingvistik rasmini shakllantirish jarayonida axborotni qabul qilish, uni ma'lum darajada tartibga solish, turkumlash va kontseptsiyalash jarayoni katta ahamiyatga ega. Chunki inson idrok nuqtai nazaridan ma'lumot oladi, bilimni kitob, gazeta va jurnallar orqali boyitadi. U tushunchalar va toifalar orqali bilimlarni doimiy ravishda kengaytirishni hohlaydi. Natijada olingan ma'lumotlar alohida tizimlashtiriladi va bilimlar fondini shakllantiradi. Yuqorida aytib o'tilganlarning barchasi ommaviy axborot vositalari matnlarini o'rganishda katta ahamiyatga ega [3;45].

Bilish insonning turli bosqichlardagi faoliyati bilan belgilanadi va tabiatni tushunish turli xil ilmiy ma'lumotlar va antropologik xususiyatlarning tavsifiga asoslanadi. Psixofiziologik xususiyatlarning ma'lum bir to'plami bo'lgan odam tabiatshunos, faylasuf va ko'plab muhim harakatlar chorrahasi sifatida tan olinadi. Insonning ma'lum bir jamiyatda va ijtimoiy-madaniy sharoitda yashayotganligi sababli uning bilishini psixologik, ijtimoiy-madaniy rivojlanishiga bog'liq holda ko'rib chiqish shubhasizdir. Kognitiv tadqiqotlar nafaqat ommaviy axborot vositalari matnlarini alohida so'z yaslash yo'llari deb hisoblaydi, balki uni

axborotni tayyorlash va tarqatishda ishtirok etadigan minglab odamlar (jurnalistlar) va tashkilotlar (gazeta, tele- va radiokanallar tahririyati) faoliyati natijasi sifatida ko'rib chiqish imkoniyatini beradi. Kognitiv lingvistikaning asosiy masalalari ommaviy axborot vositalari matnlarini talqin qilishning o'ziga xos xususiyatlari, koinot qiyofasini shakllantirishda ommaviy axborot vositalarining o'zni, media matnlarni tayyorlash va qabul qilishga ta'sir qiluvchi madaniy o'ziga xos va mafkuraviy omillardir [3;54]. Oxir oqibat, adresat koinot qiyofasini shakllantirish uchun adresantga ta'sir ko'rsatadigan shaxsdir, shuning uchun kognitiv lingvistika murojaat qiluvchi-adresant o'rtasidagi munosabatni, shuningdek, pragmalingvistikani o'rganadi. Bu ikki soha o'rtasidagi munosabatlarni tasvirlashning qisqacha usulidir.

Idrok – “fikr, tajriba va sezgilar orqali bilim va tushunchalarni egallashning aqliy harakati yoki jarayoni”. U bilim, e'tibor, xotira va ishchi xotira, mulohaza yuritish va baholash, fikrlash va “hisoblash”, muammolarni hal qilish va qaror qabul qilish, tilni tushunish va ishlab chiqarish kabi jarayonlarni o'z ichiga oladi.

Jarayonlar turli kontekstlarda, xususan, tilshunoslik, anesteziya, nevrologiya, psixiatriya, psixologiya, ta'lim, falsafa, antropologiya, biologiya, sistematika, mantiq va informatika sohalarida turli nuqtai nazardan tahlil qilinadi. Idrokni tahlil qilishning ushbu va boshqa turli xil yondashuvlari progressiv avtonom o'quv intizomi bo'lgan kognitiv fanning rivojlanayotgan sohasida sintezlanadi. Psixologiya doirasida va falsafada bilish tushunchasi aql va intellekt kabi mavhum tushunchalar bilan chambarchas bog'liqdir. U aqliy funksiyalarni, aqliy jarayonlarni (fikrlarni) va aqlli shaxslarning holatini (odamlar, hamkorlik guruhlari, inson tashkilotlari, yuqori avtonom mashinalar va sun'iy intellekt) o'z ichiga oladi.

“Bilim” atamasi ko'pincha “kognitiv qobiliyatlar” yoki “kognitiv ko'nikmalar” ma'nosida noto'g'ri qo'llaniladi [3;67].

Idrok 15-asrda paydo bo'lgan so'z bo'lib, u “fikrlash va anglash” degan ma'noni bildirgan. Kognitiv jarayonga e'tibor Aristotel va uning

ong ichki faoliyatiga va ularning inson tajribasiga qanday ta'sir qilishiga qiziqishidan boshlab o'n sakkiz asrdan ko'proq vaqt oldin paydo bo'lgan. Aristotel xotira, idrok va aqliy tasavvurga tegishli kognitiv sohalarga e'tibor qaratdi. Yunon faylasufi o'z tadqiqotlarining empirik dalillarga asoslanganligini ta'minlashda katta ahamiyatga ega edi; kuzatish va vijdonan eksperimentlar natijasida to'plangan ilmiy ma'lumotlar. Bir necha asrlar o'tib, psixologiya Evropada rivojlanayotgan tadqiqot sohasiga aylanib, keyin Amerikada o'z muxlislariga ega bo'lgach, Vilgelm Vundt, Herman Ebbinghaus, Meri Uiton Kalkins va Uilyam Jeyms kabi boshqa olimlar bilish tadqiqotiga o'z hissalarini taklif qilishdi.

Kognitiv deb ta'riflangan aqliy jarayonlarning turiga asosan o'tmishda ushbu paradigmadan muvaffaqiyatli foydalangan tadqiqotlar ta'sir ko'rsatadi, ehtimol u xulq-atvorni o'rganishni ikkita keng toifaga ajratgan Tomas Akvinskiydan boshlanadi: kognitiv (biz dunyoni qanday bilamiz) va affektiv (his-tuyg'ular va hissiyotlar orqali dunyoni qanday tushunamiz). Binobarin, bu tavsif xotira, assotsiatsiya, kontseptsiyani shakllantirish, naqshni aniqlash, til, diqqat, idrok, harakat, muammolarni hal qilish va aqliy tasvir kabi jarayonlarga taalluqli bo'ladi. An'anaga ko'ra, hissiyot kognitiv jarayon sifatida qaralmagan. Bu bo'linish hozirda asosan sun'iy deb hisoblanadi va hissiyotning kognitiv psixologiyasini tekshirish bo'yicha ko'plab tadqiqotlar olib borilmoqda; tadqiqot, shuningdek, o'z strategiyalari haqida xabardorligini o'z ichiga oladi va bilish usullari metakognitsiya deb ataladi va metaxotirani o'z ichiga oladi.

Axborotni idrok etish va tushunish inson ongida ma'lum bir bilimning paydo bo'lishiga olib keladi. Ko'rinib turibdiki, inson yangi ma'lumotni oldindan bilgan bo'lsa, uni chuqur idrok eta oladi. Qabul qiluvchi uchun yangi ma'lumotni idrok etish ma'lum darajada qiyin. Ammo matn qaysi yangiliklardan iborat bo'lishidan qat'i nazar, har qanday odam o'zining mavjud bilimlariga tayangan holda uni sharhlashga harakat qiladi. Yuqorida tilga olingan tushunchalar psixolingvistikada "fon bilimlar", "presuppozitsiya", "matnni sharhlash", "og'zaki va yozma matnni idrok etishdagi qiyinchiliklar" deb qoraladi [4;78].

Xulosa qilib aytganda, hozirgi vaqtda ko‘plab fanlararo sohalar, jumladan, tilshunoslik, sotsiolingvistika, psixolingvistika va kognitiv tilshunoslik, madaniy etnolingvistika va pragmalingvistika bir qator tadqiqotlar bilan boyib bormoqda. Xususan, quyidagi tilshunos olimlarning asarlari tildagi mantiqiy va konseptual munosabatlarni, semantik, pragmatik omillarni ko‘rib chiqish va aniqlash imkonini beradi: I.V.Arnold, N.I.Gainullina, G.G.Gizatova, E.I.Kovaleva, G.V.Kolshanski, A.P.Krysina, V.A.Maslova, R.Syzdykova, A.Qaydar, Sh. Safarov, B.Hasanov, N.Uali, E.D.Suleymenova, T.G.Vinokur aytganidek, pragmatika tildan foydalanish va uning kommunikativ rolini aniqlaydigan sohadir.

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REPETITIVE FORMS: THE ROLE OF REDUPLICATION IN LINGUISTIC STRUCTURES

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Annotation: This article explores the linguistic phenomenon of reduplication, a morphological process characterized by the repetition of a root, stem, or entire word either fully or partially. Reduplication is

prevalent across numerous languages, serving essential functions such as marking plurality, intensification, and habitual actions. The article categorizes types of reduplication, including full, partial, triplication, and infixal reduplication, and discusses their phonological and morphological implications. It provides examples from diverse language families, including Austronesian, Sino-Tibetan, and Indo-European languages, illustrating the versatility of reduplication in grammatical and semantic contexts. Additionally, the article examines the cognitive aspects of reduplication, particularly its role in language acquisition among infants. It emphasizes the expressive potential of reduplication in everyday communication and its significance for understanding language evolution and cognitive processes. By highlighting the universality and adaptability of reduplication, the article contributes to the broader discourse on linguistic structure and function.

Key words: reduplication, linguistic means, cognitive process, triplication

Repetitive forms, commonly known as reduplication, represent a fascinating and versatile morphological process wherein the root, stem, or even the entire word is repeated, either exactly or with slight modifications. This linguistic phenomenon is prevalent across numerous languages worldwide and plays a crucial role in shaping meaning, grammar, and word formation. While often perceived as a straightforward process of repetition, reduplication serves a multitude of functions, from expressing plurality and intensity to forming new words or signaling distinct grammatical categories. The significance of reduplication extends beyond mere repetition; it embodies linguistic creativity and the capacity of languages to adapt and convey complex ideas effectively. Edward Sapir, a renowned linguist, noted that reduplication is commonly employed with symbolic intentions to articulate concepts such as distribution, repetition, habitual actions, and intensity. This renders it an essential linguistic tool for both everyday communication and the nuanced expression of thoughts and emotions. Linguists have long been captivated

by reduplication due to its ability to bridge the boundaries between phonology (the sound system of a language), morphology (the structure of words), and syntax (the arrangement of words in sentences). It illustrates how languages utilize sound patterns to generate meaning, reflecting the close relationship between form and function.

This paper aims to explore the typology of reduplication, its phonological and morphological characteristics, its functions in various languages, and its implications for understanding language evolution and cognitive processes. By examining a diverse array of languages, we hope to illustrate the universality and adaptability of reduplication as a linguistic phenomenon. Reduplication refers to the process where a lexical unit is repeated, either partially or fully. It can apply to the entire word or part of it, depending on the language and context. This process is frequently used to express grammatical meanings such as plurality, intensity, or habitual action, and it is commonly employed to create new words or forms.

The importance of reduplication in linguistics lies in its capacity to convey meaning efficiently. For instance, the repeated structure can emphasize a particular quality or action. In many languages, reduplication enhances clarity and adds emotional weight to communication. It can also serve as a linguistic strategy for creating new words or expressions that may not exist in the standard lexicon. In some instances, reduplication reflects cultural nuances or social contexts. For example, in child language acquisition, reduplicated forms often represent early attempts to articulate complex ideas, showcasing the cognitive development of young learners. Thus, understanding reduplication allows linguists to gain insights into the interplay between language and thought. Reduplication can be categorized into several types, each serving distinct grammatical or semantic functions:

- **Full Reduplication:** This occurs when the entire base of the word is duplicated. For instance, in Malay, the word *rumah* (house) becomes *rumah-rumah* (houses), marking plurality through full reduplication. Full reduplication often indicates a strong emphasis on the meaning conveyed,

as seen in phrases like "man-man" in African American Vernacular English (AAVE), which can imply "real men."

- Partial Reduplication: In this type, only a portion of the word is repeated, often a syllable or segment. For instance, in the Marshallese language, the last consonant-vowel-consonant (CVC) sequence is repeated, as in *kagir* (belt), which becomes *kagirgir* (to wear a belt). This form of reduplication is often used for verb forms and can indicate various nuances of meaning depending on the context.

- Triplication: A rarer form of reduplication where the word is repeated more than once. This is seen in Pingelapese, where *kɔul* (to sing) becomes *kɔukɔul* (singing) and *kɔukɔukɔul* (still singing). This form adds another layer of meaning, often indicating continuity or emphasis.

- Infixal Reduplication: In this form, a segment is repeated and inserted within the word. For example, in Samoan, the word *savali* (he walks) can be reduplicated to form *savavali* (they walk). Infixal reduplication is less common than other types and typically appears in specific linguistic contexts.

Understanding these types of reduplication is crucial for linguists as they analyze how different languages employ this morphological strategy to convey meaning. The presence of multiple forms across languages suggests that reduplication is a fundamental aspect of human language, adaptable to various communicative needs.

Phonologically, reduplication involves the repetition of sound segments—consonants, vowels, or entire syllables. For instance, in languages that exhibit vowel harmony, reduplicated forms may adjust vowel qualities to align with the phonological rules of the language. This highlights the relationship between phonology and morphology, as reduplication interacts with the sound patterns that govern word formation.

Morphologically, reduplication is integral to understanding how words are constructed. It often duplicates roots, stems, or affixes, and its presence can signal different grammatical or semantic functions. For example, in some Austronesian languages, reduplication can denote plurality, while in

others, it might indicate intensity or frequency. The process of reduplication also highlights the interaction between phonology and morphology, which is a significant area of study in linguistic theory. Researchers examine how different languages manage sound changes while preserving meaning through repetition. This exploration can provide insights into language universals and the cognitive mechanisms underlying language processing. Reduplication is found across a wide variety of languages and linguistic traditions. Here are some notable examples:

- **Austronesian Languages:** In Malay/Indonesian, reduplication is a productive strategy for marking plurality. The noun *orang* (person) becomes *orang-orang* (people). This type of reduplication can also apply to adjectives, where a word like *besar* (big) can become *besar-besar* (very big).

- **Sino-Tibetan Languages:** In Mandarin Chinese, reduplication is used to soften or intensify the meaning of adjectives or verbs. For example, the adjective *máng* (busy) can be reduplicated as *mángmáng* to mean "very busy". Similarly, the verb *kàn* (to see) can be reduplicated as *kànkàn* to imply a quick look.

- **Indo-European Languages:** Reduplication was historically significant in the formation of verb tenses in ancient Indo-European languages, including Ancient Greek and Latin. In Ancient Greek, verbs like *λέλυκα* (I have freed) demonstrate the use of reduplication in perfect tense formation.

- **Polynesian Languages:** In Hawaiian, reduplication often signifies an increase in intensity or frequency. The verb *hele* (to go) can be reduplicated to form *helehele*, meaning "to go frequently" or "to walk around."

- **African Languages:** In Swahili, reduplication is often used for emphasis or to indicate habitual actions. For example, *tembea* (to walk) can be reduplicated to form *tembeatembea* (to walk around), conveying a sense of leisurely movement.

These examples illustrate the versatility of reduplication in serving various grammatical and semantic functions across languages. By studying these patterns, linguists can gain insights into the commonalities and differences among languages and their underlying cognitive processes.

Reduplication performs several important linguistic functions, including:

- **Plural Formation:** Many languages utilize reduplication to mark plurality, as demonstrated in Malay. This process can extend to adjectives and verbs, signaling that a quality or action applies to multiple subjects or objects.

- **Intensification:** Reduplication amplifies the meaning of a word, transforming "big" into "very big" or "red" into "bright red." In some languages, this also applies to verbs, where reduplication shows intensified or repeated action.

- **Expressiveness:** Reduplication often conveys a more expressive tone. For instance, in colloquial Finnish, *ruokaruoka* (real food) is used to emphasize genuine food compared to junk food. In such contexts, reduplication adds emotional or playful nuances to communication.

- **Contrastive Focus:** In English, reduplication can mark contrastive focus, where repetition emphasizes the literal meaning of a word. For example, "I want milk-milk" implies that the speaker desires real milk, not a substitute. This function highlights how reduplication can clarify and intensify meaning in conversation.

- **Cognitive Development:** Reduplication plays a role in language acquisition, especially in young children. Infants often use reduplicated sounds during their babbling stage, suggesting that repetition is an intuitive part of early speech development. This phenomenon reflects broader cognitive mechanisms, as repetition helps simplify complex linguistic structures, making them easier to process and learn.

Understanding these functions is critical for linguists as they analyze how different languages utilize reduplication to convey meaning. The presence of multiple functions across languages suggests that reduplication

is a fundamental aspect of human language, adaptable to various communicative contexts.

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OG‘ZAKI MULOQOT AKTINING AYRIM MASALALARI

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Annotasiya: Ushbu maqolada og‘zaki muloqot aktiga oid ilmiy qarashlar haqida ma’lumot berilgan. Bunda nutqiy akt va muloqot aktining umumiy va xususiy belgilari haqida fikr bildirib, adresat va adresantning muloqotdagi ishtiroki nuqtai nazaridan nutqiy aktning lingvistik xususiyati muhokamaga taqdim qilingan.

Kalit so‘zlar: akt, muloqot, suhbatdosh, so‘zlovchi, diskurs

O‘tgan asrning 50-60 yillarida Amerika politolog tilshunosi G.D.Lassuel', matematik tilshunos K.Shennon, tarjimon, matematik tilshunos U.Uyver va rus-amerika tilshunos pedagogi, adabiyotshunos olim, XX asrning yirik tilshunoslaridan biri R.O.Yakobson zamonaviy tilshunosliklikning yangi yo‘nalishi sifatida kommunikativ lingvistika, ya’ni muloqot tilshunosligini alohida soha sifatida e’tirof etganlar. Kommunikativ tilshunoslik tadqiqotlari natijalari hamda diskurs tilshunoslik borasidagi bilimlarga asosan muloqot matni, ya’ni diskurs, so‘zlovchi (adresat) va tinglovchi (adresant), og‘zaki muloqot akti, og‘zaki muloqot tili, kommunikativ grammatika, kommunikativ leksika, faol leksika masalalari doirasida qisqa vaqt ichida sezilarli natijalarga erishgan bo‘lsa-da, sohada yechimini kutayotgan masalalar e’tiborga loyiq.

Kommunikativ lingvistikaning deskriptiv metodiga asosan shuni ta’kidlash mumkinki, og‘zaki muloqot – bu lingvistik munosabatda suhbatdoshlarning o‘zaro nutqiy faoliyatdagi hamkorligi bo‘lib, bunda so‘zlovchi va tinglovchi aniq maqsadini ifodalash uchun lokusiya, illokusiya va perlokusiya aktini izchil va uzviy bog‘lab, muloqot aktini amalga oshiradilar. Insonlar ushbu ochiq muloqot orqali muloqot vaziyatlarini yaratadilar. Og‘zaki muloqot aktining illokusion aktdan

farqlovchi jihati bu muloqotda suhbatdoshlarning bir-birini o‘zaro tushunishida yordam beradigan nutqning paradigmatic va pragmatik belgilari, jumladan, ohang, urg‘u, talaffuz, muloqot odati, jumla tarkibi, uning qisqa yoki kengaytirilgan uslubi, muloyim yoki qo‘polligi, oshkora yoki maxfiyligi, buyruq yoki iltimos shakli hamda imo-ishoralarning muloqotda qo‘llanilayotgan leksik birliklar va grammatik vositalarga ta’siri bilan belgilanishi mumkin. Bu boradagi lingvistik fikrlar dastlab fenomenologik tadqiqotlarning nutq akti nazariyalari orqali tilshunoslikka kirib kelgan bo‘lsa-da, keyinchalik pragmlingvistika, diskurs tilshunoslik, kognitiv tilshunoslik, sotsiolingvistik tadqiqotlarda o‘z fundamental nazariyalarini shakllantirib borgan.

Zamonaviy tilshunoslikda muloqotdagi til muhim tadqiqot obyektidir, insonlar ijtimoiy munosabatidagi nutqiy faoliyatidagi jonli muloqot tilini tavsif va ta’riflash borasidagi tadqiqotlar turli sohalar doirasida amalga oshirilmoqda. Og‘zaki muloqot tili sotsiolingvistik, lingvokulturologik, pragmlingvistik, kognitiv tilshunoslik, diskurs tilshunoslik, funksional–grammatik nuqtai nazardan G‘arbda bir qancha tadqiqot ishlarida muhokama qilingan. Shuni ta’kidlash mumkinki, bu tadqiqotlar natijasida yakdil bir xulosaga kelingan emas. Og‘zaki muloqot jarayonida yaratilgan monolog, dialog yoki trilog tarzidagi jumlar birikmasiga nisbatan qo‘llaniladigan atamalar ham tilshunoslikda turlicha bo‘lib, ba’zan suhbat, matn yoki kontekst kabi atamalar yordamida ifodalangan. Ushbu tadqiqot ishi doirasida shuni e’tirof qilish mumkinki, diskurs tilshunoslik tadqiqotlarida kundalik muloqotda insonlar foydalangan jumlar majmuasiga nisbatan muloqot matnlari atamasi qo‘llaniladi. Xususan, o‘zbek tilidagi og‘zaki muloqotni matn xususiyatiga ko‘ra quyidagi turlarga ajratish mumkin:

- a. Tanishuv va salomlashuv (begonalar, do‘stlar, yaqin qarindoshlar, rasmiy uchrashuv)
- b. Xizmat (do‘kon, kassa, bank, idora)
- d. Ritual (ibodat, turli marosimlardagi nutq akti)
- e. Monolog (hikoya, latifa, hazil, ommaviy nutq)

- f. Harakatli (tuzatish, pishirish, bajarib ko'rsatish va tushuntirish)
- g. Boshqaruv va yo'naltiruvchi (ish, ko'cha va uyda)
- h. Virtual muloqot (telefon, internet, Zoom, Skype, telegram, ovozli xabarlar)

Shu kungacha amalga oshirilgan tadqiqotlarda ko'pincha so'z, so'z birikmalari, sohaga oid terminlar, iboralar va gap strukturasi haqidagi fikrlar bilan cheklanilgan bo'lib, muloqot akti doirasida bajarilgan tadqiqot ishlari faqat ilmiy-texnologik va badiiy matn tahlili doirasida amalga oshirilgan. Bu boradagi nazariya va qarashlar haqiqiy jonli muloqotdagi tilning tahlili uchun kamlik qiladi.

Biz yuqorida sanab o'tgan muloqot turlari matnning alohida belgi va xususiyatlariga tayanilgan holda turlarga ajratilgan. Og'zaki muloqot matni o'z navbatida bir necha tiplardan iborat aktlarda namoyon bo'ladi. Bu qaysidir ma'noda tilga milliy va kontekstual yondashuvni talab qiladi. Muloqot aktida shakl va mazmun ifodasiga to'xtalib, grammatik va leksik birliklarning muloqotdagi faoliyatini tahlil qilish, struktur grammatika va leksik tahlillardan kognitiv va ijtimoiy-leksik tahlilga o'tish uchun asos bo'ladigan yoki o'tish ko'prik vazifasini bajaradigan birliklar tahliliga alohida e'tibor qaratish lozim.

Zamonaviy tilshunoslikda J.Seorl nazariyasiga ko'ra, muloqot aktining asosiy komponentlari bo'lgan nutqiy akt tiplari lokusiya akti, illokusiya va perlokusiya aktiga ajratib, alohida tadqiq qilingan [3] bo'lsa-da, bu boradagi fikrlar borasida nafaqat o'zbek tilshunosligida, balki jahon tilshunosligida ham yakdil xulosaga kelingan emas. Bunga sabab, muloqotdagi tilda ushbu akt turlari o'zaro chambarchas bog'liq holda nutqiy faoliyatni hosil qilishi deb hisoblash mumkin. Bu har bir akti ifodalovchi leksik-grammatik birliklar tahliliga oydinlik kiritishda yordam beradi.

Og'zaki muloqot aktining grammatik va leksik birliklari muloqotning to'liq ifoda matniga egaligi, mazmunliligi va ta'sirchanligini ta'minlaydi. Ammo insonning muloqot qobiliyati, so'zamolligi, psixologik omillar, ijtimoiy muloqotdagi guruh vakillarining o'zaro munosabati, diskurs

tenori, qolaversa, nutq muloqot vaziyati va sharoitidan kelib chiqqan holda muloqot jarayonida to‘g‘ri qo‘llanilishi orqali muayyan natijaga erishiladi, ya‘ni muloqot samarali yoki samarasiz bo‘lishi mumkin. Nutq akti tiplari borasida mavjud fikrlarni inobatga olgan holda, o‘zbek tilidagi og‘zaki muloqot aktlarini bir qancha turlarga ajratish mumkin.

Og‘zaki muloqot aktida nutq faoliyati yo‘naltirilgan adresat bor yoki yo‘qligiga qarab ekstravert va introvert nutq aktlari sifatida tanishtirilib, so‘zlovchi tomonidan aytilgan diktumni qabul qiluvchi, uni to‘ldiruvchi va javob beruvchi, boshqa bir tinglovchi mavjud bo‘lgan nutq vaziyatidagi nutq faoliyati kommunikativ, ya‘ni muloqot akti deyiladi. Nutq aktining ushbu turini muloqot ishtirokchilarining mavjud yoki mavjud emasligiga qarab suhbatdoshli va suhbatdoshsiz nutq aktlariga ajratish mumkin. Biz buni ushbu tadqiqot ishimizda suhbatdoshli muloqot akti deb atashni lozim topdik. Chunki muloqot bo‘lishi uchun suhbatdoshning mavjudligi muhim omildir. Aksincha, hech qanday tinglovchisiz, yolg‘iz holatda, javob talab qilmaydigan so‘zlovchining nutq aktini suhbatdoshsiz nutq akti yoki monologik nutq deb atash mumkin. Nemis olimlari [4] buni nokommunikativ nutq akti deb atagan bo‘lsalar, ko‘pchilik tilshunoslar egosentrik nutq aktlari deb nomlaydilar va ushbu turdagi nutq aktlari ko‘pincha undov, xitob, hayqiriqni bildiruvchi so‘zlar bilan ifodalanishini aytganlar. Masalan: Yo‘g‘e!, Aha!, Eh!, O‘o‘o‘!, Qoyil! Hmm!

Shu o‘rinda alohida ta’kidlash lozimki, undov so‘zlarni faqat egosentrik nutq aktida qo‘llaniladi, deb ularning vazifasini cheklab bo‘lmaydi. Masalan, “yo‘g‘-e” undovining o‘zi sabrsizlik, tushkunlik, hurmatsizlik hamda hayrat bilan tan olingan obyektga nisbatan qo‘llanilishi mumkin.

Ma’ruzachining hissiy holatidan xabar beruvchi hissiy ifoda darak gaplardan farqli ravishda, suhbatdoshsiz ifoda akti insonning hissiyoti, xulq-atvori, xarakteri va tili o‘rtasidagi tabiiy bog‘liqlik xususiy belgilari sifatida namoyon bo‘ladi. Suhbatdoshsiz ifoda nutq aktlarida hissiyotlar unchalik kuchli ifodalanmaydi, lekin to‘g‘ridan-to‘g‘ri nutq aktida tilning grammatik munosabatlar yoki so‘z tartibi tamoyillaridan og‘ishlarida

namoyon bo‘ladi hamda maxsus, hissiyot bilan ifodalangan sintaktik naqshlardagi jonli nutq faoliyatidir. Masalan, so‘zlovchi o‘zi tushgan vaziyatga baho berib, o‘ziga o‘zi aytgan ushbu nutq parchasi suhbatdoshsiz ifoda muloqot aktiga misol bo‘lishi mumkin. Masalan, “Birovning holiga sen kulma zinhor, sening ham holingga kuluvchilar bor” [1].

Tilda ifodalilikni ta‘minlashga xizmat qiladigan imkoniyatlar juda ham ko‘p va xilma-xil. Bunday imkoniyat hech bir istisnosiz tilning barcha sathlarida mavjud. Tilning tovush qurilishi, so‘z xazinasini, morfologik shakllari, sintaktik birliklari, intonatsiya, uslub kabilarning har biri nutq ifodaliligining bitmas-tuganmas manbalaridir. Nutq tuzuvchi bu manbalarning mohiyati, tabiati va ularni unumli ishga solish usullaridan yetarli xabardor bo‘lsa, nutqning ifodalilik sifatini ta‘minlashga qiynalmaydi [2].

Xulosa o‘rnida shuni aytish mumkinki, og‘zaki muloqot akti muloqot diktumidagi xabarni konstativ (tasdiq, taxmin, hisobot, tasvir yoki tavsif, aniq ma‘lumot, xulosa, cheklov, imtiyoz, shikoyat, munozara, savol, javob, maslahat, faraz), direktiv (hukm, talab, so‘rovnoma, buyruq, ruxsat, rekvizit, taqiq, talab-maslahat), komissiv (va‘da, kelishuv, bitim, shartnoma, kafolat, taklif, iqror, ixtiyoriy qaror, savdolashuv) hamda e‘tirof (uzr, hamdardlik, ta‘ziya, tabrik, tilak, salomlashuv, minnatdorchilik) kabi diskurs maqsadini muloqot vaziyati, muhiti, zamoni, makoni va suhbatdoshning ijtimoiy, madaniy, lingvistik va psixologik qarashlarini hisobga olgan holdagi murojaatning og‘zaki nutqiy faoliyatdagi ifodasidir. Og‘zaki muloqot aktining asosini nutqiy akt xususiyatiga bog‘langan forma, funktsiya va tiplar tashkil qiladi.

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THE MAIN WAYS OF FORMING NEW WORDS IN ENGLISH

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Abstract: This thesis includes information about new statements that occur as a linguistic phenomenon in the language. Many professionals refer to these new terms as "neologisms." Either recently created lexical units or already-existing lexical units with a new interpretation. Moreover, since translating neologisms is one of the most frequent issues that translation students face, this essay aims to investigate the subject.

Key words: Neologisms, technology, language, phonological neologisms, borrowings, semantic neologisms

The world is currently going through a massive technology revolution that has an impact on nearly every facet of daily life. The world's language model undergoes considerable changes as a result of the scientific and technological revolution, one of the most important modern developments. This results in the formation of new lexical meanings for existing terms or the production of new words from a linguistic perspective. These new terminologies are known by many specialists as "neologisms." "Newly invented lexical units or existing lexical units that acquire a new meaning" is how Newmark defines neologisms [6, p. 138].

Neologism translations between languages are now required to stay up with the rapid advancement of the world. When it comes to the sharing of knowledge and information among individuals, translation is crucial. Thus, he helps disseminate scientific achievements worldwide. However,

translation is not an easy job. The difficulties in translating neologisms can arise from the complex nature of such terms, especially those related to the technical and technological fields. Therefore, this article attempts to explore the translation of neologisms as one of the most common problems for translation students. In order to represent and explain reality in a new way, new science cannot exist without neologisms, new terms, or new interpretations of old words. Rejecting neologisms is equivalent to rejecting advances in science and technology. Neologisms play a significant role in the morphological process by which new words are formed in a language. Last but not least, neologisms as a linguistic phenomenon are a prerequisite for any language to be richer and enable it to keep up with advancements in science and technology [1, p. 87].

One new word appears every 98 minutes, according to the linguistic portal Global Language Monitor, which monitors language usage globally, mainly in English. This indicates that 14.7 new terms emerge daily. According to this source, the English language achieved the one million word milestone in June 2009 [Global Language Monitor]. Melnik (2018) highlights that there are three distinct methods in which new words might originate in modern English, which are morphological, phonological, and borrowing. Four categories of neologisms were distinguished in previous studies [Zabotkina 1989] on the process of formation: phonological, borrowings, semantic, and syntactic. They can then be separated into back-formation, derivation, and phrase construction, transformation, mingling, or contamination; redundancy, acronyms, metonymy, borrowed terms, onomatopoeia, etc. [Sparrow 2019]. Inaccuracies in writing, pronunciation, or usage can also give rise to new words. According to studies, compounding, blending, and shortening are the most common ways that new words are created in modern English [Lapchenko 2019].

1. Phonological neologisms are formed from the combination of individual sounds. They represent a combination of sounds, often using onomatopoeic interjections: rah-rah — "a wide short skirt," zizz — "a

short nap" (imitating the sounds made by a sleeping person), to buzz — "to call on the phone" (imitating the sound of a phone's ringer).

2. Borrowings are one of the common ways to enrich the lexicon with new words. Angst — "existential fear, intense anxiety" (German), inemuri — "short nap taken by an employee at their workplace" (Japanese), emoji — "emojis, the language of smileys used in social media, electronic messages"(Japanese).

3. Semantic neologisms are words that have existed in the language for a long time but have acquired new meanings. For example, fishing means "fishing"; the new meaning is "a type of internet fraud aimed at gaining access to users' confidential data"; whaling means "whale hunting," and the new meaning is "a type of cyber fraud aimed at stealing confidential data from high-ranking individuals".

Metcalf notes that the English language is accustomed to different forms of words, but words ending in -nik are unusual. Only a few such words have firmly entered English: the Yiddish word "nudnik," the term "kolkhoznik" referred to a member of a collective farm in the USSR, and "kibbutznik" is a member of a kibbutz in the State of Israel. All the mentioned words refer to a person, not an object. As a result, how Metcalf notes that despite the great hype and expectations, the word "sputnik" has not entered into widespread use. It is evident that states in society such as expectation, anticipation, and excitement are not enough for a new unit to become a long-lasting word [Metcalf 2002: 8]. Phonesthesia and onomatopoeia, which generally receive less attention from researchers, are notable for their effectiveness as means of creating new words. S. Pinker, analyzing the words oink, twinkle, barf, woofer, and tweeter, concluded that onomatopoeia deals with concepts that are perceived by listeners through sound sensations. Pinker considers phonesthetics to be an even more productive way of word formation, the so-called "sense of sound," in which vowel and consonant sounds inevitably remind the speaker of the object whose name they are pronouncing. Thus, the researcher believes that words starting with sn- are always associated with something "nasal,"

because the speaker almost feels their nose when he/she pronounces these words: sneeze, sniff, snore. The linguistic expression of condescending attitude or a condescending look at someone is also based on the idea of the role that this part of the face can play in communication: looking down your nose. The combination of sounds cl- subconsciously signifies to the speaker a pair of surfaces touching each other: clam, clamp, clap, clasp, cleave, clench, cluster. Pinker puts forward the idea that it was phonesthetics that gave rise to new words such as bling, bungee, glitzy, gloom, gonzo, grunge, humongous, scuzzy, skank, and wonk. They are not educated through suffixes, prefixes, or roots, but simply phonetically resemble already existing units in the language. Pinker believes that glitter, glamour, and ritzy, for example, predetermined the emergence of glitzy, while scum, scuff, and fuzzy gave rise to the word skuzzy. In fact, the linguist's interest boils down to the search for new words that have an obvious expressive coloring, in the formation of which onomatopoeia, sound symbolism, and phonaesthetics play a leading role [Pinker 2007: 301-303].

In newspaper English, you can encounter neologisms formed by combining the suffix -er with the bases of nouns and verbs. For example: school leaver - выпускник школы;

primary schooler - учащийся начальной школы;

senior (junior) graders - ученики старших (младших) классов;

marcher - демонстратор.

The formation of new words using prefixes and their frequent use is also characteristic of newspaper language. Recently, many words with the prefix "non-" have appeared in newspapers:

non-access to nuclear weapons - недопущение к ядерному оружию;
non-affiliated union - американский профсоюз, не входящий в более крупное объединение профсоюзов;

non-belligerent country - a country that did not participate in the war;
non-content - a voter against a proposal (in the House of Lords); non-union, non-unionist - not a member of a trade union.

Many new words arise as a result of conversion, i.e., the transition of a word from one part of speech to another, leading to the formation of a new word without changing its initial form. Neologisms formed through conversion are widely spread in newspaper vocabulary; their presence is one of the distinguishing features of the newspaper style itself. Most often, these are verbs formed from nouns and nouns formed from verbs.

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КОНТРАСТИВНОЕ ЯЗЫКОЗНАНИЕ В ПРОЦЕССЕ ИЗУЧЕНИЯ ОНОМАСТИЧЕСКОЙ ЛЕКСИКИ

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Annotation: The article deals with the formation, goals and objectives, principles and problems of contrastive linguistics.

Key words: contrastive, confrontative, comparative, linguistics, principle

Ономастика - особая комплексная лингвистическая дисциплина. Ее несколько периферийное положение по отношению к прочим отраслям лингвистики объясняется спецификой изучаемого ею материала, а также большим влиянием на нее экстралингвистических факторов, чем интралингвистических. Ономастика оказывается своеобразным мостом, соединяющим различные науки и разные языки, поскольку она изучает специфический пласт лексики, занимающий особое место в системе каждого языка и имеющий отношение к другим научным дисциплинам: истории, географии, социологии, археологии. В ономастике лингвистический компонент доминирует не только потому, что каждое имя - это слово, развивающееся по законам языка, но и потому, что информация каждого имени добывается с помощью лингвистических средств. Изучение ономастической лексики позволяет лингвисту исследовать ИС на всех уровнях и срезах - этимологии, морфологии и словообразования, семасеологии и ономасиологии и других уровнях.

Сопоставительная лингвистика формируется в русле лингвистического компаративизма и обособляется в отдельную дисциплину в середине XX в. Однако сопоставительные исследования двух языков (хотя и несистематические, неполные) имели место уже в далеком прошлом. Любые грамматики

иностранного языка (и многие грамматики родного языка) писались на фоне сравнения, осознанного или бессознательного, либо с родным языком, либо с более престижным языком культуры. Контрастивная лингвистика успешно разрабатывалась Пражской школой. Большую роль в ее становлении сыграли выдающиеся работы Ш. Балли¹⁶², выросшие из необходимости преподавания немецкого языка во франкоязычной аудитории.

В нашей стране многоязычие и потребности преподавания иностранных языков стимулировали контрастивные исследования. Сопоставительная лингвистика ставит своей конечной целью сопоставление соотносимых языков в целом, включая все структурные уровни — фонологический, морфологический, синтаксический, семантический. Один из сопоставляемых языков может квалифицироваться как эталон. Обычно на его роль выдвигается родной язык. С ним по линии сходств и главным образом различий сопоставляется изучаемый иностранный язык (Zielsprache).

Новое научное направление сопоставительная лингвистики сравнивает языки и культуры сквозь призму родного языка, сопоставляются различные подходы к изучению языков, позволяющему выявлять черты сходства и различия анализируемых языковых систем. Устанавливаются основные принципы сопоставительного исследования и различные подходы к анализу, а именно: контрастивный и сравнительно-сопоставительный. С этой целью рассматриваются интерпретации терминов «сопоставительный», «контрастивный», «конфронтационный», «сравнительный». Кроме родного, эталоном может служить специально созданный метаязык. «Метаязык — это язык, в котором сообщения, кроме основного, имеют дополнительный смысл. Иногда основной смысл теряет всякое значение; метаязык — язык,

¹⁶² Шарль Балли — швейцарский лингвист, один из выдающихся лингвистов XX века. Труды по общему и сравнительно-историческому языкознанию, французскому и немецкому языкам, стилистике.

средствами которого проводится описание структурных, дедуктивных или семантических свойств какого-либо другого (обычно формализованного) языка, являющегося предметом изучения соответствующей метатеории»¹⁶³.

Выбор многоаспектного сопоставительного (контрастивного) исследования топонимов узбекского и немецкого языков обусловлен тем, что, в настоящее время считается доказанным, что знания, используемые в процессе межкультурной коммуникации, не ограничиваются языковой компетенцией. В их число входят также знания о конкретном носителе языка как представителе самобытной культуры, а также фоновые знания – информация национального характера определенной этнической и языковой общности. Ценным источником такого рода сведений являются топонимы (географические названия), представляющие собой интерес в области контрастивного (сопоставительного) языкознания в процессе изучения материала национального и иностранного языков.

В настоящее время актуальным является исследование всех единиц топонимического масштаба, таких как ойконимы, гидронимы, оронимы, агронимы, некронимы, дрионимы на основе новых лингвистических парадигм. Лингвистический анализ топонимов, особенно изучение семантических особенностей, важен для освещения национальной, этнической, общественно-политической, культурной истории народа, исторического развития и совершенствования языка, отражения сути номинативных, коммуникативных, аккумулятивных функций.

Контрастивная лингвистика является молодым направлением. В зависимости от цели объекта исследования различаются три отрасли языкознания, использующие сравнение:

- 1) сравнительно-историческая лингвистика,
- 2) ареальная лингвистика (пространственная лингвистика (от лат. *area* — площадь, пространство) — раздел языкознания, изучающий

¹⁶³ Советский энциклопедический словарь. — М.: Советская Энциклопедия, 1980, с 805

распространение языковых явлений в пространственной протяжённости и межъязыковом (междиалектном) взаимодействии на основе методов лингвистической географии.)

3) сопоставительная (контрастивная) лингвистика и типологическая лингвистика, где последняя изучает сходства и различия между языками, независимо от степени их генетической близости.

Исследование вопросов контрастивного изучения языков применительно к ономастической лексике, в частности к топонимам узбекского и немецкого языков, оно строится на сравнении двух языков. Это представляет собой бидиосинхронический анализ, т.е. анализ соотношения двух систем, в ходе которого сравнивается, как соотносятся друг с другом¹⁶⁴. По утверждению некоторых исследователей сопоставление двух систем выглядит в несколько ином виде «при сравнении двух языков зачастую приходится констатировать, что нет четких взаимозависимостей между их системами»¹⁶⁵.

В контрастивном анализе двух языков уточняются лишь сопоставления частично эквивалентных фрагментов системы. Рассмотрению подлежат, во-первых, вопросы лексико-семантической структуры топонимов в немецком и узбекском языках, во-вторых, их словообразовательная и, в-третьих, грамматическая характеристики.

В узбекской и немецкой лингвистике ономастические топонимические исследования представлены довольно широко. В целом изучение топонимистики языков можно охарактеризовать как интенсивно развивающееся в том отношении, что лингвисты уделяли и уделяют достаточно много внимания всем стратам топонимической лексики. Это А.Бах, Э.Шварц, Р.Фишер, Х.Вальтер, Т.Витковский и др., с одной стороны, Э. Бегматов, Т. Нафасов, С.Караев, З.Дусимов, Т. Еназаров, Х. Хасанов и многие другие, с другой. При этом в центре

¹⁶⁴ Никонов В.А. Имя и общество. М.: Наука, 1979, -278 с.

¹⁶⁵ Skalicka, V. Tipologie a konfrontacni lingvistika. In: Ceskoslovenska rusistika, 1961, 210-212.

внимания и тех и других исследователей находятся проблемы различного характера; это не только вопросы этимологии и семантики, но и взаимоотношения и взаимодействия с другими аспектами лингвистики. Среди всех исследовательских проблем важное место отводится вопросам контрастивной лингвистики в плане норм номинации и их специфических форм в сопоставляемых языках, т.к. каждый народ, каждая нация, «вносит свои специфические формы и нормы номинации в общую топонимическую систему»¹⁶⁶. Здесь будет нелишним процитировать меткое замечание В.В. Воробьёва¹⁶⁷, который подчеркивает, что «сопоставляемые языки различаются не только тем, что они имеют, но, пожалуй, еще в большей степени тем, как они используют то, что имеют»¹⁶⁸.

При сопоставительном изучении топонимов выявляются их различные и одинаковые формы и значения. Хотя сопоставительное исследование уже с недавнего времени представляет собой в языкознании целую научную дисциплину, однако, признать современную контрастивистику самостоятельным направлением было бы недостаточно верно, т.к. последняя еще не располагает строгой системой методов языкового анализа, присущей только ей.

В современной контрастивистике основной задачей лингвистического аспекта при контрастивном анализе двух языков является установление конгруэнтности / неконгруэнтности, эквивалентности / неэквивалентности семантики и формы единиц разных уровней - топонимов в сопоставляемых языках.

Выражение в номинации топонимов одних и тех же характерных признаков, повторение одинаковых семантических и структурных особенностей географических названий обуславливает актуальность контрастивно-типологического анализа имен. Особый интерес

¹⁶⁶ Взаимодействие языков. Сб. статей, ред. кол.: А.К. Матвеев, отв. ред. -Свердловск: Уральский ГУ, 1969, 111 с.

¹⁶⁷ В. В. Воробьёва — российский лингвист, который является автором теории лингвокультурных типажей.

¹⁶⁸ Воробьёв В.В. Лингвокультурология: Монография. — М.: Изд-во РУДН, 2008.

представляют названия географических объектов и населенных пунктов определенного региона.

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РОЛЬ РЕЧЕВЫХ ЭТИКЕТОВ В КОММУНИКАЦИИ В КАРАКАЛПАКСКОМ ЯЗЫКЕ

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Abstract: The role of speech etiquette in communication within the Karakalpak language is explored in this article. Speech etiquette encompasses a range of verbal expressions and formalities that govern polite interaction in various social contexts. The study highlights the unique features of Karakalpak speech etiquette, including forms of address, greetings, farewells, and expressions of gratitude. It emphasizes how these elements function to regulate social interactions, maintain cultural identity, and promote harmony within the community. By analyzing the interplay between speech etiquette and cultural values, this research underscores the importance of understanding these conventions for effective communication in Karakalpak society. Ultimately, the article demonstrates that speech etiquette serves not only as a linguistic tool but also as a vital mechanism for fostering respectful and harmonious relationships among individuals in the Karakalpak cultural context.

Введение

Речевой этикет представляет собой совокупность языковых средств, используемых для вежливого общения и поддержания социального порядка в различных ситуациях. Эти элементы являются важной частью любой культуры, поскольку помогают выражать уважение, благодарность и вежливость. В каракалпакской культуре речевые этикеты занимают важное место, выполняя как коммуникативные, так и социальные функции.

Изучение речевых этикетов в каракалпакском языке помогает глубже понять механизмы культурного взаимодействия и поддержания социальной гармонии, что особенно важно в условиях современных глобализационных процессов. В настоящем тезисе будут рассмотрены основные формы речевого этикета в каракалпакском языке и их роль в коммуникации.

Основные особенности речевых этикетов в каракалпакском языке. Одной из ключевых особенностей речевого этикета в каракалпакском языке является чёткое разграничение форм общения в зависимости от возрастных, социальных и гендерных различий. Важно учитывать статус собеседника, чтобы правильно выстраивать общение. Например, использование выражений уважения и почтения при обращении к старшим членам общества — обязательная норма. Вежливость в обращениях поддерживается как формальными, так и неформальными формулами.

Приветствия и обращения. Традиционные приветствия, такие как "Assalawma aleykum!" (Мир вам), используются в официальных и неофициальных контекстах и несут не только формальное значение приветствия, но и выражение взаимного уважения. Ответ на это приветствие также фиксирован: "Waleykum assalam!" (И вам мира). Эти формы, как правило, используются мужчинами, что отражает культурную специфику гендерного взаимодействия в каракалпакском обществе.

Прощания. Формулы прощания в каракалпакской культуре также включают пожелания здоровья и благополучия. Например, "Xosh bolıńız!" (Будьте здоровы!) используется как уважительное прощание с пожеланием добра и мира. В неофициальных ситуациях возможно использование более как "Saw bolıńız!" (Будьте здоровы!) или просто "Saw bol!" (До свидания!), что указывает на близкие отношения между собеседниками. Такие формулы не только выражают уважение, но и закрепляют социальные связи, что является важным аспектом межличностной коммуникации в каракалпакском обществе.

Выражение благодарности и извинений. Благодарственные формулы в каракалпакском языке также имеют разнообразные формы в зависимости от контекста и степени формальности. Например, выражение "Raхmet" (Спасибо) может использоваться в любых ситуациях, тогда как более официальные выражения, такие как "Úlken raхmet" (Большое спасибо), подчеркивают важность оказанной услуги или действия. Извинения передаются фразами "Keshiresiz" (Простите), при этом культурные нормы предписывают обязательность ответа на извинение, чтобы смягчить возможную социальную неловкость.

Таким образом, речевые этикететы в каракалпакском языке четко структурированы и служат важным механизмом выражения уважения, поддержки социальной гармонии и регулирования взаимодействий между людьми.

Функции речевого этикета в каракалпакском языке

Речевые этикететы играют важную роль в поддержании социальных норм и регулировании межличностных отношений. Рассмотрим основные функции речевого этикета в каракалпакском языке:

1. Регулирование социального взаимодействия. Речевой этикет помогает структурировать общение, определяя границы между собеседниками в зависимости от их социального положения, возраста

и гендера. Например, более формальные формы общения используются при обращении к старшим и авторитетным фигурам, что подчеркивает уважительное отношение и поддержание иерархических структур в обществе.

2. Поддержание культурной идентичности. Речевые этикететы играют ключевую роль в сохранении и передаче культурных традиций. В каракалпакском языке многие формулы общения, такие как традиционные приветствия и прощания, являются не только языковыми конструкциями, но и важными элементами культурного наследия, которые отражают ценности уважения, доброжелательности и миролюбия. Использование этих формул подчеркивает принадлежность к каракалпакской культуре и поддерживает её живое функционирование в современных условиях.

3. Создание и поддержание социальной гармонии. Речевой этикет способствует уменьшению конфликтов и поддержанию гармоничных отношений между членами общества. Вежливое обращение и использование формул благодарности и извинений помогают смягчить возможные напряжения и создать атмосферу доверия и уважения. Например, формулы извинений и просьб играют важную роль в сглаживании конфликтных ситуаций, минимизируя риски возникновения недопонимания.

4. Отражение гендерных и возрастных различий. Каракалпакский речевой этикет четко различает формы общения в зависимости от пола и возраста собеседников. Это позволяет не только поддерживать уважительные отношения между разными группами, но и закреплять социальные роли и статус в обществе. Например, женщины часто используют более мягкие и нейтральные формы приветствия, тогда как мужчины следуют более традиционным и формальным моделям общения.

Заключение

Речевой этикет в каракалпакском языке играет важную роль в регулировании социального взаимодействия, поддержании

культурной идентичности и создании гармоничных отношений между людьми. Вежливость и уважение, выражаемые через различные формулы приветствия, прощания, благодарности и извинений, являются важными инструментами поддержания социального порядка в каракалпакском обществе. Изучение речевых этикетов открывает возможность для более глубокого понимания культурных ценностей и традиций каракалпакского народа.

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INGLIZ TILIDAN O‘ZLASHGAN NEOLOGIZMLARNING ERGONIM SIFATIDA ISHLATILISHI VA ULARNING LEKSIK TAHLILI

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Abstract. This article analyzes the reasons and factors for actively using English language borrowings in naming places. From the ecolinguistic point of view, the positive and negative effects of the active use of English words in naming on the vocabulary and purity of the Uzbek language were briefly covered.

Keywords: ergonomic, borrowings, neologism, ecolinguistics, onomastics

Ergonimlarning lingvistik, madaniy va ijtimoiy asoslari

Globalizatsiya jarayonlari natijasida til tizimida katta o'zgarishlar sodir bo'ldi. Ayniqsa, xususiy nomlarni, jumladan, ergonimlarni lingvistik, sotsiologik, tarixiy va falsafiy nuqtai nazardan o'rganish ishlari tezlashdi. Ergonimlar inson faoliyatining muhim qismiga aylanib, ijtimoiy-madaniy jarayonlarni va rivojlanish darajasini aks ettiradigan ko'rsatkich sifatida xizmat qilmoqda.

Ergonimlar, ya'ni korxona, tashkilot va muassasalar nomlari tarix va kundalik hayotda muhim rol o'ynaydi. Bu lingvistik atama ilk marotaba 1978-yilda N.V. Podolskayaning "Rus onomastik terminologiyasi lug'ati"da ishlatilgan. Atama grekcha "ergo" (ish, savdo-sotiq) va "nym" (nom, ism) so'zlaridan kelib chiqqan. Ergonimlar shaharlar va ijtimoiy hayotning turli sohalaridagi obyektlarning nomlarini belgilashda qo'llaniladi. Bundan tashqari, A.M. Yemelyanova ergonimlar tarkibiga faqat turli funksional profildagi korxonalarining, ya'ni tijorat birlashmalari, madaniyat, sport obyektlarining nomlarini kiritadi¹⁶⁹. Y.A.Trifonova ergonimlarga huquqiy maqomidan qat'iy nazar, har qanday tijorat obyektlariga tegishli atoqli nomlarni kiritadi va ular orqali subyekt tomonidan qabul qiluvchiga sun'iy ravishda pragmatik ta'sir o'tkazish maqsad qilinishini ta'kidlaydi¹⁷⁰.

Globalizatsiya va inglizcha o'zlashmalar

Bugungi zamonaviy dunyoda tillarning va madaniyatlarning bir-biri bilan o'zaro aloqasi natijasida o'zbek tilidagi ergonimlarda sezilarli o'zgarishlar kuzatilmoqda. Ayniqsa, savdo markazlari, restoranlar, mehmonxonalar va boshqa obyektlarning nomlarida ingliz tilidan kirib kelgan so'zlar ko'paymoqda. Prezidentimiz SH. Mirziyoyevning ta'biri bilan aytganda "jamoat joylarida, ko'chalarda, binolar peshtoqida

¹⁶⁹ Емельянова А.М. Прагматический аспект эргонимии (на примере названий заведений общественного питания г. Уфы // <https://www.gramota.net/materials/2/2016/7-2/26.html>

¹⁷⁰ Трифонова Е.А. Названия деловых объектов: семантика, прагматика, поэтика (на материале русских и английских эргонимов): Автореф. дисс. ... канд. филол. наук. – Волгоград, 2006. – С.3.

toponimik belgilar, turli lavha va reklamalar ko‘pincha xorijiy tillarda, ma’naviyatimizga yot mazmun va shakllarda aks ettirilmoqda. Bu davlat tili talablariga, milliy madaniyat va qadriyatlarimizga bepisandlikdan, umumiy savodxonlik darajasi esa tushib ketayotganidan dalolat beradi¹⁷¹. Mazkur holatlar o‘zbek tilshunoslari oldiga tahlil talab bo‘lgan qator muammolarni ko‘ndalang qo‘yadi.

Har qanday jamiyatda shahar ergonimlari uning o‘ziga xosligini va madaniy qadriyatlarini ifodalaydi. Shuningdek, ingliz tilidan kirib kelgan so‘zlar ko‘pincha xalq e’tiborini jalb qilish, obyekt nomini yanada jarangdor qilish maqsadida ishlatilmoqda. Ammo davlat tili me’yorlariga rioya qilish, milliy madaniyat va qadriyatlarimizni saqlash zarur.

Ergonimlarning lingvomadaniy talqini

Ergonimlar milliy madaniyatimiz, urf-odatlarimiz va ijtimoiy qadriyatlarimizning bir qismi bo‘lib, ularni lingvistik tahlil qilish muhimdir. Ushbu tahlillar orqali inglizcha o‘zlashmalar ergonimlarda qanchalik keng qo‘llanilayotganini va ularning ijtimoiy-ma’naviy ta’sirini o‘rganishimiz mumkin. Bunda quyidagi tamoyillarga rioya qilish muhimdir:

- O‘zbek adabiy tili me’yorlariga mos bo‘lishi;
- Milliy mentalitetga mos kelishi;
- Aniqlik va qisqalikni ta’minlashi;
- Obyekt faoliyati bilan uyg‘unlik hosil qilishi.¹⁷²

Xorijiy so‘zlarning ta’siri

Ingliz tilidan olingan neologizmlarni barchani hayratga solish, e’tiborni jalb qilish, boshqalardan ajralib turish uchun foydalaniladi, masalan, “Olimp garden” restorani, “Memorial hospital” klinikasi, “Mario city” o‘yingohi shular jumlasidandir. “Neologizmlar juda ko‘p afzalliklarga ega. Birinchidan ularning ko‘p tillarga tarjimasi yo‘q, ya’ni ular xalqaro bo‘lishi mumkin. Ikkinchidanm ular hech qanday salbiy his-

¹⁷¹ Sh.M.Mirziyoyevning o‘zbek tiliga davlat tili maqomi berilganining 30 yilligiga bag‘ishlangan tantanali marosimdagi nutqi // <https://www.gazeta.uz/oz/2019/10/22/uzbek-language>

¹⁷² Одилова Г. Хусусий дискурслар лингвомаданий талкинининг назарияси ва амалиюти. Филол.фан.докт... (PhD) автореф. – Т., 2020

tuygʻularni keltirib chiqarmaydi. Bu usulda ikki tildan teng foydalaniladi, bir qismi boshqa, ikkinchi qismi boshqa tilda ifodalaniladi. Bu orqali nomni yanada jarangdor qilish nazarda tutiladi.”¹⁷³

Xususiyl sektor neymlng amaliyotida chet tilidan olingan soʻzlarning ishlatilishi ergonimlarni oʻziga jalb qiluvchi va reklama samaradorligini oshiruvchi omil sifatida koʻrilmoqda. Soʻnggi yillarda savdo markazlari nomlarida “doʻkon” soʻzining oʻrniga “market” yoki “shop” soʻzlarining ishlatilishi “Feruz market”, “Kishmish market”, “Turk shop” kabi, “choyxona” soʻzining muqobili sifatida “restaurant” soʻzidan foydalanish “Alibobo restaurant” “Sofra restaurant” kabi, mehmonxonalarni nomlashda “hotel” soʻzidan foydalanish “Uzbekistan hotel”, “Era hotel” kabi, “maydon” soʻzi oʻrniga “zone” atamasini ishlatish “Foto zone”, “Auto zone”, “Techno zone” kabi tibbiyot birlashmalari nomlariga “med” yaʼni “medicine-tibbiyot” soʻzining qisqartirilgan shakli qoʻllanilishi “Azza med”, “Alfa med”, “Baby med” kabi holatlarning uchrashi yurtdoshlarimiz orasida chet tillari, ayniqsa, ingliz tili savodxonligining oshganligidan, mazkur tilni ikkinchi til sifatida oʻrganishga qiziqish yuqoriligidan dalolat beradi.

Quyida Xorazm viloyati hududidagi inglizcha soʻzlar qatnashgan baʼzi ergonimlar keltirilgan:

- “Luxury car wash - avtomobil yuvish shahobchasi
- “Data” taʼlim stansiyasi
- “Green garden” gul doʻkoni
- “Bookinist” kitob doʻkoni
- “Beauty salon” goʻzallik saloni
- “Barber shop” erkaklar sartaroshxonasi
- “Holiday collection” kiyim doʻkoni
- “Co-working” markazi
- “Terrace” restorani
- “Marry me” kelin liboslari saloni

¹⁷³ Boysunova Mohinur Abdullajon qizi. “Ergonimlarning nomlanish jarayoni”. Central Asian journal of education and innovation. Volume 2, Issue 5, Part 2. 148-152-b

Bundan tashqari, Xorazm hududida faoliyat olib borayotgan ba'zi sanoat birlashmalari, o'quv markazlari va kompaniyalar nomida ingliz tilidan kirib kelgan leksik birliklarni uchratishimiz mumkin. Misol tariqasida, "Glass Pro"- oyna mahsulotlari ishlab chiqaruvchi kompaniya nomi "glass"-oina, shisha, "pro"- (production so'zining qisqartmasi) mahsulot so'zlaridan hosil qilingan. "Hilola collection" atelyesi, "Golden study" o'quv markazi, "Euroasia insurance" sug'urta kompaniyasi, "Medical life" klinikasi, "New life" sug'urta kompaniyasi, "Zukhro travel" sayyohlik xizmatlari, "Cleversoft" savdo platformasi kabi ergonimlarda inglizcha so'zlarning faol qo'llanilishida bu muassasalarning nomini jarangdor qilish, reklama imkoniyatining kenggayishi maqsad qilingan. Shuni alohida ta'kidlash lozimki, yuqorida sanab o'tilgan korxona va tashkilotlarning katta qismi so'nggi 5 yil ichida tashkil etilgan bo'lib, bu tendensiya yurtimizga ingliz tili o'zlashmalari xaotik tarzda kirib kelayotganidan darak beradi.

Xulosa

Tahlillarimiz natijasida shu narsa ayon bo'ldiki, globalizatsiya jarayonlari natijasida o'zbek tiliga chet tillaridan, ayniqsa ingliz tilidan o'zlashmalar ko'payganligi kuzatilmoqda. Bu holat, bir tomondan, tilimizning lug'at boyligini oshirishga xizmat qilsa, boshqa tomondan, ona tilimizning ekologik tozaligini saqlash uchun xavf tug'dirishi mumkin. Shuning uchun, milliy madaniyatimiz va til me'yorlarimizni saqlab qolish, chet tillarining ta'sirini nazorat qilish, hamda ergonimlarning madaniy va lingvistik talqinini davom ettirish lozim. Maqsadimiz — milliy qadriyatlarimizni saqlab qolish bilan birga, tilimizning rivoji va lug'at boyligini oshirishni muvozanatda ushlab turishdir.

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[//https://www.gazeta.uz/oz/2019/10/22/uzbek-language](https://www.gazeta.uz/oz/2019/10/22/uzbek-language)

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O‘ZBEK XALQ MAQOLLARIDA ONA VA QIZ OBRAZLARINING IFODALANISHI

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UrDU, mustaqil izlanuvchi***

Annotatsiya: Maqollar xalq og‘zaki ijodining muhim qismi bo‘lib, ular madaniyatni, axloqiy qadriyatlarini va o‘ziga xos ko‘rinishlarini aks ettiradi. O‘zbek madaniyatida ayollarning tutgan o‘rni, ularning jamiyat va oiladagi mavqei hamda ayollarga nisbatan mavjud bo‘lgan milliy qarashlarni aks ettiradi. O‘zbek maqollarida ayollarni ifodalash uchun turli xil leksik birliklar ishlatiladi. Ayol, xotin, ona, qiz, qiz(bola), kampir, opa-singil, qaynona, qaynsingil/egachi-singil, kelin, jonona, pari, go‘zal, suluv, xonim, yanga, sanam, beva va boshq. Maqollarda ayol zotini ifodalovchi leksik birliklar ayolning yoshi, oilaviy mavqei, jamiyatdagi o‘rni kabi jihatlarni aks ettiradi

O‘zbek tilida ona so‘zi va uning maqollardagi qo‘llanilishi xususiyatlarini tahlil qilarkanmiz, onalikning madaniy va axloqiy qadriyatlardagi o‘rni, ona va farzand o‘rtasidagi munosabatlar, jamiyatda onalikka bo‘lgan hurmat va e‘tibor masalalari maqollarda alohida ahamiyat kasb etishi diqqatimizni o‘ziga tortdi. Masalan, Onangni otangga bepardoz ko‘rsatma maqolida oiladagi muvozanat va shaxsiy hayotning

muhimligi uqtirilib, oilaviy aloqalarda o‘zaro hurmat va shaxsiy chegaralarning saqlanishi zaruriyati ko‘rsatiladi, bu esa, shubhasiz, sog‘lom oilaviy muhitning asosiy tamoyillaridan biridir. Onangni otangga bepardoz ko‘rsatma maqoli orqali ona so‘zi oilaviy muhitda hurmat va qadrlashning muhimligini anglatuvchi bir semaga ega. Onaning oilada tutgan o‘rni nafaqat mehribonlik va g‘amxo‘rlik bilan, balki shaxsiy hurmat doirasi bilan ham bog‘liqdir. Bu ibora orqali, ona so‘zi oilaviy aloqalarda muvozanat va hurmatning muhimligini urg‘ulashiga han e’tibor qaratish o‘rinlidir.

Ona va farzand o‘rtasidagi empatik bog‘liqlik Bolaning qo‘li shilinsa, onaning ko‘ngli shilinadi maqolida o‘z ifodasini topgan. Farzandning kichik bir ozor ko‘rishi onaning yuragida katta iz qoldiradi, bu onalikning intuitiv mehri va g‘amxo‘rligini namoyon etadi. Ko‘rinib turganidek, Bolaning qo‘li shilinsa, onaning ko‘ngli shilinadi maqolida ona so‘zi farzandiga nisbatan cheksiz empatiya va mehribonlikni, qolaversa, ona va farzand o‘rtasidagi kuchli psixologik va emotsional aloqani ifodalaydi. Ona, bu kontekstda, o‘z farzandining har qanday ozorini chuqur his qiluvchi va ularga cheksiz g‘amxo‘rlik qiluvchi muhim bir shaxs sifatida qaraladi.

Onalikning muqaddasligi Jannat onalar oyog‘i ostida maqolida e’tirof etiladi, Islom dinidagi onalikka bo‘lgan ulug‘vorlik va hurmat tuyg‘ulari gavdalantiriladi. Onalar, o‘zlarining mehnat va fidakorliklari orqali farzandlarning hayotida beqiyos rol o‘ynaydi va bu xizmatlari evaziga ulkan hurmatga sazovor bo‘lishlari kerakligi ta’kidlanadi. Shunday ekan, Jannat onalar oyog‘i ostida maqoli ona so‘zining diniy va ruhiy semantikasini belgilab beradiki, ona, nafaqat oilaviy va ijtimoiy muhitda, balki ruhiy va axloqiy jihatdan ham yuksak mavqega egaligi o‘z ifodasini topadi. Onalikning bu qadar ulug‘vorligi, ona so‘ziga muqaddaslik va ulkan hurmatni anglatuvchi so‘zning ichki, yashirin, ammo muhim ma’nosini namoyon qiladi.

Ona bilan bola – gul bilan lola maqoli orqali ona va bola o‘rtasidagi munosabatlarning nozikligi va go‘zalligi, ularning bir-biriga bo‘lgan

muhabbati va o‘zaro bog‘liqliklari tasvirlanadi. Aytish o‘tish joizki, bu maqol ona va farzand o‘rtasidagi tabiiy munosabatlarning poetik ifodasidir. Unda ona so‘zi go‘zallik va tabiiylik kabi estetik mazmun kasb etadi, chunki bu yerda u onaning farzand bilan o‘rtasidagi tabiiy va go‘zal munosabatlarni ifodalovchi, ularning bir-birini to‘ldiruvchi va hayotdagi go‘zallik ramzi sifatida qaraladi. Anglashiladiki, Ona bilan bola – gul bilan lola maqolida onaning semantikasi estetik va tabiiy muhabbatning ifodasi sifatida yaqqol namoyon bo‘ladi. Shu tariqa, har bir maqol orqali ona so‘zining semantikasi va qo‘llanilish xususiyatlari o‘zbek madaniyatida onalikning qanday qadrlanishi va turli jihatlarida qanday semantik mazmun kasb etishida o‘z aksini topadi.

Tahlillar asosida aytish mumkinki, o‘zbek maqollarida ona so‘zi bilan shakllangan iboralar, onalikning nafaqat biologik va instinktiv jihatdan, balki ijtimoiy, axloqiy va ruhiy o‘lchovlarda ham chuqur ahamiyatga ega ekanligidan dalolat beradi. Ona va onalik haqidagi maqollar, onalarga bo‘lgan chuqur hurmat va minnatdorchilik hissini, shuningdek, ona va farzand o‘rtasidagi bog‘liqlik va muhabbatni ifodalaydiki, bu o‘zbek oila va jamiyatidagi muhim axloqiy qadriyatlardan biri hisoblanadi.

O‘zbek maqollarida qiz so‘zi qiz farzandning jamiyatdagi va oiladagi o‘rni, axloqi, go‘zalligi hamda turmushdagi o‘rniga oid turli xil qarashlar va tasavvurlarni diqqat markaziga qo‘yadi. Maqollar orqali qizlarga bo‘lgan umumiy munosabat, ularning jamiyatdagi va oiladagi ahamiyati, shuningdek, ularga qo‘yilgan talab va kutilmalar aks ettiriladi. Masakan, Gul o‘ssa – yeming ko‘rki, Qiz o‘ssa – elning ko‘rki maqolida qizlarning jamiyatdagi va oiladagi go‘zallik va iftixor manbai sifatida qadrlanishi e’tirof etiladi. Maqol, tabiatdagi gulning go‘zalligi bilan qizlarning jamiyatdagi o‘rnini parallellashtiradi, bu esa qizlarning ulg‘ayish jarayonini nafaqat oila, balki butun jamiyat uchun ham faxr hissi bilan bog‘laydi. Gul va qiz so‘zlari orqali, tabiiy go‘zallik va insoniy fazilatlar o‘rtasidagi bog‘liqlik hamda ularning ijtimoiy muhitga ijobiy ta’siriga urg‘u beriladi. Pirovardida, maqolda qiz so‘zi go‘zallik, poklik va ijtimoiy ahamiyatning ramzi sifatida qo‘llanilib, jamiyatda qizlarning tarbiyasi va

ulg‘ayish jarayoniga alohida e'tibor qaratishning muhimligi, shuningdek, ularning jamiyatdagi obro‘-e'tiborini ulug‘lash zarurligi ta'kidlanadi.

Gung qizning tilini onasi tushunar maqolida qizning his-tuyg‘ulari va fikrlarini eng yaxshi tushunadigan va sezaigan shaxs sifatida onaning o‘rni va ahamiyati, ona va qiz o‘rtasidagi noyob aloqa va o‘zaro tushunish ko‘rsatiladi. Ayonki, maqolda qiz so‘zi, oiladagi muhim va chuqur shaxsiy munosabatlar kontekstida qo‘llaniladi, ona va qiz o‘rtasidagi tushunish va empatiya, oilaviy bog‘liqlik va muhabbatni ifodalaydi.

Yolg‘iz qiz – yalama tuz maqolida qizlarning jamiyatda va oilada muhim o‘rin tutishini ta'kidlagan holda, bir vaqtning o‘zida ular tan‘u-tarozisiz o‘lishiga e'tibor qaratiladi. Qizlar ko‘pincha ota-onaning erka-yu ardoqli orzusi bo‘lsa, yagona qiz farzandga esa bu mehr va ardoqni yanada ko‘proq berishadi. Qiz so‘zi ehtiyotkorlikni anglatuvchi kontekstda qo‘llaniladi.

Yomon qizni boqquncha, Do‘ppingni qoq maqoli, qizlarning xulq-atvor va axloqiga bo‘lgan jiddiy e'tiborni va oiladagi tarbiyaning muhimligini anglatadi, oiladagi qattiq tarbiya va axloq qoidalari orqali qizlarning yomon yo‘llardan saqlanishi kerakligi g‘oyasini ifodalaydi.

Xulosa qilib aytganda, qiz so‘zi ishtiroqidagi maqollar o‘zbek jamiyatida qizlarning o‘rni, ularga bo‘lgan qarashlar, ularning tarbiyasi va axloqiga qo‘yiladigan talablarni izohlar ekan, ularda nafaqat qizlarning go‘zalligi va ularning oila hamda jamiyatdagi muhim o‘rni, balki, shu bilan birga, ularga nisbatan mavjud bo‘lgan oiladagi an’anaviy stereotiplarni ham ko‘rsatib beradi.

Qiz so‘zi “qiz bola” ma’nosida ham maqollarda turli semantik vazifalarni qamrab oladi, jumladan, an’anaviy qarashlarni, shuningdek, jamiyat va oiladagi qiz bolalarning rolini va ularning go‘zalligi, axloqi hamda turmushdagi o‘rniga oid ko‘rsatmalarni o‘zida aks ettiradi. Quyida keltirilgan maqollarda ushbu atamaning semantikasi va funksional xususiyatlari voqelanishiga guvoh bo‘lishimiz mumkin.

Chiroyli qizning nozi bor maqoli orqali jamiyatda qiz bolalarning go‘zalligiga bo‘lgan alohida e'tibor ifodalangan. Noziklik va go‘zallik bu

yerda qiz bolalarning asosiy xislatlari sifatida taqdim etiladi, ularning tashqi ko'rinishiga urg'u berilib, shu bilan birga, qiz bolalarning nozik va nazokatli tabiatiga ishora qilinadi. *Chiroyli* va *noz* so'zlari qiz bolalarni estetik ideal sifatida namoyish etadi. Bu maqolning semantik yuklamasida jamoyatdagi qiz bolalarning go'zalligi inobati bilan uning nozini oqlash holati namoyon bo'ladi.

Qiz bola – gul-lola maqoli esa qiz bolalarning go'zalligi va beg'uborligini tabiatdagi eng chiroyli va nafis sanalmish gul bilan qiyoslash orqali ulug'laydiki, bu ularning soflik va go'zallik ramzi sifatida qadrlanishini anglatadi. Bu yerda biz qiz bolalarni *gul-lola* iborasi yordamida yana bir bora ma'lum bir estetik ideal sifatida qaralishini kuzatamiz.

Egri bo'lsa ham yo'l yaxshi, Qari bo'lsa ham qiz yaxshi maqoli qiz bolalar iffatining jamiyat va oiladagi qadriyatini ifodalaydi, u har qanday sharoitda ham muhim ekanligini ta'kidlaydi. *Qiz yaxshi* ifodasi qiz bolalar iffatining universal qadriyat sifatida gavdalantiradi.

Qiz bola – uy ziynati maqolida qiz bolalarning oiladagi o'rni va ahamiyati ularga uyning go'zalligi va farovonligini ta'minlovchi omil sifatida qaralishi nuqtai-nazardan ochib beriladi. Anglashiladiki, qiz bolalar oilaviy hayotdagi muhim rol o'ynaydi. *Uy ziynati* iborasi qiz bolalarni aynan uyning estetik va ma'naviy qadriyatini oshirishidagi roli jihatdan baholanishidan dalolat beradi.

Qiz bola erda yaxshi, Er olmasa go'rda yaxshi maqoli o'zbek xalqining turmush tarzi, ijtimoiy qadriyatlari va madaniy an'analarini aks ettiruvchi boy ma'naviy merosning bir qismidir, desak mubog'la bo'lmaydi, chunki maqolning asosiy ma'nosi qiz farzandning oilaviy hayotdagi o'rni va ahvoli haqida mulohazalarni o'z ichiga oladi. Bu maqol, avvalo, qiz farzandning o'z uyidan, ya'ni otasi va onasi uyidan turmush qurib, eri bilan birga yashashi eng maqbul holat deb qaralishini bildiradi, bejiz o'zbek xalqi jamiyatda qiz bola tug'ilganda, uning kelajakda turmush qurishi, boshqa bir oilaning qismi bo'lishi kutiladigan ijtimoiy-meyoriy an'ana emas. Maqolning ikkinchi qismida esa, *er olmasa*

go'rda yaxshi degan ibora orqali, qizning turmush qurmagan, eri bo'lmagan holda yashaganidan o'lgani, ya'ni *go'rda bo'lgani* afzalroq ekanligi ta'kidlanadi. Bu jihatdan qaraganda, maqol ijtimoiy me'yorlarga, an'anaviy qadriyatlarga muvofiq turmush qurishning muhimligini, lekin shu bilan birga, ersiz yashash oson emasligini, har qanday holatda ham inson qadr-qimmati va hurmatiga sodiq qolish kiyinligini anglatadi. Aytish joizki, *erda yaxshi* va *Er olmasa go'rda yaxshi* iboralari qiz bolalarning hayotiy yo'lini turmush qurish bilan cheklash semasini ifodalaydi, bunday semantik qarash qizlarning shaxsiy va ijtimoiy salohiyatini faqat oilaviy muhit bilan bog'liq holda ko'rishga moyillik yaratadi.

Bir so'z bilan aytganda, *qiz bola* atamasi atrofidagi maqollar qiz bolalarning jamiyatdagi va oiladagi qadriyatlari, ularning go'zalligi, axloqi va turmushdagi o'rniga qo'yiladigan an'anaviy kutilmalarni aks ettirsa-da, biroq, bu maqollar orqali ularning shaxsiy qobiliyatlari va istaklariga qo'yiladigan cheklovlar ham ko'rinib turadi.

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ФРАНЦУЗ ТИЛИДА ҲАРАКАТГА ЙЎНАЛТИРИЛГАН ФЕЪЛЛАРНИНГ ЛУҒАВИЙ ТАВСИФИ

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ANNOTATION: This paper deals with the dictionary definition and lexical-semantic features of action-oriented verbs in French. In this case, the meanings of directive verbs moving away from the object and approaching the object are analyzed.

Бугунги кунда мамлакатимизда лингвистик типология мунтазам ривожланиб борувчи ҳозирги замон тилшунослигининг истиқболли соҳаларидан бирига айланди.

Сўнгги йилларда типологик тадқиқотлар чегараси кескин кенгайиб, хусусияти ва йўналиши хилма-хил бўлган типологик изланишлар бўлган соҳаларини қамраб олди.¹⁷⁴

Тармоқлашган ушбу соҳалар таркибига қурилиш тизими турлича бўлган тиллар изчил қиёсининг турли туркумларининг ушбу жараёнга мансублашуви типологик тадқиқотларнинг илмий ва амалий қимматининг ортишига, типологик тадқиқотлар соҳасидаги хилма-хил йўналишда бўлган тадқиқотларнинг самарадорлигини ошишига ижобий таъсир этди.

Мазкур тезис типология соҳасига мансуб бўлиб, “маънодан → ифодага” йўналишда олиб борилади.

Йўналтирилган ҳаракат тушунчаси семантик хусусият касб этиб, тушунча категориялари доираси билан боғланади. Шунингдек, йўналтирилган ҳаракат тушунчаси категориал хусусият касб этиб, нутқдаги ифодаси учун лексик ҳамда синтактик ярусларга мансуб ифода воситаларини талаб этади.

¹⁷⁴ Ч.Е.Базель. Лингвистическая типология. – М., 1972; Ю.В.Рождественский. Типология слова. – М., 1969; Ж.Б.Бўронов. Инглиз ва ўзбек тиллари қиёсий грамматикаси. – Ташкент, 1973; С.Рахимов. Вопросы структурно-типологической характеристики предложения. – Ташкент, 1978; Б.Ю.Городецкий. К проблеме семантической типологии. – М., 1969.

Маъно жиҳатига кўра директив феъллар субъект томонидан объектни ҳаракатга кўзғаб, муайян томон, йўналиш, мўлжалга қараб йўналтирилган ҳаракатни англатади. Мантикий жиҳатдан шбу феъллар лексик-семантик гуруҳи қуйидаги икки мантикий гушунча асосида лексик - семантик гуруҳ доирасида мужассам яхлитликни ташкил этади:

1. Eloignement de l'objet du sujet dans l'espace. (Предметни объектдан узоқлашиши)

2. Approchement de l'objet vers le sujet dans l'espace. (Предметни объектга яқинлашиши)

Мантикий жиҳатдан муайян даражада абстрактлашган объектдан узоқлашиш ва объектга яқинлашиш тушунчалари йўналтирилган ҳаракат лексик-семантик гуруҳининг яхлитлигини таъминлайди. Юқорида қайд этиб ўтилган ҳар икки тушунча бирлиги бир-бирига зидлашган, лекин муайян лексик уйғунликни шакллантирувчи йирик тушунча бирлигини акс эттиради.

Яхлитлашган тушунча доирасида ўзаро зидлашиб фарқланувчи объектдан узоқлашиш ва яқинлашиш муайян тушунча доирасидаги ажралган тушунча бирликларини кўрсатади. Ушбу тушунча бирликлари директив феъллар лексик-семантик гуруҳи таркибини, лексик бирликларини аниқлаштириб олиш учун қўл келади.

Маълум даражада ушбу тушунча бирликлари идентификаторлик вазифасини ўтайди. Мазкур идентификатор тушунчалар ёрдамида лексик-семантик гуруҳ доирасидаги лексемаларни тўплаб, муайян кичик гуруҳларга ажратиш имкони юзага келтиради.

Ушбу тушунча идентификаторлари ёрдамида мазкур лексик-семантик гуруҳга мансуб қуйидаги лексемалар ажратилди:

Jeter, lancer, envoyer, projeter, précipiter, flanquer, ficher, balancer, rejeter, vomir, éjecter, éjaculer, émettre, mettre, pousser, darder, décocher, desserrer, lâcher, découpler, introduire, tirer, battre, chasser, diriger, orienter, poursuivre, repandre, disperser, prendre, retirer, souffler, confisquer, surprendre, attraper, pincer, coincer, piper, interpréter,

comprendre, napper, gripper, agripper, gagner, se concier, apprivoiser, amandouer, conquérir, capter, captiver, envoûter, subjuguier, séduire, attirer, tirailler, haler, tendre, étirer, retirer, sortir de, extraire, ôter, enlever, déposer, atteindre, puiser, pomper, traire, emprunter, levoir à, recueillir, recevoir, hériter, canarder, mitrailler, traîner, remarquer, entraîner, trimbaler, trôler, traîasser, lambiner, lanterner, s'approprier, galvauder, saisir, empoigner, harper, s'emparer, intercepter, emporter, embarquer, rafler, ratisser, ratiboiser, écumer, forcer, occuper, capturer, piquer, harponner, colleter, ceinturer, agraffer, cracher.

Юқорида ажратилган 105 та феъл энг кўп қўлланувчи феъллар каторига киради. Албатта, уларнинг доираси анча кенг. Улар қўшимча тарзда киритилса, лексик-семантик гуруҳ доираси янада кенгайиши шубҳасиз.

Фикримиз тасдиғи сифатида қуйидаги мисол билан кифояланамиз: arracher, déraciner, abattre, extirper, sarcler, exterminer.

Худди шунингдек ушбу феъллар каторидан қуйидагилар ҳам жой олиши мумкин: enfoncer, plonger, planter, ficher, piquer, défoncer, affaïsser, déprimer, rompre, percer, culbuter, renverser.

Юқорида ажратилган 105 та феълларнинг кўп қўлланиши ва матнларда кўп учраши кузатилади.

Объектдан узоқлашиш ва яқинлашиш тушунчаси бўйича феъллар семантема хусусиятларига кўра ўзаро фарқланиб, туркумлашиши мумкин. Чунки улар замирида ўзаро зидлашувчи лексемалар оппозицияси ётади:

Lancer	attraper
Tirer	pousser
Approcher	éloigner
Envoyer	toucher
Donner	prendre
Séparer	rapprocher
Désunir	reunir
Disjoindre	joindre

Attirer

écarter

Лексемаларнинг ушбу оппозициядаги таркиби дихотомик яъни бинар хусусият касб этади. Оппозициянинг ушбу хусусияти Н.С.Трубецкой, Ж.Кантино, Р.Якобсон каби олимларнинг ишларида муфассал ёритилган.¹⁷⁵

Оппозиция хусусиятига кўра юқорида келтирилган 105 та феъл объектдан узоқлашиш ва яқинлашиш хусусиятига кўра икки кичик гуруҳга туркумлашади. Бу аломат уларнинг семантемаларида ўз аксини топади. Бу ўринда қуйидаги феълларнинг луғавий талқинини келтириб ўтамиз.

1. Ecarter = а) сурмоқ [repousser]

b) ўзидан нари қўйиб [en mettant à une certaine distance]

Dans le jeu de saute-monton, le joueur qui saute ecarte les jambes = les éloigne l'une de l'autre. V. séparer, désunir, disjoindre. Қарама-қарши маънода: Rapprocher, réunir, joindre, serrer (Bordas).

2. Approcher = а) яқинлаштирмақ [rapprocher]

b) масофани қисқартириб [pour diminuation de la distance]

Il approche la chaise de la table = la place plus près de la table. Қарама-қарши маънода: Éloigner (Bordas).

3. Aborder = а) қирғоққа келмоқ [toucher le rivage]

b) жуда яқин келиб [l'action d'approcher le plus près possible]

c) юк ёки одам [débarquer]

тушириш учун

Юқоридаги изоҳли луғатлардан олинган сўзлар луғавий талқини сўзлар семантемасида объектдан узоқлашган яқинлашган йўналтирилган ҳаракатнинг аниқ фарқини очиқ беради. Демак, директив феъллар семантик жиҳатларига кўра икки категориал гуруҳга ажралади. Улар бир-биридан дихотомик бинар

¹⁷⁵ R.Jakobson Beitrag zur allgemeinen Kasuslehre. Gesamtbedeutungen der russischen Kasus - T.C.Lp., 1936.

оппозициядаги маъно томонларига кўра ўзаро фарқланади ҳамда ўз навбатида ҳар икки гуруҳга мансуб майда гуруҳларга ажралиб кетади.

Тил тизимидаги сўзлар луғавий хоссалари, жумладан, лексик-семантик хусусиятлари сўзлар маъноларининг маълум тушунча бирликлари билан уйғунлашуви ва уларнинг бир-биридан ўзаро фарқланиши, муайян тилдаги изоҳли луғатларнинг сўзлар ҳақида берган маълумотлари талқинлари, тавсифлари, изоҳлари уларнинг луғавий қирраларини муфассал очиб бериш имконини беради.

Йўналтирилган ҳаракатни англатувчи феълларнинг лексик-семантик хусусиятларини ўрганишда тадқиқотимиз давомида Робер, Ларус, Борда каби луғатшуносларнинг лексикографик маълумотларидан фойдаланилди. Ушбу луғатларда йўналтирилган ҳаракатни англатувчи феълларнинг лексик-семантик хусусиятларига оид етарли маълумотлар берилган. Луғавий изоҳлар, талқинлар муфассал ахбороти ва қиёси уларни маълум лексик-семантик гуруҳга мужассамлаштириш учун йўл очади.

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THEMATIC CLASSIFICATION OF SPORTS TERMS

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Abstract: The concept of sport is categorical and qualifies as complex, multi-level, since the volume and content of the concept are related to the entire conceptual system of the sports sphere and includes all knowledge about sports today. This article is devoted to the study of thematic classification of sports terms.

Each concept designated in the terminological system belongs to a specific logical category. D. S. Lotte proposed to distinguish four categories of concepts in terminological vocabulary:

- 1) subjects,
- 2) processes,
- 3) properties,
- 4) quantities¹⁷⁶.

Later T. L. Kandelaki added five more categories to them:

- 1) states,
- 2) modes,
- 3) units of measurement,
- 4) sciences (and industries)¹⁷⁷ [Kandelaki 1977].

A set of lexical units connected by a common subject-conceptual feature external to the language represents a specific thematic group. Let's

¹⁷⁶ Lotte.D.C. Fundamentals of construction of scientific and technical terminology. –Moscow, 1961.– P.23.

¹⁷⁷ Канделаки Т.Л.Семантика и мотивированность терминов. Publisher, Nauka, 1977, – P.11.

try to find out how thematic groups of sports terminology relate to these categories.

Let's look at thematic groups of sports terms in this section, and also identify ways of their word formation.

1. Names of types and subtypes of sports. This is one of the most numerous groups in sports terminology: there are several thousand sports, each of which has its own name.

As an example, terms such as *football, handball, tennis, snowboarding, bodybuilding, diving*, etc.

We refer to various disciplines within a sport as a subtype of sport. For example, *subtypes of skiing are slalom, giant slalom and downhill, a subspecies of rowing is academic rowing, kayaking and canoeing*. As a rule, to a sportsman is given the opportunity to participate in competitions in one or all disciplines. As a rule, these are borrowed terms. This thematic group corresponds to the category of sciences (and industries).

2. Names of sports figures. This group includes the names of participants in sports activities: sportsmen, coaches and referees. Each name of the sport corresponds to the name of the sportsman, for example: *hockey player, volleyball player, judoka, draughtsman, diver, bobsledder*. There are about as many similar names as there are names of sports. Sometimes one term is used to name representatives of different sports: for example, the term *hockey player* refers to a player in bandy and ice hockey.

This thematic group includes names of sportsmen by style: *breaststroke, spinispt*, by role (in team sports): *forward, defender, betterer, back, goalkeeper*. It is also necessary to include the terms *judge* and *coach* in this thematic group, since the judge and coach are direct participants in the sports process.

When forming the names of sports figures, the most common the suffix *-er*, which is attached to a term denoting either *a sport tennis player, baseball player, hockey player, water polo player, rapier player*, or some

object significant for the activity the most common the suffix -ist: *cyclist*, *motorist*.

Note that this suffix is of foreign origin, so it is usually attached to borrowed words. Just like another foreign—language suffix -er: *freestyler*, *bodybuilder*, *supfer*, which is borrowed as part of the term from the English language, while the suffix -ist joins borrowed words already in Russian, since it is of Latin origin (for example, in English *hockey player*).

Let's add that masculine terms with the suffix -or/er do not have feminine correlative words, they are used only in masculine. This is also typical for some nouns denoting persons by profession / specialty in the common language: *doctor*, *conductor*, *professor*.

English language suffix is usually attached to the verb bases. Let's list this suffix: -er: *unner*, *jumper*, *rower*, *swimmer*, *defender*, *racer*, *flyer*, *pusher*, *fencer*.

Many terms of this group arise on the basis of metonymic transfer.

This happens if the name of a part (object, ammunition) related to a person is transferred to a person on the basis of adjacency. Here are two examples. The main meaning of the term number is a number attached to the sportsmen's uniform for the convenience of spectators, journalists and judges. However, in sports terminology, the word acquired a second meaning – “a sportsman performing under any number”: “The 23rd number of the guests was out of the game for a short time: already in the next shift he was on the ice with his lip sewn up”.

3. Names of technical and tactical techniques. This is the largest thematic group of sports terminology, which is explained by the specifics of sports activities based on the performance of various actions and movements.

A properly organized course of action can bring victory. Each sport finds expression through a variety of technical and tactical techniques. Examples are the terms *throw-in*, *clamp*, *lock*, *attack*, *maneuvering*, *counter-reception*, as well as the terms technique and tactics themselves.

This group corresponds to the category of processes and actions according to the classification of D.S. Lotte.

In terminology, as in the general literary language, words denoting an action or process are expressed by verbs or verbal nouns.

Verbal nouns are formed using the suffixes -ing, as well as in an unaffixed way, which will be discussed below.

Of the three suffixes of verbal nouns -the suffix -ing in this terminology, the first is the most productive, since it has a more pronounced tendency to objectification: *anticipating, defeating, sliding, fencing, maneuvering, leading, pacing, tying* (in *fencing: a kind of capture, performed with the movement of the blade in different planes*), *throwing, covering, overlapping, knocking down, finishing*.

The word-formation model with the suffix -ing common in sports terminology.

This suffix joins the same types of verb bases as -ing with the only difference that the suffix -ing, as a rule, forms nouns from transitive verbs of an imperfect kind, and the suffix -ing is indifferent to the type of basis: *masking, castling, blocking, tracing, twisting, stopping, cutting, trimming, working out, exploration*.

However, the most productive in the formation of verbal nouns in sports terminology is the word-formation model with a zero suffix (or a non-suffix method). At the same time, "the basics of prefixal verbs are widely used, which convey the concreteness of individual movements and actions"¹⁷⁸:

swim, breakthrough, swim, race, doge, check-in, clamp, U-turn, passage, translation, passage, rebound, shot, canopy. Here are some examples from periodicals: (the player) ran into a breakaway and finished off the puck in the goal.

Words with a zero suffix are formed only from native Russian verbs.

¹⁷⁸ Danilenko.V.P. Russian terminology experience of linguistic description. –Moscow-1977.– P.151.

There are cases of formation of action names from the same verb base using suffix -ing: *block* - *blocking*, *blocking*; *run* - *running*, *running*. However, such cases are quite common.

In the sports field, there are terms formed by metaphorization from household items, tools: a key, a hook (in Greco-Roman wrestling, “a method of joining hands in which the bent fingers of a wrestler are connected”).

The names of various sports styles should be attributed to the same group. For example, in swimming, there are styles of *breaststroke*, *crawl*, *butterfly*, *backstroke*.

4. Names of shells. In many dynamic sport types, projectiles are used as mandatory improvised equipment, without which it becomes impossible to perform various elements and actions. This group consists of terms such as *boom*, *mace*, *skates*, *sledges*, *skis*, *core*, *barbell*, etc. Sports equipment includes all types of sports weapons: *bow*, *rifle*, *rapier*, *blade*, *sword*.

This group of terms is characterized by a large number of names included in it and a variety. It corresponds to the category of subjects according to the classification of D. S. Lotte.

5. Names of vehicles. This group consists of terms denoting all types of sports transport. This includes air modes of transport: *hang glider*, *glider*, *helicopter*, *airplane*; water modes of transport: *yacht*, *schooner*, *kayak*, *canoe*, land modes of transport: *bicycle*, *bolide*, *motorcycle*, *snowmobile*.

Sporting achievements in sports using transport directly depend on the condition of the vehicle, technological innovations and the sportsman skill in transport management. Such terms have become widespread in sports terminology. This group also correlates with the category of concepts of objects.

6. Names of violations and penalties. The conduct of a sports competition is always regulated: there are certain rules that allow to preserve the uniqueness of a particular sport and control the course of the competition.

Abandoning the rules would make it impossible for the sport to exist. Each type of violation has its own penalty measure. In this regard, in sports terminology, the names of violations and punishments have become widespread: *pushing on board, violation of numerical strength, rudeness, removal, disqualification, penalty point, penalty time.*

7. Names of places of activity, zones and borders. Any sports competition is held in strictly designated places.

The places of activity can be divided into three groups:

a) indoor facilities (in which competitions are held under a roof) and outdoor facilities (in which competitions are held outdoors): *indoor stadium, swimming pool, velodrome, shooting range, skating rink, treadmill, bike track, field, court, shooting range, ski jump;*

b) some types of equipment, for example: *gate (goalkeeper's place of activity), ring (boxers' place of activity);*

c) zones and boundaries of places of activity: *defender's zone, attack zone, central zone, goalkeeper's area, red line, blue line, sideline, center line, goal line, penalty area goal line, base.*

Sports terminology can be represented as a set of the above-mentioned main thematic groups.

In sports terminology, we have identified fourteen thematic groups, the most numerous of which are thematic groups of names of technical and tactical actions, names of sports and sports figures.

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EXPRESSION OF THE CONCEPT “WEALTH” IN PHRASEOLOGICAL UNITS OF THE ENGLISH LANGUAGE

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Abstract: This scientific article devoted to the study of the expression of the concept “wealth” in phraseological units of the English language. Wealth is the abundance of valuable financial assets or physical possessions which can be converted into a form that can be used for transactions. A Phraseological unit can be defined as a non-motivated word-group that cannot be freely made up in speech, but is reproduced as a ready-made unit. It is a group of words whose meaning cannot be deduced by examining the meaning of the constituent lexemes.

Key words: concept, wealth, ethnic group, word-group, a ready-made unit.

A concept is an abstract idea that serves as a foundation for more concrete principles, thoughts, and beliefs¹⁷⁹. Concepts play an important role in all aspects of cognition^{180, 181}. As such, concepts are studied within such disciplines as linguistics, psychology, and philosophy, and these disciplines are interested in the logical and psychological structure of concepts, and how they are put together to form thoughts and sentences. The study of concepts has served as an important flagship of an emerging interdisciplinary approach, cognitive science¹⁸².

Wealth is the abundance of valuable financial assets or physical possessions which can be converted into a form that can be used for transactions.

In English, the concept of “Wealth” is expressed, for the most part, in the following words:

¹⁷⁹ Goguen, Joseph (2005). "What is a Concept?". Conceptual Structures: Common Semantics for Sharing Knowledge. Lecture Notes in Computer Science. Vol. 3596. pp. 52–77. doi:10.1007/11524564_4. ISBN 978-3-540-27783-5.

¹⁸⁰ Chapter 1 of Laurence and Margolis' book called Concepts: Core Readings. ISBN 9780262631938

¹⁸¹ Carey, S. (1991). Knowledge Acquisition: Enrichment or Conceptual Change? In S. Carey and R. Gelman (Eds.), The Epigenesis of Mind: Essays on Biology and Cognition (pp. 257–291). Hillsdale, NJ: Lawrence Erlbaum Associates.

¹⁸² "Cognitive Science | Brain and Cognitive Sciences". Archived from the original on 2021-06-18. Retrieved 2019-07-08.

1) money (shilling, penny and etc.) ¹⁸³

Love lasts as long as money endures.

Money is not everything.

Have money to burn.

Get one's money worth.

Money from home.

Money for jam.

Put one's money where one's mouth is.

Roll in money.

See the colour of smb's money.

Spend money like water.

Give smb. a good run for his money.

Money doesn't grow on trees.

Money begets money.

Money spent on the brain is never spent in vain.

Money is a good servant, but a bad master.

His money burns a hole in his pocket.

Money is the sinews of love as well as of war.

Better give a shilling than lend a half-crown.

Be minting money.

Pots of money.

Throw money at smh.

Penny and penny laid up will be many.

A pretty penny.

To turn an honest penny.

One's last penny.

2) gold (ЗОЛОТО):¹⁸⁴

To kill the goose that laid the golden eggs.

Worth one's weight in gold.

Strike gold.

¹⁸³ Galperin I.R. and others New English-Russian dictionary. –M.1972. VOLUME II. – P.59

¹⁸⁴ Galperin I.R. and others New English-Russian dictionary. –M.1972. VOLUME I. – P.596.

Like a bird in a gilded cage.

All is not gold that glitters.

The happy (golden) mean.

3) rich:¹⁸⁵

They are rich_who have true friends.

Better be born lucky than rich.

Rich as Croesus.

4) plenty, income, luxury:

The horn of plenty.

In plenty.

To live with one's income.

To live in the lap of luxury.

5) purse, pocket: ¹⁸⁶

Hit smb 's pocket.

He that has a full purse never wanted a friend.

A heavy purse makes a light heart.

Have a long purse.

Having analyzed fund of the phraseological units of English, we can conclude that there is an uncertain attitude towards the wealth of the English ethnic group.

In general, wealth is assessed positively; it is believed that without wealth you cannot succeed in society, and even in love. However, wealth in relation, for example, to health depreciates, losing its significance and power.

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СЛОЖНОСТИ КЛАССИФИКАЦИИ ПАРАЛИНГВИСТИЧЕСКИХ СРЕДСТВ В ЛИТЕРАТУРЕ

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Abstract: The article examines paralinguistic means as fundamental elements of human communication based on literary works. Paralinguistic means, such as gestures, facial expressions, body language, tone, pitch, and volume of speech, enrich character interactions and the depth of the narrative. However, their classification is challenging due to their ambiguity and relativity. The article emphasizes the contextual dependence of paralinguistic signals and their cultural variations, which complicates the creation of a universal classification system. Special attention is given to the research of Uzbek linguists in the field of

paralinguistics, who make a significant contribution to the interpretation of these means in various cultural contexts.

Keywords: paralinguistic means, intercultural communication, nonverbal communication, literary text, linguoculturology.

Сложности классификации паралингвистических средств в литературе

Паралингвистические средства являются фундаментальными в человеческом общении. В литературных произведениях эти элементы обогащают взаимодействие персонажей и глубину повествования. Однако, их определение в языкознании затруднено, так как они многозначны и относительны. Паралингвистические элементы встречаются в широком спектре невербальных средств, включая жесты, мимику, язык тела, тон, высоту голоса и громкость речи. В зависимости от ситуации, каждая форма может иметь несколько значений, именно поэтому классификация затруднительна. Улыбка, в зависимости от контекста, может выражать иронию, удовольствие или даже печаль. Паралингвистические сигналы очень сильно зависят от контекста. В одном контексте дружелюбный жест или тон могут подразумевать сарказм или враждебность в другом. Эта контекстуальная неоднородность усложняет процедуру классификации, так как требует полного понимания повествовательного и ситуационного фона внутри литературного произведения. Паралингвистические сигналы сильно различаются в разных культурах. В одной культуре жест, предназначенный для добрых намерений, может быть оскорбительным в другой. Хотя люди по всему миру сидят, скрестив ноги, эта привычка более распространена в Северной Америке и нескольких европейских странах. Многие азиатские и ближневосточные страны считают сидение со скрещенными ногами плохим тоном. По причине культурного разнообразия, классификация паралингвистических средств в литературных произведениях приобретает еще одну степень сложности.

Интерпретация паралингвистических сигналов различными читателями варьируется в зависимости от их личного опыта и точек зрения. Различные толкования одного и того же текста, возникающие из-за этой субъективности, усложняют создание последовательной системы классификации. Один читатель может понять поднятую бровь персонажа как знак неуверенности, а другой — как любопытство.

При передаче различных речений, паралингвистические элементы придают контекст. Разделение этих элементов для классификации может быть сложным без ущерба для их взаимодействия. Например, тон голоса персонажа может значительно повлиять на значение его слов; поэтому отделение тона от текста может привести к потере смысла.

Изучая работы узбекских ученых, можно сделать вывод, что паралингвистика становится все более актуальной. Д.А. Абдуазизова провела важное исследование паралингвистических средств [7; 96-108]. Она объяснила необходимость обучения невербальному поведению, изучила невербальное поведение англичан, русских и узбеков, и выделила парафонетические и паракинетические категории [8; 114-124]. Она подразделила паракинетические средства на жесты (14 подкатегорий), мимику (6 категорий) и движения тела (5 подкатегорий), парафонетические средства на сегментальные (6 подкатегорий) и суперсегментальные (9 подкатегорий) [9; 72-84]. Она также разработала методы для сравнительно-типологического исследования паралингвистических средств в различных языковых культурах [10; 115-120].

Наджимова Г.Б. также внесла вклад в исследование лингвокогнитивных характеристик кинетических средств в каракалпакском и английском языках. Ее исследования выявили культурную специфику концептуализации мира в формулировке языковых выражений и передаче их значения, а также интерпретации невербальных сигналов в культурном контексте [3; 249-253]. Она

также исследовала коммуникативно-прагматические и лингвокогнитивные характеристики английской и каракалпакской культур, выявляя национальный менталитет и характер, образ жизни и специфические национально-культурные особенности, отражающие национальные традиции, правила и нормы вербальной и невербальной коммуникации в английской и каракалпакской языковых культурах [4; 53-58]. Данное исследование было выполнено с применением культурно-семиотического подхода к анализу кинетической коммуникации, а также инновационного метода междисциплинарного синтеза и интеграции, объединяющего когнитивную лингвистику, культурную семиотику и паралингвистику. [17; 142-176]. Подчеркивалась значимость кинесики в коммуникации и культурные различия, а также взаимосвязь между движениями тела. Это соответствует современным знаниям о кинесике как семиотической системе, создающей значение в межкультурных контактах. В рамках когнитивных процессов концептуализации мира и невербального поведения также исследовались лингвистические проявления невербальных средств в английском и каракалпакском языках [18; 184-193].

Изучая хроматику в английской, русской и узбекской культурах, Зафарбек Абдусамадов [1; с.84] провел сравнительное исследование цветовых лексем с учетом грамматических аспектов этих языков. В сравнении с современными каналами невербальной коммуникации, Е.Т. Кенебаев [14; 80–90с.] исследовал исторический фон развития иконографических знаков как средства выражения семантического и коннотативного значения в передаче информации.

Подчеркивая роль паралингвистических средств в межкультурной коммуникации, А. Арипова [12;186с.], К. Самигова [16; 71-75], Х.Б. Хасанова [20; 354–359с.], Н. Эралиева [2; 80-83с.], М. Усмонова, Г. [5; 106-109с.] Балибекова, Л. Шовксиев [13; 518–520], З. Низомова [15; 151-156] и З. Якубов [21; 7-12с.], подчеркнули, что

изучение паралингвистических средств помогает развивать прочные культурные связи, лучшее взаимопонимание между народами, улучшать качество переводческой работы, узнавать о обычаях и истории многих народов, а также повышать культурный уровень человека. Это также расширяет знания о странах и повышает значимость лингвистики среди других наук.

Л. Абдукодирова также подчеркнула необходимость интерпретации паралингвистических средств во время общения на узбекском языке, определив, что движения рук составляют 20%, а движения пальцев — 13% от всех движений тела, задействованных в общении [11; 56–59].

Проводя дискурсивные, лингвистические и социолингвистические исследования вербальных и невербальных средств, используемых в английских и узбекских драматических произведениях, Н.И. Хурсанов [6; 17-27с.] выявил взаимосвязи между этими средствами и их функциями в передаче культурных и социальных контекстов, а также в создании эмоционального воздействия на аудиторию.

В своей кандидатской диссертации “Выражение коннотативного значения фонетическими средствами” А. Хайдаров [19; 136с.] подчеркнул важность каждого отдельного суперсегментного метода в передаче коннотативного значения: интонаций, пауз и ударений. К. Кахаров в своей работе “Сравнительное исследование узбекского и немецкого речевого этикета” подробно рассмотрел общие и частные элементы невербальных средств общения в узбекском и немецком речевом этикете, сосредоточив внимание на национальных и международных особенностях. Изучая выражение паралингвистических средств в речи обвиняемых, Х. Исмаилов в своей кандидатской диссертации “Социолингвистические и психолингвистические аспекты судебных расследований (судебные заседания)” связал невербальное поведение с высказываниями правды и лжи.

Многочисленные типы паралингвистических средств, их контекстуальная зависимость, культурные вариации, субъективность интерпретации, интеграция с вербальным текстом и отсутствие стандартных рамок подчеркивают сложность универсальной классификации. Решение этих задач требует сложного подхода, учитывающего культурные и контекстуальные факторы, влияющие на восприятие вербальных и невербальных особенностей, а также их взаимодействие.

Наконец, изучение всех систем невербальной коммуникации показывает, что они, безусловно, имеют важную вспомогательную (а иногда и автономную) функцию в коммуникативном процессе. Только при полном понимании значения знаков, используемых участниками коммуникативного процесса, все части невербальной коммуникации могут полностью раскрыть семантическую сторону информации. Различные интерпретации паралингвистических средств зависят от культурных особенностей коммуникаторов (кодировщика и декодировщика).

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ZOONYMIC COMPONENTS IN THE TONGUE-TWISTERS OF THE ENGLISH LANGUAGE

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Abstract. The study investigates the use of zoonyms in English tongue-twisters, analyzing 300 common examples from an online resource. The study also examines the phonetic complexity of these zoonyms, highlighting how consonant clusters and vowel variations contribute to articulation challenges. Additionally, the research explores the cultural significance of animals in tongue-twisters.

Tongue-twisters are often seen as a subgenre of nursery rhymes, which are a significant part of children's literature, serving as one of the earliest literary forms children encounter. They reflect various aspects of life, such as customs and national culture, in addition, they aid children's cognitive development and help to form moral values. Even though the imagery of animals in nursery rhymes has been investigated by researchers, the linguistic look at zoonyms in tongue-twisters has not yet been made.

Zeng found that animal images carry particular meanings and can be both similar and opposed different in various cultures. Understanding these differences can enhance cross-cultural communication and education, helping children appreciate diverse cultural perspectives.¹⁸⁷

Averina studied zoonyms in proverbs and sayings in the Russian language and found that they are often linked to specific cultural associations and symbols which help to convey certain character traits and behavior patterns. In addition, zoonyms facilitate the transfer of collective experience and wisdom from generation to generation by helping to form a folkloric picture of the world in which animals play symbolic roles.¹⁸⁸

¹⁸⁷ Zeng, Yanhong. (2021). A Comparative Study of Cultural Connotations of Animal Images in English and Chinese Nursery Rhymes. *Journal of Education and Culture Studies*. 5. p14. 10.22158/jecs.v5n4p14.

¹⁸⁸ Аверина, М. А. (2013). Семантическая организация компонентов-зоонимов в русских пословицах. *Инновации в науке*, (21), 29-34.

It is not rare for a tongue-twister with an animal component to include gender stereotypes. There is a stereotype that men prefer a dog to own as a pet, while women like cats more. In addition, the tongue-twister below illustrates the attitude towards pets in English culture – they are always approached by names. Stepanova gives the following example:

*There was a man, and his name was Dob,
And he had a wife, and her name was Mob,
And he had a dog, and he called it Cob,
And she had a cat, called Chitterabob.
Cob, says Dob,
Chitterabob, says Mob.
Cob was Dob's dog,
Chitterabob Mob's cat*

According to Stepanova, it shows such a trait of the British people as love towards animals. The examples of nursery rhymes, including tongue-twisters, used in the work, illustrate care and respect when communicating with pets and animals.¹⁸⁹

In order to see how often zoonyms are used in tongue-twisters, we studied 300 of the most common English tongue-twisters collected by the internet resource <https://www.tongue-twister.net/en.htm>. When proceeding a quantitative analysis of the zoonyms in tongue-twisters, it was found that most commonly, they operate with the terms to name animals – there were 27 unique animal names used in total 40 times. There were also 11 names of sea creatures used 20 times, with fish being the most common word to denote an animal - a total of 8 tongue-twisters used the word fish in them. There were also 6 names of insects used 15 times and 5 lexemes for bird species used 6 times altogether. More detailed data can be found in the tables below.

¹⁸⁹ Степанова И.В. Лингвоментальные и лингвокультурологические характеристики традиционных английских детских стихов: Дис. . канд. филол. наук. Челябинск, 2003. — 252

Animals

Elephant	3
frog	3
groundhog	3
bear	3
snake	2
turtle	2
bat	2
horse	2
Mare	1
dog	1
woodchuck	1
pig	1
cow	1
ewe	1
lamb	1
sheep	2
yak	1
goat	1
ape	1
Chicken	1
gopher	1
zebra	1
rat	1
cat	1
tiger	1
cheetah	1
camel	1

Sea creatures

fish	8
clam	2

toad	2
walrus	1
Sea-serpent	1
oyster	1
burbot	1
turbot	1
eel	1
octopus	1
snail	1

Insects

bug	5
fleas	4
fly	3
gnat	1
caterpillar	1
mole	1

Birds

swan	2
duck	1
finch	1
bird	1
pheasant	1

The following conclusions can be made coming out of the results:

1. Frequency and phonetic complexity.

a) Zoonyms with consonant clusters, such as *groundhog* and *woodchuck*, pose significant articulation difficulties. The rapid repetition of these words requires precise control over tongue placement and airflow.

Vowel variations in animals like "elephant" and "octopus" can also trip up speakers, as the tongue must quickly shift between different vowel sounds.

Ex. *Eleven benevolent elephants* – presents assonance - the repetition of vowel sounds within words near each other. In this phrase, the repeated “e” sound in “eleven,” “benevolent,” and “elephants” create a rhythmic and harmonious effect. Apart from that, the elephant in this tongue-twister aids consonant clusters of the phonemes that vary in their place of articulation (/l/ vs /v/ and /f/).

b) Tongue twisters frequently utilize alliteration, the repetition of initial consonant sounds, and consonance, the repetition of internal consonant sounds. Animal names with similar consonant clusters, such as "frog," "groundhog," and "bear," or with repeated consonants, like "snake" and "snail," are prime candidates for tongue twister construction. Nikolić & Bakarić believe that the repeated use of identical or nearly identical sounds within a short span, particularly at the beginning of words, can create a dissonant or unpleasant effect. This characteristic is a hallmark of tongue twisters and seems to be a common feature across different languages.¹⁹⁰

c) The number of syllables in a word can influence its difficulty. Shorter words, like "cat" or "dog," are generally easier to pronounce rapidly than longer words like "elephant" or "groundhog." However, the interplay between syllabic structure and consonant clusters can also affect the complexity. For example, "turtle" and "burbot" have similar syllabic structures but differ in their consonant clusters, making "burbot" more challenging to articulate.

¹⁹⁰ Nikolić, D., & Bakarić, N. (2016). What makes our tongues twist?: Computational analysis of Croatian tongue-twisters. *Journal of american folklore*, 129(511), 43-54.

Linguacultural insights. As tongue-twisters are often used as a didactic material to train pronunciation among kids, the inclusion of variety of species increases the cognitive load, which makes them more challenging and allows children to study the world around them. Apart from that, the familiarity of an animal name can impact its effectiveness in a tongue twister. Well-known animals, such as "dog" or "cat," are often used because they are easily recognized and understood by most speakers. Less familiar animals, like "burbot" or "turbot," can add an element of surprise and challenge.

The connotations associated with an animal can also play a role. Animals with negative connotations, such as "snake", may be used to create a sense of unease or discomfort. A snake is portrayed as a negative character in its tongue-twister: *A snake sneaks to seek a snack*.

Conversely, animals with positive connotations, like "swan," can evoke a more pleasant image as they are represented using positive imagery: *Six sleek swans swam swiftly southwards*.

In addition to that, animals that are culturally important or have deep-rooted symbolism are more likely to appear in tongue-twisters. For example, the horse, as a symbol of power and strength, is a common choice. The UK's geographical position also explains the abundance of sea animals in tongue-twisters, as various species of fish were not uncommon for those living on an island. In fact, the importance of fish in art, culture and food in the Palaeolithic is evident across Europe.¹⁹¹ It potentially also explains why the word "fish" was the most common of all zoonyms in tongue-twisters studied.

Syntactic structure impact. Moreover, a lot of tongue twisters are built on a particular pattern. When training a particular sound, it is typical for tongue twisters to save the familiar syntax by only changing the main words involved so that they are appropriate for the target sound studied or practiced in any other way. Animals might come in handy in these situations. For instance, one of such patterns is "how much...". Originally, the most popular one of them is *How much wood*

¹⁹¹ Locker, A. (2019). Freshwater fish in England: a social and cultural history of coarse fish from prehistory to the present day.

would a woodchuck chuck if a woodchuck would chuck wood? Interestingly, *woodchuck* is a noun formed through compounding which allows the necessary degree of repetition of the sounds without being tautological through using its parts as independent words (*wood* as a noun meaning *a hard substance that forms the branches and trunks of trees*, and *chuck* as a verb *to throw something carelessly*). Although not all zoonyms can be separated into parts, they are still used in this pattern. By looking at the corpus of tongue-twisters in the English language, it is possible to notice the following examples with animals in them:

Groundhog: *How much ground could a grounghog grind if a groundhog could grind ground?*

Turtle: *How much myrtle would a wood turtle hurdle if a wood turtle could hurdle myrtle?*

Yaks: *How many yaks could a yak pack pack if a yak pack could pack yaks?*

Duck: *How many ducks could a duck duct-tape, if a duck could duct-tape ducks?*

Moose: *How much snus could a moose on the loose use if a moose on the loose could use loose snus?*

But what is the reason behind the popularity of one pattern through the genre? Even though the examples mentioned above contain the animal variations of the lexical component, the *How much* pattern is not limited to it (*How much dew does a dewdrop drop If dewdrops do drop dew?*, *How much dough would Bob Dole dole if Bob Dole could dole dough?*, etc.). Dundes¹⁹² suggests that when tongue-twisters are created from the syntactic point of view, they always contain “two segments, with the second being a repetition or inverted repetition of the first”. The earliest tongue-twisters find a lot of conformity towards that rule which might give evidence to this assumption. Moreover, this pattern allows the necessary concentration of phonemes, which, in its turn,

¹⁹² Dundes, Alan. 1964. ‘A Choctaw Tongue-Twister and Two Examples of Creek Word Play’. *International Journal of American Linguistics*, 30(2): 194–6.

makes the tongue-twister a difficult piece for someone attempting to pronounce it.

Conclusion. The choice of animal names in tongue twisters is influenced by a variety of linguistic factors, including phonological complexity, semantic associations, and cultural significance. The data suggests that tongue-twisters leverage a mix of phonetic complexity and cultural familiarity to create effective linguistic challenges. The frequent use of certain animals highlights their phonetic properties, which are used to increase the level of difficulty and to make tongue-twisters more appealing and entertaining.

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GENDER IN PROVERBS WITH THE CONCEPT OF FRIENDSHIP AND ENMITY IN THE ENGLISH LANGUAGE

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Abstract: The article describes the expression of gender characteristics in folk proverbs. It is known that proverbs are a reflection of society in language and reveal the worldview of the people. The article analyzes the coverage of gender characteristics in proverbs covering the concepts of friendship and enmity.

Key words: proverb, gender, gender identifier, society, stereotype.

Language is a complex communication system used by humans to convey thoughts, ideas, feelings, and information to others. Language is a distinctive feature of humans and plays an important role in everyday life, culture, and social development. We can express our thoughts and feelings to others with language, understand and communicate with others, and build social relationships. To express the common thoughts in society proverbs can be indispensable tool.

A proverb is a short, well-known saying that expresses a general truth or piece of advice. Proverbs often convey wisdom, moral lessons, or cultural values, and they are typically passed down through generations. Many definitions were given to proverbs, but no definition will enable us to identify positively a sentence as proverbial [1]. More constructively, Mieder has proposed the following definition, "A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed, and memorable form and which is handed down from generation to generation"[2].

Language is an important communication tool in everyday life, and an understanding of how language reflects and shapes gender roles can provide valuable insights into the social construction and perception of gender in society. The study of gender in proverbs can give us much information. Gender in proverbs often reflects societal norms and stereotypes. Many proverbs can reinforce traditional gender roles, such

as those emphasizing women's domestic responsibilities or men's roles as providers. However, some proverbs challenge these norms or celebrate qualities like strength and intelligence in all genders. Examining proverbs can provide insight into how different cultures perceive gender roles and can also reveal shifts in attitudes over time.

Studying the relationship between gender and language is not a recent interest of social scientists. The link between gender and language in scholarly writings was developed even before the second wave of the Women's movement in the late 1960s and early 1970s [3].

Proverbs are chunks of a language and language is considered as a mirror to nation. Edward et al., consider language as a pathway to social reality [4]. Being a mirror to the nation, language not only throws light on the nation's history and culture but also depicts its beliefs and values. All in all gender-related proverbs give us insight into the social reality of a particular gender in the culture of a nation.

The proverb is the product of specific culture and concept, describing as "living fossil of language". The feudal consciousness of "man is superior to woman" reflected in English proverb incisively and vividly [5]. As a result, the English proverb has further strengthened the cultural pattern of gender, enhancing the social status and superiority of men, and reducing the self-consciousness of women. There are countless proverbs in various cultures regarding gender roles and gender identities.

We have collected the proverbs with the concept of friendship and enmity in English. In the English language gender identity can mainly be expressed by gender expressing nouns (*waiter-waitress, father-mother, king-queen*); syntactics (*male nurse*); some prepositive gender identifiers (*Miss Smith, Sir Thompson*). According to it, we can divide the proverbs with gender characteristics into three types:

There are number of proverbs expressing male gender: *Be a good husband, and you will get a penny to spend, a penny to lend, and a penny for a friend* (husband—word describing family relation). The phrase reflects conventional expectations of husbandry, where being a "good husband" implies fulfilling certain roles—provider, caretaker,

and supporter. It suggests that adhering to these roles may lead to rewards, both material and relational. *A father is a treasure, a brother a comfort, but a friend is both.* It emphasizes that meaningful connections can be found outside traditional family structures.

The most proverbs have the word *man*. But it is known the word *man* has the meaning “human being” and “person” before the meaning of “adult male” in some dictionaries [6]. Because of this, a number of proverbs can be used for both gender: *Man's life is filed by his foe; A man is known by the company he keeps; You should know a man seven years before you stir his fire* [7]. Besides that, third person singular pronoun *he* (male pronoun) is freely used to refer to individuals without reference to gender: *Assume your enemy will do his worst to hurt you, and you'll probably be right; He, who finds a friend, finds a treasure; He is my friend that grinds at my mill; Be slow in choosing a friend, slower in changing him.*

The second type is proverbs with the characteristics of female gender: *Girl's friend is her mother* [8]. The statement highlights traditional gender roles where women, particularly mothers, are expected to nurture and provide emotional support. This can challenge or reinforce stereotypes about female relationships being primarily relational rather than competitive. *The jealousy of a woman sets a whole house aflame; Women are like wasps in their anger; There was never a conflict without a woman; Mother-in-law and daughter-in-law are a tempest and a hailstorm.*

The third type of proverbs with characteristics of gender are the proverbs expressing both gender in it: *The female of the species is more deadly than the male.* This phrase can be interpreted as a commentary on how women's power can be both celebrated and feared. It can highlight the complexities of female agency in a patriarchal society, where women's actions are often scrutinized differently than men's. *A man's wrath is as the roaring of a lion; but a woman's wrath is as the raging of a tempest.*

In examining proverbs through the lens of gender characteristics, we can identify distinct patterns that reflect societal views on

masculinity and femininity. Proverbs emphasizing male attributes often highlight qualities like responsibility and financial acumen, as seen in the saying about being a good husband. Female-centered proverbs, on the other hand, frequently underscore emotional intensity, with cautionary tales about jealousy impacting family dynamics. Lastly, proverbs that encapsulate both genders reveal shared human experiences, such as the power of emotions, represented by the metaphor of a man's wrath.

Overall, these proverbs not only reflect cultural attitudes toward gender roles but also illustrate the complexities of human behavior and relationships, highlighting both the strengths and vulnerabilities associated with each gender. Understanding these proverbs enriches our appreciation of the interplay between language, culture, and societal norms.

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THE PRINCIPLE FEATURES OF ENGLISH PRAGMATICS IN APPLIED LINGUISTICS

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Annotation: The article deals with main characteristics of English Pragmatics as well as definition and the scope of pragmatics. It can be stated that pragmatic differs from semantics because it deals with meaning beyond the words, whereas semantics concerns the overlook of word as a figurative meaning.

Key words: pragmatics, communication, relationship, contextual meaning, assumptions, speech acts, deixis

Pragmatics is a major study of linguistics that defines the hidden meanings of a writer and speaker towards the conjoining effort of linguistic form. It is stated along with its user. Within pragmatics the importance is usually given to a contextual meaning, where every other meaning of given context is referred to speaker as well as writer that wishes to state something. Therefore, the field of Pragmatics helps to deal with speaker's intended meaning. It is the scope of pragmatics that indicates linguistic relating terms. They are often cited as utterances, which are informative contribution through physical or real utterance of the meaning, uses of word, structure and setting of the conversations. The second is a speech act that focuses on what the writer and the speaker wants to say to someone. So in this way, the main goal of pragmatics is engaged with addressor's intended words to communicate with the addressee.

Communication is one of the simplest functions regarding a language which establishes when the people are keen to convey their meanings that are behind their intentions. Without a language, it is nearly impossible to be connected with others and be the significant part of a conversation towards ordering to communicate referring to the particular situation. It is the study of pragmatics that is closely connected with field of semantics as these both are concerned towards meaning making and its elaboration. Semantics is the study of the literal

meaning towards the speaker or a writer that establishes a relationship with linguistic form and is connected to the individual and the outer world things (Yule, 1996). Semantics make relationships to the verbal and the description that produce it in speaking and writing forms (Yule, 1996). Whereas, the field of Pragmatics deals with study of form and its user, that uses the given forms into different orders for involving within conversational field. In pragmatics, the people are engaging themselves to understand the given intended meaning, together with their different goals, purpose and the action of the speaker. One of the major importances of the pragmatics, in this study is towards a speaker, who wants to convey the contextual meaning towards the hearer according to provided situation.

Therefore, the study of Pragmatics is concerned mainly with meaning and its definition of role variation with different communicative tasks that are provided by speaker in a way to interpret by a reader or listener. The following study involves the interpretation of the people in general form about what they usually mean in a particular context and the way they affect within a given context. This all is possible with course of communication between utterer and its speaker. Consequently, it is said that pragmatics is the study of contextual meaning.

DEFINITIONS OF PRAGMATICS

Pragmatics deals not only with the meaning making of a given sentence; however, it goes with a relation to the hidden meaning of a speaker. It could be referred that the field of pragmatics investigates what is not said. It depends on the notion of the speaker that processes for intention that what s/he wants to say to the listener while dealing with different situations. It is through the pragmatics that defines what a listener or a reader can analyze the intended meanings and so it allows them to investigate their purposes, within their assumptions inside to explore them in form of behavior in state to different actions of what they want to perform when they speak with front audience.

According to the Crystal (1987:62-5); Pragmatics deals with the factors that manages the language for what we want to choose within

the pool of language that could satisfy whenever it is used within a social interaction and its influences on others. Therefore, the factors of pragmatics that effect on our choice of grammatical construction are as sound pattern, and the meaning which we are producing by presenting the vocabularies through the intended procedure as a way to communicate (Crystal, 1987:62-5). Therefore, the study of pragmatics is tending to relate it with the meaning of words that people used within their social situations and choice of the words in a context.

According to the Robin; the field of pragmatics is understood as meaning concerned phenomenon that involves around the different factors of speech situation, (1964:23). Leech (1983:13-4), pointed that the pragmatics is a study of meaning and the way to relate that speech with any provided situations, along with an aspect to make a speech in a situation and further it paves a path to determine a core principle that whether it deals with semantic or the pragmatic phenomenon. The more significant aspects of pragmatics have indicated that it is the study of meaning that is related towards speech making situation. Within pragmatics, the five vital aspects that are mainly focused have been included below:

- a) Addressees or addressers (hearer and speaker)
- b) An utterance in context, Leech agreed to say the involvement of relevant utterance in social and physical setting, however, he did emphasizes more on the background knowledge that is related to the context.
- c) Leech defines the goals of an utterance as well as the meaning of intention towards uttering it.
- d) The utterance is a form of activity or an act, within pragmatics, the verbal utterance can also be performed like acts to parch needs of a particular situation.
- e) The utterance that is in a form of enclosed verbal acts does tends to identify for sentence or token tagging that in their real sense are not the sentences, but similarly can be the piece of language that classify as short and long single sentence.

THE SCOPE OF PRAGMATICS IN LINGUISTICS

Pragmatics deals with meaning and it involves the fundamental approach to view meaning and its relationship with reality. As it is for the related theories of meaning that view the language itself as systematic to designate many specific things and its symbols. The truth about semantics, which pays attention to the meaning of the sentence and its purpose, is to analyze different meaning forms to formal way and it also deals with the surface meaning. However it lacks the contextual definition. In simple terms, the field of semantics deals with the overall structure of sentences and it determines the lexical condition of the content that formulates information of meaning from the other sources to supply it (Chapman 2000).

A Language can even deal with many other instruments, the instrument that is of thought as well as the instrument of social action (Capone, 2005). Therefore, within the scope of pragmatics, the major terms that can be described are as follows:

The Utterance is described as the physical and clear unit of meaning that gives information in the contribution through;

- a) Words that are used,
- b) Structure of the sentence,
- c) Setting of the conversation within location where it is used,
- d) Senses of the start in a particular context,
- e) To use the gesture in order to convey the meaning.

One of the most important things that are from these sources is taken as context utterance and it is provided with background knowledge to convey a message of information towards the other parts of conversation, like of any written text.

SPEECH ACTS

Speech acts that deals with the social action, whenever the speaker has to say something to someone. In case of writer, who writes something for someone in order to convey the meaning to its hearer, within a specific place and specific time. Speech acts can even underline to this assumption that it surely engages to the speaker with the hearer in the form of communication, that speaker wants to convey something to the hearer. A speech act is a spoken utterance that mainly focuses to

deal with some actual situation to the communication. The idea of the speech acts was first introduced by the British philosopher John Langshaw Austin in (1911-1960) who worked in Oxford and defined his idea within the series of his delivered lectures that were even published before his death in 1962. The name is, “How to do things with words”. Austin represents the language of philosophy towards maintaining one of the main functions of language so as to carry the significant actions that are concerned socially. It is the concern of the speech acts that guides the use of language.

Speech acts are the certain verbs that are used within sentences in towards classifying it accordingly. Austin defines his idea accordingly in order to introduce the differences between two major verbs as “Performative and constative”. The formal use of the verbs as ‘Constative’ and describe it, in the form of reality, e.g. ‘Rain’ to use it in a sentence as ‘Through the week rained heavily’. Some sentences have a value of truth but they evaluated in the form of true and false. Whereas, on the other hand ‘Performative verbs are different in use, they are like the instruments to achieve the goals of interaction between two or more speakers. The most appropriate example is of verb; ‘promise’ which deals with linguistic act in a pure manner. The use of promise within a sentence, for example; ‘I promise I will help you with your assignment or work, in the sentence the sincere intention showing by the speaker is expressed by him to do in the future.

Types of Speech acts:

When anyone engages in a speech, they carry out three types of acts. These all types of utterances can be further classified as the speech acts:

1) Locutionary Acts: This type of speech act usually deals with the speaker when a certain reference and sense is expressed by him. In this specific conversation, the grammatical principle is also concerned with the speaker. A locutionary act tends to perform by the speaker as series of message is linked that gives the expression usually those dealing with the value of truth.

Example: Earth is round. Birds fly in the sky.

2) An Illocutionary Act: Here the speaker uses some per-formative verb to express the intentions within the sentence.

Example: I baptize his ship.

3) Perlocutionary Acts: This type of act deals with the effect of an action that is from linguistic point of view.

However, the Perlocutionary acts are quite visible effects on the speaker, when s/he conveys the meaning to the hearer. Examples are as insulting someone, convincing, surprising and persuading.

Conversational Implication in field of Pragmatics

One of the renowned English philosophers, Grice (1988-93) has emphasized his concern more on the work of normal behavior recorded of human beings within their conversation. His notion was to introduce the ‘conversational implicatures’ within which the implications to the speaker have been presumed during their conversations. According to Grice, in a sequence to reduce the intended meaning there must be certain maxims in conversation. There are four major maxims recognized by Grice within their conversation.

Four maxims of conversation are given below

a) Quality: Quality is, “what speakers say it must be assumed true”.

b) Quantity: Quantity is, what speakers must be informative, but not to go too much.

c) Relevance: The speaker must be relevant to the purpose of exchange.

d) Manner: The speaker must be perspicacious and avoid ambiguity.

In addition to this, Grice has focused on to keeping the speaker’s cooperative principle. These maxims within conversations are the unspoken agreements. These agreements are said so because of these maxims that one can easily interpret what the speaker wants to say in different situations. The maxims that have been introduced by Grice, are those that can be deliberately effected, whenever one is speaking in a sarcastic or an ironical mood. It is indeed a way to lie something. In the course of development of conversational implicatures, Grice have mentioned relevance theoretical terms. One of the linguists, Deirdre

Wilson and Dan Sperber have more concerned it with the idea of relevance to the structure in a conversation that maintains the contribution of relevant process towards matching a context on the assumptions of the addressee.

POLITENESS

Politeness is a general aspect of the social behavior to a speaker towards deferent wishes of the addressee in different concerns. The linguistic expression of politeness can be investigated by the English linguists, Levinson and Penelope Brown in year (1979). In this they have introduced some of prominent strategies used to line the differences of maximizing in exchanges, e.g. using formal way in terms of address or indirect speech acts. The aim of these strategies is a way for fulfilling required particular goals. Therefore it is a set order to face an addressee. One of the major terms of these strategies is a face that shows the self-image of speaker in a public and it can be divided into two major types.

- a. Positive face
- b. Negative face

Positive Face and Negative Face

Positive face shows the wishes of the individual and it can be appreciated as well as respected by others. A Negative face shows the wish that is not restricted in set of choices to speaker about social behavior. Therefore, Politeness is showing as the face of other. The act of Face saving is connected with a social behavior that represents of being different to others. It shows the importance of inner wish and fear. On the other hand, a face threatening act can be an influence onto actions of others, it may consider as an insult of someone.

The linguistic strategies of minimizing are many to threat in negative face. The example that is to disturb someone or to apologize in positive face for maximizing a point towards common interest in something and likewise suggestion made to an addressee.

Deixis

Language is the way to refer and point to highlight main concerns of daily life. The word deixis have been derived from a Greek origin,

which means 'display' and 'reference'. Deixis can also be read as (deiksqs/or daiksqs). One can find various guesses to occur for this word. One of the major terms to discourse has been introduced. It was a pronominal reference, in which pronoun referring to a noun to serve its function. This form can also perform a vital role within field of pragmatics and the other two areas of Deixis that is showing in a vital role to language. One of it is the temporal sphere of language; it shows expressions within language to describe the time or points for expressing on time. Like for example, later, tomorrow, now, before and today. In language, there are the tenses. Like in the English language, there are three tenses. Namely, present past and the future. The future perfect tense can also fulfill required functions with time. The second area of Deixis is named as spatial. The spatial works to describe a set of choices from adverbs and prepositions like as, down, over, up, under, underneath, across, etc. The English language has two main ways for pointing as well as demonstrating the pronouns. They are as;

- One is the object that is close to speaker;
- Second is the object that is away from present speaker.

In English language, it is referred with that/this, etc.

CONCLUSION

In a nutshell, it is well assumed that the above brief studies of English pragmatics have not only concerned their scope towards specific purposes; however it can be linked with other aspects of human practical wishes to convey their thoughts. The study is narrowly linked to arrange a model for one to speak and write so as to fulfill required criteria towards conveying message within prioritized situation base. The above discussed definitions as well as scope of Pragmatics within major scientific field of linguistics can be concluded with a fact that the study of pragmatics helps future researchers to govern in their studies about factors of speaker's choice. Furthermore, these will also provide knowledge of language in a provided social interaction that affects choice of personal race in thoughts within words that is conveyed to others. According to David Crystal, it is the pragmatics that allows us to go and further investigates about provided meanings by going beyond to

an apparent set of words, without any ambiguity. It can also be understood, as David Crystal says that “Baby Sale lots of bargain”. Within pragmatics the idea of contextual knowledge is exactly shared with the speaker or writer of the text. Whereas, the meaning that is shown in context is not the exact to define semantic aspects of the words uttered. Therefore, the model of David Crystal can be taken as a theoretical framework in understanding pragmatics within applied linguistics. However, it can be stated that pragmatic is different study from semantics because it deals with meaning beyond the words, whereas semantics deals with the overlook of word as a figurative meaning.

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OG‘ZAKI DISKURS TURLARINING LINGVOKULTUROLOGIK TAHLILI

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Urganch davlat universiteti, mustaqil izlanuvchi

Abstract. This article analyzes the linguistic and cultural features of the communication process. Linguistic-cultural system creates conditions for the existence of universal human value system in the world and for reflecting the cultural level of the people in their language. Also, the uniqueness of the culture is the knowledge of the individual, the potential of the vocabulary and character, the understanding of grammatical forms and structures, the stylistic diversity of the mother tongue, the linguistic behavior of the discourse and the linguistic sense, according to the norms of linguistics of the individual. It is explained that he presents his points of view and gives the opportunity to choose the most successful and clear options from the semantic and methodological point of view.

Muloqot jarayonida diskursning hosil bo‘lishini dialog texnologiyalarining lingvokulturologik xususiyatlarini tahlil qilib o‘rganishdan iborat. Interaktiv va samarali muloqot funksiyalari bilan bir qatorda xatti-harakat va tartibga solish tushunchasi muloqot ishtirokchilarining subyektiv faoliyatining namoyon bo‘lishi va ularning o‘zaro ta’sirining o‘ziga xos xususiyatlari bilan bog‘liqdir. Imkoniyatlilik intersubyektiv nisbiylikning namoyishi - protsessuallik, kontekstlilik va muloqotning ishtirokchilarining subyektivligi o‘rtasidagi bog‘liqlik, lingvistik identifikatsiyani shakllantirish imkonini berishi bilan belgilanadi. Biz bilan o‘zaro yaqin aloqada muloqotning xususiyatini aniqlash uchun bizga diskursning tilshunoslikda namoyon bo‘lish xususiyatlarini qisqacha bayon qilish va kommunikativ shaxsiyat masalasini o‘rganib chiqish zarur bo‘ladi. Lingvistik shaxsiyat¹⁹³, ona til kodining yetarlicha darajasiga ega bo‘lgan shaxs sifatida namoyon bo‘lgan shaxsga nisbatan qo‘llaniladi. Kodeksda aloqa (munosabat) kanallari orqali axborotni uzatish qoidalari va

¹⁹³ Бацевич Ф. Основы коммуникативної лінгвістики. – Україна, 2009.

tamoyillari¹⁹⁴, turli xil kommunikativ vaziyatlarda ijtimoiy-madaniy xususiyatlar o'ziga xos bilim asosiga va og'zaki, semantik, pragmatik va kognitiv darajada ma'lum bir milliy-etnik tilga ega bo'lgan shaxs sifatida qaraladi. Til shaxsiyatining amalga oshirilishi an'anaviy ravishda tillardagi shaxslar, jamiyatlar va subyektlar o'rtasida axborot, tajriba, qobiliyat, malaka va faoliyat natijalari bilan almashinuvida ro'y beradigan aloqalar va o'zaro aloqalar majmuasi sifatida aniqlangan muloqot jarayonida amalga oshiriladi. Muloqot bilan aloqa qilishning barcha mumkin bo'lgan turlari va odamlar o'rtasidagi o'zaro bog'liqliklarni qamrab oladigan murakkab konsepsiya: axborot (axborot almashish), interaktiv (aloqalar va ishtirokchilarning ta'siri); aql-idrokka ega (hissiyotlarni qabul qilish orqali qabul qilish). Shunga ko'ra, agar diskurs jamiyat va shaxsning shakllanishi va rivojlanishi uchun kerakli va universal shartlardan biri bo'lsa, diskurs birinchi navbatda axborot aloqasi bilan bog'liq. Bo'lg'usi mutaxassislarning filologiya mashg'ulotlari tarkibida muloqotni hodisalar mavjudligidagi (til va nutq bilan birga) rejimlaridan biri sifatida ko'rib chiqish kerak; ijtimoiy shovqin va aloqa sohasining nomutanosib va semantik jihatlar; fikr almashinuvining murakkab, ramziy, shaxsiy va transaksion jarayoni davomida ma'lum tashqi yoki ichki axborotni yetkazish bilan shug'ullanishimiz mumkin, shuningdek, aloqa ishtirokchilari bir-biriga nisbatan bo'lgan maqom rollarini namoyish etishi mumkin. Til, til-madaniy va madaniyatlararo muloqotni shakllantirishni ta'minlaydigan muloqot jarayonida diskurs yaratiladi.

Jonli muloqot tili nafaqat til ko'nikmalari balki lingvokulturologik ko'nikma va bilimlarni talab qiladi. Shu o'rinda bu ikkala tushunchaga oydinlik kiritish o'rinli. Til ko'nikmalari yordamida muayyan tilda muloqot qobiliyati ishtirokchilari muloqotning tili (til kodi)ni bilishadi, birinchi navbatda barcha til darajalari, til va nutq uslubi, til konstruksiyalari va xabarlarini yaratish qoidalarini yaxshi biladi¹⁹⁵.

Lingvokulturologik ko'nikmalari va qobiliyatlari orqali suhbatdoshlar til uchun, muloqot uchun ishlatiladigan davlatning asosiy

¹⁹⁴ Бацевич Ф. Основи комунікативної лінгвістики. – Україна, 2009.

¹⁹⁵ Бацевич Ф. Основи комунікативної лінгвістики. – Україна, 2009.

madaniy elementlarini (milliy urf-odatlar, an'analar, realiyalari) bilib, ushbu mamlakatda axborotning o'ziga xos tilda aniqlashga va maqsadga erishish maqsadiga erishish uchun undan foydalanishga; interaktiv madaniy muloqotni amalga oshirishga qodir bo'lgan, milliy-madaniy ma'no-mazmunga ega bo'lgan leksik birliklarni bilish va madaniyatlararo muloqot sharoitida ularni to'g'ri ishlatish qobiliyati, shuningdek, madaniyatlararo muloqotning madaniyatlararo vakolatlari ishtirokchilari individual va guruhni rag'batlantirish maqsadlari, xulq-atvor turlarini shakllantiruvchi (muayyan jihatlardan), odatiy muloqot jamiyatining milliy qonun-qoidalarini, qonunlari va qoidalarini biladi, kommunikativ birliklar, og'zaki bo'lmagan qismlar (imo-ishoralar, yuz ifodalari); milliy va madaniy an'analar, qadriyatlar tizimini o'zlashtirishi lozim.

Lingvokulturologik tizim dunyodagi umuminsoniy qadriyatlar tizimining mavjudligi hamda xalqning madaniy darajasini tilida aks etishi uchun sharoit yaratadi. Ma'lumki, madaniyatning o'ziga xosligi shaxsning bilimlari lug'at va fe'l-atvorning potensialini, grammatik shakllarini va tuzilmalarini tushunish, ona tilining uslubiy xilma-xilligi, diskursning lingvistik xatti-harakati va tilshunoslik hissi, bu shaxsning tilshunoslik me'yorlariga ko'ra o'z nuqtayi nazarlarini taqdim etishi hamda semantik va uslubiy jihatdan eng muvaffaqiyatli va aniq variantlarni tanlash imkoniyatini beradi.

Og'zaki diskurs matnining lingvokulturologik tahlili quyidagicha bo'ldi:

Diskurs til va madaniyat sohasidagi umumiy va didaktik aloqalarning o'zaro munosabatlar jarayonida mazmunni belgilaydi, natijada har bir ishtirokchining fikrini yetkazish va ularni maksimal yaqinlik bilan tushunarli tilda etkazaadi, bu esa integral butun fikr va taxminlarning mustahkamligini o'z ichiga oladi. Shuning uchun biz muloqot natijasida faqat fikr va g'oyalarni almashish bilan emas, balki har bir obyekt (obyekt) ularning solishtirishga mos mulk, o'zaro tajriba va umumiy bilimlarga aylantirishimiz, madaniyatlararo muloqot maydonini kengaytiradi.

O'g'zaki diskurs turlarida eng ko'p uchraydigan lingvokultural elementlarni quydagi tartibda taqsimlash mumkin:

Borliqda mavjud lingvokultural birliklari: bunga til belgilari, faqat shu millatga xos bo'lgan san'at yoki buyum turi (milliy artifaktlar). Masalan: a) ingliz tilida: bill (bill), yozgi (pub), pub, kriket, golf (golf), gamburger, sandwich, lift, leaflet.
Ijtimoiy ahamiyatli lingvokultural birliklari. Bunday elementlar milliy tilda ramziy ma'noga ega bo'lib, milliy madaniyatning bir bo'lagi sanaladi. Masalan, mother-father, homeland-heritage, a northerner, a piece of cake.
Afsonaviy, folklor va she'riyatdagi, iboralar va adabiyotda yaratilgan troplar va ko'chim lingvokultural birliklari. Lingvokulturologik ma'noga ega bo'lgan bunday birliklardagi ma'no ko'chishi natijasida yangi ma'no kasb etadi. Masalan, <i>Bloody Nora; the bee's knees; a mist before one's eyes; She walks in beauty; like the night(Lord Byron); like a curate's wife to whom the squire's lady was being very kind(S. Maugham)</i>
Etnik, kundalik muloqotdagi va yozma adabiyotdan olingan frazeologik birlik lingvokultural birliklari hisoblanadi. Masalan, <i>Let's hit the road, One swallow doesn't make a summer; out of the blue; go to the bow-wows</i>
Xalq nomenlari (oy nomlariga bog'langan, ana'naviy festivallarga bog'langan, astronomik jismlarga bog'langan, yer va biomorfik tasvirlarga bog'langan) lingvokultural birliklari bo'lishi mumkin. Maslan, Plough Monday, Shrove Tuesday, Rochester's Sweeps Festival, autumn-fall, crown of the year; sere and yellow leaf; the fall of the leaf; spring-springtime, ice run prime; spring tide, the prime of the year, vernal season, Mae, youth; winter-wintertime, winter-tide, hog season, hiems, Mister Hawkins; April(Aprilis, April day, April Fish, April Fool's Day, April Shower)
Ramziy lingvokultural birliklari (ramz, inshoot va buyumlar) bo'lib madaniy mazmundagi lingvistik birliklar, milliy lingvomadaniyatni dunyo miqiyosida e'tirof etilishida xizmat qiladigan ifoda vositalari

sanalib ular shu jamiyatning o'zida milliy ramz sanaladi: Maslan, Big Ben; London Eye; The Tower; Stonehenge; The Tube; Peter Pen; beefeater; pub; Magna Carta; Bill of Rights; William The Conqueror; Guy Fawkes

Ijtimoiy va milliy xulq-atvor normalarini aks ettiruvchi lingvokultural birliklar. Masalan, How do you do!, I beg your pardon!, Thank God!, Good Gracious! Don't mention it!, Ok, Yeah, Well and etc.

Shuni xulosa qilish mumkinki, lingvokulturologik xususiyatini hisobga olgan holda og'zaki diskursning vazifasi muloqot subyektlardan biri (gapiruvchi- tinglovchi) tomonidan boshqa mavzudagi munosabatlar, e'tiqodlar, harakatlar, bilim) ba'zan o'z manfaatlari ko'zlab yoki odatda, ijtimoiy-madaniy haqiqatning mazmuniga ko'ra muloqotning o'ziga xos fazilatlarini, birinchi navbatda uning professional yo'nalishini ochib beradi. Shuningdek, muloqot ishtirokchisining shaxsiy, ijtimoiy-madaniy va subyektiv yo'naltirilganligi bilan tanishish mumkin.

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SEMANTIC STRUCTURE OF POLYSEMANTIC WORDS

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Annotation: In this article illuminate polysemantic words, describe that have more than one meaning, and play a very important role in linguistics. Thus, the semantic structure of polysemantic words is formed by their main meaning, additional meanings and semantic links between them. The extensive use of these words shows the richness of the language.

Key words: polysemantic, semantic, meaning, link, personality, mutual, relationship, specific, show, basic, additional, context, metaphor and metonymy, Contextual, metaphorical, information, Endless Comparison.

Polysemantic words have more than one meaning, play a very important role in linguistics. Their semantic structure includes the following main aspects:

1. Basic Meaning

- Each polysemantic word has a primary or specific meaning. This meaning is the most common and most used meaning of the word.
- For example, the word "mirror" has the basic meaning of "glass for viewing".

2. Additional Meanings

- In addition to the basic meaning, a word can take on other meanings in other contexts. These additional meanings are often metaphorical or extended.
- Example: Other meanings of the word "mirror" can be "reflecting another person's personality" or "representing a certain thing".

3. Semantic Relations

- Among polysemantic words, there may be interactions between meanings. These connections link meanings together and facilitate their mutual understanding.

- For example, the word "self" can include the meanings of "knowing oneself" and "other," reflecting a person's sense of self and relationship with others.

4. Contextual Use

- The exact meaning of a word often depends on the context. Depending on the usage of the word, the structure of the sentence and the communication environment, the meaning can change.

- Example: the word "dish" is used as "food", but in another context "dish" can mean "quality" or "appearance".

5. Class Classification

- Polysemantic words can often be divided into different classes based on their meanings. These meanings can be placed in classes such as artistic, technical, social, etc.

- Example: the word "memory" can be used as "the ability to store information" (psychological meaning) and "information stored in a computer" (technical meaning).

6. Metaphor and Metonymy

- Polysemantic words often acquire new meanings through metaphor and metonymy. In these cases, the meaning of the word is expanded artistically and figuratively.

- Example: the word "head" can be used in the sense of "manager", that is, when saying "the head of the company".

7. Variability

- The meanings of polysemantic words can change or update over time. New contexts and cultural changes can also change the meanings of words.

- Example: the word "politics" can have different meanings in different periods, it can mean political activity or the process of solving social problems.

8. Endless Comparison

- The meanings of polysemantic words can often be compared with each other, which further enriches the language and expands expressive possibilities.

- Example: the word "road" can be used as "way of transportation" or "way of life", which combines different meanings.

Summary

Polysemantic words show the richness and complexity of language. With their help, the same word can be used in different contexts and meanings, which makes the language more expressive. Learning polysemantic words allows for a deeper understanding of the language and its effective use.

The semantic structure of polysemantic words, that is, their meaning structure, includes different meanings that are related to each other. This structure is the interaction of primary and secondary meanings, and their formation is influenced by contexts. Polysemantic words form their meaning through a series of semantic connections. The main elements in the semantic structure of polysemantic words:

1. The main meaning (core meaning):

- Any polysemantic word has a primary or primary meaning. This meaning is the most common and understandable meaning of the word. A core meaning usually embodies other meanings and forms the basis for their development.

- For example, the main meaning of the word "leg" is considered to be a body part of a person or an animal: "A person walks with his legs."

2. Portable or secondary meanings:

- Additional meanings that are close to the main meaning of the word, but are formed when used in other contexts. These meanings are semantically linked to the main meaning.

- For example, the figurative meanings of the word "foot":

- Legs of the table - parts that keep the table upright;

- The foot of the mountain is the lower part or foot of the mountain.

3. Expansion of meaning through metaphor and metonymy:

- The meanings of polysemantic words are often extended through metaphorical or metonymic ways. Metaphor creates new meanings through simile, while metonymy creates new meanings based on proximity.

- Example: the word "head". The main meaning is the upper part of the human body, and the figurative meaning is leadership (the leader is called the head).

4. Meaning depending on the context:

- The meanings of polysemantic words change depending on the context. New meanings usually emerge in a particular social or cultural context, and polysemantic words often have different meanings in different domains.

- For example, the word "wave" in physics means a wave motion, but in a social context it can mean a collective action or feeling of people. Thus, the semantic structure of polysemantic words is formed by their main meaning, additional meanings and semantic links between them. The extensive use of these words shows the richness of the language. Polisemantik soʻzlarning semantik tuzilishi turlari: 1. Radiative structure: The main meaning is in the center, and the rest of the meanings spread depending on it. Each meaning is close to the main meaning and is indirectly connected to it. For example, all the meanings of the word "leg" are related to its main meaning - a body part used for walking.

2. Chain structure: One meaning is derived from another, and these meanings are connected to each other in the form of a chain. For example, the word "head" first means the main member of a person, and then it has the meaning of leadership, and then the management system, etc.

The importance of understanding the semantic structure of polysemantic words:

- In order to correctly understand and correctly use polysemantic words, it is necessary to know the relationship between their different meanings.

- The role of context is very important, because the same word has different meanings in different contexts. In linguistics, this is called "contextual semantics".

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ANALYSIS OF DISCOURSE MARKERS IN AMERICAN POLITICAL SPEECHES

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Annotation: The article is devoted to the analysis of the linguistic features of modern political discourse (PD). The purpose of the study is to consider the features of the use of discursive markers (DM) in the oral speech of American politicians on the example of television debates. The functions of discursive markers are singled out, and a classification of these speech elements is proposed in relation to the chosen type of political discourse. Examples of the distribution of DM in political speech are analyzed, and an interpretation of the functioning of specific types of DM is given. The characteristics of the intonational design of DM in oral PD are discussed.

Key words: Political discourse (PD), political debates, discursive markers (DM), classification of DM, functioning and intonation of DM in PD.

The modern world is hard to imagine without politics, the main function of which is to resolve conflicts between individual groups of society or states. Language in the world of politics acts as a tool for influencing society to achieve certain political goals. It is with this that

the aspect of linguistic manipulation in the speech behavior of politicians is connected.

Politician's speech must have certain strategic and tactical features, influencing force, contain specific terminology, be characterized by political correctness, comply with the norms of the language and have rhetorical pathos.

Linguists call such a language the "language of politics", or "political discourse", the analysis of which is devoted to many modern works. The interest of linguists in the problem of interaction between language and politics is not accidental. Political discourse, which exists in a variety of oral and written genres, is a complex communicative phenomenon aimed at the struggle for power, which combines text, situational, socio-cultural and sociopolitical context, as well as specific linguistic means. The actualization of the language of politics consists, first of all, in the manipulation of the political consciousness of the masses, in the construction of a certain conceptual and informational model of reality in the human mind, reflecting the socio-political situation in society. [1, 67p]

The most striking example of a politician's speech behavior is political debates. This type of oral communication is characterized by spontaneity, dialogue, situationality, the presence of colloquial lexical and phraseological units.

Important features of parliamentary debates are highlighted: anthropocentrism, democracy, dialogue, emotionality, improvisation. In political debate, every politician has as his goal to show his candidacy from the best side and point out the opponent's weaknesses.

In this case, the addresser resorts to the technique of manipulating consciousness, which is closely related to the process of argumentation.

It means that you are allowed to manipulate the consciousness of the addressee. During oral speeches, the problem of accurately conveying the meaning of the statement to the addressee becomes especially acute, since the word is a powerful means of influencing the mass consciousness of voters. Discursive markers (DM) are a class of words with unique and formal possibilities, an important component of

which is the pragmatic aspect. DM include conjunctions, circumstances, prepositional groups, etc., the frequency of which in the text is quite high. Discursive markers are key words, since their main function is the structural and semantic organization of the text - the design and ordering of reasoning, linking individual text fragments. However, they also act as elements of the text, which, on the one hand, help clarify the transmitted information, and on the other hand, make it non-categorical. R.I. Babaeva notes the following functions of discursive markers:

- "structuring" the organization of discourse, which replaces the grammatical rules that are not always observed in spontaneous speech;
- emotionality of speech. This function allows you to form a certain "tonality of communication";
- "an expression of a subjective attitude, manifested in the assessments and comments accompanying the main content". [2,32p]

This article attempts to offer its own classification of DM encountered in political discourse. The material of the study was fragments of televised debates between 2000 US presidential candidates A. Gore and G. Bush, 2008 B. Obama and J. McCain, and fragments of televised debates between 2012 US presidential candidates from the Republican Party R. Santorum, M. Romney, R. Paul and N. Gingrich.

The classification proposed by B. Fraser is taken as the initial basis in this work. The classifications available in other works of domestic and foreign scientists devoted to the functioning of DM were also used. When compiling the new classification, we also took into account the DM that we identified in a narrow research corpus.

Comparative markers

In the classification of the American linguist B. Fraser, 2 classes of DM were distinguished, each of which has subclasses. In the first class, certain DMs were identified, which the scientist calls comparative (Contrastive). B. Fraser included a large number of markers in this group. In the course of the study, it was found that politicians use certain DMs of this type, namely: but, however, instead of, although, though, etc. The use of other speech elements similar in function to markers of this subclass was not noted. [3,145p]

J. Bergman, based on Fraser's classification, proposed a category of markers, which he called informational (Informational). The scientist attributed such markers as y'know, oh and then to this group. In the analyzed speech of politicians, the use of the mentioned, as well as other connecting elements, was revealed. Thus, it was advisable to take as a basis the category put forward by the scientist, while adding to it such DMs as (as) you know, you see and as a matter of fact.

Example #1: "You know, 10 days ago, John said that the fundamentals of the economy are sound." (Barack Obama, 2008) Presidential candidate B. Obama's remark above has the DM you know followed by certain information intended for the voter.

Example #2: "You see, in order to get something done on behalf of the people, you have to put partisanship aside." (J.W. Bush, 2000) The beginning of the sentence of the future president of the United States is marked with the use of the element you see, after which, as in the previous example, there is some information, an explanation. [4, 74-79p]

#3: "I've never voted for a budget deficit. I never voted to increase the national debt. As a matter of fact, there's only one appropriation bill I voted for." (Ron Paul) The example shows that a politician confesses that he once had to vote for the adoption of a certain law.

In this case, the DM performs the function of information disclosure. An analysis of politicians' speeches quite clearly shows that these DMs are most often at the beginning of a sentence, while the speaker uses a short pause before continuing the statement. This technique helps to attract the attention of listeners and highlight the statement from the general context. Implicative markers

The third and fourth groups, according to Fraser, are very similar. The elements contained in this group signal that one of the statements contains an argument or reason, and the second sentence contains a message made on the basis of this argument. In one of the groups, the argument is contained in the first sentence, followed by DM; in the second group, the DM is preceded by a conclusion, while in the second sentence, an argument is displayed. In the work of Bergman, these two

groups are combined into one. In the course of this study, another type of DM was identified in political discourse, similar in function to the markers of this group: that's why.

Example #4: "And I think that the fundamentals of the economy have to be measured by whether or not the middle class is getting a fair shake. That's why I'm running for president. (Barak Obama, 2008) As you can see from the example, that's why signals that the first sentence contains a reason, an argument, and the second contains a conclusion, a conclusion from what was said earlier. Since the function of this marker corresponds to a group of implicative markers, it is possible to include it in the specified subclass.

Complementary markers.

One of the subclasses identified by B. Fraser combines a large number of markers that indicate the presence of a quasi-parallel relationship between the content of two sentences: the second sentence complements the first. [5,89p] In the course of the analysis of linguistic facts, in addition to the particles described by the American scientist, the connecting elements of speech were identified, which can also be attributed to this group.

Example #5: "I vote for the least amount of spending and the least amount of taxes, which means that some of the conservative ratings."

Example #6: "I think it's important to have what's called Immediate Helping Hand, which is direct money to states so that seniors, poor seniors, don't have to choose between food and medicine." (J. McCain, 2008) The given examples clearly show that the DM which means, that means, what's called allows you to add clarifying information to the statement.

Enumeration markers

Another new group of PD markers should be singled out. This group includes DM relationships between messages that perform the function of enumeration.

Example #7: "Two points I think are important to think about when it comes to Russia. Number one is we have to have foresight and

anticipate some of these problems... The second point I want to make is - is the issue of energy". (B. Obama, 2008)

Example #8: "First of all, I think that we are safer in some ways." (B. Obama, 2008)

Example #9: "And then finally, with what's left of government, I'm going to cut the employment by 10 percent." (M. Romney, 2012) It is worth noting that the described DMs are similar to addition markers, as they allow the speaker to complete the utterance with new messages. Given the specifics of political discourse, it is necessary to take into account the fact that argumentation plays a huge role in a politician's speech, a characteristic feature of which is focusing the attention of listeners on certain ideas of the speaker. In this case, DM enumerations help to follow the laws of argumentation and, in addition to adding a certain portion of information, draw the addressee's attention to the thought being expressed. This type of DM includes the first thing, number one / two / three / four, finally, second, first of all, next.

It is noteworthy that before the use of these connecting elements, a generalizing phrase is very often used, which prepares listeners for the fact that the speaker is going to enumerate certain facts. These phrases include the following: There are two / three / four points, Here what I would do, etc. Hesitation markers

In the course of the study, in the corpus of examples, DMs were identified, which make up a small group, but their frequency in the speech of politicians is quite high. These particles are described in the dissertation of E.V. Ledyeva, devoted to the analysis of discursive markers in the oral speech of speakers of the Yorkshire dialect of the English language. The author of the work characterizes DM look, listen, well as words expressing a call or motivation to action. The same function of DM is seen in examples of political discourse.

Example#10: "Well, look, I understand your frustration and your cynicism..." (Barack Obama, 2008) to gather my thoughts. In this case, it is advisable to include these elements in the proposed classification and mark them as hesitation markers.

Conclusion

To conclude, discourse markers are expressions used to connect sentences to what comes before or after and indicate a speaker's attitude to what he is saying. As linguistic items, they have important functions in discourses of various styles or registers. And being connective elements, discourse markers relate sentences, clauses and paragraphs to each other. Through any political text, discourse markers play an important role as a cohesive device in conveying the intended message. Discourse markers can be defined as linguistic expressions of different length which carry pragmatic and propositional meaning. They are used to combine clauses or to connect sentence elements and they appear in both speaking and writing to facilitate the discourse. Each discourse marker indicates a particular meaning and a relationship between two or more clauses.

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ZAMONAVIY TILSHUNOSLIKDA PRAGMALINGVISTIKANING O‘RNI

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Annotation. This article focuses on the formation of pragmalinguistics, which is developing as one of the new areas of linguistics, and the work of Uzbek scientists in this direction.

Hozirgi globallashuv davrida barcha sohalar o‘zgarishlarga yuz titgani kabi tilshunoslikda ham yangi sohalar paydo bo‘la boshladi. Shunday sohalardan biri pragmalingvistikadir. Nutqiy muloqot jarayoniga baho berishda pragmatika bilan bir qatorda boshqa soha vakillari ham qiziqishayotganini ta’kidlash zarur.

Pragmatika (yunoncha pragma – ish- harakat) aslida falsafiy tushuncha bo‘lib, u qadimgi grek, yunon faylasuflari davrlarida ham qo‘llanilgan, keyinroq Aristotel bu atamani iste’molga kiritdi va shu tariqa antik davrda pragmatizm oqimi yuzaga keldi. Pragmatizm oqimining keng yoyilib, yanada taraqqiy qilishi XX asr o‘rtalariga to‘g‘ri keladi va tilshunoslikda ham o‘z o‘rniga ega bo‘ldi.

Falsafiy pragmatizm oqimining lingvistikada o‘z aksini topishida amerikalik olim Ch.Pirsning xizmati kattadir. Ushbu falsafiy tizimning asosiy g‘oyasi semiotik belgining (jumladan lisoniy belgining ham) ma’no-mazmuni berilgan belgi vositasida bajarilaётgan harakatning samarasi, natijalari, muvaffaqiyati bilan bog‘liq holda o‘rganishga qaratiladi¹⁹⁶.

Pragmalingvistikaning o‘rganilishining jahon tilshunosligida yoyilishi o‘tgan asrning 60-80 yillariga borib taqaladi. Mazkur davrda tilshunos J. Ostin tomonidan yaratilgan “nutqiy akt” nazariyasi yuzaga keldi. Nutqiy muloqotning eng kichik amaliy ko‘rinishi nutqiy akt sanaladi. U, albatta, nutq muomalasi qoidalari va tartibiga bo‘ysungan maqsadli nutqiy harakatdir. Nutq aktlarining umumiy yig‘indisi nutqiy faoliyatni tashkil etadi. Nutqiy akt nazariyasining asosiy tadqiqot

¹⁹⁶ Нурмонов А. Ўзбек тилшунослиги тарихи. – Тошкент: Ўзбекистон, 2002. - 232 б.

obyektiga soʻzlovchi, adresat va ularning oʻzaro munosabati, muloqot vaziyati bilan aloqador bir qator masalalar kiradi.

Pragmatik lingvistikada muhim oʻrin tutadigan va keng oʻrganiladigan tushunchalardan biri, bu diskurs tushunchasi hisoblanadi. Diskurs tushunchasi lingvistik atama sifatida oʻtgan asrning oʻrtalarida tilshunoslikka kirib keldi. Bu atama zamonaviy lingvistikada murakkab kommunikativ hodisa sifatida ishlatilmoqda. Diskurs atamasi qoʻllanilganda biror-bir informatsiya èki mazmun ifodasini etkazish nazarda tutiladi. Informatsiya atamasida esa umumiy maʼnoda axborot etkazish maʼnosi tushuniladi¹⁹⁷. Amalda diskurs - bu matnning shakllanish usulidir. Olim Ch. Pirsning keltirishicha, “diskurs - bu til birliklarining maʼlum vaqtda va maʼlum joyda maʼlum maqsad bilan qoʻllanishi, ularning izchil bogʻlanishidir”¹⁹⁸.

Diskurs nazariyasi pragmatik tilshunoslikning asosini tashkil qilarkan, tilshunoslikdagi yangi sohaning taraqqiy etishi va rivojlanishi uchun koʻpchilik jahon va oʻzbek tilshunoslarining xizmatlari katta boʻldi. Xorij olimlari bilan bir qatorda oʻzbek olimlarining bu boradagi ishlari ham eʼtirofqa loyiqdir. Oʻzbekistonda pragmalingvistika sohasining rivojlanishida tilshunos olim Sh.S.Safarovning oʻrni alohidadir. Bu soha keyinchalik tilshunoslikda yangi yoʻnalish sifatida koʻpgina ilmiy ishlarni yuzaga kelishiga turtki boʻldi va hozirda koʻpchilik yosh tadqiqotchilar ham bu borada ilmiy izlanishlar olib bormoqda. N.Mahmudov, A.Nurmonov, D.Ashurova, S.Rahimov kabi olimlar oʻzlarining qator ilmiy maqolalari orqali pragmalingvistikaning nutqiy ifodasiga mansub sathlarni oʻzbek tilshunosligiga olib kirdilar.

Xorij, ayniqsa Gʻarb tilshunosligida amalga oshirilayotgan ishlarga eʼtibor va ularning tadqiqotlariga fikr bildirib tahlillarni erkin amalga oshirish oʻzbek olimlari uchun mustaqilligimizdan keyin rivojlana boshladi. Boshqa sohalar kabi tilshunoslikda ham yangiliklarni qabul qilish va tadqiqlarni amalga oshirish bosim ostida

¹⁹⁷ Пирс Ч.П. Начала прагматизма / Перевод с английского, предисловие В.В. Кирющенко, М.В. Колопотина — СПб.: Лаборатория метафизических исследований философского факультета СПбГУ; Алетейя, 2000. — 352 с

¹⁹⁸ Пирс Ч.П. Начала прагматизма / Перевод с английского, предисловие В.В. Кирющенко, М.В. Колопотина — СПб.: Лаборатория метафизических исследований философского факультета СПбГУ; Алетейя, 2000. — 352 с

bo'lgan. Ayniqsa, til va tilshunoslikka oid tadqiqotlarda tilning inson ruhiyati, kognitsiyasiga oid omillar e'tibori chetda qolgan edi. Mustaqillik tufayli o'zbek tili tadqiqotchilari Amerika va G'arb tilshunosligidagi yangiliklardan bevosita xabardor bo'la boshladilar va o'z tadqiqotlari bilan bu boradagi fikrlarini erkin bayon qila oldilar. Va, jahon tilshunosligida tadqiqot obyektiga aylangan kognitiv tilshunoslik, psixolingvistika, etnolingvistika, pragmlingvistika, lingvomadaniyat kabi yangi tilshunoslik yo'nalishlarining tadqiqotchilariga keng yo'l ochildi, bir-biridan qiziqarli hamda jiddiy tahlil ishlari dunyoga keldi, bir qator yangi nazariy maktablar paydo bo'ldi. Bu borada qilingan eng birinchi va albatta, O'zbekistonda pragmlingvistikaning dadil qadam ila kirib kelishiga katta hissa qo'shgan olim, Samarqandda keyinchalik tilshunoslikning yangi sohalari bo'yicha o'z maktabini yaratgan olim Shahriyor Safarovdir. Uning 1991-yilda himoya qilgan doktorlik dissertatsiyasi mavzusi aynan pragmlingvistikaga bag'ishlangan bo'lib, nafaqat o'zbekistonlik, balki xorij olimlari tomonidan ham e'tirof etildi. SH.Safarovning shu yili chop qilingan "Sistema rechevogo obsheniya" nomli monografiyasida nutqiy muloqotning pragmatik, ijtimoiy xususiyatlari haqidagi turli tillar tizimidagi ma'lumotlar o'rin egallagan bo'lib, lingvistikaning pragmatik va ijtimoiy jihatlarini ochib bergan ushbu risola nafaqat mamlakatimizdagi dastlabki ilmiy tadqiqot, balki O'rta Osiyo mamlakatlari orasida ham yaratilgan dastlabki ilmiy nashrlar qatoriga kiradi. Bu tadqiqot ishi o'zbekistonlik tilshunos olimlar tomonidan amalga oshirilgan ilmiy maqolarning yaratilishiga zamin bo'ldi va mamlakatimizda pragmlingvistika sohasining etakchi olimlari o'z so'zini ayta boshlashdi. Sh.Safarovning 2008-yilda nashr qilingan "Pragmlingvistika" nomli monografiyasi esa nutqiy akt, nutqiy muloqot, qiyosiy pragmatika, etnopragmatikaga oid tushunchalarni tahlilga tortgan va bu yangi sohaga qiziquvchilarga qo'llanma sifatida g'oyatda ahamiyatga ega ish sifatida tilshunoslikning yangi sohasi tadqiqida burilish yasadi.

Pragmlingvistikaga oid ma'lumotlarni o'quv qo'llanma sifatida yosh tadqiqotchilar va shu soha bilan qiziquvchi auditoriyaga etkazish

uchun ham harakatlar boshlanib ketdi. Ayniqsa D. Ashurovaning 2014-yilda chop etilgan “Text Linguistics” o‘quv qo‘llanmasining ilmiy ahamiyatini ta’kidlashimiz lozim. Ushbu qo‘llanma ingliz filologiyasi magistrantlari uchun mo‘ljallangan bo‘lib, u aynan matn pragmatikasi masalarini qamrab olgan. Unda matn pragmatikasiga oid ta’rif, tavsif, tushuntirishlardan tashqari amaliy mashg‘ulotlar uchun mashq va savollar bilan mustahkamlangan. Shu kabi ish Samarqand davlat chet tillar instituti dotsenti A. Ko‘chiboyev tomonidan amalga oshirilgan bo‘lib, “Matn lingvistikasi” deb nomlangan o‘quv qo‘llanmasidir.

Tilshunos olim S. Mo‘minovning pragmalingvistikaga oid bajargan ishlari g‘oyatda ahamiyatligini e’tirof qilishimiz joizdir. S. Mo‘minov o‘zbek tilining nutqiy faoliyatining lisoniy shakllanishida pragmatik xususiyatlarni tahlil qiluvchi bir necha risolalar¹⁹⁹ muallifi hamdir.

Yuqoridagi tahlillar pragmalingvistika sohasining yo‘nalishlari o‘zbek tilshunoslari tomonidan izchil va chuqur o‘rganilayotganligini, tilshunosligimiz yangi nazariyalarni qabul qilish va ularning tahlilini amalga oshirishda yosh tadqiqotchilar muhitini shakllantirayotganligini, va, bu borada jahon tilshunosligi bilan hamnafas ekanligini isbotlab turibdi.

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SIYOSIY DISKURSNING KOGNITIV-PRAGMATIK MODEL VA UNDA IRONIYANING QO‘LLANILISHI

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Annotation. *The cognitive-pragmatic model of political discourse, the use of irony in political discourse is discussed. Ironic speeches of several politicians were analyzed.*

Zamonaviy ilm-fanda jarayon va sistemalarni o‘rganish yangi predmetlarni yaratishda yordam beradi va bu jarayon modellashtirish deyiladi. Tilshunoslik sohasida modellashtirish til yoki kommunikatsiyani murakkab iyerarxik sistema sifatida o‘rganishga yordam beradi. Agar biz kommunikatsiyani ma’lum bir vaziyatdagi ikki yoki undan ortiq ishtirokchilar orasida sodir bo‘ladigan jarayon desak, diskurs haqida so‘zlash lozim bo‘ladi. Chunki, kommunikatsiya va diskurs o‘zaro bog‘liq tushunchalardir. Biz diskursni kommunikatsiyaning ma’lum bir vaziyatdagi harakati va u ma’lum bir mavzu ostidagi dialogik birliklar zanjiridan tashkil topadi deb tushunamiz. Shu sababli ham diskurs nafaqat yozma matn, balki u jarayon hamdir.

Diskurs modeli xabar jo‘natuvchi va qabul qilib oluvchi o‘rtasidagi jarayonni ifodalaydi. Parshinning fikriga ko‘ra, nutq ta’siri – bu qabul qilib oluvchining ongi va xatti-harakatiga ta’sir qilish uchun xabar berish maqsadida foydalanishdir.

Modellashtirish tizimini yaratish uchun Lassvel, Braddok, Shennon, Wiver va Deffer yaratgan tizimdan foydalandik. Bu model quyidagi qismlardan tashkil topadi:

- 1) Jo‘natuvchi
- 2) Kodlovchi tizimi

- 3) Xabar
- 4) Dekodlash tizimi
- 5) Qabul qiluvchi
- 6) Nutq tizimi
- 7) Jarayon²⁰⁰

Bu sxemani kognitiv-pragmatik model deb hisoblash mumkin, chunki u aloqa qiluvchilarning bir-birini tushunish yoki tushunmasligini hisobga olgan holda yaratilgan.

Kommunikatorlarning bir birini o‘zaro tushunishi va diskurs yuzaga kelishi kodlash, ya’ni yaratish va dekodlash – tushunish kabi kognitiv jarayonlarga bog‘liqdir. Kodlash va dekodlash murakkab tizim hisoblanadi. Chunki, u kommunikatsiyada ko‘p qo‘llaniladi. Diskurs qatnashchilari muloqot qilayotganda o‘z fikrlarini nutqda yaratadilar va shu orqali suhbatdoshining konseptlari yoki dunyosining kognitiv modelini o‘zgartiradilar. Muvaffaqiyatli dekodlash (tushunish) yaxshi va to‘g‘ri kodlashga bog‘liqdir.

Siyosiy munozaralar modeli ikki yoki undan ortiq antagonistik tizimlardan tashkil topadi. “Birinchi shaxs” “ikkinchi shaxs”ga ta’sir qiladi. Siyosiy nutq modeli ikkita sohaga ega:

- 1) Opponentlar o‘rtasida bo‘ladigan ichki jarayon

- 2) Auditoriyada bevosita bo‘lmagan murojaat qiluvchilar bo‘lgan tashqi maydon(ovoz beruvchilar, raqiblar va neytral tinglovchilar).

Diskursdagi nutq ishtirokchilari, so‘zlovchi, tinglovchi kabi o‘zlarining kommunikativ rollariga egadirlar va ular doimiy ravishda nutq akti va rollarini almashadilar. Bu faqat tinglovchilar bo‘lgan bevosita ishtirokchilarning rollaridan farq qiladi. Ishtirokchilar ikkita jarayonni yaratdilar: kognitiv va pragmatik. Kognitiv soha axborotni yaratish, qabul qilish, to‘plash, saqlash va qayta ishlashga xizmat qiluvchi visual va eshitish sezgilari, diqqat va ongda tasvirlash, xotira, fikrlash kabi jarayonlarni faollashtiradigan shaxslar tomonidan yaratiladi.

Kodlash va dekodlash muammosi shundaki, u muloqot jarayonida o‘zgarishi mumkin. Har bir qatnashuvchi o‘z atrofida pragmatik

²⁰⁰ Yu.I. Plakhotnaya

maydon hosil qiladi va ba'zi parametrlar, masalan, maqsad, niyat, topshiriq, motiv, harakat, strategiya va taktika kabi parametrlar yaratiladi. Bu parametrlarni yaratuvchi bir qancha omillar mavjuddir. Jumladan, ironiya siyosatda qo'llaniladigan muhim strategiya bo'lib, u tilning turli darajalari bilan bog'liqdir.

Kognitiv lingvistikaga ko'ra, kontekst har qanday lingvistik nazariya ostida turli xil ma'no faktlarini tahlil qilishning ajralmas qismidir. Til hodisalari bilan shug'ullanish uchun so'zlovchi va tinglovchilar o'rtasidagi ma'noni muhokama qilish nuqtayi nazaridan, turli kontekstual belgilar hisobga olinadi.

Ironiya adabiyotdagi nutqning bir timsoli va tilshunoslikdagi pragmatik troplardan biri sifatida kognitiv lingvistika va pragmatikani bir-biriga bog'laydigan konseptual nazariya hisoblanadi. Taxminlarga ko'ra, Trampning so'zlari pragmatik ma'no va niyatlarga ega bo'lib, ularni faqat kontekst orqali bilish mumkin.

Verbal ironiya – bu qo'llanigan so'z shakliga qarama-qarshi ma'noni anglatuvchi trop.²⁰¹ Horn va Ward verbal ironiya manbalarini ikkiga ajratadi: matnga bog'liq va auditoriyaga bog'liq. Matnga bog'liq ironiya oddiyroq va tushunish osonroq bo'ladi. Muallif kinoyani qabul qiluvchiga mo'ljallangan istehzoni “qog'ozga o'rab” aytadi. Tinglovchiga bog'liq ironiya so'zlovchi va tinglovchi o'rtasidagi yashirin ziddiyat mavjudligini anglatadi. Auditoriyaga bog'liq kinoya matnga qaraganda nozikroq va samaraliroq hisoblanadi, ammo bu usul xavfliroqdir, chunki obro'li davralarda so'zlovchi aslida yetkazishni maqsad qilgan ironiyaning mutlaqo aks ma'nosi tushunilishi ehtimoldan xoli emas.

Ba'zi paralingvistik omillar, masalan, intonatsiya va tana harakatlari ham ironiyaning yetkazishda xizmat qilishi mumkin.

Amerika Qo'shma Shtatlari sobiq Prezidenti Donald Tramp kuniga o'rtacha beshta tvit joylar edi. U twitterdan foydalangan birinchi prezident bo'lgan, Barak Obama ham foydalangan, lekin ulardagi farq shundaki, Trampning tvitlari ko'proq emotsional va yangiliklarga

²⁰¹ Wilson and Sperber

tanqidiydir. U tvitlarida ko‘plab ironiyalarni qo‘llaydi. Quyida shulardan bir qanchasi tahlil qilinadi.

Tvit 1. “Bizning ajoyib Prezidentimiz kuni bo‘yi tashqarida golf o‘ynayotganda, transport xavfsizligi xizmati xuddi hukumatimizdek qulayapti. Aeroportlar butunlay dahshatning o‘zi!”

Bu tvit Obamaga qarshi u Shtatdan tashqarida paytida aytilgan. Birinchi navbatda, u ajoyib prezidentimiz deb Obamani nazarda tutdi va sarkazm ishlatdi. Ikkinchi navbatda, transport xavfsizligini tanqid qilayotib, hukumat tizimining ishlashidan noroziligini bildirib o‘tdi.

Tvit 2. “Hozirgina Shimoliy Koreyadan qaytgan xitoylik elchida kichik raketa odamga nisbatan hech qanday ta’sir yo‘qqa o‘xshaydi. Uning xalqi va harbiylarining shunday sharoitlarda yashayotganiga ishonish qiyin. Rossiya va Xitoy uchirilishini qoraladi”.

Ushbu tvit Shimoliy Koreyning ballistic raketa sinovi bilan bog‘liq. Tramp Shimoliy Koreya Prezidentini “Kichik raketa odam” deb ataydi. Bu davlatning yashash sharoiti va harbiy tuzilmasini tanqid qiladi.

Tvit 3. “Buni sodir bo‘lishiga yo‘l qo‘ya olmaymiz. Biz Vashington bo‘ylab yurib, buni to‘xtatishimiz kerak. Xalqimiz bo‘linib ketyapti”.

Vashington bo‘ylab yurish, xalqning bo‘linib ketishi haqidagi fikrlarni Barak Obama oldinroq aytgan va Tramp xuddi shu so‘zlarni takrorlash orqali ironiyani qo‘llayapti.

Bundan tashqari, boshqa siyosatchilarning ham ironiyadan foydalangan jumalari mavjuddir. Masalan, Shimoliy Koreya rahbari nutqi quyidagicha:

“Har doim Atom yadrosi tugmasi uning stolida”.

“Tugma” deb yumoristik ruhda aytilyapti. “Stolida” deb hamisha ishlatishga tayyor degan ma’noda ironiya qo‘llanilyapti.

“ Katta hokimiyat asri tugadi”

1996-yil 23-yanvarda qayta saylanishda yutqizgan Bill Klinton nutqida u kuchli hokimiyat tugaganligini o‘zining prezidentlikdan ketishi bilan bog‘lagan.

Xulosa qilib aytganda, ironiya maqsadni yetkazishda qulay va samarali usul hisoblanadi. Undan hattoki siyosiy shaxslar ham foydalanishadi.

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LEXICO-SEMANTIC FIELD OF “CLOTHING” IN ENGLISH

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Abstract: This scientific article devoted to the study of the lexico-semantic field of “clothing” in English. The lexico-semantic field — a complex lexical microsystem, combining words according to the semantic principle and has a specific field structure. Whereas the basis of the field building has the hierarchy principle the lexical-semantic field consists of microfields. Clothing (also known as clothes, garments, dress, apparel, or attire) is any item worn on the body. Typically, clothing is made of fabrics or textiles.

Key words: lexico-semantic field, complex lexical microsystem, fabrics, textiles, clothing, clothes, garments, dress, apparel, attire.

In this scientific article we consider the field of nouns - names of clothing in the English language of the late 20th and early 21st centuries, consisting of micro fields that are in a relationship of clarification and intersection.

Adhering to the traditional point of view on the structure of the field, we distinguish in its composition a core, a center (near-nuclear zone), and a periphery. To highlight the core (name) of the field, we need to highlight the integral seme. The integral seme here is the lexeme clothing. In identifying the core of the field, we relied on explanatory and etymological dictionaries of the English language. Archiseme of the field, i.e. the unit expressing general meaning is “things that you wear”.

Thus, the core (name) of the lexical-semantic field in English is “clothing”.

In the Oxford Explanatory Dictionary-Thesaurus of the English Language we find the following lexical units related to the lexical-semantic field of “Clothing”: apparel, array, attire clobber, clothes, clothing, costume, dress, duds, fig, garb, garment, gear, get-up, glad rags, habiliment(s), habit, mocker, outfit, rags, raiment, rig, rig-out, suit, suiting, tings, threads, toggery, togs, vestment(s), vesture, wardrobe, wear.

Taking into account the information received, we can identify the words: clothing, clothes, garment as the core of the lexical-semantic field, as the most universal and semantically neutral lexical units that allow us to determine the lexemes that are part of this field.

Also, we consider it necessary to provide definitions of the words we have highlighted as a core.

Clothing - clothes in general; clothes of a particular type [1, 56].

Clothing is the clothes that people wear [2, 70].

Clothes may be:

1). the things that you wear such as shirts, dresses, trousers etc.

2). clothes worn for a particular activity or event, a particular time of year, or by a particular type of person[3, 57]. Clothes are the things that people wear to cover their body or keep warm [4, 59]. Clothes - things worn to cover the body[5, 59].

Garment is a piece of clothing [6, 67].Garment - an item of clothing[7,67].

The lexical-semantic field of “Clothing” is a hierarchical multi-stage system in which microfields are distinguished: women’s - wardrobe, men’s wardrobe, accessories, footwear, Unisex.

The groups “usage conditions” outdoor, overcoat clothes, lingerie, hosiery, home wear, “purpose” (casual wear, sportswear and active wear) are brought to the near periphery. The far periphery consists of the groups “according to the structure” (shoulder, waist), “season” (summer, winter, for spring and autumn wear, year-round). The micro field “men’s wardrobe” includes the hyponym “formal wear”.

The words in the studied lexical-semantic field of “Clothing” are in hyper-hyponymous and synonymous relationships.

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A TERM AS A UNIT OF THE LEXICAL LEVEL OF A LANGUAGE FOR SPECIAL PURPOSES AND A COMPONENT OF DOMAIN TERMINOLOGY

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Annotation: The article discusses the importance of a term used in special fields. The theories and claims of several linguists are presented and analyzed. Term's essence in professional fields are emphasized. Three subclasses such as terms proper, terminoids, pseudo-terms are discussed and defined with further sub-categories. The fact that the role of terminology is not faded even today is presented in the article.

When studying the features of a field-specific language for special purposes as a special functional variety of a national language, the main attention of researchers is directed to the features of its vocabulary, most of which consists of terms. A review of linguistic literature (including terminology) shows that terminology researchers and practicing terminologists still do not have a clear opinion on the grammatical and semantic features of those lexical units that must nominate special domain concepts. Perhaps, this is why generally accepted classifications of lexical units belonging to a particular language for special purposes have not yet been developed. It should be noted that many terminology works contain classifications of terms created on the basis of the subjective approach of the author of the classification to the characteristics of terms and their typology. The question of the essential characteristics of a term has existed and is controversial, not having found an unambiguous answer, in domestic terminology since the 70s of the 20th century. In 1977, the famous terminology scholar V.P.

Danilenko, in his work, which has already become a classic, presented more than 20 definitions of the concept of "term" collected from lexicographic sources and scientific works [1; 83-87].

In recent years, the process of differentiation of both the languages for special purposes themselves and the vocabulary that serves them has become noticeable. In general, professional and non-professional languages are increasingly distinguished in the language for special purposes, which include languages that have their own characteristics that distinguish them from the generally used language, but are not capable of serving as languages of professional communication. Thus, V.M. Leychik includes languages of communication between people belonging to certain social communities (amateurism, hunting, fishing, crafts, trades, criminal environment) among such languages. The author writes about the existence of professional and non-professional languages for special purposes in modern society. In addition, V.M. Leychik divides the vocabulary of modern languages for special purposes into professional and non-professional. V. M. Leychik's opinion that "the structure of society in our era is so complex that functional languages serve it in a multifaceted and multi-aspect manner" seems important [5; 97].

In our opinion, the basis for separating professional languages from non-professional languages is a special lexical unit - a term. It is possible to point out the existence of three opinions on the essence of a term, which were present in different periods of the development of domestic terminology and are currently present in the works of modern terminologists. [6;72-79]

It should be noted that the issue of the diversity of types of lexical units that together make up specialized vocabulary is a constant in the research of V. M. Leychik [2/3;309/256]. In his opinion, the main subjects of the scientific discipline of terminology are terminology systems and terms. At the same time, V. M. Leychik points out the absence of clear boundaries between classes of terms that unite a number of subclasses of objects. V. M. Leychik explains this by the fact that there are no sufficiently clearly defined boundaries between

languages for special purposes and their vocabulary within the framework of a particular natural language. In addition, V. M. Leychik points out the possibility of exchanging lexical units between the LSP and the language of everyday communication, which is the subject of scientific works by many researchers [2; 138-139]. In the classification of V. M. Leychik distinguishes three subclasses (terms proper, terminoids, pseudo-terms):

1) **special terms (terms proper)** as lexical units of terminology systems included in the vocabulary of a particular LSP, as well as general scientific, general technical and inter-industry terms common to all or most LSPs;

2) **terminoids** are characterized as a large class of lexical units that do not meet the requirements for terms for various reasons, which include:

- *paraterms* [7;100-112], defined as intermediate units between terms and non-terms;

- *prototerms* [2;309], characterized by original, sometimes quite ancient designations of semantically vague concepts, related to the pre-scientific period of understanding the world;

- *pre-terms*, which include lexical units of terminologies that do not meet the requirements for the substantive and (or) formal structure of terms, but are capable of becoming actual terms provided that they are included in terminology systems;

3) **pseudo-terms** as a special layer of vocabulary form lexical units of the LSP, denoting concepts of theories recognized as false [2; 139].

The point of view of V.M. Leychik seems fair that attempts to delimit specialized vocabulary and impose strict requirements on them are not productive, since “being designations of mental objects of a theoretical nature (concepts), terms and terminology systems inevitably have a certain fragility of boundaries (signs of a fuzzy set and its elements), which requires an appropriate approach to them, the use of modern flexible methods of analysis and evaluation, including cognitive methods” [3; 140]. A later work by V.M. Leychik is devoted to the analysis of existing methods for conducting a typology of specialized

vocabulary [4; 24-48]. The author points out that the emergence of numerous and diverse typologies of specialized vocabulary is caused by which of the signs is chosen by the researcher as an assessment. Criteria of a substantive nature, signs of normativity/non-normativity, motivation/non-motivation, part-of-speech affiliation, sources of appearance and formation, stylistic coloring and many others are possible [4;28-48].

In modern terminology, interest in industry terminology is not fading, but on the contrary, is rapidly growing. Both new, young, emerging industries (for example, the tourism industry, the computer technology industry, the Internet industry) and industries with a century-long history of development (medicine, mathematics, etc.) are studied.

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NEMIS TILIDA O‘ZLASHMA SO‘ZLAR

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Abstract: This article deals with borrowings in the German language from different languages. The reasons for word acquisition and its importance are discussed.

Ma'lumki, dunyo xalqlari va tillarining barchasi o'zaro uzviy aloqada, muloqotda hamdam, birining borligi ikkinchisining mavjudligini taqazo qiladi. Dunyoda bildirilayotgan ma'lumotlar, uzatilayotgan axborotlar, eshitilayotgan yangiliklar makon va zamoniga qarab turli tillarda kechadi. Muloqotda yaqin va uzoq qo'shnilar qatnashishi mumkin. Xabarlar ham qardosh va qardosh bo'lmagan tillar orqali taraladi. Natijada tabiiy ravishda tillararo so'zlar almashadi, bir til lug'at tarkibiga xos so'zlar ikkinchi bir tilga kirib keladi. Bundan ikkala (barcha) tillar manfaat topadi, lug'at tarkibi boyib boradi. Yangi kirib kelgan so'zlarning taqdiri, avvalo, mazkur so'zning mavqeiga, qolaversa, uning so'z qabul qilgan xalqning hayotiy va kundalik ehtiyojlarini ifodalash kuchiga hamda o'zlashtiruvchi tilning ichki imkoniyatlariga bog'liq bo'ladi²⁰². "O'zlashtirish – bir tildan ikkinchi tilga ma'lum til elementlarining ko'chishi, kirishidir"²⁰³ yoki "chet so'zlarning tillarga kirib kelishi (jarayoni), ularning o'zlashish natijasi va ularning umumiy majmui"²⁰⁴, deb tushuniladi. Chet tilidan kirib kelgan har bir yangi so'z tabiiy ravishda o'sha tilning fonetik, orfografik, grammatik qonuniyatlari ta'siri ostida ayrim o'zgarishlarni

²⁰² Jumaniyazov A., Jumaniyazova D. Sanskrit bobotil. – Xiva: Xorazm Ma'mun akademiyasi, 2023. -B. 17-20.

²⁰³ Ўзбек тили лексикологияси. – Тошкент: Фан, 1981. – Б.83-84.

²⁰⁴ Stepanova M.D., Chernesheva I.I. Lexikologie der deutschen Gegenwartssprache. – Moskau: Hochschule, 1975. – S.47.

boshidan kechiradi, ya'ni chet so'zlar qabul qiluvchi til izmiga ma'lum darajada bo'ysunadi, hatto shakli-shamoyili va ma'nosini butunlay o'zgartirib yuborishi mumkin.

Shu o'rinda german tillari oilasiga kiruvchi nemis tiliga nazar soladigan bo'lsak, hech shubhasiz, bu tilda ham boshqa tillar qatori juda ko'p o'zlashma so'zlarni ko'rishimiz mumkin. Jumladan, lotin tilidan kirib kelgan *Kloster, Münster, Mönch, Nonne, Messe, Tinte, Tafel, Kreide, Autor, Advokat* kabi so'zlarni, grek tilidan *Bibliothek, Kirche, Chor, Charakter* qabilidagi, fransuz tilidan *Palast, blond, Form, Preis, fein, Abenteuer, elegant, nett, Mode, Möbel* singari leksik birliklarni, italyan tilidan *Oper, Konzert, Galerie, Korridor, Fassade, Soldat, Spinat* shaklidagi leksemalarni, slavyan tillaridan *Quark, Gurke, Steppe, Trojka, Kosmos, Sputnik* kabi so'zlar, ingliz tilidan esa *Boot, Kabine, Boykott, Meeting, Start, Sport, Lunch* misollarini sanab o'tish mumkin.

Shuni alohida ta'kidlash lozimki, biz yashayotgan erada, zamonaviy dunyoda ijtimoiy tarmoqlar, modalar va trendlar o'z kuchlarini ko'rsatishyabdi. Zamonaviy ko'rinishdagi muloqot vositalari ham ko'p holatlarda o'zi bilan birga yangi so'zlarni dunyoning turli tillariga olib kirmoqda va bunday so'zlar ko'pincha yoshlar o'rtasida ommabop bo'lmoqda. Ayniqsa, ingliz tili bu jarayonda faollikni o'z qo'liga olgan. Shu ma'noda inglizcha so'zlarning nemis tiliga kirib kelishiga nazar tashlasak, bu so'zlarning keng qamrovli ekanligi, kundalik hayot uchun zaruriy so'zlardan tortib, ma'lum sohaga oid terminlar ekanligi ma'lum bo'ladi.

Shu o'rinda nemis tili tarixiy taraqqiyotida inglizcha so'zlar kirib kelishi bilan bog'liq faktlarga qaraydigan bo'lsak, ingliz tilidan nemis tiliga asosan XVIII asrda siyosiy atamalar - *Adresse, Debatte, Kommission, Opposition, Präsident*, XIX asrdan boshlab sanoat va sport terminlari - *Export, Import, Trainer, Sport, Team, Record*, kiyim-kechak va taomlar nomlari - *Smoking, Pullover, Pudding, Keks, Toast* o'zlashtirildi.²⁰⁵ Tilshunos olim L.W.Scheweijowaning tadqiqotlariga ko'ra, XVIII asrda ingliz tilidan nemis tiliga 11 ta so'z o'zlashgan bo'lsa, XX asr boshlariga kelib 332 so'z o'zlashgan, hozirgi kunda esa

²⁰⁵ Умархўжаев М.Э. Олмон тили лексикологияси ва фразеологияси. Андижон 2010. –Б.38.

anglo-amerikanizmlarning soni bor sanog'i yo'q.²⁰⁶ Olim yuqoridagi fikrinig dalili sifatida bir qator so'zlarni nomlab o'tadi. Misollarni aynan keltirib o'tamiz: *Shop, Shopping, Club, Cola, Sweatshirt, fit, top, okey, hi, happy* kabi so'zlar qayd qilinadi.

Biz yuqorida to'xtalib o'tgan tillardan tashqari dunyoning boshqa bir qator tillaridan ham nemis tiligan so'zlar o'zlashtirilgan. Bu kabi so'zlarga realiyalar, narsa va hodisalarni ifodalovchi so'zlarni kiritish mumkin. Jumladan, arab tilidan *Algebra, Alkahol, Harem* so'zlari, turk tilidan *Kaffee, Kelim* leksik birliklari, forsiydan *Basar, Divan, Schah* leksemalari, hind, yapon va ba'zi Afrika tillaridan *Punsch, Kimono, Zebra, Schimpanse* kabilarni sanab o'tish mumkin.

Shuni ta'kidlab o'tish kerakki, so'zlarning bir tildan boshqasiga o'zlashish tarixi turlicha bo'lishi mumkin. Ba'zi so'zlar to'g'ridan-to'g'ri o'zlashtirilsa, ayrimlari vositachi til orqali kirib kelishi mumkin.

Xulosa o'rnida shuni aytish mumkinki, har qanday til rivojida so'z o'zlashtirish jarayoni katta ahamiyatga ega. Xususan, nemis tili tarixida ham o'zlashma so'zlar qatlami o'z o'rniga ega bo'lib, bular tilning lug'at tarkibi boyib borishiga ta'sir qiluvchi muhim omillardan hisoblanadi.

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THE TYPES OF SLANGS AND THEIR IMPORTANCE

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Abstract

Slang is the different type of the language style used mostly by limited social groups and may have some varieties from the language standard in terms of phonetics, grammar, lexemes and semantics. Language standard is an accepted pattern of the language considered as a 'correct' and widely used in formal aims language. This standard is contradicted with the dialect and slangs. The presented overview of this paper points towards the types of slangs, various reasons of slang usage, its importance.

Key words: slang, general slang, specific slang, language, conversation, formal language, informal language.

Introduction

Oral language has a great influence on people's conversation and the way they interact with each other. Although this informal language is not considered to be a standard one for the society, this language still has changed some of the rules in the formal language making it more colorful and understandable to most of the people. However, there can be different reasons of using slangs in daily conversations varying from one scholar's opinion to others.

The definition of 'slang' by Eric Partridge

The greatest slangologist in the world is considered to be Eric Partridge (1894-1979), who spent his entire life collecting a vast amount of factual material and published a number of works, including dictionaries. E. Partridge and his followers (such as J. Greenough and K.I. Kittredge) define slang as "transient, unstable, uncoded, and often entirely random and arbitrary collections of lexemes that reflect the social consciousness of people belonging to a specific social or professional group [5]." This his statement may support the idea that some of the slangs do not have the exact etymological root and are still unknown in terms of their origin. E. Partridge also describes slang as the

quintessence of colloquial speech and writes: "Slang, being the quintessence of colloquial speech, must always be related to convenience rather than to scientific laws, grammatical rules, and philosophical ideals" [5]. That is because slangs are the words that help people to be more informal and create such an atmosphere.

The reasons of using slang

Slang is considered a conscious, intentional use of elements from the general literary vocabulary in conversational speech for purely stylistic purposes: to create an effect of novelty, uniqueness, and distinction from recognized norms; to convey a specific mood of the speaker; to give statements specificity, liveliness, expressiveness, vividness, accuracy, brevity, and imagery; as well as to avoid clichés and stereotypes [4]. However, it is also noteworthy to say that some of the slangs have already become clichés. For example, 'a piece of cake' is a slang, which is a collocation used by both natives and non-natives, so that almost every English language carrier knows the meaning of this slang. Furthermore, this is achieved through the use of stylistic devices such as metaphor (as T.K. Chesterton noted: "AP slang is metaphor"), metonymy, synecdoche, litotes, and euphemism. Slang is used to make the language of a particular social group incomprehensible to outsiders, whom the words are not being intended. Thus, the speaker may intentionally use slangs to keep the listener in the dark. It is characterized not only by the distortion of existing words in the language but also by numerous borrowings, the external form of which is often modified in such a way that they do not differ from other lexemes in that language [5].

General slangs and special slangs

Special attention is warranted for the division of slang into general (general slang) and special (special slang). V.A. Khomyakov offers the following definition of general slang: "General slang is a relatively stable social speech microsystem in colloquial language that is widely distributed and generally understood within a certain period, highly heterogeneous in its genetic composition and degree of proximity to informal conversational speech, with a distinctly emotional-expressive

connotation of vocabulary that often mocks social, ethical, aesthetic, linguistic, and other conventions and authorities"[5]. Special slang is defined as "a social speech microsystem in colloquial language that includes 'cant' and some closely related formations (rhymed slang, etc.), as well as professional and corporate (group) jargon, and is genetically and functionally distinct from general slang". It should be noted that the term 'cant' is understood by V.A. Khomyakov in the same way as it is interpreted by E. Partridge, namely as a coded language of the *déclassé* elements (the poor, thieves) and some other social groups [4]. V.A. Khomyakov emphasizes that cant serves two functions, the primary of which is conspiratorial, and the secondary is expressive [5].

V.A. Khomyakov defines two types of slang: general slang and specialized slang, introducing the following unifying definition of the term "slang": "Slang is a primary component of colloquial language (norm of the second level), which includes, on one hand, social variants such as cant and some related speech formations (rhyming slang and others), professional and corporate jargon, and on the other hand, a widely spread and commonly understood social microsystem, which is quite heterogeneous in its genetic makeup and degree of proximity to the norm of the first level. It has a distinctly emotional-expressive evaluative character and a unique vocabulary, in which words and expressions often implicitly convey mockery of social, ethical, aesthetic, linguistic, and various other conventions and authorities" [5].

Thus, slang is recognized as an antithesis to literary language and is partially identified with jargon, partially with professionalisms, and with conversational language.

In other words, general slang refers to informal language that is widely used across various social groups. It often evolves quickly and can include expressions, phrases, and vocabulary that convey familiarity, humor, or cultural references. Examples of general slang include terms like "cool," "lit," "ghosting," and "throw shade." This type of slang is characterized by its broad appeal and ability to adapt to different contexts, making it accessible to a wide audience. When it

comes to specific slangs, they refer to informal language used by particular social groups, professions, or subcultures. This type of slang often includes jargon, specialized vocabulary, or expressions that may not be easily understood by outsiders. Examples include:

1. Tech slang: Terms like "bug," "debug," and "hacker."
2. Medical slang: Words such as "code blue," "stat," and "gomer" (referring to a patient).
3. Youth slang: Expressions like "fam" (family), "flex" (show off), and "shade" (subtle insult).

Specific slang can create a sense of identity among members of the group while remaining opaque to those outside of it [3].

The importance of slangs

Slangs are important for several reasons:

1. Cultural Identity
 - Slang reflects the unique identities of specific social groups, regions, and subcultures, helping individuals express their values. What is more, slang helps individuals connect with specific social groups, fostering a sense of belonging. It reflects cultural trends, attitudes, and values, often capturing the zeitgeist of a particular time or community.
2. Language Evolution
 - Slang illustrates how language evolves over time, showcasing changes in society, technology, and cultural norms.
3. Expressiveness
 - Slang often conveys emotions and attitudes more vividly than standard language, enriching communication and making it more relatable. This is because they often show emotions, humor, or nuances more effectively than standard language.
4. Social Dynamics
 - The use of slang can signal group membership and establish in-group and out-group distinctions, influencing social interactions. It creates a sense of exclusivity, allowing members of a group to communicate more efficiently and subtly.
5. Creativity and Playfulness

- Slang encourages linguistic creativity, as speakers play with language to create new meanings and expressions.

6. Reflection of Trends

- Slang often captures current trends, popular culture, and social issues, providing a snapshot of contemporary society [7].

Conclusion

In conclusion, slang is a vital aspect of language that enhances communication and reflects cultural and social dynamics. It is important to be able to use slangs in our daily lives to show our true emotions and more precisely to make our speech more colourful and emotional. However, we should not forget that they should be used accordingly to avoid misunderstanding and problems related to it.

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SIYOSIY DISKURSNING KO'P QIRRALI TABIATI: QIYOSIY LINGVISTIK NUQTAI NAZAR

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Annotation: Siyosiy nutq jamiyatning murakkab va ta'sirchan elementi bo'lib, til va madaniy kontekstlarda shakllanadi. Ushbu maqola siyosiy nutqning turli xil shakllarini tahlil qilish uchun semiotik va sotsiolingvistik asoslardan foydalangan holda tillar bo'ylab qanday ishlashini o'rganadi. E.V. Budaev, A.P.Chudinov va T.van Deykning asarlarini o'rganish orqali, biz siyosiy nutqning ijtimoiy qadriyatlarni aks ettirish va shakllantirish, jamoatchilik fikri va qarorlar qabul qilish jarayonlariga ta'sir qilish usullarini ta'kidlaymiz. Qiyosiy tahlil orqali biz madaniy va lingvistik omillar siyosiy nutqning o'ziga xos xususiyatlariga qanday hissa qo'shishini o'rganamiz.

Key words: political discourse, semiotic, sociolinguistic, ideology, cultural norms, persuasion, media, identity.

Siyosiy diskurs jamiyat faoliyatining ajralmas qismi bo'lib, siyosiy g'oyalar almashinuvi, jamoatchilik fikrini shakllantirish va siyosat muhokamalarini osonlashtirish uchun vosita bo'lib xizmat qiladi. Shu nuqtai nazardan, til nafaqat ma'lumotni, balki mafkura va madaniy qadriyatlarni ham shakllantiradi. Siyosiy nutq hodisasi tilshunos olimlar, jumladan, E.V.Budayev, A.P.Chudinov va E.I.Sheygal, uning semiotik va funktsional tomonlarini tushunishga hissa qo'shgan. Turli tillardagi siyosiy nutqning lingvistik xususiyatlarini o'rganib chiqib, biz uning siyosiy va madaniy o'ziga xosliklarni aks ettirish va ta'sir qilishdagi rolini yaxshiroq baholashimiz mumkin.

Siyosiy diskurs ko'plab tilshunoslarning asarlarida o'rganilgan: E.V. Budaev [3;252], A.P.Chudinov [4;352], E.I.Sheygal [5;326] va boshqalar. Siyosiy diskurs fenomenini tushunishga doir bir yondashuvlar mavjud bo'lib, semiotik yondashuvga ko'ra, siyosiy diskurs alohida belgilar tizimi, semantik va o'zgarish mavjud turli

darajadagi til birliklarining funksional komponentlari hamda nutq ta'siriga ega hisoblanadi.

A.N.Baranov va E.G.Kazakevich kabi tadqiqotchilarning fikriga ko'ra, siyosiy diskurs siyosiy munozaralarda qo'llaniladigan nutq aktlarini to'plamining, shuningdek, madaniyat va turmush tarzida shakllangan jamoat siyosatining ham shakllanishiga ko'maklashadi [2].

A.P.Chudinov va E.V.Budaev[3;252]dan keyin siyosiy tilni o'rganish manbalari siyosiy, ommaviy axborot vositalari (jumladan, matbuot, radio, televideniya) va bevosita siyosiy (institutsional) nutq (varaqlar shaklida, parlament munozaralar, mitinglardagi nutqlar, siyosiy partiyalarning hujjatlari va boshqalar) ularning turli kesishmalarida va navlarida deb hisoblandi.

Siyosiy diskurs masalasi bilan alohida shug'ullangan tilshunos T. van Deyk tomonidan taklif qilingan xususiyatlarga ko'ra, siyosiy diskurs siyosiy janrlar birligini ifodalaydi, shuning uchun ta'lim, huquqiy va media diskursi kabi nutq turlariga qarshi bo'lishi ham mumkin. Biroq siyosat domeni aniq chegaralari bor deb qaralmasligi kerak.

Semiotik nuqtai nazarga ko'ra, siyosiy diskurs o'ziga xos belgilar tizimi sifatida ishlaydi. Bu nuqtai nazar tilning metafora, shior va hikoya kabi ramziy elementlariga e'tibor qaratadi, ular so'zma-so'z talqin qilishdan tashqari ma'noga ega. Semiotik tahlil shuni ko'rsatadiki, siyosiy diskurs madaniy kontekstlarda o'zgarib turadigan, har biri nutqning funksional tarkibiy qismlariga va tilning ishonirish kuchiga hissa qo'shadigan lingvistik elementlar majmuasi bilan tavsiflanadi. Ingliz siyosiy diskursida *"drain the swamp"* (botqoqni quritish) kabi metaforalar hukumat institutlari ichidagi korruptsiyani yo'q qilishni anglatish, AQShda ko'pincha maxsus manfaatlar va lobbichilar ta'sini kamaytirishga ishora qiladi. Bu iborada noaniq, istalmagan muhitning tasvirlarini uyg'otuvchi yorqin metafora qo'llaniladi. Ushbu birikma botqoqlar bilan salbiy munosabatda bo'lgan jamoatchilikka tozalanishi kerak bo'lgan joylar sifatida murojaat qilish orqali islohotlar va shaffoflikka qaratilgan siyosiy kun tartibini yetkazishga yordam beradi.

Siyosiy nutq yakka holda mavjud emas; u madaniy, ijtimoiy va siyosiy doiralar bilan dinamik ravishda o‘zaro ta’sir qiladi. A.N.Baranov va E.G.Kazakevich siyosiy nutqni shakllantirishda madaniy va ijtimoiy normalarning rolini ta’kidlaydi. Siyosiy til jamiyatning jamoaviy qadriyatlarini, shuningdek, uning tarixiy va mafkuraviy asoslarini aks ettiradi. Bu omillar siyosiy xabarlarining qanday qabul qilinishi va talqin qilinishiga, shuningdek, ma’ruzachilar o‘z tinglovchilarini ishontirish yoki xabardor qilish uchun foydalanadigan strategiyalarga ta’sir qiladi.

Siyosiy diskurs har bir jamiyatning o‘ziga xos madaniy qadriyatlari va muloqot uslublarini aks ettiruvchi tillar bo‘yicha sezilarli darajada farqlanadi. Ba’zi madaniyatlarda siyosiy nutq to‘g‘ridan-to‘g‘ri va aniq tilga tayanishi mumkin, boshqalarida esa ko‘proq bilvosita va nozik iboralarni qo‘llashi mumkin. E.V.Budayev va A.P.Chudinov asarlarida madaniy tafovutlarning siyosiy nutqda qanday namoyon bo‘lishi, idiomatik iboralardan tortib to argumentlarning tuzilishigacha ko‘rsatilgan. Tillarning til xususiyatlarini taqqoslash orqali biz madaniy me’yorlar va qadriyatlar siyosiy muloqotda qo‘llaniladigan strategiyalarni qanday shakllantirishini aniqlashimiz mumkin.

O‘zbek siyosiy diskursida totuvlik va ijtimoiy hamjihatlikni saqlash uchun bilvosita til va hurmat muhim ahamiyatga ega. O‘zbek siyosatchilari ko‘pincha bilvosita bayonotlardan foydalanishni va to‘g‘ridan-to‘g‘ri tanqid yoki qarama-qarshilikdan qochishni afzal ko‘radilar. Masalan, o‘zbek siyosatchisi ochiqchasiga “Men rozi emasman” deyish o‘rniga, “Menimcha, bu masalaga boshqacha yondashish kerak bo‘lishi mumkin” kabi nozikroq iborani tanlashi mumkin. Amerika siyosiy diskursi ko‘pincha to‘g‘ridan-to‘g‘ri, ayniqsa bahslarda. Bahs chog‘ida amerikalik siyosatchilar o‘z raqiblarini ochiq tanqid qilishi yoki ularning g‘oyalariga to‘g‘ridan-to‘g‘ri e’tiroz bildirishi mumkin. Ushbu to‘g‘ridan-to‘g‘ri uslub qat’iylilik va individual ifoda uchun madaniy afzallikni aks ettiradi.

Siyosiy diskurs ko‘pincha ommaviy axborot vositalari orqali o‘z ifodasini topadi, bu esa uning ta’sirini kuchaytiradi. Media platformalar, jumladan, televideniye, radio va ijtimoiy tarmoqlar siyosiy munozaralar

uchun kanal bo'lib xizmat qiladi, siyosiy masalalar bo'yicha jamoatchilik fikrini shakllantiradi. A.P.Chudinov ta'kidlaganidek, ommaviy axborot vositalarining siyosiy tilni tarqatishdagi roli nafaqat individual tushunchaga, balki jamoaviy siyosiy ongga ham ta'sir qiladi. Ommaviy axborot vositalari konteksti ham turlicha bo'lishi mumkin, ba'zi madaniyatlar rasmiy yangiliklarni yoritishni afzal ko'radi, boshqalari esa siyosiy kinoya yoki ijtimoiy media munozaralarida qatnashadi. Ingliz ommaviy axborot vositalari ko'pincha siyosiy masalalarni qarama-qarshilik va qarama-qarshi nuqtai nazardan yoritgan bo'lsa-da, o'zbek ommaviy axborot vositalari odatda uyg'unlik va jamoaviy farovonlikka bo'lgan madaniy afzallikni aks ettiruvchi birlik va konsensusga e'tibor qaratadi.

Ingliz tilida so'zlashuvchi ommaviy axborot vositalarida keng tarqalgan tanqid tili o'zbek ommaviy axborot vositalarida tez-tez uchraydigan qo'llab-quvvatlash va konsensus yaratish tilidan farq qiladi. Bu farq auditoriyaning siyosiy masalalarni qanday qabul qilishiga ta'sir qilishi mumkin: ingliz tilida so'zlashuvchi auditoriya siyosiy masalalarni g'oyalarning qutblanuvchi jangi sifatida talqin qilishi mumkin, o'zbek auditoriyasi esa ularni umumiy yechimlarni talab qiluvchi jamoaviy muammolar sifatida ko'rishi mumkin.

D.Kristalning fikricha "Har qanday diskurs qismi juda ko'p qandaydir uslubiy qiymatga ega ekanligi sezilishi mumkin bo'lishiga qaramasdan asl ekstralingvistik kontekstda ham muayyan o'zgaruvchilar bilan bog'lanish qiyin xususiyatlarni o'z ichiga oladi"[1]. Tahlil barcha kontekstual xususiyatlarni ilg'ash uchun juda ehtiyotkorlik bilan bajarilishi kerak.

Shunday qilib, siyosiy diskurs ko'p qirrali lingvistik hodisa sifatida jamiyatlarning madaniy va til xilma-xilligini aks ettiradi. Turli tillardagi siyosiy diskursni o'rganib chiqib, biz uning mafkuralarni yetkazish, jamoatchilik fikriga ta'sir qilish va jamoaviy o'ziga xoslikni shakllantirishning turli usullarini aniqlashimiz mumkin. Ushbu o'zgarishlarni tushunish siyosiy tilning o'ziga xos xususiyatlarini va uning global muloqotga ta'sirini tushunish qobiliyatini oshiradi. Kelajakdagi tadqiqotlar texnologik taraqqiyot va o'zgaruvchan media

landshaftlari siyosiy nutqqa qanday ta'sir qilishini, shuningdek, o'zgaruvchan madaniy me'yorlarga javoban siyosiy tilning qanday rivojlanishini o'rganishi mumkin.

E.V.Budaev, A.P.Chudinov, E.I. Sheygal va Van Deyk kabi tanikli olimlarning asarlari orqali biz siyosiy munozara oddiy siyosiy suhbatlardan tashqarida - u madaniy amaliyotlar, ommaviy axborot vositalari va institutsional asoslar bilan kesishishini kuzatamiz. Bundan tashqari, A.N.Baranov va Ye.G.Kazakevichlar ta'kidlaganidek, siyosiy nutq nafaqat jamoatchilik fikrini aks ettiradi, balki ijtimoiy guruhlarining siyosiy ongini va o'ziga xosligini shakllantirishga yordam beradi. Munozaralar, kinoya yoki akademik munozaralar orqali ifodalanganidan qat'i nazar, siyosiy nutq so'zlovchilarning madaniy va lingvistik nuanslariga mos keladigan kuchli vosita bo'lib qoladi.

Siyosiy g'oyalar doimiy ravishda almashinib turadigan globallashtirilgan dunyoda siyosiy nutqni o'rganish tilning jamiyatlarni birlashtirishi va farqlashi haqida qimmatli tushunchalarni beradi.

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MUSOFIRLAR UCHUN NOVERBAL VOSITALARNING MUHIMLIGI

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Annotation: This article is devoted to the importance of non-verbal tools for foreigners, it lists the types of non-verbal tools, and gives examples of which types of non-verbal tools are more important for those who do not know a foreign language well.

Key words: non-verbal means, foreigner, communication, language, foreign language, information

Inson tug‘ilar ekan, o‘sha ondanoq tashqi dunyo bilan muloqotga kirishadi, bir qarashda biz uchun bu oddiy hol, oddiy tushunchadek tuyuladi, lekin aslida shaxslararo muloqot juda ham murakkab jarayondir va hayotimiz mobaynida uni o‘rganib boramiz hamda mukammallashtiramiz. Muloqotning psixologik jihatdan murakkab ekanligi haqida D.B.Parigin shunday yozadi: «Muloqot shunchalik ko‘p qirrali jarayonki, unga bir vaqtning o‘zida quyidagilar kiradi:

- a) individlarning o‘zaro ta’siri;
- b) individlar o‘rtasidagi axborot almashinuvi;
- v) bir shaxsning boshqa shaxsga munosabati;
- g) bir kishining boshqalarga ta’sir ko‘rsatishi;
- d) bir-birlariga hamdardlik bildirish imkoniyati;
- e) shaxslarning bir-birlarini tushunishi»²⁰⁷.

Shunday ekan, muloqot jarayoni o‘z millati, dini, irqi ichida ham osson jarayon emas ekan, musofirlar uchun begona yurtda o‘zga urf-odat, udum, til kabi nomutanosibliklar qiyinchilik tug‘dirishi, madaniy shokka tushirishi turgan gap. Bunday holatda barcha uchun umumiy yoki universal bo‘lgan noverbal vositalar chet elda yurgan musofirning hayotini yengillashtirishi mumkin.

Noverbal vositalarning asosiy uch turi kinetik, fonatsion va grafik turlari mavjud bo‘lib, olimlar ularni turli kichik turlarga bo‘lishgani ma’lum. Misol uchun, Z.Yunusxo‘jaev o‘zining “Kasbiy psixologiya”

²⁰⁷ D.B.Parigin “Sotsialnaya psixologiya kak nauka” monografiya, Leningrad 1965 46-b

nomli darsligida noverbal nutqiy vositalarning quyidagi turlarini ta'kidlaydi:

1. Vizual vositalar:

- kinesika – qo‘l, bosh, oyoq, tana harakatlari, qadam tashlash;
- yuz ifodasi, ko‘z ifodasi;
- pozalar – qomat, boshni tutish;
- qarash yo‘nalishi, vizual aloqalar;
- teri reaksiyalari – qizarish, oqarish, terlash;
- proksemika (muomalani tashkil etish zamoni va makoni) – suhbatdosh bilan oraliq masofa, masofa oralig‘i burchagi, shaxsiy kengliklar;
- qo‘shimcha muloqot vositalari – qaddi-qomat xususiyatlarini bo‘rttirish yoki yashirish (jinsni, yoshni, irqni); tabiiy tana tuzilishini o‘zgartirish (kiyim, soch turmagi, kosmetika vositalari, ko‘zoynak, taqinchoqlar, tatuirovkalar, mo‘ylov va soqol, qo‘ldagi kichik ashyolar).

2. Akustik vositalar:

- paralingvistik (ovoz sifati, uning diapazoni, tonalligi) – balandligi, tembri, maromi, tovush balandligi;
- ekstrolingvistik – nutq pauzalari, kulgu, yig‘i, xo‘rsinish, yo‘talish, qarsak.

3. Taktil vositalar:

- takesika – teginish, qo‘l siqish, quchoqlashish, o‘pishish.

4. Olfaktor vositalar:

- yoqimli, yoqimsiz hidlar;
- insondan taraladigan tabiiy va sun‘iy hidlar.²⁰⁸

G.E.Kreydlin noverbal muloqotni o‘rganuvchi 10 ta asosiy fanni ajratib ko‘rsatadi. Ya’ni ular quyidagilar:

1. Paralingvistika (tovush, ovoz bilan bog‘liq fan);
2. Kinesika (hatti-xarakatlar bilan bog‘liq fan);
3. Okulesika (ko‘z tili va muloqotchining visual ko‘rinishi haqidagi fan);
4. Auskultatsiya (eshitish va muloqot jarayonida muloqotchining audial o‘zini tutishi haqidagi fan);

²⁰⁸ <https://hozir.org/yunusxodjaev-zoir-shokirovich-kasbiy-psixologiya.html?page=14> murojaat vaqti 15.12.2021

5. Gaptika (taktil kommunikatsiya haqidagi fan);
6. Gastika (oziq-ovqat va ichimliklarning kommunikativ funksiyasi, ovqatlanish va tortiladigan taomning ma'nosi haqidagi fan);
7. Olfaksiya (hid va uning muloqotdagi o'zni haqidagi fan);
8. Proksemika (masofa, makon va ularning funksiyasini o'rganuvchi fan);
9. Xronemika (kommunikatsiya vaqti haqidagi fan);
10. Sistemologiya (obyekt va predmetlar, ularning muloqot paytidagi o'zni to'g'risidagi fan) ²⁰⁹

Shu bilan birga, o'zbek olimi M.A.Kurbanov "Kasb-kor va hunar bilan bog'liq paralingvistik vositalarning noverbal muloqotda ifoda etilishi" nomli maqolasida o'zbek, ingliz, turk va rus tilidagi kasbga xos paralingvistik vositalarni ta'riflab, kasbiy faoliyat bilan bog'liq imo-ishora, xatti-harakatlar va ma'lum bir noverbal signal vositalari muloqotda qo'llanish shartiga ko'ra quyidagi 2 ta guruhlariga ajratishni tavsiya qiladi:

a) maqsadli uzatiladigan noverbal vositalar (masalan, sport hakami harakatlari, hushtak chalishi, nazoratchini avtomashina to'xtatish uchun qo'l ko'tarishi, yo'lni ko'rsatishi, dirijorning harakatlari, bosh irg'ab ishora berishi, yo'l qoidalari belgilari, davlat ramzlari va boshqalar);

b) beixtiyor (tabiiy) uzatiladigan noverbal vositalar (masalan, soatiga qarash, atrofga nazar solish, yig'lash, kulish, yo'talish va boshqa). ²¹⁰

Noverbal vositalarning har biri o'z o'rniga ega bo'lib, uzviy bir biri bilan bog'liq bo'lishiga qaramay, bizning fikrimizcha noverbal vositalarning kinesika – qo'l, bosh, oyoq, tana harakatlari, qadam tashlash, yuz ifodasi, ko'z ifodasi, pozalar – qomat, boshni tutish, qarash yo'nalishi, vizual aloqalar, teri reaksiyalari – qizarish, oqarish, terlash, paralingvistik (ovoz sifati, uning diapazoni, tonalligi) – balandligi, tembri, maromi, tovush balandligi, ekstrolingvistik – nutq pauzalari, kulgu, yig'i, xo'rsinish, yo'talish, qarsak kabi turlari musofirni o'sha yurt xalqini tushunishini yengillashtiradi.

²⁰⁹ G.Ye.Kreydlin "Neverbalnaya semiotika" Moskva, Novoe literaturnoe obozrenie, 2002 20-b, B:580

²¹⁰ Qurbonov M.A Tarjimada noverbal vositalarni tushunib yetish muammolari - "Science and Education" Scientific Journal Volume 1 Issue 4, 2020, 227-235 betlar.

Albatta yuqorida sanab o'tilgan noverbal vositalar har bir xalqda turli variatsiyada uchrashi mumkin, lekin ko'plab verbal bo'lmagan vositalar ko'p xalqlarda universal bo'lganligi chet ellik va mahalliy xalqni bir birlarini tushunishlarini va muloqot o'rnatishlariga imkon berishini kuzatish mumkin.

Boriladigan davlat tilini yillab o'rgangan inson o'sha mamlakatga borganidan so'ng u o'rgangan til boshqa, mahalliy xalq gaplashayotgan til boshqaligini anglab yetadi. Toki uning qulog'i bu tilga o'rganib, uni tushuna boshlaguncha unga noverbal vositalar juda ham qo'l keladi. Kuzatishlar shuni ko'rsatadiki, ikki xil tilga mansub bo'lgan shaxslar biri ikkinchisiga gapirganida bir birlaridan o'girilgan holda gapirganidan, bir birlariga yuzlanib gapirganda yetkizilayotgan ma'lumotni tushunish darajasi oshgan. Bunga sabab, so'zlovchining mimik harakatlari, qo'l, badan harakatlari ma'lumotni yetkazishga, tinglovchini esa ma'lumotni qabul qilishiga yordam beradi.

Quyidagi holatni tasavvur qiling: Germaniya Federativ Respublikasida sotuvchi bo'lib ishlayotgan o'zbekning oldiga fransuz ayol kelib o'z tilida bir nimalar dedi, o'zbek esa fransuz tilida "Bonjour" so'zidan boshqa hech narsa bilmaydi, lekin o'zbek fransuz ayolga u hohlagan narsani olib berib savdoni amalga oshirdi. Bu holatda muammo yuzaga kelmaganligining yagona sababi bu noverbal vositadir, ya'ni fransuz ayol kerakli mahsulotni ham gapirib ham qo'li bilan ko'rsatgan, sotuvchi o'zbek esa, buyumni olib berib, kassadan o'tkazib kassadagi narxni ko'rsatib to'lovni qabul qilgan. Shuningdek, bunday holatni Germaniyada yashayotgan ko'plab Ukrainalik migrantlarda kuzatish mumkin. Nemis tilini bilmagan ukrainaliklar shifohonalarda shikoyatlarini imo-ishoralar orqali bayon qilishlari, do'konlarda savdo qilishlari, zavod va fabrikalarda, ovqatlanish joylarida ishlayotganlarini ko'rish mumkin, buning barchasi noverbal vositalarning yordamidandir. Hech bir xalq yo'qki, noverbal vositalardan foydalanmasa, qaysidir xalq vakillari o'z temperamentidan kelib chiqib undan aktivroq yoki passivroq foydalanishlari mumkin. Misol uchun qoni qaynoq italiyaliklar, gruzinlar, armanlar jestikulyatsiyadan aktiv

foydalanadigan xalqlar hisoblanadi. O'zbek xalqida ko'p jestikulyatsiyadan foydalanish xurmatsizlik hisoblanadi.

Germaniyada 7000 dan ortiq ishchiga ega bo'lgan kompaniyalardan birida qariyb 20 dan ortiq millat vakillari ishlab, ulardan 50% nemis tilini mukammal bilsa, 20-30 foizi o'rtacha, 10-15% bazaviy va qolgan 5% ishchilar umuman nemis tilini bilmaydi. Lekin hammalari birgalikda, bir jamoa bo'lib, butun bir ishni bajarishmoqda. Ishchilarning 80% qismi bir birlarini muammosiz tushunsa, qolgan 20% ishchilar topshiriqni to'g'ri tushunib bajarishlari uchun noverbal vositalarning ham kinetik ham fonatsion turlari judayam muhim hisoblanadi, chunki nemis tilidagi so'zlarni tushunmagan ishchi 2-3 ta bilgan so'zlari va topshiriq beruvchining xatti harakatlari, ovozdagi toni orqali vazifani tushunib oladi. Bunday ishchilar uchun o'zaro muloqot davrida ko'z kontakti bo'lishi, so'zlovchi bilan yuzlanishi, xatti harakatlarini kuzata olishi muhim hisoblanadi.

Yuqoridagi mulohazalardan kelib chiqib, o'zga yurtlarda yurgan yoki bizning mamlakatimizda yurgan musofirlar uchun til bilish darajasi qay darajada bo'lishidan qat'iy nazar noverbal vositalar o'zaro maqsadli aloqani o'rnatishda muhim omil bo'lib xizmat qiladi deb hulosasi qilishimiz mumkin.

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MAVHUM OTLAR HAQIDA UMUMIY QARASHLAR

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Annotation: This article explores abstract entities in linguistics through the methods of historicity, analysis, synthesis, and logic. It presents a definition of abstract entities as proposed by Azim Khojiev and examines their significance in philosophy, religious studies, and literary studies. The article emphasizes that abstract entities can hold different meanings across cultures and play a crucial role in cultural understanding. Additionally, it provides examples of abstract entities from literary works, illustrating their role in expressing human emotions and thoughts.

Mavhum otlar tilshunoslikda juda muhim rol o'ynaydi. Ular bizning fikrlarimiz, his-tuyg'ularimiz va tushunchalarimizni ifodalashga yordam beradi. Mavhum otlar konkret, moddiy narsalarga ega bo'lmagan, lekin insoniyat tajribasini chuqur anglatadigan so'zlardir. Mavhum ot - aql bilan fikrlash orqali tasavvur etiladigan tushuncha. Abstrakt - bu predmetdan aqlimiz tomonidan ajratilgan xususiyat yoki sifatni bildiradigan va bu sub'ektdan mustaqil ravishda mavjud deb hisoblangan ot. Tilshunos olim Azim Hojiyev o'zining "Tilshunoslik terminlarining izohli lug'ati" da mavhum otga quyidagicha ta'rif beradi.²¹¹ "Mavhum ot — mavhum tushunchani ifodalovchi ot; yoshlik, sevgi, qayg'u, uyqu va boshqalar. Dunyo ilm-fanida salmoqli o'ringa ega bo'lgan ajdodlarimiz asarlarida ham mavhum otlar haqidagi qarashlariga guvoh bo'lamiz. Abstrakt nomlar insoniyat tafakkuri bilan aloqador bo'lib, avvalo, diniy qarashlar bilan chambarchas bog'liqligini kuzatishimiz mumkin. Insoniyat paydo bo'lgandan boshlab, hozirgi kunga qadar mavhum tushunchalarni izohlash falsafa, dinshunoslik, tilshunoslik hamda adabiyotshunoslik kabi sohalarning asosiy o'rganish obyektlaridan biri bo'lib kelmoqda. Ushbu maqolada mavhum otlar haqida batafsil ma'lumot beriladi. Mavhum otlar konkret narsalardan farq qiladi. Ular mavjud bo'lishi mumkin bo'lgan, lekin ko'rinmaydigan

²¹¹ Xojiyev A. Tilshunoslik terminlarining izoxli lugati. –T., 199

yoki tutib bo'lmaydigan tushunchalardir. Mavhum ot faqat bizning ongimiz, tasavvurimiz tomonidan idrok etilishi mumkin bo'lgan tushunchalar yoki g'oyalarni bildiradi. Mavhum otlar moddiy mavjudligi bo'lmagan, ya'ni bevosita sezgilarga asoslanib idrok etib bo'lmaydigan narsalarni ifodalaydigan otlardir. Ular konkret obyektlar yoki moddalarga ega emas, balki hissiy yoki intellektual holatlarni anglatadi. Ular asosan hissiyotlar, fikrlar, holatlar, tushunchalar va mavhumliklarni anglatadi: Sabr, qalinlik, davomiylik, intensivlik, hayrat. Mavhum otlar tilning boyligini va inson tajribasini ifodalashda muhim rol o'ynaydi. Ular tilni boyitishda muhim ahamiyatga ega, insonlarning fikr va his-tuyg'ularini aniq ifodalashga imkon beradi. Mavhum otlar yordamida mualliflar va shoirlar o'z asarlarida chuqur mazmun va hissiyotlarni yetkazishadi. Misol uchun, she'rlarda “umid” va “qo'rquv” kabi otlar kuchli obrazlar yaratishga yordam beradi. Grammatik jihatdan mavhum ot aynan konkret ot kabi ishlatiladi: Masalan, *yuzaki inson; yuzaki baxt*

Uning *ko'plab* kitoblari bor. U juda *ko'p* tasavvurga ega.

Ammo mavhum ot va aniq ot o'rtasidagi farqni bilish, masalan, shartli to'ldiruvchi vositalarning shartli to'ldiruvchisi bilan aralashtirib yubormaslik imkonini beradi: U *ishtaha bilan* ovqatlanadi. (tartib)

U *barmoqlari bilan* ovqatlanadi. (o'rta)

Ba'zi aniq otlar ma'nosiga qarab mavhum ot sifatida va aksincha ishlatilishi mumkin: *Boshiga* shlyapa kiyib olgan. (konkret ot) → Bu masalada uning *boshi qotti*. (mavhum ot) . Men *haykaltaroshlik* saboqlarini olaman. (mavhum ot) → Men ikkinchi qo'l sotuvchidan *haykal* sotib oldim. (aniq ot).

Mavhum otlar yordamida biz murakkab fikrlar va tushunchalarni ifodalaymiz. Ular fikr yuritish jarayonida muhim rol o'ynaydi, chunki biz ko'pincha hissiy yoki abstrakt tushunchalarni tahlil qilishga harakat qilamiz. Misol uchun, “erkinlik” tushunchasi siyosiy, ijtimoiy va shaxsiy kontekstda turli xil ma'nolarga ega.²¹² Mavhum otlar — bu inson tajribasining muhim qismi. Ular tilimizda o'z o'rnini topgan va bizning his-tuyg'ularimizni, fikrlarimizni ifodalashda kuchli vosita

²¹² Hakimova M.K. O'zbek tilida abstrakt nomlar semantikasi

hisoblanadi. Mavhum otlar bizga o'z ichki dunyomizni anglash, ifodalash va baham ko'rishda yordam beradi. Ular yordamida nafaqat til, balki madaniyat va insoniy aloqalar rivojlanadi.

Mavhum otlar adabiyotda va san'atda kuchli vosita hisoblanadi. Shoirilar va mualliflar ularni ijodda o'z fikrlarini va hissiyotlarini ifodalashda ishlatadilar. Ular obrazlarni, tasvirlarni va hissiy tajribalarni yaratishga yordam beradi. Mavhum otlar yordamida yaratilgan asarlar ko'pincha chuqur ma'no va hissiy ta'sirga ega bo'ladi. Mavhum otlar haqida asarlarda ko'plab misollar mavjud. Quyida bir nechta mashhur asar va undagi mavhum otlarga misollar keltirilgan: **A. Pushkin** – **“Evgeniy Onegin”** asarida **sevgi** abstrak otidan unumli foydalangan. Asarda sevgi hissi va uning murakkabligi, shuningdek, mangu sevgi mavzusi o'rganiladi. Shuningdek, **F. Dostoevskiy** – **“Jinoyat va Jazoni”** asarida **qo'rquv abstrak oti** : Asar qahramonining ichki g'oyibiyati va jinoyatga bo'lgan qorquvini aks ettiradi. **H. H. Suyunovning “Oshiq va Qiz”** asarida **umid** abstrak oti : Asarda oshiqning umidi va kelajakda sevimli qiz bilan birga bo'lish orzusi o'rganiladi. Bu asarlar va mavhum otlar inson his-tuyg'ulari va fikrlari orqali o'zaro aloqalarini chuqur tahlil qilish imkonini beradi. Har bir asar, o'ziga xos tarzda, bu mavhum otlar bilan bog'liq muammolarni, o'rganishlarni va tajribalarni taqdim etadi.

²¹³Mavhum otlar madaniyatni anglashda ham muhim ahamiyatga ega. Turli xalqlar va madaniyatlar mavhum otlarga turlicha ma'no berishi mumkin. Masalan, “vatan” tushunchasi har bir millatda o'ziga xos ahamiyatga ega. Mavhum otlar insonlarni birlashtiruvchi va ularning madaniy identifikatsiyasini belgilovchi elementlar sifatida xizmat qiladi.

²¹⁴Mavhum otlar, ya'ni abstrakt tushunchalarni ifodalovchi otlar, qiyosiy tahlil orqali turli madaniyatlar, tillar yoki adabiyotlar o'rtasida o'xshashlik va farqlarni aniqlash imkonini beradi. Qiyosiy o'rganish mavhum otlarning o'ziga xos xususiyatlarini, ularning kontekstga bog'liqligini va madaniyatlarda qanday aks ettirilishini o'rganishga

²¹³ Nurmanov A., Iskandarova Sh. Tilshunoslik nazariyasi

²¹⁴ Iskandarova, Sh. // Leksikani mazmuniy maydon asosida o'rganish muammolari. T.: Fan. 1998.

yordam beradi. Mavhum otlarning qiyosiy o'rganilishi nafaqat tilshunoslik, balki madaniyatshunoslik, psixologiya va sotsiologiya kabi sohalarda ham muhimdir. Ular insonlarning fikrlash, his-tuyg'ulari va ijtimoiy munosabatlaridagi o'rni haqida chuqurroq tushuncha olish imkonini beradi. Bu orqali til va madaniyat o'rtasidagi bog'lanishni yanada yaxshiroq anglash mumkin. Mavhum otlar til rivojlanishida muhim ahamiyatga ega. Ular tilning boyligini oshiradi va ifodaviyligini kuchaytiradi. Mavhum otlar orqali yangi tushunchalar yaratilishi mumkin, bu esa tilning evolyutsiyasiga yordam beradi.

Xulosa qilib aytganda, mavhum otlar til va insoniy tajriba o'rtasidagi bog'lanishni ta'minlaydi. Ular his-tuyg'ularni, fikrlarni va madaniy tushunchalarni ifodalashda muhim vosita hisoblanadi. Xalqimiz ko'p asrlardan buyon abstrakt tushunchalarga murojaat qilib kelmoqda. Bunday tushunchalar insonlarning orzu-istaklari, o'ylari, xulosalarini o'zida aks ettirganligi bilan ahamiyatli. Mavhum otlar yordamida biz o'z ichki dunyomizni anglaymiz va boshqalar bilan aloqalarimizni chuqurlashtiramiz.

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STRUCTURAL ANALYSIS OF ENGLISH THEATRE WORDS

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Abstract. This article presents a structural analysis of terms related to the field of theatre in the English lexicon. Some emphasis is also placed on the semantic analysis of these terms.

Key words: theatre, structural analysis, semantic analysis, paradigmatic type, semantic core

Introduction

The relevance of this work is related to the need to describe the vocabulary units of the English language related to the theatre field, to establish general and specific aspects of the vocabulary of the language, to identify traditional and new dictionaries.

The subject of the research consists of lexical-semantic and linguistic-cultural features of the theatre dictionary in English.

The object of research paper is the linguistic units recorded in the existing dictionaries, special texts, fiction literature, which show concepts related to the theatre and the theatre field.

The set goal determines the need to solve the following tasks:

- the need to study the system of theatre terms in terms of content;
- analysis of word formation features of theatre vocabulary formation;
- review of the linguistic and cultural features of the formation of the theatre vocabulary in English.

The main theoretical aspects of the systematic description of the theatre vocabulary are related to the study of its relationships within the system, the process of evolution and expansion of word formation possibilities, and the linguistic and cultural component of the semantics of theatre terms.

The science of modern terminology is based on rich theoretical experience and practical achievements in the analysis of existing terminological systems.

Nevertheless, it should be noted that in some cases there are no clear theories based on the terminospheres of theatre. (Kryuchkova 1989).

The system of theatre terms has clear enough boundaries, a system of general concepts of theatre and theatre activities, and a clear metalanguage for expressing theatre concepts.

An important systematic feature of the system of theatre terminology in the English language is its relative stability - the concepts of theatre that were created simultaneously with the emergence of theatre art in the primitive period.

The logical-linguistic feature of the terminological system of the theatre is its content-linguistic and formal-linguistic unity, in other words, its linguistic consistency. One of the demonstrative means of making such a connection is the creation of terms - derivatives and complex words based on the original root words.

Structural Analysis

The terminology system of the theatre has a complex structure, it includes different groups of terms: in terms of the concept, they represent, in terms of formal signs and their place in the term system, etc. Therefore, the theatre term system is a linguistic formation of a paradigmatic type and is a partially ordered set of lexical units - terms with consistency.

The lack of a clear definition of the term contributes to the emergence of many different definitions of this linguistic phenomenon in modern science.

Depending on the linguistic features of the term, the terminology of the theatre includes separate words and phrases. From the point of view of conceptual normativity in terminology, specific features of substantive relations of the term with its definition, concept and realities are defined.

Result and discussion

We identified seven groups of terms included in the system of English theatre terminology system: 1) main terms, 2) derived terms, 3)

complex terms, 4) basic terms, 5) participating terms, 6) general scientific terms, 7) broad semantic terms

(V. M. Leychik 1980, 40-41).

The actor's speech is an important tool in creating an image and action on the stage and the actor expresses the thoughts, feelings, goals and intentions of the characters through words. In the art of theatre, special attention is paid to the intonation and semantic expressiveness of words, because of which the life of the heroes of the work on the stage becomes more expressive, visible and audible.

In creating a performance, the role of the director, interpreter of the performance, as well as the actors participating in the action of the stage is important. Thus, it is worth noting the synthetic nature of the theatre, the compatibility of the creative process, immediacy, intercultural and interesting nature of theatre art.

Theatrical terminology includes the professional vocabulary of various genres - drama, opera, ballet, music, etc., which are distinguished by stylistic features.

Theatrical terms are used in the following special literary sources:

- in the scientific field (scientific works on theatre, articles, monographs, dissertations, popular scientific articles, brochures);
- in the scientific and business genre (reference and informational documents, instructions and recommendations for work on a performance or performance, etc.);
- in the educational and scientific field (textbooks, encyclopaedias, reference books, dictionaries).

The analysis of the lexical content of the theatre language showed its diversity. The lexical-semantic core consists of three terminological blocks: general scientific, interdisciplinary and highly specialized terminology. This includes non-specific vocabulary of general academic use.

During the research, the following types of one-word theatre terms in English were identified:

1. simple words

claque, gang, event, duet, droll, cast, audition,

2. complex words

cloakroom, melodramatic, tightrope, footlights, backscreen, showbill,

3. compound words

feed-line, wig-maker, picture-theatre, gala-night, ante-room, back-chat,

4. Abbreviations

MC (Master of Ceremonies), SRO (Standing Room Only), SM (Stage Manager), RADA (The Royal Academy of Dramatic Art).

The system of theatre terminology distinguishes simple and compound (two-word and multi-word). The analysis showed that the most common group in English is:

a) two-component

amateur theatricals, neutral stage

b) three components

actor's sayings and beliefs, black theatre movement

Compound theatre terms of four or more words are less common.

The analysis of the structure of multi-component terms showed that theatre terms were created according to already existing models:

Adj+N (dramatic critic), N+N (stage career), Ving+N (walking gentlemen), Ved+N (balanced show), Adj+N+N (black theatre movement), N+N+N (blood and thunder play).

The most common way to form a morphological term in English theatre vocabulary is suffixation (-ion/-tion, -ity, -or/-er, -ment are productive suffixes). They form the main inventory of adverbial morphemes in the language and determine the uniqueness of theatre terms denoting process, action/state.

The analysis of semantic relations showed that synonymy, antonymy and homonymy are widely manifested in the system of theatre terminology. Some researchers (Loginova 1978, Kondrashkina 1974) see the reason for using synonymy as it has its own characteristics, unlike scientific and technical terminology.

Conclusion

To sum up, units related to the field of theatre, which is considered a vocabulary unit of the English language, are structured like other lexical units, and consist of a set of simple, compound, complex and abbreviated words. The results of the structural-semantic description of the Theatre dictionary were summarized and it is intended to achieve a wider coverage in our further studies.

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ЭМОЦИОНАЛЬНЫЕ И КОГНИТИВНЫЕ АСПЕКТЫ ГЕНДЕРНОЙ РЕЧИ: КАК МУЖЧИНЫ И ЖЕНЩИНЫ ВЫРАЖАЮТ МЫСЛИ И ЧУВСТВА, СОГЛАСНО ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ

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Аннотация: Nowadays, the term "Gender linguistics" has become famous in the field of linguistics. Many scientists and researchers have conducted research in this area. Many of the researchers are now working on this direction in order to help people recognize gender linguistics. This article provides an overview of the work on the study of gender in linguistics. In addition, the concept of the term "gender" and the features of male and female speech.

Понятия “гендер” и “пол”. Для тех, кто не знает, гендер и биологический пол — это разные вещи, связанные лишь частично. Гендерная роль, которую выполняют мужчина или женщина в обществе, зависит от многих факторов, включая общество, культуру, обычаи и другие факторы. Когда писатели описывают своих персонажей, они, несомненно, учитывают биологические особенности героев разного пола, и это не только в романах о любви. Особенности гендерных ролей также не забываются, хотя авторы не уделяют им такой же внимательности, как к вторичным половым признакам. Но многие авторы почему-то не учитывают гендерные роли персонажей, когда строят разговоры о своих героях. Возможно, просто не обращают внимания на то, как говорят мужчины и женщины. [6,3]

Особенности мужской и женской речи. Несмотря на то, что речь, лексика и способ общения мужчин и женщин отражают особенности исторической эпохи или фантастического мира, есть и общие черты, связанные с психологическими характеристиками и социальными ролями, а также различиями в эмоциональности и ценностных ориентациях. При составлении диалогов их следует учитывать. Таким образом, герои станут более заметными и привлекательными. Мужчина не стремится говорить красиво и меньше думает о том, что он говорит и как его формулирует. Мужчина не просто «заговаривает» собеседника, а пытается доказать свою точку зрения. Женщина всегда делает акцент на своей речи, считая, что это делает ее убедительнее. Женская речь содержит больше прилагательных, метафор и наречий, что делает ее более многословной. Женская речь отличается повторами. Женщины часто повторяют одну и ту же мысль несколькими разными словами, потому что они боятся, что собеседник их не поймёт, недослушает или просто пропустит их мимо ушей. Эти опасения, кстати, обоснованы. Чем окончательно запутали немногословного мужчину, который привык мыслить просто. Поскольку речь женщины менее эмоциональна и оценочна, в ней чаще звучат слова с высокой экспрессией. Кроме того, женщины чаще используют междометия,

чем мужчины. Мужски Слова такие как «ах», «ох», «ой», «вау», «фу», редко услышишь от мужчин, выбравших другую гендерную роль. Дамы говорят более разнообразно и, как правило, имеют больший словарный запас. В первую очередь благодаря использованию метафор, прилагательных, причастных и деепричастных оборотов. Мужчины, напротив, чаще используют профессиональный сленг в своих речах, не заботясь о том, понимают ли их собеседницы. Кроме того, возможно, нарочито бравируя. Женщины же используют профессиональный сленг только в отношениях с мужчинами-коллегами. Кроме того, они стараются избегать использования таких терминов, как «мелирование», «лифтинг», «шугаринг», «ногтевой дизайн» и т. д., которые традиционно относятся к женской аудитории. В то же время представители сильного пола чаще используют грубые выражения и нецензурную лексику, особенно если собеседники — мужчины.[6,1]

В разговоре они чаще используют абстрактные категории, а женский словарь содержит слова, которые женщины считают важными. Кроме того, мужчины не любят выражать свои эмоции, и когда они говорят, они избегают слов, обозначающих их чувства. «Это было чудесно, мне понравилось», — скажет женщина. «Да, было хорошо», — ответит человек. «Мне страшно», — говорит женщина, а «Что-то мне это не нравится» — говорит мужчина. «Я тебя ненавижу!» — заявит женщина. «Давайте обсудим это позже», — предложит мужчина. «Я очень переживаю», — женщина. «Я тоже не по себе», — говорит мужчина. Мужчины делают более глупые предложения, чем женщины. Речь сильного пола редко включает деепричастные обороты, сложносочинённые и сложноподчинённые предложения. Мужская речь более проста и примитивна, чем у женщин. Мужчина может передать больше важной информации в двух-трех предложениях, чем женщина в десяти сложных «гусеницах».[6,2]

Мужчины обычно говорят «я хочу», «мне надо» или «мне требуется», когда им что-то нужно. Женщина обычно просит такими словами, как «мне хотелось бы», «я бы была очень рада», «мне бы

доставило удовольствие». Кроме того, часто просьба женщины подается под видом обмана. Дамы не просто высказывает ее таким образом, как «было бы неплохо», а строят фразу таким образом, чтобы собеседник мог сам понять, а иногда и понять, что нужно собеседнице. Вот один пример: «Ой, я видела рекламу посудомоечного средства. Представьте, вы только нанесёте каплю и посуда будет блестеть. Была бы очень рада если у меня тоже такое было». В этом предложении можно подозревать то, что женщина хочет то средство и делает намёк, чтобы купили это ей. Многие мужчины не могут понять, что на самом деле хотят сказать им женщины. Это наиболее общие особенности речевого общения мужчин и женщин. Конечно, своеобразие исторической эпохи накладывают отпечаток и на гендерные характеристики общения.

Мужчина предпочитает господствовать, то есть вести разговор и задавать вопросы. Если же мужчине не нравится тема, предложенная собеседником (особенно если это женщина), он либо игнорирует ее и продолжает говорить о своем, либо отделяется общими фразами и снова переходит к интересующему его предмету. Например, он скорее всего ответит односложно и неопределенно или проигнорирует «неудобный» вопрос, заданный женщиной. [1,1]

Женщины легче подстраиваются на собеседника, но они более гибки в разговоре. Они некоторое время соглашаются выслушивать мужчину, но впоследствии перефразирует вопрос, который их интересует, попытавшись заинтересовать оппонента. Кроме того, они более легко меняет тему разговора, иногда так, что мужчина не понимает, о чем говорит его собеседница. Когда мужчина задает ей неприятный вопрос, женщина, наоборот, становится более многословной, и старается уклониться от мужчины прямо. Кроме того, если две женщины общаются, они реже уклоняются от ответов, а чаще открыто заявляют о своем нежелании отвечать или требуют, чтобы собеседница тоже была откровенна. В этом случае темы меняются быстро, и обе собеседницы начинают работать над одной темой. Это делается мгновенно, а не постепенно. [1,2]

Заключение.

В течении нашего исследования определились многие различия в разговоре и в характере общения между людьми разного пола. Особенно было интересно собирать информации о различиях в общении между женщинами и мужчинами, так как многие исследователи описывали свои мнения и свои опыты насчёт гендерной лингвистики. Опираясь на разные информации учёных и разных исследователей, в этой статье тоже описываются многие информации и разные факты о гендерной лингвистике.

Для того, чтобы развить понятие людей в сфере гендерная лингвистика учёные стараются наиболее расширить эту сферу и дать полное понятие о гендерной лингвистике. Но пока еще есть направления, которые всё еще остаются не открытыми в лингвистике. Если эти направление тоже будут исследоваться со стороны учёных и научных исследователей гендерная лингвистика будет наиболее интересная и развитая сфера в будущем, так как понимать эту сферу поможет людям понимать художественные произведения лучшее и будет интереснее читать художественные произведения понимая чувства, характеристики, стиль общения и разные другие особенности разных гендеров.

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FUNCTIONAL -SEMANTIC ANALYSIS OF THE SYNONYMIC PHRASES WITH “LIFE” COMPONENT

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ANNOTATION: This article discusses the differences in using synonymic idioms with “life” component through detailed analysis. It examines how synonymous phrases, despite sharing a lexical element, convey different meanings, emotional nuances, and functions depending on context

Всем известно что, в любом языке существует особенный слой лексики, включающий в себя устойчивые обороты. Английский язык не является исключением. Такой слой, иными словами, мы называем фразеологизмами. В данной статье мы постараемся охарактеризовать это языковое явление, рассмотреть, как наилучшим образом понимать и проанализировать синонимичные фразеологизмы. Для успешного понимания и использования таких выражений требуется не только знание их значений, но и умение

тонко уловить контекст, в котором они употребляются, ведь синонимичные идиомы могут отличаться по эмоциональной окраске, степени формальности и даже по ситуации. Далее анализируется восемь английских синонимичных видов идиом:

1. ***“Life is a journey”*** and ***“Life is a road”*** – оба выражения метафорически представляют жизнь как путь с множеством направлений. Однако ***life is a journey*** акцентирует внимание на разнообразии опыта и на том, что путешествие имеет как положительные, так и отрицательные стороны. Пример, ***“Life is like a journey, and your experiences are like different parts of a journey”***. В то время как ***life is a road*** больше фокусируется на линейности жизни, намекая на наличие четкого маршрута или направления, хотя этот путь может быть и трудным. Пример, ***“I’m not anxious to spend my whole life on the road”***.

2. ***“Life is what you make it”*** and ***“You create your own life”*** – эти фразы также синонимичны, но различие между ними заключается в уровне акцента на субъективности. Первая фраза более абстрактное восприятие жизни, она может быть такой, какой человек её видит и строит через свои решения. Например, ***“They say life is what you make it, so Sarah decided to turn her challenges into opportunities”***. Вторая фраза фокусируется на активной роли личности в формировании собственной судьбы и жизненных обстоятельств, делая акцент на ответственности за своё будущее. Например, ***“He believes that you create your own life by making conscious choices every day”***.

3. ***“The life goes on”*** and ***“The show must go on”*** – оба выражения передают идею о том, что, несмотря на трудности и неудачи, жизнь продолжается. Однако, ***life goes on*** более универсальна и используется в контексте личных переживаний, особенно при утрате или разочарованиях, когда важно показать, что время лечит. Пример, ***“Even after the loss of her loved one, Maria reminded herself that life goes on, and she needed to move forward”***. ***The show must go on*** больше акцентирует внимание на необходимости сохранять внешнее спокойствие и продолжать

свою деятельность, даже если ситуация непростая, что делает эту фразу популярной в профессиональных кругах. Пример, “ **After the failure of the first project, the team knew that the show must go on, and they immediately started planning the next steps**”.

4. “*Life is full of surprises*” and “*Life is unpredictable*” – оба выражения описывают непредсказуемую природу жизни. Однако, *life is full of surprises* более позитивная фраза, подчеркивающая элемент непредсказуемости жизни, который часто приводит к приятным результатам. Пример, “ **Just when he thought everything was going as planned, David realized that life is full of surprises**”. *Life is unpredictable*, наоборот, носит более нейтральный или даже негативный смысл, указывая на то, что события не всегда развиваются так, как мы ожидаем, и часто включает в себя неожиданные сложности. Пример, “ **Her career took an unexpected turn, reminding her that life is unpredictable**”.

5. “*A new lease on life*” and “*A fresh start*” – оба выражения означают обновление или новый шанс. *A new lease on life* чаще всего используется, когда речь идёт о значительном улучшении ситуации, как физической, так и эмоциональной (например, после выздоровления или преодоления кризиса). Пример, “ **After recovering from her illness, she felt like she had a new lease on life**”. *A fresh start* подчеркивает возможность начать что-то с нуля, необязательно после опыта, а скорее после осознанного решения изменить свою жизнь. Пример, “**Moving to a new city gave him a fresh start to build the life he always wanted**”.

6. “*The time of your life*” and “*Living your best life*” – эти фразы синонимичны в том, что они оба описывают моменты, когда человек максимально наслаждается жизнью, обе связаны с позитивными моментами в жизни, но их использование и акценты различаются. *The time of your life* описывает конкретный момент или период, когда человек использует особенное счастье, наслаждается жизнью на максимуме. Например, “ **We had the time of our lives at the concert last weekend**”. *Living your best life* описывает устойчивое состояние, когда человек активно делает всё

возможное для того, чтобы жизнь была полной, счастливой и осмысленной. Пример, “ **She’s living her best life traveling the world and following her dreams**”.

7. “ **Life is short**” and “ **Life is fleeting**” – оба выражения подчеркивают быстротечность жизни, но акценты немного различаются. **Life is short** используется для призыва к тому, чтобы наслаждаться моментом и не откладывать важные дела. Пример, “ **Emily decided to travel the world, reminding herself that life is short**”. **Life is fleeting** имеет более философский и часто меланхолический оттенок, указывая на скоротечность жизни в более абстрактном смысле, с акцентом на уходящие моменты. Пример, “ **As he watched his children grow up, John realized that life is fleeting, passing by faster than he could ever imagine**”.

8. “ **Life is an adventure**” and “ **Life is a challenge**” – хотя обе фразы описывают жизнь как нечто динамичное, между ними есть различия в эмоциональной окраске. **Life is an adventure** имеет позитивную коннотацию, предполагая, что жизнь полна увлекательных и захватывающих моментов, с акцентом на исследование и открытие нового. Пример, “ **For Olivia, every day is exciting because she believes that life is an adventure, full of unknown paths to explore**”. **Life is a challenge** более нейтральная или негативная фраза, акцентирующая внимание на трудностях и испытаниях, которые необходимо преодолевать. Пример, “ **For Michael, life is a challenge, and he faces each day as an opportunity to overcome obstacles and grow stronger**”.

Обобщив сказанное, можно сделать выводы, что некоторые синонимичные фразы с компонентом “**life**” не всегда могут заменять друг друга, несмотря на то, что они передают схожие смыслы. Эти выражения демонстрируют многогранность и гибкость их применения в разных контекстах. Идиомы, такие как “**life is short**” and “**life is fleeting**”, выражают общие смыслы, но варьируются по эмоциональной и стилистической окраске. Сравнение подобных выражений выявляет тонкие семантические

различия, которые могут быть ключевыми при переводе и понимании.

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ANALYZING THE ROLE OF TECHNICAL TERMS IN PROFESSIONAL DISCOURSE AND THEIR INFLUENCE ON KNOWLEDGE TRANSFER

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Annotation: Furthermore, the text highlights the influence of cultural and linguistic factors on the formation of concepts, demonstrating how different societies express knowledge uniquely. For instance, the varying terminology for "snow" among the Eskimos and Uzbeks underscores the relationship between language, thought, and cultural context. The author concludes by asserting that the interplay between concepts, understanding, and words is essential for effective communication and understanding, illustrating a dialectical unity that reflects the complexity of human cognition and its dependence on individual experiences, knowledge, and cultural upbringing.

Key words: linguistic, composition, concept, mind, terms, signs

Knowing and understanding are defined by the words depth and accuracy. Also, knowledge is related to the phenomena of existence, and understanding is related to the essence at their core. That is, a person can know many things, but not understand their essence. This was artistically expressed by Alisher Navoi in the epic "Lisonut-tyr" through "The Story of the Blind and the Elephant". The blind people know a lot about the elephant, but they don't understand the essence of

the elephant. And Arif understands the essence of the elephant by summarizing their knowledge. In this sense, we can say that the knowledge of the blind about the elephant is deep, and the understanding of the scholar about the essence of the elephant is clear. From the concept comes the meaning. As long as knowledge does not have the character of a system, it will remain as imagination. Systematized knowledge will have the nature of a concept. The essence of the concept cannot be explained without examining their common and different aspects in an integrated paradigm with categories of concepts and words.

The process of reflection of reality in the human mind is a very complex phenomenon. This is achieved through emotional and logical cognition. In emotional cognition, imaginations are formed, and in logical cognition, concepts and understanding are formed. They are such consistent and step-by-step events that the process of sensing, feeling, perceiving events, imagining, knowledge, and, finally, understanding about them, takes place sequentially. For example, when watching a certain movie (for example, "Days of the past"), we perceive events based on the activity of our senses - eyes and ears, and compare them with the information available in our mind and memory - we hear, we understand. As a result of this, a more abstract, general information about this film is formed in our thinking, this is an image of this film in our mind. This vision is picturesque in our mind, tangible before our eyes. But this visual perception is not yet knowledge or understanding. In order to rise to the level of a concept, imagination must enter the system of relations, reach the level of a concept, and then this concept must be free of particularities and rise to a high level of generality. The concept can be said to have been formed when a complete and systematic idea of the author, the period of creation, the system of images, plot, composition, idea, artistic features, thoughts about the work, importance, etc., has been formed. A high level of imagination gives birth to a concept. A concept is a high-level product of the brain, which is a high-level product of matter. The concept differs from the

concept in that it preserves not specific signs and aspects, but only the most general, most important generalizations in the concept.

There is a consistent connection between the concept, understanding and word, which is greatly influenced by the relationship between society, nationality, reality and reality. For example, the Uzbeks call the concept of "snow" with one word, while the Eskimos use about ten words to distinguish the types of snow, and, on the contrary, we distinguish more than fifty types of nouns with separate words. And the Arabs call camels with different words according to different signs. Whether the Eskimo language has a word to express the concept of "horse" or "camel" is unclear to us. So, there is no doubt about the nationality of the word and its form and meanings, concept and concept. The concept is not only national, but to a certain extent it has a certain meaning and amount of individual nature in every person, because it is a person's knowledge and experience, as well as his life, activities, upbringing and culture, thoughts and habits. , related to worldview and spiritual world. Therefore, the development and improvement of understanding, thereby the development of speech, depends on knowledge and logical knowledge, experience and aspiration. All this indicates that the word-concept-concept connection is as stable as the language-thought connection, one requires the other, it is a dialectical unity that cannot exist without each other. Concept to concept, being in such a close relationship, a concept is not equal to a word, and each of them has its own characteristics.

Concept comes from the Latin *conceptus*, which means "concept". Yu.S. Stepanov showed the dual nature of the concept. He says that on the one hand, culture enters the mental world of a person in the form of a concept, and on the other hand, a person enters the culture with the help of a concept and sometimes influences it. While preserving his individual, unique culture, a person refers to the culture of nations, the culture of representatives of different nationalities, and the mental world of representatives of different nationalities through the concept. V.Z. Demyankov notes that until the 80s of the last century, the term concept was used as a synonym for the word understanding, and today its

interpretation has changed in relation to the term concept. In Russian linguistics, the term concept was introduced by the philosopher S. Askoldov in the first quarter of the 20th century.

Concept and understanding are the mental reflection of common and important aspects of the unit of thought, individualities and relationships of existence, and the attitude of someone to it is not characterized by additional (adjacent, companion) meanings; it is devoid of value meaning. A word, on the other hand, cannot be without a connotative (additional stylistic) meaning.

In linguoculturalology, a concept is a unity of collective consciousness, having features of mentality and linguistic expression, distinguished by ethno-cultural identity. As a linguistic and cultural unit, the concept expresses the specific aspects of the culture of one or another nation.

They are the linguistic representatives of the central concepts that manifest, show, and are closely related to the culture of each nation. The central concepts of field terms have ethnocultural specificity. For example, let's take the field of cooking. Cooking is the art of cooking. The basis of cooking is the regulation of meals, the provision of a variety of dishes, the taste and taste of prepared dishes. Food names contain culinary lexemes that have remained unchanged since ancient times. For example: food, bread, labor, suckling, food. At the same time, there are 40 types of pilaf, 20 types of kebab, 30 types of shavla, 30 types of dough, and 100 types of dolma. For example, Khorezm-style suzma pilaf, Samarkand-style sofa pilaf, and Surkhandarya-style ugra pilaf. It seems that in the names of dishes, not only nationality, but also regional characteristics are visible. The national-cultural specificity of the language is also evident in the field terms. For example, let's take the concept of porridge from national dishes. Atala (national dish, liquid) concept includes the following associations:

Atala (national dish, liquid) Slurry: food, national food, flour, water, milk, porridge, oil, maternity, delicious, minced slurry, food, nutritious, slurry, empty person, sick, liquid food, giving birth woman, lump, porridge, coarse porridge, porridge dish, porridge drinking, porridge

mass, porridge food, porridge cooking, porridge pouring, porridge preparation process, my mother preparing porridge, "Slurry liquid", porridge food, one product to another add, mix, wheat porridge, grandma's porridge, "It's not always cooked", "Now the porridge is also minced meat", hearty meal, hot porridge, poverty, poor people's food, old man, food for the elderly, strength, fattening mixture for cattle, white slurry, ancient food, "flour is fried in hot oil and cooked with water", black slurry, energizing food, milk slurry, milk and its preparations food, sore throat, "It is boiled for a long time", "It is applied to women who have new children", a favorite dish of Uzbeks.

So, atala as a central concept is as follows: 1) name of food: atala-umoch, atala, national dish, umoch, milk and food made from it; 2) its qualitative signs: liquid food, nutritious food, hot porridge, food for the poor, food for the elderly, white porridge, black porridge; 3) its types: minced meat slurry, fat slurry, cereal slurry, wheat slurry; 4) the process of preparing it: "It is boiled for a long time", "It is cooked by frying flour in heated oil and adding water to it"; 5) medicinal: invigorating slurry, for sore throat; 6) used in a figurative sense: it combines associations such as a loose person, "slurred like a slurry". All these associations have their own aspects of folk culture.

The conclusion is that the ability to think and, as a result, to speak is a great human achievement. While cognitology studies the concept, and logic studies the concept, it relies on the ways and mechanisms of their formation. They are comparison, analysis, synthesis, generalization, abstraction. These logical methods play an important role in the process of logical cognition and mental work.

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LINGUISTIC THEORY OF CONCEPT, MEANING AND METHODS OF CONCEPTUAL STUDIES

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Abstract

This article delves into the general notion of concept in modern linguistics, exploring its role as a cognitive building block, its significance in language, the organization of conceptual categories, and the developmental trajectory of concepts from infancy to adulthood. By providing specific examples and referencing key works in the field, it offers a comprehensive understanding of the complexities of concepts in language and cognition. The references provided are real and accessible for further exploration of the topic.

Key words: concept, cognition, language, meaning, trajectory of concepts

The term "concept" holds a central position in modern linguistics, serving as a fundamental building block in the study of language and cognition. Understanding the general notion of concept is essential in unraveling the intricate web of meanings and associations that shape our linguistic expressions and cognitive processes. By delving into the multifaceted nature of concepts, we can gain insights into how language reflects and shapes our understanding of the world.

While defining the term concept we come across with the concept of cognitive building blocks, discussing their components, development, significance, and implications for understanding human cognition. By providing specific examples and referencing key works in cognitive psychology, it offers a comprehensive exploration of the foundational elements that shape our thinking and perception. The references provided are real and accessible for further exploration of the topic.

In modern linguistics, a concept is typically defined as a mental representation that encapsulates a category, idea, or proposition. Concepts serve as cognitive tools that help us organize and make sense of the vast array of information we encounter in our daily lives. For example, the concept of "bird" encompasses various feathered creatures such as sparrows, eagles, and penguins, allowing us to categorize and differentiate these entities based on shared characteristics. Cognitive building blocks encompass a diverse array of mental constructs that work together to support various cognitive functions. These components include:

1. **Perception:** Perception involves the interpretation of sensory information, such as sight, sound, touch, taste, and smell. It serves as the initial stage of processing external stimuli and plays a crucial role in shaping our understanding of the environment.

2. **Attention:** Attention enables individuals to focus on specific stimuli while filtering out irrelevant information. It plays a vital role in cognitive processing, memory formation, and task performance.

3. **Memory:** Memory involves the encoding, storage, and retrieval of information. It allows individuals to retain past experiences, knowledge, and skills, shaping their ability to learn and make decisions.

4. Language: Language serves as a complex cognitive system that enables communication through the use of symbols, grammar, and semantics. It plays a central role in thought, problem-solving, and social interaction.

5. Reasoning: Reasoning involves the process of drawing logical conclusions based on evidence and principles. It allows individuals to make inferences, solve problems, and engage in critical thinking.

6. Problem-Solving: Problem-solving entails the application of cognitive strategies to overcome obstacles and achieve goals. It involves identifying the issue, generating possible solutions, and evaluating outcomes.

In linguistic theory, concepts play a crucial role in shaping the meanings of words and sentences. Linguistic expressions derive their significance from the concepts they represent, forming the basis for communication and understanding. For instance, the concept of "happiness" underpins a wide range of emotional states and behaviors, reflecting the intricate web of meanings associated with this fundamental human experience.

Concepts are often organized into hierarchical structures known as conceptual categories, which help us navigate the complexities of language and thought. These categories allow us to group related concepts together based on shared features and relationships. For example, the conceptual category of "vehicles" may include subcategories such as cars, bicycles, and airplanes, each representing a distinct class of transportation. The concept of mapping the terrain of meaning, delves into the layers of semantic, pragmatic, conceptual, and symbolic meanings that shape human cognition and communication. By discussing tools for analyzing meaning and highlighting the implications of this research, it offers a comprehensive overview of the complexities of meaning construction in the human mind. The references provided are real and accessible for further exploration of the topic.

In the realm of cognitive science and psychology, the concept of "mapping the terrain of meaning" refers to the process of exploring and

understanding the intricate network of meanings that shape human cognition, language, and perception. By examining how individuals create, interpret, and communicate meaning, researchers can gain insights into the underlying mechanisms that govern human thought and behavior.

Meaning is a multifaceted construct that encompasses various levels of representation and interpretation. When mapping the terrain of meaning, researchers often consider the following layers:

1. **Semantic Meaning:** Semantic meaning pertains to the literal or denotative content of words, symbols, and concepts. It involves understanding the definitions, relationships, and associations between linguistic elements.

2. **Pragmatic Meaning:** Pragmatic meaning focuses on the ways in which language is used in context to convey intentions, beliefs, and social norms. It involves considering factors such as speaker intention, audience interpretation, and situational context.

3. **Conceptual Meaning:** Conceptual meaning involves the mental representations of abstract ideas, categories, and knowledge structures. It pertains to how individuals organize and interpret information to create coherent mental models of the world.

4. **Symbolic Meaning:** Symbolic meaning relates to the use of symbols, signs, and gestures to represent ideas, emotions, and abstract concepts. It encompasses the cultural, social, and personal significance assigned to these symbolic representations.

The linguists employ various methods and techniques to map the terrain of meaning and unravel the complexities of human cognition. Some common approaches include:

1. **Semantic Network Analysis:** Semantic network analysis involves mapping the connections between words, concepts, and ideas to uncover the underlying structure of meaning. By examining semantic relationships, researchers can identify patterns of association and categorization.

2. **Discourse Analysis:** Discourse analysis focuses on the study of language use in context to understand how meaning is constructed,

negotiated, and interpreted in communication. It involves analyzing linguistic features, rhetorical strategies, and conversational patterns.

3. Cognitive Linguistics: Cognitive linguistics explores the relationship between language, cognition, and culture to elucidate how meaning is grounded in cognitive processes. It investigates phenomena such as metaphor, image schemas, and conceptual blending to uncover the cognitive underpinnings of meaning construction.

Mapping the terrain of meaning has significant implications for various fields, including psychology, linguistics, communication studies, and artificial intelligence. By elucidating how meaning is generated, shared, and interpreted, researchers can enhance language processing algorithms, improve communication strategies, and deepen our understanding of human behavior and cognition.

The concept of mapping the terrain of meaning is a complex and multifaceted endeavor that involves exploring the layers of semantic, pragmatic, conceptual, and symbolic meaning that underlie human cognition and communication. By employing tools such as semantic network analysis, discourse analysis, and cognitive linguistics, researchers can unravel the intricacies of meaning construction and gain valuable insights into the nature of human thought and language. The study of meaning continues to be a rich and fertile area of research, offering new perspectives on the ways in which we make sense of the world around us.

As children progress into childhood, language acquisition plays a crucial role in shaping their conceptual development. The ability to label and categorize objects, actions, and relationships through language enhances children's capacity to form more abstract and complex concepts. Through interactions with caregivers and exposure to a rich linguistic environment, children refine their conceptual understanding across various domains, including number, space, and social relationships.

Cognitive development and conceptual flexibility in adolescence is a main factor. During adolescence, cognitive development undergoes significant changes, leading to increased abstract thinking, perspective-

taking, and conceptual flexibility. Adolescents engage in more sophisticated reasoning tasks, such as hypothetical thinking and problem-solving, which require them to manipulate and integrate diverse conceptual knowledge. This period of cognitive growth paves the way for more nuanced and nuanced conceptual understanding in adulthood.

In adulthood, individuals continue to refine and expand their conceptual knowledge through specialized learning experiences and expertise in specific domains. Whether through formal education, professional training, or personal interests, adults deepen their understanding of complex concepts within their areas of expertise. This process of specialization enhances cognitive flexibility and allows individuals to apply their conceptual knowledge in diverse contexts.

Continuity and change in conceptual development is obvious. Throughout the lifespan, conceptual development reflects a dynamic interplay between continuity and change. While early experiences and foundational knowledge shape the trajectory of conceptual development, individuals also demonstrate the capacity for adaptive change and growth in response to new challenges and learning opportunities. Conceptual development is a lifelong journey characterized by both stability and transformation.

In conclusion, the general notion of concept in modern linguistics encompasses a rich tapestry of meanings and associations that underlie our linguistic expressions and cognitive processes. By exploring the role of concepts in language, conceptual categories, and conceptual development, we can deepen our understanding of how we perceive and interact with the world through the lens of language. The study of concepts remains a vibrant area of research, offering valuable insights into the complexities of human cognition and communication.

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SOMATIK FRAZEOLGIK BIRLIKLARNING TURLARI

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Annotation: In this thesis, the types of somatic phraseological units are considered in detail, their importance and function in our language is highlighted. Each type has its own characteristics and is one of the important tools for expressing human experience. Somatic phraseology not only helps to increase the richness of the language, but also serves to understand culture and human psychology in general.

Key words: anatomical words, physiological words, somatic phraseology, language tools.

Frazeologiya — bu tilshunoslikning bir bo‘limi bo‘lib, u so‘z birikmalari va iboralarining tuzilishi, ma’nolari va foydalanish kontekstini o‘rganadi. Somatik frazeologik birliklar esa insonning tanasi bilan bog‘liq bo‘lgan iboralar bo‘lib, ular ko‘pincha tasavvurlarimizni ifodalashda muhim rol o‘ynaydi. Ushbu tezisda somatik frazeologik birliklarning turlari va ularning tilshunoslikdagi ahamiyati haqida fikr yuritamiz.

1. Somatik frazeologik birliklar tushunchasi

Somatik frazeologik birliklar — bu inson tanasining ayrim qismlari yoki uning funksiyalariga asoslangan iboralardir. Ular ko‘pincha ma’nolarni ko‘rsatishda, shuningdek, turli xil hissiyotlarni ifodalashda qo‘llaniladi. Masalan, “ko‘z ochib yumguncha” iborasi tezkorlikni anglatadi.

2. Somatik frazeologik birliklarning turlari

Somatik frazeologik birliklarni quyidagi turlarga ajratish mumkin:

- Anatomik so‘z birikmalari: Ushbu turga inson tanasining aniq qismlarini ifodalovchi iboralar kiradi. Misol uchun: “qolga olish”(vaziyatni boshqarish), “boshni qotirish”(ko‘p firlarga bir vaqtning o‘zida ega bo‘lish). Bu yozuvlarda tananing ayrim qismlari orqali muayyan harakatlar yoki hissiyotlarni ifodalaydi.

- Fiziologik so‘z birikmalari: Bunga odamning fiziologiyasi bilan bog‘liq iboralar kiritiladi. Misol uchun: “yurakdan chiqmoq”, “chin ko‘ngildan”, “tana o‘tib ketmoq”. Bu ifodalar insonning ichki holatini yoki his-tuyg‘ularini aks ettiradi.

- Psixologik so‘z birikmalari: Ushbu tur psixologiya va hissiyotlar bilan bog‘liq iboralarni o‘z ichiga oladi. Masalan: “ko‘ngli to‘lmoq”(biror ishdanhuzur olmoq), “ko‘ngli ko‘tarilmoq” (xursand bo‘lmoq) “yurakdan g‘azablanmoq”(qattiq jaxli chiqmoq). Bu iboralarda inson ruhiy holati aks etadi.

3. Somatik frazeologik birliklarning ahamiyati

Somatik frazeologik birliklar tilning boyligini oshiribgina qolmay, balki madaniyat va an’analarni ham aks ettiradi. Ular orqali xalqimizning tarixiy va madaniy merosi haqida ma’lumot olish mumkin. Misol uchun, ayrim somatik iboralarning paydo bo‘lishi tarixiy voqealarga bog‘liq bo‘lishi mumkin.

Bundan tashqari, somatik frazeologiya til o‘rganishda muhim vosita hisoblanadi. U yangi so‘zlarni o‘rganishda va ularni qanday qilib to‘g‘ri kontekstda foydalanishni tushunishda yordam beradi.

Mavzuning dolzarbligi:

1. Madaniyat va Identitet: Somatik frazeologiyalar xalqning madaniy merosi va identitetini aks ettiradi. Ularni o‘rganish orqali

milliy xarakter va o'ziga xosliklar haqida ko'proq ma'lumot olish mumkin.

2. Tilshunoslikda o'rni: Tilshunoslikda somatik frazeologik birliklar tilning o'ziga xosligini, uning rivojlanishini va leksik tarkibini aniqlashda muhim rol o'ynaydi. Ularning tahlili orqali tilning semantik tuzilishi haqida chuqurroq tushunchaga ega bo'lish mumkin.

3. Psixologiya va Sotsiologiya: Somatik frazeologizmlarning ishlatilishi inson psixologiyasi va ijtimoiy munosabatlarga ta'siri borasida qiziqarli ma'lumotlar beradi. Ularning mazmuni inson his-tuyg'ulari, fikrlari va ijtimoiy munosabatlarini aks ettirish bilan birga, jamiyatdagi stereotiplarni ham ko'rsatadi.

4. O'qitish jarayonida ahamiyati: O'zbek tili yoki boshqa tillarni o'rganayotgan talabalarga somatik frazeologik birliklarni o'rgatish, ularning lug'at boyligini oshirishga yordam beradi hamda madaniy kontekstni tushunishga yordam beradi.

5. Zamonaviy tadqiqotlar: Bugungi kunda lingvistika sohasida somatik frazeologik birliklarga qiziqish ortib bormoqda, chunki ular globalizatsiya jarayonida turli tillar orasidagi aloqalarni tushunishda muhim ahamiyatga ega.

Umuman olganda, somatik frazeologik birliklarning tahlili nafaqat lingvistik jihatdan, balki madaniy va ijtimoiy nuqtai nazardan ham dolzarbdir. Bu mavzu sohalararo tadqiqotlarga imkon yaratadi va tilni yanada chuqurroq o'rganishga hizmat qiladi.

Somatik frazeologik birliklar — bu odamning tanasi, uning a'zolari yoki fiziologik jarayonlari bilan bog'liq bo'lgan ifodalar. Ular ko'pincha metafora yoki boshqa stilistik usullar yordamida yaratiladi. Somatik frazeologik birliklar tilni rang-baranglashtiradi va o'ziga xos ma'nolarni ifodalaydi.

Somatik frazeologik birliklarning turlari quyidagilardan iborat:

1. Tanaga oid birliklar: Bu xil birliklar insonning tanasi yoki uning a'zolari bilan bog'liq bo'lgan ifodalardir. Masalan: “qo'lidan kelmoq” (mahoratga ega bo'lmoq), “ko'zga ko'rinmoq” (ajralib turmoq).

2. Fiziologik jarayonlarga oid birliklar: Bunga insonning fiziologik holatlari yoki his-tuyg'ulari bilan bog'liq ifodalar kiradi. Masalan:

“qalbini ochmoq” (sirlarini aytmoq), “miyasi ishlamay qolmoq” (ma'lumotga ega bo'lmaslik).

3. Emotsional holatlarga oid birliklar: Bu toifaga hissiy holatlarni ifodalovchi frazeologizmlar kiradi, masalan: “yuragi yorilmoq” (hayron qolmoq), “ko'zlari yoshga to'lmoq” (hafa bo'lmoq).

4. Harakat va faoliyatga oid birliklar: Insonning harakatlari yoki faoliyatlari bilan bog'liq ifodalar, masalan: “yuragini bir joyga qo'yib turmoq” (havotirlanmoq).

5. Sog'liq va kasalliklarga oid birliklar: Bu turdagi frazeologizmlar sog'liq, kasallik yoki shifo olishga doir bo'lishi mumkin, masalan: “sog'lom bo'lmoq”, “kasalni yengmoq”.

Bu tipdagi frazeologik birliklarni o'rganish orqali tilni yanada boyitish va nutq madaniyatini oshirish mumkin.

Takliflar:

1. O'qituvchilar uchun metodik qo'llanmalar tayyorlash: Somatik frazeologizmlarni o'qitishda foydalanishga mo'ljallangan qo'llanmalar tayyorlash zarur.

2. Ma'naviy-ma'rifiy tadbirlar o'tkazish: Milliy madaniyatni targ'ib qilish maqsadida somatik frazeologizmlar asosida san'at asarlarini (she'r, hikoya) yaratish bo'yicha tanlovlar tashkil etish.

3. Tadqiqotlar o'tkazish: Somatik frazeologizmning zamonaviy ijtimoiy hayotdagi o'rni va ahamiyatini o'rganish bo'yicha ilmiy tadqiqotlarni rivojlantirish zarur.

4. Ommaviy axborot vositalarida targ'ib qilish: Televidenie, radio yoki internet orqali somatik frazeologizmlarni tanishtirish va ularning ahamiyatini tushuntirishga qaratilgan dasturlar ishlab chiqilishi mumkin.

Bu takliflar yordamida somatik frazeologik birliklarni chuqurroq .

Xulosa

Somatik frazeologik birliklar nafaqat tilshunoslikka oid qiziqarli mavzu, balki ular xalqimizning madaniyati va ruhiyatini aks ettiruvchi kuchli vositadir. Ularning turli turlari — anatomik, fiziologik va psixologik — bizga inson hayoti va hissiyotlari haqida chuqurroq tushuncha beradi. Shuning uchun somatik frazeologiyani o'rganish

nafaqat tilni chuqurroq bilishga yordam beradi, balki odamlarni yanada yaxshiroq tushunishga imkon yaratadi. Somatik frazeologik birliklar tilning rang-barangligini oshiradi va odamlarning ichki dunyosini, hissiyotlarini, shuningdek, ijtimoiy hayotini aks ettiradi. Ular milliy madaniyat va urf-odatlarini ham o'zida mujassam etadi. Frazelogizmni o'rganish orqali biz nafaqat tilning muhim jihatlarini, balki xalqning mentaliteti va tarixini ham tushunishimiz mumkin.

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MEDITSINAGA OID TERMINLAR TARIXIGA BIR NAZAR

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Insoniyat o'z tarixi davomida sog'liqni saqlash, kasalliklarni davolash va tibbiyot bilan bog'liq bilimlarini doimiy ravishda boyitib kelgan. Bu jarayonda muhim vositalardan biri – tibbiy terminlarning shakllanishi va rivojlanishidir. Tibbiy terminlar tibbiyotning har bir sohasi uchun juda muhim bo'lib, ular orqali aniq tushunchalar ifodalanadi va bilimlar avloddan-avlodga yetkaziladi. Tibbiyot insoniyatning eng qadimgi va muhim sohalaridan biridir. Inson salomatligini saqlash, kasalliklarni davolash va oldini olish borasidagi

bilimlar asrlar davomida rivojlanib, o'ziga xos ilmiy til – tibbiy terminologiyani yaratdi. Tibbiyot terminlari aniq, tushunarli va xalqaro bo'lishi uchun tizimlashtirilgan bo'lib, ularning shakllanishi tarixiy jarayonlar va turli madaniyatlarning o'zaro ta'siri bilan chambarchas bog'liq. Ushbu maqolada meditsina terminlari tarixi, ularning kelib chiqishi va rivojlanish bosqichlari tahlil qilinadi.

Meditsina tarixining boshlanishi qadimgi davrlarga borib taqaladi. Qadimgi Misr, Mesopotamiya, Hindiston va Xitoy sivilizatsiyalari o'z tibbiy amaliyotlariga ega bo'lgan. Dastlab, tibbiy bilimlar og'zaki tarzda tarqalgan bo'lsa-da, keyinchalik yozma manbalar orqali saqlanib qoldi. Masalan, qadimgi Misrda "Ebers papiruslari"da bir qancha kasalliklar va ularning davosi haqida yozilgan bo'lib, bu yozuvlarda tibbiyotning dastlabki terminlari ham uchraydi. Misrdagi tibbiy amaliyotlar yunonlar tomonidan o'rganilgan va rivojlantirilgan.

Tibbiy terminlarning ilk shakllanishi. Tibbiyotning ilk tarixiga nazar tashlaganimizda, qadimgi sivilizatsiyalar – Misr, Mesopotamiya, Hindiston, Xitoy va Yunonistonda tibbiy amaliyotlar bilan bog'liq terminlar shakllanganini ko'ramiz. Masalan, qadimgi Misrda "papyrus" deb ataluvchi qog'ozlarda sog'liqni saqlash va kasalliklar haqida yozilgan asarlar mavjud. Bu davrdagi terminlar ko'proq og'zaki bo'lib, vaqt o'tishi bilan yozma shaklga o'tgan.

Yunon va Rim davrining tibbiy terminologiyaga ta'siri: Qadimgi Yunoniston tibbiyotining rivojlanishi bilan tibbiy atamalar tizimlashtirilgan holda shakllana boshladi. Gippokrat va Galen kabi olimlarning ilmiy asarlari tibbiyot sohasida yangi atamalarni kiritdi. "Anatomiya", "fiziologiya" va boshqa ko'plab atamalar aynan Yunonistonda paydo bo'lgan. Yunon tili tibbiy terminlarning asosiy manbasi bo'lib xizmat qilgan, keyinchalik esa Rim tibbiyoti ushbu atamalarni lotin tiliga moslashtirgan. Shu tariqa, lotin tili ham tibbiy atamalar yaratishda yetakchi tilga aylangan.

O'rta asrlarda tibbiy terminologiyaning rivojlanishi: O'rta asrlar davrida Yevropa va Islom dunyosida tibbiyot katta rivojlanish yo'lini bosib o'tdi. Arab tibbiyoti bu davrda eng yirik manba hisoblangan va arabcha tibbiy terminlar tibbiyot ilmida keng qo'llanilgan. Abu Ali ibn

Sino (“Avicenna”) tomonidan yozilgan Al-Qonun. Meditsina tarixining boshlanishi qadimgi davrlarga borib taqaladi. Qadimgi Misr, Mesopotamiya, Hindiston va Xitoy sivilizatsiyalari o‘z tibbiy amaliyotlariga ega bo‘lgan. Dastlab, tibbiy bilimlar og‘zaki tarzda tarqalgan bo‘lsa-da, keyinchalik yozma manbalar orqali saqlanib qoldi. Masalan, qadimgi Misrda “Ebers papiruslari”da bir qancha kasalliklar va ularning davosi haqida yozilgan bo‘lib, bu yozuvlarda tibbiyotning dastlabki terminlari ham uchraydi. Misrdagi tibbiy amaliyotlar yunonlar tomonidan o‘rganilgan va rivojlantirilgan.

Meditsina terminlari — tibbiyot sohasida foydalaniladigan maxsus atamalar bo‘lib, ular kasalliklar, tana qismlari, diagnostika usullari, davo vositalari va turli tibbiy jarayonlarni ifodalaydi. Tibbiy terminlar xalqaro miqyosda yagona til sifatida qabul qilingan bo‘lib, ularning ko‘pchiligi yunon va lotin tillaridan olingan. Quyida tibbiy atamalarning asosiy guruhlari va ularga misollar keltiriladi.

1. Anatomik terminlar inson tanasining tuzilishi va qismlari bilan bog‘liq atamalardir.

Cranium – bosh suyagi

Cardia – yurak

2. Kasalliklar va patologik holatlar uchun ishlatiladigan atamalar ko‘pincha yunon va lotin ildizlariga ega.

Hypertension – gipertenziya (yuqori qon bosimi)

Diabetes mellitus – qandli diabet

3. Bu toifa diagnostika va turli tibbiy tekshiruvlar uchun ishlatiladigan

MRI (Magnetic Resonance Imaging) – magnit-rezonans tomografiyasi

CT scan (Computed Tomography) – kompyuter tomografiyasi

4. Dori vositalari va davolash usullari ham maxsus terminlar yordamida ifodalanadi.

Chemotherapy – kimyoviy terapiya (saraton kasalliklarini davolash usuli)

Radiotherapy – radioterapiya (nurlanish yordamida davolash)

5. Farmakologiya — dori-darmonlarni o‘rganish bilan shug‘ullanadigan soha bo‘lib, uning terminlari dori vositalari va ularning ta‘sirini ifodalaydi.

Pharmacodynamics – farmakodinamiya (dorilarning organizmga ta‘siri)

Toxicology – toksikologiya (zaharli moddalarning ta‘siri va zaharlanish)

6. Jarrohlik bilan bog‘liq terminlar

Jarrohlik amaliyotlari va ularga tegishli jarayonlar maxsus atamalar bilan ifodalanadi.

Laparotomy – laparotomiya (qorin bo‘shlig‘ini ochish operatsiyasi)

Appendectomy – appendektomiya (ko‘richakni olib tashlash)

Meditsina terminlari murakkab va xilma-xil bo‘lib, ular tibbiy jarayonlarni aniq ifodalash, ilmiy izlanishlar va klinik amaliyotda to‘g‘ri muloqotni ta‘minlash uchun xizmat qiladi. Ko‘pchilik tibbiy terminlar xalqaro miqyosda umumiy qabul qilingan bo‘lib, bu turli tillarda so‘zlashuvchi mutaxassislar o‘rtasida samarali aloqa o‘rnatish imkonini beradi. Meditsina terminologiyasining shakllanishi uzoq va murakkab jarayon bo‘lib, turli davr va madaniyatlarning o‘zaro ta‘sirida boyib kelgan. Qadimgi yunon va lotin tillariga asoslangan meditsina terminlari bugungi kunda ham ilmiy til sifatida o‘z ahamiyatini saqlab qolmoqda. Tibbiy terminlarning xalqaro miqyosda birlashtirilishi va standartlashtirilishi global sog‘liqni saqlash tizimining samarali ishlashida katta rol o‘ynaydi.

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BADIIY-ILMIY ADABIYOT VA MADANIYATLARARO
MULOQOTDA
TARJIMANING ROLI

**INTERPRETATION FROM ANCIENT EGYPT IN THE AGE OF
ARTIFICIAL INTELLIGENCE**

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Introduction

From Ancient Egypt to the Age of Artificial Intelligence Interpretation and translation are as old as human civilization itself, with their roles evolving significantly across ages. From the language of hieroglyphs to the digital, AI-powered platforms we rely on today, the journey of translation and interpretation has spanned thousands of years, adapting to the changing needs of society.

Ancient Egypt

The first known instances of interpretation and translation date back to Ancient Egypt, where language differences were common among neighboring tribes and emerging empires. Ancient Egyptian society, in particular, relied on interpreters to facilitate trade, diplomacy, and knowledge exchange with foreign lands. This period marked the first known use of interpreters and translators who helped decode foreign languages for political and economic purposes. The administration sent young Egyptians to the north of the country to learn Greek. We can see a clear image of an interpreter in the tomb of Horemheb who was a general under the pharaoh Tutankhamun.



Ancient Roman

During the Classical era, the Roman and Greek Empires expanded their influence across Europe and the Middle East. With numerous conquered regions speaking diverse languages, the Romans employed interpreters, while Greek and Latin became *lingua francas* for trade and governance. Translation and interpretation became a tool of cultural assimilation. In some documents, interpreters are mentioned as “unmentioned middlemen” or “a man who could be trusted”. The administration body called *Magister Officiorum*, that we can compare to the Ministry of Foreign Affairs, recruited interpreters to translate languages of Barbarians. Roman administration used also Greek interpreters. Not because they couldn’t express themselves in Greek. The population of the Roman empire was bilingual, and educated Roman citizens were fluent in both Greek and Latin languages. The Romans recruited Greek interpreters because they wanted to show the superiority of the Latin language and Roman culture.

Ancient Greece

In contrast of Romans, in Ancient Greece the interpreters were like ‘divine’ persons because they were associated with the god Hermes who is the god of eloquence. For the administration in Ancient Greece the diplomacy and the eloquence were highly respected. For this reason the interpreters were considered as talented and highly trained persons.

The Medieval Period and the Spread of Knowledge

In the medieval Islamic world, translation became the means of preserving and advancing knowledge. Interpretation also played a

significant role in cross-cultural exchanges, particularly during the Crusades, where interpreters were indispensable in negotiations and military strategies between Christian and Muslim forces. The Middle Ages thus saw the use of translation as a vehicle for intellectual exchange, bridging Eastern and Western thought.

Ottoman Empire

The Ottoman Empire and Western diplomatic missions in Constantinople needed individuals fluent in both Western and Oriental languages who also mastered the cultural differences and codes of behavior of both Ottomans and Westerners. In Europe, such individuals were known as “*dragomans*”. The dragoman’s tasks were numerous: political and commercial translation and interpretation between the Ottoman sultans and the ambassadors and consuls of Western powers. They constituted veritable dragoman dynasties in the Levant, stemming from “national” or Levantine descent and representing “Ottoman Latins”. They were then present in the Ottoman Empire and continued to carry out their tasks until the end of the Empire. Within the Ottoman Empire two main categories of dragomans existed:

1. Dragomans of the Sultan’s Imperial Divan (*Dîvân-ı Hümayûn tercümanları*)

Dragomans of the Sultan’s Imperial Divan (*Dîvân-ı Hümayûn tercümanları*) were civil servants of the Ottoman Empire and they were also known as Grand Dragomans in the West. They held very high posts, albeit also with very high risks. Before the Tanzimat period, they held the second most important position after that of the *Reis-ül küttâb*.

The Grand Dragoman (*Baştercüman*) or Grand Dragoman of the Sublime Porte (*Bâb-ı âli baştercümanı*) was a sort of head interpreter-translator overseeing a team of translators and interpreters. They can be compared to translators and interpreters working for presidents and ministries in the modern world.

The Grand Dragoman’s work included:

- Interpreting the Grand Vizier’s meetings with foreign envoys.
- Translating letters sent by foreign missions to the Sultan and the Grand Vizier during receptions.

- Participating in the Grand Vizier's meetings with foreign envoys and drafting summaries of such meetings.
- Taking part in Ottoman delegations sent abroad.
- Interpreting during bilateral negotiations.
- Drafting any correspondence sent to Western powers.

At first, Grand Drogmans were not allowed to participate in negotiations, but this practice changed starting in the 18th century. Thus, all diplomatic activity in the Ottoman Empire was concentrated in the hands of the Grand Drogmans. In this way, they became the most important civil servants in Ottoman diplomacy.

In 1502, Ali Bey became the first Grand Drogman in the Ottoman Empire. Between 1502 and 1661, Grand Drogmans were chosen from among the German, Hungarian, Italian and other communities. In 1661, with the appointment of Panayotis Nicousios as Grand Drogman, it was the Greeks who began to hold this prestigious post and would continue to do so until the Greek Revolution of 1821. During that period, members of the Christian community known as the *Magnifica Comunità di Pera et Galata* shared until the mid-17th century the roles of Grand Drogman of the Sublime Porte and Grand Drogman of the Fleet with Orthodox Greeks from Fener. Some of the great dynasties belonging to this community included the Pisani, Navoni, Timoni, Testa, Fonton, and other families.

2. Drogmans of foreign mission (embassies, consulates)

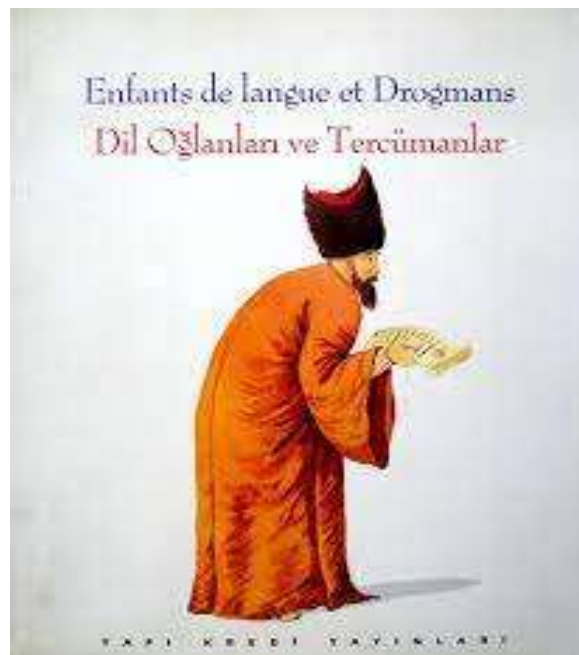
Western powers which established missions in the Ottoman Empire needed people who spoke their own language as well as the language used by Ottoman authorities. At first, foreign missions recruited them from among the minority Christian communities in the Fener and Pera in Constantinople. Fener was inhabited by Orthodox Greeks and Pera (*Beyoğlu*) by Latins often of Italian origin. Subsequently, Western countries began to train their own drogman since they did not trust local ones.

These drogman acted as secretary-interpreters who translated documents as well as meetings with representatives of the Ottoman administration. They accompanied diplomats and lived in embassies or

consulates. Many renowned Orientalists such as the historian Baron von Hammer, Bianchi, Jaubert, Huart, Schlechta-Wssehrd, M. Hartmann and others, at some point held the position of drogman. They can be compared to press officers at embassies who often act as interpreters or translators.

One of the reasons why Westerners chose their drogmans from among these families was due to the fact that according to Ottoman traditions based on Islam, it was forbidden to learn European languages. Westerners were considered to be infidels. Muslims states and Christian states were not held in the same regard. European countries were called “*Dar ül-cihad*” (The Gate of the Holy War) “*Diyar-ı küfr*” (The World of Heathenism), etc. It was not well seen if a Muslim lived for too long in such countries. Ottomans also had a superiority complex. Sultans (*padişah*) and grand viziers (*sadr-ı a’zam*) carried out humiliating behavior towards emissaries of Western countries. It is for all these reasons that, until the end of the 19th century, the Ottoman Empire had never opened an embassy in any Western country.

With the increase in relations between the Ottoman Empire and Western powers, there were no longer enough drogmans to fulfill demand, and so each country looked for another solution. Beginning in 1551, Venice sent young children (*Giovani di lingua*) to Constantinople to train them as drogmans. The Republic of Ragusa, Poland and France followed suit. In 1626, French Capuchins set up a school in Constantinople to teach French, Turkish, Latin, Italian and Vulgar Greek. The school trained the first group of drogmans to serve France. In 1669, Colbert created a school for drogmans in Constantinople, the school for “*Jeunes de langue*”. The school was free, tuition being paid by the Marseille Chamber of Commerce. Its goal was to avoid having to recruit drogmans only from local families. “Local” drogmans were subjects of the Sultan and as such their loyalty was sometimes questioned. Their imperfect knowledge of French also constituted a risk during negotiations. That is how the idea came about to recruit young children in order to teach them Oriental languages from an early age.



Young children from Western countries and from the territories of the Ottoman Empire received an education and learned Turkish, Arabic and Persian (*elsine-i selâse*). After their training, they were known as “*dil oğlanı*” (language children). As time went by, these students made up an integral part of diplomatic links by becoming not only translators and interpreters between the Sublime Porte and emissaries of Western powers, but also specialists in Oriental civilizations. They also replaced drogmans known as “barataires”.

At the beginning of the 18th century, pupils at the *Ecole de Jeunes de langues* had to translate Turkish, Arabic and Persian manuscripts as mandatory exercises. The goal was to enrich the Library of the King of France. This policy of translation was part of a wider movement, started under Colbert, of acquiring Oriental works in a well-planned and orderly fashion. The idea of translating manuscripts was thought up by the Count of Maurepas, State Secretary of the Navy. Most of these translations are currently kept at the National Library of France. They included stories, historical, military and diplomatic texts, as well as treaties, laws and canons.

The British also tried to train drogmans specifically for the British embassy in Constantinople. The school of Greek at Oxford was to receive young Greeks into the Anglican religion. The Patriarch of Jerusalem and the Grand Drogman of the Sublime Porte Alexandre

Mavrocordato expressed their reservations because of a possible reaction on the part of Ottoman authorities.

Through their deep knowledge of Muslim civilization and its languages, drogmans played a key role in the transfer of knowledge and ideas between the Ottoman Empire and the West, as well as in the history of the Ottoman Empire.



Industrial Revolution: Interpretation as a Professional Practice

The Industrial Revolution brought new technology and global expansion, and with it came an increased need for communication between diverse populations. The growth of international trade and diplomacy in the 19th century led to the establishment of interpretation as a formal practice. Conference interpreters began to emerge, initially for diplomatic and business purposes. By the early 20th century, the League of Nations (the precursor to the United Nations) required interpreters for its multilateral meetings, further cementing the role of interpretation in diplomacy. World War II and Simultaneous Interpretation The period surrounding World War II marked a turning point for interpretation. With the establishment of the Nuremberg Trials in 1945, simultaneous interpretation became essential for translating proceedings in real-time for speakers of different languages. This era marked the birth of simultaneous interpretation as we know it today. Interpreters began using headsets and microphones to relay translations

almost instantaneously, setting the stage for modern international organizations and conferences.

The Digital Age and the Era of Artificial Intelligence

The invention of computers in the mid-20th century revolutionized translation and interpretation. Today, artificial intelligence (AI) has transformed the fields of translation and interpretation. Modern AI-powered translation tools, such as Google Translate and DeepL, use neural networks to improve the accuracy and natural flow of translations. These systems can process large amounts of linguistic data to generate translations that closely resemble human speech patterns. Furthermore, AI has revolutionized interpretation, particularly with the development of real-time voice translation technology. With voice recognition and natural language processing, platforms like Microsoft Translator and Google Assistant offer real-time interpretation capabilities. Although these tools still face challenges with contextual nuances and cultural subtleties, their rapid advancement continues to push the boundaries of what AI can achieve in language services.

Challenges and the Future of Interpretation and Translation

Despite advances in AI, human interpreters and translators remain essential for handling complex linguistic tasks. AI struggles with idiomatic expressions, cultural references, and emotional nuance, areas where human intuition is indispensable. Interpreters, particularly in high-stakes situations like diplomacy or courtrooms, bring cultural awareness and empathy that machines are yet to replicate. The future may bring even more sophisticated AI systems, potentially blending human and machine capabilities to deliver both speed and accuracy. Tools like machine-assisted interpretation and augmented translation could redefine the profession, making interpretation and translation more accessible than ever.

Conclusion

From Ancient Egypt to the age of AI, interpretation and translation have evolved alongside humanity, shaping and being shaped by the cultural, political, and technological landscapes of each era. As technology advances, the roles of translators and interpreters will

continue to adapt. Although AI promises faster and more accessible language services, the human touch remains irreplaceable for understanding the subtleties of language and culture—a reminder that, even in an increasingly digital world, communication is a profoundly human endeavor.

ТУРЛИ ТИЗИМЛИ ТИЛЛАРДА ТАРЖИМАНИНГ РОЛИ, ҚОИДАЛАРИ ВА МУАММОЛАРИ

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I. Ўзбекистонда жаҳон халқалари билан турли соҳаларда олиб бориладиган кенг кўлмадаги халқаро ҳамкорликнинг ривожланишида таржимонларнинг ўрни беқиёсдир.

Таржимашуносликнинг ўзига хос назария сифатида ривожланишига таниқли тилшунос ва таржимашунос олимлар В. Комиссаров, А. Фёдоров, Л. Бархударов, Я. Рецкер, Ғ. Саломов, Қ. Мусаев, О. Мўминов, Ю. Найда, Ж. Кетфорд ва бошқалар катта ҳисса қўшди. Таржима назарияси борасида XX асрда амалга оширилган илмий ишларнинг, яратилган таржима мактабларининг мантиқий давоми XXI асрда ҳам ўз самарасини кўрсатмоқда.

Ҳозирги даврда XXI асрнинг замонавий таржимашунослигига жуда кўплаб ўзбек таржимонлари ва лингвистлари ўз ҳиссаларини қўшмоқда. Булардан Хуршид Даврон, Муҳаммад Али, Иброҳим Ғафуров, Қудратхон Мусаев, Нажмиддин Комилов, Иброҳим Ғафуров, Омон Мўминов, Бегойим Холбекова, Шухрат Сирожиддинов, Ғанишер Рахимовларни айтиб ўтиш лозим.

Маълумки, таржима инсон фаолиятининг энг қадимий турларидан бири бўлиб, у туфайли биз жамият тараққиёти тарихининг барча тафсилотларини очиқ-ойдин тасаввур этамиз. Таржима туфайли миллий адабиётларга янги ғоявий йўналиш, янгича сюжет, жанр, янги образ ва бадиий тасвир воситалари кириб келади. Шу маънода, таржимани аслиятни қайта яратиш, талқин этиш санъати деб таърифлаш мумкин.

Француз тилида таржима назариясининг ҳам ўзига хос тарихий ривожланиш босқичлари бор. Таъкидлаш лозимки, таржимашунослик йўналишида француз Уйғониш даврининг инсонпарвари, таржимони, ёзувчи ва босмахона матбаачиси Этьен Доленинг хизмати бекиёсдир.

Доленинг француз тилига қўшган тарихий хизмати шундаки, унинг «Бир тилдан иккинчи тилга яхши таржима қилишнинг ўзига хос хусусияти» ("La manière de bien traduire d'une langue en autre") номли асари 1540 йили биринчи марта чоп этилди ва у туфайли илк бор француз тилига **traducteur** (таржимон) ва **traduction** (таржима) сўзлари кириб келган.

Э. Доленинг мазкур илмий иши таржима назариясининг прескриптив йўналишидаги бош манба бўлиб хизмат қилган. Муаллиф ўз асарида тўлақонли яхши таржима қилишнинг **бешта қондасини** таклиф қилади :

1) *таржимон энг аввало муаллифнинг предмет ҳақидаги фикрини ва объект ҳақидаги унинг ҳукмини яхши тушунмоғи лозим;*

2) *таржимондан аслият тилини яхши билиш ва уни юксак даражада таржима қилиш талаб қилинади;*

3) *таржимон матннинг асл нусхасини сўзма-сўз таржима қилмаслиги лозим;*

4) *таржимондан таржима нормаларини яхши билган ҳолда умумий қўлланиладиган лисоний шакллар билан чекланиши талаб этилади, аммо янги лексик бирликларни ҳеч қандай ўйламасдан ўзича ихтиро қилиб, таржимага киритиши мумкин эмас;*

5) *таржимондан нотиқлик нутқ нормаларига риоя қилиш талаб қилинади, айниқса, “гапларни бир-бирига боғлаш ва бирлаштириш қоидаларига нозиклик билан шундай ёндашиш керакки, унда инсон қалби фақатгина қаноатланиб қолмасдан, балки унинг қулоқлари эшитиб роҳатланиши керак, чунки одатдаги нутқда бундай уйғунлик мавжуд эмас” [3. 1540].*

Маълумки, таржима – бу санъат демакдир, таржимоннинг санъати эса – бу ўз тушунчасини бошқа тилга таржима қилиб

узатиш. Таржимон бегона воқеликни тўғри англаши, тушуниши, мулоҳаза қилиши, ёзувчининг ҳолатини кўриши, англаши, ҳис қилиши каби ҳолатларни тўғри таржима ёрдамида ўз китобхонига етказиб бериши лозим.

Ҳозирги замон лингвистикасида “таржима” терминига жараён ва натижа деб таъриф бериляпти. Таржима жараёни деганда бир тилдаги матн ғоясини трансформация орқали бошқи тилга айлантириш тушунилади. Биз Т.В. Жеребилонинг лингвистик терминлар луғатида эса “таржима” терминига қуйидаги таърифни топамиз: 1) матн мазмунидаги ахборотни лисоний воситалар билан бошқа тилга узатиш; 2) икки ёки ундан ортиқ тиллар қиёсланишининг мақсади улар орасидаги семантик хусусиятларнинг мос келишини қидириб топиш; 3) матн мазмунидаги ахборотнинг ғоясини тўла очиб бериш учун бошқа тилдаги воситаларни излаб топиш, шунингдек мазмун ва шакл нуқтаи назаридан матннинг асл нусхасидаги мазмун моҳиятининг тўла очиб берилиши таржимага мос келиши лозим. Социолингвистик нуқтаи назаридан, таржимон таржима жараёнида чиройли талаффузга ва экстралингвистик характердаги маълумотга ҳам эга бўлиши лозим [1, 280 бет].

А.Д. Швейцернинг фикрича, “таржима мулоқотнинг тиллараро ва маданий томондан қамраб олувчи бир йўналишдаги икки жараёндир [2, 75-216 бетлар].

Бизнинг назаримизда, таржима – бу бир тилдаги ахборотни бошқа тилда баён этиш демакдир. Таржима ва аслият матнларда аниқланган миллий маданиятларнинг ўхшашлиги ва фарқларини тадқиқ қилиш асос ҳисобланади.

II. Таъкидлаш лозимки, таржима масалаларида 6 хил муаммо мавжуд: лексик-семантик, грамматик, синтактик, риторик, прагматик ва маданий (локализация-худудий).

1. Таржимада лексико-семантик муаммолар

Лексик-семантик муаммолар луғатлар, изоҳли луғатлар, турли соҳалар бўйича, жумладан, турли соҳаларга(иқтисод, тиббиёт ва бошқ) доир терминлар махсус экспертлар билан маслаҳатлашиш

орқали ҳал қилиниши мумкин бўлган муаммолардир. Ушбу ҳолатда матнларда терминларнинг ўзаро алмашиши хусусиятидан келиб чиқиб, неологизмлар, семантик лакуналар, синоним ва антонимлар лексик сатҳида икки ёки ундан ортиқ семантик маъноларни ифодалашига эътиборни қаратиш лозим.

Инглиз ва ўзбек тилларидаги лексик мувофиқлик турлари :
1.Тўлиқ лексик мувофиқлик. 2. Қисман лексик мувофиқлик. 3. Умуман мос келмаслик. 4. Тўлиқ лексик мувофиқлик.

Мас., сўзларнинг полисемантик хусусияти: **house**(уй, бошпана, парламент ва ҳ.к., **head**(бош, калла, раҳбар, бошлиқ ва ҳ.к.), **serviette** (салфетка, сочик, портфель; папка)

2. Таржимада грамматик муаммолар

Грамматик муаммолар, масалан, темпораллик, тус(аспект) категорияси (тус категориясини ифодалашда замонга нисбатан иш ҳаракатнинг давомийлик жараёни ёки ҳолатни ифодалашда феъл ва кишилиқ олмошининг қўлланиши, олмош билан феъл биргаликда ифодаланганда турли семантик ҳаракатни, жумладан, ҳаракатнинг ривожланиши жараёни ёки ҳолатни кўрсатишга ҳизмат қилишини инобатга олиш лозим.

Инглиз, француз ва ўзбек тилларида сўз тартиби: **I go to school – Je vais à l'école** – Мен мактабга борапман. -**S-P**, - ўзб. **SOP**

3.Таржимада синтактик муаммолари

Синтактик муаммолар синтактик параллелизмлар, синтактик муносабатлар (бошқарув,битишув), феълларнинг активлик ва мажҳуллик нисбати, гап ёки иш ҳаракатни ифодаловчи ҳикояларда воқеликнинг амалга ошиш жараёнини шакллантириш, риторик фигуралар шаклланишининг таркибий қисми, гап ва нутқларда сўз тартибининг ўзгариш ҳолати, шунингдек сўзларнинг анафорик хусусиятини гапнинг бошида, шеърларда ва фразаларда келишини инобатга олиш кузатилади.

White flag- оқ байроқ, **He laughed** – У кулди. **house-plan** -уй плани-план дома.

4. Таржимада риторик муаммолар

Риторик муаммолар бевосита ўхшатиш билан боғлиқ. Иш ҳаракатни мантикий фикрлаш стилистик фигуралар(воситалар) (қиёслаш, метафора, метонимия, синекдоха, оксиморон, парадокс ва бошқалар) ва дикция(чиройли талаффуз ёрдамида сўз ва гапларни аниқ-равшан айтиш) билан боғлиқ.

Il est têtue comme un âne— У эшакдек ўжар- У упрямый как осёл

Рус кишиси фарзанд кўрмаган одамга: **он был бездетен**- у бефарзанд эди — энг муқобил вариант-у **тирноққа зор эди** - жаранглироқ чиқади.

5. Таржимада прагматик муаммолар: Прагматика – бу одамларнинг тил бирликларига бўлган субъектив муносабатидир. Л.С. Бархударов Таржиманинг прагматик маъноларини ўрганишда ҳар бир сўзнинг лексик-семантик маъносини 3 типга бўлиб ўрганишни тавсия қилади: 1) сўзнинг стилистик характеристикаси; 2) сўзнинг регистри; сўзнинг эмоционал бўёғи.

Масалан, битта жумлада икки-уч хил прагматик эмоционал бўёқ учраши мумкин: **Please come in** (расмий), **Come in** (нейтрал), **Come in will you** (маиший, салбий бўёқли), **Get the hell in here** (фамиляр, салбий эмоционал).

Прагматик масалалар “сен” ва “сиз” олмошлари билан узвий боғлиқдир. Жумладан, ушбу олмошлар ёрдамида идиоматик фразалар, иборалар, диктон(мақол-матал ва ҳикматли сўзлар)лар, ирония(киноя, пичинг), ҳазил ва жаргонлар қўлланишида учрайди. Аммо бу қийинчиликлар бошқа қийинчиликларни ҳам ўз ичига олиши мумкин, масалан, инглизча-французча матн таржимасида кишилиқ олмоши "сиз". Бу ҳолатда таржимон “сен” ва “сиз” олмошларидан қайси бири матн мазмунига мос келишини ва уларни тўғри қўллашни ўйлаб кўришга тўғр келади. Агар “сиз” олмошини қўлласа, унда маъно ўзгариб, хушмуомалиқ категориясига айланиб кетиши мумкин. Бу ҳолат эса доим ҳам таржимага мос келавермайди.

6. Таржимада лингво-маданий муаммолар

Маданий муаммолар турли тилларда маданият ҳар хил бўлиб, улар ўша халқ маданиятини акс эттиради. Жумладан, ҳар хил

миллатда таомларнинг номланиши ҳар хил, байрамлар ва ҳар хил маданиятни англатувчи урф-одатларни ҳам кўрсатиш мумкин. Таржимон эса ҳар икки тил соҳиблари маданиятини чуқур билиши ва англаши лозим. Фразеологик бирикма мисолида миллий колорит ёки бир миллатга хос бўлган тасвир таржимаси:

Немис тилида – Wenn die Hunde mit dem Schwanz bel-len(қачонки, итлар думлари билан аккилласалар) ибораси қўлланса, **инглизларда** - -when the moon turns green cheese(қачонки, ой яшил пишлоққ айланса) иборас анолог сифатида танланса, **француз тилида** - Quand les poules auront des dents(қачонки товуқларнинг тишлари бўлса). **Рус тилида** – Когда рак свистнет на горе и рыба запоеет(қачон тоғда қисқичбақа ҳуштак чалса ва балиқ куйласа) таржима қилинса, **ўзбек тилида** – “**туянинг думи ерга текканда**” иборасини танлаш мумкин.

Айтиш жоизки, биз француз тилидан рус тилига таржима қилишда икки тил йўналишида тез-тез қийинчиликларга дуч келамиз.

Француз тилидан бошқа тилларга таржима қилишда ўзига хос муаммолар мавжуд.

Жумладан, француз тилидаги *tout* олмошини таҳлилга тортсак, ушбу олмош ўзига хос семантик хусусиятга эга: биринчидан, ушбу олмошнинг мазмунини очиб бериш от сўз туркуми олдидан ёки ундан сўнг артикл билан ёки артиклсиз келишига боғлиқ, иккинчидан, *tout* олмошининг аниқ ёки ноаниқ артикл билан келишини назарда тутмоғ лозим.

Француз тилидан рус тилига таржима қилиш жараёнида таржимон *tout* олмошининг кўп маънони англатишини билмоғи керак, жумладан, *tout* олмоши рус тилида "*весь*", "*целый*" ёки "*каждый*" маъноларини англатиб келади. Агар олмош от олдида аниқ артикл билан қўлланса, *tout* олмоши француз тилидан рус тилига "*весь*" деб таржима қилинади. Масалан:

Il veut savoir *toute* la vérité . – Он хочет знать *всю* правду.

J’y ai pensé *toute* la soirée. - Я думал об этом *весь* вечер.

Агар олмош от олдида ноаниқ артикл билан қўлланса, бу ҳолда *tout* олмоши француз тилидан рус тилига "*целый*" сифати ёрдамида таржима қилинади:

C'est tout un problème. – Это *целая* проблема,

Ce n'est plus un village, c'est toute une cité. – Это больше не деревня, это целый город,

Борди-ю *tout* олмоши от олдида артиклсиз қўлланса, унда мазкур олмош француз тилидан рус тилига қуйидаги сўзлар "*всякий, каждый, любой*" орқали таржима қилинади.

Қуйидаги мисолларни таҳлилга тортамыз ва у ерда *tout* олмоши ўзига хос семантик маъноларни ифода этади:

Tout enfant a droit à l'instruction. – *Каждый* ребёнок имеет право на образование

Contre toute espérance il a réussi ce rôle. – Вопреки всякому ожиданию эта роль ему удалась.

Таъкидлаш лозимки, француз тилида ёрдамчи сўзлар катта роль ўйнайди. Юқорида мисолларда кўрганимиздек, бу ўринда артиклар отлар олдида келганда матннинг мазмунини сезиларли даражада ўзгартириб юборади. Жумладан, қуйидаги учта гапни қиёсий таҳлилга тортамыз ва бу ҳолатни гувоҳи бўламиз.

Je mange le chocolat. – Я ем шоколад.

Je veux du chocolat. – Я хочу шоколада.

J'ai mangé le chocolat. – Я съел целую шоколадку.

Айтиш лозимки, француз тилидан рус тилига таржима қилишда отларда артикларнинг қўллинишини ҳисобга олиш лозим, чунки *tout* олмоши от олдида турли артиклар билан келиши ёки келмаслиги матн мазмунини бутунлай ўзгартириб юбориши мумкин.

Таржима жараёни – ўта қийин, кўп аспектли, таржимондан нафақат лингвистик, аммо экстралингвистик, лингвوماданий билимларни ҳам талаб қилади. Таржимоннинг вазифаси шундаки, у ўқувчига муаллиф мақсадини аниқ ва равион етказиши билан бирга фақатгина эксплицит ахборотни эмас, балки имплицит маълумотни ҳам тўғри узатиши лозим. Албатта, бу таржимон учун ўта

мураккаб вазифа, таржимон доим ҳам яхши таржима қила олмаслиги мумкин, чунки турли хил тилларнинг дунёвий манзараси ва халқлар менталитети мос келмайди. Масалан, рус тилидаги *лиса, лошадь, собака, ворона, кошка* (**тулки, от, ит, қарға, мушук**) сўзлари аёл жинсига қарашли бўлса, француз тилида эса улар: *renard (m), cheval (m), chien (m), corbeau (m), chat (m)* эркак жинсига мос келади. Демак, француз ва рус тилларидаги жинс категорияси доим ҳам бир-бирига мос келавермайди.

Юқоридаги айтилган лисоний омиллар таржима сифатига таъсир қилади, матн таржимасини сифатли амалга оширишда таржимон лексик ва синтактик трансформацияларга мурожаат қилишга мажбур бўлади.

Шундай қилиб, мисоллар таҳлили шуни кўрсатмоқдаки, таржима жараёнидаги асосий камчилик ва хатоларнинг сабаблари шундаки, икки халқ тили, уларнинг ҳаётидаги менталитетнинг бир-биридан фарқ қилиши, турли халқ лисоний манзарасининг бир-бирига мос келмаслиги, таржима жараёнида турли хил касблар, нутқдаги шевалар, диний эътиқодлар, жаргон ва арголарнинг ҳар хил номланишини ҳисобга олмаслик, таржима сифатини пасайишига олиб келади.

Таржимон биринчи навбатда, асл нусҳани тўла-тўқис идрок этиши, сўнгра уни ўз тилида беками-кўст қайта ифодалаши даркор. Филология фанлари доктори, кекса ёзувчи ва моҳир таржимон Корней Чуковский ўзининг «Искусство перевода» номли машҳур асарида қуйидаги рус мақолини эпиграф қилиб олган эди: «Таржима худди хотинга ўхшайди: тўғри бўлса – чиройли эмас, чиройли бўлса – тўғри эмас». Бу мақол таржима санъатининг асосий хусусиятини, унинг заминидаги мавжуд зиддиятни жуда тўғри акс эттирган. Зеро, тўғри таржима этишни мақсад қилиб қўйган киши, кўпроқ, хижжалаб таржима қилишга, муддаоси чиройли таржима қилишдан иборат бўлган киши эса кўпроқ ўзини авторлаштиришга мойил бўлади.

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TALABALARNI OG‘ZAKI TARJIMAGA O‘RGATISH MUAMMOLARI

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Mamlakatlar o‘rtasidagi turli aloqalarning rivojlanib borishi tarjimaga, xususan og‘zaki tarjimaga bo‘lgan zaruriyatni yanada kuchaytiradi. Quyida biz aynan og‘zaki tarjima, talabalarni unga

o'rgatish bilan bog'liq ayrim masalalarni ko'rib chiqishga harakat qilamiz.

Keyingi yillarda tarjimashunoslik masalalariga bag'ishlangan maqolalarning salmog'i ancha ortdi. Biroq, nazarimizda uning eng muhim yo'nalishlaridan bo'lgan og'zaki tarjima masalalari bir oz chetda qolayotgandek.

Adabiyotlarda og'zaki tarjimaning ikki asosiy turi farqlanadi. Bular: ketma-ket va sinxron tarjima [1;19]. Seleskovich o'zining asarida ketma-ket tarjimaga o'rgatishda to'rt asosiy element mavjudligini ta'kidlaydi. Ular quyidagilardan iborat: tinglash, eshitilgan axborotni tahlil qilish, axborotni xotirada saqlash, axborotni chet tilida qayta tiklash [1; 2-43].

Tinglab tushunishga o'rgatishda o'qituvchining asosiy vazifasi talabalar diqqatini gaplar vositasida taqdim etilayotgan axborotlardagi alohida so'zlarga emas, balki ulardagi ma'noga qaratishdan iborat bo'lishi lozim. Ana shundagina talabalarda tillararo og'zaki translyasiya qilish malakasi shakllanib boradi. Albatta, og'zaki tarjimaga o'rgatishning dastlabki bosqichidanoq talabalardan bu narsani talab qilish to'g'ri bo'lmas edi.

Y.S. Voysexovskaya og'zaki tarjimaga o'rgatishni ikki bosqichga bo'lishni taklif etadi [2; 290]. Birinchi bosqich tayyorlov bosqichi bo'lib, unda talabalar tarjima tillarini chuqur o'rganadilar. Chet tili va ona tilida turli mavzularda nutq so'zlashni, intervyular berish va olishni mashq qiladilar. Bu bosqichda tinglab tushunish mashqlariga alohida e'tibor qaratiladi. Talabalar uncha qiyin bo'lmagan yozma va og'zaki matnlarni chet tilidan ona tiliga tarjima qilishni boshlaydilar. Og'zaki tarjimaga o'rgatishning ikkinchi bosqichi kompleks xarakterga ega bo'lib, undan xotirani mustahkamlash mashqlari, bir tildan ikkinchi tilga o'tish mashqlari, leksik birliklar bilan ishlash, transformatsiya mashqlari kabilar o'rin oladi.

N.V. Gorbova Y.S. Voysexovskayaning fikrini ma'qullaydi va boshlang'ich bosqichda tarjimaga o'rgatishni ona tilidagi matnni bir marta eshitib uni gapirib berishdan boshlash fikrini ilgari suradi [3; 2]. Bunda o'qituvchi talabalar tomonidan matnning asosiy mazmunini

uning mantiqiy uzviyligini saqlagan xolda va bir xil sintaktik konstruksiyalar va soʻzlarni ishlatmasdan soʻzlab berishlarini nazorat qilishi lozim.

Talabalarning tinglab tushunish qobiliyatini oʻstirib borishga qaratilgan turli mashqlar mavjud. Masalan, saralab tinglash mashqida oʻqituvchi talabalardan tinglanayotgan axborotning qisqa mazmunini qayta tiklashni soʻrashi yoki axborot ichidagi mavzuga oid soʻzlar, sonlar, atoqli otlar kabilarni soʻrashi mumkin. Bunday mashqda tinglanayotgan axborotning toʻliq tafsilotini qayta tiklash shart qilib qoʻyilmaydi.

Ogʻzaki tarjimaga oʻrgatishning dastlabki bosqichida talabalar notiq nutqining asosiy mazmunini tushunishga qiynaladilar. Bunga bir necha faktorlar sabab boʻladi. Ular orasida eng koʻp uchraydiganlari bu notiqning shevada gapirishi, uning nutqida uchraydigan parazit elementlar (masalan, har ikki-uch soʻzdan keyin n'est-ce pas, euh, euh kabi soʻzlarni qoʻllash). Bu narsa tinglab tushunish mashqlarini bajarish davomida sekin-asta yoʻqotib boriladi.

Ogʻzaki tarjimada umumiy maʼnoga putur yetkazmagan xolda axborotni ixchamlashtirish masalasi oʻta muhim hisoblanadi. Talabalarda bunday malakani shakllantirish maqsadida ular bilan oʻrganilayotgan chet tili va ona tilida gaplarni transformatsiya qilish mashqlarini bajarish yaxshigina samara beradi. “Xalq soʻzi” gazetasining 2021 yil 2 noyabr sonidan olingan quyidagi gapni koʻrib chiqamiz:

Ayni chogʻda turli davr va sivilizatsiyaga oid toʻrt mingdan ortiq meʼmorlik hamda sanʼat yodgorliklarimizdan 140 tasi YUNESKOning muhofazaga olingan tarixiy obʼyektlar roʻyxatiga kiritildi. (23 ta soʻz)

Bu gap 23 ta soʻzdan iborat. Gapni ogʻzaki tarjima qilish uchun uni biroz ixchamlashtirish mumkin:

Bugungi kunda tariximizga oid 4000 dan ortiq meʼmorchilik va sanʼat yodgorliklaridan 140 tasi YUNESKO roʻyxatiga kiritilgan. (16 ta soʻz)

Bu yerda 23 ta soʻzdan iborat gap maʼnoga deyarli putur yetkazmagan xolda 16 taga tushirildi. Tabiiyki, uni ogʻzaki tarjima

qilish birinchisiga qaraganda ancha yengil kechadi. Mashqni davom ettirib gapni yanada ixcham ko‘rinishga keltirish mumkin:

Xalqimizning turli yodgorliklari soni 4000 dan oshadi va ularning 140 tasi YUNESKO ro‘yxatiga kiritilgan. (14 ta so‘z)

Ma’lumki, o‘zbek tili badiiy vositalarga boy bo‘lgan tillar qatoriga kiradi. Shunday vositalar ba’zida muzokara ishtirokchilari tomonidan qo‘llanishi mumkin. Og‘zaki tarjimon esa bunday vosita o‘rniga uning so‘zlashuv nutqiga xos bo‘lgan ekvivalentini tez topa olishi lozim. Masalan:

O‘zbekiston – Turkmaniston: Vaqt sinovidan o‘tgan do‘stlik va hamkorlikning yangi ufqlari degan gapdagi *ufqlari* so‘zi *imkoniyatlari* so‘zi bilan almashtirilsa uning chet tilidagi ekvivalenti osonlik bilan topiladi (fransuz tilida *possibilité*).

So‘z va birikmalarning sinonimlari nutq boyligini ta’minlovchi omil hisoblanadi. Ularni bilish esa og‘zaki tarjimada muhim hisoblanadi. Shuning uchun transformatsiya mashqlari qatoriga so‘z va birikmalarning o‘rniga sinonimni topish mashqlari ham ancha foydalidir. Masalan, fransuz tilidagi *Ministre des affaires étrangères* birikmasi *Chef de la diplomatie française*, *Chef du Quai d’Orsai* kabi sinonimlariga ega. Ularni o‘zbek tiliga “*Tashqi ishlar vaziri*” yoki “*Tashqi ishlar mahkamasi rahbari*” deb tarjima qilish to‘g‘ri bo‘ladi.

Og‘zaki tarjimaga o‘rgatishda e’tiborga olinishi lozim bo‘lgan jihatlardan yana biri bu axborotni eshitish jarayonida undagi narsa va hodisalarni vizuallashtirishga, ya’ni ko‘z oldidan o‘tkazishga o‘rgatishdir. Bunda talabaning ekstralingvistik bilimlari qanchalik keng bo‘lsa, uning imkoniyatlari ham shunchalik keng bo‘ladi. Masalan, so‘z Fransiya prezidenti to‘g‘risida ketayotgan bo‘lsa, talaba uning qiyofasini ko‘z oldidan o‘tkazishi kerak. Huddi shuningdek, “bir barrel neft bahosi” degan jumlada talaba ko‘z oldidan bochka yoki avtomobillarga yoqilg‘i quyish shahobchasini o‘tkazishi kerak. Vizualashtirish talabaga tarjima jarayonida axborotni qayta tiklashga yordam beradi.

Xulosa o‘rnida shuni aytish kerakki, talabalarni og‘zaki tarjimaga o‘rgatish samaradorligini oshirish bir necha omillarga bog‘liq bo‘lib,

ular orasida biz yuqorida tilga olgan tarjima va transformatsiya mashqlari ham muhim o'rinni egallaydi. Ulardan tarjima darslarida unumli foydalanish talabalarning xotirasini kuchaytirish, tarjima tilida gaplarni grammatik va uslubiy jihatdan to'g'ri tuzish va umuman og'zaki tarjima malakalarini o'stirishga xizmat qiladi.

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COMPARATIVE ANALYSIS OF AGAHI'S TRANSLATION OF SADI'S GULISTAN

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Abstract: This article provides a comparative analysis of Muhammad Rizo Agahi's translation of Sa'di's 'Gulistan' into Turkic (Old Uzbek) during the reign of Muhammad Rahim II in Khiva. It examines the linguistic, stylistic, and cultural differences between Agahi's version and the English translation by Wheeler M. Thackston, with a focus on how Agahi adapted certain elements to fit his audience. The analysis reveals Agahi's tendency to paraphrase, omitting or modifying some details, likely due to the social context of his time or the specific manuscript he used. The article also explores the broader political motivations behind the translation efforts under the Qungrat dynasty, which sought to promote the Turkic language and connect with diverse communities in the khanate. Overall, the study underscores Agahi's significant contribution to Uzbek literary history and translation practices.

Keywords: Agahi, Sa'di, 'Gulistan, Turkic translation, Muhammad Rahim II, Khiva, Persian literature, Uzbek literary history, comparative analysis, paraphrase translation, Qungrat dynasty, textual governance.

This article is dedicated to the analysis of Muhammad Rizo Agahi's translation of Sa'di's 'Gulistan'. For this analysis, I have used the 1977 publication of Agahi's collection alongside Wheeler M. Thackston's English translation of 'Gulistan'.

During the reign of the Qungrat dynasty in Khiva, greater emphasis was placed on promoting the Turkic language. Under previous dynasties, Persian had been the official court language, and much of the literature was produced in Persian. The Turkic language, on the other hand, was primarily used in informal spoken interactions. However, the Qungrat rulers, particularly Muhammad Rahim II, sought to reverse this trend by encouraging the translation of many classical works into Turkic (Old Uzbek). This shift was not just a linguistic one but a political and cultural initiative.

To summarize, the Qungrats embraced these translations as a way to engage with the diverse population of Khorezm. By making important literature accessible in Turkic, they symbolically connected with various communities within the khanate. Rather than imposing knowledge from the top down, this "textual governance" allowed the Khivan rulers to legitimize their rule across different sectors of society.

Agahi (1809-1874), the principal translator of the era, translated nearly twenty books into Turkic, contributing immensely to the development of Turkic literary culture. One of his notable translations was Sa'di's 'Gulistan'. Sa'di, a highly regarded Persian writer of the 13th century, completed 'Gulistan' in 1258. The work is considered a masterpiece of Persian literature, and it is one of the most widely read books ever produced. Almost immediately after it was written, 'Gulistan' became the first book studied by schoolchildren across the Persian-speaking world—from Constantinople to Bengal and from Central Asia to East Africa. Quotations from 'Gulistan' appear in all types of literature, and even today, its verses are the source of many

proverbial expressions, much like the works of Shakespeare in the English-speaking world.

In the preface to his translation, Agahi mentions that he was commissioned by Muhammad Rahim II to undertake the project, despite being ill at the time. Interestingly, Agahi quickly transitions to the first story in the book, omitting Sa'di's original prologue and explanation for writing 'Gulistan'. This omission is also found in the 1959 translation of the work by Gafur Gulom and Rustam Komilov.

In the prologue to 'Gulistan', Sa'di praises God, the Prophet Muhammad, and his patron, Atabeg Salghur Sultan. He also shares a brief interaction with a friend who was collecting flowers in a garden. This scene inspired Sa'di to write 'Gulistan', also known as "The Garden of Roses."

Turning to the first story, Agahi's translation differs from the English version in several ways. For instance, in the English translation, the word "vizier" is used neutrally to describe two characters, while Agahi distinguishes between them, referring to one as 'oqil vazir' (wise vizier) and the other as 'g'ofil vazir' (ignorant vizier), emphasizing their contrasting personalities. Another example is the word "prisoner," which Agahi translates as 'begunoh kishi' (innocent man), whereas the English version simply refers to the person as a prisoner, leaving his innocence unclear. Agahi makes it explicit that the prisoner is innocent.

In the third story, the English translation uses the neutral verb "say," but Agahi opts for a more vivid phrase, 'sheri g'urrondek na'ra urib dedi' (he roared like a lion and said), which adds color and drama to the narrative. Similarly, in the fourth story, the phrase "a mountain" becomes 'ulug' va baland tog' (a great and tall mountain), and "peasant" is rendered as 'fuqoro va rioyo' (poor and common folk), providing richer descriptions.

However, there are also omissions in Agahi's translation. In one instance, two lines from the original text are missing: "A spring can be stopped up with a shovel; when it is full, it cannot be crossed on an elephant," and "The disc of the sun went into blackness: Jonah went into the fish's mouth." Conversely, Agahi adds a description not found

in the English version, ‘ul yigitning holiga taraxxum etib’ (feeling sympathy for the young man’s condition).

In the next story, where the English version begins with “At the gate of Oghulmush’s palace, I saw an officer’s son,” Agahi simplifies it to ‘bir sarhangzoda ko‘rdimkim’ (I saw an officer’s son). Additionally, a line from the poem in the English version, “If you want the truth, a thousand such blind eyes are better than the sun's turning black,” is absent in Agahi's version.

Other lines are similarly omitted, such as “A snake bites the shepherd's foot because it fears he will pound its head with a rock.” In another instance, the phrase “take the cotton out of your ears” becomes ‘bo‘lub ogoh’ (be aware) in Agahi’s translation, which changes the tone slightly. Additionally, the line “Anyone who plants the seed of evil expecting good has hatched a useless thought and fantasized in vain” is missing entirely, as is Story 12.

The omissions in Agahi's translation may be due to various reasons. We do not know which manuscript of ‘Gulistan’ Agahi used, as printed books were rare in Khiva during his time. Additionally, Agahi may have taken into account the social changes in his society; some places or names mentioned in the original text may have been unfamiliar to his audience, leading him to omit them to avoid confusion. Furthermore, John Dryden (1631–1700), a translator of Ovid, described three types of translation: literal, paraphrase, and imitation. Agahi’s work is far from an imitation, and while it is not entirely literal due to some discrepancies, it seems to fall under the category of paraphrase. Sa'di mixed Persian and Arabic in his ‘Gulistan’ , and it is possible that Agahi left out some of the Arabic sections.

Overall, Agahi was a remarkable figure who made significant contributions to Uzbek translation. His works have left a lasting legacy and will continue to be studied in the future.

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BADIIY TARJIMADA NOVERBAL KOMMUNIKATSIYA VOSITALARINING LINGVOMADANIY MASALALARI

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Abstract

The current research article represents the research outcome of the study on the representation of the nonverbal means of communication in translation of the Uzbek literary texts into English. The importance of the description of the nonverbal means of communication, translation problems and solutions related to it, and translation strategies are commented on in the current research paper.

Key words: nonverbal, fiction, mimics, communication, literary translation

Badiiy tarjimada nonverbal kommunikativ vositalarning (masalan, tana tili, mimika, harakatlar) saqlanishi haqidagi ilmiy fikrlar bir necha muhim jihatlarni o'z ichiga oladi. Bu fikrlar asosan tarjima jarayonining qiyinchiliklarini, tarjimonning rolini va madaniy kontekstni hisobga olishni o'z ichiga oladi. Quyida badiiy tarjimadagi nonverbal kommunikativ vositalarni saqlash bilan bog'liq ba'zi muhim jihatlar keltirilgan:

1. Madaniy kontekst: Badiiy tarjimada nonverbal kommunikativ vositalar ko'pincha madaniy kontekst bilan chambarchas bog'liq.

Masalan, bir madaniyatda tana tili yoki mimika boshqa madaniyatda turlicha talqin qilinishi mumkin. Tarjimada bu jihatlarni saqlash uchun tarjimon madaniy kontekstni chuqur tushunishi va moslashtirilgan tarjima usullarini qo'llashi kerak.

2. Emotsional tushuncha: Nonverbal kommunikatsiya emotsiyalarni ifodalashda muhim rol o'ynaydi. Badiiy tarjimada original asardagi emotsional holatni saqlab qolish uchun tarjimonning emotsional kontekstni aniqlashi va uni tarjima tilida mos ravishda ifodalashi kerak.

3. Vizual tavsif: Badiiy asarda nonverbal elementlar ko'pincha vizual tavsiflar orqali ko'rsatiladi. Tarjimada bu tavsiflarning to'g'ri saqlanishi, ya'ni, obrazning original sifatida qabul qilinishi juda muhimdir. Bu, ayniqsa, drama va proza asarlariga taalluqlidir, chunki ular ko'pincha personajlarning harakatlari va mimikalariga katta e'tibor qaratadi.

4. Pragmatik tushuncha: Nonverbal kommunikatsiya pragmatik ma'nolarni uzatishda muhim ahamiyatga ega. Tarjimon badiiy asardagi pragmatik vaziyatni va nonverbal signallarning qanday ma'no anglatishini tushunishi va tarjima qilishi kerak. Masalan, bir harakat yoki mimika o'zi aniq bir ma'noni anglatishi mumkin, va bu ma'no tarjima jarayonida aniq ifodalangan bo'lishi kerak.

5. Asar tarixi va madaniyati: Tarjimadagi nonverbal kommunikativ vositalar original asarning tarixiy va madaniy kontekstini aks ettirishi kerak. Bu, tarjimonning kontekstual bilimiga va tarjima qilinayotgan asarning o'ziga xosligiga bog'liq.

6. Badiiy tarjimada nonverbal kommunikativ vositalarni saqlash murakkab va ko'plab omillarni hisobga olishni talab qiladi. Tarjimonning madaniy bilimlari, emotsional sezgirligi va tilshunoslik qobiliyatlari badiiy asarni yuqori darajada tarjima qilishda muhim ahamiyatga ega. **Translatsiya qiyinchiliklari sabab ayrim badiiy matnlar tarjimasida bu vositalar tushurib qoldirilishi kuzatiladi.** Ba'zi nonverbal signallarni boshqa tilga to'g'ridan-to'g'ri tarjima qilish qiyin bo'lishi mumkin. Tarjimonda bunday qiyinchiliklarni hal qilish

uchun tarjimon ko‘pincha qo‘shimcha tavsiflar yoki tushuntirishlar kiritishi kerak bo‘ladi.

Badiy asarlarning tarjimasida noverbal kommunikatsiya vositalarining tushirib qoldirilishi (omitting nonverbal communication means) tarjimonning ko‘p qirrali vazifalaridan biridir. Nonverbal kommunikatsiya vositalari, masalan, mimika, harakatlar, jismoniy pozalar, va boshqa noverbal signallar, matnning emotsional va kontekstual boyligini oshiradi. Ammo, badiy asarlarda noverbal kommunikatsiya vositalarining tushirib qoldirilishi quyidagi muammolarni keltirib chiqarishi mumkin

Badiiy asarlar tarjimasida noverbal kommunikatsiya vositalari tarjimasida yuzaga kelishi mumkin bo‘lgan bir qator lingvomadaniy muammolar bo‘lib quyifda ularga o‘zbek va ingliz tillari misolida tadqiqot natijalariga asosan yechim taklif qilmoqchimiz:

1. Emotsional Kontekstning Yo‘qolishi

◦**Muammo:** Nonverbal kommunikatsiya vositalari asar ichidagi emotsional holatlarni ifodalaydi. Ularni tushirib qoldirish o‘quvchilarga qahramonlarning his-tuyg‘ularini to‘liq tushunishga yordam bermaydi.

◦**Yechim:** Tarjimonda noverbal harakatlarni yoki his-tuyg‘ularni tushirib qoldirmaslik uchun qo‘shimcha kontekstual izohlar yoki boshqa kontekstual yordamchi elementlardan foydalanish zarur.

2. Kontekstual Bog‘lanishning Yo‘qolishi

◦**Muammo:** Nonverbal kommunikatsiya vositalari, masalan, mimika yoki pozalar, qahramonlarning o‘zaro munosabatlarini yoki sahnadagi atmosferani aniqlashda muhim rol o‘ynaydi. Tushirib qoldirilgan noverbal signallar kontekstual bog‘lanishning yo‘qolishiga olib kelishi mumkin.

◦**Yechim:** Tarjimada ko‘proq tafsilotli va aniqroq izohlar bilan noverbal signallarni qo‘shish, yoki matndagi o‘zaro munosabatlarni va atmosferani yaxshiroq aks ettiruvchi til va ifodalardan foydalanish kerak.

3. Madaniy Farqlarni Tushunmaslik

◦**Muammo:** Madaniy kontekstdagi noverbal kommunikatsiya vositalari maqsadli til madaniyatida aniq tushunilmasligi mumkin. Tushirib qoldirish madaniy nuanslarning yo‘qolishiga olib keladi.

◦**Yechim:** Madaniyatlararo farqlarni hisobga olish va mos ravishda tarjima qilish uchun qo‘shimcha kontekstual izohlar yoki eslatmalar kiritish kerak.

4. Harakatlar va tavsiflarning yo‘qolishi

◦**Muammo:** Noverbal harakatlarning tushirib qoldirilishi asardagi harakatlar va tavsiflarning to‘liq ifodalanmasligiga olib keladi, bu esa o‘quvchiga to‘liq tasavvur bermaydi.

◦**Yechim:** Tarjimada harakatlarning va tavsiflarning muhim qismlarini saqlab qolish uchun ularni matnga integratsiya qilish, zarur bo‘lsa qo‘shimcha so‘zlar yoki tasvirlar yordamida ta’minlash kerak.

Tarjimada Noverbal Kommunikatsiya Vositalarini Saqlash strategiyalari:

1. Qo‘shimcha tasvirlar

◦Noverbal kommunikatsiya vositalarini tarjimaga qo‘shish uchun qo‘shimcha tasvirlar yoki izohlar kiritish.

2. Izohlar va eslatmalar

◦Tarjimada asosiy matnni to‘ldirish uchun footnotes yoki endnotes yordamida noverbal signallarning izohlarini kiritish.

3. Madaniyatlararo moslashtirish

◦Madaniyatlararo farqlarni hisobga olib, tarjimada noverbal kommunikatsiya vositalarini moslashtirish va tushuntirish.

4. Yuzaki tarjimaning oldini olish

◦Tarjimada yuzaki tarjimadan qochish, noverbal signallarni aniq va batafsil aks ettirishga harakat qilish.

Badiy tarjimada noverbal kommunikatsiya vositalarining to‘liq aks ettirilishi asarning emotsional va kontekstual boyligini saqlab qolish uchun muhimdir. Tushirib qoldirilgan noverbal signallar o‘quvchiga asarning to‘liq tasvirini bera olmaydi, shuning uchun ularni ehtiyotkorlik bilan tarjima qilish zarur.

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BADIIY TASVIR VOSITALARINI TARJIMA QILISHDA MILLIY-MADANIY OMILLARNING TA'SIRI

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Annotation: in the process of artistic translation, the complex task of turning the means of artistic devices from one language to another, the influence of national-cultural factors on the translation of the means of artistic devices is studied and analyzed using the example of English and Uzbek.

Keywords: national-cultural factor, means of artistic image, equivalence, functional equivalence, compensation, annotated translation.

Milliy-madaniy omillarning mohiyati: Milliy-madaniy omillar deganda ma'lum bir xalqning tarixi, urf-odatlar, qadriyatlar, dunyoqarashi va hayot tarziga xos bo'lgan xususiyatlar tushuniladi. Bu omillar til orqali ifodalanadi va badiiy adabiyotda, ayniqsa tasvir vositalarida yaqqol namoyon bo'ladi.

Badiiy tasvir vositalari va ularning milliy-madaniy jihatlari: Badiiy tasvir vositalari (metafora, o'xshatish, epitet, metonimiya va boshqalar) ko'pincha ma'lum bir madaniyatga xos tushunchalar, ramzlar va assotsiatsiyalarga asoslanadi. Masalan:

Ingliz tilida: "As cool as a cucumber" (bodringdek salqin) - xotirjamlikni ifodalovchi o'xshatish. O'zbek tilida: "Qo'ydek yuvosh" - mo'minlikni ifodalovchi o'xshatish.

Tarjima jarayonida yuzaga keladigan qiyinchiliklar: Milliy-madaniy farqlar tufayli badiiy tasvir vositalarini tarjima qilishda quyidagi muammolar yuzaga kelishi mumkin: a) Ekvivalentlik muammosi: Ba'zi tasvir vositalari boshqa tilda to'g'ridan-to'g'ri ekvivalentga ega bo'lmasligi mumkin. b) Konnotativ ma'nolarni saqlash: Tasvir vositalaridagi emotsional-ekspressiv bo'yoqlarni saqlash qiyin bo'lishi mumkin. c) Ramziy ma'nolarni uzatish: Bir madaniyatda muhim ahamiyatga ega bo'lgan ramzlar boshqa madaniyatda tushunarsiz bo'lishi mumkin.

Tarjima strategiyalari: Milliy-madaniy omillarni hisobga olgan holda badiiy tasvir vositalarini tarjima qilishning bir necha usullari mavjud:

a) Funktsional ekvivalent topish: Asl nusxadagi tasvir vositasining vazifasini saqlab qolgan holda, maqsad tildagi o'xshash ifodani qo'llash.

b) Izohli tarjima: Tasvir vositasini saqlagan holda, uning ma'nosini izoh orqali tushuntirish.

c) Umumlashtirish: Milliy-madaniy xususiyatga ega bo'lgan tasvir vositasini umumiyroq ifoda bilan almashtirish.

d) Kompensatsiya: Bir joyda yo‘qotilgan milliy-madaniy bo‘yoqni matnning boshqa qismida qo‘shish.

Misollar va tahlil

Ingliz va o‘zbek tillaridan olingan badiiy asarlar misolida tasvir vositalarining tarjimasini ko‘rib chiqamiz:

Ingliz tilidan:

Asl: "Her voice is music to my ears."

Tarjima: "Uning ovozi qulog‘imga yoqimli kuy kabi eshitiladi."

Tahlil: Bu metafora universal xarakterga ega bo‘lgani uchun deyarli to‘g‘ridan-to‘g‘ri tarjima qilingan.

O‘zbek tilidan:

Asl: "Oftob o‘chog‘ida toblanib..."

Tarjima: "Tempered in the sun's furnace..."

Tahlil: "O‘choq" so‘zi o‘zbek madaniyatida alohida ahamiyatga ega. Ingliz tiliga "furnace" (o‘choq, pech) deb tarjima qilingan, ammo bu so‘z original kontekstdagi barcha ma‘no qatlamlarini to‘liq aks ettirmaydi.

Xulosa

Badiiy tasvir vositalarini tarjima qilishda milliy-madaniy omillarni hisobga olish muhim ahamiyatga ega. Tarjimon nafaqat lingvistik bilimga, balki har ikkala madaniyat haqida chuqur tushunchaga ham ega bo‘lishi lozim. Samarali tarjima strategiyalarini qo‘llash orqali asl matnning badiiy qimmatini va milliy o‘ziga xosligini imkon qadar to‘liq saqlab qolish mumkin.

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TARJIMA TRANSFORMATSIYASI

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Annotation. In this article, the connection of two terms is discussed one is translation transformation that is used in the post-soviet countries and the second is translation shift that is used in western countries.

Key words: literary translation, translation transformation, shift, level shift, category shift.

Badiiy matnlarni bir tildan ikkinchi tilga to‘g‘ri tarjima qilishda bir qancha murakkabliklar mavjud. Chunki tillar o‘zining ifoda vositalari, ifoda vositalarining bir-biri bilan aloqasi hamda tillarning sistematik qurilishi jihatdan farqlidir. Bu farqlarni bartaraf etib o‘quvchiga badiiy matndagi xabarni yetkazish va shu xabar orqali o‘quvchiga o‘tkazilishi kerak bo‘lgan ta’sirni taminlash hamda tarjima tilida asliyat matnning ekvivalentini yaratish uchun tarjimon matnni tarjima tili qonun qoidalariga ko‘ra o‘zgartirishga majbur bo‘ldi. Tarjima matnida yuz beradigan bu o‘zgarishlar post-soviet davlatlari tarjimashunoslik fanida tarjima transformatsiyasi (трансляционная трансформация) va g‘arb mamlakarlarida tarjima o‘zgarishlari (translation shift) shaklida ya’ni ikkita ko‘rinishda ifoda etilib kelinmoqda. Shunga qaramasadan bu ikki termin mazmunida bir xil hodiaslar yotadi ya’ni asliyat matnida hamda uning tarjimasida yuzaga keladigan leksik, grammatik, fonologik hamda badiiy matnni tashkil qiladigan boshqa unsurlardagi uzaga keladigan o‘zgarishlarni ifodlash. Translation shift tushunchasini 1956 yilda amerikalik olim Katford tarjimashunoslik faniga olib kiradi va unga quyidagicha izoh beradi. *By “shift” we mean departure from formal correspondence in the process of going from the SL to the TL. Two major types of “shift” occur: level shift and category shift.*²¹⁵ Bu bilan Katford asliyat tilidan tarjima tiliga o‘tkazish jarayonida asliyat tilidagi ifoda shakli va vositalarida o‘zgarishlar bo‘lishini nazarda tutgan hamda

²¹⁵ J.C.Catford A linguistic Theory of Translation. Oxford University Press. 1965. 73 b.

ularni ikkita asosiy *level shift* va *category shift* guruhlariga bo'lad. *By a shift of level we mean that a SL item at one linguistic level has a TL translation equivalent at a different level.*²¹⁶ U daraja transformatsiyasi deganda asliyat tilida bir darajadagi ifoda vositasining ekvivalentini yaratish uchun tarjima tilida boshqa bir darajadan foydalanamiz deb yozadi. Olim "A linguistic theory of Translation" kitobida fonologiya va grafologiya orasida yoki leksik va grammatik darajalar orasida matndagi ekvivalentlikni taminlash uchun o'zgarishlar sodir bo'lishini takidlab o'tgan. Katfording fikrlaridan ham ayon bo'ldiki matndagi ekvivalentlikni taminlash uchun tarjimon asliyat tilidagi matnni tarjima tiliga o'girish jarayonida turli xil o'zgarishlarni amalga oshirishiga to'g'ri keladi. Shularni nazarda tutib Katford tarjima jarayonida yuz beradigan bu hodisaga nisbatan *translation shift* terminini qo'llagan. Shift so'zining Cambridge online²¹⁷ lug'atida berilgan lug'aviy ma'nosiga qaryadigan bo'lsak bir tomondan boshqasiga biroz o'zgarish degan ma'noni ifodlashiga guvoh bo'lamiz.

Bir muncha muddatdan so'ng sobiq soviyet davlati olimi V. N. Kamissarov 1973-yilda chop qilingan o'zining "Слово о переводе" kitobida ayni shu hodisaga nisbatan transformatsiya terminini qo'llaydi hamda tarjima jarayonida yuzaga keladigan o'zgarishlarni u ham ikkita asosiy guruhga bo'lad *leksik transformatsiya* va *grammatik transformatsiya*. Har ikki terminning ichki guruhlanishda biroz farq bo'lsa ham ayni bir hodisani ifodlash uchun ishlatilgan. Asosan rus tili orqali ilm fan yangiliklari kirib kelgan soviyet davlati tarkibida bo'lgan boshqa davlatlar tarjimashunoslik maktablarida ham bu hodisaga nisbatan transformatsiya atamasi qo'llnilishni boshlaydi. Shu o'rinda nega V. N. Kamissarov shift emas transformatsiya so'zini ishlatishi ma'qul ko'rgani, uning g'arbda Katford undan oldin shu tushunchaga nisbatan shift so'zini ishlatgani haqida bilgan yoki bilmagani ham bizga noma'lum ammo bu hodisaga nisbatan qaysi so'zni qo'llash to'g'irrog bo'lishini ko'rish uchun transformatsiya so'zining ham asliyatini o'rganishimiz kerak. Transformatsiya so'zi asli lotin tilidagi *trans* –

²¹⁶ Shu manba.

²¹⁷ <https://dictionary.cambridge.org/dictionary/english/shift>

boshqa tarafi, nargi tarafi va formare – yaratish soʻzlarining birikishi orqali *transformare* koʻrinishida lotin tilida paydo boʻlgan va *shakli jihatdan oʻzgarishini* ifodalash uchun qoʻllangan. Keyinchalik bu soʻz *transformer* koʻrinishida eski fransuz tiliga oʻtadi. Undan soʻng 14 asrda *transform* feʼl shaklida ishlatila boshlaydi va biror narsaning shaklini oʻzgarishini ifodalash uchun qoʻllaniladi. Ayni davrda oʻrta davr ingliz tiliga ham bu soʻz transformation shaklida fransuz tilidan kirib keladi. Rus tiliga ham transformatsiya soʻzi ayni shu tillardan kirib kelganligiga shubha yoʻq. Yuqorida takidlaganimiz dek bu hodisaga nisbatan tarjima transformatsiyasi termini rus tili orqali soviyet davlati tarkibida boʻlgan boshqa davlatlar ilm faniga maktablariga ham oʻtgan. Xususan, Lidiia Cherchata va Larsiya Korolning “Effectiveness of translation transformations in different styles of the english language for teaching written translation” mavzusi “Amazonia investiga” jurnalida, Zh.N.Tazhbekova, Zh.T Balmagambetovanning “Grammatical transformation (on the sentence level) as translation techniques” mavzusidagi “Eurasian Journal of Philology: Science and Education.” jurnalida²¹⁸, Olena Mykhailenko va Olena Sydorenkoning “Measure of translation transformations in rendering a science text” mavzusidagi “Мовні і концептуальні картини світу”²¹⁹ jurnalida eʼlon qilingan.

Hozirgi ikki tilli inglizcha-oʻzbekcha lugʻatlarda esa transformatsiya soʻzi *oʻzgartirish*, qayta *tuzish*²²⁰ maʼnolarida kelgan.

Oʻzbekistonda tarjimashunoslikka bagʻishlab yozilgan oʻquv va ilmiy adabiyotlarda ham ayni hodisa ifodasi uchun tarjima transformatsiyasi atamasi keng qoʻllanib kelinayabdi. Xususan, Q. Musayevning “Tarjima nazaryasi asoslari”²²¹, I. Gʻofurov, O. Moʻminov, N. Qambarovlarning “Tarjima nazaryasi”²²², Z. Jumaniyozovning “Tarjimaning amaliy va nazariy asoslari”²²³ asarlarida

²¹⁸ Zh.N. Tazhbekova, Zh.T Balmagambetova. Eurasian Journal of Philology: Science and Education. №3 (171). 2018 236-241b.

²¹⁹ Olena Mykhailenko va Olena Sydorenko. Мовні і концептуальні картини світу. Київ. 2021 66-79b

²²⁰ Shavkat Butayev. Ingizcha-oʻzbekcha lugʻat. Toshkent.: Bayoz nashriyoti. 2013. 268-bet.

²²¹ Musayev Qudrat. Tarjima nazaryasi asoslari: Darslik. T.: Oʻzbekiston Respublikasi FA “Fan” Nashriyoti, 2005. -352b.

²²² Tarjima nazaryasi: Oliy oʻquv yurtlari uchun oʻquv qoʻllanma/ I. Gʻofurov, O.Moʻminov, N.Qambarov. – Toshkent: Tafakkur-Boʻstoni, 2012. 216 b.

²²³ Zohid Jumaniyozov. Tarjimaning nazariy va amaliy asoslari. – Toshkent, 2018.

ham tarjima transformatsiyasiga bag'ishlangan boblar va bo'limlar borligini ko'rishimiz mumkin.

Xulosa qiladigan bo'lsak asliyat tilidagi matnni tarjima tili qonun qoidalariga ko'ra o'zgartirilish hodisasini ifodalash uchun g'arb va post soviyet davlatlari xususan O'zbekiston tarjimashunoslik maktablarida ham tarjima transformatsiyasi atamasi, g'arb mamlakatlari tarjimashunoslik maktablarida esa translation shift atamasi qo'llanib kelinayabdi ammo ularning yuqorida berilgan lug'aviy ma'nolari hamda olimlar orasida keng keng qo'llanilishi bu hosida uchun tarjima transformatsiya terminini eng maqbul shakil ekaniga guvoh bo'lishimiz mumkin.

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7. Zohid Jumaniyozov. Tarjimaning nazariy va amaliy asoslari. – Toshkent, 2018. 111b
8. <https://dictionary.cambridge.org/dictionary/english/shift>

O‘ZBEK TILIGA BILVOSITA VA BEVOSITA AMALGA OSHIRILGAN TARJIMANING QIYOSIY TAHLILI

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Annotation: In this thesis it is mentioned about importance of outlining the meaning of translation, choosing appropriate linguistic units in the language and using their alternative versions in the process of direct or indirect translation of any work.

Keywords: comparison, translation, indirect translation, direct translation, equivalence, traditionalism, literary text, comparative analysis.

Tarjima yuksak badiiy ijoddir. Chunki tarjimon uchun biror-bir asarni tarjima qilish va uni yetkazib berish juda ko‘p izlanish va mashaqqatni talab etadi. Tarjima jarayoni orqali biror xalqning ma’naviy boyliklarini va madaniyatini boshqa bir xalqqa yetkazib berish, shu orqali ma’lumot va tushunchaga ega bo‘lish eng to‘g‘ri yo‘l hisoblanadi. Chunki bir xalqdan tarjima qilingan asar orqali boshqa bir xalq to‘g‘risida ma’lumot olinadi. Millatlar o‘rtasida o‘zaro aloqa qilishga bo‘lgan ehtiyoj kuchaygani sari tarjimachilik faoliyati ham kengayib boraveradi. Tarjima teng ma’nolilik (muqobillik)ni taqozo etadi, amalga oshirilgan tarjima asliyatga mazmun jihatdan muvofiq bo‘lishi kerak. Bunda tarjima jarayonida so‘zlarning munosib variantlaridan yoki ekvivalentlaridan foydalanish va ulani to‘g‘ri qo‘llay olish lozim. Shu sababli ham, tarjimada so‘zlarning ekvivalentlaridan to‘g‘ri foydalanish hamisha tarjima nazariyasi va amaliyotining asosiy muammolaridan biri bo‘lib kelgan. Tarjimon faoliyatining asosiy mahsuli va sifati ham shunga bog‘liqdir. Bunda tarjimondan katta mahorat talab etiladi²²⁴.

Shu sababdan, tarjima jarayonida xatolarga yo‘l qo‘ymaslik uchun tarjimon matnning semantik mazmunini tushunib olishi va uning tuzilishini ko‘rib chiqishi lozim. Matndagi asosiy munosabatlarni aniqlash, nutq uslubini va matn mazmunini anglay olish muhimdir.

²²⁴ S.Salimova. Bevosita tarjima jarayoning bosqichlari.Samarqand: Samarqand davlat chet tillari instituti, 2014-P.9

Chunki tarjima nafaqat ma'lumot yetkazuvchi yoki oluvchi, madaniyatlararo muloqot qilish va aloqa o'rnatish quroli hamdir. Tarjimon asl nusxani san'at asari sifatida shakl va mazmun birligini qayta yaratishi, milliy va individual xususiyatlarni saqlashi lozim. Agar tarjimada munosib bo'lmagan so'zlardan foydalanilsa, tarjima bir qancha kamchiliklarga olib kelishi mumkin. Bulardan ma'no yo'qotishi shular jumlasiga kiradi. So'zma – so'z tarjimada grammatik jihatdan to'g'ri bo'lgan, ammo maqsadli tilda ma'no bir-biriga olib kelishi mumkin. Buning sababi shundaki, idiomalar, kundalik so'zlashuv so'zlari va madaniy murojaatlarning o'rganilayotgan tilda to'g'ridan – to'g'ri ekvivalentlari bo'lmashligi mumkin, bu esa o'quvchining matn ma'nosini yo'qotishiga yoki chalkashlikka olib kelishi mumkin. Noto'g'ri tarjima ham noaniqliklarga olib keladi. Chunki u asl matnning mazmunini yoki mo'ljallangan ma'nosini hisobga olmasligi mumkin. So'zma – so'z tarjima tarjimada ohang uslubning yo'qolishiga ham olib kelishi mumkin. Chunki idiomatik iboralar va madaniy manbalar to'g'ri tarjima qilinmasligi mumkin. Bu esa tilda noqulay matnning yaratilishiga sabab bo'ladi. Tarjima nazariyasida ekvivalentlik muhim tushunchadir. Tarjima ekvivalentligi umumiy mazmun, asl va tarjimaning semantik yaqinligi hisoblanadi. Tarjima ekvivalentligi chegarasi tarjima paytida asl mazmunni saqlab qolishning mumkin bo'lgan maksimal darajasidir, lekin har bir alohida tarjimada asl nusxaga turli darajada va turli yo'llar bilan semantik yaqinlik maksimal darajaga yaqinlashadi²²⁵. Tarjimada mazmunning qaysi qismi ekvivalentligini ta'minlash uchun uzatilishiga qarab, ekvivalentlikning turli darajalari (turlari) mavjud. Har qanday ekvivalentlik darajasida tarjima tillararo muloqotni ta'minlay oladi. Tarjima ekvivalentligi tushunchasi tarjima natijasining asl nusxaga iloji boricha yaqinroq bo'lgan g'oyasini va bu natijaga erishish vositalari g'oyasini o'z ichiga oladi. Bunda ekvivalentlik asl nusxaning mazmuni va ma'nosini saqlab qolgan holda tarkibini o'zgartirishga urinishni o'z ichiga oladi. Ko'pchilik tillarni o'xshash so'zlarga ega deb hisoblaydi va biridan

²²⁵ Hamidov.X.X. Tarjimashunoslik.Toshkent davlat Sharqshunoslik instituti.Tarjima nazariyasi va amaliyoti kafedrası”,Toshkent,2012- P.17

ikkinchisiga tarjima qilish shunchaki moslikni topishni o'z ichiga oladi. Asl matnning ma'nosini saqlash juda muhim hisoblanadi. Agar so'zlarning ma'nosi tasdiqlanmasa, so'zma-so'z tarjima deyarli foydasiz bo'ladi. Ekvivalentlik faqat manba mazmuni nimani yetkazishga harakat qilayotganini chuqur tushunganda ishlaydi. Bu shunchaki mazmunning ma'nosini emas, balki yetkazib berish ohangi va uslubini ham qamrab oladi. Bu xuddi shu voqelikni qayta shakllantirish va uzatish uchun mutlaqo boshqa iboradan foydalanishni nazarda tutuvchi tarjima texnikasidir. Ushbu uslub orqali barcha turdagi matnni tarjima qilish mumkin. Rasmiy ekvivalentlik so'zma-so'z tarjimadir. Bu tarjimaning maqsadi asl matnga iloji boricha yaqinroq bo'lishdir. Tarjimada manba matnning leksik tafsilotlari, grammatik tuzilishi, lug'at boyligi va sintaksisi saqlab qolinadi. Bunda tarjimon manba matnning madaniy va lingvistik kontekstini bilishini nazarda tutadi. Rasmiy ekvivalentlikda matnni iloji boricha ishonchli tarjima qilish o'quvchiga matn haqida o'z xulosalariga kelish imkonini beradi. Tarjimaning tuzilishi asl matnning tuzilishiga mos kelishi mazmunning ketma-ketligida yoki matn birliklarining tartibi o'zgarmasligi kerak. Xulosa qilib aytganda, matnning eng kichik birliklarining bog'lanishida matn tuzilishi va matnning mazmunini saqlab qolish muhim hisoblanadi. Bir tarjimon matnni so'zma - so'z tarjima orqali ifoda qilsa, boshqasi tushirib qoldiradi. Aynan shuning uchun ham ekvivalentlik tushunchasi tarjimoni matn idrokiga bog'liq. Tarjimashunoslikda ekvivalentlik aynan tenglik emas matn mazmun mohiyatidan kelib chiqqan holda nisbatan eng mosini tanlashdir. Shundan kelib chiqib, ekvivalentlik ham muqobillik ham aynan teng emas, balki nisbiy ma'noda eng mosini anglatadi. Ekvivalentlik va muqobilikni sinonim sifatida qabul qilish o'zbek tarjimashunosligidan yozilayotgan tadqiqotlar va maqolalardagi chalkashlikka ma'lum ma'noda barxam beradi. Albatta, bu bahs - munozarali muammo aslida alohida bir tadqiqot miqyosida ko'rib chiqilish zarur. Chunki o'zbek tarjimashunosligi kelajagi uning fan sifatida mazmun mohiyatini ochib beradigan tushunchalarga aniqlik kiritishdadir²²⁶. Ekvivalent tarjima bu - badiiy matnni to'liq aks ettirib

²²⁶ Hamidov.X.X. Tarjimashunoslik.Toshkent davlat Sharqshunoslik instituti" Tarjima nazariyasi va amaliyoti

berish va asl nusxa matnining mazmunini saqlagan holda tarjima qilishdir. Badiiy tarjimada bir tildagi frazeologik iboralarni ikkinchi tilga ekvivalentlar yordamida tarjima qilish adekvat tarjima yaratishning eng samarali yo‘li hisoblanadi. Chunki ekvivaletlar iboralar ma’nolaridan tashqari ularning obrazli asoslari ham bir-biriga o‘xshaydi. Bu esa ularning stilistik funksiyasi jihatdan bir - biriga ko‘proq mos bo‘lishini ta’minlaydi. Shuning uchun ham tarjibali tarjimonlar o‘z ishlari davomida ko‘proq bu usulni qo‘llashga harakat qiladilar. Biroq ekvivalentlar yordamida tarjima qilinganda ham asldagi tarjima tilidagi iboralar ma’nolarini, ular o‘tab kelayotgan stilistik vazifalarni chuqur tushunmasdan qo‘llash adekvatlikning yaralmay qolishiga sabab bo‘lishi mumkin. Buni quyidagi bir - biriga ekvivalent bo‘lgan inglizcha va o‘zbekcha frazeologik iboralar orqali keltirib o‘tamiz:

East or West, home is best – O‘z uying – o‘lan to‘shaging.

The apple doesn’t fall far from the tree – Olmaning tagiga olma tushadi.

Keltirilgan misollarda ko‘rinib turibdiki, bu iboralarning o‘zbekcha variantlari inglizcha variantlariga qaraganida qisqaroq ya’ni, o‘zbekcha variantlarda mavjud bo‘lgan ba’zi komponentler tushirib qoldirilgan. Lekin o‘zbek tilida ham iboralarni talaffuz qilganda o‘sha tushirilib qoldirilgan komponentler nazarda tutiladi. Bir tilidagi matnni ikkinchi tilga muqobil variantlar yordamida tarjima qilish ham tarjimaning aslidagidek chiqishiga olib keladi.

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LITERARY TRANSLATION AS A PROBLEM OF COMPARATIVE LITERARY STUDIES

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ABSTRACT: Literary translation serves as a crucial nexus in comparative literary studies, facilitating cross-cultural dialogue and the dissemination of diverse literary traditions. This paper examines the challenges and implications of literary translation, emphasizing its role in shaping textual interpretation and cultural exchange. It explores how translation practices influence the reception of literature across different linguistic landscapes and highlights the complexities of fidelity and creativity in translation. By analyzing case studies of key translated works, the study reveals how translation not only transforms the original text but also enriches comparative literary scholarship, fostering a deeper understanding of global literary currents. Ultimately, this exploration underscores the significance of literary translation as both an art form and a vital scholarly endeavor within the broader field of comparative literature.

KEY WORDS: Literary Translation, Comparative Literature, Translation Theory, Intertextuality, Cultural Context,Reception Studies,Translation Strategies,Poetic Translation.

Introduction:

The formation and distinct development of translation studies took place within the expanding integrative quest for humanitarian knowledge as a whole, opening new horizons and opportunities for philology in general and for each of its individual disciplines, including translation studies. Researchers actively engaged with new analytical methodologies, revealing constructive possibilities for interdisciplinary

intersections within the field of translation science. Recently, there has been a growing discussion around cultural, communicative, sociolinguistic, psycho-hermeneutic, and psycho-poetic aspects of translation. However, despite the complexity of the relationships between translation theory and other sciences, it remains indisputable that translation studies is a philological discipline that is part of the broader community of humanitarian disciplines focused on language and the text as "expressors of the spiritual culture of humanity in society" [4: 14] particularly relates to the theory of artistic translation. It is well known that the literary position of translation studies developed amid internal disputes between proponents of the "scholarly-academic" direction, who advanced ideas of "literal" ("exact," "technically precise," "formal") translation, considered a science, and their opponents, who adhered to Pushkin's position of translating the "spirit, not the letter" of the original. These opponents asserted the principles of "faithful" ("full" or "adequate") translation, proclaimed as a "high art." It is also known that neither side in this debate has provided a sufficiently satisfactory scientific interpretation of the problem of adequacy in artistic translation.

As a result, some researchers have even developed a sense of helplessness regarding literary studies of translation. "The attempt to create a theory of translation based on literary studies did not yield the expected results," writes A. A. Gorbachevsky. "Such a theory was not created in a sufficiently complete and finalized form, despite being developed by outstanding translators, each of whom made a significant contribution to the practice of artistic translation" [5: 11]. However, the resources and prospects of literary research in the field of artistic translation cannot be measured ²²⁷solely by the content of this debate. Time raises questions about the possibilities for new research perspectives.

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Author's review:

The transformative nature of artistic translation has activated comparative approaches within translation studies. Comparison, as a universal research method underlying comparative-historical, typological, and comparative methodologies in philological science, undoubtedly enhances the analysis of translational transformations. Linguists have achieved significant results in this regard; the works of Canadian scholars on the essence of translation as a comparative stylistics of two languages are well known and represent a serious milestone in the development of translation thought [3]. At first glance, against the backdrop of such developments, which showcase the impressive precision of scientific tools, the school of comparative literature appears less effective. However, the fundamental tenets of this school that recognized artistic translation as an effective form of interliterary relations holds immense value as a forward-looking scientific orientation in the study of translation. Moreover, addressing translation issues undoubtedly contributes to the development and refinement of the research methodology within comparative literature, which continues to experience a crisis prompted by the influence of the fact-based straightforwardness of positivism. The characterization of the shortcomings of literary comparativism, articulated by V. M. **Zhirmunsky**, remains relevant: "Despite a number of achievements that have significantly enriched the study of international literary connections and relations, the methodological foundations of comparative literature have remained unchanged. Universal literature is viewed as a sum of parallel facts from the realm of national literatures." as a sum of parallel facts from the realm of national literatures, while literary connections and interactions are reduced to a series of empirical encounters between writers... There is a lack of a general perspective of unity and regularity in the process of literary development" [6: 129].

This situation undoubtedly manifests in the one-sidedness of research approaches to the study of the question of "the axiology of translation and understanding its place within the entire system of comparative literature": "The most straightforward, self-evident

direction of translation studies within these frameworks is not focused on exploring the perception and functioning of translated works (as 'final products'), but rather on examining the influences of one writer on another, foreign-language writer"[6:132]. This occurs despite the fact that theorists of comparative literature have emphasized the need to analyze "creative translations that adapt the borrowed model to the ideological demands and needs of the borrowing literature and to local literary traditions" [6:139-140] Evidence of the undeniable need for this literature to engage in a creative dialogue with the author being translated and his artistic lessons. On the other hand, it is a powerful confirmation of the passionate desire of the receiving literature to reinterpret these lessons as its own cultural heritage.

What has been said applies significantly to Russian translations of Shakespeare's works, especially his sonnets. Although the sonnets arrived later than the great Englishman's dramatic works, they are now presented to the Russian reader in the largest number of translated versions, revealing the endless diversity of what is known as the Russian poetry. It is well known how remarkable the translations by S. Marshak were, which sparked extraordinary enthusiasm in the history of Russian adaptations of Shakespeare's poetry. However it became clear that even these translations, which seemed the only possible and correct ones, seriously transformed the original text, and this transformation was dictated by the historical laws of Russian poetry, particularly the Russian sonnet. Marshak projected the great poet, representing the golden age of English poetry, into the aesthetic realm of the golden age of Russian poetry the realm of Romanticism. It was noted that the artistic culture of Russian Romanticism in the 19th century provided the most favorable ground for the literary reception of the sonnet in Russian poetry. This can be judged by the creative achievements of Russian sonnetists of the golden age, as well as by how domestic translators romanticized European sonnets of the Renaissance. In the 20th century, it was precisely the Romantic sonnet that became the most sought-after for many domestic translators of Western European sonnets suffice it to mention V. Levik and S. Marshak was the most sought after.

However, Romantic poetry of the golden age was not the only artistic source in the search for Russian versions of Shakespeare's sonnets. For example, the translations done by B. Pasternak clearly indicated a different trend. The writer recreated Shakespeare's verses within the poetic tradition of the Russian Silver Age sonnet, which opened a new chapter in the history of this genre in Russia. It was during this time, thanks to the poetry of I. Bunin, I. Annensky, V. Bryusov, K. Balmont, V. Ivanov, M. Voloshin, and many others, that the sonnet asserted itself with such strength that Russia could be included among the most notable European centers of sonnet culture.

Conclusion:

Literary translation occupies a unique and critical position within comparative literary studies, serving as both a bridge and a battleground between cultures, languages, and literary traditions. The intricate dynamics of translation highlight the challenges of preserving the original text's essence while adapting it to fit the cultural and linguistic contexts of the target audience. This duality underscores the ongoing debate between "faithful" translations that aim for accuracy and "creative" translations that seek to capture the spirit of the original.

As we have explored, the scholarly discourse surrounding literary translation reflects broader tensions within comparative literature itself, such as the emphasis on empirical analysis versus the need for interpretive understanding. The historical evolution of translation theories from the rigid frameworks of fidelity to the more nuanced approaches that recognize the transformative nature of translation demonstrates an ongoing search for balance.

Moreover, the increasing globalization of literature and the rise of digital platforms have further complicated the landscape of translation studies. New methodologies and technologies offer opportunities for innovation, yet they also pose questions about the authenticity and integrity of translated works. As such, literary translation remains a vibrant field of inquiry that not only enriches our understanding of literary texts but also invites critical reflection on cultural exchange, identity, and the role of language in shaping human experience.

Addressing literary translation as a problem within comparative literary studies opens up pathways for interdisciplinary dialogue and research. It encourages scholars to explore not just the mechanics of translation, but also the broader implications of how literature transcends boundaries, fosters connections, and contributes to the ever-evolving tapestry of global culture. As we continue to navigate this complex terrain, the insights gained from examining translation will undoubtedly enhance our appreciation of literature in all its diverse forms.

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INGLIZ VA O‘ZBEK TILLARIDAGI OILA VA HAYOTGA OID MAQOLLAR HAMDA ULARNING TARJIMADAGI MUAMMOLAR

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Annotatsiya: Ushbu maqolada ingliz va o‘zbek tillaridagi oila va hayotga oid maqollar tahlil qilinadi, shuningdek, ularning tarjimasi jarayonida yuzaga keladigan muammolar ko‘rib chiqiladi.

Kishilar hayotida maqollar juda muhim o‘ringa egadir. Ular kishilar ongini o‘stiradi, ularni to‘g‘ri yo‘ldan yurishga, rostgo‘y bo‘lishga, mehnatsevar, mard-jasur, sabotli va matonatli bo‘lishga undaydi. Kishilardagi eng yaxshi insoniy fazilatlarni targ‘ib etadi.

Har bir millat va xalqning tarixi turlichadir. Shunday ekan, maqollar va matallarning semantik xususiyatlarini o‘rganish dolzarb hisoblanadi.

Bunda mazmun birinchi va eng muhim o‘rinni egallashi lozim. Tarjima jarayonida badiiy matn tarjima tilida xorijiy uslubiy an‘analarni emas, tarjima tili uslubiy an‘analariga amal qilishni taqozo etadi.

Agar badiiy asar matni nasriyda yozilgan bo‘lsa, tarjimada u albatta nasriy bo‘lishi lozim,

Millat ruhiyatini aks ettiruvchi maqollar tarjimasi esa tarjimondan yanada e‘tiborli bo‘lishni talab etadi, zero, bu jarayonda nafaqat til materiali, balki shu millat madaniyati, yashash tarzi va boshqa xususiyatlari ham muhim hisoblanadi. Ingliz va o‘zbek maqollari strukturaviy jihatdan ham semantik jihatdan ham bir biridan keskin farq qiladi. Tuzilishi jihatidan ingliz maqollari har xil ko‘rinishga ega; ba‘zilari o‘ta sodda ko‘rinishni hosil qilsa, ba‘zilari o‘ta murakkab strukturaga ega.

Biz quyida ingliz tilidagi oila va hayotga oid bir qancha maqol va matallarning tuzilishi, semantik jihatdan va ularning o‘zbek tiliga tarjimasi masalalarini ko‘rib chiqamiz.

“Out of the mouths of babies and sucklings”, o‘zbekcha varianti *“Bolali uyda sir yotmas”*, *“Bolasiz uyda kir turmaydi”*, *“Bolalik uyda*

o‘g‘rilik yotmas”. Bu maqollar yordamida bola oldida yoxud bolaga oiladan tashqariga chiqmaslik lozim bo‘lgan sirli gaplarni gapirmaslik kerak ekanligi ta’kidlanmoqda. Chunki bola buning farqiga bormay, har bir yerda va har bir kishiga aytib, oshkor qilib qo‘yishi turgan gap”, deyilmoqda.

“The more women look in their glass, the less they look their house”. Bu maqol tuzilishiga ko‘ra qo‘shma gap bo‘ladi. Bu maqolning o‘zbekcha variantlari - “Ayol husni pardozda emas”, “Pardozchini uyda ko‘r, xotiningni to‘yda ko‘r”. Bu bilan ko‘cha-ko‘yda, ziyofat-u to‘yda yasanib-tusanib, pardoz-andoz qilib yurgan xotin-qizlarni ko‘rib, “Oh, qanday go‘zal, qanday ko‘rkam, qanday chiroyli ekan-a!” deb, o‘z xotiningdan ko‘ngling sovib yurmasin. O‘sha “pardozchi”larni ham o‘z uyida ko‘rgin, bilasan, aslida, qanday ekanini! O‘z xotining ham uy kiyimida, pardoz-andoz qilmay yurganda, senga ko‘rimsiz bo‘lib ko‘rinadi. Ammo uni ham kiyinib-taranib to‘yga borganini ko‘rsang, bilasan, qanday go‘zalligini degan ma’noda xotinini qadrlash, izzat-hurmat qilishga da’vat etadilar. “Pardozni pardoz buzar” degan maqol ham borki, bu bilan: “Pardoz haddan tashqari bo‘lsa, kishining asl husnini qaytaga buzib qo‘yadi”, deyilmoqda.

“A good husband makes a good wife”. Bu maqol tuzilishiga ko‘ra sodda yoyiq gap usulidir. Maqolning o‘zbekcha varianti turlichadir. “Er yaxshi - xotin yaxshi”, “Xotining yomon bo‘lsa, ayb o‘zingda”. O‘zing beg‘am, beparvo bo‘lsang, uy-ro‘zg‘or ishlariga qarashmasang, dangasalik qilsang, qo‘rs va badfe‘l bo‘lsang, o‘z maishatingni o‘ylasang, hayoting ham, xotining ham yaxshi bo‘lmaydi, degan ma’noni chiqarish mumkin. Bu maqol ham tuzilishiga ko‘ra murakkab qo‘shma gapdir. O‘zbek tilidagi varianti “Tipratikan ham bolasini yumshog‘im der. Har kimning o‘z bolasi o‘z ko‘ziga oydek ravshan ko‘rinadi, ya’ni bolasi yaxshimi, yomonmi, xushro‘ymi, xunukmi, aqllimi, telbami - uni sevadi, ardoqlaydi, o‘zgalar bolasidan ortiq ko‘radi, degan ma’noda aytiladigan bu maqolning yana boshqa quyidagi variantlari mavjud: “Har kimning eshagi o‘ziga ot ko‘rinar”, “Har kimning ulog‘i, o‘ziga taka bo‘lib ko‘rinar”, “Qarg‘a bolasini oppog‘im der, kirpi bolasini yumshog‘im der”, “It bolasini qoplonim der”, “Har

qush o‘z ovozidan xushlanadi”, “Hech kim o‘z ayronini achchiq demas” kabi.

Maqollarni tarjima qilishning quyidagi usullari mavjud:

1 Bir ekvivalentli tarjima.

1) mutlaq bir ekvivalentli. Mutlaq bir ekvivalentli maqollar sanoqligina uchraydi. Bunday holatlarda mavjud turli tillarda maqollar, odatda, boshqa tildan qabul qilingan yoki adabiy xarakterga ega. “*Habit is second nature*” - “Odat - bu ikkinchi tabiatdir”. “*A good name is better than riches*” - “Yaxshi ism oltindan afzal”. “*Time is money*” - “Vaqt - puldir”. Oila va hayotga doir ingliz maqollaridan bu turdagi maqollar deyarli uchramaydi.

2) nisbiy bir ekvivalentli. 1. Qisman tasvirlikda tafovut. English: “A good husband makes a good wife”. O‘zbekcha: “Yaxshi er - yaxshi xotin yaratadi”.

Tub ma’noli farqi bilan. Yuqoridagi guruhdan farqli o‘laroq, bir ma’noli maqollarning tub ma’noli maqollardan farqi, ular o‘z ichiga ko‘p maqol guruhlarini olishi bilan izohlanadi: “Every family has a black sheep”. Tarjima: “Guruch kurmaksiz bo‘lmaydi”;

3) sonda va so‘z tartibidagi farq. “Like mother, like daughter”. Tarjima: “Onasini ko‘rib qizini ol”;

4) tanlab olinadigan tarjima. O‘zbek tilidagi ba’zi maqollar sinonimlarga boy, ularni ingliz tilidan o‘zbek tiliga tarjima qilishda bir muncha qiyinchiliklar tug‘iladi: “Marry your daughter sometimes last they marry themselves”; Qiz - quvnoq; qizning boshi - palaxmon toshi.

“Onasini ko‘rib qizini ol” maqolining ingliz tilida quyidagi ekvivalentlari mavjud: “A tree is known by its fruit”; “As the tree so the fruit”; “Like father like son”; “Like mother like daughter”; “Like be gets like”.

5) maqollarning erkin tarjimasi. Bunday maqollarda, ya’ni ingliz maqollarining o‘zbek tilidagi ekvivalenti yoki o‘zbek tilidagi maqollarning milliy ruhda birikmayotgani yaqqol bilinsa yoki ingliz tilidagi maqol stilistik munosabatda bo‘lsa, taqlid qilib so‘z yasash yoki ingliz maqolini tarjimasi orqali yoritamiz.

a) ingliz tilidagi maqollarga taqlid qilinib soʻz yasalishi. Ingliz tilidagi: “Sons are anchors of mother’s life”. “Accidents will happen in the best regulated families”. Ushbu maqollarning oʻzbekcha ekvivalenti yoʻq; ularning tarjimasini soʻzma-soʻz berish mumkin: “Oʻgʻillar - ona hayotining langaridir”. “Yaxshi oilalarda ham noxushliklar boʻlib turadi”. “Boylar ham yigʻlaydilar”.

Yuqorida aytib oʻtganimizdek, soʻzma-soʻz tarjima qilinayotganida, albatta, ingliz maqoli haqida gap ketayotganligini taʼkidlab oʻtish lozim;

b) tasviriy tarjima. Shunday maqollar borki, ularni soʻzma-soʻz tarjima qilib boʻlmaydi. Bu turdagi maqollarga oʻzbek tilidagi “haqiqat achchiq” maqoli misol boʻla oladi. Bu maqolni soʻzma-soʻz tarjima qilib boʻlmaydi, balki bu maqolni maʼnosini ochgan holda tasvirlash lozim - “Make better listening”.

Ingliz va oʻzbek tilidagi maqol va matallar tahlili koʻrsatganidek, bu turdagi til birliklarining ikkala tilda sodda va murakkab strukturali turlari uchraydi. Bu oʻrinda asosiy jihat bir tildagi maqollarning ikkinchi bir tilda ekvivalenti mavjud yoki mavjud emasligi masalasi hisoblanadi. Bir tildagi maqolni ikkinchi tilga tarjima qilishning imkoni yoʻqligi shu tilda soʻzlashuvchilarning yashash tarzi, diniy qarashlari, madaniyati kabi jihatlarga bogʻliq boʻladi.

Maqollarni oʻrganar ekanmiz, biz xalqning dunyoqarashini, yashash sharoitini, iqlimini, yashash tarzini, tarixini va shunga oʻxshash bir qancha bilimlarni ular ichida koʻrishimiz mumkin va shu sabab maqollarni oʻrganish oʻziga xos qiziq jarayondir. Chunki odam maʼlum bir millat maqollari bilan tanishar ekan, oʻsha xalq ruhini his qiladi, oʻsha xalq odamlarini tushuna boshlaydi. Maqollarning oʻziga xos tomonlari bor. Ularni oʻrganish jarayoni masʼuliyatli va qiyin bir holatdir. Ayniqsa, bu holat maqollar tarjimasi bilan shugʻullanilganda roʻy beradi. Masalan, “Life is sweet” - bu maqol tarjimasi birmuncha mushkul.

Maqolga shunday bir ekvivalent berilishi kerakki, maqolning ruhi tarjimadan uzoqlashmasin. Biz buni “hayot shirin”, deya olmaymiz, chunki oʻzbek tilida bunday maqol yoʻq.

Umuman olganda, maqollarni o'rganish jarayonida shunga amin bo'lasizki, inglizlar va o'zbeklar hayotida oila va hayotga oid maqol va matallar yetarlicha uchraydi. Bu ingliz va o'zbek jamiyatining bu masalalarga bo'lgan ancha jiddiy yondashuvidan darak beradi.

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MODERN ENGLISH LITERATURE AND ITS TRANSLATION IN UZBEK: PROBLEMS OF QUALITY

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Abstract: Many researchers in linguistics note that it is quite challenging to find criteria for assessing the quality of a modern literary text. Nevertheless, the outcome of a translator's work is determined by how fully and successfully they have met the normative requirements. This article aims to provide a comparative analysis of the novel "The Devil Wears Prada" by Lauren Weisberger.

Keyword: literary text, translation, regulatory requirements, adequacy.

Introduction:

In this article, we will conduct a comparative analysis of Lauren Weisberger's novel "The Devil Wears Prada" in the translations in Uzbek. We will establish the degree and nature of deviations from the normative requirements made by the translators in the work.

Modern English literature, with its rich tapestry of themes, styles, and voices, reflects the complexities of contemporary society. From the post-war era to the present day, authors have explored issues such as identity, cultural conflict, and the human condition, offering a diverse array of narratives that resonate across borders. However, translating this literature into Uzbek presents significant challenges, particularly concerning the quality and fidelity of the translation.

The nuances of language, cultural context, and stylistic elements can often be lost or misrepresented, leading to a dilution of the original work's impact. Translators must navigate not only linguistic barriers but also the subtleties of meaning that carry deep cultural significance. This paper will explore the critical issues surrounding the translation of modern English literature into Uzbek, focusing on the factors that affect quality, the role of the translator, and the implications for readers in Uzbekistan. By examining these challenges, we can better understand how to preserve the essence of modern literary works while making them accessible to new audiences.

Classification of literary translation:

1. Genre-Stylistic Norm

The genre-stylistic norm of translation can be defined as the requirement for the translation to correspond to the dominant function and stylistic features of the type of text to which the translation belongs. The genre of the literary text under consideration is the modern novel, the characteristic features of which the authors outlined in the previous paragraph. Therefore, the Russian equivalents chosen by the translators that pertain to other styles (bookish, technical, archaic) represent a violation of the genre-stylistic norm of translation.

- “...and that seemed to me, that first day and every day thereafter...” [4]

...Birinchi kundanoq nimaga ishonchim komil bo‘lmagan bulsa keyin ham shunaka bulub qolaverdi... [3]

(The verb "ishonchi komil bulib qolmoq" in Uzbek pertains to bookish style.)

- “...nicer of my two apartment-mates...” [4]

...Ikkita mening mollarimdan eng ajoyibi... [3]

(The noun "mollarim" in Uzbek belongs to colloquial or outdated style.)

● “You are lucky to have such an awesome job...” [4]

Sizning ishingiz sharaflı ... [3]

(The adjective "awesome" in American English is used in colloquial speech to mean "cool, amazing." In this context, it is used by an 18-year-old girl, making "sharaflı" a term of incongruity)

● “It’s not really what I’d call a feeding-friendly kind of place, if you know what I mean...” [4]

Agar nima demoqchi ekanligimni bilsangiz, bu yerni yog‘li joy demagan bo‘lardim.. [3]

(The term "yog‘li joy" belongs to bookish style.)

● -“...or otherwise pressure yielded completely at the mere mention of my infamous boss’s name...” [4]

...yoki xo‘jayinimning jirkanch ismini tilga olishning o‘ziyoq menga bosim utkizardi... [3]

(“jirkanch” is bookish style.)

2. Norm of Translation Speech

The norm of translation speech can be defined as the requirement to adhere to the rules of the original language's norm and usage, taking into account the usage features of translated texts in that language.

● “My room had shrunk to half its size...” [4]

Mening xonam yarmiga toraydi...

(The verb "toraymoq" in Uzbek is used with animate nouns. The semantic side of the word is only revealed through context.)

● “That left me a little more than eight days to find and furnish in one of the craziest real estate markets in the world...” [4]

Bu menga dunyodagi eng aql bovar qilmaydigan uy-joy bozorlaridan birida kvartira topish va jihozlash uchun sakkiz kundan ko‘proq vaqtim qoldi.

(The verb "topmoq" requires a direct object, so it would be better to change the word order: "...dunyodagi eng aql bovar qilmaydigan uy-joy bozorlaridan birida kvartira topish va uni jihozlash.")

3. Conventional Norm

The conventional norm of translation is the requirement for maximum correspondence of the translation to the original, its ability to fully replace the original both as a whole and in detail, fulfilling the purposes for which the translation was made.

In the comparative analysis of the literary text and its Uzbek translation, the authors identified a considerable degree of deviation from this normative requirement.

● - “Madelaine’s their Persian kitten and she’s at the vet...” [4]

Mitsi ularning frantsuz buldogi va hozirda veterinarda...

(Kitten – mushukcha.)

●: “A kindly woman emerged a few minutes later with a cat-carrier, through the wicker bars of which I could see a mass of white fluff...” [4]

Bir necha daqiqadan so‘ng mehribon ayol hurayotgan va hidlayotgan kichkina it bilan paydo bo‘ldi....

(Cat-carrier – mushuklar uchun savat.)

● “...Trying to ignore the kitten’s pitiful meows...” [4]

...Itning g‘amgin nolasiga e’tibor bermaslikka harakat qilib... [3]

(Meows – muyovlash.)

●: “I knew I had exactly eight minutes to breathe and collect myself...” [4]

Nafas olish va fikrlarimni yig‘ish uchun bor-yo‘g‘i olti daqiqa vaqtim borligini bilardim....

(Eight – sakkiz)

●: “I strolled confidently into the assistants’ suite outside Miranda’s office and quietly took my seat...” [4]

Men ishonch bilan hashamatli kotibiyat xonasiga kirdim, u erdan eshik Mirandaning kvartirasiga olib bordi va xotirjamlik bilan o‘rnimni egalladim.... [3]

(Office – ish xonasi, ofis.)

For the successful completion of the pragmatic task of the source text, an adequate translation of foreign realities (in our case, American ones) is crucial.

● "...I thought as yet another cab came within a quarter-inch of the back bumper..." [4]

...Bamperimdan atigi millimetr qolganda boshqa mashina sekinlashganida o‘zimni tinchlantirirdim... [3]

(Inaccurate translation of realities. "Cab" – kirakash.)

● -"The assistants would immediately begin calling all of their public relation contacts at the various design houses and, if appropriate, at upscale Manhattan stores..." [4]

Ular yillar davomida yaxshi ishlaydigan aloqa mexanizmini ishga tushirdilar, moda uylari va Manxettendagi eng yaxshi do‘konlarda "o‘z odamlari" bilan aloqa qilishdi. ... [3]

("Upscale store" – qimmat zadogon do‘kon. For a Uzbek reader, the noun "do‘kon" is associated with a low-cost store primarily selling industrial goods. This establishes the basic modern meaning of the lexical unit in context.)

● "Since I’d never seen so much as a picture of Miranda Priestley, I was surprised to see how willowy she was. She had perfect posture – rare for a tall woman – and held her head high, pronounced chin proudly forward in a manner so natural it seemed almost forced..." [4]

Men Miranda Pristlini hatto fotosuratda ham ko‘rmaganman va o‘sha paytda uning oriqligidan hayratda qoldim.... [3]

("Willowy" – qadi -qomati kelishgan. In the next sentence, this adjective is expanded through the description of her perfect posture and proudly held chin. However, the translator omits this sentence and incorrectly translates "willowy," thereby violating the author’s pragmatics.)

In the course of the comparative analysis of the original and the translation, we aimed to determine whether the translators successfully reproduced the author’s pragmatics and achieved an adequate translation of the literary work in accordance with normative translation requirements.

Unfortunately, the comparative analysis of the translation reveals a number of inaccuracies and varying degrees of deviation from the translation norm.

Conclusion:

Modern English literature and its translation play a significant role in the communication between language and culture. The translation process involves not only transferring a text into another language but also preserving specific cultural and pragmatic layers of meaning.

In this study, the translation of the novel "The Devil Wears Prada" was analyzed to highlight the issues and outcomes faced by translators. Factors affecting translation quality, including genre-stylistics, language norms, and conventional norms, were found to be crucial.

The results indicate that, in some cases, translators significantly deviated from the original literary work and incorrectly translated cultural realities. This, in turn, negatively impacts the retention of essential aspects of the work and the reader's understanding.

Thus, the quality issues in the translation of modern English literature underscore the necessity of considering cultural context and ensuring adequacy. Translators must work with greater care to preserve the spiritual and cultural wealth of the work. This contributes not only to Uzbek literature but also to international culture as a whole.

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KASBGA OID EVFEMIZMLAR TAHLILI HAMDA ULARNING INGLIZCHAGA TARJIMA METODLARI VA MUAMMOLARI

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Annotation. This article analyzes several euphemisms related to professions in Uzbek and English, along with their English translations, and researched the methods for their correct translation. The purposes and functions of profession-related euphemisms are highlighted. The challenges that arise during the translation process are also analyzed.

Key words. euphemisms, profession-related euphemisms, euphemistic approach, translation methods, equivalent translation, semantic adaptation, contextual adaptation, lexical equivalence.

Kirish: Til insoniyat uchun o‘zaro muloqot vositasi sifatida muhim ahamiyatga ega. Til orqali turli xil ma’lumotlar uzatiladi, bu jarayonda nutqiy yumshatish yoki evfemizm ishlatish kutilmagan ahamiyat kasb etadi. Evfemizmlar — qo‘pol, yoqimsiz yoki ijtimoiy jihatdan noqulay tuyulishi mumkin bo‘lgan so‘z va iboralarni yumshatish uchun qo‘llaniladigan nutqiy uslubdir. Evfemizm – aniq bir narsa yoki hodisani yumshoq, ijtimoiy jihatdan maqbulroq iboralar orqali ifodalash usuli bo‘lib, u tilshunoslik va madaniyatshunoslikda muhim rol o‘ynaydi. Evfemizmlar ko‘pincha noqulay, ijtimoiy jihatdan qabul qilish qiyin bo‘lgan yoki obro‘siz deb hisoblanadigan so‘zlar o‘rnida ishlatiladi. Bunday so‘zlashuv shakli kasblar nomini berishda ham ishlatiladi, bu orqali insonlar kasblarining ijtimoiy qabul qilinishi yoki nufuzini oshirishga harakat qilinadi. Kasbga oid evfemizmlar odatda ishning obro‘cini oshirish, ijtimoiy maqomini ko‘tarish yoki noqulay jarayonlarni yumshatish uchun ishlatiladi.

Evfemizm va Uning Kasblarda Qo‘llanilishi

Evfemizmlar ko‘pincha ijtimoiy va madaniy normalar ta’sirida rivojlanadi. Ayrim kasb nomlari jamiyatda nufuzsiz yoki og‘ir deb qabul qilinishi mumkin, shuning uchun ular yumshoqroq iboralar bilan almashtiriladi. Bunday holatlar, odatda, oddiy so‘zlashuvda ko‘p kuzatiladi, lekin hozirda rasmiy nomlarda ham uchraydi. Evfemizmlar

tilning ijtimoiy qabul qilinishini boshqaradi va ko‘plab kontekstlarda qulaylik yaratadi. Kasbiy evfemizmlarning asosiy vazifalari quyidagicha:

1. Yumshatish: Kasbiy jarayon yoki kasb nomining qattiq yoki noqulay eshitilishini yumshatish maqsadida ishlatiladi. Masalan, “farrosh” so‘zi o‘rniga “xizmat ko‘rsatuvchi” ishlatiladi.

2. Obro‘sini oshirish: Ba’zi kasblar jamiyatda pastroq maqomda ko‘rinishi mumkin. Shu sababli, bu kasblarga nisbatan ijobiyroq terminologiyani qo‘llash orqali obro‘si ko‘tariladi. Masalan, “qassob” o‘rniga “go‘sht mutaxassisi” atamasi ishlatilishi mumkin.

3. Ijtimoiy maqbul shaklda ifodalash: Ijtimoiy jihatdan noqulay yoki kamsituvchi bo‘lishi mumkin bo‘lgan so‘zlar o‘rnida evfemizmlar ishlatilib, muloqot jarayonida ijtimoiy jihatdan qabul qilinadigan holga keltiriladi.

Quyidagi kasblar uchun keltirilgan evfemizmlar orqali ushbu jarayonni yaqqol kuzatish mumkin:

1. Sanitation engineer — Tozalik xodimi, orastabon

Garbage man — Axlat tozalovchi

Tahlil: Ingliz tilida “garbage man” kasbi uchun evfemizm sifatida “sanitation engineer” ishlatiladi. Bu termin orqali kasbning obro‘si oshiriladi, chunki “engineer” (muhandis) so‘zi professional ko‘rinish beradi. O‘zbek tilida esa “tozalik xodimi” va “orastabon” yumshatilgan evfemizm sifatida keltirilgan. “Axlat tozalovchi” esa oddiyroq va aniqroq kasb nomi hisoblanadi.

Tarjima usuli: Bu yerda evfemizm ekvivalent usulda tarjima qilingan. Ingliz tilidagi “sanitation engineer” so‘zi O‘zbek tilida “tozalik xodimi” deb tarjima qilingan. Bunda kasb obro‘li ko‘rinishda qoladi.

2. Cleaning operative — Obodonlashtirish xodimi

Road sweeper — Ko‘cha supuruvchi

Tahlil: “Cleaning operative” — bu kasb nomining evfemistik varianti bo‘lib, ingliz tilida “road sweeper”ning professional ko‘rinishiga ega. O‘zbek tilidagi “obodonlashtirish xodimi” ham shunga o‘xshash evfemizmdir, “ko‘cha supuruvchi” esa aniq va oddiy tushunchadir.

Tarjima usuli: Ekvivalent tarjima usuli qo'llanilgan. Evfemistik yondashuv ikkala tilga ham tegishli bo'lib, asl so'zning yumshatilgan versiyasini yaratish uchun foydalanilgan.

3. Meat technologist — Go'sht sotuvchi

Butcher — Qassob

Tahlil: "Meat technologist" go'sht sanoatida ishlaydigan shaxsni anglatadi, bu so'z orqali kasb zamonaviy va texnologiyaga bog'liq deb tasvirlanadi. O'zbek tilida "go'sht sotuvchi" bu kasbning zamonaviyroq shakli bo'lib, oddiyroq "qassob" esa keng tarqalgan atama hisoblanadi.

Tarjima usuli: Evfemistik so'z tarjima qilinayotganda, "meat technologist" "go'sht sotuvchi" deb tarjima qilingan. Bu orqali yumshatilgan va zamonaviyroq ibora yaratiladi.

4. Beautician — Stilist

Barber — Sartarosh

Tahlil: "Beautician" so'zi kosmetik xizmat ko'rsatuvchi kishini bildiradi va bu so'z ko'proq professional ko'rinishga ega. O'zbek tilida "stilist" o'xshash ma'noga ega bo'lib, u ham zamonaviy va obro'li so'z hisoblanadi. "Barber" esa oddiyroq "sartarosh" deb tarjima qilingan.

Tarjima usuli: Har ikkala holatda ham ekvivalent evfemizm ishlatilgan. "Beautician" uchun "stilist" atamasi mos keladi, bu kasbning professionallik darajasini aks ettiradi.

5. Sanitation officer — Sanitariya xodimi, Orastabon

Garbage man — Axlat tozalovchi

Tahlil: "Sanitation officer" — bu evfemizm bo'lib, u oddiyroq "garbage man" kasbini zamonaviyroq va professionalroq qilib ko'rsatadi. O'zbek tilida bu "sanitariya xodimi" yoki "orastabon" sifatida tarjima qilingan, ular ham kasbning ijtimoiy qabul qilinishini yaxshilaydi.

Tarjima usuli: Bu yerda mos keluvchi evfemizm tarjimasi qilingan. Ikkala til ham professionallik va nufuzni saqlab qolish uchun kasb nomlarini yumshatadi.

6. Bootlegger — Yetkazib beruvchi hodim

Courier — Kruyer, Tashuvchi

Tahlil: “Bootlegger” aslida noqonuniy mahsulotlarni tarqatadigan shaxsni anglatadi. Biroq, bu kasb zamonaviy kontekstda “courier” yoki “yetkazib beruvchi” kabi atamalar bilan yumshatiladi. O‘zbek tilida “yetkazib beruvchi hodim” ko‘proq rasmiy kontekstga mos tushadi.

Tarjima usuli: Semantik adaptatsiya va kontekstual moslashuv orqali yumshatish ishlatilgan. “Bootlegger” noqonuniy ma'nosini yo‘qotgan holda zamonaviy kasb sifatida qabul qilinadi.

7. Logistic manager — Yuklarni yetkazuvchi hodim

Loader — Hammol

Tahlil: “Logistic manager” — bu yuklarni boshqarish va taqsimlash bilan shug‘ullanuvchi professional kasb bo‘lib, “loader” esa yuklarni tashish bilan shug‘ullanuvchi ishchini anglatadi. O‘zbek tilida “hammol” oddiyroq atama hisoblanadi, lekin evfemizm orqali “yuklarni yetkazuvchi hodim” obro‘liroq ko‘rinish beriladi.

Tarjima usuli: Kasb obro‘sinini saqlab qolish uchun yumshatilgan evfemizm ishlatilgan. Bu professional ko‘rinishdagi kasbning nufuzini oshiradi.

8. Bookkeeper — Yordamchi hodim,

Administrator - Secretary — Kotiba, Yordamchi ishchi

Tahlil: “Bookkeeper” va “secretary” kasblari odatda, yordamchi xodimlar uchun ishlatiladigan atamalardir. O‘zbek tilida bu kasblar uchun “yordamchi hodim”, “administrator” yoki “kotiba” atamalari ishlatiladi, ular ham evfemistik yondashuv bilan ifodalanadi.

Tarjima usuli: O‘zbek tiliga tarjima qilinganda evfemizmning ekvivalent variantlari tanlangan. Bunda kasb nufuzi va ijtimoiy maqomi saqlab qolinadi.

Tarjima jarayonida yuzaga keladigan muammolar

Evfemizmlarni tarjima qilish jarayonida bir qator muammolar mavjud:

1. Madaniy farqlar: Har bir jamiyatda kasblar va ularning ijtimoiy maqomi turlicha qabul qilinadi. Shuning uchun O‘zbek tilidagi evfemizmlar ingliz tiliga tarjima qilinganda, madaniy noaniqliklar yuzaga kelishi mumkin.

2. Leksik tenglikning yoʻqligi: Har bir evfemizmning ingliz tilida toʻliq ekvivalenti yoʻq boʻlishi mumkin. Bu holatda tarjimon tafsiriy yoki madaniy moslashuv metodlarini qoʻllashi lozim boʻladi.

3. Tarjimaning obroʻli va yumshoq uslubni saqlashi: Oʻzbek tilidagi evfemizmlar odatda yumshoq yoki hurmatli shaklda ishlatiladi, bu esa ingliz tiliga tarjima qilinganda baʼzan yoʻqolib ketishi mumkin.

Xulosa: Kasbiy evfemizmlar Oʻzbek tilida keng tarqalgan boʻlib, ular jamiyatda noqulay deb hisoblanadigan kasblarni yumshoqroq va maqbulroq shaklda ifodalashga xizmat qiladi. Ingliz tiliga tarjima qilish jarayonida evfemizmlarning leksik va madaniy jihatlari hisobga olinishi kerak. Turli tarjima metodlari evfemizmlarni aniqroq va madaniy jihatdan toʻgʻri ifodalash imkonini beradi. Toʻgʻridan-toʻgʻri tarjima, analog tarjima, tafsiriy tarjima va madaniy moslashuv metodlari orqali bu jarayon amalga oshiriladi.

Kasblar nomlarida evfemizm ishlatilishi jamiyatdagi kasb nufuzini oshirish yoki kamchiliklarni yashirishga qaratilgan. Ingliz va oʻzbek tillaridagi evfemizmlar tahlili orqali koʻrish mumkinki, ikkala til ham kasblar haqida ijtimoiy tasavvurni yumshatish uchun oʻxshash evfemistik yondashuvlardan foydalanadi. Tarjima jarayonida esa ekvivalent soʻzlar tanlanib, maʼno va obroʻni saqlashga harakat qilinadi.

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A CORPUS-BASED DESCRIPTIVE TRANSLATION STUDIES

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Abstract. This paper discusses the origin, features, research areas, and approaches, as well as the implications, of corpus-based critical translation studies (CCTS), with a view to establishing a theoretical framework. It is argued that CCTS, born of corpus-based translation studies and critical translation studies, will serve to unveil ideological factors behind the translated texts and the process involved. The birth of CCTS has not only revolutionized the methodology of critical translation studies, but has also broadened its scope.

Key words. translation, framework, analysis, corpus-based critical translation studies, translated texts, research areas, ideology, approaches.

Introduction. Corpus-based critical translation studies (hereafter CCTS) refer to the branch of translation studies that investigates the relationship between translation and ideology within the framework of descriptive translation studies and with a corpus-based methodology, namely the statistical analysis of the features of translated texts. Translation studies imply the systematic study of translation, namely the theory, description, and applications of translation, interpreting, and localization. Descriptive translation studies (hereafter DTS) refer to the branch of translation studies that describes the features and roles of translation and of the translation process, with respect to the political,

ideological, economic, and cultural contexts in which translated texts are produced. It aims to identify the principles that account for and predict what may occur in translation (Hu 2015: 4). Since the 1970s, the interplay between translation and ideology has attracted growing attention. As a result of the cultural turn in translation studies in the 1970s, theories from post-colonial studies, feminist studies and sociology have been applied to translation studies in an attempt to reveal the relationships between translation and various social institutions and/or systems, such as colonialism, gender, politics, and power, with ideology invariably being a key factor in these relationships. The ideological factors behind the features of translated texts and translation processes have, in recent years, been investigated by means of corpora and by drawing on the principles and methods of critical discourse analysis. These studies led to the birth and development of CCTS.

CCTS is of significance to both corpus-based translation studies (CbTS) and translation studies in general. The combination of CTS and CbTS broadens the scope of the former and allow the latter to shift its focus from the linguistic to the cultural. However, CCTS remains undefined in the eyes of most translation scholars. It is true that a number of studies have been conducted on ideology in translation, yet research in this field has been confined to the political sphere. The roles of gender, nationality, and individual ideology in translation have not been investigated with the use of corpora. Moreover, few studies have attempted to theorize CCTS as a sub-discipline of translation studies.

As briefly mentioned in the introduction, CTS is the branch of translation studies that focuses on the relationship between translation and ideology within the broader framework of DTS. It analyzes the features of translated texts, as well as the use of translation strategies and methods, drawing on the analytical framework of critical linguistics and critical discourse analysis. As Laviosa (2004: 20) points out, CTS originates in the study of ideological elements in translation within the framework of DTS. CTS aims to investigate ideology in a broad sense, namely the “socially shared, general beliefs” of a given society. In

doing so, it differs from post-colonial, feminist or sociological approaches to translation, which investigate ideology in a narrower sense.

Translation, as Lefevere points out, “[...] is not made in a vacuum,” but rather constitutes a kind of intercultural communication governed by all sorts of social factors and norms, including ideology. On the one hand, ideology has an influence on the production, distribution, and reception of translated texts. Such an influence is manifested at different levels, such as the choice of the source texts, the features of translated texts, and the translation strategies and methods adopted. On the other hand, translated texts can in turn strengthen or undermine individual or social ideology in the course of their distribution and reception. CTS aims to reveal the interplay between translation and ideology by analyzing the choice of the source texts, the reception of translated texts, the features of translated texts, and the translation strategies and methods that are used by translators.

CTS is in essence the integration of critical discourse analysis (CDA) and DTS. CDA was initiated by Fowler as a research approach to linguistics as early as 1979. Some publications, most notably *Language and Power* (Fairclough 1989) and *Language, Power and Ideology* marked the eventual establishment of CDA as a discipline that investigates the meaning of discourse and the modes of its production, linguistic forms, and the meanings and mechanisms carried by these forms. Through the analysis of linguistic forms in texts, CDA tries to reveal the relationships between language, power, and ideology that underpin them and the ways in which the ruling class uses language to implement ideological control and to maintain its power and social status. CDA argues that discourse, as a social practice, is restrained by social structure, and at the same time influences and constructs social reality. On the one hand, discourse is the arena where social power is produced and reshaped, and where society and power are reproduced and challenged. On the other hand, the structure of discourse represents, strengthens, and reshapes power relations in society. In addition, discourse has a historical dimension, which requires re-

contextualization. Discourse is produced or distributed in a particular historical or socio-cultural context. Thus, the interpretation of discourse requires placing it back in context.

The origins of DTS date back to 1953, when McFarlane published his paper entitled “Modes of Translation” (McFarlane 1953). He argued that the target text is not necessarily faithful to the source text, and that the nature of translation should be investigated based on the analysis of what actually takes place in translation. Later in 1972, Holmes first proposed the concept of DTS in his paper entitled “The name and nature of Translation Studies” (Holmes 1972/2000). Scholarly works such as those by Snell-Hornby (1988), Toury (1995), Hermans (1999), and Bassnett (1980/2004) followed, which fueled the development of DTS. One of the basic tenets of DTS is that translation is a socio-cultural activity; it is governed by many socio-cultural factors and constraints, but also exerts influence on social ideology. Consequently, the translator’s choices can be explained productively in terms of cultural and political constraints, for translation is performed in a historically specific, social and political context. Thus, translation may be examined by means of re-contextualization, which is placing the translation back in its original historical or socio-cultural context, in order to analyze the factors that governed its production.

CCTS have inherited insights from both CBTS and CTS. The former supplies research methodology, namely a descriptive-oriented and corpus-based approach, while the latter provides the analytical framework and guidelines. CBTS constitute “the branch of translation studies that investigates the nature of translation as a product and a process by means of corpora, based on the statistical analysis of the features of translated texts in relation to non-translated texts and the source texts” (Baker 1993). In fact, CBTS and CTS share significant common ground. Firstly, both of them originate from DTS and thus emphasize the role of translated texts in the cultural system of the target language. In other words, both focus on the interplay between translation and social or group ideology.

Secondly, both of them emphasize the combination of textual analysis and the analysis of the larger historical and cultural context. CBTS theorize on features of translation, translational norms, translator style, and so forth, on the basis of the analysis of the features of translated texts, in relation to a specific historical situation. Conversely, CTS investigate the ideological factors inherent to translation by analyzing the features of translated texts with respect to lexicons and syntactic structures. Thirdly, both rely on a relevant analytical framework to interpret their data, namely to identify possible reasons for the presence of particular features of translated texts or for the use of certain translation strategies. Fourthly, both adopt a comparative perspective: they compare source and target texts, or compare different translations of the same source text, in order to achieve a reasonable understanding of the features of translated texts and of the translation strategies and methods used within.

The major research areas of CCTS include, but are not limited to, the following: 1) corpus-based research on gender in translation; 2) corpus-based research on nationality in translation; 3) corpus-based research on politics in translation; 4) corpus-based research on a translator's individual or personal ideology.

Nationality refers to a stable community that shares the same language, geographical area, economic life, and psychology, embodied in a common culture. Different ethnic groups, particularly those in different countries, have different social norms, cultural traditions, religious beliefs, and so forth, which influence translators as they produce a target text. Studies concerned with nationality wish to reveal the influence of national ideology on translation and the role translation plays in shaping national identity, by analyzing the features of translated texts as well as the strategies and methods employed by translators. Generally speaking, translators tend to, consciously or unconsciously, adopt methods such as free translation or deletion to eliminate cultural elements in the source texts that might be in conflict with their own national traditions or beliefs.

It is important to note, however, that a translator's strategies, methods, as well as lexical and syntactic choices can greatly influence the national or cultural image conveyed by his or her translation. In other words, studying the features of translated texts is an essential element in any study of the relationship between nationality and translation. However, before the rise of DTS, the linguistic features of translated texts had never been used to investigate the interplay between nationality and translation. For one thing, translated texts had long been regarded as unnatural and distorted texts, and thus were never studied as they deserve to be. For another, scholars at the time did not have access to techniques allowing large amounts of data to be analysed. Nowadays, corpus methods enable researchers to analyze the features of numerous translated texts, and thus to investigate whether and how national ideology impacts a translator's choice of lexicons and structures in the target language, as well as his or her use of particular translation strategies and methods.

Summary

Substantial progress has been made in research on the interplay between ideology and translation since the 1970s, as a result of the cultural turn in translation studies. Although a great number of studies have been conducted in this field, research topics have most often been confined to the relationship between translation and politics, or to ideology in the narrow sense. Gender, nationality, and individual ideology have not been deeply investigated in translation studies with the use of corpora. Few studies have ever attempted to theorize CCTS as a branch of translation studies. Against this backdrop, the present paper proposes to consider CCTS as a branch of translation studies and attempts to establish its theoretical framework. It is argued that CCTS is essentially the combination of CBTS and CTS. Its research areas include corpus-based research on gender, nationality, and politics in translation, as well as individual ideology in translation. CCTS can namely be approached from the perspectives of transitivity, nominalization, modality, classification, keywords, and sensitive words.

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EXPLORING DIFFICULTIES AND CHALLENGES IN SIMULTANEOUS INTERPRETATION

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Abstract. This article discusses how to investigate the obstacles and issues associated with simultaneous interpretation and describes the Gile's effort model, its purpose, and the various challenges (numbers, proper names, culture-specific items, idioms) associated with simultaneous interpretation.

Keywords: Simultaneous Translation, Gile's effort model, Numbers, Proper names, Culture-specific items, Idioms, Listening and Analysis Effort, Production Effort, Working Memory (WM) Effort/ Short-Term Memory (STM) Effort

Simultaneous interpretation is a process of delivering a presenter's speech into another language in real-time with minimum delays. This is the most time-efficient mode of interpretation that keeps the natural flow of the speaker undisturbed.

When should we use simultaneous interpreting?

Unlike consecutive interpreters, simultaneous interpreters do not interrupt the speech to deliver interpretation but interpret as the speaker addresses the audience. That's why simultaneous interpreting is best-suited for large-scale events where an occurring delay in the delivery can seriously impair the attendees' meeting experience. [1]

Gile's effort model of simultaneous interpretation

In the seventies, some models on information-processing paradigm were developed to account for the mental operations of SI (Gerver, 1976, Moser, 1978). More recently, models on cognitive science, such as Setton's (1997), have also been developed. All of these are valuable as they take into consideration all the relevant developments in cognitive psychology, neurolinguistics, and linguistics (Gile, 1999). However, they have not been subjected to much testing over the last two decades, probably due to a lack of resources and due to the complexity

of the mental operations involved. Daniel Gile has a prescriptive approach of interpreter training and proposed his Effort Model to help interpreters understand the “difficulties [of interpreting] and select appropriate strategies and tactics” (Gile, 1992: 191). The Effort Model is based on the idea that the brain has a limited capacity and that the difficulties in interpretation are due to time constraints and the need to divide attention between different operations (Gile 1995: 91). This model is based on three non-automatic interpreting Efforts (see Gile 1999: 154, Setton 1999: 35 for a review):

1) Listening and Analysis Effort: it includes all the mental operations between the perception of discourse and the moment at which the interpreter decides to say or not say what he/she heard.

2) Production Effort: it includes all the mental operations between the moment at which the interpreter decides to convey the meaning and the moment at which he/she actually formulates it in the target speech.

3) Working Memory (WM) Effort/ Short-Term Memory (STM) Effort: it includes all the memory operations from the time a segment is heard to when it is reformulated in the target speech or disappears from the memory.

Difficulties of simultaneous interpreting, with a special focus on English as a source language

Numbers

In everyday practice, conference interpreters admit having some difficulties with numbers, with error rates reaching 40% for professional interpreters and 40% to 70% for trainees (Korpál, 2016; Korpál & Stachowiak, 2018; Timarová, 2012 in Collard & Defrancq, 2018). It can be surprising that numbers are such a source of problems as their main characteristic is univocity of meaning (Alessandrini, 1990). Their interpretation should be quite easy. In most modern languages, the system developed to create numbers makes it possible to create all numbers using a small set of basic words and fixed syntactic rules, each providing a single piece of information on the number. For example, in English, the main constituents are called base digits (0 to 9 in the decimal system), which can be used to create two lexical classes: teens

(eleven, twelve... nineteen) and tens (twenty, thirty... ninety). There is a fourth set of items, called multipliers, (hundred, thousand) used to mark the magnitude of the base digits. This system very often requires a lot of items and words to create a large number in the target language and therefore the problem encountered by interpreters can be a memory problem due to the need to remember many words for the expression of a single concept (Mazza, 2001). Numbers are thus characterized by high information density and also low predictability, which requires the interpreter to change strategies with respect to listening, memory and production (De Smet, Vandierendonck & Defrancq, 2018).

Proper names

Seleskovitch (1962) stated that names require linguistic “transcoding” rather than interpreting. Gile highlights that proper names are potential problems for interpreters, particularly if the interpreter is not familiar with a specific proper name or its pronunciation in the target language (Gile, 1995). Proper names may also increase the efforts of the interpreter, and thus require some “coping tactics”. Proper names can be phonetically unfamiliar to the interpreter (Hanaoka, 2002) In that case, interpreters have to store the names in their short-term memory and recode them in their target language. However, the lack of schemata (a schematic view of the knowledge of proper names) may affect their capacity to retain the name in their short-term memory (Rumelhart, 1980). Interpreters may also run the risk of mispronouncing the name if they do not know how the word is spelled beforehand (Quini, 1993) and may sometimes not realize that there is a conventional translation for a specific name in their target language. Hanaoka (2002) proposes a distinction between two types of strategies in order to render proper names more easily: decoding strategies and encoding strategies. The first strategies consist of being able to recognize a proper name and gaining knowledge about the referent. There are also two types of decoding strategies. First, it is possible to put proactive strategies into place if the interpreter can anticipate the topic of the text. An interpreter can for instance search for specific proper names that he/she can encounter if given the topic. Conference interpreters are usually

informed of the topic of the conference in advance and can therefore do research on that topic. Then, reactive strategies are employed when the interpreter has encountered an unfamiliar name, and they include guessing from the context or the use of an online dictionary. However, in simultaneous interpreting, the resources may be significantly limited due to time constraints.

Culture-specific items

Culture-bound terms, or culture-specific terms (Harvey, 2000), refer to concepts, institutions and items which are specific to the source language culture and are classified into five categories (Newmark, 1988)2:

- 1) **Ecology:** selva (tropical rain forest), plateau, savanna, paddy field
- 2) **Material culture:** zabaglione (food), anorak (clothes), bourgade (houses and towns), cabriolet (transport)
- 3) **Social culture:** sithar, reggae, rock (work and leisure)
- 4) **Organizations/customs/activities/procedures/concepts:** karma, temple (religious)
- 5) **Gestures and habits:** cock a snook, spitting

There is a general consensus that culture-specific items are potentially problematic for interpreters (Amato & Mack, 2011). It is important for interpreters to have basic cultural knowledge of the source language culture as culture-specific terms are common in speeches. They often have no equivalent in the target listener's cultural frame, which makes them difficult to translate into the target language (Simunic, 2013). The interpreter has to choose among different interpreting strategies to deliver the message. The following paragraph presents these different strategies and gives examples for each category, which are from Simunic's (2013) paper (language pair: English to Croatian).

Idioms are “linguistic expressions or lexical items representing objects, concepts or phenomena of material life particular to a given culture” (Dastjerdi, 2011: 879). Gottlieb suggests that “an idiom is difficult to decode correctly for someone who only knows the normal

meanings of its constituent elements” (1997: 260). Idioms can include many different cultural aspects such as religious beliefs, culturespecific items and superstitions. Every society perceives the world in a different way and that vision influences the language. As a result, the collocations and idiomatic expressions of the languages diverge from each other in most cases (Shojaei, 2012). This difficulty has not been in IS, but some authors have already carried out studies about the difficulty of translating idioms in TS. Even though it would be more relevant to list strategies for the interpreter, it would be interesting to see if the strategies that should be used by translators can also be used by interpreters, considering the specificities of this form of interlinguistic mediation. [2]

In conclusion, Interpreting is the act of reproducing a message orally, whereas translation is the outcome of a written effort. This article focuses on simultaneous interpreting, specifically on interpreter training, the challenges that students experience, and the approaches that they can use.

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TARJIMA JARAYONIDA YUZAGA KELADIGAN MUAMMOLAR

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ABSTRACT: In this article, general problems that arise in translation studies topics are covered, and it is aimed at clarifying the problems between closely related languages being demand for relevance of successive translation problems between closely related languages does. The current demand of translation studies and its place in society is shown. Also, we will prove the problems encountered in phraseology, proverbs and proverbs and their solutions through various examples during the translation process.

Key words: Translation problems, text, translation, lexicon, term, translator, translation methods, interpretive translation.

Kirish (Introduction) Zamonaviy texnologiyalarning rivojlanishi sababli, bugungi davrda dunyoning turli mamlakatlaridagi olimlar tezkor ma'lumot almashish va qo'shma tadqiqotlar olib borish imkoniyatlariga ega bo'lib, ushbu aloqa vositalari tufayli zamonaviy ilm-fan misli ko'rilmagan natijalarga erishilmoqda. Bunday sharoitda ko'pgina ishlab chiqaruvchi tashkilotlar ilmiy adabiyotlarning yuqori sifatli tarjimasiga ehtiyoji sezilarli darajada oshib bormoqda. Tarjimonlar esa ilmiy adabiyotlar tarjimalarini doimiy ravishda o'zining so'z boyligiga qo'shib borishi, atamalarni tushunish qobiliyatini oshirib borish va ularning ma'nosini bilishi shartdir. Tarjima tarixiga e'tibor qaratadigan bo'lsak u juda qadim tarixga ega bo'lishiga qaramay Tarjimashunoslik faninig oltin davri deb XX asrni e'tirof qilsak bo'ladi. Ushbu asr nafaqat Tarjimashunoslik nazariyasi balki ilm –fan, texnologiya rivojining ham yuksak darajaga olib chiqdi desak mubolag'a bo'maydi. Aynan shu sohalarning rivoji, ishlab chiqarishning yuqori marralarga erishishi eksport va import salohiyatini yuqorilashi, diplomatik aloqalar mustahkamlanishi tarjimashunoslikning sinxron va ketma-ket turlarini yanada ommalashuviga olib keldi. Bu sohalarning rivojlanishi o'z o'zidan tilshunos olimlarni tarjimashunoslik

faniga e'tiborini qaratdi va ko'plab izlanishlar olib borilishini taqazo etdi. Ko'plab ilmiy ishlar qilinishiga qaramasdan Tarjimashunoslik nazariyasi hali to'liq o'rganilmagan sohalar qatoriga kiritilgan. Zamonning rivojlanishi Tarjimaning rivojlanishini taqazo etarkan turli olimlar tarafidan bir nechta tasniflashlar taklif qilindi. Ushbu izlanishlar jarayonida rus olimlari bergan quyidagi fikr o'zini hali hamon oqlamoqda ya'ni "ikki tilni mukammal egasi bo'lish bu mukammal tajimon degani emas" darhaqiqat, ikki tilning mukammal egasi bo'lish bu o'sha tilga oid bo'lgan barcha sohadagi matn va nutqni to'liq, tushunarli qilib tarjima qiladi degani emas. Tarjimon nafaqat tilni mukammal egallay olgan, balki o'sha xalqning yashash tarzi, madaniyati va urf -odatlarini mukammal egallay olishi shart deb hisoblaymiz. Tarjima jarayoni nafaqat ikki tilning bir-biriga qilingan tarjimasi, balki madaniyatning ham almashuvidir desak mubolag'a bo'lmaydi.

ADABIYOTLAR TAHLILI VA METODOLOGIYASI: Avvalo, ilmiy va texnik matnlarni tarjima qilish jarayonida quyidagi talablarga amal qilinishi lozim: tarjima ekvivalentiga, tarjima aniqligiga, tarjima ma'lumotlarining sifatiga, tarjima mantiqiyviyligiga va uning yoritilish sifatiga. Ilmiy-texnik matn sifatli tarjimaga ega bo'lishi uchun, tarjimon quyidagi bilim va ko'nikmalarga ega bo'lishi lozim:

- Chet tili nazariyasi, tilning fonetikasiga, leksikasiga va grammatik tuzilishi haqida bilimga ega bo'lishi lozim;

- Ilmiy va texnik matnlarni tarjima qilish xususiyatlar ko'nikmasi amaliyotiga;

- Lingvistik amaliy bilimga (tarjima usullari, transformasiya, so'zlar ekvivalentini almashtirish ko'nikmasi, so'zlar qo'shish ko'nikmasi,

- Matnni tarjima qilish jarayonida gap mazmuni va jummalarni ishlata olish ekstralingvistik bilim va qobiliyatiga ega bo'lish lozim (bunda maxsus ilmiy texnik matnni tarjima qilishda yetarli ma'lumotlarga ega bo'lish talab qilinadi.

Ilmiy matnlarni tarjima qilishda biz e'tibor qaratishimiz lozim bo'lgan

o'ziga xos xususiyatlar mavjuddir;bu umumiy ma'lumotlardan material muammolarni belgilab olish va ularning yechimini taqdim etish usulidir. Misol uchun Ingliz tilida matn qismlarini bir-biriga bog'lash uchun, shuningdek, bitta ibora ma'nosidan boshqa ibora ma'nosiga o'tish uchun, turli maqsadlarda ishlatiladigan bir qancha so'zlar va iboralar mavjud. Misol uchun:

- shuningdek (in addition, moreover, furthermore...);
- shunga qaramasdan (although, however, despite, in spite of, nevertheless...);
- boshqa so'zlar bilan ifodalaganda (in other words);
- misol uchun (for example, for instance...)

Bundan tashqari, Frazologiya tarkibida o'rganilayotgan maqol, matal, ibora 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 maxsuli, uning xukmi ko'p asrlik tajribalari majmui, turmushdagi turli voqea-hodisalarga munosabatining ifodasidir.

MUHOKAMA VA NATIJALAR. Tarjimada atamalarga oid muammolar. Ilmiy matn tafakkurning yetakchi shakllaridan biridir va u ma'noni anglash va idrok etish tushunchalari bilan bog'liqdir. Ilmiy matndagi deyarli har bir atama leksik birlik bo'lib turib, u maxsus leksik birliklar ma'nolaridan birini ifodalaydi. Bu leksik birliklar esa atamalar kategoriyasiga mansubdir. Shu sababli, tarjimonning ilmiy matnni tarjima qilishda yo'l qo'yadigan asosiy xatolaridan biri bu ilmiy lug'atlardan foydalanish qobiliyati yetarlicha ko'nikmalar mavjud emasligi yoki atamaga xos bo'lgan mavzuni aniq ma'lumotga ega emasligidir. Bu xolat xatto o'z ona tilida ham kuzatilishi mumkin. Qo'llanilish va miqdoriy jihatdan, ilmiy uslub matnlarida atamalar maxsus lug'atlari boshqa turdagi lug'atlardan kengroq foydalaniladi. Ular quyidagilar: nomenklatura nomlari, professionallik lug'at va atamalar, kasbga oid jargon va boshqalar. Ushbu leksika ilmiy matndagi

barcha sohalarida keng qo'llaniladi (yani matn klassifikasiyasida, matn tuzulishida va uning funksiyasida, matn komponentlarida va faktorlari ham inobatga olinadi).

Tarjimada grammatikaga oid muammolar. Ilmiy muloqot uslubida o'ziga xos grammatik xususiyatlar mavjud. Masalan ingliz tilidan o'zbek tiliga ayrim matnlar tarjima qilinganda, bazi hollarda leksik ma'no yo'qolishi va fe'llar mavhum ma'noga ega bo'lish holatlari kuzatiladi. Misol uchun:

- It seems very interesting – Bu juda qiziq ko'rinadi.
- He probably got a cold – Balki u shamollab qolgan.
- Ali feels himself strange – Ali o'zini g'alati his qilayapti.

Bu hollarda ot birikmalarining o'rniga semantik yuklama fe'llarga tushushini ko'rishimiz mumkin. Boshqacha qilib aytganda fe'llar ushbu gaplarda muhim grammatik vazifani bajarib kelmoqda. Shuningdek, ingliz tilidagi ilmiy uslub matnlarda mavhum fe'llar ham ko'p hollarda ishlatiladi:

- Many houses were built in short term – Ko'pgina uylar qisqa mudatda qurilgan;
- Some new planets were discovered in mid of 2000's – 2000-yillarda bir qancha yangi sayyoralar kashf qilingan (topilgan).

Yuqorida ko'rsatilgan misollarda ko'rinib turibdiki, bunda mavhum otlar ingliz tilida ham keng qo'llaniladi va asosiy yuklama fe'llarga qaratilgan yani majhul nisbat fe'llariga.

Frazalar misolida ko'rib chiqadigan bo'lsak:

Inglizcha: Measure twice and cut once.

O'zbekcha: Uch o'lchab bir kes.

Ma'lumki, maqolni so'zma-so'z tarjima qilganimizda "uch" o'lchab bir kes emas, uning muqobil variantini olgan holda "yetti" o'lchab bir kes deb tarjima qilinadi. Aks holda, maqolni tarjima qilishda so'zma-so'z tarjimadan foydalansak, tarjima jarayonida turli muammo va variant mutanosibliklariga uchrashimiz mumkin. Ingliz tilida: Better to do well, than to say well

O'zbekcha: Yaxshi gapirishdan ko'ra yaxshi ishla

Yuqorida aytib o'tganimdek, atamani so'zma-so'z tarjima qilganimizda lingvistik nuqtayi nazardan ham, stilistik, semantik, leksik nuqtai nazardan muammolarga uchrashimiz mumkin. Ushbu atamni so'zma-so'z tarjima qilganimizda, "yaxshi gapirgandan ko'ra, yaxshi ish qilgan yaxshi" deb tarjima qilinadi. So'zma-so'z tarjima qilish jarayonida tarjima g'alizlik holatlari yuzaga keldi.

XULOSA. Misol uchun: Not long-ago computers were considered an amazing invention. Today they form part of our everyday lives. The latest thing today is Virtual Reality. A Virtual Reality system can transport the user to exotic locations such as a beach in Hawaii or the inside of the human body.

O'zbek tili tarjimasi: O'tgan davrda kompyuterlar ajoyib ixtiro deb hisoblanar edi. Bugungi kunda ular bizning kundalik hayotimizning bir qismini tashkil qiladi. Oxirgi ixtrolardan biri - bu Virtual haqiqat. Virtual haqiqat tizimi foydalanuvchlarni Gavayidagi plyaj yoki inson tanasining ichki qismi kabi ekzotik joylarga olib borish imkoniyatiga ega.

Misolda ko'rib turganimizdek, ingliz tilidan o'zbek tiliga bajarilgan tarjima to'liq tarjima qilinmagan, aksincha transformiyaga duch kelgan. Yani, original matn o'zbek tilida boshqa so'zlar bilan ma'nosi yoritilgan.

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TIL TA'LIMIDA LINGVODIDAKTIK YONDASHUVLAR

MADANIYATLARARO MULOQOT KO'NIKMALARINI SHAKLLANTIRISH MODULI MASHG'ULOTLARIDA

“TAGESSCHAU IN EINFACHER SPRACHE”

TELEKO'RSATUVI MATERIALLARIDAN FOYDALANISH

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The article examines the fundamental aspect of goals and objectives in the formulation of intercultural communication skills in German language teaching by using materials from the "Tagesschau" TV program in simplified German language.

“Asosiy o‘rganilayotgan chet til” fani tarkibiga kiruvchi “Madaniyatlararo muloqot ko‘nikmalarini shakllantirish” modulining maqsadi talabalarga kasbiy yo‘nalish doirasida tilning og‘zaki va yozma shakllarini o‘rgatish, ularning ijtimoiy-madaniy muloqot malakalarini rivojlantirish, xususan o‘rganilayotgan chet tilning funktsional shakllari va uslublarini, til to‘g‘risidagi amaliy va nazariy bilimlarni takomillashtirish hamda egallangan bilim, ko‘nikma, malakalarni kasbiy va ilmiy faoliyatda erkin qo‘llay olishlarini ta‘minlashdan iboratdir. Modulning asosiy vazifasi CEFR - umume’tirof etilgan xalqaro me‘yorlarga ko‘ra talabalarning o‘rganilayotgan chet tilni C1 darajada egallashlari uchun zaruriy mavzular, bilim, ko‘nikma va malakalarni integrallashgan tarzda o‘rgatish va muloqot kompetensiyalarini rivojlantirishdir.

Modulni o‘zlashtirgach talaba:

- madaniyatlararo muloqot, xalqaro madaniy kompetentlik, madaniyatlar o‘rtasidagi tafovutlarni til o‘rganish va o‘qitishda xisobga olishning ahamiyati;

- madaniyatlararo muloqotning ekstralingvistik jihatlarini (dunyoqarash, marosimlar, urf-odatlar, inson a‘zolari tili (Körpersprache), tabular, stereotiplar, ko‘pmillatli madaniyatlarda jamiyatning o‘rni, imij, ramzlar);

- madaniyatlararo muloqotda madaniyatga xos xususiyatlarni (salomlashish, mulozamatni aks ettirish yo‘llari, murojaat qilish yo‘llari, idiomalar va hokazo) o‘rinli ishlatish;

- o‘zga til madaniyatiga xos jihatlarni o‘rgatish uchun o‘quv materiallari yaratish, mavjudlarini tahlil qilish, moslashtirish (adaptatsiya) malakalarini egallaydi.

Modulning mazmuniga oid oquv materiallarni taqdim etish, ularga oid o‘quv amallarini bajarish va dasturda belgilangan talablarga javob bera oladigan bilim, ko‘nikma va malakalarni o‘zlashtirib olish va ularni amalda qo‘llash kompetensiyalarini rivojlanishini ta‘minlash uchun boshqa manbalar bilan bir qatorda Germaniyaning **“Tagesschau”** teleko‘rsatuvi materiallaridan foydalanish ta‘lim jarayoninig samaradorligini ta‘minlovchi omillarda hisoblanadi.

Ushbu teleko‘rsatuvning tavsifi quyidagicha:

Tagesthemen ist eine Nachrichtensendung des deutschen Fernsehsenders “Das Erste”. Diese Fernsehendung hat den Titel “Tagesthemen”. Produktionsland - Deutschland, Originalsprache - Deutsch, Genre - Nachrichten, Erscheinungsjahre - seit 1978, Länge - 20 bis 35 Minuten, Ausstrahlungsturnus – täglich, Produktionsunternehmen - ARD-aktuell.

Ko‘rsatuv, uning tarixi, konsepti, mazmun-mohiyati, moderatorlari haqidagi batafsil ma‘lumotlar ham mavjud. Ushbu teleko‘rsatuvning til jihatdan soddalashtirilgan - “Tagesschau in einfacher Sprache” deb nomlanuvchi varianti ham efirga tarqatiladi va Olmoniyada 17 mln. tamoshabin tomonidan ko‘riladi.

Yuqoridagi va boshqa ma‘lumotlar talabalar bilan savol-javob, aqliy hujum, klaster, SWOT tahlil, insert, kungaboqar, keys-stadi, suhbat, wenndiogrammasi kabi usullar yordamida muhokama qinadi, o‘zlashtirib olinadi va kommunikatsiya jarayonida faollashtiriladi. Quyida ushbu ko‘rsatuv haqidagi ma‘lumotlar, lisoniy materiallardan namunalar keltiramiz. Ularni metodik jihatdan tashkil qilish, qaysi usullar yordamida taqdim etish va o‘quv amallari yordamida o‘zlashtirilishini ta‘minlash muallimning tajribasi, mohirligi, topqirligi va ijodkorligiga bog‘liq.

Was ist die Sprache? Oder Was verstehen Sie unter dem Begriff “die Sprache”?

1. Sprache ist ein komplexes System von Zeichen, Lauten, Wörtern und Regeln, das Menschen nutzen, um miteinander zu kommunizieren.

2. Sprache ist ein Mittel zur Kommunikation, dass die Menschen verwenden, um Gedanken, Information und Emotionen auszudrücken.

Die Sprache ist eine linguistische Erscheinung. Die Sprache ist eine soziale Erscheinung. Die Sprache ist physische Erscheinung. Die Sprache ist eine physiologische Erscheinung. Die Sprache ist eine historische Erscheinung. Die Sprache ist geografische Erscheinung. Die Sprache ist eine biologische Erscheinung. Neben der einfacher Sprache gibt es bei barrierefreien Angeboten oftmals auch die leichte Sprache.

Bitte, erläutern Sie die obigen Definitionen.

Für wen ist “Tagesschau in einfacher Sprache” gedacht?

Nachrichten in Einfacher Sprache richten sich vor allem an Menschen, für die komplexere Sachverhalte eine Herausforderung sind, zum Beispiel, weil sie Schwierigkeiten beim Lernen oder eine schwere Krankheit hinter sich haben. Die Sendung ist auch für Menschen mit geringen Deutschkenntnissen. Doch die klassischen Nachrichten sind nicht immer für alle Menschen verständlich. Deshalb gibt es die Tagesschau auch in Einfacher Sprache. Es ist bundesweit das erste Tagesaktuelle Fernsehnewsangebot dieser Art. Von Montag bis Freitag wird in der Gemeinschaftsredaktion von ARD-aktuell in Hamburg jeweils eine Ausgabe produziert, die die wichtigsten Themen des Tages zusammenfasst. Sie wird um 19 Uhr auf Tagesschau 24 ausgestrahlt. Ab 18 Uhr kann sie bereits unter tagesschau.de/einfache-sprache sowie in der tagesschau-App angesehen werden. Die Tagesschau in Einfacher Sprache wird zu dem in der ARD-Mediathek und auf dem YouTube-Kanal der Tagesschau zu finden sein.

Laut der LEO-Studie 2018 lesen und schreiben etwa 17 Millionen Menschen in Deutschland zwischen 18 und 64 Jahren auf Vierte-Klasse-Niveau oder schlechter. Die Gründe dafür sind vielfältig: Diese Menschen lernen gerade erst Deutsch oder sie hatten nicht die Chance

auf eine gute Bildung. Oder sie haben eine Hör-, Lese- oder Lernschwäche - oder eine Krankheit, wie etwa einen Schlaganfall. Für all diese Menschen ist dieses Zusatzangebot der Tagesschau gedacht - aber auch für die, die sich zum Beispiel nach einem anstrengenden Arbeitstag kurz und einfach informieren wollen. "Mit diesem neuen Nachrichtenangebot richten wir uns an ein für uns neues Publikum, dem wir somit auch einen Zugang zu gut recherchierten Informationen aus Politik, Wirtschaft, Sport, Kultur und anderen Ländern ermöglichen wollen", sagt Marcus Bornheim, Erster Chefredakteur von ARD-aktuell.

"Der öffentlich-rechtliche Rundfunk hat den Auftrag, mit seinen Sendungen und Programmen allen Menschen ein Informationsangebot zu machen", sagt NDR-Intendant Joachim Knuth. "Dazu gehören auch die Jenigen mit geringer Lese- und Schreibkompetenz, die komplizierten Texten nicht immer folgen können oder die Deutsch nicht auf muttersprachlichem Niveau beherrschen."

Die Themen der Sendungen stammen aus der regulären Tagesschau - und auch die Tagesschau in Einfacher Sprache wird im bekannten Tagesschau-Studio produziert. Die Sendungsinhalte werden aber anders aufbereitet, wie Bornheim erklärt: "Die Meldungen und Beiträge werden völlig neu formuliert. Die Texte setzen wenig Wissen voraus und werden langsamer gesprochen. "Beim Texten in Einfacher Sprache gehe es nicht nur ums Übersetzen, wie von einer Sprache in die andere, ergänzt Projektleiterin Sonja Wielow. "Wir berücksichtigen auch kulturelle oder bildungsbedingte Herausforderungen, vor denen Menschen unserer Zielgruppe häufig stehen. Viele beschäftigen sich nämlich nicht mehr mit Nachrichten, weil sie sie nicht verstehen können. Deshalb erklären wir den Hintergrund einer Nachricht, bevor wir zur eigentlichen Neuigkeit kommen".

Einfache Sprache ist nicht gleich Leichte Sprache. Neben der einfachen Sprache gibt es bei barrierefreien Angeboten oftmals auch die Leichte Sprache. Beide Formen unterscheiden sich aber: Einfache Sprache ist eine sprachlich vereinfachte Version der Standardsprache.

Leichte Sprache hat einen noch geringeren Schwierigkeitsgrad und ein festes Regelwerk, was zum Beispiel die Schreibweise von Worten und Typografie betrifft. Die Einfache Sprache hat einen größeren Wortschatz als die leichte Sprache. Beide richten sich an Erwachsene. Und beide bieten einem Publikum, das oft wenig berücksichtigt wird, Zugang zu Informationen.

Angebot ermöglicht Teilhabe. “Es ist gut und wichtig, dass sich nun noch mehr Menschen bei der Tagesschau fundiert über die Geschehnisse in Deutschland und der Welt informieren und somit auch am öffentlichen Diskurs teilhaben können”, sagt Knuth. Leichte Sprache erleichtert Menschen mit Lernschwierigkeiten das Verstehen.

Was sind die fünf Prinzipien der einfachen Sprache?

Sie haben fünf Prinzipien des Schreibens in einfacher Sprache identifiziert: Verwenden Sie die Aktivform, verwenden Sie gebräuchliche Wörter anstelle von komplexen Wörtern, verwenden Sie wenn möglich einen positiven Ton, schreiben Sie für Ihren Leser und halten Sie Wörter und Sätze kurz.

Asosiy o‘rganilayotgan chet til tarkibiga kiruvchi “Madaniyatlararo muloqot ko‘nikmalarini shakllantirish” moduli doirasida talabalar “Chet tilni egallash umumevropa kompetentsiyalari: o‘rganish, o‘rgatish va baholash” xalqaro me‘yorlari (CEFR, GER)ga ko‘ra kurslar kesimida A2 – C1 darajaga mos keladigan turli matn turlarini tinglab, o‘qib tushunishlari va o‘z fikrlarini og‘zaki va yozma ravishda bayon etishni o‘rganadilar. Tajriba shuni ko‘rsatadiki, “Madaniyatlararo muloqot ko‘nikmalarini shakllantirish” moduli orqali talabalarning o‘rganishlari va egallashlari tavsiya etilgan mavzular, bilim, ko‘nikma va malakalarini yuqoridagi darajaga yetkazishda “Tagesthemen” materiallaridan foydalanish kutilgan samaraga erishishni ta‘minlovchi omil hisoblanadi.

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SELBSTGESTEUERTES DEUTSCHLERNEN MITHILFE DIGITALER WERKZEUGE

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Abstract: *The rapid pace of technological development is opening up new opportunities and challenges in our daily lives and in the education sector. This article explores how foreign language learners and teachers can effectively support self-paced language learning and teaching through the use of innovative applications and platforms.*

Keywords: *Self-paced learning, digital tools, german language*

Einführung

In den letzten Jahren öffnet sich Usbekistan der Welt und der Weltgemeinschaft. Von der Regierung werden neue Reformen durchgesetzt, umgesetzt. Die Aufmerksamkeit wird auf der Bildung geschenkt. Usbekistan hat sein Konzept für Hochschulbildung bis 2030 entwickelt²²⁸. Darunter genießt die Vermittlung der Fremdsprachen von neuen staatlichen Initiativen. Die Zahl der Hochschulen wächst mit fortschreitendem Tempo²²⁹, was die Möglichkeit des Zugangs in die Hochschulbildung des breiten Spektrums der Bevölkerung, insbesondere der Jugend anbietet. Es lässt sich sagen, dass die Bildung demokratischer denn je wird.

Gleichzeitig triumphiert die Digitalisierung auf der ganzen Welt seinen Siegeszug, auf jeden denkbaren Bereich, für Jeden, für jeden Zweck, und steht uns rund um die Uhr zur Verfügung.

Zählt man die oben genannten Entwicklungen und Chancen, ist es wahrscheinlich der beste Moment gekommen, für die Lernenden der Fremdsprachen in Usbekistan, die Sprachen leichter, schneller und selbstgesteuert zu lernen. In diesem Artikel wird die Situation des Fremdsprachenlernens in Usbekistan beleuchtet.

²²⁸ Präsidialerlass: Präsidialerlass "PQ-5117" vom 19.05.2021. PQ-5117, S. 1–3. Online verfügbar unter <https://lex.uz/docs/5426740>

²²⁹ <https://edu.uz/uz>

Hunderte, vielleicht Tausende Anbieter sind global zu verzeichnen, die das Lernen der (Fremd)sprachen heutzutage für sich Ziel gemacht haben und davon hohe Gewinne zu profitieren. Die Angeboten deren kann jede(r) Student:in während seines/ihres Studiums benutzen oder sie zum selbstständigen Lernen zu Gute machen.

Theoretische Grundlagen

Begriffsklärung: Im Folgenden bringen wir die Definitionen von verschiedenen Autoren des „selbstgesteuerten Lernens“.

Nach Schiefele und Perkun²³⁰ beinhaltet Selbststeuerung jene Einflüsse auf die Gestaltung des Lernens, die von der Lernenden selbst ausgehen.

Nach Meinung von Knowles wird selbstgesteuertes Lernen als ein Prozess beschrieben, bei dem Individuen eigenständig oder mit Unterstützung ihren Lernbedarf feststellen, Lernziele formulieren, persönliche und materielle Lernressourcen identifizieren, geeignete Lernstrategien auswählen und anwenden sowie ihre Lernerfolge bewerten²³¹.

Weinert (1982) definiert selbstgesteuertes Lernen als eine Lernform, bei der der “Handelnde die wesentlichen Entscheidungen, ob, was, wann, wie und woraufhin er lernt, gravierend und folgenreich beeinflussen kann²³²”.

Simons (1992) formuliert Anforderungen, die das selbstgesteuerte Lernen an die Lernenden stellt: Damit selbstgesteuertes Lernen gelingen kann, sind entsprechende Kompetenzen notwendig. Hierbei unterscheidet er fünf Klassen von Lernfähigkeiten: (1) Lernen vorbereiten (Auswahl von Lernzielen, Aktivierung von Lernhandlungen, Rückbesinnung auf Vorwissen etc.), (2) Lernhandlung durchführen (Verstehen, Behalten, Anwenden des Gelernten etc.), (3)

³ Schiefele, U. & Perkun, R. (1996). Psychologische Modelle des Fremdgesteuerten und selbstgesteuerten Lernens. In F.E. Weinert (Hrsg.), Psychologie des Lernens und der Instruktion (Enzyklopädie der Psychologie, D. Serie Pädagogische Psychologie, Bd. 2; S. 249-278). Göttingen: Hogrefe.

²³¹ (vgl.) Knowles, M. (Hrsg.) (1975). Self-Directed Learning. Chicago: Follett., S. 18

²³² Weinert, F. E. (1982). Selbstgesteuertes Lernen als Voraussetzung, Methode und Ziel des Unterrichts. In: Unterrichtswissenschaft, 10, S. 102.

Lernhandlungen kontrollieren und überwachen, (4) Lernleistung bewerten, (5) Motivation und Konzentration aufrechterhalten²³³.

Oft sind neben dem “selbstgesteuertes Lernen” ähnliche Begriffe wie “selbstreguliertes Lernen”, “autonomes Lernen”, “Selbstlernen” zu finden. Im Folgenden sind die Gemeinsamkeiten angegeben:

Alle vier Begriffe beschreiben Formen des Lernens, bei denen der Lernende die Kontrolle über seinen Lernprozess übernimmt. Im Gegensatz zu fremdgesteuertem Lernen, wo der Lehrer oder Dozent den Lernprozess bestimmt, sind die Lernenden hier selbst aktiv und gestalten ihr Lernen selbst. Sie fördern die intrinsische Motivation und Selbstverantwortung der Lernenden.

Digitale Tools für das selbstgesteuerte Deutschlernen

Derzeit stehen den Lernenden im Bereich Fremdspracherwerb eine Vielzahl digitaler Ressourcen zur Verfügung, die ein breites Spektrum an Möglichkeiten bieten. Diese digitalen Angebote, wie verschiedene Werkzeuge, Apps und Plattformen, können sowohl als ergänzende Elemente in traditionelle Unterrichtsformen integriert werden als auch eigenständiges, selbstgesteuertes Lernen ermöglichen. Durch die Anpassung an die individuellen Niveaustufen der Lernenden und die Bereitstellung effektiver Feedbackmechanismen tragen diese Angebote dazu bei, dass Lernende erfolgreiche Fortschritte machen können.

Im Zuge der Recherchen für diesen Artikel wurden aus der Vielzahl der Angebote wie Lernplattformen, Sprachlern-Apps, Social Media, virtuelle Tandems, mit denen Deutsch gelernt/gelehrt werden kann, 10 am weitesten verbreiteten und jedem kostenlos verfügbare Angebote gefunden und daraufhin untersucht, ob und wie sie sich für das selbstgesteuerte Fremdsprachenlernen eignen. Da sie fast alle Niveaustufen, verschiedene Themenbereiche, Aufgaben mit verschiedenen Modalitäten der Mehrzahl der Lerner ansprechen können, und diverse Feedbackmechanismen anbieten, wurde angenommen, dass sie besser für das selbstgesteuerte Lernen der Fremdsprachen bzw. Deutsch praktisch benutzt werden.

²³³ Simons, P. R. J. (1992). Lernen, selbständig zu lernen – ein Rahmenmodell. In: H. Mandl; H. F. Friedrich (Hrsg.), Lern- und Denkstrategien. Analyse und Intervention. Göttingen: Hogrefe, S. 254 f.

Durch die rasante Entwicklung der digitalen Technologien ist die Anzahl der Angebote sehr dynamisch und es können jederzeit neue hinzukommen.

Es wurde versucht, die gesammelten und analysierten Angebote zu bestimmten Kategorien zu klassifizieren bzw. einzuordnen, damit die Leser dieses Artikels einen Überblick schaffen könnten, zu welchen Zielen welche Angebote besser nutzbar sein könnten. Einige Angebote können auch in mehreren Kategorien gleichzeitig eingeordnet werden, da sie verschiedene Funktionen erfüllen.

Nr	Digitales Angebot bzw. Werkzeug (Tool)	Medienressource	Kommunikation & Interaktion	Feedback- und Selbstreflexionsmechanismen, Fortschrittsysteme	Lernmethode	Lernziele
1	DW Deutsch lernen ²³⁴	b Podcasts, Hörbücher, (Erklär-, Lern-)Videos, Filme, Arbeitsblätter ..	Nur mit dem eigenen Konto in sozialen Medien möglich	Fortschrittsystem	-Lektionen, -Übungen, -Tests, Wortschatz und Grammatik	Erweiterung des Wortschatzes und der Grammatik, Prüfungsvorbereitung
2	Deutsch.Info ²³⁵	b Quizgenerator, Unterrichtsmaterialien, Hörbücher, Audios, Videos, Fachtexte ..	Eine große Anzahl der Community	Fortschrittsystem	Kurse, Grammatik, Praktische Informationen	Erweiterung des Wortschatzes und der Grammatik,
3	LearningApps ²³⁶	b Vokabel- und Grammatikübungen in Form von Apps in großer Zahl; Bilder, Audios, Videos ..	keine	Kontrollmechanismus der Antworten	Übungen, -Tests, Wortschatz und Grammatik	Erweiterung des Wortschatzes und der Grammatik, landeskundliche Kenntnisse
4	DuoLingo ²³⁷	b Kurse in 40 Sprachen, interaktive Lektionen, tägliche Aufgaben und i	Diskussion mit anderen Teilnehmern	Selbstreflexionsmechanismen, Fortschrittsysteme, Sammeln der Punkte, Auszeichnungen	Lernen durch Multiple-Choice-Fragen, Wortschatzübungen, gamifizierte	Erweiterung des Wortschatzes und der Grammatik, selbstgesteuert

²³⁴ <https://learn german.dw.com/de/deutsch-lernen/s-9095>

²³⁵ <https://deutsch.info>

²³⁶ <https://learningapps.org>

²³⁷ <https://duolingo.com>

		..	Übungen			Lernmethode	es Lernen, Übung der Aussprache
5	Quizziz ²³⁸	b i e t e t	Multiple-Choice-Aufgaben, Tests, Quizzes, Arbeitsblätter	Hilfe durch Support Team	Selbstreflexions-mechanismen, Fortschrittsysteme	Lernen durch Konkurrenz	Erweiterung des Wortschatzes, Grammatik
6	Tandem.net ²³⁹	b i e t e t ..	Das Erlernen der Sprachen von Muttersprachlern und von anderen Lernern, .. Lehren der eigenen Sprachen den Interessenten	Community von Millionen von Mitgliedern, die verschiedene Sprachen lernen wollen	Feedback der Community	Lernen in Tandem mit anderen Menschen und Lernen in den zahlreichen Diskussionsforen	Erweiterung des Wortschatzes, Grammatik, Kultur, Geschichte durch/von anderen Teilnehmern aus der ganzen Welt
7	deutsch-to-go ²⁴⁰	b i e t e t ..	Authentische, nützliche, aktualisierende Audiomaterialien, Texte, Arbeitsblätter für alle GER-Niveaus für viele Themen	keine	Checken der richtigen und/oder falschen Antworten	Lernen vom Audio und Text durch Multiple-Choice Tests	Erweiterung des Wortschatzes, der Grammatik, der alltäglichen, landeskundlichen und kulturellen, populärwissenschaftlichen Kenntnisse
8	VHS-Lernportal ²⁴¹	b i e t e t ..	Online-Kurse, multimediale Inhalte wie Videos, Audiodateien und interaktive Übungen, .. Tests	Tutorenunterstützung und Foren	Feedback- und Fortschrittsysteme, Zuweisung des Tutors	Lernen, Üben und Trainieren durch authentische Themen und Alltag	Erweiterung des Wortschatzes, der Grammatik, der alltäglichen Kenntnisse, Integration in die deutsche Gesellschaft und in das Leben in Deutschland

²³⁸ <https://quizizz.com>

²³⁹ <https://www.tandem.net>

²⁴⁰ <https://www.deutsch-to-go.de>

²⁴¹ <https://vhs-ehrenamtsportal.de>

9	ZUM Deutsch Lernen ²⁴²	b i e t e t ..	Interaktive Übungen zu mehreren Themen und Berufen, DAF-Glossar, Fortbildungen, Sammlungen für Methoden- und Spiele beim Lehren/Lernen,	Synchrone und asynchrone Kollaboration auf Zum Pad	Fortschrittsysteme bei Interaktiven Übungen	Lernmöglichkeiten durch breite Angebotspalette	Erweiterung des Wortschatzes, der Grammatik, der Alltagskenntnisse, Verbesserung der Schreibfertigkeit, der beruflichen Kenntnisse
10	HelloTalk ²⁴³	b i e t e t ..	Kurse, Audiokurse, kurze Texte, Geschichten, Videos, Audios, Bilder, KI-basierte Grammatiktool, Dialoge	Teilnahme an den sog. Voicerooms, (virtuellen online Klassenräumen, virtuellen Partys) mit Muttersprachlern und anderen Lernenden	Fortschrittsysteme, Feedback von anderen Teilnehmern	Lernen der Sprachen durch multimodale Angebote und verschiedene Fertigkeiten	Aktives Sprechen, kulturelles Verständnis, Sprachaustausch mit Partnern

Tabelle 1: Die Liste der Angebote, die sich zum selbstgesteuerten Lernen der deutschen Sprache eignen.

Resümee der gelisteten Angebote

Die digitale Welt ist heute wie ein Meer oder gar Dschungel, wo die zahlreichen, bunten, unübertrefflichen, unikalen Angebote zu finden sind. Wir haben in diesem Artikel versucht, nur diejenigen Angebote zu listen, die dem breiten Spektrum der Lerner zugänglich, sind von uns benutzt, von dessen Nutzen wir überzeugt sind oder schlicht gesagt, uns bekannt sind. Die Auflistung hat empfehlenden Charakter und dient nicht der Werbung für ein bestimmtes Produkt. Selbstverständlich gibt es auch andere, bessere Anwendungen.

Ein wichtiges Merkmal der oben genannten Angebote ist der Preis oder das Abonnement. Einige von ihnen bieten bessere Pakete, Kurse, Funktionen, Features usw. gegen Bezahlung an. Je nach Bezahlung erhält man mehr Vorteile und nützliche Angebote. Es ist jedoch auch

²⁴² <https://www.zum.de/portal>

²⁴³ <https://www.hellotalk.com>

möglich, die Plattform kostenlos zu nutzen und kostenlose Angebote zu erhalten.

Es kann schwierig sein, in gleicher Zeit mehrere oder dutzende Apps, Angebote dieser Art zu nutzen – vielleicht könnte das den Lerner belasten. Unsere Empfehlung wäre, je nach persönliche Sprachniveau, Bedarf, Schwäche oder Intention, entsprechende, erschwingliche Angebote zu nutzen.

Herausforderungen und Chancen des selbstgesteuerten Deutschlernens:

Die Herausforderungen des selbstgesteuerten Deutschlernens können vielfältig sein. Hier sind einige davon:

Motivation: Es erfordert eine starke intrinsische Motivation, um kontinuierlich und effektiv Deutsch zu lernen, besonders wenn es keine äußeren Anreize wie Klassenkameraden oder Lehrer gibt²⁴⁴.

Zeitmanagement: Selbstgesteuertes Lernen erfordert eine effiziente Zeitplanung und Disziplin, um regelmäßig zu lernen und Fortschritte zu machen.

Ressourcenbeschaffung: Es kann schwierig sein, qualitativ hochwertige Lernmaterialien zu finden, insbesondere für fortgeschrittene Lernende, die spezifische Themen oder Fähigkeiten verbessern möchten.

Selbstbewertung: Ohne regelmäßiges Feedback von Lehrern kann es schwierig sein, den eigenen Fortschritt genau einzuschätzen und Schwachstellen zu identifizieren.

Isolation: Selbstgesteuertes Lernen kann einsam sein, da es weniger Interaktion mit anderen Lernenden oder Muttersprachlern gibt.

Trotz dieser Herausforderungen bietet selbstgesteuertes Deutschlernen auch eine Vielzahl von Chancen:

Flexibilität: Lernende können ihren eigenen Lernweg und ihre Lerngeschwindigkeit bestimmen, was es ermöglicht, sich auf die Bereiche zu konzentrieren, die für sie am relevantesten sind.

²⁴⁴ (vgl.) Sutoris, Martin. “So motivierst du dich.” *Der UNI-Coach*. Germany: Springer Berlin / Heidelberg, 2018. S. 37–75.

Autonomie: Selbstgesteuertes Lernen fördert die Unabhängigkeit und Eigenverantwortung der Lernenden, was eine wertvolle Fähigkeit für lebenslanges Lernen ist.

Vielfältige Ressourcen: Das Internet bietet eine Fülle von kostenlosen oder kostengünstigen Ressourcen wie Online-Kurse, Videos, Podcasts und Sprachlern-Apps, die es Lernenden ermöglichen, ihre Fähigkeiten in ihrem eigenen Tempo zu verbessern.

Personalisierung: Lernende können ihre Lernumgebung und -methoden an ihre eigenen Bedürfnisse und Lernstile anpassen, was zu einem effektiveren Lernerlebnis führen kann.

Globale Vernetzung: Durch Selbstlernen können Lernende mit Menschen aus der ganzen Welt interagieren und kommunizieren, was eine authentische und bereichernde Lernerfahrung ermöglicht.

Praktische Tipps für das selbstgesteuerte Deutschlernen mit digitalen Tools.

Selbstgesteuertes Deutschlernen mit digitalen Tools bietet eine Fülle von Möglichkeiten, um effektiv und flexibel zu lernen. Hier sind einige praktische Tipps, um das Beste aus dieser Lernerfahrung herauszuholen:

1. *Nutzen Sie vielfältige Lern-Apps und Plattformen:* Es gibt eine Vielzahl von Lern-Apps wie Duolingo, DW Deutsch Lernen, Memrise und deutsch-to-go, die verschiedene Aspekte des Sprachenlernens abdecken, von Vokabeln bis hin zur Grammatik. Probieren Sie mehrere Apps aus und wählen Sie diejenigen aus, die am besten zu Ihrem Lernstil, Ihrem Sprachniveau passen.

2. *Verwenden Sie Podcasts und YouTube-Kanäle:* Hören Sie sich regelmäßig deutschsprachige Podcasts oder YouTube-Kanäle an, die für Deutschlernende konzipiert sind. Dies verbessert nicht nur Ihr Hörverständnis, sondern bietet auch Einblicke in die Kultur und Sprache.

3. *Online-Kurse und Tutorials:* Es gibt zahlreiche Online-Kurse und Tutorials auf Plattformen wie Coursera²⁴⁵, Udemy und YouTube,

²⁴⁵ <https://www.coursera.org>

die von erfahrenen Sprachlehrern angeboten werden. Wählen Sie Kurse aus, die Ihren Lernzielen und Ihrem Sprachniveau entsprechen.

4. *Sprachaustauschpartner finden*: Nutzen Sie Websites und Apps wie HelloTalk, Tandem oder ConversationExchange²⁴⁶, um Sprachaustauschpartner zu finden. Sie können mit Muttersprachlern sprechen und gleichzeitig anderen helfen, Ihre Muttersprache zu lernen.

5. *Lesen Sie Online-Nachrichten und Artikel*: Lesen Sie regelmäßig deutschsprachige Nachrichtenartikel, Blogs oder Online-Magazine, um Ihr Leseverständnis zu verbessern und Ihren Wortschatz zu erweitern.

6. *Setzen Sie sich klare Ziele*: Definieren Sie klare, messbare Ziele für Ihr Deutschlernen, sei es die Beherrschung einer bestimmten Anzahl von Vokabeln pro Woche oder das Erreichen eines bestimmten Sprachniveaus innerhalb eines bestimmten Zeitraums.

7. *Erstellen Sie einen Lernplan*: Planen Sie regelmäßige Lernzeiten in Ihren Alltag ein und erstellen Sie einen Wochen- oder Monatsplan, der angibt, welche Aktivitäten Sie an welchen Tagen durchführen möchten²⁴⁷.

8. *Verwenden Sie Tools zur Verfolgung Ihres Fortschritts*: Nutzen Sie Funktionen in Lern-Apps oder führen Sie ein Lernjournal, um Ihren Fortschritt zu verfolgen und festzuhalten, welche Bereiche Sie verbessern müssen.

9. *Bleiben Sie motiviert*: Feiern Sie Ihre Fortschritte, auch kleine Erfolge, und erinnern Sie sich regelmäßig daran, warum Sie Deutsch lernen möchten. Belohnen Sie sich selbst und bleiben Sie positiv, auch wenn es manchmal schwierig ist.

10. *Bleiben Sie dran*: Kontinuität ist der Schlüssel zum Erfolg beim selbstgesteuerten Lernen. Setzen Sie sich konsequent Ziele und bleiben Sie dran, auch wenn es Herausforderungen gibt.

Fazit

Zusammenfassung der wichtigsten Ergebnisse: Was sind die wichtigsten Vorteile und Herausforderungen des selbstgesteuerten Deutschlernens mit digitalen Tools?

²⁴⁶ <https://www.conversationexchange.com>

²⁴⁷ Landmann, Meike, and Bernhard Schmitz. *Selbstregulation erfolgreich fördern: Praxisnahe Trainingsprogramme für effektives Lernen*. 1st ed. Stuttgart: W. Kohlhammer GmbH, 2007. S.279-281.

Durch die Implementierung neuer Reformen und einem verstärkten Fokus auf Bildung, insbesondere der Hochschulbildung, eröffnen sich neue Chancen für die Bevölkerung, insbesondere die Jugend. Die zunehmende Digitalisierung bietet ebenfalls eine Fülle von Möglichkeiten für das selbstgesteuerte Lernen, insbesondere im Bereich des Fremdsprachenerwerbs.

Die Übersicht über digitale Tools für das selbstgesteuerte Deutschlernen ist äußerst nützlich und bietet eine breite Palette von Ressourcen, die den Lernenden zur Verfügung stehen. Die detaillierte Analyse der verschiedenen Angebote, einschließlich ihrer Funktionen und ihrer Eignung für verschiedene Lernziele, ist sehr informativ.

Die Diskussion über die Herausforderungen und Chancen des selbstgesteuerten Deutschlernens bietet eine ausgewogene Betrachtung der möglichen Schwierigkeiten sowie der Vorteile dieses Ansatzes. Die Best-Practice-Beispiele und praktischen Tipps bieten wertvolle Einblicke und Anleitungen für Lernende, die ihr Deutsch selbstständig verbessern möchten.

Insgesamt bietet die Einführung eine umfassende Übersicht über das Thema selbstgesteuertes Deutschlernen und regt die Leser dazu an, tiefer in die Materie einzusteigen und von den vorgestellten Ressourcen und Strategien zu profitieren.

Ausblick: Welche Zukunftsperspektiven gibt es für das selbstgesteuerte Deutschlernen?

Die Zukunft des selbstgesteuerten Deutschlernens bietet eine Vielzahl von Perspektiven und Möglichkeiten:

Personalisierte Lernplattformen: Fortschritte in der KI ermöglichen immer individuellere Lernangebote, die sich an die Bedürfnisse und das Tempo des Lernenden anpassen können. Durch die Integration von KI und maschinellem Lernen können Plattformen personalisierte Lernpfade erstellen und Empfehlungen für Übungen, Lektionen und Ressourcen basierend auf den individuellen Stärken, Schwächen und Lernstilen des Lernenden bieten²⁴⁸.

²⁴⁸ Vgl. Aban, Theresa. Artificial Intelligence in Education: Promises and Implications for Teaching and Learning. vol. 78. Arlington: American Association of School Administrators, 2021. Print.

Kollaboratives Lernen: Online-Plattformen und soziale Medien ermöglichen es Lernenden, sich mit anderen Deutschlernenden auf der ganzen Welt zu vernetzen, sich auszutauschen und voneinander zu lernen. Durch kollaboratives Lernen können Lernende sich gegenseitig motivieren, unterstützen und korrigieren, was zu einem effektiveren Lernprozess führen kann.

Integration von Kultur und Sprache: Selbstgesteuertes Deutschlernen kann zunehmend die kulturellen Aspekte der deutschen Sprache integrieren, indem es Lernenden ermöglicht, nicht nur die Sprache selbst, sondern auch die Kultur, Geschichte und Traditionen des deutschen Sprachraums zu erkunden. Durch den Zugang zu authentischen Medieninhalten wie Filmen, Musik, Literatur und Nachrichten können Lernende ein umfassenderes Verständnis der deutschen Sprache und Kultur entwickeln.

Mobile Lern-Apps: Mit der zunehmenden Verbreitung von Smartphones und Tablets können mobile Lern-Apps Lernenden ermöglichen, überall und jederzeit auf Lernmaterialien zuzugreifen. Durch die Integration von Gamification-Elementen wie Belohnungen, Punktesystemen und Wettbewerben können mobile Lern-Apps die Motivation der Lernenden steigern und den Lernprozess unterhaltsamer gestalten.

Insgesamt bieten die Fortschritte in Technologie und Bildung immer vielfältigere und effektivere Möglichkeiten für selbstgesteuertes Deutschlernen, das Lernenden dabei hilft, ihre Sprachkenntnisse auf innovative und ansprechende Weise zu verbessern.

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SOTSIOLINGVISTIKA TA'LIMIDA KOGNITIV VA TIL KO'NIKMALARINI RIVOJLANTIRISHDA SOTSIOKONSTRUKTIVIZMNING O'RNI

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Abstract. This article focuses on studying the effectiveness of social constructivism theory in teaching sociolinguistics. Difficulties were observed among students in the English language and linguistics department when working on sociolinguistic projects. To understand and address this issue, a theoretical analysis of student-centered teaching based on social constructivism theory was conducted. The study explored how this theory could aid in the development of students' cognitive and linguistic skills and discussed ways to overcome challenges in the learning process.

Key words: social constructivism, sociolinguistics, student-centered learning, cognitive skills.

Kirish. Talabalar kurs loyihasini bajarishda muvaffaqiyatsizlikka uchrashi o'qituvchilar uchun juda muhim muammo. Talabalar yozma imtihonlarda yaxshi natijalarga erishsalar ham, o'z bilimlarini aniq loyiha, ya'ni amaliy ko'nikmalarni talab qiluvchi loyihada qo'llashga qiynalishlari bu muammoni yanada murakkablashtiradi. Sotsiolingvistika kursida talabalar yozma imtihonlarda yaxshi natijalarga ega bo'lishiga qaramay, yakuniy loyihalarni muvaffaqiyatli bajarishmayotganini kuzatilgan. Ushbu muammo sabablarni o'rganishga va samarali yechimlarni topishga undaydi va buni yechimi uchun amaliy tadqiqotdan olib borilgan [1]. Tadqiqotda o'qitishda sotsiokonstruktivizm nazariyasini qo'llangan, bu nazariya "amalda o'rganish" tushunchasiga e'tibor qaratadi. Talabalar bilimni haqiqiy hayotda qo'llay olishlari uchun, bu bilimlarni ta'limning hamkorlik muhitida egallashlari zarur. Bunday muhitda talabalar o'qish jarayoniga faol qatnashadilar va hissa qo'shadilar, passiv talabalar bo'lmaydilar. Konstruktivizm doirasida o'rganish talabalarning intellektual, ijtimoiy

va psixologik rivojlanishiga hissa qo'shadi va buni turli xil haqiqiy kontekstlarda taqdim etadi [2].

Ushbu tadqiqotning natijalari, o'qishda faol ishtirok etadigan va qatnashadigan talabalar yuqori darajadagi kognitiv ko'nikmalarni, masalan, qo'llash, tahlil qilish, asoslash va muammolarni hal qilishni o'zlashtirganini ko'rsatadi. Shuningdek, natijalar talabalarning haqiqiy hayot sharoitida bir-biri bilan muloqot qilish va aloqa qilishda ishonchli bo'lishlarini ham ko'rsatadi. Talabalar o'zlarining natijalarida ham yaxshi rivojlanish ko'rsatdi, bu esa ularning baholarida aks etgan.

Mavzuga oid adabiyotlar tahlili. Sotsiokonstruktivizm ning asosiy tushunchasi talabalarning o'rganish jarayonini yaxshilash uchun ularni haqiqiy ijtimoiy kontekstda jalb qilishdir. Vygotskiy ta'kidlaganidek [3], o'rganish mazmunli kontekstsiz bo'lmaydi, inson kognitiv jihatlari va ijtimoiy kontekst o'rtasida o'zaro bog'liqlik mavjud. Tadqiqotlarda talabalarning kuzatish orqali emas, balki amalga oshirish orqali o'rganishlarini samaradorligini aniqlash ishlari olib borilgan.

Shu sababli, ushbu nazariyada o'qituvchilarning roli talabalarni mustaqil ta'lim olishga rag'batlantirishdir. Ta'lim sohasida sotsiokonstruktivizm nazariyasini mustaqil ta'limni qo'llovchi o'qituvchilar odatda shaxsga yo'naltirilgan ta'lim yoki topshiriqqa asoslangan yondashuvni qo'llaydilar va shunga ko'ra darslarini rejalashtiradilar hamda kurs faoliyatini loyihalashtiradilar. Shunday qilib, talabalarga an'anaviy dars o'tkazish o'rniga, o'qituvchilar ularni autentik va tegishli ijtimoiy kontekstga jalb qilishlari kerak, bu esa ularni faol bo'lishga, tilni egalashga motivatsiya berishga, ma'lumotlarni o'zlashtirishga va o'rganilgan bilimlarni kundalik muammolarni hal qilishda qo'llashga yordam beradi [4].

Sotsiokonstruktivizmni ta'lim sohasida qo'llashning turli ijobiy jihatlari mavjud bo'lib, ushbu yondashuv talabalarni tanqidiy fikrlash ko'nikmalarini, muloqot ko'nikmalarini va muammoni hal qilish qobiliyatlarini rivojlantirishga yordam beradi. Auditoriya shaxsga yo'naltirilgan talim yondashuvni qo'llash talabalar ijtimoiy

ko'nikmalarini rivojlantiradi, chunki ular o'rganilganlarini real ijtimoiy kontekstda amalda qo'llash imkoniyatiga ega bo'ladilar.

Shuni ta'kidlash muhimki, sotsiokonstruktivizmni o'qitish tizimi sifatida qo'llash ba'zi muammolarga duch kelishi mumkin. Talabalar muloqot qilish, ishtirok etish, hissa qo'shish va qo'shimcha resurslarga murojaat qilish erkinligini amalda qo'llashadi. Ba'zi o'qituvchilarga shaxsga yo'naltirilgan yoki topshiriqqa asoslangan yondashuvni qo'llash bir qancha murakkab tuyuladi. Ba'zi hollarda o'qituvchilar bu yondashuvni qabul qilmasligini, chunki ular kursda buni qo'llash uchun kerakli bilim va ko'nikmalarga ega emasligini ta'kidlaydi [5]. Boshqa tomondan, talabalar muammolari va har qanday o'zgarishga moslashuv bilan bog'liq muammolar mavjud. Umuman olganda, talabalar o'zlarini qulay zonalarida qolishni afzal ko'radilar va ta'lim metodidagi o'zgarishlar ulardan ko'proq mehnat qilishni va bilim- malakalarni mustaqil egallashni talab qiladi. Shuningdek, ular o'rganish jarayonida faol ishtirok etishlari kerak, bu esa ayniqsa uyatchan kamgap talabalar uchun noqulaylik yaratadi.

Sotsiolingvistika ijtimoiy, siyosiy, iqtisodiy va diniy kontekstlarning til va lahjalarni ishlatishga ta'sirini o'rganadigan fan. Sotsiolingvistika darslarida talabalar ko'plab vaziyatlarni kashf etadilar. Sotsiolingvistika nazariyalarini, tushunchalarini va prinsiplari o'rganish talabalar uchun atrof-muhitdagi lingvistik vaziyatni tushunishga yordam beradi. Biroq, ushbu nazariyalar, tushunchalar va prinsiplari an'anaviy darsda o'rganilganda, talabalar o'z bilimlarini autentik kontekstda tushunish, tahlil qilish va qo'llay olishlari biroz qiyinchilik tug'diradi. Talabalar doimiy ravishda ushbu strategiyalarni amaliyotda qo'llashlari kerak.

Talabalar imtihonlarda yaxshi natijalarga erishishgan bo'lsa-da, ularning aksariyati sotsiolingvistik loyihalar va kichik tadqiqotlar bilan shug'ullanganda ayrim to'siqlar va qiyinchiliklarga duch kelishi ehtimoldan holi emas. Bu talabalar chuqur tushuncha va bu borada tajribaga ega emasligini ko'rsatadi, bu esa yakuniy loyihani muvaffaqiyatli bajarish uchun muhimdir. Ta'lim usulini o'zgartirish uchun sotsiokonstruktivizm nazariyasini qo'llash yondashuvi

o'qituvchini talabalarni o'quv jarayoniga jalb qilishga, o'rganganlarini amalda qo'llash va fikr-mulohazalarini muhokama qilish imkoniyatlarini berishga undaydi. Shunday qilib, talabalar kursni chuqur anglab yetishga erishadilar va sotsiolingvistik bilim va ko'nikmalarni muvaffaqiyatli shakllantirib, yakuniy loyihani tayyorlay olishadi. Ushbu muammoni hal qilish maqsadida amaliy tadqiqotlar o'tkazilgan. Tadqiqotning asosiy maqsadi talabalarga butun semestr davomida modul bo'yicha chuqur tushuncha shakllantirishda yordam berish edi. Tadqiqotchi Hogan va Pressley [6] tomonidan ishlab chiqilgan instruksional havoza (scaffolding) yondashuviga tayanib, talabalar kurs mazmunni puxta o'zlashtirib, yuqori kognitiv ko'nikmalarni rivojlantirgunga qadar turli mashq , topshiriqlar faoliyatlari orqali kerakli yordamni ko'rsatdi,. Shunday qilib, ular yakuniy loyihani hech qanday yordamga ehtiyoj sezmasdan bajarishga muvaffaq bo'lishdi.

Metodologiya. Darsdagi talabalar lahja va madaniyat darajasida turli hil ya'ni turli millat vakillaridan bo'lgan. Ushbu xususiyat sotsiolingvistika darsini talabalar uchun bilimni o'z aslida shakllantiradigan ideal va autentik, real kontekstga aylantiradi. Bu jarayon talabaga yo'naltirilgan darsning quyidagi muhim xususiyatini anglatadi [5]: "Talabalarga o'z ta'lim ehtiyojlarini aniqlash va boshqarish, o'quv resurslarini topish va ushbu ehtiyojlarga asoslanib, bilimlarini shakllantirish imkoniyatlari va javobgarliklarini yuklaydi".

Tadqiqotda guruhlar semestrning dastlabki ikki oyida uchta o'zaro bog'liq vazifani bajarishlari kerak edi [1]. Birinchi vazifa tovushlardagi farqlarni kuzatish, farqlarni transkripsiya qilish va keyin asosiy foizni hisoblash edi. Birinchi vazifaning asosiy maqsadi talabalar o'rtasidagi munozarani qo'zg'atish, ularning lingvistik sezgirligini rag'batlantirish va lingvistik bilimlarini amalda qo'llash edi. Ikkinchi vazifa tadqiq qilinayotgan tovushlar tarixini yozish (talabalar o'zlarining tadqiqot ko'nikmalaridan foydalanib, asl manbalardan foydalanishlari kerak) va tovushlarda sodir bo'lgan o'zgarishlarni o'rganish edi. Ushbu vazifaning maqsadi talabalar o'rtasida hamkorlikni rivojlantirish, munozarani davom ettirish va fikrlarni almashishni rag'batlantirish edi.

Uchinchi vazifa esa ularning egallagan tajriba bilimlarini tushuntirish va asoslash edi, bu sotsiolingvistik nazariyalar va tamoyillar bilan qo'llab-quvvatlanishi kerak edi. Uchta vazifa davomida tadqiqotchi o'qituvchi ko'rsatmalar berish va nazorat qiluvchi rolida bo'ldi. U har hafta talabalar bilan loyiha bo'yicha darsda ikki marta uchrashdi. Birinchi darsda tadqiqotchi mahalliy va xalqaro misollar bilan qo'llab-quvvatlangan bilimlarni yetkazdi. Keyin darsning qolgan qismini talabalar bilan muhokama qilishga bag'ishladi. Talabalar ushbu yangi ma'lumotlarni o'z vazifalariga bog'lash ustida ishladilar. Keyingi darsda talabalar birgalikda fikrlar va dalillarni shakllantirish va ularni muhokama qilish ustida ishlashdi. Ushbu darslar oralig'ida talabalar maslahat olish uchun tadqiqotchining qabul soatlariga borishlari mumkin edi. Agar talabalar kutubxonada kerakli materiallarni topa olmasalar, tadqiqotchi ularga kitob va maqolalar berishga ham tayyor edi. Dars davomida tadqiqotchi talabalarni to'g'ri yo'nalishda ekanliklariga ishontirish uchun ularga dalda berib, motivatsiya berishga intildi. Aksincha, agar ular muayyan masalada qiynalayotgan bo'lsalar, tadqiqotchi ularga takliflar va g'oyalar bilan yordam berdi.

Ushbu vazifalar talabalarni yakuniy loyihaga tayyorlash uchun amaliy mashg'ulot bo'ldi. Loyiha avvalgi vazifalarning takrorlanishi edi, ammo bu safar boshqa lingvistik xususiyat va katta ijtimoiy kontekstda (universitetdan tashqarida) amalga oshirildi. Tadqiqotchi talabalar uchun ba'zi lingvistik xususiyatlardan iborat ro'yxatni berdi va ularga o'z xohishlariga ko'ra tanlash imkoniyatini berdi. Bu kichik o'zgarishlar talabalarni loyiha ishini mukammal ishtiyoq bilan ishlashga kuchaytirdi, ularni tanlov uchun mas'ul qildi, fikrlarini kengaytirdi, munozara va muloqot darajasini oshirdi va ularga katta jamoada turli muammolarni hal qilish uchun qiyinchilik tug'dirdi. Talabalar yakuniy loyiha ustida ishlayotganda, o'zlarini guruhda ishlash, juft holda ishlash, hamkorlik kabi kengroq ijtimoiy omillarni hisobga olish zarurligini tushunishdi, bu ular ilgari uchta vazifada hisobga olinmagan omillar edi. Shuningdek, talabalar tanlagan lingvistik xususiyatni yaxshiroq tushunish uchun ko'proq o'qishlari, nazariyaga, tajribaga ega bo'lishlari

kerak edi. Tadqiqotchi ularga yo‘l-yo‘riq ko‘rsatishda, yordam berishda va kerak bo‘lganda kitoblar berishda davom etdi.

Natija va tahlil. Natijalar qiziqarli tarzda talabalar kognitiv ko‘nikmalarining va bilim darajasining sezilarli rivojlanganligini ko‘rsatdi. Talabalar vaqt o‘tishi va “Experiential learning” (bajarish orqali o‘rganish)yondashuvi orqali tanqidiy fikrlashning yetarlicha samarali bosqichini shakllantirganliklarini isbotladilar. Ushbu erishilgan rivojlanish ularning vazifalar va yakuniy loyiha davomida ko‘rsatilgan hamkorliklarida yaqqol namoyon bo‘ladi.

Boshqa muammoli vaziyat muhokamasi tadqiqot ko‘nikmalari bilan bog‘liq. Talabalarda plagiatning jiddiyligidan xabardor emasligi, qayta so‘zlashning o‘zi yetarli va asosiy mualliflarni ko‘rsatish shart emasligi haqidagi tushunchasi mavjud. Ushbu vazifalar talabalarni kerakli manbalardan foydalana olish va takroran tahlil qilish bo‘yicha bilimlarini oshirish uchun yaxshi imkoniyat bo‘ldi. Ba’zi talabalar iqtibos keltirishning ahamiyatini tushunmaganliklarini tan olishdi. Yana bir muhim muammoni qayd etish kerakki, an’anaviy o‘qitish usulining davomiy qo‘llanilishi natijasida talabalar kognitiv va til ko‘nikmalarining zaifligi yuzaga kelgan. Talabalar ta’lim olish va o‘rganish jarayonida faol ishtirok etmagan, aksincha, ularga tayyor bilim berilgan edi. Bu holat sotsiokonstruktivizm yondashuvini darsda samarali qo‘llashni ham o‘qituvchi, ham talabalar uchun qiyinlashtiradi. Shuningdek, sotsiolingvistika kursining o‘ziga xos murakkabligi ham qo‘shimcha qiyinchilik tug‘dirdi. Talabalar birdaniga fonetika, fonologiya, sintaksis, morfologiya va akademik tadqiqot metodlari kabi avvalgi kurslardan o‘rganilgan bilimlarni takrorlab, ularni qo‘llashlari zarurligini tushunib olishadi.

An’anaviy o‘qitish, ya’ni o‘qituvchiga markazlashgan uslub, samaradorligini yo‘qotmoqda. Oliy ta’lim ma’muriyati bunday tadqiqotlarni qo‘llab-quvvatlasa, ta’lim olish va ta’lim berish usullarini takomillashtirish davom etadi va bu o‘z navbatida ta’limning umumiy natijalariga ijobiy ta’sir qiladi. Fanni o‘qitish jarayonini rejalashtirishda o‘qituvchilar va talabalar o‘rtasida hamkorlikni o‘z ichiga oladigan integratsiyalashgan o‘quv jarayoni modelini shakllantirish taklif

qilinadi. Ushbu jarayon bo'lajak mustaqil tadqiqotchilarni, ya'ni qisqa qilib aytganda 21 asr ta'lim oluvchilarini, yetuk mutaxasislarni shakllantiradi.

Xulosa. Sotsiokonstruktivizm nazariyasida "amaliy o'rganish" g'oyasi tadbiq qilinganligi bu sotsiolingvistika darslarini tayyorlash va loyihalashda samarali bir asos bo'ladi va bu talabalar uchun kursni mukammal o'zlashtirishni kafolatlaydi. O'qituvchining vazifasi faqat ma'lumot yetkazishdan iborat emas, balki mustaqil va doimiy izlanadigan, o'z ustida tinmay ishlaydigan, faol talabalarni tayyorlashdir. Sotsiolingvistika darsida talabalarning yozma imtihonlarda yaxshi natijalar olishiga qaramay, amaliy loyihalarni bajarishda yoki o'rgangan bilimlarini haqiqiy kontekstda qo'llashda qiyinchiliklarga duch keladi, biroq sotsiokonstruktivizm nazariyasini tatbiq etish, shaxsga yo'naltirilgan ta'lim orqali, talabalarning yuqori kognitiv ko'nikmalarini rivojlantirish va lingvistik qobiliyatlarini samaradorligini oshirishga yordam berdi. Tadqiqot asnosida quyidagi taklifni keltiramiz: o'qituvchilarga ta'lim muammolarini hal qilishda amaliy tadqiqot o'tkazishga undash hamda talabalar bilimlarni mustaqil o'rganadigan bo'lishlari uchun ta'lim dasturlarini tuzish(fan dasturi va sillabuslar) va o'qituvchi- talaba integratsiyani ta'minlaydigan ta'lim tizimini ishlab chiqishi zarurati mavjudligini asoslaydi.

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МУЛЬТИМЕДИА КОМПЕТЕНЦИЯСИ БЎЛАЖАК ЎҚИТУВЧИЛАРНИ ТАЙЁРЛАШНИНГ ТАРКИБИЙ ҚИСМИ СИФАТИДА

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Annotation: Today, the main psychological theories based on the teaching of foreign languages using new technologies are the theory of cognitive psychology and constructivism. In many studies devoted to the problems of using new information technologies in education, within the framework of Philosophy, Psychology and pedagogy, it was proposed to develop an individual-oriented approach to education, while cognitive-psychological theories and constructivism theory were studied as a theoretical basis. Based on the results of research in the field of cognitive psychology related to the state of learning with the help of internet technologies, scientists determine the perceptions of the processes of understanding of the educational process in the multimedia work environment.

Бугунги кунда чет тилларини янги технологиялардан фойдаланган ҳолда ўқитишга асосланган асосий психологик назариялар когнитив психология ва конструктивизм назариясидир.

Биринчи ёндашув - компьютер ёрдамида инсоннинг когнитив жараёнларини моделлаштириш ва бу моделдан ўқув жараёнини оптимал бошқариш муаммосини ҳал қилиш учун фойдаланиш.

Глазерфелд, Форстер томонидан биринчи марта таклиф қилинган иккинчи ёндашув бутун ўқув жараёнини конструктивизм назарияси билан бевосита боғлайди.

Таълимда янги ахборот технологияларидан фойдаланиш муаммоларига бағишланган кўплаб тадқиқотларда фалсафа, психология ва педагогика доирасида таълимга шахсга йўналтирилган ёндашувни ишлаб чиқиш таклиф қилинган, назарий асос сифатида эса когнитив-психологик назариялар ва конструктивизм назарияси ўрганилган.

Замонавий назариячи файласуфларнинг фикрига кўра, янги ғояларни қабул қиладиган ва воқеликнинг ушбу янги ғоялари (масалан, виртуал ҳақиқат, ахборот муҳити, Интернет) билан шуғулланишга қодир бўлган ягона фалсафа бу конструктивизм бўлиб, у дунёнинг тасвирини ўз ичига олади. кўринадиган, эшитиладиган ҳамда инсон ўзи кура оладиган, диққатнинг ҳал қилувчи ролида ички сигналлар ўртасида яратиладиган мулоқот орқали ҳис қилинадиган нарсалар билан дунё тасвирини тасдиқлайди.

Маҳаллий илмий адабиётларда таълимда Интернет технологияларидан фойдаланишга асосий ёндашув сифатида П. Я. Гальпериннинг "Ақлий ҳаракатларнинг босқичма-босқич шаклланиши тўғрисида" назариясини олиш таклиф этилади. Бу назария ақлий ҳаракатларни шакллантириш учун қулай шарт-шароитлар яратишга асосланади ва керакли ҳаракатни шакллантириш учун қандай шарт-шароитлар яратилиши керак деган саволга жавоб беради., П.Я Гальпериннинг компьютерни ўрганиш назариясига мувофиқ равишда Н.Ф Тальзинанинг билимларни ўзлаштириш жараёнларини бошқариш муаммоларига бағишланган тадқиқотида ўз аксини топган.

Интернет-технологиялар ёрдамида ўрганиш ҳолати билан боғлиқ когнитив психология соҳасидаги тадқиқотлар натижаларига асосланиб, олимлар ўқув жараёнининг мультимедиа иш муҳитида тушуниш жараёнлари ҳақидаги тасаввурларни аниқлайдилар. Гап инсоннинг ахборот оқимидан ўзи учун аҳамиятли бўлган

маълумотни қандай танлаши, ўзининг олдинги билимлари асосида тушуниши ҳақида бормокда. Шу ўринда, инсон маълумотни кичик ўзига хос қисмларга ажратиш қобилиятига эга бўлиши, лекин у кичик маълумотларни катта гуруҳларга бирлаштира олишини тушуниш муҳим ҳисобланади. Шундай қилиб, конструктивизм назариясидаги олдинги билимларнинг асосий маъносига асосланиб, немис дидактикасида Rösler, 9 Legutke(1998), Wolff(1994)) шундай дейилади: биринчидан, янги материал ўқувчига етказиладиган ахборот сифатида эмас, балки ўқувчининг олдинги билимлари билан ўзлаштирилган ахборот сифатида мавжуд; бу ўқувчига долзарб маълумотларни яратиш ва тушунишга имкон беради; иккинчидан, ҳар бир талаба бошқалар аъло бўлган ўз таълимотини ўрганади ; учинчидан, таълим - бу рефлексив жараёнлар билан бирга кечадиган олдинги билимларни қайта қуриш жараёни; тўртинчидан, билим ўқувчига ижтимоий жиҳатдан узатилади ва у ижтимоий шароитда юзага келади.

Сўнгги пайтларда илмий ҳамжамиятда конструктивизм муаммоси борасида ўргатиш ва ўрганиш парадигмаси бўйича мунозаралар кучайди. Бунинг сабаби шундаки, тадқиқотчилар ва амалиётчилар конструктивистик тушунчалар ҳақида гапирганда ҳар доим ҳам бир хил фикрда эмаслар. Кўпчилик конструктивизм тушунчаси остида фақат радикал конструктивизмни тушунишади, бунда инсон билимни қуриш ва талқин қилиш асосида қабул қилади. Бошқа тадқиқотчиларнинг илмий нуқтаи назаридан, билим ўқитувчидан талабага "ўзгармайди" ва билим ҳақиқатнинг нусхаси эмас, балки шахснинг ўзининг тузилиши, деб таъкидланади Mandl (1997: 167). Ўқув жараёни фаол-конструктив ва ўзини ўзи бошқарадиган жараён сифатида тушунилади, бу жараён давомида одамлар ўз билимларини қурадилар, билим эса эксплицит (аниқ) билим, фактларни билиш (know that) сифатида эмас, балки процессуал билим (know how), имплицит билим деб таърифланади. Ўз-ўзидан ташкил этилган таълим гиперматн асосида амалга оширилади, бу талабага ўзи учун қулайлик вақт бўйича мослашувчанликни, индивидуал иш тезлигини, ҳар бир талабага

унинг хоҳиши ва эҳтиёжларига мос келадиган материални, шунингдек ўқувчининг ишдаги қулай шароитидан келиб чиқиб, ўқув материални такрорлаш имкониятини беради.

Маҳаллий фан, шунингдек, таълим тизимининг классик "моно-фан" парадигмасидан когнитив тизим - синергетик фанлараро парадигмага ўтиш зарурлигини кўриб чиқади, бунда сўз ўқув жараёнидан ўрганиш жараёнига, ўз-ўзини ривожлантиришга ўтиш муаммоси ҳақида бормоқда. Биз ҳақиқатан ҳам фан ва таълим соҳаларининг кескин ўзаро кириб боришини, тизим ва жараёнларга когнитив ва тизимли-синергетик ёндашувнинг долзарблигини кузатамиз. Янги ахборот тузилмалари ва тизимлари шаклланади, уларнинг ўз-ўзини ташкил этиши содир бўлади

В.В. Давидов, В.В. Рубцов ва А.Г.Крицкий (1996) компьютернинг таълим фаолиятига таъсирига қуйидагича баҳо берадилар, янги ахборот технологиялари таълим фаолиятига воситачилик қилади (уни ташқарига олиб чиқади), бу "энг муҳим фикрлаш жараёнлари: рефлексия, таҳлил, режалаштириш ва тушунишни ривожлантириш учун зарур шарт-шароитларни яратади.

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KO'P TARMOQLI UNIVERSITET TALABALARI O'RTASIDA KO'P TILLI KOMPETENSIYANI SHAKLLANTIRISHNING USLUBIY MODELII

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UrDU, 2-akademik litsey nemis tili o'qituvchisi

Annotation: An educational model is an "individual interpretation of a teaching method by a teacher in the classroom in relation to certain goals and working conditions." We consider the methodological model as a structural reflection of a holistic methodological system or methodology, including all its components: goals, principles, content, methods, methods, training manuals, etc. Thus, it was decided to develop and describe a methodological model of the process of developing multilingual competence among students at a multidisciplinary university. Taking into account the main components of the process and examples of methodological models. We combine the structural elements of the educational process into the following components of the methodological model: objective, methodological, substantive, technological, organizational and effective components. All components of the methodological model are interconnected and form a whole system.

Ko'p tarmoqli universitetda ko'p tilli kompetensiyani rivojlantirish metodologiyasini yaratish va tavsiflash maqsadi ko'p tilli ta'limning nazariy jihatlarini taqdim etishdan tortib, o'qitishning tamoyillari va uslubiy modelini shakllantirishgacha bo'lgan tadqiqotimiz mantiqini belgilab berdi, so'ngra uni sinovdan o'tkazish va eksperimental mashg'ulotlar natijalarini tahlil qilish. Tadqiqotining joriy paragrafida modellashtirish tadqiqot usuli sifatida, uning o'qitish metodlarida qo'llanilishi va zamonaviy ko'p tarmoqli universitetda talabalar o'rtasida ko'p tilli kompetensiyani shakllantirishning uslubiy modeli haqida so'z yuritamiz.

O'qitish metodikasi – “chet tilini o'zlashtirishga qaratilgan metodlar, usullar va o'qitish usullari majmui” [Azimov 2009: 140]; “Bu o'quv jarayonini loyihalash va tashkil etishning yaxlit tizimi, uslubiy tavsiyalar to'plami bo'lib, ularning samaradorligi o'qituvchining

mahorati va ijodiy darajasiga bog‘liq” [Klybin 2003].

Amaliy metodologiyada keng tarqalgan tadqiqot usullaridan biri modellashtirishdir. Umumiy ilmiy invariant ta’rifga ko‘ra, modellashtirish - bu voqelik obyektining (hodisa, jarayon yoki vaziyat) uning xususiyatlarini keyingi o‘rganish uchun uning nusxasi (modeli) takrorlanadigan usul. Modelning muhim atributi - tadqiqot maqsadlari uchun zarur bo‘lgan voqelik obyektining maksimal xususiyatlariga ega bo‘lish. Modelni qurishda, tadqiqot maqsadi uchun ahamiyasiz bo‘lgan xususiyatlar, qoida tariqasida, e’tibordan chetda qolishi mumkin [Stepin, Gutner, Goldberg 2019].

Modellashtirish usulining asosiy afzalligi voqelik obyektining ba’zi sabablarga ko‘ra bevosita o‘rganish qiyin yoki imkonsiz bo‘lgan xususiyatlarini o‘rganish qobiliyatidir. Shunday qilib, ushbu xususiyatlarni model yordamida o‘rganish yanada organik va iqtisodiy echim bo‘lib tuyuladi.

Bizning tadqiqotimiz doirasida haqiqat obyekti ko‘p tarmoqli universitetda talabalar o‘rtasida ko‘p tilli kompetensiyani rivojlantirish jarayonidir. Modellashtirish usulidan foydalanish yuqorida qayd etilgan kompetensiyani shakllantirish jarayonini boshqa usullar bilan qamrab olishning mumkin emasligi bilan oqlanadi.

Kompetensiyani rivojlantirish jarayoni kompetensiya shakllanadigan o‘quv jarayoni bilan bog‘liq bo‘lishi mumkin. O‘rganish o‘quv maqsadiga erishish, ya’ni bizning holatlarimizda ko‘p tilli kompetensiyani shakllantirishga erishish uchun o‘quv sub’ektlarining o‘zaro bog‘liq harakatlari majmui sifatida belgilanadi. O‘quv jarayonining quyidagi tarkibiy qismlarini ajratib ko‘rsatish odatiy holdir: maqsad, tamoyillar, mazmun, usullar, vositalar, o‘qitish shakllari, natijalarni nazorat qilish va baholash [Ibragimov 2011].

Ta’lim modeli – bu “ma’lum maqsadlar va ish sharoitlari bilan bog‘liq holda o‘qitish usulini sinfda o‘qituvchi tomonidan individual talqini” [Azimov 2009: 140]. Uslubiy modelni yaxlit uslubiy tizim yoki metodologiyaning tarkibiy aksi sifatida uning barcha tarkibiy qismlari: maqsadlari, tamoyillari, mazmuni, usullari, usullari, o‘quv qo‘llanmalari va boshqalarni ko‘rib chiqamiz.

Shunday qilib, ko'p tarmoqli universitetda talabalar o'rtasida ko'p tilli kompetensiyani rivojlantirish jarayonining uslubiy modelini ishlab chiqish va tavsiflashga qaror qilindi. Jarayonning asosiy tarkibiy qismlarini va dissertatsiya tadqiqotidagi uslubiy modellarning misollarini hisobga olgan holda [Ilidzhev 2015 va boshqalar] biz o'quv jarayonining tarkibiy elementlarini uslubiy modelning quyidagi tarkibiy qismlariga birlashtiramiz: maqsadli, uslubiy, mazmunli, texnologik, tashkiliy va samarali komponentlar. Uslubiy modelning barcha tarkibiy qismlari o'zaro bog'langan va yaxlit tizimni tashkil qiladi.

Maqsadli komponent strategik va amaliy ta'lim maqsadlarini o'z ichiga oladi. O'qitishning strategik maqsadi ko'p tarmoqli universitet talabalari o'rtasida ko'p tilli kompetensiyani shakllantirishdan iborat. Ko'p tilli ta'limning o'ziga xos xususiyatlaridan kelib chiqqan holda, o'qitishning amaliy maqsadi ikki xil: nemis tilida professional nutq kompetensiyasini rivojlantirish (B1-B2) va ispan tilida umumiy nutq kompetensiyasini rivojlantirish (A1). Aniqlikni ta'minlash uchun biz quyidagi belgilarni kiritamiz: FL1 (birinchi chet tili, professional yo'naltirilgan chet tilidagi nutq kompetensiyasi, bizning holatlarimizda nemis tiliga mos keladi) va FL2 (ikkinchi chet tili, ispan tiliga mos keladigan umumiy nutq kompetensiyasi). bizning holatlarimizda til).

Uslubiy komponent ko'p tilli ta'limni tashkil etishning yondashuvlari va tamoyillarini o'z ichiga oladi. Taklif etilayotgan model quyidagi yondashuvlar doirasida ishlab chiqilgan: kompetensiyaga asoslangan, fanlararo, kognitiv va faoliyatga asoslangan.

Kompetensiyaga asoslangan yondashuv (N.I.Almazova, N.I.Gez, E.M.Vereshchagin, I.A.Zimnyaya, O.E.Lebedev, R.P.Milrud, G.S.Trofimova, L.P.Xalyapina, A.V.Xutorskoy, V.D.Shadrikov, V.I.Giffits va boshqalar bilan bog'liq). o'quv jarayonidagi kompetensiyalar va chet tillarini o'qitishning asosiy maqsadi sifatida chet tilining kommunikativ kompetensiyasini shakllantirish bilan. I.A. yozganidek, kompetensiya tushunchasining o'zi nafaqat bilim, ko'nikma, ko'nikma triadasida qurilgan, balki boshqa rejaning tarkibiy qismlarini ham o'z ichiga oladi – "motivatsion, axloqiy, ijtimoiy va

xulq-atvor” [2009 yil qish: 11]. Shunday qilib, bu konsepsiya yanada kengroq bo‘lib, ilgari qabul qilingan ishga yuqori tuzilma vazifasini bajaradi.

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TYPES OF ASSESSMENT AND ITS USAGE IN THE CLASSROOM

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Annotation

Today's students need to know not only the basic reading and arithmetic skills, but also skills that will allow them to face a world that is continually changing. They must be able to think critically, to analyze, and to make inferences. Changes in the skills base and knowledge our students need require new learning goals; these new learning goals change the relationship between assessment and instruction. Teachers need to take an active role in making decisions about the purpose of assessment and the content that is being assessed.

Key words: learners, misconception, assessment, purpose, perform.

In classrooms where assessment for learning is practised, students are encouraged to be more active in their learning and associated assessment. The ultimate purpose of assessment for learning is to create self-regulated learners who can leave school able and confident to continue learning throughout their lives. Teachers need to know at the outset of a unit of study where their students are in terms of their learning and then continually check on how they are progressing through strengthening the feedback they get from their learners. As the unit progresses, the teacher and student work together to assess the student's knowledge, what she or he needs to learn to improve and extend this knowledge, and how the student can best get to that point (formative assessment). Assessment for learning occurs at all stages of the learning process.

There are a number of assessment terms that will appear in any discussion of assessment. Listed below are common interpretations of some of these terms:

Assessment for learning

comprises two phases—initial or diagnostic assessment and formative assessment. assessment can be based on a variety of

information sources (e.g., portfolios, works in progress, teacher observation, conversation) verbal or written feedback to the student is primarily descriptive and emphasizes strengths, identifies challenges, and points to next steps as teachers check on understanding they adjust their instruction to keep students on track no grades or scores are given - record-keeping is primarily anecdotal and descriptive occurs throughout the learning process, from the outset of the course of study to the time of summative assessment

Assessment as learning

- begins as students become aware of the goals of instruction and the criteria for performance
- involves goal-setting, monitoring progress, and reflecting on results
- implies student ownership and responsibility for moving his or her thinking forward (metacognition)
- occurs throughout the learning process

Assessment of learning

- assessment that is accompanied by a number or letter grade (summative)
- compares one student's achievement with standards
- results can be communicated to the student and parents
- occurs at the end of the learning unit

Evaluation

judgment made on the basis of a student's performance.

Diagnostic assessment (now referred to more often as "pre-assessment")

- assessment made to determine what a student does and does not know about a topic
- assessment made to determine a student's learning style or preferences
- used to determine how well a student can perform a certain set of skills related to a particular subject or group of subjects
- occurs at the beginning of a unit of study

- used to inform instruction: makes up the initial phase of assessment for learning

Formative assessment

- assessment made to determine a student's knowledge and skills, including learning gaps as they progress through a unit of study

- used to inform instruction and guide learning
- occurs during the course of a unit of study
- makes up the subsequent phase of assessment for learning

Summative assessment

- assessment that is made at the end of a unit of study to determine the level of understanding the student has achieved

- includes a mark or grade against an expected standard

Principles of Assessment

Among the most comprehensive listing of principles of assessment for learning are those written by the QCA (Qualifications and Curriculum Authority). The authority, which is sponsored by England's Department for Children, Schools and Families, is responsible for national curriculum, assessment, and examinations. Their principal focus is on crucial aspects of assessment for learning, including how such assessment should be seen as central to classroom practice, and that all teachers should regard assessment for learning as a key professional skill.

The UK Assessment Reform Group (1999) identifies 'The big 5 principles of assessment for learning

- The provision of effective feedback to students.
- The active involvement of students in their own learning.
- Adjusting teaching to take account of the results of assessment.
- Recognition of the profound influence assessment has on the motivation and self-esteem of pupils, both of which are critical influences on learning.
- The need for students to be able to assess themselves and understand how to improve.

Feedback

The purpose of an Assessment for Learning (AFL) task is to provide feedback to both the teacher and learner regarding the learner's progress towards achieving the learning objective(s). This feedback should be used by the teacher to revise and develop further instruction. An effective AFL method is to use a performance task coupled with a rubric. This type of assessment is fundamental in illustrating how and why such principles need to be adhered to.

Assessment for Language Teaching

So, what is AfL and why is it important? Can it improve students' results? What does it involve?

What is

To understand what AfL is, it is useful to start with what it is not. Traditional approaches to assessment are generally based on assessment of learning. Assessment of learning is generally carried out by the teacher to collect information about attainment. It is usually done at the end of a course or school year and takes the form of an exam or test which is used to assign grades and report achievement or failure.

Assessment for learning, on the other hand, occurs at all stages of the learning process. Students are encouraged to take an active role, become self-regulated learners and leave school able and confident to continue learning throughout their lives. Assessment for learning is also referred to as formative assessment, i.e. the process of collecting and interpreting evidence for use by teachers and learners to decide where they are in their learning, where they need to go, and how best to get there (Assessment Reform Group, 2002). It is a process by which assessment information is used by teachers to adjust their teaching strategies and by students to adjust their learning strategies. AfL encourages learning and promotes motivation by emphasising progress and achievement rather than failure.

Where did AfL come from and why is it important?

AfL originates in the research of UK professors, Paul Black and Dylan Wiliam. Black and Wiliam recognised that what teachers and learners do in the classroom is complicated and little is understood about what happens. They likened the classroom to a black box (an

object which can be viewed in terms of its inputs and outputs without any knowledge of its internal workings) and set out to investigate what was happening inside. What they discovered was that students who learn in a formative way achieve much more and obtain better results than other students. In 1998, they published their findings in an important booklet for practitioners *Inside The Black Box: Raising Standards Through Classroom Assessment* and in it they showed that:

- formative assessment is at the heart of effective teaching
- formative assessment has a strong positive effect on achievement
- improving formative assessment raises standards.
- As a result of these and other research findings, AfL is now established as one of the most powerful ways of improving learning and raising standards and current research is adding further evidence in support of this claim.

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LIVE WORKSHEETS AS A TOOL OF IMPROVING SELF-ASSESSMENT

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Introduction

As we are living in the era of technology, traditional language teaching shifted to interactive and digital process, which emphasizes student-centered learning and personalized assessment. All known traditional methods of assessment, such as paper-and-pencil tests, frequently fail to promote autonomous learning in providing real-time feedback and fostering independent learning. This is where live worksheets emerge as a valuable tool. Live worksheets are interactive digital resources that offer immediate feedback and adaptive

questioning, making them an effective means for students to assess their understanding and identify areas for improvement. This article will explore the benefits of live worksheets in enhancing self-assessment, promoting active learning, and providing teachers with valuable insights into student progress.

Key words: *Live worksheets, self-assessment, interactive learning, student-centered learning, personalized assessment, immediate feedback, adaptive questioning.*

The studies have shown that using live worksheets in language teaching may improve learners' self-assessment and motivation. Besides, scholars discussed the benefits of implementing computer based evaluation. It may support an immediate feedback: as Live worksheets are used in computer or in digital gadgets, they provide instant feedback on students' responses, allowing them to identify errors or misconceptions promptly and adjust their understanding accordingly [1].

Another scholar Darling-Hammond declares that live worksheets offer Adaptive Questioning that tailor subsequent questions based on students' previous responses. This personalized approach can help students focus on areas where they need more support [2]. Live worksheets can foster self-directed learning by encouraging students to take ownership of their learning and actively seek feedback [3]. The interactive nature of live worksheets can increase student engagement and motivation, leading to improved learning outcomes. While live worksheets offer numerous benefits, there are also some challenges and considerations to keep in mind. For example, both teachers and learners may face *Technical Issues*, such as internet connectivity problems or software glitches, which may hinder the learning experience [5]. Ensuring that live worksheets are accessible to all students, including those with disabilities, is crucial. This may require careful consideration of design elements and accommodations. Overall, the research suggests that live worksheets can be a valuable tool for improving self-assessment and enhancing student learning. However, it is important to

consider the potential challenges and to carefully design and implement live worksheets to ensure their effectiveness.

Implementing live worksheets in the classroom.

The number of numerous live worksheet platforms enable teachers to use language content purposefully, with unique features and capabilities. But they should consider the following factors when selecting a platform: 1. The platform should be intuitive and user-friendly for both teachers and students. 2. Teacher should look for platforms that allow you to create and customize worksheets to align with your specific teaching goals and curriculum. 3. Teacher should consider platforms that can integrate with other educational tools you use, such as learning management systems (LMS) or Google Classroom.

How to use Live worksheets in classroom? The following strategies may serve for effectively integrating live worksheets into your classroom: 1. Pre-Assessment: Use live worksheets as a pre-assessment tool to gauge students' prior knowledge and identify areas where additional support may be needed. 2. Guided Practice: Incorporate live worksheets into your lessons to provide students with opportunities for guided practice and immediate feedback. 3. Independent Practice: Assign live worksheets as independent practice activities to reinforce learning and promote self-directed study. 4. Assessment: Use live worksheets as a form of assessment to monitor student progress and identify areas for improvement. To ensure that students are fully engaged with live worksheets, we may consider the following: Incorporating **gamification** elements, such as points, badges, or leaderboards, to make the learning experience more enjoyable and motivating. Besides, encouraging students to work together on live worksheets to foster collaboration and peer learning. Another effective way is connecting the content of your live worksheets to real-world examples or applications to make the learning more relevant and meaningful.

Conclusion

This article has explored the potential of live worksheets as a tool for improving self-assessment in students. The literature review highlighted the benefits of live worksheets, including immediate feedback, adaptive questioning, and enhanced engagement. The practical part provided guidance on implementing live worksheets in the classroom, from choosing the right platform to creating effective worksheets.

Overall, the findings suggest that live worksheets can be a valuable tool for enhancing self-assessment and promoting student-centered learning. By providing immediate feedback, fostering self-directed learning, and increasing engagement, live worksheets can empower students to take ownership of their education and develop essential self-assessment skills.

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INGLIZ TILINI O‘QITISHDA TALABALARNING KREATIV KOMPETENTLIGINI TAKOMILLASHTIRISHNING PEDAGOGIK SHART-SHAROITLARI

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Absract: The article presents the opportunities to develop meaningful skills, knowledge and mindsets that prepare students for an ever-changing society. It is believed that combining opportunities to produce new or original works with opportunities to creatively communicate will propel student engagement and interest in learning foreign languages

Key words: *creativity, educational technology, design, formulation, individual, framework, demonstrate.*

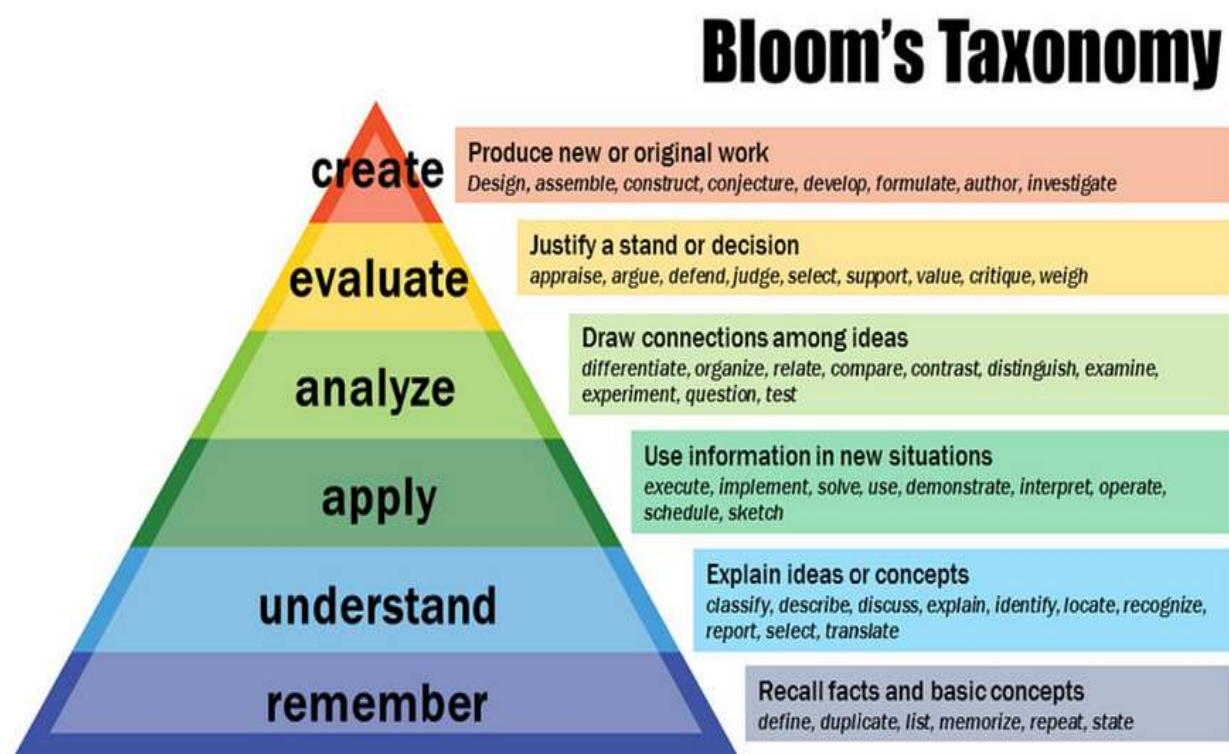
Zamonaviy ta’lim texnologiyalari asosida oliy ta’lim muassasalarida ingliz tili o‘qitish mazmuni va sifatini xalqaro darajaga ko‘tarish, zamonaviy pedagogik va axborot texnologiyalaridan foydalangan holda o‘qitishning ilg‘or uslublarini joriy etish orqali bo‘lajak ingliz tili o‘qituvchilarining kreativ kompetentligini takomillashtirish zaruriyati alohida dolzarb ahamiyat kasb etishini ko‘rsatmoqda. Tadqiqotlarda oliy ta’lim muassasalarida chet tillar, xususan ingliz tilini o‘qitishda bo‘lajak ingliz tili o‘qituvchilarining kreativ kompetentligini ingliz tilini o‘qitishdagi eng ilg‘or zamonaviy texnologiyalari asosida rivojlantirish ilmiy va metodik ahamiyatga ega ekanligi alohida e’tirof etiladi.

Ijodkorlikni odamlarga, vaziyatlarga va muammolarga yangi yondashuvlarni keltirib chiqaradigan fikrlash va harakat qilish deb ta’riflash mumkin. Naiman(2014) ijodkorlikni “yangi va hayoliy g‘oyalarni haqiqatga aylantirish harakati” deb ta’riflaydi.

U ikkita jarayonni o‘z ichiga oladi: fikrlash va ishlab chiqarish. Yangi g‘oyalar va fikrlash usullarini shakllantirish va fikrlarni ijodiy ifodalash qobiliyati ijtimoiy sohalarda yuqori baholanadi va talabalar uchun asosiy milliy ta’lim texnologiyasi standartidir.

“Yaratish” atamasi Blum taksonomiyasining yangi, eng yuqori qismi bo‘lib, birinchi marta 1956-yilda taklif qilingan fikrlash ko‘nikmasining asosli formulasidir.[1;89] Tafakkurning turli shakllarini farqlashga intilib, Blum bir guruh ko‘nikmalarni (bilim, tushunish, qo‘llash, tahlil qilish, sintez qilish va baholash) pastki tartibdan yuqori darajali fikrlashga ko‘tarilgan piramida shaklida taqdim etgan.

Diagramma 1



Taksonomiya 2001-yilda qayta ko‘rib chiqilgan bo‘lib, piramida shakli saqlanib qolgan, lekin statik otlar harakatga yo‘naltirilgan fe‘llar bilan almashtirilgan (eslab qolish, tushunish, qo‘llash, tahlil qilish, baholash va tuzilmaning yuqori qismida yaratish). O‘qituvchilar Blum taksonomiyasi doirasida turli fikrlash qobiliyatlarini qo‘llab-quvvatlash uchun interaktiv raqamli texnologiyalardan foydalanish; masalan, ijtimoiy xatcho‘plar podkastni eslab qolishga yordam berishini ta’kidlashadi. [5;89]

Taksonomiyaning yuqori qismida yaratuvchanlik va ijodkorlik joylashgan bo‘lib, o‘quvchi ijodiy ifoda orqali “o‘rgangan, tahlil qilgan va baholagan narsalarini qo‘llash orqali to‘liq bilimni namoyish etishi hamda moddiy yoki kontseptual narsalarni yaratishi”ni anglatadi. O‘qituvchilar va talabalar uchun masofaviy ta’lim faoliyatini

rivojlantirish bizni Blum taksonomiyasi doirasida avval “yaratish” deb hisoblagan faoliyatimizni qayta ko‘rib chiqishga majbur qiladi.[2;96]

Masalan, talabalarning O‘zbekiston Respublikasi Konstitutsiyasi haqida raqamli plakat yaratishi yoki podkast yozishi Blum taksonomiyasining eng yuqori pog‘onasidagi ijodiy faoliyatdir, deb tahmin qildik. Biroq, bu chuqurroq fikrlash uchun yaratish bilan bir xil emas. Talabalar tomonidan tayyorlangan afisha yoki podkast asosan boshqa manbalardan olingan ma’lumotlarning namoyishidir. Talabalar yangi bilimlarni ishlab chiqish, g‘oyalarni sintez qilish, bashorat qilish, ma’lumotlarni baholash va o‘quv material va joriy hayot o‘rtasidagi aloqalarni o‘rnatish uchun chuqurroq o‘rganish uchun dizayn imkoniyatlariga muhtojdirlar.

Blum taksonomiyasi bo‘yicha tavsiya etiladigan loyiha ishlari:

- **Dastlabki loyiha:** Hukumatning nazorat va muvozanat vakolatlari bo‘yicha eskizni ishlab chiqish.

- **Qayta ko‘rib chiqish:** Ijtimoiy mavzuni tanlash (masalan, iqlim o‘zgarishi, global isish, mamlakat iqtisodiyoti) va hukumatning har bir bo‘limi ushbu mavzu bo‘yicha qaror qabul qilishda qanday rol o‘ynashi kerakligini ko‘rsatuvchi eskiz yaratish)

- **Dastlabki loyiha:** mamlakat rivojlanishining taqvimiy jadvalini tuzing.

- **Qayta ko‘rib chiqish:** O‘zbekistonda 1991 yildan 2021 yilgacha bo‘lgan yillar haqida hikoya yoki film ssenariysini yozish.

- **Dastlabki loyiha:** hukumatda ishlagan ayollar tarixini yozing.

- **Qayta ko‘rib chiqish:** “Deputatlikka nomzod bo‘lgan ayollardan biri bosh vazir bo‘lib saylanganda hayot qanday bo‘lardi”, degan risola yozing.

Demak, talabalar ularni doimo o‘zgarib borayotgan jamiyatga tayyorlaydigan mazmunli ko‘nikmalar, bilimlar va tafakkurni rivojlantirish imkoniyatlarini orzu qilishlari loyiha ishlarini bajarish orqali ma’lum bo‘ldi.

Ishonamizki, yaratish imkoniyatlarini (masalan, “yangi va original asarlar yaratish”) ijodiy muloqot qilish imkoniyatlari bilan birlashtirish nafaqat xorijiy tillar yoki ijtimoiy fanlar darslarida, balki butun o‘quv

dasturida o'quvchilarning faolligi va qiziqishini uyg'otadi. O'quv faoliyatini ijodkorlik bilan boshlash talabalarga o'quv rejasi mavzularini loyihalash, ixtiro qilish, tuzish, qayta ishlash, bashorat qilish va tekshirish uchun ko'plab imkoniyatlarni ochib beradi va bu masofaviy ta'lim davrida va undan tashqarida Blum taksonomiyasini yangi bosqichga olib chiqadi.

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BOLALARDA TIL, TASAVVUR VA TANQIDIY FIKRLASH KO'NIKMALARINI SHAKLLANTIRISHDA MATBUOTNING O'RNI

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Abstract

Children's literature and publications play a crucial role in shaping early language development, cognitive skills, and imaginative capacities. This article examines the influence of children's magazines and literature on the growth of linguistic, emotional, and cognitive abilities. Through an exploration of pedagogical approaches and

scholarly insights, the article highlights the multidimensional impact of these publications on child development. A special focus is placed on the value of early reading, storytelling, and language play in building literacy, emotional intelligence, and critical thinking. Expert opinions and relevant scientific literature are incorporated to substantiate the argument.

Key words: children's literature, language development, critical thinking, early reading, cognitive skills, emotional intelligence, child development

Ertaklardan tortib rasmlı jurnallargacha bo'lgan bolalar nashrlari til o'rganish va aqliy rivojlanishning dastlabki rasmiy yo'llaridan biri hisoblanadi. Yosh onglarni jalb etish uchun puxta ishlab chiqilgan bu manbalar nafaqat ta'lim maqsadlarida, balki ijodkorlik va hissiy rivojlanishni rag'batlantirish uchun ham muhimdir. Bolalar nashrlari yosh kitobxonlarni hikoya tuzilmalari, madaniy qadriyatlar va me'yorlar bilan tanishtiradi, shu bilan birga ularning tasavvur va tanqidiy fikrlash qobiliyatlarini o'stiradi. Erta yoshdan boshlab o'qish keyingi akademik yutuqlarning muhim ko'rsatkichi hisoblanadi. Neuman va Dikinsonning tadqiqotlariga ko'ra, ilk savodxonlik tajribalari, jumladan birgalikda kitob o'qish, til o'zlashtirish va tushunish ko'nikmalarining poydevorini yaratadi [3;65] Bolalar adabiyoti, ayniqsa boshlang'ich maktab bolalariga mo'ljallangan nashrlar, yosh ongni hikoya aytish, qofiya va takrorlash orqali tilning asosiy tarkibiy qismlari - lug'at, gap tuzilishi va tovushlar tizimi bilan tanishtiradi. Bundan tashqari, bolalar nashrlarida ko'pincha tasviriy va lingvistik ishlov berish bilan shug'ullanadigan illyustratsiyalar, boshqotirmalar, o'yin tipografiyasi kabi interaktiv elementlar mavjud. Ushbu ko'p qirrali yondashuv bolalarga so'zlarni ma'no bilan bog'lashga yordam beradi, tilni chuqurroq tushunishga va o'qishga bo'lgan muhabbatni rag'batlantirishga yordam beradi.

Bolalar nashrlari emotsional va ijtimoiy o'rganish vositasi sifatida xizmat qiladi. G'am-tashvish, qo'rquv, shodlik va do'stlik kabi tuyg'ularni boshdan kechirayotgan qahramonlar haqidagi hikoyalar bolalarga o'z his-tuyg'ularini qanday anglash va ifodalashni o'rgatadi. Hamkorlik, mehribonlik va hamdardlik mavzularini qamrab olgan

nashrlar bolalarga ijtimoiy munosabatlar va jamiyatning ahamiyati haqida tushuncha beradi. Bundan tashqari, hissiy jihatdan boy hikoyalar bolalarni turli xil his-tuyg'ular va javoblar bilan tanishtirish orqali hissiy intellektni rivojlantirishga yordam beradi. Mayer va Salovey ta'kidlaganidek, hissiy intellekt o'z his-tuyg'ularini tushunish va boshqarish qobiliyatini, shuningdek, boshqalarning his-tuyg'ularini tan olish va ularga ta'sir qilish qobiliyatini o'z ichiga oladi [2;16]. Bolalar adabiyotida personajlar xilma-xilligi va hissiy kechinmalarga duch kelish ushbu ko'nikmalarni rivojlantirishda muhim rol o'ynashi mumkin.

Bolalar nashrlari bolalarda fikrlash va muammolarni hal qilish ko'nikmalarini shakllantirishda muhim ahamiyat kasb etadi. Bolalar kitoblari, ertaklari va jurnallaridagi hikoyalar yosh o'quvchilarga voqealar rivojini kuzatish, sabab va oqibat munosabatlarini anglash hamda matn mazmunidan kelib chiqib bashorat qilish imkoniyatini beradi. Rivojlanish psixologi Jan Piajening ta'kidlashicha, bolalarda kognitiv rivojlanish ularning hikoyalarni idrok etishi va shu asosda aqliy sxemalarni shakllantirishi bilan bevosita bog'liq [4;115]. Hikoyalar bolalarga murakkab vaziyatlarni xavfsiz muhitda o'rganish imkonini beradi. Bu orqali ular muammolarni hal qilishni, harakatlarning oqibatlarini tushunishni va turli nuqtai nazarlarni ko'rib chiqishni o'rganadilar. Masalan, bolalar hikoyalarida qahramonlarning qiyinchiliklarni yengib o'tishi keng tarqalgan motiv bo'lib, bu yosh o'quvchilarni shunga o'xshash vaziyatlarga qanday yondashishlari haqida tanqidiy fikrlashga undaydi. Rasmlashtirishdan foydalanish esa bu jarayonni yanada kuchaytiradi, chunki ko'rgazmali vositalar bolalarga his-tuyg'ular, muhit va harakatlarni tushunishda yordam beradigan qo'shimcha ma'no qatlamlarini taqdim etadi.

Shuningdek, bolalar nashriyotlari tanqidiy fikrlash ko'nikmalarini rivojlantirishga hissa qo'shadi. Bolalar hikoyalar bilan tanishganda, ko'pincha qahramonlarning harakatlarini tahlil qiladilar, voqealar rivojini bashorat qiladilar va xatti-harakatlarning axloqiy jihatlarini muhokama qiladilar. Bu kabi tahlil va mulohaza jarayoni tanqidiy tafakkurning poydevori hisoblanadi. Misol uchun, aniq axloqiy saboqlar

va murakkab qahramonlarga ega bo'lgan ertaklar va masallar bolalarni axloqiy muammolar ustida o'ylashga undaydi. Matn bilan ishlash jarayonida bolalar o'z fikrini shakllantirishni, dalillarni baholashni va xulosalar chiqarishni o'rganadilar. Bu ko'nikmalar keyinchalik akademik va hayotiy muvaffaqiyatga erishish uchun muhim ahamiyatga ega. Ta'limda hikoya qilishning kognitiv foydalari bo'yicha tadqiqot olib borgan Fisherning ta'kidlashicha, hikoya orqali o'rganish yosh kitobxonlarga metakognitiv ko'nikmalarni rivojlantirishga yordam beradi[1;99]. Ular o'z fikrlash jarayonlari haqida mulohaza yurita boshlaydilar, qanday qilib hukm chiqarishlari va qarorlar qabul qilishlari to'g'risida ko'proq anglaydilar. "Fikrlash haqida fikrlash" qobiliyati muammolarni hal qilish va ijodiy yangiliklar yaratish uchun juda muhimdir.

Bolalar nashrlari til, aqliy, hissiy va ijtimoiy rivojlanishni shakllantirishda muhim ahamiyatga ega. Mazmunli hikoyalar, rasmlar va axloqiy saboqlarni taqdim etish orqali bu manbalar bolalarda o'qish-yozish ko'nikmalarini shakllantiradi, ijodkorlikni oshiradi va hissiy intellektni rivojlantiradi. Nazariy asoslar va ilmiy tadqiqotlar shuni ko'rsatadiki, erta yoshdan kitob o'qish va turli xil hikoya qilish usullariga duch kelishning ahamiyatini baholab bo'lmaydi.

Shu bois, bolalar nashrlari nafaqat ta'lim muassasalarida, balki uy va jamoalarda ham bolalarni hayotning murakkabliklariga tayyorlashning zaruriy vositasi sifatida ustuvor ahamiyatga ega bo'lishi lozim. Hikoyalar orqali bolalar dunyo, o'zlari va boshqalar haqida bilim oladilar, bu esa umr bo'yi davom etadigan ta'lim, boshqalarni tushunish va tanqidiy fikrlash uchun poydevor yaratadi.

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CHET TILIGA IXTISOSLASHGAN YO‘NALISH TALABALARI UCHUN DARS JARAYONLARIDA MUSTAQIL ISH TURLARINI AMALIY TATBIQ ETISH

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Annotatsiya: Ushbu maqolada oliy ta’lim muassasalarida ingliz tilini o‘rganishda mustaqil talimning ahamiyati, zaruriy omillar va talablar to‘g‘risida ma’lumot berilgan. Ta’lim berish jarayonida mustaqil ta’lim va uning yurli shakllari orqali o‘rganish jarayoni batafsil yoritilgan.

Kalit so‘zlar: mustaqil ta’lim, didaktika, o‘quv jarayoni, oliy ta’lim

Yuqori malakali mutaxassis kadrlar tayyorlashni o‘z oldiga asosiy maqsad qilib qo‘ygan oliy ta’limning eng muhim vazifalaridan biri ta’lim-tarbiya jarayonida nazariya bilan amaliyotni birga qo‘shib olib borish, talabalarga nazariy bilim berish bilan birga ularning mustaqil o‘quv ishlarini tashkil etishdir. Chunki mustaqil ishlash ko‘nikmalarining shakllanishi asosida talabalarning fikrlash qobiliyati rivojlanadi. Demak, ularda tilni o‘rganishning zarur shartlaridan biri bo‘lgan mustaqil ishlash ko‘nikmalarini hosil qilish professor-o‘qituvchilarning asosiy burchlaridir.

Ma’lumki, zamon bilan hamnafas yashash uchun kishi doimo bilimini, ayniqsa, o‘z ixtisosiga doir bilimini boyitib borishi kerak bo‘ladi. Binobarin, har qanday predmetni, shu jumladan, chet tilni o‘zlashtirishda mustaqil ishlash muhim ahamiyat kasb etadi.

Chet tilni o‘qitish tizimidagi mustaqil ishlarni, joyiga qarab auditoriya mashg‘ulotlarida, laboratoriyada hamda oliy ta’lim muassasasidan tashqarida bajariladigan mustaqil ishlarga ajratish mumkin.

Didaktik maqsadga ko'ra yangi bilim olish va uni amalda tatbiq etish; bilim ko'nikma va malakalarni mustahkamlash hamda tekshirish; darslik va o'quv qo'llanmalaridan foydalanish; qo'shimcha adabiyotlarni mutolaa qilish kabi mustaqil ishlar bajariladi.

Talabalarning auditoriya mashg'ulotlaridagi mustaqil ishlarini bevosita professor-o'qituvchining o'zi uyushtiradi, bunda bir yoki necha talaba, yoxud butun guruh o'qituvchining topshirig'ini bajaradi, ammo topshiriqning bajarilishga o'qituvchi bevosita yordam bermaydi. O'qituvchi bevosita ko'maklashmayotganiga qaramay mustaqil ishlayotgan talabalar uning rahbarliginisezib turishlari kerak.

Bu hol ularga topshiriqni bajarish jarayonida o'qituvchidan o'qituvchidan zarur ma'lumotlarni so'rab olish, o'qituvchiga esa talabalarning topshiriqni qanday bajarayotganliklarini istagan vaqtdak tekshirish imkoniyatini beradi. O'qituvchi mustaqil ishlar uchun ajratiladigan vaqtni belgilaydi.

Auditoriya sharoitida talabalarning mustaqil ishi o'ziga xos xususiyat kasb etadi. Auditoriyada o'tkaziladigan mustaqil ish materiallari o'qituvchining ishtirokida suhbat yoki bahs-munozara qilishga imkon berishi, ko'p vaqt olmasligi, o'qish yoki o'qib eshittirish uchun tanlanadigan matnlar ko'pi bilan 3-4 minutga mo'ljallanishi kerak.

Auditoriyada talabalarning mustaqil ishlarini tashkil etish eshitib tushunish materiallaridan foydalanishga asoslanadi, bu hol o'qituvchiga talabalarning ish faoliyatini boshqarib borish imkonini yaratadi. Auditoriyada til ustidagi mustaqil ishlar talabaning berilgan materialni anglab olishi va o'zlashtirishiga, undan o'z nutqida foydalanishga qaratiladi. Shuning uchun mustaqil ishlanadigan mashq shartlari talabaning topshiriqni bajarishiga yordam bera oladigan unsurlarni aks ettirmog'i kerak.

Auditoriya mashg'ulotlari: a) fonetika (talaffuz texnikasi, transkripsiya, bo'g'inga ajratish, urg'u qo'yish, intonatsiya); b) leksika (so'zlarning ma'no jihati –polisemiya, omonimiya, sinonimiyani o'rganish, neologizmlar, arxaizmlar va shu kabilar); d) morfologiya (morfologik analiz asosida so'zning tarkibini o'rganish); e) sintaksis

(gaplarda soʻz tartibi) kabi sohalar boʻyicha mustaqil ishlarni oʻz ichiga oladi.

Talabalarning auditoriyadagi mustaqil ishlariga nazorat topshiriqlarni bajarishlari ham kiradi. Taʼlim jarayonida oʻqituvchi tomonidan beriladigan bunday nazorat ishlari katta tashkiliy-tarbiyaviy ahamiyatga ega. Bu ishlar oʻtilgan materiallarni talabalar qanchalik oʻzlashtirganliklarini aniqlabgina qolmasdan, olingan bilimlarni tizimlashtiradi ham. Shu jarayonda talabalar oʻz ishlaridagi kamchiliklarni aniqlab, ularni bartaraf etish imkoniyatiga ega boʻladilar.

Auditoriyadan tashqarida bajariladigan mustaqil ishlar muayyan maqsad sari yoʻnalgan boʻlishi kerak. Auditoriyadan tashqaridagi mustaqil ishlar sharoitida asosiy va qoʻshimcha adabiyotlardan mustaqil foydalanish koʻzda tutiladi. Buning uchun talabalarni mavjud qoʻshimcha adabiyotlar, spravochniklar bilan tanishtirish, ulardan foydalanishning unumli usullarini qoʻllashga oʻrgatish lozim boʻladi. Shu maqsadda birinchi bosqich talabalarini tilni mustaqil oʻrganish yoʻllari bilan oliy taʼlim muassasasining axborot- resurs markazida va oʻquv zallari boʻlgan maʼlumotnomalar tanishtiruvchi maʼruza qilinadi. Shuningdek, oʻqituvchi talabalarga uyga topshiriq berganda ish usullari va shakllari haqida ham maʼlumot berishi kerak. Auditoriyadan tashqarida bajariladigan mustaqil ishlar hafta, oy va semestrga moʻljallab beriladi va ular auditoriya ishlari bilan bevosita uzviy bogʻlanadi.

Taʼlimning dastlabki davrida mustaqil ishlar asosan ilk malakalarni hosil qilishga qaratiladi. Shuning uchun ular talabalarning bir-birlarining ishlarini oʻzaro tekshirishlari uchun qulay boʻlishi lozim. Topshiriqlar ijodiy xarakterda boʻlib, talabalarning til oʻrganishdagi qobiliyatlarini oʻstirishi, saʼmarali ishlashga odatlantirishi kerak. Mustaqil ishlarning quyidagi shakllari auditoriyadan, oliy taʼlim muassasasidan tashqarida qoʻllaniladi:

- oʻrganilayotgan tilda badiiy asarlarni oʻqish;
- uyda oʻqishni tayyorlash;
- muhim adabiyotlarni konspektlashtirish;
- referatlar yozish;

- fanlar bo'yicha kollokviumlar o'tkazish;
- turli mashqlar bajarish;
- lug'at ustida ishlash;
- o'quv zallarida ishlash;
- seminar-treninglarga tayyorgarlik ko'rish;
- ixtisoslik bo'yicha jurnallardagi kerakli materiallarni o'rganish va o'rganilayotgan tilida bayon qilib berish va shu kabilar.

Mustaqil ishning yana bir turi laboratoriyadagi mashg'ulotlardir. Laboratoriyada talabalar dasturlashtirilgan materiallar ustida mustaqil shug'ullanishlariga imkon beruvchi texnika vositalari bilan ishlaydilar.

Laboratoriyadagi mustaqil ish tinglab-tushunish malakalarini shakllantirish va takomillashtirish uchun juda zarur. Tinglash orqali o'rganilayotgan tilning fonetik xususiyatlarini ham o'rganib boradi va jonli muloqotdagi yoki o'sha millat vakilining sof talaffuzini eshitib o'rganadi. Tinglangan material asosida diktant yoki insho yozishi mumkin.

Bugungi kunda til o'rganishda mustaqil ishlash uchun imkoniyatlar juda ko'p. Bu esa talabalarning til o'rganishini jadallashtiradi. Ularning erkin fikrlashga, mustaqil izlanishga va ijodiy tashabbuskorligini shakllantrishda muhim ahamiyat kasb etadi.

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USING MODERN METHODS AND TECHNOLOGIES OF TEACHING ENGLISH IN ESP CLASSES

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Annotation: This article explores the integration of modern methods and technologies in English for Specific Purposes (ESP) classes. It discusses innovative teaching approaches, digital tools, and practical applications to enhance learning outcomes in professional and academic contexts.

Keywords: modern methods of teaching English, technologies in teaching, English for Specific Purposes, innovative teaching strategies, ESP classes

Introduction

In today's rapidly evolving educational landscape, the need for effective teaching methodologies and technologies in English for Specific Purposes (ESP) classes has become increasingly important. ESP refers to teaching English tailored to specific fields such as business, medicine, engineering, and more. With globalization and the rise of digital communication, professionals require not only proficiency in the English language but also an understanding of specific terminologies and communication strategies relevant to their fields.

The purpose of this article is to explore modern methods and technologies that can enhance the teaching and learning experience in ESP classes. By incorporating innovative approaches, educators can better prepare students to meet the demands of their respective professions.

Main Part

1. Modern Methods of Teaching English

1.1 Communicative Language Teaching (CLT)

One of the most widely adopted methods in ESP is Communicative Language Teaching (CLT). This approach emphasizes interaction as a means of language learning. Activities such as role-plays, simulations, and group discussions allow students to practice real-life scenarios

relevant to their fields (Richards & Rodgers, 2014). For instance, in a medical ESP class, students may engage in patient interviews, helping them acquire both language skills and professional competence.

1.2 Task-Based Language Teaching (TBLT)

Task-Based Language Teaching (TBLT) focuses on the use of authentic tasks that reflect real-world activities. According to Ellis (2003), TBLT enhances learners' ability to use language in meaningful contexts. In an engineering ESP class, students might work on a project that requires them to draft reports, collaborate on designs, and present their findings. This not only develops language skills but also fosters critical thinking and problem-solving abilities.

2. Technologies in Teaching

2.1 E-Learning Platforms

The rise of e-learning platforms has transformed the landscape of language education. Tools such as Moodle and Blackboard allow for flexible learning environments where students can access resources, participate in forums, and submit assignments online. Research by Almasri (2019) indicates that e-learning can lead to improved language acquisition, as it provides students with opportunities for self-directed learning and peer collaboration.

2.2 Mobile Learning

Mobile learning, or m-learning, enables students to learn on-the-go using their smartphones or tablets. Applications like Duolingo and Busuu offer ESP-specific modules, allowing learners to practice vocabulary and grammar in their specific fields anytime, anywhere. According to a study by Chen et al. (2020), mobile learning increases student engagement and motivation, leading to better learning outcomes.

2.3 Interactive Multimedia

Integrating multimedia resources such as videos, podcasts, and interactive quizzes can significantly enhance the learning experience. For example, using video case studies in a business English class can provide students with real-world contexts and foster discussion (Hockly,

2018). Interactive quizzes can assess students' understanding in real time, allowing for immediate feedback and personalized learning paths.

3. Practical Applications in ESP Classes

Incorporating modern methods and technologies requires careful planning and execution. Educators should assess the specific needs of their students and the demands of their respective fields.

3.1 Needs Analysis

Conducting a needs analysis is crucial for identifying the specific language skills required in students' fields. This can be done through surveys, interviews, and observations (Hutchinson & Waters, 1987). By understanding these needs, teachers can tailor their curriculum to include relevant content and activities.

3.2 Blended Learning

A blended learning approach, combining traditional face-to-face instruction with online activities, can be highly effective in ESP. This method allows for more personalized learning experiences and can cater to different learning styles. For example, an instructor might deliver theoretical content through online modules while using classroom time for interactive activities and discussions.

Conclusion

The integration of modern methods and technologies in ESP classes is essential for equipping students with the language skills they need to succeed in their professional fields. By employing communicative and task-based approaches, alongside digital tools like e-learning platforms and mobile applications, educators can create dynamic and effective learning environments. As the demands of the job market continue to evolve, it is crucial for language teaching to adapt and innovate, ensuring that learners are not only proficient in English but also competent in using the language within their specific contexts.

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THE IMPORTANCE OF INQUIRY-BASED LANGUAGE LEARNING IN TEACHING ENGLISH

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Annotation. The inquiry-based technique is appropriate for scientific and math classrooms, but may also be used to teach English. English language learners benefit from scientific ideas that promote systematic and logical thinking. These abilities aid in understanding learning challenges and identifying appropriate solutions. This article outlines the ideas and the implementation of the scientific method (IBLL) for teaching English.

Key words: questioning, language, research, communication skills.

IBLL's definition is based on the central term "inquiry". Fauziati (2014) defines questioning as the process of finding truth, information, or knowledge. According to this concept, students ask questions and seek answers independently, with support from teachers, technology, and their learning community. They create their own knowledge by integrating what they already know about the topic with what they desire to learn. According to Prince and Felder (2006), the inductive approach encompasses many IBLL methods, including problem-based learning (PBL), project-based learning, and case-based teaching and

discovery learning. The inductive technique involves observing a difficult real-world situation, analyzing the evidence, and developing facts, processes, and guiding principles. According to Kuklthau, Maniotes, and Caspri (2007), the inquiry process includes actions such as investigation, exploration, search, quest, research, pursuit, and study. Engaging learners in a community to learn from one another is essential in this process. According to these criteria, IBLL is an approach that encourages students to generate questions, examine and research them, and develop knowledge with guidance from teachers and peers.

Why Inquiry-Based?

As a teacher, you will encounter this moment in the classroom while teaching. When the teacher asks if pupils have any questions, they often respond with “No”. This may not necessarily indicate a comprehensive understanding of the teacher's explanation, but rather a lack of ability to perform the activity. The teacher's questions assess student comprehension and analyze the teaching process to identify any gaps. Unfortunately, teachers frequently get incorrect replies.

Inquiry-based language learning (IBLL) encourages pupils to ask questions instead of just repeating anticipated answers. Today's pupils require more than just memorizing and repeating material. They are responsible for gathering and using relevant information. While teachers can assist students in the classroom, they cannot provide assistance outside of class time. Therefore, students are expected to pursue knowledge throughout their lives. Students are trained to question about knowledge rather than just receiving it.

Inquiry-based English education can improve vocabulary knowledge, clarify grammar, assist students negotiate meaning, and instill cultural essence (Lee, 2014). Additionally, IBLL improves classroom education by encouraging student involvement. Maintaining their attention and establishing classroom interactions. This may be accomplished by asking appropriate evaluation questions and providing feedback on the topic. IBLL enhances students' language knowledge and communication skills.

IBLL primarily benefits from teaching foreign languages, as explained. Asking questions provides an engaging learning experience that promotes exploration, reflection, creativity, and cognitive and metacognitive development. These important resources promote comprehension, self-regulation, and future learning transfer.

Basic Principles The writer integrated principles from Fauziati (2014) and Prince and Felder (2006). The principles are stated as follows. 1. *IBLL is based on the constructivist philosophy.* Jean Piaget (1972), Vygotsky (1978), and Jerome Brunner (1990) are among those who have explored this hypothesis. Students create their own knowledge by sharing their experiences with the environment, rather than being taught by teachers. They utilize their senses to gather information and store it in mental structures (schemata). According to Vygotsky, cultural history, social environment, and language have a significant role in cognitive development. He suggests that students might have a better understanding of concepts and ideas by collaborating with more experienced classmates.

2. *Students demonstrate initiative and autonomy in the classroom.* Students generate the questions that drive classroom activities. They initiate and take responsibility for their own learning. The teacher's role is to facilitate the learning process, not to be the focal point. His or her task is to guide them via the suitable activities to assist them in creating knowledge.

3. *Classroom activities focus on addressing real-world issues with several possible solutions.* In essence, it's a student-centered classroom where kids are more engaged than teachers. Students gain information by solving their own problems rather than relying on instructor explanations.

4. *Students engage with more than just textbooks, including raw data, original materials, teachers, and classmates.* Students learn from a variety of sources, including textbooks, teachers, classmates, and raw facts (both spoken and written). These are essential for students' learning since they give context and real-world situations.

5. *Discourse is the primary mode of classroom communication.* This scenario is better described through two-way conversation. Students ask and discuss questions with their teacher and classmates. Dialogue is used to solve problems, rather than just asking questions.

6. *Students learn using their senses, construct concepts, change and synthesize them, and assess their learning using metacognitive processes.*

In conclusion IBLL was first designed for science, but it may also be applied in the language sector. Piaget, Vygotsky, and Brunner were pioneers in the field of inquiry learning. They propose that pupils can create knowledge based on specific needs. Bruce and Davidson, Karplus and Their, and Roger Bybee present a detailed cycle to assist instructors in using this strategy in their classroom.

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