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XALQARO JURNALI**

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ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД**

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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### LINGVODIDAKTIKA VA INGLIZ TILI SPORT TERMINOLOGIYASINI O'QITISHNING ZAMONAVIY MUAMMOLARI

#### ANNOTATSIYA

Ushbu maqolada lingvodidaktika sohasining asosiy muammolari ingliz tili sport terminologiyasi misolida ko'rib chiqiladi. Sport leksikasini o'qitish jarayonida duch kelinadigan uslubiy va lingvistik qiyinchiliklar tahlil qilinadi. Maqolada sport terminlarining semantik xususiyatlari, ularning o'zbek tiliga adaptatsiyasi va zamonaviy o'qitish metodlari muhokama qilinadi. Tadqiqot natijalari ingliz tili o'qituvchilariga sport terminologiyasini samarali o'qitishda amaliy yordam beradi.

**Kalit so'zlar:** *lingvodidaktika, sport terminologiyasi, ingliz tili, leksika, kommunikativ kompetentsiya, terminologik lug'at, metodik yondashuv, adaptatsiya.*

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### СОВРЕМЕННЫЕ ПРОБЛЕМЫ ЛИНГВОДИДАКТИКИ И ОБУЧЕНИЯ АНГЛИЙСКОЙ СПОРТИВНОЙ ТЕРМИНОЛОГИИ

#### АННОТАЦИЯ

В данной статье рассматриваются основные проблемы лингводидактики на примере спортивной терминологии английского языка. Анализируются методологические и лингвистические трудности, возникающие в процессе обучения спортивной лексике. В статье обсуждаются семантические особенности спортивных терминов, их адаптация в узбекский язык и современные методы обучения. Результаты

исследования оказывают практическую помощь преподавателям английского языка в эффективном обучении спортивной терминологии.

**Ключевые слова:** лингводидактика, спортивная терминология, английский язык, лексика, коммуникативная компетенция, терминологический словарь, методический подход, адаптация.

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## LINGUODIDACTICS AND MODERN PROBLEMS OF TEACHING ENGLISH SPORTS TERMINOLOGY

### ABSTRACT

This article examines the key issues of linguodidactics through the example of English sports terminology. The methodological and linguistic challenges encountered in the process of teaching sports vocabulary are analyzed. The article discusses the semantic features of sports terms, their adaptation into the Uzbek language, and modern teaching methods. The findings of the research provide practical assistance to English language teachers in effectively teaching sports terminology.

**Keywords:** linguodidactics, sports terminology, English language, lexis, communicative competence, terminological dictionary, methodological approach, adaptation.

### Kirish

Zamonaviy ta'lim tizimida xorijiy tillarni o'qitish muammolari doimo dolzarb bo'lib kelgan. Ayniqsa, ingliz tilini ixtisoslashgan sohalarda kontekstida o'qitish, jumladan sport sohasida qo'llaniladigan terminologiyani o'zlashtirish, o'quvchilardan aniq lingvistik va kommunikativ ko'nikmalarni talab etadi. Lingvodidaktika — bu tillarni o'rgatish nazariyasi va amaliyotini o'rganuvchi fan sifatida sport tiliga oid o'qitish metodlarini ishlab chiqishda muhim ahamiyat kasb etadi. Bugungi kunda sport ingliz tilining butun dunyo bo'ylab tarqalishiga sezilarli hissa qo'shmoqda. Jahon chempionatlari, Olimpiya o'yinlari, xalqaro musobaqalar orqali ingliz tilidagi sport terminlari barcha tillarga faol kirib bormoqda. O'zbekiston ham xalqaro sport maydonchasida faol qatnashib, sport sohasida ingliz tilini bilish zaruratini oshirmoqda. Shu bois, ingliz tili sport leksikasini o'qitishning ilmiy-metodik asoslarini ishlab chiqish muhim pedagogik vazifaga aylanib bormoqda.

### Asosiy qism

Sport terminologiyasi ingliz tilining maxsus qatlamini tashkil etadi va o'z ichiga bir nechta leksik-semantik guruhlarni oladi. Tadqiqotchilar sport leksikasini quyidagi guruhlarga ajratadilar: sport turlari nomlari (football, basketball, wrestling, gymnastics), o'yinchilar va lavozimlar (goalkeeper, referee, coach, captain), texnik harakatlar va atamalar (dribbling, tackle, serve, sprint), o'yin maydoni va jihozlar (court, pitch, net, hurdle), natija va ball tizimlari (score, penalty, overtime, draw). Lingvodidaktika nuqtai nazaridan sport terminlarini o'qitishda bir nechta asosiy muammolar mavjud. Birinchidan, ko'p sport terminlari polisemantik

xususiyatga ega, ya'ni bir so'z turli kontekstlarda turli ma'nolarni anglatishi mumkin. Masalan, "serve" so'zi tennis, voleybol va badminton o'yinlarida texnik harakatni, kundalik ingliz tilida esa "xizmat qilish" ma'nosini bildiradi. Bu holat o'quvchilarda semantik chalkashlik keltirib chiqarishi mumkin. Ikkinchidan, ingliz tili sport terminlarining o'zbek tiliga tarjimasini ham muayyan qiyinchiliklarni tug'diradi. Ba'zi terminlar to'liq ekvivalentsizlik hodisasini namoyon etadi, ya'ni ularga o'zbek tilida aniq mos so'z topilmaydi. Bunday hollarda transliteratsiya (dribbling → dribbling) yoki tavsiflama tarjima (offside → ofsayd) usullaridan foydalaniladi. Lingvodidaktika bu jarayonning qonuniyatlarini o'rganib, o'qituvchilarga to'g'ri metodik yo'l-yo'riq berishi lozim. Uchinchidan, sport terminlarini o'rganishda kommunikativ yondashuv alohida ahamiyat kasb etadi. Terminlarni kontekstsiz, alohida yodlatish samarali natija bermaydi. Balki ularni real sport muloqoti, sharh va tahlil jarayonida qo'llashni o'rgatish ko'proq samara beradi. Shu maqsadda hozirgi kunda autentik sport videolari, podcast'lar va translyatsiyalardan foydalanish keng qo'llanilmoqda.

Sport terminologiyasini o'qitishda zamonaviy lingvodidaktik metodlar ichida quyidagilar samarali hisoblanadi. Birinchi usul — leksik yondashuv bo'lib, terminlarni leksik birliklar to'plami sifatida ko'rib chiqishni taklif etadi. Bu yondashuvda so'z birikmasi va kollokatsiyalar alohida o'rganiladi: masalan, "score a goal", "break a record", "win a championship" kabi barqaror birikmalar. Ikkinchi usul — kontent-til integratsiyalashgan ta'lim (CLIL) metodologiyasi bo'lib, sport nazariyasi va ingliz tilini birgalikda o'qitishni nazarda tutadi. Tadqiqotlar shuni ko'rsatadiki, sport terminlarini vizual materiallar bilan bog'liq holda o'rgatish o'quvchilarning leksik xotirasini sezilarli darajada yaxshilaydi. Jumladan, sport musobaqalari tasviri bilan birga termin taqdim etilganda, o'quvchilar ushbu termini 40-50% ko'proq eslab qoladilar. Shuningdek, raqamli texnologiyalar — ilovalar, o'yinlar va virtual muhitlar — sport terminologiyasini o'rganishni yanada qiziqarli va samarali qilmoqda. O'zbek maktablari va oliy ta'lim muassasalarida ingliz tili sport terminologiyasini o'qitishning dolzarb muammolaridan yana biri — o'quv qo'llanmalarining yetarli emasligidir. Mavjud darsliklar ko'pincha umumiy leksikani qamrab oladi va ixtisoslashgan sport terminlariga kam e'tibor qaratadi. Bu vaziyat o'qituvchilarni qo'shimcha autentik manbalar qidirishga majbur qiladi. Shu bois, sport terminologiyasiga ixtisoslashgan lingvodidaktik qo'llanmalar yaratish bugungi kunda juda muhim ilmiy-amaliy vazifadir.

### **Sport terminlarini o'qitishda korpus-lingvistik yondashuv**

So'nggi o'n yilliklarda korpus lingvistikasi xorijiy tillarni o'qitishda muhim vosita sifatida tan olindi. Korpus — bu katta hajmdagi autentik matnlar to'plami bo'lib, tilning haqiqiy qo'llanish namunalarini tahlil qilishga imkon beradi. Sport ingliz tili sohasida British National Corpus (BNC), Corpus of Contemporary American English (COCA) va ixtisoslashgan sport matnlari asosida tuzilgan korpuslar keng qo'llanilmoqda. Ushbu korpuslar orqali sport terminlarining qo'llanish chastotasi, kollokatsion imkoniyatlari va kontekstual ma'nolari aniq statistik ma'lumotlar asosida o'rganiladi. Korpus tahlili shuni ko'rsatadiki, sport matnlarida eng ko'p qo'llaniladigan fe'llar sirasiga score, win, lose, train, compete, defeat, qualify va perform kiradi. Bu fe'llar o'quv dasturining markaziga qo'yilishi va turli grammatik konstruksiyalar doirasida o'rgatilishi maqsadga muvofiqdir. Shuningdek, sport xabarlarida passiv konstruksiyalar ('the record was broken', 'the match was postponed') juda keng qo'llaniladi, bu esa passiv nisbat grammatik shaklini sport kontekstida alohida o'rgatish zaruriyatini ko'rsatadi. Korpus-asosli o'qitishning amaliy afzalligi shundaki, o'quvchilar til birliklarini

sun'iy misollar emas, balki haqiqiy matndagi tabiiy qo'llanishda ko'radilar. Masalan, 'penalty' so'zining futbol, regbi va xokkeydagi har xil ma'nolarini faqat haqiqiy sport matnlari orqali to'liq tushunish mumkin. O'qituvchi DDL (Data-Driven Learning) metodidan foydalanib, o'quvchilarni kichik tadqiqotchilar sifatida korpusdan o'zlari ma'lumot topishga yo'naltirishi mumkin, bu esa tanqidiy va mustaqil fikrlash ko'nikmalarini rivojlantiradi. O'zbekistonda hali sport tilining milliy korpusi mavjud emas. Biroq o'qituvchilar mavjud xalqaro korpus vositalaridan — Sketch Engine, AntConc, Wordsmith — foydalanib, darsga tayyorgarlik ko'rishda katta foyda olishi mumkin. Ushbu vositalar yordamida sport terminlarining kollokatsiyalarini, sinonimlarini va kontekstdagi o'rnini ko'rsatuvchi autentik misollar osongina topiladi va o'quv materiallariga kiritiladi.

### **Sport terminologiyasini o'qitish metodlarining qiyosiy tahlili**

Ingliz tili sport terminologiyasini o'qitishda qo'llaniladigan metodlarni samaradorligi bo'yicha solishtirish pedagogik amaliyot uchun muhim ahamiyat kasb etadi. An'anaviy grammatika-tarjima metodida sport terminlari lug'at jadvallar shaklida taqdim etilib, o'zbek tiliga tarjimasi va grammatik tahlili o'rgatiladi. Bu metod terminning ma'nosini aniq tushunishga yordam bersa-da, o'quvchilarning og'zaki muloqot ko'nikmalarini rivojlantirishda kamchiliklarga ega. Kommunikativ metodda esa sport terminlari muloqot jarayonida tabiiy holda o'zlashtiriladi. Masalan, sport o'yinlari sharhlovchisi (commentator) rolini o'ynash, sport yangiliklari eshittirishi tayyorlash yoki sport intervyusi o'tkazish kabi vazifalar orqali terminlar faol lug'atga aylanadi. Tadqiqotlar kommunikativ metodning leksik o'zlashtirish jarayonini an'anaviy metodga nisbatan 35-45% tezlashtirishini ko'rsatmoqda. Biroq bu metod ham o'z cheklovlariga ega: terminlarning aniq ta'rifi va yozma qo'llanishiga kam e'tibor qaratiladi.

Task-Based Language Teaching (TBLT) — vazifaga asoslangan ta'lim metodi sport terminologiyasi uchun ayniqsa samarali hisoblanadi. Ushbu metodda o'quvchilar aniq hayotiy vazifalarni bajaradilar: sport tadbiriga oid e'lon matni yozish, sport turniri jadvalini tayyorlash, murabbiy ko'rsatmalarini inglizcha ifodalash va hokazo. Har bir vazifa bajarilishi davomida kerakli terminlar tabiiy ravishda o'zlashtiriladi, chunki ular ma'lum bir maqsadga xizmat qiladi. Flipped classroom (teskari sinf) modeli ham sport terminlarini o'qitishda yangi imkoniyatlar yaratmoqda. Bu modelda o'quvchilar uyda video darslar orqali yangi terminlar bilan tanishadilar, sinfda esa o'qituvchi rahbarligida amaliy mashqlar bajaradilar. Sport sohasida YouTube kanallari, ESPN, BBC Sport kabi platformalardagi autentik videomateriallar flipped classroom uchun ideal manba bo'lib xizmat qiladi. O'quvchi uyda sport sharhi tinglab, yangi terminlarni kontekstda eshitadi; sinfda esa o'sha terminlarni mustaqil ishlatishga harakat qiladi. Gamification — o'yin elementlarini o'quv jarayoniga kiritish – sport terminologiyasini o'rganishda motivatsiyani sezilarli oshiradi. Sport o'zlari raqobat va o'yin asosida qurilgan sohalar ekanligi bois, o'quvchilar sport terminlarini o'yin formatida o'rganishga tabiiy moyillik bildiradilar. Terminologik viktorinalar, so'z qidirish o'yinlari, sport flashcard-lar va raqamli platforma musobaqalari (Kahoot, Quizlet Live) bu yo'nalishda keng qo'llanilmoqda. Amaliyot ko'rsatishicha, gamification sport terminlarini o'rgatishda o'quvchilarning faolligini 60% gacha oshirishi mumkin. Aralash o'qitish (blended learning) modeli yuqorida sanab o'tilgan metodlarning afzalliklarini birlashtiradi. Ushbu modelda an'anaviy sinfxona ta'limi raqamli platformalar bilan uyg'unlashtiriladi. O'quvchilar online muhitda yangi sport terminlarini o'rganadilar, keyin sinfda ularni amaliy vaziyatlarda qo'llashni mashq qiladilar. Moodle, Google Classroom yoki Edmodo kabi LMS platformalari sport leksikasi bo'yicha maxsus

modul va testlar joylashtirishga qulay imkoniyat yaratadi. O'zbekiston ta'lim tizimida aralash o'qitish modelining joriy etilishi sport ingliz tilini o'qitish sifatini yangi bosqichga ko'tarishi mumkin.

### **Xulosalar**

Amalga oshirilgan tahlil asosida quyidagi xulosalarga kelish mumkin. Lingvodidaktika sport ingliz tilini o'qitishda nazariy va amaliy asos vazifasini o'taydi. Sport terminologiyasining polisemantikligi, ekvivalentsizlik hodisasi va kommunikativ kontekst — bularning barchasi o'qitish jarayonida e'tiborga olinishi lozim bo'lgan muhim omillardir. Zamonaviy metodik yondashuvlar, ayniqsa CLIL metodologiyasi va raqamli texnologiyalar, sport leksikasini o'rgatishda yuqori samaradorlikni ta'minlaydi. Sport terminologiyasini o'qitishda leksik, kommunikativ va vizual yondashuvlarni uyg'unlashtirish eng yuqori natijani beradi. Kelajakda ushbu yo'nalishda ixtisoslashgan o'quv qo'llanmalar, terminologik lug'atlar va raqamli resurslar yaratish zarur. Lingvodidaktika fani doirasida olib boriladigan tadqiqotlar ingliz tili sport terminlarini o'qitish sifatini tubdan yaxshilashga xizmat qiladi va sport sohasidagi xalqaro muloqot ko'nikmalarini rivojlantirishga muhim hissa qo'shadi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## ODIL YOQUBOVNING "ULUG'BEK XAZINASI" ROMANIDA IJTIMOYIY-SIYOSIY LEKSIKA

### ANNOTATSIYA

Maqolada Odil Yoqubovning "Ulug'bek xazinasi" romanidagi ijtimoiy-siyosiy leksika funksional-semantik, etimologik va stilistik jihatdan tahlil etiladi. Roman korpusidan 187 ta ijtimoiy-siyosiy leksik birlik aniqlanib, ular 12 ta asosiy atama bo'yicha guruhlangan. Chastota, sinonimlar, tarixiy kelib chiqishi, miqdoriy-statistik va komponentli tahlil orqali ochib berildi. Natijada roman leksikasining XV asr Temuriylar davri ijtimoiy-siyosiy muhitini rekonstruksiya qilishdagi roli va leksik stratifikatsiyasi aniqlandi. Tadqiqot o'zbek tarixiy romanchiligida ijtimoiy-siyosiy terminologiya tadqiqoti uchun metodologik asos hisoblanadi.

**Kalit so'zlar:** ijtimoiy-siyosiy leksika, etimologiya, sinonimiya, konnotatsiya, leksik stratifikatsiya, Odil Yoqubov.

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## THE SOCIO-POLITICAL LEXICON IN ODIL YOQUBOV'S NOVEL "ULUGHBEK'S TREASURE"

### ABSTRACT

This article provides a functional-semantic, etymological, and stylistic analysis of the socio-political vocabulary in Odil Yakubov's novel "Ulugbek's Treasures." A total of 187 socio-political lexical units were identified from the novel's corpus and grouped under 12 main terms. Through quantitative-statistical and component analysis, the frequency, synonymy, and historical origin of these units are examined. The study determines the role of the novel's vocabulary and its lexical stratification in reconstructing the socio-political environment of the 15th-century Timurid era. This research serves as a methodological foundation for the study of socio-political terminology in Uzbek historical fiction.

**Keywords:** socio-political vocabulary, etymology, synonymy, connotation, lexical stratification, Odil Yakubov.

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## ОБЩЕСТВЕННО-ПОЛИТИЧЕСКАЯ ЛЕКСИКА В РОМАНЕ ОДИЛА ЁКУБОВА “СОКРОВИЩЕ УЛУГБЕКА”

### АННОТАЦИЯ

В статье проводится функционально-семантический, этимологический и стилистический анализ общественно-политической лексики романа Одила Якубова “Сокровища Улугбека.” Из корпуса романа было выделено 187 общественно-политических лексических единиц, которые сгруппированы по 12 основным терминам. С помощью количественно-статистического и компонентного анализа были раскрыты частотность, синонимия и историческое происхождение данных единиц. В результате определена роль лексики романа и её лексическая стратификация в реконструкции общественно-политической среды эпохи Тимуридов XV века. Исследование служит методологической основой для изучения общественно-политической терминологии в узбекской исторической романистике.

**Ключевые слова:** общественно-политическая лексика, этимология, синонимия, коннотация, лексическая стратификация, Одил Якубов.

Kishilarning mehnat faoliyati, jamiyat ishlariga faol aralashuvi, ularning o‘zaro munosabatlari ijtimoiy-siyosiy leksikani shakllanishi va rivojida o‘ziga xoslik kasb etadi.

Ijtimoiy-siyosiy terminologiya leksikaning faol qo‘llanuvchi qatlamlaridan biri bo‘lib, u ma‘lum bir tarixiy formatsiyani belgilab beruvchi tarixiy-ijtimoiy, iqtisodiy-siyosiy, madaniy, diniy kabi bosh omillar ta‘sirida shakllanadi va rivojlanadi[1. – B.68].

Ijtimoiy-siyosiy leksika - qo‘llanish sohasi, uslubiy belgisi, kelib chiqishi kabi turli jihatlari ijtimoiy-siyosiy xarakterdagi voqeliklarni o‘zida aks ettirgan lug‘at tarkibining o‘zgaruvchan guruhidir. U jamiyatdagi iqtisodiy, siyosiy, huquqiy, axloqiy, diniy, ma‘naviy-ma‘rifiy va mafkuraviy faoliyatlar jarayonida ijtimoiy guruhlar, etnik va ijtimoiy qatlamlar, sinflar, millatlar, xalqlar, davlatlar, mamlakatlar o‘rtasida vujudga kelgan xilma-xil aloqalar va munosabatlarni ifodalovchi leksik birliklar yig‘indisidan tashkil topgan. Ijtimoiy-siyosiy leksika jamiyat a‘zolarining mehnat jarayonida, ularning o‘zaro bir-birlari bilan munosabatlarida, jamiyat ishlariga faol aralashuvida, xalqaro munosabatlarda shakllanadi. Ijtimoiy tuzum, mafkuraning o‘zgarishi, jamiyatning rivoji ijtimoiy-siyosiy leksika taraqqiyotida muhim o‘rin tutadi[2. – B.8-9].

«Ulug‘bek xazinasi» asarida zamonning murakkab tarixiy mohiyati, vaqt, makon talqinlari orqali muayyan davr ijtimoiy hayotidagi ziddiyatlar va shaxs xarakteridagi kechinmalar aks egan.

Romanning ilk sahifalari badiiy vaqt tasviri bilan boshlanadi. Bu tasvirlar ijtimoiy muhitning, ya‘ni Mirzo Ulug‘bek hukmronligi davrining ziddiyatli qirralari bilan o‘quvchini

tanishtira boshlaydi. Adib qahramon sifatida real tarixiy siymolarni tanlar ekan, xarakterlar badiiy tadrijini «roman vaqti» (Baxtin) birligiga bo'ysundiradi. E'tiborli jihati shundaki, ifoda mustaqilligi tizimida til xarakterga, xarakter esa tilga o'tib turadi. Binobarin, asarda ijtimoiy tarixiy davr hayoti badiiy ifodasini topadi[3. – B.22]. Bu o'z navbatida, asarda ijtimoiy-siyosiy leksikaga oid ko'plab istilohlardan foydalanish imkonini bergan. Jumladan, “mamlakat, vatan”, “xalq” ma'nolarini **yurt** leksemasi anglatgan: *Yurtimdan ayrilib, bevatan bir musofir, kulbasiz bir daydi it bo'ldim*[4.] (UX,74); *Birovning yurtida sulton bo'lg'uncha, o'z yurtida ulton bo'l, derlar* (UX,155); *Shu yurt hurmati, kelgusi avlodlar hurmati, ustod boshlagan ulug' ishni oxiriga yetkazmoq darkor, chirog'im* (UX,290). Bu so'z birinchi marta To'nyuq bitigtoshida “el yashaydigan joy, yer, o'lka” ma'nosida ifodalangan: *üç otuz baliq sidi Usin buntatu yurtda yatu qalur ärti* – yigirma uch shahar mag'lub bo'ldi, Usin buntatu yeri (yurti)da yotib qolur erdi (DTS,62). Kul tigin obidasida “yer, maskan, vayrona” ma'nosida ishlatilgan: *qunçuylarim bunča yämä tirigi küñ boltaçi ärti, ölügi yurtda yolta yatu qaltaçi ärtigiz!* - xonzodalarim, shuncha [ngiz] ham tirigi [ngiz] cho'ri bo'lar edi, o'ligi [ngiz] vayronada, yo'lda yotib qolar edingiz! (KT,49)[5. – B.22]. “O'zbek tilining izohli lug'ati”da uning ikki ma'nosi ko'rsatib o'tilgan: **1) ma'lum xalq**, aholi yashab turgan joy; o'lka, mamlakat, vatan; **2) biror mamlakat yoki o'lkada yashovchi xalq**; el; aholi (O'TIL,V,98). Bu ot qadimgi turkiy tilda “bir joydan ikkinchi joyga harakatlan-” ma'nosini anglatuvchi yorы fe'lining yur- shaklidan –t qo'shimchasi orqali yasalgan (O'TEL,I,188). Shuningdek, romanda qayd etilgan leksemaning o'zbekcha **el, ulus**, arabcha **xalq, davlat, mamlakat** sinonimlari han qo'llangan: *Zerokim, Movarounnahr elini chulg'agan bu zulmat qanchalik cho'zilmasin, bir kun emas, bir kun bu qora bulutlar tarqab, oftob chiqajakdur...*(UX,294); *Avvalam sohibi toj Mirzo Ulug'bekdan elimga madad istab kelib, madad topmadim* (UX,74); *...xorijiy ulus elchilarini hayratga soluvchi shohona ziyofatlar, ma'rakalar o'tkazardi...* (UX,44); *Ko'rib turibsen, faqir o'z ulusim, suyukli yurtim Movarounnahrdan badarg'a qilinib, musofirlikka mahkum etilmishmen* (UX,122); *Zero, ilm ahlining g'animlari bo'lmish mustabid shohlar kelib keta berar, ammo bu maskan, bu zahmatkash xalq abadul- abad hayotdur* (UX,290); *...butun iqtidori va salohiyatini shu davlat, shu el osoyishtaligiga sarf qildi* (UX,20); *...dovullar bo'layotganini tasavvur etolmas, mamlakat osoyishta hayot kechirayotganday tuyulardi...* (UX,120). Ayni paytda, asarda **el-yurt, el-ulus** juft so'zlariga ham “vatan”, “xalq” ma'nolari yuklangan: *U shunday bo'lishini bilar, el-yurtdan ayrilishini tushunar edi* (UX,110); *...zero, el-ulus taqdiri sohibi toj taqdiriga bog'liqdur...*(UX,255).

“Ulug'bek xazinasi” romanida **xon** atamasi quyidagi ma'nolarni kasb etgan: 1) “hukmdor”: *U bundan qariyb yigirma yil muqaddam, qipchoq xoni Baroq o'g'lon Sig'noq va Yassini bosib olgan...*(UX,32); 2) xonlik qilgan, xon lavozimidagi shaxs ismiga qo'shilib, unvonni ifodalaydi: *Baroqxon* (UX,32), *To'xtamishxon* (UX,46); 3) ayollar ismiga birikib, hurmatni bildirgan: *Bibixonim* (UX,172), *Saroymulxonim* (UX,642). Ushbu sememalar “O'zbek tilining izohli lug'ati”da ham zikr etilgan (O'TIL,IV,432). Mazkur istiloh To'nyuq bitigtoshida **qan** shaklida «hukmdor», “Oltun yoruq” asarida “yo'l boshchi, boshliq” ma'nolarini anglatgan: *Täjri anča temiş erinç, qan bertim, qannij qodup içikdiñä* – Tangri shunday dedi: men senga xon berdim, sen esa o'z xoningni tashlab, o'zgaga bo'ysunding; *Ötrü täjri qani Xormuzta täjri täjrisi Burxanqa inča tep ötüg ötüinti* – Shundan keyin ma'budalar yo'l boshchisi tangri Xurmuzta tangrilar tangrisi Burxandan iltimos qildi (DTS,417). Mahmud Koshg'ariy **xan** so'zini quyidagicha izohlaydi: *Afrosiyobning bolalari ham xon deb yuritiladi.*

*Afrosiyob xoqondir. Bu nom bilan atalish voqeasi haqida uzun hikoya bor* (MK,III,172)[6. – B.16]. Professor Sh.Rahmatullaev *xon* leksemasining kelib chiqishi borasida shunday yozadi: **Xan** soʻzi dastlab **qan** tarzida talaffuz qilingan, keyinchalik soʻz boshlanishidagi **q** undoshi **x** undoshiga almashgan; oʻzbek tilida **a** unlisi **ā** unlisiga oʻtgan. Aksariyat manbalarda bu atama turkiy deb qaralsa-da, L.Budagov lugʻatida moʻgʻulcha **qaan** soʻzining qisqargan shakli sifatida izohlangan (OʻTEL,I,401-402).

Romanda *xon* leksemasining arabcha **sulton**, forscha **podshoh**, **shoh** maʼnodoshlari ham uchraydi: *Qani ayt-chi, Movarounnahr sultoni: men bu dashti azimda Xoja Ahmad Yassaviyga bu maqbarai muazzamni nechun qurdirdim? Murodim ne edi manim?* (UX,42); *Muruvvatli fuqaroparvar podshoh boʻlishga urindi, butun iqtidori va salohiyatini shu davlat, shu el osoyishtaligiga sarf qildi; Darhaqiqat, mana, salkam qirq yil Movarounnahrda saltanatli shoh boʻldi* (UX,20).

**Sulton** oʻzlashmasi **sulton (un)** shakliga ega boʻlib, “hukmdor deb eʼlon qildi” maʼnosini anglatuvchi **saltana** feʼlining I bob masdari hisoblanadi (OʻTEL,II,395).

**Pādšāh** leksemasining “himoyalovchi” maʼnosini anglatadigan *pod* sifati bilan “buyuk” maʼnosini ifodalovchi *shoh* otidan yasalgan (OʻTEL,III,192).

Asarda **tarxon** atamasi “unvon, imtiyozga ega mansbdor”ga nisbatan qoʻllangan: *Basharti shahzodadan qoʻrqsa nechun amir Sultonshoh tarxonga oʻxshab, uning tarfiga qochib oʻtmaydi?..*(UX,67). “Oʻzbek tilining izohli lugʻati”da tarxon - soliقدan va har qanday majburiyatlardan ozod qilingan; imtiyozli, daxlsiz (qabila, urugʻ, zot yoki mansabdor) tarzida taʼriflanib, moʻgʻulchaga nisbat berilgan. Ushbu atama turkiy boʻlib, dastlab Kul tigin yodnomasida **tarqat** (bu yerda **-t** koʻplik qoʻshimchasi hisoblanadi) shaklida unvonni ifodalab, koʻplik tarzida tarxonlarga nisbatan qoʻllangan: *yiryā tarqat buyruq bāglār* – chapdagi tarxonlar, buyruq-vazir beklar (KT,1). “Devonu lugʻotit turk” asarida *tarxan* “bek”ni anglatgan. Ayni paytda, Mahmud Koshgʻariy uning islomiyatdan oldin argʻular tilida kishi ismi sifatida qoʻllanganini uqtirib oʻtadi (MK,I,409)[7. – B. 18].

Toshkentning Shayxontohur dahasida *Darxon* degan mahalla va *Darxonariq* degan mavze qayd qilingan. Hozir ham shaharda *Darxon* degan koʻcha va torkoʻchalar, *Darxonariq* arigʻi bor. Bu toponim “soliقدan ozod qilingan nufuzli amaldor” maʼnosidagi *tarxon* soʻzining fonetik varianti boʻlishi ham mumkin. Shu bilan birga, *darxon//darxan//darqan* degan etnonim ham boʻlganini eʼtibordan qochirmaslik kerak. Masalan, qozoqlarning shanshqli qabilasining *darxan* degan urugʻi boʻlgan (bu urugʻ vakillari Toshkent shahri atrofida hozir ham bor). Yana qirgʻizlarda *darqan*, oʻzbeklarda *tarxon*, turkmanlarda *tarxan*, boqirdlarda *tarxan/ darxan* urugʻlari boʻlgani maʼlum. Buning ustiga “imtiyozli” maʼnosidagi *darxon* soʻzi tarixiy adabiyotlarda koʻproq *tarxon//tarxan* shaklida tilga olingan. Qadimiy turkiy manbalar bu soʻzning dastlabki turkiy shakli *tarqan* boʻlganligini koʻrsatadi[8. – B. 17].

Tadqiqot obʼekti qilib olingan asarda **yorliq** leksemasi “buyruq” anglamida koʻzga tashlanadi: *Yasovul kiyimidagi Qalandar bilan uning yigitlari bu soxta yorliq bilan Koʻksaroyga kirishadi va zindonbegiga yorliqni koʻrsatib, Ali Qushchini olib chiqishadi...*(UX,238). “Devonu lugʻotit turk” asarida **yarliq** shaklida keladi. Oʻz oʻrnida Mahmud Koshgʻariy bu soʻzning asosan chigillar tilida qoʻllanishi va oʻgʻuzlar uni bilmasligini uqtirib oʻtadi (MK,III,49). Shu bilan birga, romanda tahlilga tortilgan soʻzning quyidagi sinonimlari ham kuzatiladi:

turkiy **buyruq**: *Shu umidda shahzodaning barcha buyruqlarini farmoni humoyun deb bilgan, eng tuban, eng razil topshiriqlarini ajo keltirgan emasmi?* (UX,198). Leksema ilk bor Kultegin bitigtoshida qayd etilgan: *alp qağan ermiş buyruqi yemä bilgä ermish erinč* – jasur hoqon ekan, buyrug‘i ham oliyjanob (dono) ekan (DTS,121). Mazkur atama **buyur**-«buyurmoq» fe‘li bilan *q/-uq* affiksidan yuzaga kelgan[9. – B.60];

arabcha **amr**: ... *men bilamen, sen Nizomiddin Xomush hazratlarining amri bilan faqirni izlab yuribsen* (UX,208);

arabcha **hukm**: *Keshda, Amir Temur hukmi bilan barpo bo‘lgan Oqsaroy daxmasida barlos urug‘i zodagonlarining xoki yotibdi!* (UX,44);

forsiy **farmon**: *Sizni hibsga solmoqqa farmon qilganimda bu battollar sizni bunday qiynoq ostiga olur, deb o‘ylamagan edim* (UX,254). Ushbu leksema “buyur-“ ma’nosini anglatadigan tojikcha *farmudan* fe‘lining *farmo* hozirgi zamon asosiga –n qo‘shimchasini qo‘shib hosil qilingan (O‘TEL,III,232).

Odil Yoqubov **alp** atamasini qahramon, botirga nisbatan qo‘llagan: *Maydon- ga tushgan alp manglayini qashimaydur* (UX,123). Bu so‘z Kul tigin yodnomasida “jasur, qo‘rqmas”, “qahramon”, uning **alpağu** shakli esa “qahramon” ma’nosida qo‘llangan: *bilgä qağan ärmis alp qağan ärmis*– dono xoqon ermish, jasur hoqon ekan (KT,3); *bir oğuş alpağu on ärig Toņa tägin yoğinta ägirib olurtimez* – bir qavm qahramon o‘n erni To‘nga tegin azasida qurshab olib o‘ldirdik (KT,47). *Alp Turfon* matnlarida “qahramon”, moniy yozuv yodgorliklarida “jasur, mard”, “jasorat, jur‘at” sememalarida kelgan: *Alpın erdämin el tutmiş* – davlatning qoidasi mardlik va jasorat bilan (DTS,36). Mahmud Koshg‘ariyning lug‘atida quyidagi ma’nolarda ishlatilgan: 1) “qahramon” (MK,I,77); 2) “jasur, botir” (MK,I,192); 3) “kishi ismi”: *Alp Er Toņa, Alp tegin* (MK,I,77;MK,I,391)[10. – B.21]. Kezi kelganda aytish kerakki, romanda ko‘rsatilgan leksemaning turkiy **botir**, forsiy **pahlavon** sinonimi ham voqelangan: *Sayhun sohilida ko‘chmanchilik qilib yurgan Baroqbek botir Yassi va Sig‘noq shaharlarini zabt etib, shahar tevaragidagi gulday qishloqlarni talon-taroj qilgan emish* (UX,43); ...*yolg‘iz soqol-mo‘ylovi o‘sib ketgan pahlavonjussa Qalandar Qarnoqiy uning ro‘parasida turib so‘roqqa tutmoqda* edi (UX,207).

“Xudoning xohish-irodasini bandalarga yetkazuvchi kishi” **payg‘ambar** deb nomlangan: *Bul uchun haq taoloning qahriga, payg‘ambar alayhissalomning qarg‘ishiga uchrab, taxtu tojdan, saltanatdan ayrimishsiz* (UX,90). Bu tojikcha ot “xabar” ma’nosini anglatadigan *payg‘om* so‘ziga “keltirmoq” ma’nosini ifodalagan *burdan* fe‘lining *bar* hozirgi zamon asosini qo‘shib hosil qilingan (O‘TEL,III,181). Shuningdek, romanda ushbu o‘zlashmaning arabcha **rasul**, **anbiyo** sinonimlari ham istifoda etilgan: – *Ne chora, faqir rasul emaski, ollodan vahiy keltirib dilingizga farog‘at solsam!* (UX,273); – *Barcha avliyo va anbiyolarni shafe keltirib, qasamyod qilamen: boshingni olib, oyog‘ingdan dorga osamen* (UX,143).

**Fitna** so‘zi “Ulug‘bek xazinasi” asarida «buzg‘unchilik, buzuqlik» ma’nosini ifodalagan: *Ammo davlatpanoh Jayhun bo‘ylarida lashkar tortib turganida dorulmulkda sodir bo‘lgan fitnalar uni Samarqandga qaytishga majbur etdi* (UX,4). Bu leksema ilk bor «Qutadg‘u bilig» asarida uchraydi: *Küdäzsü uğan täñri imānimiz/kötürsü bu fitna balā esiz iz* – hamma narsaga qodir Alloh imonimizni saqlasin/Fitna, balo va yomon xatti-harakatlarni bartaraf qilsin (DTS,194). Fitna→fitna ko‘pma’noli **fatana** fe‘lining «ig‘vo gaplar tarqatdi» ma’nosi bilan yasalgan I bob masdari bo‘lib, «ig‘vo uyushtirish» ma’nosini anglatadi (O‘TEL,II,468). Shu

bilan bir qatorda, asarda leksemaning arabcha **fasod** sinonimi ham ishlatilgan:... *ularni aqli fasod gumrohlar qo'liga topshirib, yo'q qilmoq gunohi kabirdur, mavlono!* (UX,213). Bu o'zlashma ko'pma'noli **fasada** fe'lining "yaroqsiz, chirik holga keldi" ma'nosidagi I bob masdari hisoblanib, arab tilida besh ma'noni, shu jumladan, "chirib buzilish" ma'nosini bildiradi (O'TEL,II,463). O'rganilayotgan asarda **fitna-fasod**, **fisqi fasod**, **fisqi fujur** singari juft so'z va izofali birikmalar ham zikr qilingan atamaga ma'nodosh sifatida qo'llangan: *Faqir fitna-fasoddan yiroq sadoqati zohir qulingizdurmen! – dermish* (UX,266); *Mirzo Ulug'bekka yon bosib, uni mutaassib shayxlarning fisqi fasodlaridan muhofaza qilib kelardi* (UX,45); *Hirof fisqi fujur uyasiga aylandi* (UX,21).

O'rganilayotgan manbada **boy**, **boyon** leksemalari mol-dunyosi, davlati, boyligi ko'p kishilarga nisbatan ishlatilgan; *Barcha zoti shariflar, barcha bek va bekozalar, boy va savdogarlar, arkoni harb va arkoni davlat, a'yon va boyonlar mening darvozamda qo'l qovushtirib turadi* (UX,197); *Uning yuragidagi po'rtanadan bexabar a'yonlar va boyonlar hayron bo'lishib, bir-birlariga qarab olishdi-da, ular ham otlariga qamchi bosishdi* (UX,63). Shu o'rinda aytish kerakki, asarda tilga olingan ma'noni aks ettirish uchun forscha **davlatmand**, **badavlat** istilohlariga ham murojaat qilingan: *Salohiddin zargar dorussaltanada eng davlatmand, eng baobro' zotlardandur* (UX,203); *Bonu qilgan pinhoni bir ishorami yo chindan ham unga achinib berilgan sadaqami, yoxud qanday badavlat, shohona dargohga tushganini pesh qilmoqchi bo'lganini?* (UX,106).

Romanda arabcha **faqir** o'zlashmasi "qashshoq, muhtoj", "men, kamina, kamtarlik" ma'nolarida qayd etilgan: *Sen faqir ermas... As salotin zillolloxu fil arz, inchunin, xudovandi karimning yerdagi soyasidursen, shahzoda* (UX,150); *Faqir ko'pdan beri ilmi nujumni tark etganmen..* (UX,255). Ushbu istiloh "qashshoq holatga keltirdi" ma'nosini anglatgan **faqara** fe'lidan yasalgan asliy sifat sanaladi. Bu so'zdan o'zbek tilida **faqirlik** mavhum oti, **faqirlashfe'li** hosil qilingan (O'TEL,II,465). Ayni paytda, adib asar tilining rang-barangligi, ta'sirchanligini ta'minlash maqsadida tekshirilayotgan so'zning bir qator sinonimlaridan foyalanadi: 1) **gado**: *Kimki, bu dunyoda yomonlik qilsa – xoh shoh bo'lsin, xoh gado – u jazosiz qolmaydi!* (UX,273); 2) **gadoy**: *Dargohi ilohiyning gadoyi, – dedi Qalandar ismini aytgisi kelmay* (UX,53); 3) **bechora**: *...jabru jafo chekkan u bechoralar ham haq taologa tavallo qilib, unga intiqom tilagandur?* (UX,112); 4) **mazlum**:... *bir umr hibsga mahkum mazlumlar qanday bardosh qilar ekan?* (UX,168); 5) **g'arib**: *Yo'q, hamma orzulari hayot dovullarida to'zg'ib, qarigan chog'ida g'arib bir inson, chorasiz bir bandi bo'lib o'ttiribdi...* (UX,112); 6) **kambag'al**: *Javr bo'lganda bizday kambag'al hunarmandlarga javr bo'ldi, o'g'lim* (UX,80).

Dastlab Alisher Navoiy qalamiga mansub "Xazoyinul-maoniy" asarida "kimsaning ko'nglini olish yoki xizmatlarini taqdirlash uchun sovg'a qilib berilgan narsa"ni bildirgan **tortig'** (ANATIL,III,247) so'zi tadqiqot ob'ekti qilib olingan asarda **tortiq** shaklida keltirilgan: *Yo'q, ko'nmagan edim, ul sohibqironning shirin kalomiyu tortiqlariga uchgan edim* (UX,79). "Boburnoma"da ayni shakl va ma'noda uchraydi: *Ko'rushub tortiq tortgandin so'ngra buyurdumkim, o'turdi* (BN,186). Shu bilan birga, romanda tahlilga tortilgan kalimaning arabcha **hadya**, **ato**, **in'om** ma'nodoshlari berilgan: *Chin mamlakatining billur idishlarini hadya qilib olib kelishgan edi* (UX,171); *Va lekin faqirga o'shal tengsiz jannatingni ato qilsang, husnda benazir huriliqolaringga qaramas edim* (UX,243); *O parvardigori olam! Nechun ul mas'ud damlarni o'zing in'om etib, nechun tag'in o'zing mahrum qilding?* (UX,283). Bundan tashqari, **sovg'a-salom** juft so'zi ham zikr etilgan sememani ifodalash uchun

xizmat qilgan: *Bu xatarli yumushdan oldin u hozirlab qo'ygan sovg'a-salomlarini olib, Xurshida bonuni ko'rib kelish niyatida edi* (UX,238).

“Ulug‘bek xazinasini” romani lug‘at tarkibida ijtimoiy guruhlar, etnik va ijtimoiy qatlamlar, sinflar, millatlar, xalqlar, davlatlar, mamlakatlar o‘rtasida vujudga kelgan xilma-xil aloqalar va munosabatlarni ifodalovchi ijtimoiy-siyosiy leksikaga doir so‘zlar o‘ziga xos mavqega ega bo‘lib, ular orqali tasvirlanayotgan davr xalqining turmush tarzi, ijtimoiy-siyosiy, ma’naviy hayotidan voqif bo‘lish mumkin. Ayni chog‘da, jamiyatdagi iqtisodiy, siyosiy, huquqiy, axloqiy, diniy, ma’naviy-ma’rifiy va mafkuraviy faoliyatga, davlatchilik ildizlari va tarixiy manbalarga, so‘zlarning matndagi ma’nolariga diqqatni jalb etish ushbu soha leksikasi ko‘lamini belgilashda muhim sanaladi. Qolaversa, tekshirilgan mavzuiy guruhning kengayshida boshqa tillardan kirgan leksemalar, xususan, arabiy va forsiy o‘zlashmalar ham muayyan o‘rin tutgan.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## PUBLISISTIK DISKURSDA PRETSEDENT BIRLIKLARNING LINGVOKOGNITIV TABIATI

### ANNOTATSIYA

Mazkur maqolada pretsedent birliklarning tilshunoslikdagi evolyutsiyasi, ularning publisistik matnlardagi funksional-semantik xususiyatlari tadqiq etiladi. Maqolada zamonaviy tilshunoslikning eng dolzarb muammolaridan biri bo'lgan pretsedent birliklarni ifodalashning o'ziga xos xususiyatlari tahlili uchun Xalq so'zi gazetasining 2025-yil nashri sarlavhalaridan foydalanildi.

**Kalit so'zlar:** pretsedent birliklar, presuppozitsiya, mediamatn, semantik kompressiya, antroponim, intertekstuallik.

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## THE LINGUOCOGNITIVE NATURE OF PRECEDENT UNITS IN PUBLICISTIC DISCOURSE

### ABSTRACT

This article examines the evolution of precedent units in linguistics and investigates their functional-semantic characteristics in publicistic texts. For the analysis of the distinctive features of expressing precedent units - one of the most pressing issues in contemporary linguistics - headlines from the 2025 edition of the newspaper *Xalq so'zi* were used.

**Keywords:** precedent units, presupposition, media text, semantic compression, anthroponym, intertextuality.

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## ЛИНГВОКОГНИТИВНАЯ ПРИРОДА ПРЕЦЕДЕНТНЫХ ЕДИНИЦ В ПУБЛИЦИСТИЧЕСКОМ ДИСКУРСЕ

### АННОТАЦИЯ

В данной статье исследуется эволюция прецедентных единиц в лингвистике, а также их функционально-семантические особенности в публицистических текстах. В статье для анализа особенностей выражения прецедентных единиц, являющихся одной из наиболее актуальных проблем современной лингвистики, были использованы заголовки газеты «Халк сузи» за 2025 год.

**Ключевые слова:** прецедентные единицы, пресуппозиция, медиатекст, семантическая компрессия, антропоним, интертекстуальность.

Muloqot jarayonida fikrni ifodalash, uning ta'sirchanligini oshirish yoki retsiyent diqqatini ayni bir hodisa-jarayonga jalb etish maqsadida keng ommaga ma'lum jumla, vaziyat yoki shaxslarga turli ishoralar bilan murojaat qiladilar. Tillardagi bu jarayon o'zida bevosita millatning mental qiyofasini aks ettiruvchi jihatlarni namoyon etadi. Intertekstuallik va pretsedent birliklar nazariyasi ham ana shunday qarashlar amirida shakllandi. Tilshunoslarning pretsedent birliklarga, xususan, pretsedent nomlarga katta qiziqish bilan qarashi turli til vakillarining muloqoti natijasida sodir bo'luvchi lingvomadaniy jarayonlar bilan izohlanadi. Shu sababli ham pretsedent birliklar tadqiqiga bag'ishlangan tadqiqotlar soni ortib bormoqda [9.81].

Pretsedent birliklar – lingvokulturologiya, kognitiv tilshunoslik va madaniyatshunoslik chorrahasida shakllangan murakkab nazariy tushunchadir. Ushbu sohaning tizimli rivojlanishi 1987-yilda Yu.N. Karaulovning “lingvistik shaxs” nazariyasi bilan boshlandi. Olim pretsedent matnlarni shaxsning kommunikativ ehtiyojlarini qondiruvchi asosiy vosita sifatida belgiladi.

Zamonaviy tilshunoslikda pretsedentlik hodisasi har tomonlama yoritilgan bo'lsa-da, mediadiskursda ushbu fenomenlarning o'rni o'ziga xos ratsionallik imperativi bilan farqlanadi. Tadqiqotning maqsadi — publisistik matnlarda pretsedent birliklarning bilim kvantlarini saqlash va uzatishdagi kognitiv mexanizmlarini ochib berishdir.

D.B. Gudkov pretsedent fenomenlarning to'rt turini ajratgan: matn, ibora, vaziyat va ismlar. U pretsedent birliklarini kognitiv bazaning bir qismi sifatida ko'rib chiqqan [3.286].

Lotmanning ta'kidlashicha, pretsedent birliklar **madaniy xotiraning asosiy elementlari** hisoblanadi va ular: madaniyat a'zolari tomonidan umumiy tanilgan, maxsus madaniy qiymatga ega, til, adabiyot, tarix, mifologiya va boshqa sohalardan olinadi [5.271].

Krasuxinning fikriga ko'ra, PB: **diskursiv amaliyot** jarayonida faollashadi, matnlararo aloqalarni tashkil etadi, intertekstualitetning asosiy vositasi hisoblanadi. [4.248] Har qanday matn avvalgi matnlarga suyanadi, matnga kirish uchun zarur bo'lgan avvalgi madaniy ma'lumotlar - pretsedent birliklardir [1.278].

Pretsedent birliklar nafaqat til birligi, balki **sotsial-madaniy hodisa**, jamiyatning **umumiy xotirasini** ifodalab, ular orqali avlodlar o'rtasidagi **madaniy uzluksizlik** ta'minlanadi [2.216].

Ommaviy axborot nazariyasi uchun matn haqidagi qimmatli fikrlarni rossiyalik tadqiqotchi Yu.M.Lotman bildirgan bo'lib, ulardan mediamatn konsepsiyasida ham unumli foydalanish mumkin. Uning yozishicha, atrofda madaniy kontekst va kitobxonlar auditoriyasi bilan murakkab munosabatlarga kirisha oladigan ko'p qatlamli va semiotik jihatdan turli-tuman matn, adresantdan (jo'natuvchidan) adresatga (qabul qiluvchiga) yo'naltirilgan oddiy xabar bo'lishdan to'xtaydi. Har qanday matn bir vaqtning o'zida "yangi ma'nolar generatori va madaniy xotira kondensatori (jamlovchisi)" hisoblanadi [15.21].

Mediamatnning asosiy xususiyatlari fikrning mantiqiy tugallanganligi, pragmatik yo'nalish va kommunikativ maqsaddir. I. V. Rogozina mediamatn deganda ommaviy axborot vositalari sohasida vositali kommunikatsiyani amalga oshirish uchun yaratilgan verbal nutq mahsulini tushunadi va u aniq ifodalangan pragmatik yo'nalish bilan xarakterlanib, asosiy maqsadi ijtimoiy tartibga solishdan iboratdir. Muallifning individual idroki prizmasi orqali tasvirlangan vaziyat yoki voqea modeli, bu voqelikning alohida turi – media-voqelik bo'lib, u insonning axborot faoliyati mahsuli hisoblanadi va o'ziga xos ramziy makon – media-makon, o'ziga xos vaqt – media-vaqt, shuningdek, alohida qadriyatlar va mo'ljallar tizimi bilan xarakterlanadi [11.440].

Publitsistik matnlarda (gazeta, jurnal, teleradio, internet-nashrlar) pretsedent birliklarning qo'llanilishi ilmiy matnlardan tubdan farq qiladi. Agar ilmiy matnda pretsedentlar **aniqlik va tejamkorlik** uchun xizmat qilsa, publitsistikada ular **ta'sirchanlik, jozibadorlik va baholash** funksiyasini bajaradi.

Publitsistikada pretsedent birliklar ko'pincha sarlavhalarga chiqariladi. Bu o'quvchining diqqatini jalb qilish uchun xizmat qiladi: "*Yetti o'lchab...*" [8]. O'quvchi maqolning davomini ("bir kes") o'zi anglab yetadi va maqola biron bir mas'uliyatli qaror haqida ekanligini tushunadi.

Ilmiy matnda neytrallik muhim bo'lsa, publitsistikada muallif o'z munosabatini ifodalashi kerak. Pretsedent birliklar (ayniqsa, kino, adabiyot va tarixiy shaxslar ismlari) bunga yordam beradi: *Mahallamizning "shum bolalari"* (G'afur G'ulom asariga ishora) – bu yerda bolalarning sho'xligi va zukkoligiga ijobiy, emotsional baho berilmoqda.

I.V. Zaxarenkoga ko'ra, pretsedent birliklarni ikki guruhga bo'lish mumkin: o'zgartirilmagan iboralar - dastlabki, butun holatida qo'llaniladigan va o'zgartirilgan iboralar [10.104]. Pretsedent birliklarning transformatsiyasi kutilgan kommunikativ effektga erishish maqsadida amalga oshiriladigan qasddan o'zgartirishni anglatadi.

Manba hisoblangan birlikning umumiy dastlabki tuzilishini saqlab qolgan holda uning ma'nosini o'zgartirish **semantik** transformatsiya deb ataladi; pretsedent birlikning ham ma'nosi, ham dastlabki tuzilishi o'zgarishi bilan bog'liq transformatsiya esa **struktur-semantik** transformatsiya deb ta'riflanadi [6.855].

Masalan: "*Suv kelsa — simmirlatib, suv kelmasa — tomchilatib*". An'anaviy maqolning zamonaviy muammoga, masalan, suv tanqisligiga moslab o'zgartirilishi kuzatilgan.

Publitsistik matnlardagi pretsedent fenomenlar OAVning maqsadli auditoriyaga ta'sir ko'rsatishning boshqa zamonaviy usul va vositalari orasida markaziy o'rinlardan birini egallaydi. Ular nashrlar tomonidan o'quvchilarga uzatiladigan ma'lumotlarni obrazli qabul

qilininishini ta'minlashda muhim rol o'ynaydi. Pretsedent fenomenlar keng auditoriyaning assotsiativ fikrlashiga yo'naltirilgan bo'lib, ular yangiliklar mualliflarining niyatiga ko'ra, muayyan voqealarni ushbu OAV tahririyat siyosatiga mos keladigan tarzda tushinishi va baholashi kerak.

Boshqacha aytganda, pretsedent fenomenlardan foydalanish nashrlarga voqealarning asosiy ma'nolarini muayyan baholovchi-emotsional nuqtayi nazardan qisqa shaklda o'quvchilarga yetkazish imkonini beradi. Koronavirus pandemiyasi va aholining izolyatsiya qilinishi barcha media jarayonlarini sezilarli darajada faollashtirdi. Natijada media makonini raqamlashtirishni rivojlantirishning strategik yo'nalishlari paydo bo'ldi. Xususan, OAVning raqamlashishi ijtimoiy makonning virtualashishiga olib kelishi va bu odamlarning real odatiy muloqotini deyarli to'liq almashtirishi mumkinligi hamma uchun ayon bo'lib qoldi. Ommaviy axborot vositalari o'z tahririyat strategiyalarini standartlashtirmoqda, bu esa yangi media formatlarining kengayishiga hamda pretsedent fenomenlardan an'anaviy OAVdan farqli o'laroq masalan blogerlarda yanada nozikroq foydalanishga olib kelmoqda.

Media materiallarida pretsedent fenomenlardan foydalanishning lingvokulturologik jihati turli xalqlarning dunyo haqidagi lisoniy va madaniy manzaralari o'rtasidagi bog'liqlikka asoslanadi, bu esa, albatta, muayyan lingvokulturalarga mansub publitsistik matnlarning o'ziga xosligida aks etadi [7.24].

***Oila – muqaddas dargoh*** **Oila** mustahkamligi haqidagi ushbu ibora o'zbek jamiyatida aksioma darajasidagi pretsedent gap hisoblanadi.

***"Inson Qadri – ulug' ne'mat"*** "Inson qadri uchun" tamoyili asosida shakllangan zamonaviy pretsedent birlik. Ijtimoiy himoya tizimidagi islohotlar tahlil qilingan.

***"Mahalla — tinchlik va osoyishtalik qo'rg'oni"*** – Mahalla instituti haqidagi barqaror tushuncha. Bu sarlavha kitobxonda mahalla haqidagi umumiy fon bilimlarini darhol faollashtiradi.

***"Amir Temur o'g'itlari — davlatchilik asosi"***– "Amir Temur" ismi bu yerda adolat va qudrat simvoli sifatida pretsedent nom vazifasini bajaradi.

#### **"Bobur sog'inchi"**

Z.M.Boburning vatanga bo'lgan muhabbati va sog'inchi haqidagi klassik tushunchaga tayangan sarlavha.

#### **"Ezgulik — amalda go'zal"**

"Yaxshilik qil, daryoga ot" maqoli va ezgulik haqidagi falsafiy qarashlarning semantik siqilishi natijasida hosil bo'lgan.

Xulosa qilib aytganda, publitsistik matnda pretsedent birliklar **tayyor andoza** vazifasini o'taydi. Ular orqali muallif uzoq tushuntirib o'tirmasdan, kitobxonning ongida kerakli obrazni bir lahzada shakllantiradi. Bu esa mediamatnning **kommunikativ samaradorligini** bir necha barobar oshiradi. Ommaviy axborot vositalaridagi pretsedent nomlar va ismlar madaniy ahamiyatga ega bo'lib, madaniy axborot manbai hisoblanadi. Shu bois, madaniyatlararo va tillararo muloqotda pretsedent nomlarning ko'rinishi va til tabiatini anglashdagi o'ziga xos xususiyatlarini tilshunoslik nuqtai nazaridan o'rganish savodxonlikni oshirishda katta ahamiyatga ega.

OAVda pretsedent ismlar asosan pragmatik maqsadlarda ishlatiladi; ular voqea rivoji haqida oldindan ma'lumot beradi va iste'molchiga voqeani ta'sirli, tushunarli hamda aniq yetkazishga xizmat qiladi. Bugo'z navbatida, OAVda faoliyat yuritayotgan jurnalistlarning

milliy an'analar, urf-odatlar, madaniy va ijtimoiy-siyosiy masalalarni puxta bilishi bilan birga, ularning kasbiy mahoratini ham namoyon etadi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## O'ZBEK TILIDAGI DINIY MATNLARDA DEYKTIK BIRLIKLAR TAHLILI (MULK SURASI TAFSIRI MISOLIDA)

### ANNOTATSIYA

Maqolada pragmalingvistikaning asosiy tadqiqot predmetlaridan biri bo'lgan deyksislar tadqiqot obyekti sifatida tanlangan. Xususan, deyktik birliklarning tilda qanday so'zlar bilan ifodalanishi, ularning nechta asosiy turlari mavjud ekanligi atroflicha bayon etiladi. Shuningdek, o'zbek tilidagi diniy matnlarda deyksislarning qay darajada faol ishtirok etishi va matnning pragmatik tahlilida qanday ahamiyatga ega ekanligi o'rganiladi. Tahlillar Qur'oni Karimning 67-surasi (Mulk surasi)ning shayx Muhammad Sodiq Muhammad Yusuf qalamiga mansub o'zbek tilidagi tarjimasi misolida olib borilgan. Tanlangan manbada uchragan deyktik birliklar turi va soni jihatdan o'rganilib, statistik tahlil qilinadi. Tahlildan kelib chiqilgan xulosa sifatida o'zbek tili diniy diskursida deyksisning shaxs, makon, zamon, diskurs deyksisi va sotsial(ijtimoiy) deyksis kabi deyksislarning barcha turlariga namunalar uchraishi misollar bilan ko'rsatib beriladi. Eng e'tiborlisi, diniy matnlarda shaxs deyksislarining boshqa deyksis turlariga qaraganda ancha faol ishlatilishi diniy diskursning o'ziga xos xususiyati ekanligi ochib beriladi.

**Kalit so'zlar:** *pragmalingvistika, deyksis, diniy diskurs, deyksis turlari, tafsir, shaxs deyksisi, sotsial deyksis.*

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## ANALYSIS OF DEICTIC UNITS IN RELIGIOUS TEXTS IN THE UZBEK LANGUAGE (IN THE EXAMPLE OF THE INTERPRETATION OF SURAH MULK)

### ABSTRACT

The article selects deixis, one of the main research subjects of pragmalinguistics, as the object of research. In particular, it describes in detail what words deictic units are expressed in the language, how many main types of them exist. It also studies the extent to which deixis actively participates in religious texts in the Uzbek language and what their significance is in the pragmatic analysis of the text. The analysis was carried out on the example of the Uzbek translation of Surah 67 (Surah Mulk) of the Holy Quran by Sheikh Muhammad Sadiq Muhammad Yusuf. The types and numbers of deictic units found in the selected source are studied and statistically analyzed. As a conclusion drawn from the analysis, it is shown with examples that in the religious discourse of the Uzbek language, deixis of all types of deixis, such as personal, spatial, temporal, discourse deixis and social (social) deixis, are found. Most notably, it is revealed that the more active use of personal deixis in religious texts than other types of deixis is a characteristic of religious discourse.

**Keywords:** *pragmalinguistics, deixis, religious discourse, types of deixis, interpretation, personal deixis, social deixis.*

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## АНАЛИЗ ДЕЙКТНЫХ ЕДИНИЦ В РЕЛИГИОЗНЫХ ТЕКСТАХ НА ЯЗЫКЕ УЗБЕКИСТАНА (НА ПРИМЕРЕ ИНТЕРПРЕТАЦИИ СУРЫ МУЛЬК)

### АННОТАЦИЯ

В статье в качестве объекта исследования выбран дейксис, один из основных предметов исследования прагмалингвистики. В частности, подробно описывается, какие слова выражают дейктические единицы в языке, сколько существует их основных типов. Также изучается степень активного участия дейксиса в религиозных текстах на узбекском языке и каково его значение в прагматическом анализе текста. Анализ проводился на примере узбекского перевода 67-й суры (Сура Мульк) Священного Корана, выполненного шейхом Мухаммадом Садиком Мухаммадом Юсуфом. Изучаются и статистически анализируются типы и количество дейктических единиц, обнаруженных в выбранном источнике. В качестве вывода, сделанного на основе анализа, на примерах показано, что в религиозном дискурсе узбекского языка встречаются дейксисы всех типов, таких как личный, пространственный, временной, дискурсивный дейксис и социальный (социальный) дейксис. Наиболее примечательно то, что выявлено более активное использование личной дейксисы в религиозных текстах по сравнению с другими типами дейксисы является характерной чертой религиозного дискурса.

**Ключевые слова:** прагмалингвистика, дейксис, религиозный дискурс, типы дейксиса, интерпретация, личный дейксис, социальный дейксис.

**Kirish.** Insoniyat yaralibdiki, u o'zini o'rab turgan borliqni anglashga, u haqidagi bilimlarni o'rganishga va bu haqida tafakkur qilishga harakat qiladi. Uning tafakkur mahsuli esa, shubhasiz, tilda namoyon bo'ladi. Chunki inson ongida paydo bo'lgan o'y va fikrlarini xoh og'zaki, xoh yozma tarzda bayon etmasin, buni muayyan til birliklari yordamida ifodalaydi. Bayonning tinglovchi yo o'quvchiga tushunarli bo'lishida hodisaning qachon, qayerda ro'y bergani, kim tomonidan sodir etilgani kabi axborotlarning ko'rsatib o'tilishi muhim ahamiyat kasb etadi. Tilshunoslikda bunday birliklar deytik birliklar yoki indeksikallar deb ataladi. Deyksis grekcha "deixis" so'zidan olingan bo'lib, ko'rsatish, ishora ma'nosini anglatadi. Tilshunoslikda deyksis hodisasi dastlab nemis olimi K.Brugmann tomonidan o'rganilgan. Deyksis nazariyasining ishlab chiqilishida K.Byulerning ham xizmatlari katta. U til nazariyasiga oid tadqiqotida deyksisning mohiyati, turlari, deytik birliklarning vazifalari xususida ma'lumot bergan [Бюлер,2001:528]. Keyinchalik deyksis pragmalinqvistikaning asosiy tadqiqot predmetiga aylangan.

**Asosiy qism.** Levinson nazariyasiga ko'ra deyksislarning asosiy besh turi mavjud. Bular shaxs deyksisi, makon deyksisi, zamon (vaqt) deyksisi, diskurs (matn) deyksisi va sotsial (ijtimoiy) deyksislardir.

**Shaxs deyksisi.** Shaxs deyksisi bu deyksisning shaxslarga ishora qiladigan turidir va u odatda kishilik olmoshlari bilan ifodalanadi. Levinson fikriga ko'ra shaxs deyksisi muloqot vaziyatida ishtirokchilarning rolini ko'rsatib beradi, bu yerda muloqot ishtirokchilari deyilganda so'zlovchi va tinglovchi tushuniladi. Shu boisdan ham deyksisning bu turini muloqotda eng muhim ahamiyat kasb etuvchi birlik deyish mumkin. Shaxs deyksisi o'zbek tilida kishilik olmoshlari, shaxs otlari, ko'rsatish olmoshi yoki ko'rsatish olmoshi+shaxs oti qolipidagi birikmalar, otlashgan sifat va sifatdoshlar (*men, sen, u, biz(lar), siz(lar), ular, kamina, faqir, do'st, o'rtoqlar, o'shalar, o'sha odamlar, anavi kimsa, yaxshilar, kelganlar va hikazolar*) bilan ifodalanadi.

**Makon deyksisi.** Makon deyksisi deyksisning o'rin-joyga ishora qiluvchi turidir. Levinson makon deyksisi muloqot vaziyatida so'zlovchining joylashgan o'rniga yoki so'zlovchi ko'rsatayotgan biron makonga ishora qiladi deydi. Shuningdek, makon deyksisi ma'noviy jihatdan so'zlovchi yoki tinglovchiga yaqin yoki uzoqda joylashgan manzilga ishora qiluvchi deytik birliklarga bo'linadi. Ular olmoshlar, o'rin-joy otlari, ravishlari, ko'makchilar va makonni bildiruvchi boshqa birliklar ko'rinishida (*bu yer, har joy, hech qayer, shaharda, tepada, oldida, orqasida va h.*) aks etadi.

Deyksisning uchinchi turi bu **zamon (vaqt) deyksisi**dir. Zamon deyksisi bu deyksisning til birliklari orqali ma'lum bir vaqtga ishora qiluvchi turidir. Levinson zamon deyksislari og'zaki yo yozma axborotda bayon etilgan hodisaning qachon sodir bo'lgani yoki bo'lishiga ko'rsatib beradi. Manbalarda bu deyksis turi "time" deyksisidan tashqari "temporal" deyksis deb ham ataladi. Tilimizda zamon deyksisi ko'rsatish olmoshlari, belgilash va bo'lishsizlik olmoshlari, payt otlari, payt ravishlari (*shunda, o'shanda, shu paytda, har qachon, har vaqt, har doim, hech qachon, hech, tongda, tunda, tsundan keyin, oldin, avval, so'ng kabi*) bilan ifodalanadi.

**Diskurs deyksisi.** Ushbu turdagi deyksisni alohida hodisa sifatida ajratib olib o'rganish lozimligini targ'ib etganlardan biri R. Lakoffdir. Olima zamon-makon deyksisi bilan bir

qatorida, emotsional va diskurs deyxsislarini ham ajratib o'rganishni taklif qilgan. Diskurs yoki matn deyxsis matnning ma'lum qismiga ishora qiluvchi iboralarning qo'llanishida namoyon bo'ladi. Masalan, "har holda", "aksincha" kabi iboralar matnning oldingi yoki keyingi qismlariga ishora vositasidir. Bunday iboralarning deyktiklar qatoriga kiritilishining sababi ular ishtirokida tuzilgan nutqiy strukturalarning referentini matndan izlash imkoni mavjudligidadir [Lyons, 1975: 55]. Ular "navbatdagi bobda", "oxirgi abzatsda", "kelgusi yakshanba" kabi iboralardek matnda deyktik ma'noni oladilar. Shuningdek, ko'rsatish olmoshlari "bu", "o'sha", "(u)" ham matnning oldingi va keyingi qismlariga ishora qiladilar [Safarov, 2008: 195]. Shu boisdan ham deyxsisning bu turi ayniqsa yozma muloqotda va matnlarda funksional va semantik jihatdan judayam muhim rol o'ynaydi.

**Sotsial deyxsis.** Deyksis kategoriyasini pragmalingsvistikaning asosiy tadqiq predmetlaridan biri sifatida qaragan G. Yul, shaxs deyxsisining uch qismli ekanligini ("men", "sen", "u") qayd etayotib, e'tiborni dunyoning ko'pgina tillarida so'zlovchi, adresat va uchinchi (kuzatuvchi yoki muloqot ishtirokchisi bo'lmagan) shaxs jamiyatda tutgan ijtimoiy mavqeiga nisbatan nomlanishlariga e'tiborni qaratadi [Safarov, 2008: 209]. Eng asosiysi, bu tillarda shaxs ijtimoiy mavqeyi maxsus lisoniy birliklar, grammatik shakllar vositasida ifodalanadi. "Honorifiklar"(honorifics) deb atalayotgan ushbu birliklarning nutqiy muloqot matnlarida qo'llanishi sotsial deyxsis hodisasining namunasi sifatida talqin qilinadi [Yule, 1996: 10-11]. O'zbek tilida asosan shaxs otlari (qarindoshlikni bildiruvchi shaxs otlari, kasb, mansab, unvonni bildiruvchi shaxs otlari va odamlarning jamiyatdagi ijtimoiy mavqeyini ifodalovchi boshqa til birliklari) bilan ifodalanadi. Masalan: *validam, padari buzrukvor, ona qiz, ustoz, olampanoh, vazir janoblari, muhtaram prezident, oqsoqol, go'zal honimlar, qadrlı talabalar* kabi.

Har qanday matnni pragmatik jihatdan tahlil qilarkanmiz, ularning deyktik birliklardan xoli emasligiga guvoh bo'lamiz. Shu jumladan, diniy diskurslar ham bundan mustasno emas. Masalan Allohning bandalariga xitobi bo'lmish muqaddas Qur'on oyatlari matnida ham deyxsisning deyarli barcha turlarini ko'plab uchratish mumkin. Quyida tahlilni muqaddas kitobning 29-porasidan o'rin olgan va 67-surasi bo'lgan Mulk surasi tafsiri (ya'ni o'zbek tilidagi so'zma-so'z tarjiması) misolida davom ettiramiz. Ushbu surai karima o'zining birinchi oyatida kelgan "Mulk" – "podshohlik" so'zi bilan nomlangan. Ko'pchilik uni o'zining birinchi so'zi bilan nomlab, Taborak surasi deb ham ataydilar. Sura 30 oyatdan iborat bo'lib, "Makkiyah", ya'ni Makkada nozil bo'lgan suralardan biri hisoblanadi. Tadqiqotga manba sifatida shayx Muhammad Sodiq Muhammad Yusufning Qur'oni Karim ma'nolari tarjimasiga bag'ishlangan "Tafsiri Hilol" kitobida keltirilgan Mulk surasining o'zbekcha tarjiması olindi.

Muhammad Sodiq Muhammad Yusuf 1952-yil 15-aprelda andijonlik islomshunos Muhammad Ali oilasida tug'ilgan. 2015-yil 10-mart sanasida olamdan o'tgan. U O'zbekistondagi musulmonlarning ilmiy va diniy madaniyatini yuksaltirishga bag'ishlangan respublika bo'ylab o'tkazilgan ko'plab tadbir va yig'ilishlarda qatnashgan. Qur'onning o'zbek tiliga semantik tarjimasini amalga oshirgan, islom ilmlariga oid yuzdan ortiq kitob va tarjimalarini nashr ettirgan. "Tafsiri Hilol" Qur'oni Karim kitobining Shayx Muhammad Sodiq Muhammad Yusuf qalamiga mansub olti jildlik mukammal tafsiridir. O'rta Osiyoda yozilgan eng yangi tafsiridir. O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Din ishlari bo'yicha qo'mitasining 61-sonli tavsiyasi bilan chop etilgan. Olim asarni 1991-1993-yillar oraliq'ida Makka shahrida yozgan (Wikipediya). Hozirgi kunda bu asar nafaqat o'zbek xalqi

balki qardosh bo'lgan qozoq, qirg'iz, turkman xalqlari va Yevropa, Osiyo mamlakatlari musulmon aholisi uchun Qur'oni Karimning eng ishonchli tarjima va tafsiri bo'lib xizmat qilib kelmoqda, shu sababdan ham ushbu tadqiqot uchun Mulk surasining "Tafsiri Hilol"dagi o'zbekcha tarjimasi tanlab olindi.

Mulk surasi matnidagi deyktik birliklarni tahlil qilarkanmiz, dastlab sura matnidan parcha keltirishni lozim topdik: 1. **Podshohlik O'z qo'lida bo'lgan Zot** barakotli, ulug' bo'ldi. U har bir narsaga o'ta qodirdir. 2. U o'lim va hayotni **sizlarning qaysilaringiz** amalda yaxshiroq ekaningizni sinash uchun yaratdi. U o'ta izzatlidir, o'ta mag'firatlidir. 3. U **yetti osmonni** tabaqama-tabaqa yaratgan Zotdir. **Rohmanning** yaratganida hech tafovut ko'rmassan. Qayta nazar sol! Biror kamchilik ko'ryapsanmi? 4. **So'ng** takror-takror nazar sol, nazar istaganini topa olmay, **senga** horib-charchagan holda qaytadir. 5. Va batahqiq, **dunyo osmonini** chiroqlar bilan ziynatlab qo'ydik va **ularni shaytonlarga** otiladigan narsa ham qilib qo'ydik. Va **u (shayton)larga** lovullagan olov azobini tayyorlab qo'ydik. 6. **O'z Robblariga** kufr keltirganlar uchun **jahannam** azobi bordir va **u qanday ham yomon borar joy!** 7. **Ular jahannamga** tashlangan chog'larida **uning** hangragan ovozini eshiturlar, **u** esa qaynab turadir [Muhammad, 2021]. (Mulk surasi 30 oyatdan iborat bo'lsa-da, maqolada hajm kengayib ketmasligi zaruratidan yuqorida suradagi dastlabki 7 oyatnigina keltirdik).

Matnda "U", "Rohman", "Rob" so'zlari shaxs deyksisiga misol bo'lib, Allohga ishora qiladi (ushbu maqolada matndagi Allohga ishora qiluvchi deyksis namunalari taqriban deyksislarning shaxs deyksisi turi ichiga kiritilib tahlil qilindi, chunki deyksisning boshqa turlariga mutlaqo mos kelmaydi), ammo bu bilan yagona Xoliq zot aslo U yaratgan maxluqotlar, xususan, insonlarga teng yoki ular safiga kiritish mumkin degan fikrda emasmiz), "sizlarning qaysilaringiz, sen, O'z Robblariga kufr keltirganlar, ular" kabi so'zlar ham shaxs deyksislari bo'lib, insonlarga ishora qiladi. "Shaytonlarga, ularga" so'zlari shaytonga ishora qilgan. "Yetti osmon, dunyo osmoni, jahannam, u naqadar yomon borar joy, uning ovozi, u" kabi so'zlar esa makon (o'rin-joy) deyksislari hisoblanib, osmonga va do'zaxga ishoralar tarzida ishlatilgan. "So'ng" so'zi esa vaqt deyksisiga misol bo'lsa, "Podshohlik O'z qo'lida bo'lgan Zot, U yetti osmonni tabaqama-tabaqa yaratgan Zot" kabi deyktik birliklar sotsial deyksisning yaqqol namunasi bo'lib, Allohga ishora qiladi va shu bilan birga Uning qudratini, bandalari bilan ijtimoiy masofasi va mavqeyining tafovutini ifoda etadi.

**Natijalar va muhokama.** Tadqiqot obyekti sifatida olingan Mulk surasining tafsiri batafsil tahlil qilinganda, manbada deyksisning beshta asosiy turining barchasi uchrashiga guvoh bo'lindi. Xususan, shaxs deyksisi 72 o'rinda, makon deyksisi 17 o'rinda, zamon deyksisi 2 o'rinda, 1 o'rinda diskurs deyksisi va 6 o'rinda sotsial deyksis qo'llanilgani aniqlandi. Ko'rinib turganidek, bu matnda eng ko'p shaxs deyksislari ishtirok etgan bo'lib, ular Allohga, Uning payg'ambariga (Muhammad s.a.v.) va yana Uning musulmon bo'lgan va bo'lmagan yaratilari –bandalariga ishora tarzida uchraydi. Matndagi makon deyksisi birliklari esa Yer, Osmon, Jannat va Do'zax kabi o'rin-joylarga ishora qilib kelgan. Tahlil jarayonida e'tiborimizni tortgan yana bir jihat sura matnida *Podshohlik o'z qo'lida bo'lgan Zot, U yetti osmonni tabaqama-tabaqa yaratgan Zot, U sizlarga yerni bo'ysundirib qo'ygan Zot, osmondagi Zot, U sizlarni yo'qdan bor qilgan va sizlarga quloqni va ko'zlarni va dillarni bergan Zot, U sizlarni yer yuzida yaratib, ko'paytirgan Zot* kabi o'ziga xos deyktik birikmalar qo'llanilgan bo'lib, ular Yaratganning sotsial mavqeyini ta'kidlash orqali Unga, ya'ni Allohga ishora qiluvchi sotsial deyksis namunalari.

**Xulosa.** Tadqiqot natijalaridan shunday xulosalarga kelish mumkinki, kommunikatsiya bu insonlarning o'zaro axborot almashish jarayoni sifatida namoyon bo'lar ekan, bu muloqotda kishilar yetkazmoqchi bo'lgan fikrlari qachon, qayerda sodir bo'lganligi, fikrning kim tomonidan kimga qarata aytilayotgani, ularning ijtimoiy mavqeyi qay darajada ekanligi kabi muloqotning pragmatik maqsadi va natijasini aks ettiruvchi eng muhim omillar deytik birliklar orqali ifodalanadi. Har qanday matnning yaratilishidan maqsad axborot uzatish ekanligi inobatga olinsa, hech bir matn deytik birliklardan xoli emasligini anglash mumkin. Jumaladan, Islom dinining muqaddas kitobi bo'lgan Qur'oni Karim ham. Negaki bu kitob ham Allohning o'z yaratilishiga aytgan so'zlari yig'indisi bo'lgan muqaddas kitobdir. Shu boisdan kitobning 29-porasidan o'rin olgan ilk sura (Mulk sura)si matni tahlil qilinganda yuqoridagi fikr o'z tasdig'ini topdi. Sura matnida jami bo'lib 98 o'rinda deytik birliklar uchradi, shulardan eng ko'p takrorlangani shaxs deyksisi bo'lib, 72 o'rinda takrorlanganligiga guvoh bo'lindi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## OMON MUXTOR IJODINING O'RGANILISHI VA ROMANLARINING LINGVOPOETIK TALQINI

### ANNOTATSIYA

Maqolada Omon Muxtor ijodining o'rganilishi va romanlarining tilshunoslik nuqtayi nazaridan tadqiq etilishi yoritiladi. Tadqiqotda yozuvchi asarlarining ilmiy o'rganilish tarixi, adabiyotshunoslik hamda tilshunoslik yo'nalishlarida olib borilgan izlanishlar tahlil qilinadi. Omon Muxtor romanlarining xronotop poetikasi, poetik uslub, moderistik talqin, reallik va fantastika uyg'unligi kabi jihatlar bilan bir qatorda, ularning lingvopoetik xususiyatlari ham ko'rib chiqiladi.

Maqolada Omon Muxtor asarlarining fonografik, leksik-semantik, sintaktik, pragmatik va onomastik qatlamlari, romanlardagi ritm, badiiy til, qahramon ismlarining semantik yuklamasi, undov va intonatsion vositalarning estetik funksiyasi masalalari tavsiflanadi. Tadqiqot natijasida Omon Muxtor ijodi tilshunoslik va adabiyotshunoslikning integrativ yondashuvi asosida o'rganilishi zarurligi asoslanadi hamda yozuvchi asarlarining lingvopoetik tahlili uchun istiqbolli ilmiy yo'nalishlar ko'rsatib beriladi.

**Kalit so'zlar:** Omon Muxtor ijodi, zamonaviy o'zbek romanchiligi, lingvopoetika, badiiy matn tahlili, leksik-semantik tizim, poetik uslub, xronotop, ritm va badiiy til, onomastika.

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## THE STUDY OF OMON MUKHTAR'S WORK AND THE LINGUOPOETIC INTERPRETATION OF HIS NOVELS

### ABSTRACT

This article examines the study of Omon Mukhtar's work and his novels from a linguistic perspective. It analyzes the history of scholarly study of the writer's works, as well as research conducted in the fields of literary criticism and linguistics. Along with aspects such as chronotopic poetics, poetic style, modernist interpretation, and the harmony of reality and fiction, it also examines the linguopoetic features of Omon Mukhtar's novels.

This article describes the phonographic, lexical-semantic, syntactic, pragmatic, and onomastic layers of Omon Mukhtar's works, as well as issues of rhythm in novels, artistic language, the semantic load of characters' names, and the aesthetic function of exclamatory and intonational devices. The study substantiates the need to study Omon Mukhtar's work based on an integrative approach between linguistics and literary studies and identifies promising research directions for the linguopoetic analysis of the writer's works.

**Key words:** Omon Mukhtar's works, modern Uzbek Romanism, linguopoetics, analysis of literary text, lexical-semantic system, poetic style, chronotope, rhythm and literary language, onomastics.

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## ИССЛЕДОВАНИЕ ТВОРЧЕСТВА ОМОНА МУХТОРА И ЛИНГВОПОЭТИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ ЕГО РОМАНОВ

### АННОТАЦИЯ

В статье рассматривается изучение творчества Омона Мухтора и его романов с лингвистической точки зрения. Анализируется история научного изучения произведений писателя, исследования, проводимые в области литературоведения и лингвистики. Наряду с такими аспектами, как хронотопическая поэтика, поэтический стиль, модернистская интерпретация и гармония реальности и вымысла, рассматриваются также лингвопоэтические особенности романов Омона Мухтора.

В статье описываются фонографический, лексико-семантический, синтаксический, прагматический и ономастический пласты произведений Омона Мухтора, вопросы ритма в романах, художественного языка, семантической нагрузки имен героев, эстетической функции восклицательных и интонационных средств. Исследование обосновывает необходимость изучения творчества Омона Мухтора на основе интегративного подхода лингвистики и литературоведения и указывает перспективные научные направления лингвопоэтического анализа произведений писателя.

**Ключевые слова:** творчество Омона Мухтора, современный узбекский романизм, лингвопоэтика, анализ литературного текста, лексико-семантическая система, поэтический стиль, хронотоп, ритм и литературный язык, ономастика.

**Kirish.** Omon Muxtor zamonaviy o'zbek nasrining muhim vakillaridan biri bo'lib, uning ijodi she'riyat, nasr, dramaturgiya va roman janrlaridagi izlanishlari bilan ajralib turadi. Adib 1941-yilda Buxoroda tug'ilgan, jumalistika yo'nalishida tahsil olgan va "Ming bir qiyofa", "Ko'zgu oldidagi odam", "Tepalikdagi xaroba", "Xotin podshoh", "Aflotun", "Ayollar mamlakati va saltanati", "Ffu" kabi romanlari bilan o'zbek adabiy jarayonida mustahkam o'rin egallagan.

Omon Muxtor ijodi bugungi kunda asosan adabiyotshunoslik, poetika, uslub, xronotop va modernistik talqinlar doirasida faol o'rganilmoqda. Shu bilan birga, tilshunoslik, xususan lingvopoetika, matn tilshunosligi, onomastika va fonostilistika nuqtayi nazaridan ham tadqiqotlar shakllanib bormoqda. Bu holat Omon Muxtor asarlarining ko'p qatlamli badiiy matn sifatidagi ilmiy salohiyatini ko'rsatadi.

**Tadqiqotning obyekti va qo'llanilgan metodlar.** So'nggi yillarda Omon Muxtor romanlari adabiyotshunoslikda bir necha yirik yo'nalishda tadqiq etilgan: Bular xronotop (makon-zamon) poetikasi, reallik-fantastika uyg'unligi, poetik uslub va individual uslub, modernizm/postmodernizm elementlari, intermatnlik va folklor an'analari yo'nalishlardir.

A.Xo'jamqulov Omon Muxtor romanlarini o'rganishda aynan shu yo'nalishlarni tizimli ko'rsatadi. Mazkur tadqiqotda tadqiqot obyekti sifatida "Ming bir qiyofa", "Ko'zgu oldidagi odam", "Tepalikdagi xaroba", "Xotin podshoh", "Aflotun", "Ayollar mamlakati va saltanati", "Ffu" romanlari sanab o'tilgan. Shuningdek, predmet sifatida mazmun va shakl birligi, absurd talqin, syurrealistik dunyoqarash, intermatnlik kabi masalalar ko'rsatilgan [Xo'jamqulov, 2024: 7]. Omon Muxtor asarlari bo'yicha ilgari bajarilgan ilmiy ishlar sifatida O. Nazarov tomonidan xronotop [Nazarov, 2018], N. Azizov poetika: realizm va fantastika uyg'unligi [Azizov, 2022], G. Atabayeva shakliy-uslubiy o'ziga xoslik [Atabayeva, 2023] kabi tadqiqotlar tilga olinadi. Bu Omon Muxtor ijodi bo'yicha ilmiy maktab shakllanayotganini ko'rsatadi.

Omon Muxtor ijodi bo'yicha maqolalar faqat umumiy poetik muammolar bilan cheklanmayapti. U. Yuldosheva o'zining Omon Muxtor romanlari misolida yoritilgan maqolasida "ritm va badiiy til" masalasi va tahlil uchun "Ming bir qiyofa", "Ko'zgu oldidagi odam", "Tepalikdagi xaroba", "Ayollar mamlakati va saltanati", "Ffu" kabi romanlar tanlangan [Yo'ldosheva, 2023: 8]. Bu bevosita til va uslub sathiga yaqinlashgan tadqiqot yo'nalishidir. "Poetik uslub qirralari" mavzusidagi maqolada Omon Muxtorning "Xotin podshoh" va "Ffu" romanlari asosida poetik uslub, xronotop, folklor, absurd va realizm masalalari ko'rilgan. Bu maqola adabiyotshunoslik bilan lingvopoetik tahlil oralig'idagi yondashuvni kuchaytiradi. D. Ko'charova va M. Ko'chkinova maqolasida esa Omon Muxtor romanlaridagi qahramon ismlari va badiiy shartlilik tahlil qilingan. Mavzuning o'zi onomastik-semantik uslubda tilshunoslikka yaqin yo'nalishga mansub bo'lib, Omon Muxtor matnlarini lingvistik vositalar orqali o'rganish imkonini ochadi.

Ochiq dars mavzulari orasida "Mustaqillik davri romanlarida falsafiylik: Omon Muxtor romanlari tahlili ("Ffu", "Muhabbat o'limdan kuchli", "Ayollar saltanati va mamlakati")"

mavzusi keltirilgan (Jizzax davlat pedagogika universiteti saytida 2024-yilda e'lon qilingan). Bu Omon Muxtor asarlari nafaqat ilmiy tadqiqot, balki oliy ta'lim jarayonida ham faol o'qitilayotganini bildiradi.

Omon Muxtor ijodini tilshunoslikda tahlil qilish uchun metodologik asos sifatida o'zbek lingvopoetika maktabi muhimdir. "O'zbekiston: til va madaniyat" jumalida N. Musulmanova badiiy matn lingvopoetik tahlilining tarixi, metodologiyasi va usullarini tizimlashtiradi. Muallif badiiy matn tahlilida lisoniy birliklar, grammatik va semantik vositalar, matnning estetik funksiyasi kabi jihatlar markazda bo'lishini ta'kidlaydi [Musulmanova, 2023: 91].

Ma'rufjon Yo'ldoshev va hammualliflarining "Badiiy matnning lisoniy tahlili" qo'llanmasida esa badiiy matnni fonografik, leksik, morfologik va sintaktik sathlarda tahlil qilish zarurligi ko'rsatilgan; qo'llanmada matndagi badiiy ma'no va mazmunni aniqlash asosida lingvopoetik butunlikni baholash deb belgilangan. Bu yondashuv Omon Muxtor kabi murakkab uslubga ega yozuvchi ijodini tahlil qilish uchun ayniqsa mos keladi [Yo'ldoshev, Isaqov, Haydarov, 2007.].

**Olingan natija va ularning tahlili.** Omon Muxtor ijodining tilshunoslikdagi talqinini fonografik (tovush, intonatsiya, grafik ifoda), leksik-semantik (ramz, metafora, kalit so'zlar), sintaktik (parsellatsiya, ritm, dialog), pragmatik (nutq aktlari, personaj nutqi), onomastik (ism va nomlar poetikasi) qatlamlari bo'yicha yo'lga qo'yish mumkin.

Omon Muxtor romanlarida ritm va badiiy til masalasi alohida tadqiq qilina boshlaganini U. Yuldosheva maqolasi ko'rsatadi. Maqolada "ritm" shakliy unsur sifatida qaralib, uning muallif poetik mahorati bilan bog'liqligi ta'kidlanadi. Tahlilda bir nechta romanlarning jalb etilgani Omon Muxtor uslubining ritmik xususiyatlarini qiyosiy o'rganish imkonini beradi [Yo'ldosheva, 2023: 9].

Tilshunoslik nuqtayi nazaridan bu quyidagi ilmiy vazifalarni ochadi:

grafik ritm (ko'p nuqta, tire, bo'laklangan gaplar);

fonetik ritm (undov, takror, cho'zilmalar);

sintaktik ritm (parallel konstruksiya, qisqa-kesik gaplar);

emotsional ritm (dialog va ichki monologdagi ohang).

Ayniqsa, "Ffu" romanidagi undovlar, qisqa ritmik gaplar, xalqona intonatsiyaga yaqin nutq qurilishi fonostilistik tahlil uchun boy material beradi.

"Omon Muxtor romanlarida qahramon ismlari va badiiy shartlilik" nomli maqolada Omon Muxtor ijodini tilshunoslikda o'rganishning aniq bir yo'nalishini ko'rsatadi: qahramon nomlarining semantik yukini tahlil qilish. Maqola tavsifida ismlar ma'nosi va ularning badiiy funksiyalari asar parchalariga tayangan holda tahlil qilingani aytiladi [Ko'charova, Ko'chkinova, 2022]. Bu antroponimlarning semantik motivatsiyasi, qahramon nomi va xarakter uyg'unligi, nomlash va badiiy shartlilik, nomlarning ramziy-psixologik funksiyasi kabi yondashuvlarni qo'llashga asos bo'ladi:

Omon Muxtor romanlaridagi nomlar ko'pincha oddiy identifikator emas, balki syujetning falsafiy va poetik qatlamini ochuvchi belgi vazifasini bajaradi. Shu jihat uni onomastik lingvopoetika uchun muhim obyektga aylantiradi.

Omon Muxtor ijodi bo'yicha adabiyotshunoslik ishlari ham lingvopoetik usulni tan olmoqda. Bundan kelib chiqib, Omon Muxtor ijodi bo'yicha tilshunoslikdagi talqin adabiyotshunoslikdan ajralgan emas, balki, matn poetikasi, nutqni tashki etish, estetik semantika bilan integratsiyada rivojlanmoqda.

Bugungi kunda Omon Muxtor ijodi bo'yicha natijalar shuni ko'rsatmoqdaki, uning romanlari korpusi ilmiy muomalaga faol kirgan, xronotop, poetika, uslub, modernistik talqinlar bo'yicha ilmiy ishlar olib borilmoqda. Ayrim lingvistik yo'nalishlar. jumladan, ritm, badiiy til, qahramon ismlari bo'yicha maqolalar mavjud: Shuningdek, oliy ta'lim va ilmiy seminarlarda Omon Muxtor asarlari alohida mavzu sifatida o'qitilmoqda.

Shu bilan birga, tilshunoslik nuqtayi nazaridan hali yetarli darajada ishlab chiqilmagan yo'nalishlar ham bor. Jumladan, Omon Muxtor matnlarida undov, tovush cho'zilishi, intonatsion grafik vositalar tizimli korpus asosida o'rganilmagan, personaj nutqidagi e'tiroz, hayrat, kinoya, qo'rquv, hayqiriq kabi nutq aktlari bo'yicha maxsus tadqiqotlar kam. Muallif nutqi, personaj nutqi va ichki monolog o'rtasidagi o'tishlar diskursiv model sifatida tavsiflanishi kerak. Bir nechta roman bo'yicha chastotali birliklar (undovlar, takrorlar, metaforik kalitlar) qiyosiy statistik usulda tahlil qilinmagan. "ruhiyat", "qo'rquv", "sukunat", "harakat", "falsafiylik" kabi semantik maydonlar tizimli xaritalanmagan.

**Xulosa.** Tahlillar shuni ko'rsatadiki, Omon Muxtor ijodi zamonaviy o'zbek adabiyotida muhim o'rin egallab, uning romanlari adabiyotshunoslik va tilshunoslik yo'nalishlarida keng o'rganilmoqda. Ilgari olib borilgan ishlarda ko'proq potica, xronotop, modernistic talqin uyg'unligi kabi masalalar yoritilgan bo'lsa, keying yillarda badiiy matnning til xususiyatlari e'tibor kuchayib bormoqda.

Bundan tashqari, Omon Muxtor asarlarining fonografik, leksik-semantik, sintaktikva pragmatik qatlamari hali to'liq tizimli o'rganilmagan. Demak, yozuvchi romanlarini lingvopoetika va matn tilshunosligi kabi yo'nalishlar asosida kompleks tadqiq etish kelajakda muhim ilmiy natijalar berishi mumkin. Bu Omon Muxtor ijodining badiiy-estetik imkoniyatlarini yanada chuqurroq ochishga xizmat qiladi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## RANG BILDIRUVCHI SO'ZLARNING SINONIMIK, OMONIMLIK, ANTONIMLIK VA POLISEMANTIK XUSUSIYATLARI: O'ZBEK TILSHUNOSLIGIDA CHUQUR TAHLIL

### ANNOTATSIYA

Ushbu maqolada o'zbek tilidagi rang bildiruvchi so'zlarning leksik-semantik xususiyatlari, xususan, ularning sinonimik, antonimik, omonimik va polisemantik munosabatlari atroflicha tahlil qilinadi. Tadqiqot davomida rang bildiruvchi so'zlarning asosiy leksik qatlami, ularning darajalanish (graduonimiya) va uslubiy sinonimiyasi, "oq" va "qora" kabi so'zlar misolidagi keskin antonimiyasi hamda metaforik ma'no ko'chishlari natijasida yuzaga keladigan boy polisemantik tizimi ko'rib chiqiladi. Maqolada rang nomlarining nafaqat predmetning belgisini ifodalash, balki o'zbek xalqining madaniyati, dunyoqarashi va nutqiy obrazlilikini aks ettiruvchi muhim lingvistik hodisa ekanligi ilmiy manbalar va misollar asosida yoritiladi. Shuningdek, rang bildiruvchi so'zlarning tarixiy rivojlanishi, dialektik xususiyatlari, frazeologik qo'llanishi va badiiy adabiyotdagi o'rni ham batafsil o'rganiladi.

**Kalit so'zlar:** rang bildiruvchi so'zlar, leksikologiya, semantika, sinonimiya, antonimiya, omonimiya, polisemiya, graduonimiya, o'zbek tili, dialektologiya, frazeologiya, etimologiya.

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### ABSTRACT

This article provides an in-depth analysis of the lexical-semantic features of color-denoting words in the Uzbek language, particularly focusing on their synonymic, antonymic, homonymic, and polysemantic relations. The study examines the core lexical layer of color terms, their gradation (graduonymy) and stylistic synonymy, the sharp antonymy exemplified by words such as *oq* ("white") and *qora* ("black"), as well as the rich polysemantic system arising from metaphorical meaning shifts. The article highlights that color names not only denote the attributes of objects but also represent a significant linguistic phenomenon reflecting

the culture, worldview, and figurative expression of the Uzbek people, supported by scholarly sources and illustrative examples. Furthermore, the historical development, dialectal features, phraseological usage, and role of color-denoting words in literary texts are thoroughly explored. **Keywords:** color-denoting words, lexicology, semantics, synonymy, antonymy, homonymy, polysemy, graduonymy, Uzbek language, dialectology, phraseology, etymology.

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## АННОТАЦИЯ

В данной статье представлен всесторонний анализ лексико-семантических особенностей слов, обозначающих цвет, в узбекском языке. Особое внимание уделяется их синонимическим, антонимическим, омонимическим и полисемантическим отношениям. В исследовании рассматриваются основные лексические пласты цветообозначений, их градуонимические (градационные) и стилистические синонимические связи, а также ярко выраженная антонимия, представленная такими лексемами, как *oq* («белый») и *qora* («чёрный»). Кроме того, анализируется богатая система полисемии, формирующаяся в результате метафорических переносов значений.

В статье подчёркивается, что названия цветов не только обозначают признаки и свойства предметов, но и представляют собой значимое языковое явление, отражающее культуру, мировоззрение и образное мышление узбекского народа. Данные положения подтверждаются научными источниками и иллюстративными примерами. Наряду с этим подробно освещаются вопросы исторического развития цветообозначающей лексики, её диалектных особенностей, фразеологического употребления и функционирования в художественных текстах.

**Ключевые слова:** цветообозначающие слова, лексикология, семантика, синонимия, антонимия, омонимия, полисемия, градуонимия, узбекский язык, диалектология, фразеология, этимология.

## Kirish

Tilshunoslikda soʻzning maʼno olami cheksiz va rang-barang hodisalarga boydir. Har bir soʻz oʻzining tovush qobigʻiga, leksik maʼnosiga va grammatik xususiyatlariga ega boʻlib, nutqda boshqa soʻzlar bilan murakkab tizimli munosabatlarga kirishadi. Ana shunday munosabatlar sirasiga sinonimiya, antonimiya, omonimiya va polisemiya kabi leksik-semantik hodisalar kiradi. Oʻzbek tilidagi rang bildiruvchi soʻzlar (koloronimlar) leksikasi ushbu hodisalarni oʻrganish uchun boy va qiziqarli material beradi.

Rang nomlari nafaqat borliqdagi predmetlarning rang-tusini ifodalabgina qolmay, ayni paytda xalqning madaniy-maʼnaviy dunyoqarashini, ramziy tasavvurlarini va obrazli tafakkurini oʻzida mujassam etadi. Rang bildiruvchi soʻzlar insoniyat madaniyatining eng qadimiy qatlamlaridan biri boʻlib, ular har bir xalqning oʻziga xos dunyoni idrok etish tarzini aks ettiradi. Oʻzbek xalqi ham oʻzining boy madaniy merosi va til boyligida rang tushunchalarini alohida oʻrin tutgan holda rivojlantirgan. Ushbu maqolaning maqsadi – oʻzbek tilidagi rang bildiruvchi soʻzlarning

tizimli-semantik munosabatlarini tahlil qilish orqali ularning til boyligidagi o'rni va ahamiyatini ochib berishdan iborat. Tadqiqot jarayonida rang bildiruvchi so'zlarning etimologik kelib chiqishi, dialektik xususiyatlari, frazeologik qo'llanishi va badiiy adabiyotdagi funksiyalari ham ko'rib chiqiladi. Rang tushunchasi insonning dunyoni idrok etishidagi eng muhim kategoriyalardan biridir. Tilshunoslik nuqtayi nazaridan rang bildiruvchi so'zlar sifat so'z turkumiga mansub leksik birliklar sifatida tasniflanadi va ular predmetning belgisini uning rangiga ko'ra ifodalaydi [1]. Leksikologiya fanida rang bildiruvchi so'zlar alohida tadqiqot obyekti sifatida o'rganiladi, chunki ular nafaqat predmetning tashqi ko'rinishini tasvirlaydi, balki milliy madaniyat, an'ana va dunyoqarashning muhim tashuvchilari hisoblanadi.

M.U. Kushkarbekova tomonidan ta'kidlanganidek, so'zning ma'nosi tovushlar ma'nosining yig'indisi emas, balki muayyan tovush qobig'i bilan ifodalangan semantik birlikdir [2]. Bu xususiyat rang bildiruvchi so'zlar uchun ham to'liq taalluqlidir. Har bir rang nomi o'ziga xos tovush qobig'iga ega bo'lib, ma'lum semantik maydonni egallaydi. Tadqiqotlar shuni ko'rsatadiki, o'zbek tilida 11 ta asosiy rang nomi mavjud bo'lib, bular quyidagilardir:

Tartib raqami	Rang nomi	Turkiycha asl shakli	Semantik xususiyati
1.	Oq	aq	Eng yorqin rang, poklik ramzi
2.	Qora	qara	Eng to'q rang, sirlilik ramzi
3.	Qizil	qizil	Qon rangi, hayot ramzi
4.	Sariq	sariq	Oltin rangi, boylik ramzi
5.	Ko'k	kök	Osmon rangi, cheksizlik ramzi
6.	Yashil	yaşil	O'simlik rangi, hayot ramzi
7.	Jigarrang	ciğer + rang	Jigar rangi, qo'ng'ir tus
8.	Kulrang	kül + rang	Kul rangi, neytral tus
9.	To'q sariq	toq + sariq	Quyuq sariq tus
10.	Pushti	pušt (fars.)	Gulrang tus
11.	Binafsha	banafşa (fars.)	Binafsha guli rangi

Bu so'zlarning aksariyati, xususan, oq, qora, qizil, sariq, ko'k, yashil, jigarrang kabi leksemalar sof turkiycha so'zlar bo'lib, tilning qadimiy lug'at qatlamiga tegishlidir. Bu esa rang tushunchasining o'zbek xalqi hayotida azaldan muhim o'rin tutganligidan dalolat beradi.

### **Rang bildiruvchi so'zlarning grammatik xususiyatlari**

Rang bildiruvchi so'zlar morfologik jihatdan sifat turkumiga mansub bo'lib, quyidagi grammatik xususiyatlarga ega:

1. Darajalar hosil qilish imkoniyati:

- Orttirma daraja: oq → oppoq, qizil → qizg'ish, ko'k → ko'kish
- Kuchaytirma daraja: qip-qizil, sap-sariq, ko'm-ko'k

2. Ko'plik shakli yasash:

- ranglar, oq-qoralar, turli-tumanlar

3. Kelishik qo'shimchalarini qabul qilish:

- Qaratqich kelishik: oqning, qizilning
- Jo'nalish kelishik: oqqa, sariqqa
- Chiqish kelishik: qoradan, ko'kdan

4. Egalik qo'shimchalarini qabul qilish:

- rangi, oqligi, qoraligi, sariqlik

5. Yasovchi qo'shimchalar bilan yangi so'zlar hosil qilish:

- oqarmoq, qoraymoq, sarg'aymoq, ko'karmoq

Bu grammatik xususiyatlar rang bildiruvchi so'zlarning o'zbek tilida chuqur ildiz otganligini va boy morfologik imkoniyatlarga ega ekanligini ko'rsatadi. O'zbek tilida rang bildiruvchi so'zlarning aksariyati qadimgi turkiy tillardan kelib chiqqan. Bu so'zlarning etimologik tahlili shuni ko'rsatadiki, ular ming yillar davomida o'z semantik asosini saqlab kelgan.

#### **Qadimgi turkiy rang nomlari:**

“Oq” so'zining etimologiyasi: Qadimgi turkiy aq so'zidan kelib chiqqan. Bu so'z barcha turkiy tillarda deyarli bir xil shaklda saqlanib qolgan: o'zbek tilida oq, qozoq tilida aq, qirg'iz tilida ak, tatar tilida ak, turk tilida ak. So'zning asosiy ma'nosi “yorug'”, “toza”, “pok” tushunchalarini ifodalagan.

“Qora” so'zining etimologiyasi: Qadimgi turkiy qara so'zidan kelib chiqqan. Bu so'z ham barcha turkiy tillarda keng tarqalgan: o'zbek tilida qora, qozoq tilida qara, qirg'iz tilida kara, tatar tilida qara, turk tilida kara. So'zning asosiy ma'nosi “to'q”, “quyuq”, “zulmat” ma'nolarini anglatgan.

“Qizil” so'zining etimologiyasi: Qadimgi turkiy qizil so'zidan kelib chiqqan. Bu so'z “qon rangi”, “olov rangi” ma'nolarini ifodalagan va barcha turkiy tillarda uchraydi.

#### **Chet tillardan kirib kelgan rang nomlari**

O'zbek tilida ba'zi rang nomlari boshqa tillardan, xususan, fors va arab tillaridan kirib kelgan: Fars tilidan kirgan rang nomlari:

- Binafsha (fors. banafsha) – binafsha guli rangi Pushti (fors. pušt) – teri rangi, gulrang
- Zarg'aldoq (fors. zard + ālu) – sariq-qizil rang

Arab tilidan kirgan rang nomlari:

- Alvon (arab. alwān) – qizil rang, rang-barang
- Za'far (arab. Za'farān) – za'faron rangi, sariq

Bu chet tillardan kirib kelgan so'zlar, asosan, adabiy va poetik uslubda qo'llaniladi va o'zbek tilining leksik boyligini oshiradi.

#### **Dialektik xususiyatlar**

O'zbek tili dialektlarida rang bildiruvchi so'zlarning ba'zi o'ziga xos shakllari mavjud. Dialektologiya tadqiqotlari shuni ko'rsatadiki, turli hududlarda rang nomlarining talaffuzi va qo'llanishi farqlanishi mumkin [3].

Shimoliy dialektlarda:

- oq → aq (qadimgi shaklning saqlanishi)
- qora → qara (qadimgi shaklning saqlanishi)

Janubiy dialektlarda:

- Ba'zi rang nomlarida -ish qo'shimchasi ko'proq qo'llaniladi
- oqish, ko'kish, sarg'ish shakllari keng tarqalgan

G'arbiy dialektlarda:

- ko'k rangi uchun ko'gir shakli ham qo'llaniladi
- yashil rangi uchun yashir, pistoqi shakllari, xususan, qipchoq shevalarida uchraydi.

### **Sinonimiyaning nazariy asoslari**

Sinonimiya – ma'nolari bir-biriga yaqin bo'lgan, ammo shaklan har xil so'zlarning munosabatidir. Kasimova M.B. tomonidan ta'kidlanganidek, sinonimiya hodisasi graduonimiya bilan chambarchas bog'liq bo'lib, ma'no darajalarining farqlanishida namoyon bo'ladi [4]. Rang bildiruvchi so'zlar tizimida sinonimiya hodisasi, asosan, rangning tusini, darajasini va intensivligini ifodalashda namoyon bo'ladi.

### **Darajalanish (Graduonimiya) asosidagi sinonimiya**

Bu turdagi sinonimlar rangning intensivligini, ya'ni to'q yoki ochligini, yorqinligini bildiradi. O'zbek tilida bu ko'pincha so'zning old qismiga undosh qo'shib takrorlash orqali hosil qilinadi.

Oq rangining graduonim qatori:

- Oq (asosiy daraja) – oddiy oq rang
- Oppoq (yuqori daraja) – juda oq, dog'siz oq
- Oqish (past daraja) – oqqa moyil, sal oq
- Oq-oppoq (eng yuqori daraja) – judayam oq, qor kabi oq

Qizil rangining graduonim qatori:

- Qizil (asosiy daraja) – oddiy qizil rang
- Qip-qizil (yuqori daraja) – to'q qizil, yorqin qizil
- Qizg'ish (past daraja) – qizilga moyil
- Al-qizil (yuqori daraja) – yorqin qizil

Ko'k rangining graduonim qatori:

- Ko'k (asosiy daraja) – oddiy ko'k rang
- Ko'm-ko'k (yuqori daraja) – to'q ko'k, chuqur ko'k
- Ko'kish (past daraja) – ko'kka moyil
- Moviy (o'rta daraja) – och ko'k

### **Leksik sinonimiya**

Bu turdagi sinonimlar bir xil yoki juda yaqin rang tuslarini ifodalovchi turli leksik birliklardir. Ular ko'pincha uslubiy jihatdan farqlanadi yoki ma'lum bir predmetga xoslangan bo'ladi.

Qizil rangining leksik sinonimlari:

Sinonim:	Kelib chiqishi	: Uslubiy xususiyati: Qo'llanish sohasi:	
Qizil	Turkiycha	Neytral, umumiy	Barcha uslublar
Alvon	Arabcha	Adabiy, poetik	She'riyat, badiiy adabiyot
Qirmizi	Turkiycha	Arxaik, tarixiy	Tarixiy matnlar
Al	Turkiycha	Poetik	She'riyat, maqollar

Sariq rangining leksik sinonimlari:

Sinonim	Kelib chiqishi	Uslubiy xususiyat Qo'llanish sohasi	
Sariq	Turkiycha	Neytral, umumiy	Barcha uslublar
Za'far	Arabcha	Adabiy, poetik	Badiiy adabiyot

Zarg'aldoq Forscha	Adabiy	Poetik matnlar
Tillasiman Qo'shma	Tasviriy	Badiiy tasvirlar

### Uslubiy sinonimiya

Rang bildiruvchi so'zlarning uslubiy sinonimlari turli nutq uslublarida turlicha qo'llaniladi: Ilmiy uslubda: aniq rang nomlari (qizil, sariq, ko'k) Badiiy uslubda: obrazli va poetik rang nomlari (alvon, za'far, moviy) Ommabop uslubda: oddiy va tushunarli rang nomlari (qizil, sariq, ko'k) Rasmiy uslubda: standart rang nomlari (qizil, oq, ko'k).

### Antonimiyaning nazariy asoslari

Antonimiya – ma'nolari bir-biriga zid bo'lgan so'zlarning munosabati. Rang bildiruvchi so'zlar orasida bu hodisa eng keskin va yaqqol tarzda oq va qora ranglari misolida namoyon bo'ladi. Bu qarama-qarshilik nafaqat fizik (rang) xususiyatiga, balki ramziy-ma'noviy jihatlariga ham taalluqlidir.

### Oq va qora ranglarining antonimik munosabati

Oq va qora ranglari o'zbek xalqining dunyoqarashida, madaniyati va tilida chuqur ildiz otgan ramziy ziddiyatni aks ettiradi. Bu ziddiyat yaxshilik va yomonlik, yorug'lik va zulmat, hayot va o'lim kabi universal tushunchalarni ifodalashda namoyon bo'ladi.

Oq rangining semantik maydoni:

Ma'no turi:	Misollar:	Ramziy ma'no:
To'g'ridan-to'g'ri oq qog'oz, oq ko'ylak		Yorug'lik, tozalik
Ramziy-ma'noviy oq ko'ngil, oq niyat		Poklik, halollik
Ijtimoiy-madaniy oq suyak, oq tanli		Zodagonlik, imtiyoz
Ruhiy-psixologik oq kun, oq baxt		Quvonch, baxt

Qora rangining semantik maydoni:

Ma'no turi:	Misollar:	Ramziy ma'no:
To'g'ridan-to'g'ri qora kiyim, qora soch		To'qlik, quyuqlik
Ramziy-ma'noviy qora niyat, qora ko'ngil		Yomonlik, yovuzlik
Ijtimoiy-madaniy qora ish, qora bozor		Noqonuniylik, og'irlik
Ruhiy-psixologik qora kun, qora taqdir		G'am, baxtsizlik

### Oq-qora antonimiyasining frazeologik ifodalanishi

Bu antonimik munosabat ko'plab maqol, ibora va frazeologik birliklarda o'z ifodasini topgan: Maqollardagi ifodalanishi:

- “Oqni qora, qorani oq deyish” – haqiqatni buzib ko'rsatish
- “Men ular bilan *oq-qorani tanishgunlaricha* birga bo'laman” – yaxshi-yomonni farqlash (Umarbekov O'. Odam bo'ish qiyin. 105-b.)
- “Oq bilan qora aralashmas” – zid narsalar birlashmas
- Oqni oqqa, qorani qoraga ajratadigan huquqshunos shumi endi!– Yaxshi yomonni ajratmoq. ( O'. Hoshimov. Ikki eshik orasi. 557-b.)

Iboralardagi ifodalanishi:

- “Oq ko‘ngil” – halol, pok qalb
- “Qora ko‘ngil” – yovuz, yomon qalb
- “Oq yo‘l” – halol yo‘l
- “Qora yo‘l” – nohalol yo‘l

Xulosa qilib aytganda, rang bildiruvchi so‘zlar o‘zbek tilida shunchaki rangni nomlash vositasi bo‘lib qolmay, balki murakkab ma’noviy tizimni tashkil etadi va tilning obrazlilikini, ifoda boyligini ta’minlashda muhim rol o‘ynaydi. Ular o‘zbek xalqining dunyoqarashi, madaniyati va an’alarining muhim tashuvchilari bo‘lib, til boyligining ajralmas qismi hisoblanadi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## IS'HOQXON IBRAT BADIY ASARLARI GRAMMATIKASI

### ANNOTATSIYA

Ushbu maqolada taniqli o'zbek ma'rifatpari, shoir va tilshunos olim Is'hoqxon Ibrat badiiy ijodining lisoniy xususiyatlari, xususan, uning g'azal va she'riy asarlari grammatikasi tadqiq etilgan. Taqdim etilgan matnlar tahlili asosida muallif she'riyatiga xos bo'lgan morfologik va sintaktik birliklar, eskirgan hamda arab, fors tillaridan o'zlashgan qatlamlarning grammatik moslashuvi o'rganilgan. Ibrat ijodida qo'llanilgan "o'lursan", "bo'lubdur", "qalaysizlar" kabi radifli g'azallar va ijtimoiy-ma'rifiy mavzudagi she'rlarning grammatik qurilishi, shuningdek, davr tili va mumtoz adabiy an'analar uyg'unligi tahlilga tortilgan.

**Kalit so'zlar:** Is'hoqxon Ibrat, she'riyat grammatikasi, tarixiy morfologiya, g'azal poetikasi, arab-forsiy o'zlashmalar, ma'rifatparvarlik adabiyoti, radif qurilishi, lisoniy tahlil.

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## THE GRAMMAR OF ISHAKHAN IBRAT'S LITERARY WORKS

### ABSTRACT

This article explores the linguistic features of the artistic works of Is'hoqxon Ibrat, an outstanding Uzbek enlightener, poet, and linguist, with a specific focus on the grammar of his ghazals and poetic heritage. Based on the analysis of the provided texts, the morphological and syntactic structures distinctive to his poetry, as well as the grammatical adaptation of archaic terms and Arabic-Persian borrowings, are investigated. The grammatical construction of poems with traditional radifs such as "o'lursan", "bo'lubdur", and "qalaysizlar" is comprehensively analyzed, highlighting the synthesis of the historical period's language and classical literary traditions.

**Keywords:** Is'hoqxon Ibrat, grammar of poetry, historical morphology, ghazal poetics, Arabic-Persian loanwords, enlightenment literature, radif structure, linguistic analysis.

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## ГРАММАТИКА ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ ИСХАКХАНА ИБРАТА

### АННОТАЦИЯ

В данной статье исследуются лингвистические особенности художественного творчества известного узбекского просветителя, поэта и языковеда Исхокхона Ибрата, в частности, грамматическая структура его газелей и стихотворных произведений. На основе анализа представленных текстов изучены морфологические и синтаксические единицы, характерные для его поэзии, а также грамматическая адаптация архаизмов и заимствований из арабского и персидского языков. Проанализирован грамматический строй стихотворений с радифами “*o'lursan*”, “*bo'lubdur*”, “*qalaysizlar*”, отражающий гармонию языка эпохи и классических литературных традиций.

**Ключевые слова:** Исхокхон Ибрат, грамматика поэзии, историческая морфология, поэтика газели, арабо-персидские заимствования, просветительская литература, структура радифа, лингвистический анализ.

### Kirish

XIX asr oxiri va XX asr boshlari o'zbek adabiy tili tarixi va milliy uyg'onish davri madaniyatida Is'hoqxon Ibrat alohida o'ringa ega. U nafaqat olti tilli yirik lug'at tuzgan leksikograf, balki o'z davrining o'tkir so'z ustasi, shoiri hamdir. Bugungi kunda Ibratning ma'rifatparvarlik faoliyati ko'p o'rganilgan bo'lsa-da, uning bevosita she'riy merosi va g'azallari grammatikasi lisoniy jihatdan yetarlicha tahlil qilinmagan. Is'hoqxon Ibrat badiiy asarlari tili mumtoz chig'atoy (eski o'zbek) adabiy tili an'analari bilan XX asr boshlaridagi jonli xalq tili hamda shakllanib borayotgan yangi adabiy til me'yorlarining o'ziga xos sintezidan iborat. Adibning bizgacha yetib kelgan “*O'lursan*”, “*Bo'lubdur*”, “*Qalaysizlar*”, “*Ko'rgoni keldim sog'inib*” kabi g'azal va she'rlari bu davr tili grammatikasini o'rganishda boy lisoniy manba bo'lib xizmat qiladi. Ushbu maqolaning maqsadi – Is'hoqxon Ibrat she'riyati matnlariga tayanib, adib ijodining grammatik xususiyatlarini yoritishdir. Maqolada shoir g'azallaridagi quyidagi grammatik jihatlarni tadqiq etish vazifa qilib belgilandi:

Matnlarda faol qo'llangan eski o'zbek tiliga xos fe'l shakllari va nisbiy qo'shimchalar (masalan, -urmu, -ubdur, -gali, -goni variantlari) hamda ularning davriy xarakteri;

Arab va fors tillaridan kirib kelgan so'zlarning o'zbek tili grammatik qoliplariga (kelshik va egalik qo'shimchalari orqali) moslashishi;

She'riy vazn (aruz) talabi bilan yuzaga kelgan inversiyalar (gap bo'laklarining tartibi o'zgarishi) va badiiy sintaksis qonuniyatlari.

Ibrat badiiy asarlari grammatikasini tahlil qilish orqali nafaqat muallifning individual uslubi va til mahorati, balki o'tish davri o'zbek adabiy tilining tarixiy taraqqiyot bosqichlari haqida ham muhim ilmiy xulosalarga kelish mumkin.

### **METODOLOGIYA**

Is'hoqxon Ibrat badiiy asarlari grammatikasini tadqiq etishda quyidagi ilmiy-metodologik usullardan foydalanildi.

1. Tavsifiy metod. Shoir she'riy matnlarida qo'llanilgan morfologik birliklar, fe'l shakllari va o'zlashma qatlamlarni aniqlash hamda ularning lisoniy holatini o'z davri doirasida tizimli tavsiflash uchun xizmat qildi

2. Qiyosiy-tarixiy metod. Ibrat asarlari tilini mumtoz chig'atoy adabiy tili an'analari hamda XX asr boshlaridagi jonli xalq tili va shakllanayotgan yangi adabiy me'yorlar bilan taqqoslab, o'tish davri grammatik xususiyatlarini aniqlash maqsadida qo'llanildi.

3 Kontekstual va lisoniy tahlil metodi. G'azallardagi har bir grammatik ko'rsatkich, kelshik va shaxs-son qo'shimchalari hamda she'riy vazn (aruz) talabi bilan yuzaga kelgan sintaktik o'zgarishlarni (inversiyalarni) bevosita matn ichida o'rganish imkonini berdi.

### **NATIJA VA TAHLILLAR**

Is'hoqxon Ibrat badiiy merosining grammatik tizimini tahlil qilish jarayonida uning asarlari eski o'zbek adabiy tili me'yorlari bilan XX asr boshidagi jonli til xususiyatlarini o'zida qorishiq holda aks ettirgan o'tish davri tili ekanligi aniqlandi. Shoir o'z g'azallarida klassik she'riyat grammatikasiga xos bo'lgan an'anaviy morfemalardan unumli foydalangan. Xususan, uning "O'lursan" radifli g'azalida hozirgi zamon o'zbek tilidagi fe'lining kelasi zamon ma'nosini ifodalash uchun eski adabiy tilga xos bo'lgan va bugungi kunda arxaiklashgan -ur hamda -ar subffixlari faol qo'llanilgan. Jumladan, g'azaldagi mana bu bayt lisoniy jihatdan e'tiborga loyiqdir:

*Jahonni bog'iga sayr aylasang bevaqt ey g'ofil,*

*Xazon faski yetib bir kun bu bog'ingda o'lursan.*

Ushbu baytda qo'llanilgan sayr aylasang birikmasidagi shart mayli va o'lursan tarkibidagi majmualar sof tarixiy-morfologik qurilishga ega. Shoir o'zbek tilining o'zak-negiz tizimiga forsiy va arabiy leksikani olib kirar ekan, ularni butunlay o'zbek tili grammatik qonuniyatlariga bo'ysundiradi. Sayr so'ziga aylasang ko'makchi fe'lining qo'shilishi orqali tarkibli fe'l yasalgan bo'lsa, o'l-(o'lmoq) o'zagiga kelasi zamon asbobi bo'lgan -ur va ikkinchi shaxs birlik ko'rsatkichi -san qo'shimchalari ulanib, klassik grammatik qoliplash namoyon etilgan[1].

Ibrat ijodida leksik-grammatik integratsiya jarayoni ham g'oyatda kuchli kechgan. Adib arab va fors tillaridan kirib kelgan so'zlarni shunchaki qo'llabgina qolmay, ularga o'zbek tilining egalik va kelshik qo'shimchalarini qo'shish orqali gapda sintaktik aloqadorlikni ta'minlagan. Buni uning quyidagi misralarida ham kuzatishimiz mumkin:

*Ko'rgoni keldim sog'inib, ey gilosim, qalaysizlar,*

*Labingiz sharbati doru-ishfomsiz, qalaysizlar.*

Ushbu baytdagi ko'rgoni so'zi maqsad ravishdoshi vazifasida kelayotgan bo'lib, u hozirgi zamon o'zbek tilidagi -gani qo'shimchasining tarixiy fonetik varianti (-goni) hisoblanadi va jonli dialektal ta'sirni ko'rsatadi. Labingiz so'zida esa ikkinchi shaxs ko'plik egalik qo'shimchasi (-ingiz) forscha lab o'zagiga muvaffaqiyatli birlashtirilgan[2]. Shuningdek, shoir she'riyatida aruz vazni va badiiy ritm talabi bilan gap tarkibidagi so'zlar

tartibining buzilishi, ya'ni sintaktik inversiya hodisasi juda keng qamrovli qo'llangan. An'anaviy grammatikada ega, to'ldiruvchi va kesim ketma-ketligi she'riy qolip ichida o'rin almashadi:

*Emdi sanga kelurmu ketgan u ota-ona,  
 Qayda borib topursan ularni ey devona.*

Bu baytda sintaktik sath tahlil qilinganda, kelurmu kesimi gapning boshiga, ya'ni ega hisoblangan u ota-ona birikmasidan oldinga ko'chirilganini ko'ramiz. Ushbu holat poetik sintaksisning yorqin namunasi bo'lib, she'rning emotsionalligini oshirish bilan birga, urg'uni harakatga qaratishga xizmat qilgan. Shuningdek, topursan fe'lidagi -ur ko'rsatkichi ham Ibratning grammatik uslubida eskilik va yangilik unsurlari parallel ravishda yashaganligidan dalolat beradi.

Xulosa qilib aytganda, lisoniy tahlillar Is'hoqxon Ibrat badiiy asarlarining grammatik asosi o'zbek tilining boy morfologik shakllari va moslanuvchan sintaktik qurilmalariga qurilganini hamda u o'z ijodida til me'yorlarini juda nozik his qilgan holda boshqarganini ko'rsatadi.

### **MUHOKAMA**

Is'hoqxon Ibrat badiiy ijodining grammatik tizimi o'zbek adabiy tili tarixining eng murakkab va qiziqarli pallasini o'tish davrini aks ettirishi bilan alohida lingvistik qiymatga ega. Shoir asarlari ustida olib borilgan tahlillar shuni ko'rsatadiki, uning tili bir tomondan Alisher Navoiy davridan shakllanib kelgan mumtoz chig'atoy adabiy tili an'alariga sadoqatni saqlagan bo'lsa, ikkinchi tomondan, XX asr boshlaridagi Farg'ona vodiysi jonli shevalari va xalq tilining elementlarini dadil o'zlashtirgan.

Morfologik sathda bu holat grammatik parallellik shaklida namoyon bo'ladi. Masalan, Ibrat o'z she'rlarida hozirgi zamon o'zbek tilidagi -gan shaklidagi o'tgan zamon sifatdoshi va uning unli variantlarini qo'llash bilan birga, mumtoz tilga xos bo'lgan -ubdur / -mish kabi grammatik ko'rsatkichlardan ham samarali foydalanadi [1. Ayniqsa, rasmda keltirilgan "Ko'rgoni keldim sog'inib, ey gilosim, qalaysizlar" misrasidagi -goni (ko'rgoni) shakli dialektal xususiyatga ega bo'lib, u mumtoz adabiy tildagi -gali (ko'rgali) maqsad ravishdoshining jonli tildagi fonetik transformatsiyasidir. Bu esa Ibratning adabiy til me'yorlarini jonli xalq tiliga yaqinlashtirishga bo'lgan intilishidan dalolat beradi [2].

Leksik-grammatik jihatdan arab va forsiy o'zlashmalarning o'zbekcha egalik hamda kelshik qo'shimchalari orqali gap bo'laklari tarkibiga kirishishi ham o'ziga xos tarzda kechgan. Ibrat arab-fors so'zlarini shunchaki iqtibos sifatida ishlatmaydi, balki ularni turkiy tilning agglütinativ tabiati va morfologik qoliplariga to'liq bo'ysundiradi [3]. Natijada adib ijodida klassik aruz vazni talablariga hamda she'riy ohangdorlikka (ritmga) xizmat qiluvchi moslanuvchan, dinamik va nihoyatda boy poetik sintaksis yuzaga keladi.

### **XULOSA**

Is'hoqxon Ibrat badiiy ijodining lisoniy-grammatik tahlili asosida quyidagi yakuniy xulosalarga kelindi:

Birinchidan, Ibrat she'riyati o'zbek adabiy tili tarixining o'tish davriga xos bo'lgan barcha grammatik xususiyatlarni o'zida to'liq namoyon etadi. Uning asarlarida klassik chig'atoy adabiy tili me'yorlari hamda XX asr boshlaridagi jonli xalq tili unsurlari o'zaro uyg'unlikda qo'llanilgan. Bu holat ijodkorning ham an'anaga sodiqligini, ham tilni xalqqa yaqinlashtirishga bo'lgan intilishini ko'rsatadi.

Ikkinchidan, muallif g'azallarining morfologik sathi tizimli xarakterga ega. Matnlarda fe'lining kelasi zamon va o'tgan zamon formalarining qadimiy hamda dialektal variantlari faol qo'llangan. Ayniqsa, tahlil qilingan she'rlardagi arabiy va forsiy o'zlashmalarning turkiy til qoliplariga (egalik, kelshik qo'shimchalari orqali) to'liq bo'ysundirilishi adibning tilimiz grammatik imkoniyatlaridan yuqori darajada foydalanganidan dalolat beradi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## REPRESENTATION OF LINGUOCULTUREMES IN ENGLISH TOURISM DISCOURSE

### ABSTRACT

This article discusses the importance of Linguoculturology as a new branch of Modern Linguistics and its role in English tourism discourse. More importantly, it explores different types of linguoculturemes including realia, toponyms, anthroponyms, metaphor and other stylistic devices as cultural models that are frequently observed in English tourism promotion websites. The research further analyzes the communicative strategies and rhetoric devices to show how language matters not only in representing culture, but also in skillfully attracting the potential tourists to tourist destinations in tourism discourse as a marketing strategy. The research results contribute to not only linguistics, but also linguoculturology, discourse studies, tourism, marketing, and intercultural communication.

**Keywords:** linguocultureme, realia, toponyms, stylistic devices, tourism discourse, rhetoric devices

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## РЕПРЕЗЕНТАЦИЯ ЛИНГВОКУЛЬТУРЕМ В АНГЛОЯЗЫЧНОМ ТУРИСТИЧЕСКОМ ДИСКУРСЕ

### АННОТАЦИЯ

В данной статье рассматривается важность лингвокультурологии как новой ветви современной лингвистики и её роль в англоязычном туристическом дискурсе. Более того, исследуются различные типы лингвокультурных образов, включая реалии, топонимы, антропонимы, метафоры и другие стилистические приёмы, как культурные модели, часто встречающиеся на англоязычных сайтах, посвящённых продвижению туризма. Исследование также анализирует коммуникативные стратегии и риторические

приёмы, чтобы показать, как язык важен не только для представления культуры, но и для умелого привлечения потенциальных туристов в туристические места в рамках туристического дискурса как маркетинговой стратегии. Результаты исследования вносят вклад не только в лингвистику, но и в лингвокультурологию, дискурсивные исследования, туризм, маркетинг и межкультурную коммуникацию.

**Ключевые слова:** лингвокультура, реалии, топонимы, стилистические приемы, туристический дискурс, риторические приемы

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## INGLIZ TURIZM DISKURSIDA LINGVOKULTUREMALARNING IFODALANISHI

### ANNOTATSIYA

Ushbu maqola Lingvomadaniyatshunoslikning zamonaviy tilshunoslikning yangi tarmog'i sifatidagi ahamiyati va uning turizm diskursidagi o'rnini muhokama qiladi. Ahamiyatli shundaki, bu maqola realia, antroponim va toponimlarni o'z ichiga olgan turli xil lingvokulturemalarni hamda ingliz turizm saytlarida ko'p uchraydigan metafora va boshqa stilistik vositalarni madaniy birlik sifatida o'rganadi. Bundan tashqari tadqiqot muloqot strategiyalar va ritorik vositalarni ham tahlil qiladi va bu orqali til nafaqat madaniyatni namoyon etishda qanchalik ahamiyatga ega ekanligi, balki marketing strategiyasi sifatida ham turizm diskursida turistlarni sayohat manzillariga mohirona jalb etishda tilning ahamiyatini ko'rsatadi. Tadqiqot natijalari esa nafaqat lingvistika, lingvomadaniyatshunoslik, diskurs, madaniyatlararo muloqot, balki turizm hamda marketing sohalariga ham hissa qo'shadi.

**Kalit so'zlar:** lingvokulturema, realia, toponimlar, stilistik vositalar, turizm diskursi, ritorik vositalar

Before the emergence of Linguoculturology as an independent discipline, its core principles are usually attributed to E. Sapir and B.L. Whorf, who are often recognized as foundational figures for the birth of modern linguoculturology. Although they did not use the term 'linguoculturology', they initially studied the theoretical relationship between language, culture, cognition, thought and worldview, discussing the notions of linguistic relativity, cultural worldview, ethnolinguistic cognition. They were the first advocates of the view that language is not only a means of communication, but it is a cultural and cognitive system via which humans understand the world. In other words, human thought is influenced by language and culture. Each language reflects a unique worldview, speakers of different languages, thus, perceive the reality differently. One more proof of the close connection between language and culture Sapir provides is that the cultural experience of nations is reflected in their vocabulary system (language). Ultimately, their ideas became the core principles of linguocultural analysis [23, B. 26; 4, B. 433-435].

Novel conceptualizations of language have already centered the attention of linguists in the XXI century. According to these ideas, language is not merely a means of

communication, but it is also a carrier of cultural information, serving as the cultural code of nations. This is usually attributed to the emergence and development of a new anthropocentric paradigm, a human-centered framework that prioritizes human as the most important unity and studies 'human factor' in language. It concentrates on the idea that as human is the core foundation of the universe and language, he is the only carrier, transmitting universal and nationally-specific values of people across generations [3, B.10]. Similarly, Yu. S. Stepanov emphasizes the idea that language does not exist without a person. According to his theory, there are three components of language: system, human, and culture. By analyzing constants – stable concepts shaped by culture, he showed the relationship between language, human, and culture. Since, these constants usually prevail in the human mind, and they are verbalized through language [24, B. 56].

Ashurova and Galieva argue that language is not only a bearer of knowledge, but it is a particular conceptual system, via which human beings interpret the world, cognize, and conceptualize the reality and culture [2, B. 17]. A lot of contemporary research is being carried out in linguistics within the framework of this paradigm, development of which gave rise to many transformations in linguistic views, approaches and methods of analysis, more importantly – the birth of modern interdisciplinary trends in linguistics including Linguoculturology, Gender Linguistics, Cognitive Linguistics, Sociolinguistics, Psycholinguistics, etc. These new disciplines center on the connection between language and culture, language and mind, language and society [3, B.14].

Linguoculturology is one of such newly appeared linguistic disciplines, brought about by the anthropocentric paradigm. Although its main focus is to study language and culture, with its interdisciplinary nature, it combines the fields beyond linguistics and cultural studies, such as cognitive linguistics, ethnolinguistics, and sociolinguistics. Thus, what it mainly investigates is the deep-level semantics of linguistic signs, thereby, it correlates linguistic meanings with the concepts of universal and national cultures [3, B.15].

In the study of Linguoculturology, particularly, Russian linguists stand out with their key contributions to the field. This is best exemplified by the works of the scholars in Russian linguistic school – V.N. Telia, V.V. Karasik, V.A. Maslova, A.A. Potebnya, N.D. Arutyunova, V. Vorobyov, Yu.S. Stepanov, etc. Although there is no exact year of its evolution, considering the fact that it is a comparatively new discipline, we can mark its evolution into two periods: the first stage is the formation of theoretical ideas that became basis for anthropocentric paradigm and cultural linguistics. This period encompasses the works by W. von. Humboldt, E. Sapir, and B. Whorf from western linguistics. The second stage, started in the 90<sup>th</sup> of the XX century, is the period when Linguoculturology was officially became an independent discipline – an independent branch of linguistics, thanks to the works by Russian scholars. Take V.N. Telia, one of those first scholars to propose Linguoculturology to be a scientific discipline, for instance; she argued that language and culture should be studied together, not in isolation. By analyzing phraseological units from linguacultural perspective, she emphasized that linguistic meaning cannot be interpreted outside the cultural knowledge. In other words, people understand idioms, proverbs, and other fixed expressions not only by their linguistic meaning, but via the collective cultural knowledge, as these units carry cultural connotations as well, such as traditions, cultural values, history, stereotypes, and national worldview of a people [25, B. 38].

V. Vorobyov [27, B. 37] is another key contributor to the field of Linguoculturology. Beyond defining Linguoculturology as an autonomous field, he explained the object and subject of the discipline, as well as, developed methodological framework for linguacultural analysis. The object of the science is the interaction of language, culture, and human consciousness, while the subject is nationally and culturally specific lexicon that reflect cultural values and people's worldview. He also introduced the concepts of 'linguocultural competence' and 'linguocultural unit' – culturally-marked lexicon including metaphors, idioms, proverbs, symbols, etc. The former, he claims, is needed for successful communication – grammatical competence is not enough. According to his widely-recognized definition about Linguoculturology, it studies "... correlations and interactions between culture and language in their functioning" [27, B. 37].

Of paramount importance is the contribution of V.V. Krasnykh to Cultural Linguistics. She specifically analyzed how culture is represented, manifested and fixed in the language and discourse. What she particularly centered on is the way how culture inherently prevails and functions in our cognition, discourse, and communication process, which makes her work valuable source in terms of linguocultural analysis of discourse. To be more precise, her research revolves around the concepts – linguistic personality, national world picture, cognitive space, precedent phenomena, cognition shaped by culture, mental-lingual complex, and cross-cultural communication frameworks. Unlike earlier scholars who examined primarily lexical units, phraseological units, concepts, and symbols in Linguoculturology, she placed so much importance to discourse as the object of her research, beyond grammar, vocabulary, and text structure. Culture, she claims, is never static, but rather it is always shaped dynamically in discourse. Thus, language is not sufficient for analysis, it is discourse – the authentic process where culture is formed and functions. In other words, full linguacultural analysis can only be made in discourse, considering the fact that manifests cultural knowledge, mentality, ethnocultural values, nationality, stereotypes, and worldview of the peoples [16, B.27]. One of the important contributions she made is the precedent phenomena theory she developed. It refers to the culturally-relevant phenomena, including precedent names, texts, situations, utterances that members of a linguistic community share (To be or not to be, Big Brother, Romeo and Juliet for English discourse; Pushkin, War and Peace, biblical references for Russian Discourse; Alisher Navai, Alpomish, Muslim traditions for Uzbek discourse) When these precedent units are utilized in discourse, they trigger cultural memory, shred cultural associations, background knowledge about the nation and culture. Culture itself usually categorizes the world via different cultural codes: somatic, spatial, temporal, biomorphic, spiritual, and object codes. Thus, each discourse can encompass various cultural codes. Equally important in her analysis is the term 'linguistic personality'. By this term, she does not merely refer to an interlocutor, but a carrier of cultural information. Given that discourse reveals personality, cultural and national identity, mentality, and ethnic worldview of the speaker, of utmost importance in discourse analysis to pay attention to who is speaking, and from which cultural perspective they are speaking [16, B.27].

Of utmost importance is the interdisciplinary nature of Linguoculturology. It refers to "the correlation of two or more sciences on the basis of the common theoretical assumptions, notions and methods of analysis" [3, B.12]. Interdisciplinarity can be of two types: internal and external. The former refers to the interface between such linguistic disciplines as

phonetics, lexicology, morphology, syntax, stylistics, etc., while the latter is linked with the modern trends of linguistics including Cognitive Linguistics, Linguopragmatics, Psycholinguistics, Sociolinguistics, Literary criticism, Linguoculturology, Ethnolinguistics, Intercultural communication, etc [1, B.20]. The main purpose behind interdisciplinarity, they state, is not about just transmitting principal ideas, and approaches of one discipline into another, but with its effective cooperation, it aims to propose solutions to new problems, considering that multidisciplinary is all about paying special attention to humans and all realms of human activity. Linguoculturology, therefore, is marked by both internal and external interdisciplinarity (linguistic and non-linguistic). In external one, it creates close connection with such disciplines as History, Sociology, Anthropology, Culturology, Theology and Philosophy, etc., as deep-level semantics of culturally-specific linguistic signs cannot be examined without taking into consideration religious, historical, social, etc. factors. Furthermore, Ashurova and Galieva [3, B.15] single out five main trends of Cultural Linguistics: lexicographical, phraseological, conceptological, stylistic, and comparative. Why linguocultural lexicography matters so much in this science is that it compiles dictionaries which represent cultural specificity, culture-relevant events and phenomena belonging to a certain linguoculture. For instance: toponyms (geographical names), anthroponyms (names of famous historical/religious figures), holidays, traditions, history, mythology, folklore, and specific terms related to the political and economic systems, etc. [3, B.16]. Phraseological units are also one of the important layers of national world picture as they are charged with cultural connotations, national mentality, and cultural values [17, B.69; 25, B.31; 21, B.86; 15, B.110; 3, B. 78].

Central to the linguoculturology is the notion of concept, which is an essential part of national, linguistic, and conceptual world pictures. Each concept can be shaped by individual's emotional, physical, historical, personal, and social background and experience gained in the process of understanding the world [21, B.55]. Thus, concepts usually belong to either an individual linguistic world picture or the whole linguocultural community [3, B.73]. Stylistics, widely-recognized as a "human-oriented" discipline, is influenced by Cultural Linguistics, as stylistic devices play a paramount role in the representation of cultural concepts. Therefore, SDs usually serve as cultural models, or image-bearing linguistic units which are charged with national-cultural specificity. The last direction is Comparative Cultural Linguistics, which deals with the comparative and contrastive analysis of culturally-marked units of different linguocultures [3, B.35].

Of utmost importance in Linguoculturology is the notion of linguocultureme or linguocultural units. It is basically a linguistic unit which carries cultural information beyond its literary sense. Some of the common examples of linguoculturemes are phoenix, paradise, White House, pub, etc. A lot of research on the classification of the sources of the linguoculturemes, and their structural, semantic features has been conducted by various scholars. Particularly, works of V.A. Maslova, V.V. Vorobyov, Yuri. S. Stepanov, V.I. Karasik, D.U. Ashurova and M.R. Galieva are worth mentioning. Built on these scholars' works, we can say that there are different sources of linguoculturemes, ranging from everyday realias, lacunas, myths, legends, speech etiquette, symbols and images to traditions, customs, literature, superstitions, historical events, literary and religious facts [27, B.56; 21, B.97; 3, B.15].

Realias (non-equivalent lexicon) of everyday life are the words which have no direct equivalence or translation in another language, therefore, very specific to a certain culture. Images can be illustrated by the use of particular stylistic devices, such as metaphors, similes, euphemisms, symbols, antonomasia, etc. Another source of linguocultural units is speech etiquette formulas including greetings, agreement, disagreement, compliment, condolences, revealing politeness strategies belonging to a certain linguoculture [6, B.9; 10, B.13]. Myths are expressed by mythologemes [3, B.15]. Phraseological units, symbols, quotations, aphorisms also inherently reflect the nationality, customs, lifestyles, religious beliefs, literature, and history of different peoples [25, B.78]. According to Ashurova and Galieva [3, B.57-58], linguoculturemes can be verbalized by a word, a word combination, a paragraph or a whole text. For example, the word *pub* means “a public house” in its literary sense (linguistic meaning). However, this word carrier great cultural significance for the English. In Britain, for instance, pubs are considered as the places where people get together to relax, chat, spend evenings in a good company after a tiring day or discuss business or political issues in a more convenient atmosphere. Many other examples, such as *lady*, *lord*, *gentleman* can be observed in English discourse, while words like *mahalla*, *choykhona*, *plov* can be seen in Uzbek discourse. Word combinations including *husband's tea*, *English breakfast*, *a small talk* can represent English culture, while phrases like *beshik to'y*, *kelin ko'rishar* can reflect Uzbek culture. Similarly, linguoculturemes can be expressed by a paragraph or a text (both micro and macrotects) as well [3, B.60-73].

A. Wierzbicka [28, B.6] also made similar research regarding the linguoculturemes although she did not use the term ‘linguocultureme’. According to her, each language is composed of culturally significant units, called ‘*key words*’ that reflect essential values, mentality, worldview, and communicative rules of a particular community or group of people. Such words are not simple lexical units, but culturally grounded concepts that show the way people understand emotions, relationships, nationality, moral and social behavior, etc. Many of such key words (linguoculturemes), therefore, have no full equivalent or translation in other languages considering meanings of such words are deeply rooted in culture [28, B.6-10].

The reason why discourse matters so much in linguoculturology is the fact that different sizes of linguoculturemes serve as culturally-marked units within discourse, or discourse reflects culture through the use of linguoculturemes. V.V. Krasnkh and V.N. Telia further expanded linguocultural analysis toward discourse and communication process, where cultural meaning is encoded dynamically in interaction [16, B.99, 25, B.55].

Many scholars conducted linguocultural analysis of discourse in a different manner based on the types of discourse. N.Y. Bobrova, for instance, conducted linguocultural analysis of the literary discourse of J.Updike. By analyzing his short stories as the object of the research, she identified cultural paradigm used in Updike's discourse. She also found out that cultural paradigm is revealed explicitly by the use of mostly toponyms, realias, and other nationally-specific words which usually evoke certain associations of setting of the story, lifestyle of the people, and implicitly by the forms of address, and relationships among the characters in the story [5, B.4-5].

I. Goshkheteliani & A. Kalandia also investigated the linguocultural peculiarities of specifically, tourism discourse, paying special attention to the vocabulary choice, languaging, and other communicative and persuasive techniques, frequently applied in this discourse,

thereby conducting a contrastive analysis of English-Georgian tourism discourse. They conclude that discourse (not only tourism discourse) is dynamic; thus, the nationality, culture, and history of both nations are reflected and compared via the use of different linguistic choices and communicative strategies (linguoculturemes). Thus, studying the linguocultural peculiarities of tourism discourse which usually speaks of the culture of different nations, they state, helps understand the intercultural communication, and avoid misunderstandings beyond contributing to translation studies and teaching tourism vocabulary [12, B.20].

English tourism discourse has been the focus of studies for the last two decades, especially attracting the attention of those scholars investigating the persuasive language used in tourism discourse to promote a certain product or service and influence the purchasing behavior of consumers by means of persuasive language (manipulation) as a marketing strategy. As English serves as the lingua franca of tourism, it is essential to understand the modern trends of persuasive communication both that the linguistic and discursive level [19, B.16] Yet, tourism discourse has more than just a promotional purpose – social and cultural information characteristic of different nations are reflected, which makes it worth investigating [20, B.7]. Persuasive strategies employed in tourism communication by different cultures/countries also vary, as each nation targets members of different cultures based on their sociocultural perspective. So, the literature highlights different scholars who studied various persuasive means and linguoculturemes used in English tourism discourse to attract potential visitors and promote tourist destinations. U. Nasritdinov explores toponyms in English tourism materials, and he emphasizes the function of toponyms in tourism discourse beyond just naming places – storytelling, referencing, increasing the cultural, historical, and geographical appeal of destinations. In other words, **toponyms** usually function as linguoculturemes, carrying cultural information besides its core function. As a persuasive tool, the use of toponyms can strengthen destination branding and cultural identity, fostering a closer connection between tourists and the places they visit. This is best exemplified by some English toponyms such as Stonehenge, the Grand Canyon, and the Lake District, which evoke the feelings of natural beauty, historical awe, and cultural uniqueness [22, B.323]. So, toponyms in English tourism discourse have three functions – emotional appeal, representation of cultural identity, and destination branding technique. N. Iritspukhova investigates the role of metaphor in English tourism promotional discourse, highlighting the discursive, conceptual, and cultural elements metaphor carries within a cross-cultural communication. The primary function of metaphor used in tourism promotional discourse is to reduce the unfamiliarity of a particular destination by describing physically or culturally distant places not only special and extraordinary, but close to ordinary experiences [9, B.32; 14, B.67]. Being compact in nature, metaphor is usually designed to be attractive, memorable, and eye-catching to the readers, more importantly, it can convey several meanings in a single phrase. Similarly, S. Francesconi [11, B.178-183] focuses on the theoretical and pragmatic employment of metaphors of jewels (jewel metaphors refer to the metaphors, the source domains of which are represented by *precious stones*, such as *gems, gold, emeralds, pearls, turquoise, etc.*) as a rhetoric means, and explored ideological manipulation of time through these metaphors by analyzing tourist promotional catalogues. These metaphors that emphasizes the impressive beauty and values of places are actually very prevalent in tourism discourse. Accordingly, R. Hallet and J. Kaplan-Weinger [13, B.27] also highlight metaphor as a discursive strategy that usually serves as a narrative device in tourism-related texts, often

forming tourist and destination identity. In other words, it is the metaphor, with the help of which tourism websites usually build and promote regional and social identity of a particular place. Take, for instance, the metaphor used in Luisiana's official destination website; before the hurricane, Luisiana was described as LUISIANA IS FOOD, LUISIANA IS DIVERSITY, which formed the identity of this state as a culturally diverse state. Yet, after the disaster, this place started to be described using such different metaphors as LUISIANA IS PHOENIX, LUISIANA IS REBORN, which reflects the physical destruction of the city by natural disasters, and calls the tourists for social action to restore the society [13, B.27]. Besides, hyperbolic and personification metaphors are quite common in tourism discourse [14, B.72].

Of equal importance is the work by M. Buzrukova [7, B.1753], who studied metaphor frequently observed in tourism discourse, and classified it into different types. She defines metaphor as a mental model that bridges abstract and concrete domains, enabling readers (potential tourists), visitors, and tourism professionals to understand new or complex phenomena through familiar conceptual structures. According to her, six types of metaphor prevail in tourism discourse:

**1. Structural metaphor.** It helps tourists understand tourism products, services, and experiences through the concepts taken from everyday human activity and experience: *room block, full house*. *Room block* refers to a number of rooms in a hotel reserved in advance for a group of tourists. Source domain: room in a house; Target domain: room in a hotel. Here, through the unified spatial unit – block, a number of hotel rooms are referred. Full house means that all the rooms in a hotel are occupied, no room is available. Source domain: home and household; Target domain: hotel occupancy. The metaphorical mapping is HOTEL IS HOUSE.

**2. Directional metaphor.** This type refers to the metaphorical expressions related to location or movement through time and space in tourism communication: *gateway city, cultural compass*. *Gateway city* serves as the main entry point to a region, country or a travel destination. Source domain: gate, doorway, entrance; Target domain: destination access or arrival point. Here, the conceptual mapping is ENTERING THROUGH A DESTINATION IS PASSING THROUGH A GATE, or A CITY IS A GATEWAY. The directional point is moving from outside into inside. The next example is *cultural compass*, which means a metaphorical guide that helps tourists understand local traditions, customs, values, and cultural practices. Source domain: physical compass that is used for navigating; Target domain: guide for cultural understanding. The mapping is UNDERSTANDING CULTURE IS COMPASS, or CULTURAL KNOWLEDGE IS COMPASS.

**3. Ontological metaphor.** This type of metaphor represents abstract notions with more concrete “living” characteristics. It is also called personification metaphor by some scholars. For example: *heart of the city, living culture*. In *heart of the city*, physical heart in the center of a human body is source domain, while the city is the target domain. The city is conceptualized as a living organism. Thus, THE HEART OF THE ORGANISM IS THE CITY CENTER. Another example is *living culture*. Source domain: living organism; Target domain: culture. Culture is abstract in nature – it has no biological function, or physical body, it does not change or grow, unlike a living being, which can change or adapt over time. So, the conceptual mapping here is CULTURE IS A LIVING ORGANISM.

**4. Synesthetic metaphor.** By using different senses, this type of metaphor creates vivid and memorable descriptions of travel experiences, ultimately evoking a deeper emotional

connection the described place or object: *palette of flavors, scented hues*. In *palette of flavors*, source domain is palette of diverse colors (vision), while the target domain is flavor (taste). So, the conceptual blending here is FLAVORS ARE COLORS. Another example is *scented hues*. Color is the source domain in this example as well, while the target domain is scent, which is conceptualized as SCENTS ARE COLORS.

**5. Simple metaphor.** This sort of metaphor usually employs vivid imagery to make travel destinations, attractions, and experiences more understandable and memorable: *a gem of the sea, an open-air museum, crossroads of cultures, melting pot, tapestry of history, stairway to heaven, etc.* Take *a gem of the sea*, for instance; a coastal destination is compared to a precious stone, thereby transferring the qualities of a gem to a tourist destination. Source domain is the physical gem stone, while target domain is the tourist destination, which implies that A TOURIST DESTINATION IS A GEM.

**6. Extended metaphor.** A broader metaphorical framework is used to further enrich the description and provide a more immersive experience: the city as a theatre, the lighthouse of civilization. In the former, the city's vibrant street life, historical architecture, and cultural events are compared to a grand stage (theatre), and the tourists can feel like the real actors on this stage, playing ongoing performance. Source domain is the physical theatre and performance, while the target domain is the city life in tourist destination. So, the conceptual mapping is CITY IS THEATRE [7, B.1754].

Stefania M. Maci [19, B.11] further highlighted the role of lexical items, rhetorical strategies, and syntactic structures in achieving certain communicative goals in tourism communication. As a specialized type of discourse, English tourism discourse stands out with its lexicon, which is usually characterized by monoreferentiality – only one meaning is allowed in a given context. It is closely connected with precision and conciseness, encompassing mostly tourism terms that have a lack of emotive function. In monoreferentiality, we can include such linguistic devices as acronyms (*B&B – bed and breakfast, ARC – airline reporting conference, UNWTO – United Nations World Tourism Organization*), abbreviations (*FAM – Familiarization Tour*), zero derivation (such as the nouns *check in* and *check out*, deriving from the phrasal verbs *check in* and *check out*), blending (*campsite – camping site, campground – camping ground*), new coinages (*eco-tour, eco-tourism*), metaphors (*'Move over Iceland! Portugal is stealing your spotlight'*), languaging and lexical borrowings (*cappuccino*), keywords that activate tourists' imagination by mentioning them the main points of the text (*away, adventure, dream, imagination, pleasure, escape, genuine, authentic, real*), etc. Of equal importance are the syntactic features of English tourism discourse. What makes tourism discourse stand out from general discourse is the choice of certain syntactic structures, such as premodification, nominalization, person pronouns, verb tenses, modals, and passive forms. Premodification is the process in which lexical units with adjectival function are left dislocated according to the head noun, and, thereby modifying the qualities of the latter (*inbound tour operator, coffee shop, check-in time*). Nominalization, on the other hand, is the process in which one syntactic category is transformed into another, which makes the meaning precise, specific and straightforward to understand in tourism communication. For instance: *tourist arrivals, to bus*, etc. Ego targeting – the special use of personal pronouns (*be, us, our, you, your*) is one of the efficient persuasive strategies in tourism discourse, as a result of employing it, the readers are easily drawn into the text, and empathy is built, creating

identification and loyalty. It is like creating personal relationship between tourists and tourism institutions, at the same time giving the potential tourists the feeling of unprecedented freedom. “*You can stroll, admire birds, enjoy the paradior restaurant.*” [20, B.12]. Adjectives are of utmost importance especially in English tourism discourse, as they are ideal tools for emphatic and evaluative purposes. Descriptive and evaluative adjectives as *decent facilities, fantastic location, spacious, upper balconies, superb view, etc.* enrich the informative description by positive appraisal and assign certain features as beauty and uniqueness to the described destinations. The meaning is more emphasized especially when they are used in the superlative form: *the country’s largest museum, one of the oldest and finest in the world, etc.* Deixis – reference to time, place and people is also very common in tourism communication as promoted destinations are usually contextualized by it so that potential visitors virtually move from their hometown to the described destination with continuous references to the details related to the context. “*This modern and popular hotel, It’s all here in XXX*” [20, B.34]. As far as the verb tenses concerned, the most frequently employed one in tourist guidebooks, brochures, etc. is the present simple, as it gives a stay in a city in a more extended time span. Imperatives are also mostly applied in tourist brochures and guidebooks as they have the pragmatic purpose of urging tourists to act or make a decision on experiencing a certain tourist attraction. In other words, they serve as a type of speech act (primarily directives, yet suggestive and prescriptive ones are also used to encourage potential tourists to travel). For instance: “*Get another view on London from the London Eye with a glass of champagne.*” Modal verbs are skillfully employed in tourism discourse to show how the world *might* be (truth about the world) or *should* be (judgement about the world). In other words, modality prompts action: you *can* experience something, you *can* buy something, etc. *Must* is often used in a nominalized form (*must-see items, must-visit places*). *Will* indicates epistemic certainty and the promise of the tour operator: “*You will see Bath Abbey and the much-photographed Pulteney Bridge, modelled on the Ponte Vecchio in Florence*” [20, B.35]. Furthermore, beyond metaphorical language, attention-seeking rhetoric devices are also used un tourism slogans, which deviate the readers’ expectations. For instance, humor (*A little pit of Paris in the South Pacific*), irony (*Staff has enough English to purchase from, but perhaps not enough to fully explain what was on offer*), and puns (*Manchester – one-time engine room of the Industrial Revolution – has a new role as a dynamo of British culture*) urges the audience to interpret the joke and give an emotional response, thereby creating a special bond with the tourists [20, B.37].

Of paramount importance in the representation of linguocultural features of tourism discourse is *realia*. It is actually a type of non-equivalent lexicon that encompasses words denoting everyday objects, concepts, situations peculiar to a particular nation, which do not exist in other languages [3, B.72]. Various scholars classified *realia* into different types. According to Vinogradov’s classification, there are six types:

1. Household *realia* – includes the names of clothes, food and drink, house, currency, national holidays, customs, musical instruments, etc.
2. Ethnographic and mythological *realia* – includes anthroponyms and toponyms from myths, folklore, and religious characters.
3. Nature *realia* – encompasses flora and fauna specific to a certain region.

4. Social and political realia – consists of names of social organizations and political parties, classes, legislative and institutional powers.
5. Onomastic realia – includes anthroponyms and toponyms.
6. Associative realia – encompasses animalistic symbols, color symbols, and allusions.

Realia words are considered the most prevalent type of linguocultemes in tourism discourse. O.V. Koliasa et al. [26, B.93]. studied realia and its types observed in tourist guides and dictionaries. Realia related to the gastronomy, history, cultural heritage of a particular nation serves as a means of creating an image of the tourist destination beyond representing its cultural values. They singled out the realia observed in tourism materials into two categories: linguacultural and professional realia. The former is designed to create local color and an attractive image of the country, while the latter acts as a means of representing information about tourist services. Linguacultural realia are subdivided into national, regional and local types. National realia include the names of artifacts that are of national and European significance while regional realia encompass artefacts that are specific to a particular territory or a cultural-historical region. Local ones include realia that are of local significance at the level of a city or one department. Professional realia are quite similar to tourism terms, as they encompass names of official organization in tourism sector of a specific area, i.e. Great Britain, unique product offerings for various categories of tourists [26, B.95].

G. Cappelli [8, B.358] studies another technique called ‘linguaging’ – the use of foreign words to provide local color. It is usually associated with evoking emotions, memory, and reflecting one’s identity with specific sociolinguistic and pragmatic features. Therefore, linguaging gives authenticity to the destinations described and creates a type of ‘linguascap’ that the readers will find at the destination [9, B.14]. It also helps to fill the cultural gap between two nations by providing translations and definitions for the culture-relevant linguistic units and cultural concepts, thereby making the ‘unknown or exotic’ more familiar. Linguaging is usually expressed by different forms of code switching. Yet, some of the words are real lexical borrowings: certain words in English tourism discourse such as *espresso*, *cappuccino*, *pasta*, *vista*, *etc.* have an Italian origin, but are now fully assimilated in the English system and are part of the English lexicon. These sort of words, by nature, build images, expectations, and stereotypes about nations. Thus, this is one more proof of the hypothesis that linguistic choices actually play a fundamental role in tourism discourse [8, B.60; 9, B.17].

Stylistic devices – culture-relevant units also serve as cultural models, conveying certain cultural information and esthetic value to the reader. Although not all the stylistic devices represent culture, the most relevant to cultural specifics are the following groups of stylistic devices according to Ashurova and Galieva [3, B.65]:

- Image-bearing stylistic devices (imagery, metaphor, metonymy, simile, metaphorical epithet, metaphorical periphrasis, symbol, personification, and zoonym)
- Stylistic devices that activate knowledge structures or are based on intertextuality (allusion, antonomasia)
- Stylistic devices, showing the politeness principles (euphemism, litotes).

We analyzed more than 50 tourism promotional text taken from the official website of UK tourism (<https://www.visitbritain.com/en>). The following is the detailed analysis of one of such texts:

*It's not just our food festivals turning up the heat this summer. Britain is sizzling with world-class sport, toe-tapping concerts and colourful Pride celebrations – and you're invited to join the party. Have a right royal time at our castles, where jousting knights and outdoor theatre bring Britain's history bang up to date. Or escape to our coast, where you can conquer the King Charles III England Coast Path – the world's longest continual seaside hiking route – or tee off at Scotland's sea-breezy championship links courses. Time for a breather? Tuck into the freshest seafood, explore a Victorian pier or try your luck at rockpooling. One thing's for sure: you'll have (buckets and) spades of fun in Britain this summer [2].*

This promotional text is taken from English tourism website for the analysis. The text is packed with realia, and various stylistic and rhetoric devices. We identified the types of realia according to Vinogradov's classification. The following sorts of realia have been observed in the text:

- **natural (geographical) realia:** *links courses*. A link course is a unique natural terrain in Scotland, which serves as the golf course. Thus, this very realia reflects the type of natural land and environment of Scotland.

- **onomastic realia:** *King Charles III England Coast Path, Britain, Scotland's*. By mentioning the anthroponym (King Charles III) and toponyms (Britain, Scotland's), these realia carry cultural and historical information, relevant to the history of British Kingdom.

- **household realia:** *castle, Victorian pier, jousting knights, seafood, rockpooling, Pride celebrations*. These are also examples of household realia that show the type of residence, food, coastal pastime, festival, and holidays, peculiar to Scotland.

- **social and political realia:** *royal, knights*. These realia refer to the specific social class and institutional power (monarchy) in the UK.

Almost all types of realia – linguoculturesmes are used in this tourism discourse (text) to show the cultural historic identity of the UK.

We identified various stylistic devices according to Ashurova and Galieva's typology:

- **metaphor:** *Britain is sizzling, food festivals turning up the heat, conquer the King Charles III England Coast Path, Britain's history bang up to date;*

- **personification:** *Britain is sizzling;*

- **pun:** *(buckets and) spades of fun;*

- **allusion:** *King Charles III, royal time, jousting knights, Victorian pier;*

- **hyperbole:** *world-class sport, freshest seafood;*

- **epithet:** *colorful Pride celebrations, toe-tapping concerts, sea-breezy championship links, freshest seafood, world-class sport;*

- **imagery:** *castles, Victorian pier, colorful Pride celebrations* (visual imagery), *toe-tapping concerts* (auditory), *freshest seafood, sea-breezy championship links courses* (sensory);

The stylistic devices used do not only create emotional impact on the readers, but they also serve as cultural models, manifesting the unique culture and history of the place by intertextuality and the presence of realia.

The following rhetorical devices were employed to attract the readers:  
- **ego-targeting (direct address):** the second person pronoun **you** is effectively and repeatedly used to directly address the reader, thereby showing personal involvement and creating

engagement, a sense of freedom, and intimacy between tourists and travel agencies: *you're invited to join the party, you can conquer the King Charles III England Coast Path, you'll have (buckets and) spades of fun.*

- **inclusiveness:** *our food festivals, our castle, our coast.* These inclusive pronouns build shared identity between visitors and travel destination, showcasing Britain as welcoming and hospitable.

- **enumeration:** *world-class sport, toe-tapping concerts and colourful Pride celebrations.* By listing the facilities, diversity and the abundance of attractions is shown.

- **imperatives:** *have a right royal time, escape to our coast, tee off, tuck into the freshest seafood, explore Victorian pier, try your luck at rockpooling.* The use of such imperative structures (directives in speech act) urges the audience to take action, thereby making the text more dynamic and persuasive.

- **rhetoric question:** *Time for a breather?* This is also a powerful persuasive tool, used to prompt the audience to decide to pay a visit.

- **superlatives:** *longest, freshest.* They give the readers the impression of unique experience about the travel destination, showing the exceptional qualities of what is being promoted.

- **evaluative vocabulary:** *colorful, world-class, toe-tapping, outdoor, seaside, sea-breezy, fun, etc.* They give the readers a sense of adventure and extraordinariness, persuading them to visit this place.

According to the analysis of English tourism websites, the most frequently used stylistic devices include imagery, metaphor, epithet, personification, antonomasia, allusion, symbols and hyperbole.

In brief, linguocultural analysis of English tourism discourse is of paramount significance, as tourism communication is where diverse cultures cross. In particular, linguoculturemes – different types of realia, symbols, toponyms, anthroponyms, stylistic devices as cultural models (metaphor, allusion) show not only the language, but also the culture, history, and national identity of countries. Additionally, stylistic and rhetoric devices (attention-seeking devices, languaging, lexical borrowings, code switching, imperatives, ego targeting, rhetoric questions, superlatives, and other evaluative vocabulary) have another primary function in tourism discourse, which is to persuade the audience to visit or buy what is being promoted. Thus, linguoculturemes are the primary means of reflecting the culture via language in tourism discourse.

To sum up, Linguoculturology, being one of the modern fields of General Linguistics, has already become the center of contemporary anthropocentric research. It has attracted so many researchers, linguists and other scholars, thanks to its interdisciplinary character, making it relevant beyond Cultural Linguistics. Linguocultural analysis is usually conducted by identifying the linguoculturemes (culture-specific linguistic units) and their cultural connotations, which usually become basis for the relationship between language and culture. And, these linguocultural aspects of discourse are usually seen in such linguoculturemes as realia, lacunas, toponyms, metaphors, precedent phenomena, symbols, speech etiquette formulas, evaluative vocabulary, communicative strategies, and cultural concepts. As some aforementioned scholars suggested, linguocultural analysis is very relevant to discourse, as discourse is a dynamic space where culture is built and is represented within it. Furthermore,

discourse also reflects power, ideology, and all the cultural values of people with the help of (sometimes without) linguocultures. Therefore, be it a written or oral, formal or informal discourse, it always is charged with certain cultural connotations, usually carrying cultural information about participants of the communication or discourse. In other words, considering the fact that discourse encodes culturally specific values, behavioral standards, forms of address, social interaction models between communicants, and emotional patterns via lexical choices, communicative strategies, and symbolic senses, it is regarded as a complex communicative phenomenon that transmits culture, mentality, and worldview of nations. All of which means that discourse is not only analyzed linguistically, but we can analyze it at the conceptual, cognitive, pragmatic and symbolic levels, considering each type of discourse reflects distinct cultural information.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## MEDIA LINGUISTICS AS A TOPICAL ISSUE IN ENGLISH AND UZBEK CONTEMPORARY LINGUISTICS

### ABSTRACT

This fast-paced world has been making a remarkable shift with the advancement of Internet in media sphere. This article provides theoretically strengthened frameworks and appropriate analyses on media, its integral part – media text, and their linguistic features with the comparison of English and Uzbek languages. The study highlights differences between traditional and digital media, especially in the language use, the degree of formality and paralinguistic features which is more interesting that notable cultural nuances, variabilities in two nations – English and Uzbek – can also be found as a result. The research identifies that while old media, including TV, newspaper and radio mostly relies on formality, Internet media is attracting its users by novel informal characters: the usage of non-verbal signs, namely emojis, GIFs, stickers or memes which are not stopping going viral and appealing the audience unbelievably day by day.

**Key words:** media linguistics, media text, traditional media, digital media, Internet linguistics, multimodal signs, emojis, polycode phenomena.

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## INGLIZ VA O'ZBEK ZAMONAVIY TILSHUNOSLIGIDA MEDIALINGVISTIKA DOLZARB MASALA SIFATIDAGI O'RNI

### ANNOTATSIYA

Ushbu ilg'or zamon, ayniqsa internetning jadal rivojlanuvi media sohasiga sezilarli ta'sir o'tkazmay qo'ymadi. Ushbu maqola media, uning muhim tarkibiy qismi hisoblangan media matn, ularning lisoniy xususiyatlari haqida ingliz va o'zbek tillari qiyoslanishi asosida kuchli

ilmiy nazariyalar hamda tahlillar bilan baham ko'radi. Tadqiqot an'anaviy va raqamli media o'rtasidagi o'zaro farqlar, ayniqsa til qo'llanilishi, rasmiylik darajasi va paralingvistik xususiyatlarni o'rganib, alohida urg'u beradi va natijada, ikki millat – ingliz va o'zbek – orasidagi madaniy nuanslar va xilma-xilliklar ham ko'zga tashlanishi tabiiy. Izlanish natijasiga ko'ra shu aniqlanadiki, televizor, gazeta va radio kabilarni o'z ichiga oluvchi eski media ko'p hollarda rasmiylikka tayanadigan bo'lsa, Internet media aksincha, ya'ni o'zining yangi turdagi norasmiy xususiyatlari bilan foydalanuvchilarni jalb qilib kelmoqda: ayniqsa, kundan-kunga dolzarb bo'lib borayotgan va auditoriyani ishonib bo'lmas darajada qiziqtirib kelayotgan emoji, GIF, stiker, mem kabi nolisoniy belgilar kundan-kunga dolzarb bo'lib borishi bilan bir qatorda, auditoriyani ishonib bo'lmas darajada qiziqtirib kelmoqda.

**Tayanch so'zlar:** media tilshunoslik, media matn, an'anaviy media, raqamli media, Internet tilshunosligi, multimodal belgilar, emojilar, polikod hodisasi.

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## МЕДИА-ЛИНГВИСТИКА КАК АКТУАЛЬНЫЙ ВОПРОС В СОВРЕМЕННОЙ АНГЛИЙСКОЙ И УЗБЕКСКОЙ ЛИНГВИСТИКЕ

### АННОТАЦИЯ

В современном быстро меняющемся мире происходят значительные изменения благодаря развитию интернета в медиасфере. В данной статье представлены теоретически обоснованные концепции и соответствующий анализ медиа, их неотъемлемой части – медиатекста, и их лингвистических особенностей на примере английского и узбекского языков. Исследование выявляет различия между традиционными и цифровыми медиа, особенно в использовании языка, степени формальности и паралингвистических особенностях, что особенно интересно, поскольку в результате можно обнаружить заметные культурные нюансы и вариативность в двух странах – английском и узбекском. Исследование показывает, что в то время как старые медиа, включая телевидение, газеты и радио, в основном опираются на формальность, интернет-медиа привлекают пользователей новыми неформальными способами: использованием невербальных знаков, а именно эмодзи, GIF-файлов, стикеров или мемов, которые с каждым днем становятся все более вирусными и невероятно привлекательными для аудитории.

**Ключевые слова:** медиалингвистика, медиатекст, традиционные медиа, цифровые медиа, интернет-лингвистика, мультимодальные знаки, эмодзи, поликодовые явления.

In today's world, of paramount significance mass media is not only journalism but also in linguistics, as media is influencing both social and cultural factors, how individuals interact with each other or how communication factors are being shifted due to media. Significantly, the new discipline – media linguistics emerged on the basis of anthropocentric paradigm in the late 20<sup>th</sup> century due to the fact that media started widely affect language norms the society used

with the help of technology advancements, and this branch addresses how media might have an impact on language, society and culture at all. Before the emergence of media linguistics, there were also discussions and debates on the relationship between media and language in the middle of 20<sup>th</sup> century by particular scholars as van Dijk and Fowler, however, in the late of 20<sup>th</sup> century it was appeared as an independent field. It is notable that the term 'media linguistics' can be initially found through the work of Tatiana Dobrosklonskaya who is a noticeable linguist professor in Russia. She defines that media linguistics investigates both linguistic and non-linguistic factors, considering not only final or ready material itself, but also what kind of responses might be expected from the audience as well. According to this statement, it is clear that media includes verbal signs (words, grammar, dialogues, tone of voice) as well as non-verbal (body language, facial expressions, visuals), and besides that in addition to the type of pragmatic intention, addressees' reaction to the message is simultaneously crucial. Similar to this idea, Perrin [28, B.42] explains media language is a tool for media professionals to get the audience the message and interpret it in a proper way. Obviously, people in the media scope deliberately utilize the language to perform a kind of speech act which is the target as informing, congratulating or warning with requiring public to get it as intended which is called perlocutionary act that is completed by the society. Furthermore, Lueger et al. [24, B.14] highlight mostly how media shows cultural aspects of society with the help of platforms (newspapers, TV, radio, advertising, and online publications) via language. Since language is considered as an integral part of culture, media language also illustrates a piece of culture somehow. Whereas scholars' definitions on media linguistics vary, they all emphasize an interdisciplinary character of this discipline. In fact, both Bell [3, B.69] and van Dijk [31, B.226] support the idea of that field of media is correspondingly connected with sociolinguistics, pragma linguistics, psychology, linguoculturology that are being developed under the anthropocentric paradigm which put humanity to the center. Indeed, the anthropocentric approach serves as a tool for human communication, prioritizing the roles of the sender and addressee in speech interaction [17, B.33]. Therefore, media linguistics is also relevant to this idea, as it also assists to convey ideas, thoughts and information through media tools. Adopting a similar framework, Dobrosklonskaya [9, B.57] argues that it is impossible to deeply understand media linguistics without attaching other modern linguistics disciplines, because media language is not merely about words and language signs, or just sending a message to the sender. There are other factors beyond words that render this area media linguistics: multimodality, images, sounds, background features, tenor. Then, why is media linguistics linked with sociolinguistics, cultural studies, pragmatics or psychology? Initially, sociology prevent structures and frames on the role of media in shaping social norms, identities, while psychology offers insights of how the public interprets information media provides or how media controls emotion and attitudes in human brain. Furthermore, linguoculturology investigates the relationship of three key components – media, language and culture, mostly emphasizing the issues of representation, power, and ideology. Besides, pragmatics deals with which contextual meaning or pragmatic intention is used in media discourse. It is speech act theory which bounds both pragma and media linguistics together. Through the media text media representatives do not just write or speak particular information, they carry out a distinct speech act.

Media discourse cannot be imagined without the media text elements that constitute it, because it is media text which is a key element to identify how the speaker uses language to achieve his/her pragmatic intention, and which type of media text corresponds to a particular speech act. As time passes or due to the rapidity of developments, it is clear that a significant semantic shift can be appeared in language, and this means that media text types also take on different forms and change as the media field develops, which paves the way for innovations and novelties that can be made in the field of media linguistics. However, the connotation of media text is wider than traditional understanding of the text which only consists of verbal signs. This indicates that media styles classified above – old and new – encompass media texts, depending on their aims and objectives. As Dobrosklonskaya [9, B.47] emphasizes, the media text is a *polycode phenomenon* that combines verbal, visual and auditory components, reflecting the multimodal nature of modern communication. The function of media text is not solely to use linguistic signs as words to deliver the addresser's message, conversely, applying multimodal components, including visual, graphic or auditory elements are more creative and understandable to interpret according to Dobrosklonskaya. In particular, media texts do not just serve as a linguistic message; they are also the manifestation of social and cultural life of public shaped by technological, ideological and pragmatic factors. In contemporary linguistics, the media text is viewed as one of the most important objects of study, especially with the rise of mass communication and digital technologies. In general terms, a media text can be described as a communicative product that expresses social, cultural and ideological meanings through language and other semiotic resources. As noted by Dobrosklonskaya [9, B.65], such texts represent *polycode phenomena*, since they combine verbal and non-verbal elements – words, visuals, sound and design – within a single message. This idea shows that meaning in media is created not only by linguistic means but also through their interaction with visual and auditory forms. Researchers such as Fairclough [10, B.72] and van Dijk [31, B.230] also argue that media texts should be analyzed as a type of social discourse where power, ideology and communication might cross. Because of this interdisciplinary character, the study of media texts draws upon linguistics, semiotics, sociology, and cultural studies. In this way, a media text can be seen as a living and dynamic unit that mirrors the stylistic and ideological tendencies of modern communication. The concept of a *media text* has become one of the key notions in modern linguistics, communication studies, and media analysis. Scholars often use the notion “media text” to describe any communicative product created and distributed through mass media channels such as television, newspapers, radio, or digital platforms. In its broadest sense, a media text refers to a message produced within the system of mass communication that reflects social, cultural, ideological and pragmatic meanings. In fact, both linguistic and non-linguistic media texts are the unit of a specific nation that can evoke social or cultural association on human mind. As Dobrosklonskaya [9, B.84] notes a media text is “a special form of text organization which functions in the media sphere and performs the task of informing, influencing and entertaining the target audience.” This definition emphasizes that a media text has both *informative* and *evaluative* functions, serving as a means of transmitting knowledge while shaping public opinion, and simultaneously it can perform several speech acts.

From the linguistic point of view, media texts possess specific structural, stylistic and functional characteristics. They are distinguished by their **interdisciplinary nature**, combining linguistic features typical of journalism, public communication and everyday speech.

According to Fairclough [10, B.92], media texts are the part of a broader process of *discourse practice* that connects text production, distribution and consumption. This means that any media text is not only a product of language use but also a social act that reflects power relations and ideology. Additionally, van Dijk [31, B.227] also points out that media discourse has a strong social influence: it organizes information in a way that shapes the audience's perception of reality. Thus, the media text can be viewed as a complex unit of both linguistic form and social function. One of the main features of a media text is its **multifunctional character**. It can inform, persuade, entertain and sometimes manipulate, depending on its communicative purpose. In fact, scholars such as Montgomery [27, B.56] and Bell [3, B.44] suggest that media language is a hybrid system combining features of spoken and written communication, formal and informal styles, and factual and evaluative modes of expression. This hybridity makes media texts highly adaptable to different audiences and contexts. Furthermore, the media text is characterized by its **intertextuality** – the way it refers to or reuses elements of other texts, genres, or cultural codes. Intertextuality connects media messages to shared cultural knowledge, allowing audiences to interpret them within a wider socio-cultural framework.

Modern researchers also pay attention to the **multimodal** nature of media texts. In traditional mass media, such as print newspapers, the verbal code dominates, but it is often supported by photographs, layout, color and typographic choices. In digital media, multimodality becomes even more significant, as texts combine language, sound, moving images, hyperlinks and emojis. Likewise, Kress et al. [21, B.88] argue that meaning in media communication arises from the interaction between different semiotic modes which together might create a unified communicative effect. Therefore, a media text cannot be analyzed only at the linguistic level – it requires attention to its visual, auditory and contextual aspects. It is worthy to mention once again that the multimodal nature of media text distinguishes it from other text types. Nowadays, communication types consisting mainly of linguistic signs are rarely seen in modern media texts, instead, messages consisting of images, videos and background voices are very well received by the public, because the information they convey is both interesting and effective. Dobrosklonskaya [9, B.92] also emphasizes that the polycode nature of media text through the use of both verbal and non-verbal signs is its greatest achievement, since the creation of a speech act with a whole semantic meaning through both multimodal components and linguistic elements is the mainstay of media linguistics. The notion of 'multimodality' is deeply introduced to the science by Gunther Kress and Theo van Leeuwen [21, B.27] in their works "*Reading Images: The Grammar of Visual Design and Multimodal Discourse*". According to them, contemporary communication is fully based on multimodality that consists of several semiotic signs, including sound, color or images, and each of them owns their set of resources and connotations to make a sense for creating media texts. Besides, while linguistic symbols can provide information as much as possible, non-verbal entities tend to add emotion and rhythm.

In traditional media, it can be seen that every aspect of the media text is of utmost importance in delivering the message. For example, if we analyze newspaper articles, there are enough aspects to pay attention to, from the title to the final part: the choice of font, photography and their size might strongly influence readers' interpretation. On the contrary, in broadcast media, auditory factors play a more significant role, that is, in television or radio materials, journalistic speech, interviews, background music might regulate how each word's connotation is conveyed

to the viewer. For this reason, media representatives always try to prepare speeches that affect the public, correctly select sound factors and background visualization. In short, the momentousness of multimodality in the creation of each media text and its decoding by society with this in mind is incomparable. Yet, the appearance of digital communication resulted in the shift of multimodality in media texts. In detail, emojis, Internet memes, Graphics Interchange Formats (GIFs) can be found in Internet-based media texts which made considerable intensifications in media linguistics at all. As Jewitt [19, B.124] notes, digital media environments encourage users to become *multimodal communicators* who both produce and interpret messages at the same time using diverse semiotic resources due to the fact that people are not simply reading or watching media materials, but it is public itself who both making and sharing media texts via contemporary media tools. Not only can modern aspects of media give a chance to create media texts, but also it is easier to consume information with the assistance of both verbal and non-verbal signs' mixture as well as Barthes [2, B.14] says.

When it comes to the specific types of media texts, as media linguistics can be divided into traditional and contemporary types, media text might also be conventional and modern. Accordingly, old media texts contain newspaper and magazine articles, advertisements, radio programs and television broadcast in which mostly dominates verbal expressions. Bell [3, B.89] also highlights this idea that one of the predominant types of media texts – news reporting – is principally constructed with objective modality and usually characterized by standardized grammatical structures and more neutral vocabulary. Obviously, as news style is basically established by the real facts and statistics, it is more inclined to use impartial and less stylistically-nuanced lexical resources. In contrast, Fowler [11, B.38] believes that even though news reporting style seems to be more factual and objective, the way journalists structure their stories and the words they choose inevitably shape public's interpretation of events. Whether it's the headline in a newspaper or the tone of voice on the radio, these choices influence how the audience perceives the information. Generally, news reporting is created by the following components: the headline, lead, body paragraph and conclusion, and all serve to generate whole intended message. Montgomery [27, B.59] also supports the idea of Fowler, which is on that despite the fact of news media style is appeared to use neutral language, it is not such, because its main aim to influence people's conceptual world picture, but from the view of broadcasting, therefore both scholars suppose that objectivity in news and broadcasting myth. In conjunction with this, stylistic features of traditional media is explicitly connected with its pragmatic intentions which means that for instance, the main purpose of traditional media is informing, so in order to achieve this pragmatic intention properly, other external factors beyond the words should assist, like images, music, color, face expressions and etc. Fairclough [10, B.93] argues that such extra-linguistic factors are the most powerful tools to impact the society and render them deeply understand the intended message. Hence, these aspects might differ from culture to culture: while English traditional media illustrates factual clarity and conciseness, Uzbek journalism has a great tendency to use more metaphorical language than English, preventing formality as well. Furthermore, advertisements, both in print and broadcast forms, are among the most recognizable examples of traditional media texts. They combine verbal and visual codes to achieve a persuasive effect and therefore serve as early manifestations of polycode communication. As Cook [5, B.76] and Dobrosklonskaya [9, B.109] note that advertising discourse reflects cultural values, social aspirations and ideologies, making it an important

object of linguocultural study. Additionally, advertising style differs from other media styles owing to both its objectives and linguistic devices. According to Lewis et al. [23, B.92], in order to achieve a successful advertisement, there should be following basic standards:

- attention;
- interest;
- desire;
- action.

These patterns are called 'AIDA' principle by Lewis, and although it has been more than hundred years since this principle was introduced, it still does not fail to keep its importance in advertising. Besides, Leech [22, B.118] classifies four major functions of advertisements:

1. Attention value – the utmost important aim of advertising style is being attractive to grab the audience's attention, and it is achieved by the violation of some linguistic norms, such as wrong spelling, pun, and rhyme. For example, pun: "Get Fit Done! Kettlebell Kitchen: We're weighting for your order!" This is an advertisement of meal preparing service that is called "Kettlebell Kitchen", and the stylistic device of pun is used with the help of the word 'weighting', which is connected with 'waiting', giving the idea of losing weight with healthy eating.

2. Readability – this function mostly stresses to mainstream colloquial language usage in advertising style in order to be understandable and easy to catch the meaning for consumers. It is achieved by both linguistic and extra-linguistic signs, and mainly underlines the second pronoun 'you', casual colloquial expressions, excluding formal address terms and politeness markers. One of Netflix's advertisements can be illustration of this aspect: "Binge-worthy shows? Yeah, we got a few." In this example, 'binge-worthy' is colloquialism which is used to make the target audience interested in.

3. Memorability – the message on the product in advertisement should be remembered, and for this some stylistic devices based on repetition can help, including alliteration, parallelism, rhythm: "Peter Piper Pizza: Prepared Perfectly, Priced Pretty!" This is an advertisement of Pizza organization, and in order to make their advertisement noteworthy, they use alliteration which all words begin with the same consonant 'P'.

4. Selling power – is also one of the most vital objectives that motivate people to buy the product by using imperatives, positive adjectives or expressions: "Own the Night. Command Their Gaze. Wear Aura." This is about the product of perfume and following specific terms are used to prompt the audience: imperative words – 'own', 'command', 'wear'; positive word – 'aura'.

In short, in order to complete these four functions not only expressive linguistic factors are important, but also visual images are of paramount significance to attract the target audience. They can be in the form of commercials, billboards, brochures or printed version in both oral and written type of conventional media.

The emergence of the Internet in the late twentieth century fundamentally altered the ecology of media communication. Now, when media is mentioned, it is not about just watching or reading something in newspapers, television and radio anymore. If people want, they can easily create, shift or send any media material which is called 'participatory culture', defined by Jenkins [18, B.169], and it demonstrates that media period is changing from 'passive receivers' to 'active creators'. Digital media texts encompass an enormous variety of communicative

forms, from online news and blogs to social media posts, memes, and short videos. They differ not only in format, but also in degree of interactivity, authorship and social purpose. Jewitt [19, B. 151] argues that digital communication represents a new semiotic order where meaning is co-constructed by participants in real time. Moreover, in modern media, the role of the writer and reader can be shifted, the language and linguistic terms are dynamic, and theme might differ even from hour to hour. Contemporary media incorporates social media posts, online blogs, memes, GIFs, emojis, stickers, short videos and others.

As Social media is considered to be the main means of new media, its media texts also play a crucial role. Their linguistic style is typically informal, marked by ellipsis, contractions, emoticons and creative spelling. Particularly, emojis and stickers act as non-verbal entities that replace or intensify emotional tone, thus performing functions similar to emphasize in spoken interaction. Similarly, Thurlow et al. [30, B.103] observes that these types of indications are being the reason to change the way people communicate in today's digital world due to the fact that they are the part of neither writing nor spoken communication, but they are something in between. Generally, emojis are an updated and modern form of emoticons which originally used the keyboard to produce facial expressions using characters on its own, like :) - happy, satisfied or :( - sad, dissatisfied. In contrast, emojis are not created with the help of keyboard; conversely, they are more based on pictures and graphics that are managed with Unicode [13, B.89]. Indeed, emojis are currently omnipresent in digital media to avoid the gap between communicators and deliver or decode the message in an appropriate way; especially today most people cannot imagine their online communication without any emojis or at least emoticons to express their feelings. Meanwhile, stickers are more up to date comparing to emojis, since it might combine both texts and visualizations. Besides, they are utilized by more than millions of people, and stickers can be sent instead of whole sentence or text, because the most unique aspect of them is that by mailing a relevant sticker, we may refer to the whole message [13, B.134]. Therefore, in spite of the fact that emojis and stickers are seemed to be similar and have common functions, they might differ from each other according to some nuances. When it comes to **blogs and online news portals**, they are a mixed version of both journalistic and personal discourse; accordingly, bloggers are mostly using their narrative skills in order to keep their audience by sharing personal experiences, and online news articles, meanwhile, are allowing users to explore topics more deeply with the help of images, extra-links, comment sections and so on. Another significant element of modern media texts is **GIFs which** are distinctive for their multimodal composition and humorous intent. They rely on intertextuality – reusing familiar cultural symbols, images, or phrases in new contexts to generate irony or satire. Furthermore, GIF is being used actively by public since 1990s and has already been the constitutive entity of digital communication as its features of creativity, accessibility and humor [20, B.175]. However, not always GIFs can be interpreted by the reader as an intended way according to some reasons. Initially, there might be technical barrier between the sender and receiver which means that while sending GIF, it may not show up correctly in the first place owing to digital issues. Besides that, as GIFs are the vital component of particular culture, it is possible to be cultural misunderstanding while communication [4, B.188]. In specific terms, if both addresser and addressee are not aware of culture that is sharing, it can result in problem for the sender by not achieving target reaction and the receiver also misinterpreting sender's message. Moreover, the reason why GIFs can indicate specific nation's culture is that they

normally tend to be chosen from movies, cartoons or TV shows that are belong to certain cultures [25, B.126]. It is evident that media productions as films, cartoon or other programs are produced on the basis of culture manifestations, including language tools – realias, proverbs, slangs or other symbolic characteristics. Whenever such productions are turned into GIF's, it can be clear for more popularity, and then it renders communication easier.

While contemporary media communication encompasses a wide range of text types – including blogs, comments, GIFs and social media posts – this research concentrates primarily on memes as the most expressive form of digital discourse. Memes combine verbal and visual codes, rely on humour and cultural knowledge, and vividly reflect the dynamics of speech etiquette in both English and Uzbek media spaces. In general, the term ‘meme’ was initially introduced on the analogue of the ‘gene’ by Richard Dawkins [7, B.92] in ‘The Selfish Gene’. The reason why meme is associated with biological gene is that both are ‘units of imitation’ as Dawkins [7, B.4] says. Specifically, the aims of both memes and genes are almost the same: while genes transfer biological information, memes convey cultural information. Internet opened lots of doors to ‘share, circulate, distribute, and spread information/content’ across the whole world which indicates that cultural values are also extended with the mass of information. Memes are regarded as multimodal texts which consist of letters and pictures from the linguistic point of view, and there is one term named ‘memefication’ which was suggested by Shifman [29, B.9] to the meme world. Appropriately, memefication denotes that as Shifman [29, B.10] declares ‘purely viral content probably does not exist - once a photo, or a video, reaches a certain degree of popularity on the Web, you can bet that someone, somewhere, will alter it’. According to this statement, once one meme becomes viral, it does not stay without being altered, and for this situation, Holm [16, B.5] represents the video ‘Charlie Bit My Finger’ as an example that was popular on You Tube in 2007, though firstly it was not a meme, just video, but this was altered to the meme by ‘remixing and mimicry respectively’. However, Mitman and Denham [26, B.34] et al. emphasize that as a result of memefication, memes can lose their original meaning and cultural influences, conversely their main function is to illustrate one specific national identity and cultural values, but rather they are being used as a marketing tool with the help of their social prominence. As media is the most powerful weapon for politics, another core function of memes is also criticizing political events or figures by the irony and satire which manifests the society’s attitude towards governmental issues in a polite and humorous way. Highfield [15, B.33] refers that memes are becoming a standard part of the political conversation for people who are engaged in politics and familiar with social media. In short, it is believed that memes are not just for fun, but they are becoming integral parts of political discourse. Also, Miltner [25, B.90] particularly focuses on memes’ remixing feature that assists the public to comprehend state affairs facilitated by well-known meme templates. Although Mitman and Denham [26, B.45] consider this aspect of memes is merely the tool for marketing, it is of paramount importance to enhance comprehensive knowledge structures on political and current news according to Miltner’s point of view. On the other hand, Denisova [8, B.52] warns that as it is uncontrollable to filter each idea on Social Media, memes can be used as a weapon for propaganda and distribute political misinformation due to information overload. Therefore, Denisova’s idea should be taken into consideration or critiques can be implemented by media reporters to increase political awareness of the society in spite of political benefits of Internet memes So, memes are not just a combination of visuals and words

to make humour, but they have an effective impact on politics, as it is also the part of media text.

Media language is incredibly diverse as it serves as a bridge for systematic discourse and public as well as its dynamic character demands for a regular research, particularly modern media texts. Fairclough [10, B.67] describes the aim of media language not just as reporting events to the audience, but it has a hybrid communicative function that combines official, public and personal registers: while official register is used to refer to formal events, public language might put into service in order to make media context understandable for all by using linguistic choices that are commonplace. He also argues that media language does not solely influence social event – quite the contrary – it can actively shape what is happening in reality: usage of impactful words, structures, manipulative phrases, emotional expressions – they all contribute to form conceptual world picture among receivers. Bell [3, B.72] also agrees this theory that media language is more than reporting, and it is not just an informative act, but interpretative communication as well, because beyond informing it might offer particular suggestions and viewpoints. In addition to this, media creators deliberately choose influential word expressions in order to profoundly affect to the addressee and his or her ideology about the reality. Several scholars, including van Dijk, Jakobson, Halliday and others classify pivotal communicative objectives of media texts. In particular, according to Jakobson and Bell informative function is the most primary aim of media communication, since it provides facts, important information with clarity and adequacy. Traditional media is almost based on factuality, and after the development of media discourse other functions found their importance as well, so whenever imagine traditional media tool, like radio, newspapers or television, the first thing comes to the mind is factual information, numbers, news and etc. On the other hand, van Dijk and Fairclough agree the idea of that simply informing cannot deeply introduce the notion of ‘media language’, so persuasive aim of media texts is also of utmost importance in constructing public interpretation through lexical units. Besides, media primarily relies on persuasiveness to effectively inform and influence society as well as it can help to build trust between the sender and receiver. It is clear that people always chase emotions during their whole life, and mostly try to take feelings from every part of their moments, that is why media texts also apply emotiveness to make messages more relatable, memorable and ultimately, persuasive. Moreover, emotive function, supported by Jakobson and Dobrosklonskaya, assists to exert an emotional impact and empathy on the audience. It is clear that people always chase emotions during their whole life, and mostly try to take feelings from every part of their moments, that is why media texts also apply emotiveness to make messages more relatable, memorable and ultimately, persuasive. Accordingly, Fairclough notes that evaluative character of media texts can allow media representatives to express judgement with the help of modality, connotative phrases. This aspect of media texts can provide the audience opportunity to deeply analyze, critical framing to understand the significance of information and form informed opinions about the world around them. Collectively, all these objectives manifest that media is not just a neutral indication of reality, but a deliberate linguistic form, formulated to inform, persuade, emote and evaluate at all. As all these functions are carried out through verbal signs, we will observe how language is used in media discourse to complete the aims.

Initially, traditional media texts identical to newspapers, magazines, television and radio broadcasts usually tend to have systematic and formalized structures that follow the norms of

standard grammar and stylistic accuracy. In fact, Bell [3, B.84] suggests that news media style has to balance both factuality and entertainment which demonstrates that this style is expected to be informative and attractive at the same time. However, it might trigger specific issues to balance them; therefore it is achieved with the assistance of well-structured sentences, short clauses or rhetorical devices like parallelism, antithesis and inversion which intensify rhythm and memorability. Overall, syntactical character of media texts includes several aspects: sentence type, phrase structures, tenses and voices. For example, *'Dozens Are Dead and Dozens More Missing as Catastrophic Rains Devastate Mexico'* – this headline is a complex sentence in active voice which consists of two main clauses (1st clause: Dozens are dead; 2<sup>nd</sup> clause: Dozens more missing), linked with conjunction ('and') and one subordinate clause (as catastrophic rains devastate Mexico) which indicates the reason for the events described in main clauses. Additionally, three different types of phrases are used: noun phrase (dozens, dozens more), verb phrases (are dead, missing, devastate) and prepositional phrase (as catastrophic rains devastate Mexico) as well as the omission of 'are' can be seen in the second clause, creating a slightly elliptical structure. It can be shortly concluded that to grab audience's attention and affect various syntactical structures should be used. Moreover, no less important are lexemes in shaping cognitive worldview on human's mind. In particular, a lexical feature of conventional media is the same as its syntaxes as it also requires materials with clarity, adequacy and objectivity, particularly terminologies are ubiquitous in old media discourse, since media can inform on any type of fields, namely science, sport, medicine. Let's observe the following fragment taken from both English and Uzbek newspapers: "After a quiet summer, the virus is hitting poultry flocks hard in the run-up to the holidays – and in the midst of a federal government shutdown"; "Shifokorning so'zlariga ko'ra, mazkur dori GLP-1 gormoni (ovqatdan keyin ichakda ishlab chiqiladigan gormon) ta'sirini taqlid qiladi. Bu gormon miyaga ta'sir qilib, insonda to'yinganlik hissini paydo qiladi." They are medical contexts that include special medical terminology: virus, poultry flocks in English; shifokor, dori, GLP-1 gormoni, ichak, miya in Uzbek, and it means that in both languages it is terminology which can preserve and organize texts in special fields. Beyond that borrowings are also of huge significance in old media as a result of social, political and cultural shifts in a language and then lexical exchanges happened. Indeed, English typically borrowed from German, French, Latin and Greek, therefore it is usual to see these type of words both in colloquial speech and mass media at the same time: "Every autumn, this wild and pristine pocket of the northeastern US puts on a dazzling display, as the Adirondacks' millions of trees transform into a veritable kaleidoscope of russet red, fiery yellow and burnt orange hues in one of the country's most dramatic leaf-peeping shows." This example is taken from one of the articles of BBC News on travel, and it can be seen that 'pristine' (from French), 'veritable' (from French) and 'kaleidoscope' (from Greek) are borrowings that are regular lexemes of traditional media texts.

On the other hand, lexicology of conventional media is a complex phenomenon somehow as scholars do have paradoxical ideas on the word usage in traditional media. In fact, Bell [3, B.86] defines traditional journalism as the notion which is predominantly based on neutral and formal style, excluding stylistic devices. Similarly to this idea, Reah [29, B.32] emphasizes that news media type requires journalists to be careful while picking each linguistic choices to fit a target pragmatic intention. In other words, the utmost important factor in traditional media's word usage is communicative aim, so news media style aims to inform and report news to receivers

through neutral lexical sources. However, this does not mean that stylistically marked vocabulary is not used in mass media; especially without evaluative and emotive words it is difficult to catch addressees' attention in headlines, newspaper or magazine articles, advertisements or editorials. The usage of metaphors, adjective or evaluative words may help readers to evoke feelings, deeply influence [31, B.228]. In addition to this, Fairclough [10, B.74] also criticizes that media communication cannot achieve its pragmatic intention without stylistically nuanced words, therefore it applies blended version of both formality and stylistics. For instance, in the headline of BBC (2023): 'Wildfires rage as heatwave grips Southern Europe' [32] – this can perform two communicative aims: inform and emotionally influence, since particular phrases such as 'wildfire rage', 'grips' create imaginary in readers' mind, reporting simultaneously. Thus, although traditional media text principally relies on objectivity, expressive means are also used to evoke emotion and enthusiasm. When it comes to semantic peculiarities of old media texts, synonyms, antonyms and polysemy are of great importance due to the fact that firstly in order to avoid repetition of words journalists address synonyms which lead to semantic clarity [3, B.102]. For example, in one article we can see various words with the same meaning: 'claim', 'declare', 'assert' or 'aytilishicha', 'ta'kidlanishicha', 'xabar berilishicha' in traditional Uzbek journalism, however these synonyms might differ in accordance with some nuances and degrees. On the contrary, lexemes with opposite meanings may affect, enhance critical analysis and shape the world conception of readers. Beyond these, antonyms highly contribute to cohesion of media texts, guiding the reader [14, B.38]. In particular, such newspaper headlines – 'The Guardian view on hope and despair in Gaza' and 'Jaholatga qarshi ma'rifat' – take charge of vividly conceptualizing the situations in reality, and in those the antonyms 'hope' and 'despair', 'jaholat' va 'ma'rifat' perform the same. Lastly, media personnel are disposed to use polysemantic words in spite of the fact that they might trigger ambiguity while decoding the message. On the other hand, polysemy plays a vital role in saving words, called linguistic economy, because one term can refer to different, but associative meanings, and with one word multiple interpretations may be delivered [3, B.29]: "The rose field by Philip Pullman – nail-biting conclusion to the Northern Lights series'. In this title, the phrase 'nail-biting' causes the creation of imagery even though 'nail' is not used as its literal meaning, but it generates an emotional adjective. Additionally, this phenomenon can occur in Uzbek mass media as well: 'kasb va ixtisosliklar sun'iy intellekt qo'liga o'tadi' – this division illustrates that 'qo'l' is a hand, and 'qo'liga o'tmoq' means to control, and polysemantic feature of words help to deliver the message as an intended way. In a real sense, all peculiarities of old journalism serve to make the context understandable, informative and emotional at the same time, so in order to keep this balance journalists should pay attention word choices.

Beyond traditional journalism modern media also has unique features in making media texts. In today's world contemporary audience's preferences have seen a shift from long reading to brevity, new media type is adjusting to such requirements, and therefore most websites and Social Media posts are trying to keep conciseness for users. As a result, modern journalism owns remarkably short syntactical structures, using elliptical and brief sentences, noun phrases. The increased adoption of new media platforms is mostly characterized by its informal and appealing syntax. Ellipsis, omitting some sentence components, like auxiliary verbs, articles and even subjects, can be mostly seen in Social Media post comments: 'unbelievable!', 'Cannot

believe this happened' (comments from BBC News Instagram profile), or in Uzbek Instagram posts ellipsis is used with adjectives for the most of time without any subjects or predicates: 'Juda ayanchli', 'Qiziq ekan'. In addition, hashtags can provide content-creators with an organized and accessible structure, and make easy find related posts for the audience. Hashtag structures are significantly concise and may sound as motivations and mottos as well. Semantically, digital media communication has a polysemic behavior alike conventional media texts, and meaning is verbalized by the means of evaluative adjectives at all. Moreover, Thurlow et al. [30, B.81] highlight that digital media texts can be decoded with the assistance of both verbal and multimodal signs, otherwise semantic misunderstandings might occur. According to lexicology, modern media noticeably differs from traditional media, since the usage of slangs, colloquial speech, non-verbal signs is considered normal unlike the latter media type. In other words, digital media is more powerful media representative than old media communication, thus new media requires users to be aware of particular culture in order not to across with cultural misinterpretations. As this paper mainly emphasizes the character of memes, its role and function in media, we would rather discuss memes' lexical peculiarities than other media types. Generally, Internet memes are often expressed by linguistic, including word, word combinations or linguoculturemes and non-linguistic signs (famous pictures, photos or videos). According to Ashurova et al. [1, B.56], linguoculturemes, in contradistinction to usual words, convey cultural meaning and can be verbalized as a word, word combination, paragraph or whole text, and seen in the following sources: myths, speech behavior, realias, literature, history, religion, etc. Across cultures, linguoculturemes can be varied: Halloween has a specific value in English nation, while Navruz is a unique ritual of Uzbek culture. They are widely used in the meme culture in order to illustrate one specific society's values and customs by adding the sense of humor. Holm [16, B.9] notes the saying "Keep calm and Carry on" as a sample that supports the above-mentioned idea due to the fact that this expression has a historical value since it was used as a motivational poster in Britain during the World War I, but there is a marked contrast between the original and current meanings of this poster. In fact, this phrase is humorously and ironically utilized today: "Keep calm and Order pizza" or "Keep calm and Blame the dog". Evidently, there is a paradoxically semantic shift between the original one and currents, as the initial idea suggested to take responsibility, whereas modern meanings are ignoring this. Ultimately, linguoculturemes are widely accepted to the meme culture as a verbalization of nationally specific ethics on media. Beyond that, neologisms, hashtags, irony and sarcasm are widely used in generating Internet memes in both English and Uzbek media discourse.

Interestingly, both conventional and modern media texts have another common peculiarity is that in all types of media texts it is not significant what is explicitly said, but what is implied in the delivered message is the priority, and for this aim, principles of Maxims theory is basic knowledge. Specifically, this theory was introduced by Paul Grice in his work "Logic and Conversation" in 1975. The main reason of these principles appearance is that which rules should be followed by the speaker and listener to achieve effective communication, and accordingly they are four – Maxims of Quality, Quantity, Relevance and Manner. Although Grice attempted to apply this theory into casual conversation, they are also related to media discourse as well. For example, newspaper and magazine headlines commonly tend to violate Maxim of Quantity, because more limited phrases are used than required. Besides, Maxim of

Quality can be broken if untruthful information or expressions are utilized as advertisements do in order to capture the audience's attention, however they do not always provide correct information, addressing to hyperbole, exaggeration and metaphor which evoke doubts on products. It is also noteworthy that memes often flout Maxim of Relevance to render the context rich of humor, irony, sarcasm and implicature at the same time. Accordingly, flouting of Maxims can effectively contribute the interpretation and emotiveness of media language.

Having examined both traditional and modern media texts in this study, it becomes evident that language lies at the heart of how communication adapts to social and technological change, and it is not for nothing that a language is an integral part of culture significantly. In traditional media, such as newspapers, television and radio, language tends to follow special norms of clarity and formality. As Fairclough [10, B.64] and van Dijk [31, B.174] observe, such texts usually rely on grammatical accuracy and neutral vocabulary to sustain public trust and objectivity. Modern media, on the other hand, manifests a very different linguistic dynamic. Online platforms such as Instagram, Twitter and Telegram are characterized by brevity, colloquial vocabulary and interactive tone. The presence of slang, memes, emojis and hybrid linguistic forms illustrates how language in digital contexts becomes a tool for humour, creativity and identity [6, B.14; 29, B.37]. This tendency can also be observed in Uzbek online communication where users freely combine English and Uzbek expressions to produce playful and culturally resonant meanings. Despite their contrast, both forms of media share one central function – to connect people through meaning. Traditional media achieves this through linguistic stability and authority; modern media achieves it through speed, emotion, and participation. Together, they reveal that the study of media language remains essential for understanding how culture, humour and social identity are constructed in contemporary communication. Besides, it should be identified that while conventional media intends to inform and report, based on objectivity, digital media communication has a different communicative aim: offering interactive and diverse aspects to users, focusing on cultural identities. Most importantly, violation of Maxim principles is one of the main factors in appropriately performing those pragmatic intentions.

In summary, both modern and traditional media texts play a pivotal role in shaping conceptual world picture on people's mind and influencing cultural expression. While conventional media is counted as a structural, standardized and formal discourse, reflecting cultural habits and social roles, contemporary media is introduced as the most effective and understandable method for informing and encoding information to the society, even manipulating. Most importantly, it should be emphasized that beyond just notifying the audience about news, or performing other speech act types, the role of media in political discourse is paramount noticeable. However, most people do not desire to be aware of political news via traditional media, like newspapers or television, instead, receiving a political message in a humorous or ironical way via Social medias or other new media styles is preferred. Internet memes are incomparable according to that idea, because not only might they share with the most engaging contents, but it is memes which make politics easier to understand. Consequently, media texts are not used for just transmitting information, perversely, they convey cultural and social connotation with linguistic signs that indicate cultural values (realia, phraseological units, slangs, colloquialism and etc.) and non-linguistics indications (fragments from national movies or programs, historical and cultural characters, symbols).

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## O'ZBEK VA INGLIZ ADABIY ERTAKLARIDA AN'ANAVIYLIK VA BADIY QOLIPLASH

### ANNOTATSIYA

Ushbu maqola o'zbek va ingliz adabiy ertaklaridagi kompozitsion-badiiy usullarni qiyosiy tahlil qilishga bag'ishlangan. Unda har ikki xalq ertaklaridagi an'anaviylik va badiiy qoliplash hodisalari, ularning o'xshash va farqli jihatlari ilmiy nuqtai nazardan yoritiladi. O'zbek va ingliz adabiy ertaklarining syujet qurilishi, an'anaviy obrazlar tizimi va badiiy qoliplash usullari qiyosiy-tipologik jihatdan tadqiq etiladi. Xalq og'zaki ijodi an'alarining yozuvchi individual uslubi bilan sintezi, ertak boshlanmasi va yakunlanmasidagi qoliplar, shuningdek, "ertak ichida ertak" usulining o'zbek va ingliz adabiyoti namunalariidagi o'ziga xos namoyon bo'lishi tahlilga tortilgan. Maqolada har ikkala madaniyatda ertak janri muayyan badiiy qonuniyatlarga bo'ysunishi, biroq milliy mentalitet, xalq og'zaki ijodi an'analari va madaniy kontekst ta'sirida o'ziga xos shakl-mazmun birligini hosil qilishi isbotlanadi.

**Kalit so'zlar:** *adabiy ertak, an'anaviylik, badiiy qolip, qiyosiy tahlil, folklor, syujet strukturasi, obrazlar tizimi, uslub*

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## TRADITIONALITY AND ARTISTIC PATTERNING IN UZBEK AND ENGLISH LITERARY FAIRY TALES

### ABSTRACT

This article is devoted to a comparative analysis of composition-artistic methods in Uzbek and English literary fairy tales. It sheds light on the phenomena of traditionality and artistic framing in the fairy tales of both nations, exploring their similarities and differences from a scientific perspective. The plot structure, traditional character systems, and artistic framing methods of Uzbek and English literary fairy tales are researched from a comparative-typological approach. The synthesis of folklore traditions with the writer's individual style, formulas in the exposition and climax (openings and endings) of fairy tales, as well as the unique manifestation of the "tale within a tale" technique in examples of Uzbek and English literature are brought into analysis. The article proves that while the fairy tale genre obeys specific artistic laws in both cultures, it forms a unique unity of form and content under the influence of national mentality, folklore traditions, and cultural context.

**Keywords:** *literary fairy tale, traditionality, artistic frame, comparative analysis, folklore, plot structure, system of images, style.*

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**ТРАДИЦИОННОСТЬ И ХУДОЖЕСТВЕННАЯ ШАБЛОНИЗАЦИЯ В  
УЗБЕКСКИХ И АНГЛИЙСКИХ ЛИТЕРАТУРНЫХ СКАЗКАХ****АННОТАЦИЯ**

Данная статья посвящена сравнительному анализу композиционно-художественных методов в узбекских и английских литературных сказках. В ней с научной точки зрения освещаются феномены традиционности и художественного обрамления в сказках обоих народов, исследуются их сходства и различия. Сравнительно-типологическому исследованию подвергаются структура сюжета, система традиционных образов и методы художественного обрамления в узбекских и английских литературных сказках. Анализируется синтез фольклорных традиций с индивидуальным стилем писателя, устойчивые формулы в зачинах и концовках сказок, а также уникальное проявление приема «сказка в сказке» на примерах узбекской и английской литературы. В статье доказывается, что, хотя жанр сказки в обеих культурах подчиняется определенным художественным закономерностям, под влиянием национального менталитета, традиций устного народного творчества и культурного контекста он образует уникальное единство формы и содержания.

**Ключевые слова:** *литературная сказка, традиционность, художественное обрамление, сравнительный анализ, фольклор, структура сюжета, система образов, стиль.*

Ertak – insoniyat badiiy tafakkurining eng qadimiy va ganchina janrlaridan biridir. Folklor asosida shakllangan adabiy ertak janri yozuvchining individual mahorati, dunyoqarashi va davr talablari natijasida yangicha mazmun-mohiyat kasb etadi. Biroq, har qanday adabiy ertak ham xalq ertaklariga xos bo'lgan fundamental qonuniyatlar – an'anaviylik va badiiy qoliplash tamoyillariga tayanadi. O'zbek va ingliz adabiy ertakchiligini qiyosiy o'rganish har ikki xalqning madaniy-badiiy tafakkuri, qadriyatlar va estetik ideallari o'rtasidagi mushtarak hamda farqli jihatlarni belgilashda muhim ahamiyatga ega.

An'anaviylik deganda ertak janrining asrlar davomida shakllangan, o'zgarmas qolgan syujet elementlari, obrazlar tizimi va motivlar majmuasi tushuniladi. Adabiy ertak muallifi tayyor xalqona qoliplardan unumli foydalanadi. Badiiy qoliplash – bu asosiy voqeani ma'lum bir “ramka” ichiga olish, ya'ni ertakni boshlovchi va tugatuvchi maxsus formulalar yoki “ertak ichida ertak” (matn ichida matn) usulining qo'llanishidir.

Odatda, ertaklarning kirish qismlari sajlangan nasriy parchalar shaklida bo'lib, zamon va makon haqidagi ma'lumotlarni ifoda etadi. Misol uchun “Gulpari” ertagining kirish qismida bu holatni ko'rishimiz mumkin. Quyida undan bir parcha keltiramiz: “Bir bor ekan, bir yo'q ekan, bo'ri bakovul ekan, tulki yasovul ekan, g'oz karnaychi ekan, o'rdak surnaychi ekan, toshbaqa tarozidor ekan, qurbaqa undan qarzdor ekan. Qadim zamonlarda Gulzor degan bir mamlakat bo'lgan ekan. Shu mamlakatda donishmandlikda tengi yo'q chol-u kampir yashagan ekan” [1]. Ta'kidlash jizki, “Gulpari” ertagidan keltirilgan parcha o'quvchini asar voqeeligiga tayyorlovchi “badiiy eshik” vazifasini o'taydi. Sajli ohang tinglovchini sehrlaydi, noaniq zamon va shartli makon esa ongni real dunyo qoliplaridan ozod qilib, ertakning mo'jizalariga ishonishga majbur qiladi.

Ba'zan kirish qismida ertakdagi hajviy ruhga ishora xarakterida bo'lishini ko'rishimiz mumkin: "Taraqa-turuq, omoch-u bo'yinturuq, Shomirzoyi qoqquruq, Boqi charaqi, baroq ko'z darvozaboni, hayhot, og'zingga nowot, siynani siynaga qo'yib, diqqina xap yot, oftobda shayton ko'ndalang, o'rikda maymun tippa-tik, qonim joningga jippo jip. Ammo lekin, tomga bekin, zamonlarning zamonida bir podsho bor ekan" kabi.

Ayrim ertaklarning kirish qism ayrim hollardagina ertak boshlanishiga ulansa boshqa vaqtda mustaqil holda qolaveradi. Ertakda boshlama syujet chizig'ida doimiy element hisoblansada, syujet rivojiga aloqador emas, balki harakatning tashkil topishiga turtki bermaydi. U qahramonlar haqida ma'lumot beradi. Syujet chizig'ida sodir bo'ladigan voqea-hodisalarning qaysi zamon va makonda kechajagidan xabar beradi. Boshlama syujet yo'nalishida noaniqlik va umumiylik kasb etadi. "Bor ekanda, yo'q ekan. Och ekanda, to'q ekan. Qadim zamonda bir podsho o'tgan ekan" kabi. Boshlamalar har gal bir-birini inkor etuvchi muddaoni ifoda etadi. Ularda voqea va hodisalarning bo'lib o'tgan o'rni noma'lum bo'lib, nomi aytilmaydi, ularda noaniqlik hukmronlik qiladi: "Bir shahar, bir mamlakat" deb ta'kidlanadi, xolos[2, B.62-69].

Ertakning kirish va xotima qismlari o'quvchini real dunyodan xayoliy dunyoga olib o'tuvchi va qaytaruvchi psixologik ko'prik vazifasini o'taydi.

Jihatlari	O'zbek adabiy ertaklari	Ingliz adabiy ertaklari
<b>Boshlanma qolipi</b>	"Bir bor ekan, bir yo'q ekan...", "Qadim zamonlarda..."	"Once upon a time...", "In a kingdom far, far away..."
<b>Badiiy funksiyasi</b>	Tinglovchini mifologik, vaqtsiz makonga olib kirish	Voqeani o'tmishning noma'lum nuqtasiga ko'chirish
<b>Yakunlanma qolipi</b>	"...Murod-maqсадiga yetibdi", "Ular yetdi murodga, biz qoldik piyoda"	"...And they lived happily ever after"

Ertakning boshlang'ich qismi odatda, zamon, vaqt, makon va asar qahramoni haqidagi dastlabki ma'lumotlarni berishga bag'ishlanadi. O'zbek xalq ertaklarida kirish qism ayrim hollardagina ertak boshlamasiga ulansa, ayrim hollarda o'zicha mustaqil holda qolaveradi. Ko'pincha ertaklarda boshlama syujet chizig'i doimiy element hisoblansa-da, syujet rivojiga aloqador emas va harakatning tashkil topishiga turtki bermaydi. U qahramonlar haqida ma'lumot beradi. Syujet chizig'ida sodir bo'ladigan voqea-hodisalarning qaysi zamon va makonda kechajagidan xabar beradi. Boshlanma syujet yo'nalishida noaniqlik va umumiylik kasb etadi.

Xalq yaratgan asarlarning matni janrlarga ko'ra uzoq muddat davomida doimiy ravishda takrorlanib turadigan qismlarga ega. Ertaklarning boshlanishi, yakunlanishi va asosiy qismda qahramonlarning ko'plab sarguzashtlarni boshdan kechirishlari ertakdan ertakka ijrochining ixtiyori va mahoratiga ko'ra ko'chib o'taveradi. Undan tashqari ertaklarda ko'pincha takrorlanib turadigan farzandsizlik ("The History of Tom Thumb", "Sirli Tush"), yolg'iz farzand ("Jack and the Beanstalk", "Bahrom va Sherzod"), 3 o'g'ilga ega bo'lish ("Childe Rowland" va "Uch Og'ayni Botirlar"), safarga chiqish ("Ass, the Table and the Stick",

“Susambil”), turli to‘siqlarni bosib o‘tish (“Molly Whuppie”, “Bulbuligo‘yo”), to‘y (“The well of the World’s End”, “Muqbil Toshotar”) kabi voqealar ham an’anaviylikka xosdir.

Jahon xalq ertaklarida yana bir o‘ziga xos epik an’ana mavjud. Bu vaziyatga unchalik ham aloqador bo‘lmagan mistik, ta’bir joyiz bo‘lsa, eshituvchiga g‘ayrioddiy tuyuladigan voqealarni o‘ta muhim faktor sifatida ko‘rsatishdir. Masalan, “Kenja Botir” ertagida devning joni bir qurtida bo‘ladi: *“Kenja botir qizdan kallaning joni qayerda deb so‘rabdi. Qiz yigitni bir uyga olib kiribdi. Sandiqni ochibdi. Uning ichida kichkina quti, quti ichida paxta orasida bir qurt bor ekan. Uni ko‘rsatibdi. Yigit qurti ezib o‘ldiribdi, kalla harakatdan to‘xtabdi”*[5, B.304].

“The Sea Maiden” ertagida esa suv parisining joni gulmohi balig‘ining og‘zidagi tuxumda bo‘ladi: *“The soothsayer told him that there was no way of killing the sea-maiden but the one way, and this is it – In the island that is in the midst of the loch is the white-footed hind of the slenderest legs and the swiftest step, and though she be caught, there will spring a hoodie out of her, and though the hoodie should be caught, there will spring a trout out of her, but there is an egg in the mouth of the trout, and the soul of the sea-maiden is in the egg, and if the egg breaks, she is dead”*[6, B.144].

E’tibor qaratishimiz shart bo‘lgan va ikki xalq ertagida ham keng tarqalgan epik an’analarning eng asosiylaridan yana biri bu – ularda voqealar zanjiri asosida butun boshli syujet qurish hisoblanadi. Bu kabi ertaklarda bir voqea ikkinchi bir hodisani sodir bo‘lishiga turtki beradi. “Chivinboy” va ingliz xalq ertagi “The Old Woman and her Pig” aynan mana shu xususiyatlarni o‘ziga jamlab olgan. “Chivinboy” ertagida chivin yantoq tikani tumshug‘iga kirgach, echkning oldiga boradi va yantoqni yeyishini so‘raydi, echki esa unamaydi. Shu paytdan boshlab echkiga yantoqni yedirish maqsadida u bo‘ri, mergan, shamol, sichqon, mushuk, it va bolalar oldiga boradi va ertak yakunida maqsadiga erishadi: *“Bir qattiq shamol turibdi. Shamol momoning paxtasini uchiribdi. Momo qo‘liga kaltak olib, bolalarni quvlabdi, bolalar kuchukni ura ketishibdi, kuchuk mushukni talay ketibdi, mushuk sichqonni quva ketibdi, sichqon xaltani tasha ketibdi, mergan bo‘rini otibdi, bo‘ri echkini quvlabdi, echki yantoqni yeb qo‘yibdi”*[5, B.304].

“The Old Woman and her Pig” ertagida esa, cho‘chqa panjaradan oshib o‘tishni xohlamagach, kampir it, tayoq, olov, suv, buqa, qassob, arqon, kalamush, mushuk va sigir oldiga borib yordam so‘raydi va shu tarzda voqealar bir-biriga uzviy bog‘lanib ketadi: *“As soon as the cow had eaten the hay, she gave the old woman the milk; and away she went with it in a saucer to the cat. As soon as the cat had lapped up the milk, the cat began to kill the rat; the rat began to gnaw the rope; the rope began to hang the butcher; the butcher began to kill the ox; the ox began to drink the water; the water began to quench the fire; the fire began to burn the stick; the stick began to beat the dog; the dog began to bite the pig; the little pig in a fright jumped over the stile; and so the old woman got home that night”* [6, B.144].

Jahon xalq ertaklariga xos, dunyoning ko‘plab xalq ertaklarida uchrovchi yana bir epik an’ana mavjud. Bu ko‘pincha kenja va asosan, uchinchi farzandning boshqalardan ajralib turuvchi sifatlarga (aqllilik, mehribonlik, oqko‘ngillik, to‘g‘riso‘zlik, uddaburonlik, mardlik va jasurlik) ega inson sifatida tasvirlashdir. Bu xalq ertaklarida ushbu obraz boshqalar uddalay olmagan ishlarni bajarishda sabotli hamda juda qiyin vaziyatlarda o‘zlarini qo‘lga olib, olg‘a intilishda namunali personajlar ko‘rinishida gavdalantiriladi. Masalan, ingliz xalq ertagi “Cap O’Rushes” ertagidagi uchinchi farzand – kenja qiz otasiga bo‘lgan muhabbatini opalaridan

biroz boshqacharoq usulda ifodalaydi. Otasi esa qizidan jahli chiqib, uni haydab yuboradi. Aslini olganda esa, ota qizining ma'noga boy so'zlariga tushunmay, uni nohaq jazolaydi: *"There was once a very rich gentleman, and he had three daughters, and he thought he'd see how fond they were of him. So he says to the first, 'How much do you love me, my dear?' 'Why,' says she, 'as I love my life.' 'That's good,' says he. So he says to the second, 'How much do you love me, my dear?' 'Why,' says she, 'better nor all the world.' 'That's good,' says he. So he says to the third, 'How much do you love me, my dear?' 'Why, I love you as fresh meat loves salt,' says she. Well, but he was angry. 'You don't love me at all,' says he, 'and in my house you stay no more'" [6, B.144].*

"Molly Whuppie" ertagidagi Molli ham uchinchi eng kenja farzand bo'lib, jasurligi va aqlliligi hisobiga qirolning qistovi bilan devning uyiga borib, uning qilich, hamyon va uzugini o'g'irlab, sog'-omon qaytadi. Qirol esa o'z so'zida turib, Mollini kenja, ikki opasini esa katta va o'rtancha o'gillariga nikohlab qo'yadi.

"*The Story of Three Little Pigs*" ertagida esa aynan uchinchi eng yosh cho'chqacha akalardan aqlliligi evaziga bo'ridan jon saqlash uchun mustahkamroq uya qura oladi va ertak so'ngida bo'rini qaynab turgan qozonga tushirib, undan qutuladi.

"Kenja botir" ertagida ham o'g'a-inilarning eng kichigi akalari o'raning hatto yarmiga borishni uddalay olmay to'xtab qolishgan bir davrda sabr ko'rsatib o'raning oxiriga yetadi va oltin-u kumushlar bilan qaytadi.

Bu borada o'zbek xalq ertaklariga yuzlanadigan bo'lsak, kenja farzandning sifatleri yana-da bo'rtirilgan o'rinlarning shohidi bo'lamiz. Masalan, "*Uch og'ayni botirlar*" ertagidagi uchinchi o'g'ilning akalardan-da oqko'ngil, aqqli, qo'rqmas va uddaburonroq ekanligi va uning ayni shu sifatlar evaziga maqsadiga erishgani, akalari va o'ziga munosib yor topganligini ko'ramiz. Aynan mazkur ertakda badiiy qoliplash usulidan ham foydalanilganligini ko'rishimiz mumkin. Ertak ichida "*Bulbul*" haqidagi hikoya keltiriladi va bu ertakning mohiyatini yanada teranroq ochishga xizmat qilgan.

Badiiy qoliplash bosh voqea doirasi ichida, unga g'oyaviy mazmun va kompozitsion jihatdan bog'lab turli mustaqil voqealarni tasvirlash usuli badiiy qoliplash deb yuritiladi. Mashhur "Ming bir kecha", Navoiyning "Sab'ai sayyor" dostoni, A. Muxtorning "Chinor" romani bu usulning yaqqol misollaridir. Jumladan, Alisher Navoiy dostonidagi bosh voqea – shoh Bahrom va uning sevgilisi Dilorom sarguzashti. Uning qisqacha syujeti shunday:

Shoh Bahrom go'zal Diloromga ishq qo'yadi. Ishaq va mayga beriladi. Bir ohuni kamon bilan otib yiqitadi. Uning ustaligiga (mahoratiga) tahsin o'qimagani uchun Diloromni kiyiklar uyasiga tashlaydi... Hushyor tortgach, qilgan ishiga pushaymon bo'ladi, Diloromni istab biyobonga boradi, biroq uni topolmasdan, o'zidan ketadi. Dilorom hajrida devona bo'ladi. Uning savdoyiligini daf qilish uchun yetti go'zal qasr bino qiladilar. Haftaning har bir kunida Bahrom bir qasrda bir musofirning afsonasini tinglaydi. (1- kecha: "Farruh va Axiy" qissasi; 2- kecha: "Zayd" qissasi; 3- kecha: "Sa'd" qissasi; 4- kecha: "Podshoh Jo'na va Ma'sud" qissasi; 5- kecha: "Navdar va Mehr" qissasi; 6- kecha: "Muqbil va Mudbir" qissasi; 7- kecha: "Xorazmlik sozanda" qissasi). Oxirgi qissadan Dilorom Xorazm mamlakatida ekanini bilgach, uni chaqirtiradi, o'luk tanga ruh kiradi. U murodiga yetgach, shunday katta ov uyushtiradiki, *"yuz ariq qon oqib, har bir ariq yer yuzini balchiqqa, ot oyog'i esa u yerlarni botqoqqa aylantirib turganda, osmondan yomg'ir ham quyaversa, yog'ganda ham shunday yog'saki, yomg'irni olam xalqi ustiga daryo kabi oqizsa-da, falak undan xijolatga qolsa, odam qayerda*

*qimirlasa, o'sha yer cho 'kadigan bo'lsa, bu paytda el ulus o'z hayotidan ko'zini yumsa ayb emas. Nihoyat, shu aytganlarimizning hammasi bir bo'lib, bir damda ov qilayotgan odamlarning barchasini yer yutib, nobud qildi-qo'ydi*". Shoh Bahrom fojiasi shunday ajablanarli tugadi[7, B.91].

Demak badiiy qoliplash ertak voqealari tizimida boshqa bir voqelelikni bayon qilish. Yo'qorida tahlilga tortganimiz "*Uch og'ayni botirlar*" ertagida haqiqatni ochish uchun, yaxshini yomondan ajratish uchun "Bulbul" haqidagi voqea keltiriladi.

Ingliz adabiyotida ham "The Canterbury Tales" - ingliz adabiyotining eng nodir durdonalaridan biri bo'lib, u XIV asrda Geoffrey Chaucer tomonidan yaratilgan. Bu asar sayohat va hikoyachilik g'oyasiga asoslangan bo'lib, unda turli tabaqaga mansub odamlar Canterbury Cathedral ga ziyorat qilish uchun yo'lga chiqadilar. Ular safar davomida zerikmaslik uchun bir-biriga navbatma-navbat hikoyalar aytib berishga kelishib olishadi. Shu tariqa asar ichida ko'plab qiziqarli va mazmunli hikoyalar paydo bo'ladi. Asarning eng muhim jihati shundaki, u **badiiy qoliplash** usuliga asoslangan: asosiy voqea – sayohat, ichki voqealar esa har bir qahramon aytib bergan alohida hikoyalardir. Bu hikoyalar orqali muallif o'sha davr Angliya jamiyatining turli qatlamlarini, ularning xarakteri, odatlari va dunyoqarashini yorqin tasvirlaydi.

"The Canterbury Tales" faqatgina hikoyalar to'plami emas, balki inson tabiatini, jamiyatdagi adolat va illatlarni ochib beruvchi chuqur ma'noli asardir. Undagi har bir hikoya o'ziga xos saboq, kulgi yoki tanqidiy ruhga ega bo'lib, o'quvchini o'ylashga undaydi. "The Canterbury Tales" ichidagi eng mashhur va qiziqarli hikoyalardan biri – "*Tegirmonchi hikoyasi*" (*The Miller's Tale*), "*Ritsar hikoyasi*" (*The Knight's Tale*)" hikoyalari nihoyatda mashhur bo'lib, ular orqali davr voqeligi tasvirlanadi.

Qadimgi Afina shahrida qudratli hukmdor Theseus yashar edi. U bir jangda ikki yosh ritsar – Palamon va Arciteni asir olib, ularni baland minoraga qamab qo'ydi. Kunlarning birida ular minoradan tashqariga qarab turib, go'zal qiz – Emilyani ko'rib qolishdi. Uning husni ikkala ritsarning ham yuragini zabt etdi. Shu zahotiyiq ular bir-biriga dushman bo'lib qolishdi, chunki ikkalasi ham bir qizni sevib qolgan edi. Oradan vaqt o'tib, Arcite ozodlikka chiqadi, ammo Afinadan uzoqlashishga majbur bo'ladi. Shunga qaramay, u sevgisi sabab yana yashirincha qaytib keladi. Palamon esa qamoqdan qochishga muvaffaq bo'ladi. Tasodif taqozosi bilan ular o'rmon ichida uchrashib qolishadi va Emily uchun kurashishga qaror qilishadi. Ularning bu jangidan xabar topgan Theseus ularni jazolash o'rniga, adolatli yo'lni tanlaydi. U katta turnir tashkil qilib, g'olibga Emilyani turmushga berishga va'da qiladi. Turnir kuni keladi. Ikki ritsar ham bor kuchi bilan jang qiladi. Nihoyat, Arcite g'alaba qozonadi. Ammo taqdir boshqacha hukm chiqaradi. Arcite jangdan so'ng og'ir jarohat olib, uzoq yashamaydi. O'limidan oldin u Emilyani sevishini tan olib, uni Palamonga topshiradi. Vaqt o'tib, Emilya va Palamon turmush qurishadi. Shu tariqa hikoya inson taqdiri, sevgi va hayotning o'zgaruvchanligi haqida chuqur ma'no bilan yakun topadi.

Umuman olganda ingliz adabiyotshunosligida badiiy qoliplash asosida ertaklar nihoyatda kam yaratilgan. Ammo Sharq xalqlari adabiyotida badiiy qoliplash nihoyatda keng qo'llanilgan.

Ingliz va o'zbek xalq ertaklarida sehrli predmetlarga keng murojaat an'anasi mavjud. O'zbek va ingliz xalq ertaklarida keng tarqalgan o'xshash obraz – bu *sehrli ko'zgu* obrazidir. Sehrli ertaklar poetikasida tilsim alohida o'rin tutadi. Tilsim va tilsimli hodisalar ta'sirchanlikni

orttirib, ertaklarga xos tabiat yaratadi, voqea va hodisalar mazmunini ochadi, qahramon ruhiyatini belgilaydi. Tilsim syujetning asosiy bezagi, ertak poetikasining tarkibiy qismidir. Chunki sehr-jodu va tilsim vositalari ertak syujetini harakatga keltiradi, qahramonlar xarakterini belgilaydi. O'rta Osiyoda yashagan qadimgi xalqlarning ko'zgu bilan bog'liq e'tiqodiy qarashlari, shuningdek, ko'zgu detalining marosim va udumlardagi o'rni masalalari ma'lum darajada o'rganilgan. Sehrli ko'zgu dunyo folkloridagi ertaklar syujetida ko'p uchraydigan an'anaviy obrazlardan biri bo'lib, u syujet voqealarini rivojlantiruvchi muhim badiiy detal sifatida qo'llaniladi. O'zbek va ingliz xalq ertaklarida sehrli ko'zgu obrazi ertak rivojlanishini boshqaruvchi asosiy elementlardan biridir. Ko'zgu insonning aql-zakovati bilan yaratilgan noyob qurilma bo'lib, xalq marosimi va udumlarida undan keng foydalanilgan. Shuning ta'sirida ertaklarda ko'zgu qahramonni yovuz kuchlardan himoya qiluvchi vosita sifatida badiiy talqin qilina boshlagan: u insonlar kabi gapirish xususiyatiga ega, uzoqdagi kishilar va voqealardan xabar bera oladigan sehrli qudratga ega. Ingliz xalq ertagida bu holat jodugarning o'z go'zalligini ko'z-ko'z qilishi bilan bog'liq. Masalan, "Snowwhite" – "Oppog'oy" ingliz xalq ertagida o'gay ona – qirolichaning sehrli ko'zgusi bo'lib, u doimo dunyodagi eng go'zal kim ekanligini, bu borada undan o'tadigan odam bu yorug' olamda bormi yoki yo'qligini so'raydi: "Now the queen was the most beautiful woman in all the land, and very proud of her beauty. She had a mirror, which she stood in front of every morning, and asked:

*Mirror, mirror, on the wall,  
Who in this land is fairest of all?  
And the mirror always said:  
You, my queen, are fairest of all*

*And then she knew for certain that no one in the world was more beautiful than she. The mirror said: You, my queen, are fair; it is true.*

*But Little Snow – White is still  
A thousand times fairer than you"[8].*

Xuddi shu nuqtada ertakning syujetidagi sehrli ko'zgu obrazi qahramonni atrofda bo'layotgan voqea-hodisalardan ogoh etishi, yoki o'z sohibi istagan narsani ko'rsata olishi ochib beriladi. Ko'zguning sehriligi, uning aytgan gaplari, ko'rsatgan voqealari sabab ertak syujetining boyishini har ikki millat folkloridan keltirilgan misollarda ko'rish mumkin. Ingliz ertagidagi kabi o'zbek xalq ertaklarida ko'zgu dunyo voqealaridan xabardor etishi, yolg'onchining sirini fosh etishi, qahramonning boshidan kechirgan qiyinchiliklardan ogoh etishi va haqiqatning yuzaga chiqishini ta'minlashi kabi xususiyatlarga ega. Ertaklarda tilsimli ko'zgu qahramonning xohishiga qarab harakatga olinadigan sirli predmet ekanligi badiiy talqin qilinadi. Dunyo xalqlari og'zaki ijodida yaratilgan sehrli ko'zgu obrazi folklor va yozma adabiyot asarlarida tugunni yaratuvchi, voqealar rivojiga turtki beruvchi muhim detal sifatida talqin qilinadi.

Dastlab og'zaki shaklda mavjud bo'lgan ertaklar vaqt o'tishi bilan yozma adabiyot jarayoniga kirib keldi va badiiy tafakkur taraqqiyotida yangi bosqichlarni vujudga keltirdi. Albatta, ertaklarning og'zaki shakldan yozma adabiyotga o'tishining tarixiy omillari mavjud bo'lib, yozuvning paydo bo'lishi va savodxonlikning ortishi – qadimgi Sharq sivilizatsiyalarida yozuvning shakllanishi afsonaviy-ertak motivlarini bitiklar shaklida qayd etishga imkon yaratdi. XIX asrga kelib G'arb adabiyotida mualliflik ertaklari alohida janr sifatida shakllandi.

Bunday ertaklarda folklor motivlari saqlanib qolgan bo'lsa-da, ular chuqur falsafiy, axloqiy va estetik mazmun bilan boyitildi. Ularda yozuvchining individual uslubi ham yaqqol ko'zga tashlana boshlandi. Mana endi adabiy ertaklar nafaqat bolalarga, balki kattalarga ham mo'ljallana boshlandi. Shu bois ham mazkur davr adabiy ertak uchun muhim adabiy jarayonning bosqich sifatida e'tirof etila boshlandi. Bu jarayon natijasida xalq donoligi va an'analari saqlanib qolgan holda, yangi badiiy va estetik shakllar yuzaga keldi. Og'zaki ertaklar yozma ertaklar uchun mustahkam poydevor bo'lib xizmat qildi va ingliz adabiyotining boyishiga katta hissa qo'shdi.

Ertaklarda an'anaviy voqeliklar, obrazlar tizimi faqat o'zaro adabiy aloqalar natijasida emas, balki og'zaki adabiyot bilan yozma adabiyotning sintezlashuvida ham namoyon bo'ladi. Chuni bolalar shoirlari va yozuvchilari an'anaviy ertak obrazlariga va voqeliklariga doimo tayanadilar.

Ingliz adabiyotida muhim o'rinlardan birini egallagan ijodkor **Anjela Karter** sanaladi. U serqirra ijodkor sifatida tanilgan bo'lib, roman, hikoya, drama va she'riy janrlarda ijod etdi. Uning eng mashhur to'plami "Xonli xona" (1979) bo'lib, bu to'plamdan joy olgan hikoyalar "Qizil Shapkacha", "Go'zal va Maxluq", "Ko'k soqol" singari ertaklarga asoslangan. Hikoyalarning asosiy obrazlari ayollar. U ayollarni his-tuyg'ularini, ichki dunyosini yuqori darajaga qo'yadi va hikoyalarni mana shu asos bilan belgilaydi. Anjela Karter "Janob Layonni maftun etish" hamda "Yo'lbars kelinchak" hikoyalari yuqorida ta'kid etganimizdek ayolni bosh obraz sifatida tasvirlaydi, bu tasvir "Go'zal va Maxluq" ertagining yangi talqini, ya'ni transformatsion formasidir. "Janob Layonni maftun etish" hikoyasida ayolning maxluqqa oshiq bo'lishi va asar oxirida ularning baxtli hayoti bilan yakunlanadi. Biroq "Yo'lbars kelinchak" hikoyasiga nazar tashlaydigan bo'lsak, unda transfiguratsion holat o'zgaradi. Hikoyaning bosh qahramoni bo'lmish ayol yo'lbarsga aylanadi. Yo'lbarsning yovvoyi kuchini his etishidan zavq olish bilan yakunlanadi.

Jumladan, ingliz yozuvchisi, dramaturgi, shoiri *Alan Aleksandr Miln* sanaladi. U o'g'lining sevimli o'yinchog'i – "boshida qipiqi bor ayiq" – Vinni Pux ertak qissasi bilan tanildi. U birinchi jahon urushida ishtirok etish bilan birga, "Panch" yumoristik jurnali bilan hamkorlik qildi. Ijodini shakllanishiga ta'sir etgan omillar Vestmenister maktabi hamda Kembrej universitetining Triniti kolleji bo'ldi. Ilk maqolalariga AKM taxallusini qo'llagan, keyinchalik esa Alan Miln taxallusida ilmiy faoliyatini davom ettirdi. Alan Miln birinchi jahon urushida Britaniya razvedkasida ofitser bo'lib xizmat ko'rsatgan bo'lsa-da, u faqat targ'ibot ishlari bilan shug'ullangan. Shu bois ham bu davrda "Sharafli kitob" nomli kitobini yaratadi. Insult kasalligi bilan og'rikan Alan Miln o'zini tiklay olmaydi, 1956-yilda vafot etadi. Uning xotira marosimida uning kullari Brayton krematoriyasi yodgorlik bog'iga sohib yuboriladi.

Alan Milnning bir qancha satrlari ingliz adabiy merosiga aylanib ulgurdi. Alan Miln feletonchi bo'lib tanilgan bo'lsa-da, E.Tvayt ta'biri bilan aytganda "Angliyaning eng muvaffaqiyatli, sermahsul va eng taniqli dramaturglaridan biri"ga aylanib ulgurdi. Uning p'yesalari tomoshabin va tanqidchilar tomonidan iliq kutib olindi. Biroq bolalarga bag'ishlab yaratgan asarlari boshqa yutuqlarini soyaga qoldirdi. Alan Milnga yoqmagan holda uni bolalar yozuvchisi sifatida qabul qilishdi. "Vinni Pux" hikoyalardan tashkil topgan qissasi uni jahonga tanitdi. Asar yagona o'g'li Kristofer Robin Milnga bag'ishlab yozilgan. Biroq uning ushbu asari, P.Konnolli ta'kidlaganidek, frankensteynga (yaratilgan asar ijodkorni boshqara boshladi) o'xshab ketdi. Ayniqsa, roman janriga qo'l urib asar yaratgan bo'lsa-da, ammo unga bolalar

ijodkori sifatida yondashishdi. Natijada Milnning bolalarga bag'ishlab yozgan asarlari yetti million nusxada chop etilib, kattalar uchun yaratilgan asarlari qayta nashr etilmay qoldi.

Alan Milnning "Vinni Pux" asari ikki qismdan iborat bo'lib "Winnie-the-Pooh" hamda "The House at Pooh Corner" deb nomlangan. Asarni Boris Zaxoder "Vinni Pux va hamma-hammasi" nomi ostida rus tiliga tarjima qildi. Natijada tomoshabinlarning sevimli multifilmi shaklida xotirada joy oldi. Qissadagi asosiy obraz prototipi Kanadadan bo'lgan Vinnipuh urg'ochi ayig'i bo'lib, London hayvonot bog'ida saqlangan. Kristofer Robin Miln o'zining yumshoq ayig'ini "Vinni Pux" deya atay boshlagan. Shu tariqa mazkur asar yaralgan.

Alan Miln bolalar uchun nafaqat ertak qissa yaratdi, balki ularga bag'ishlab ikki she'riy to'plami ("When We Were Very Young" hamda "Now We Are Six")ni nashr ettiradi. Bundan tashqari u "Shahzoda quyon", "Oddiy ertak", "Qachonlardir juda qadim zamonda...", "Qirolik buterbrodi haqidagi ballada" ertaklari bilan bir qatorda "Haqiqat – sharobda", "Rojdestvo hikoyasi", "Hayratlanarli voqea", "Daryo", "Hovuz", "Kuz haqida so'z" kabi qator hikoyalarni ham yaratadi. Kattalar uchun esa "Lovers in London", "Once on a Time", "Mr. Pim", "The Red House Mystery", "Two People", "Four Days' Wonder", "It's Too Late Now: The Autobiography of a Writer", "Chloe Marr" singari romanlar muallifiga aylanadi.

Ingliz adabiyotida o'ziga xos qalam tebratgan hamda ertak janrini rivojlantirib bergan ijodkor, matematik *Charlz Lyudovik Dodsjons (Lyuvis Keroll)*dir. U Oksford universitetining matematika professori bo'lishi bilan birga yozuvchi, mantiqshunos, faylasuf, diakon va fotograf sifatida tanilgan. Eng mashhur asarlari yosh qiz Alisa obrazi bilan bog'liq "Alisa mo'jizalar mamlakatida", "Alisa Ko'zgu ortida", shuningdek, "Snarkni ovlash" nomli yumoristik dostonidir.

Lyuvis Keroll ta'limi bilan otasi shug'ullanadi. Uning chap qo'lda yozishini noto'g'ri deb hisoblagan otasi bunga ta'qiq qo'yadi. Bu holat Lyuisga qattiq ta'sir etadi, natijada duduqlanishiga sabab bo'ladi. Yoshligidan yaxshi bilim olganligi bois matematika sohasida yutuqlarga erishadi, ammo bu fanga bo'lgan qiziqishi asta-sekin yo'qoladi. Lyuvis Keroll hatto cherkovlarda ma'ruzalar o'qib diakonlik vazifasini bajaradi. Adabiyotga bo'lgan qiziqishi ortganligi bois "Lyuvis Keroll" taxallusi bilan ijod etadi. 1854-yildan boshlab uning asarlari "The Comic Times" hamda "The Train" jurnallarda chop etila boshlandi.

"Alisa mo'jizalar mamlakatida" ertagining yaratilishiga asosiy sabab 1856-yilda kollejga yangi kelgan dekan, Genri Liddell va uning qizi Alisadir. Mazkur asar ertak janriga asoslangan bo'lib, unda ijodkorning o'ziga xos uslubi matematika hamda shaxmat bilan uyg'unlashtirilgan holatda kuzatiladi.

Xulosa qilib aytganda, jahon xalq ertaklarida an'anaviylik muhim o'rin tutadi va bu o'ziga xos epik an'analar orqali namoyon bo'ladi. Ertaklarning og'zaki tarzda yaratilishi, takrorlanuvchi syujet qismlari, shuningdek, farzandsizlik, safar, to'siqlar va to'y kabi umumiy motivlar an'anaviylikning asosiy ko'rinishlaridir. O'zbek va ingliz xalq ertaklari misolida bu an'analarning o'ziga xos tarzda rivojlangani va boyitilgani ko'zga tashlanadi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## ALISHER NAVOIY G'AZALIDA FIDO BO'LMOQ KONSEPSIYASI

### ANNOTATSIYA

Ushbu maqolada ulug' mutafakkir shoir Alisher Navoiy lirikasida muhim o'rin tutgan ishq va fidoyilik falsafasi uning "fido" radifli g'azali misolida atroflicha tahlil qilingan. Muallif g'azalning baytma-bayt mantiqiy rivojini ko'rsatib, lirik qahramon kechinmalarining jismoniy fidoiyligidan (bemor jism, ashk, bog'-u gulzor) ma'naviy hamda tasavvufiy maslakdagi yuksaklikka (sabr, ishq, jon va ko'ngil) ko'tarilish bosqichlarini ochib beradi. Tadqiqotda g'azal matnidagi badiiy tasvir vositalari *tanosub*, *tazod*, *mubolag'a*, *istiora*, *tardi aks* san'atlarining poetik vazifalari yoritilgan. Shuningdek, asardagi *mug'*, *may*, *but*, *zunnor*, *pindor*, *boda mir'oti* kabi tasavvufiy ramzlar talqini orqali shoirning majoziy ishqdan haqiqiy (ilohiy) ishqqa o'tish borasidagi falsafiy qarashlari tizimli tahlil etilgan.

**Kalit so'zlar:** fido, badiiy san'at, tanosub, tazod, tasavvuf, ishq majoziy, ishq haqiqiy, ramz, piri mug'an, pindor.

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## THE CONCEPT OF BEING A FIDE IN ALISHER NAVAI'S GHAZAL

### ABSTRACT

This article analyzes in detail the philosophy of love and self-sacrifice, which played an important role in the lyrics of the great thinker poet Alisher Navoi, using the example of his ghazal with the phrase "fido". The author shows the logical development of the ghazal verse by verse, revealing the stages of the lyrical hero's experiences from physical self-sacrifice (sick body, love, garden and flower garden) to spiritual and mystical heights (patience, love, soul and heart). The study highlights the poetic functions of the artistic means of imagery in the ghazal text: *tanosub*, *tazod*, *exaggeration*, *istiora*, *tardi aks*. Also, through the interpretation of mystical

symbols such as mug', may, but, zunnar, pindar, boda mir'oti in the work, the poet's philosophical views on the transition from figurative love to true (divine) love are systematically analyzed.

**Keywords:** sacrifice, artistic art, tanosub, tazod, mysticism, figurative love, real love, symbol, piri mugan, pindar.

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## КОНЦЕПЦИЯ ПРИНАДЛЕЖНОСТИ К ЗНАТНОМУ РОДУ В ГАЗЕЛЯХ АЛИШЕРА НАВАИ

### АННОТАЦИЯ

В данной статье подробно анализируется философия любви и самопожертвования, сыгравшая важную роль в лирике великого мыслителя и поэта Алишера Навои, на примере его газели со словом «фидо». Автор показывает логическое развитие газели стих за стихом, раскрывая этапы переживаний лирического героя от физического самопожертвования (больное тело, любовь, сад и цветочный сад) до духовных и мистических высот (терпение, любовь, душа и сердце). В исследовании освещаются поэтические функции художественных средств изображения в тексте газели: таносуб, тазод, преувеличение, истиора, тарди акш. Также, посредством интерпретации мистических символов, таких как муг', май, бут, зуннар, пиндар, boda мироти в произведении, систематически анализируются философские взгляды поэта на переход от образной любви к истинной любви.

**Ключевые слова:** художественное искусство, таносуб, тазод, мистицизм, образная любовь, настоящая любовь, символ, пири муган, пиндар.

Milliy adabiyot va uning poetikasi, badiiy tasvir tizimi, badiiy tafakkur olamining ilk ko'rinishlari, obrazli fikrlash shakllarining paydo bo'lishi, taraqqiy qilishi an'analar va yangilanishlar jarayonida kechadi. Qiyosga asoslangan obrazli fikrlash badiiy tafakkurning o'sishi, rivojlanishini ta'minlaydi. Navoiygacha bo'lgan davrda o'zbek mumtoz shariyatining shakl va mazmun jihatidan boyib, rivojlanib borishiga hissa qo'shgan shoirlar, jumladan Haydar Xorazmiy, Sayid Ahmad, Lutfiy, Atoyi, Gadoiy, Sakkokiy, Yaqiniy, Ahmadiy, Amiriy, Xo'jandiylarning ijodiy merosini namuna tariqasida aytib o'tishimiz mumkin. Ularning orasida Hofiz Xorazmiy adabiy merosi hajm, mavzu, badiiyati nuqtayi nazaridangina emas, balki til imkoniyatlaridan foydalanish mahorati jihatidan ham ajralib turadi. Bu borada qilingan tadqiqotlarning natijasi o'laroq filologiya fanlari doktori, professor Hamid Sulaymon va filologiya fanlari nomzodi Fozila Sulaymonovalar tomonidan amalga oshirilgan "Hofiz Xorazmiy. Devon" ikki kitobdan iborat 1981-yilgi nashrni misol keltirishimiz mumkin. Devon tarkibi g'azal, muxammas, mustazod, tarkiband, tarji'band, qit'a, ruboiy kabi janrlardan iborat. She'rlarning asosiy qismi g'azal bo'lib, ularning adadi 1052 tani tashkil etadi va ular asosan

ishqiy mavzuda yozilgan. Ishqiy mavzudagi g'azallarida *bulbul, bog', g'uncha, dil, dilbar, jamol, oshiq, tolib* kabi qator obrazlar orqali ishqiy mavzu qatida ta'limiy xarakterdagi g'oyalarni ham ilgari surganligini kuzatamiz:

*Xudbinlik agarchi xush emas ishqda, Hofiz,*

*Kechgil o'z o'zungdin taqi xudbin bo'la ko'rgil. [1.; 301.]*

Alisher Navoiy lirikasida bu masala asosan Ko'ngil obrazi orqali yuzaga chiqqan. Mutafakkir shoirning inson, inson ruhiyati, odam va tabiat, odam va koinot kabi global mavzular bilan birga odam va odam farzandi, do'st va do'stlik kabi adab doirasiga kiruvchi, lekin odamning shaxsiy maishiy baxti masalasi bilan ham bog'liq mavzularni qat-qatiga singdirib yuborgan bir chiroyli lirikasi mavjud. Bu lirikada mavzular olami ham, obrazlar dunyosi ham, timsol va ramzlarning o'ziga xos ko'rinishlari ham olamcha bor.

Albatta, diniy-tasavvufiy, dunyoviy-falsafiy qarashlarni ifoda etishda tafakkur murakkabligi, matn osti matnlarning yuzaga chiqishida til imkoniyatlari ham Alisher Navoiyda yetarlicha bo'lgan, bu esa lisoniy birliklarning murakkablik darajasini ham oshirgan. Matn orqali aql va ishqning, balki bir-biriga zidlanishi ham bordek ko'rinadi, o'quvchini ishq majnunligi, uning kayfiyati, natijasi, boshqalarga ta'siri singari masalalarni tushunish imkoniyatlarini hozirlaganday tasavvur uyg'otadi. Shunga o'xshah tasvirlarda shoirning aniq maslak va tushunchalarini ham o'qiymiz:

*So'z darsini ulki berdi ta'lim,*

*Bu nav' etti fasona taqsim. [3.; 56.]*

Bu baytda shoir "So'z darsi..." bilan o'rganish mumkin bo'lgan ilmlarga urg'u bergan: kimyo, lug'at, jug'rofiya, arab tili, fors tili, turkiy til, shariat ilmi, fiqh ilmi va boshqa o'qib, yozib, yodlab o'rganish mumkin bo'lgan ilmlar. Alisher Navoiy har bir so'zni badiiy obraz darajasiga olib chiqishga harakat qilgan, har biriga badiiy yuk bilan birga hikmat yukini ham qo'ya olgan:

*Ham toshida naqshi dilkash etti,*

*Ham ichlarini munaqqash etti.*

*Kim, ikki burung'ig'a qo'yub gom,*

*Kom o'ldi manga ravo saranjom. [3.; 30]*

Shoir bu baytlar orqali faxriya qilmoqda, negaki, ikkisini chiroyli qilib tugatdim, demoqda. Shakl ham dilga yoqimli, ichi – ma'nisi esa naqshinkor, boy va maftunkordir. Misollarda muallifning badiiy niyati ifoda qilingan, ya'ni shoir asarlarini ham shaklda, ham mazmunda dillarga yaqin yaratganligini urg'ulaydi.

Inson dunyoda yasharkan ikkita quvvat asosida hayot kechiradi, gap tirikchilik qilish yoki tirriqchilik haqida ketayotgani yo'q, balki undan kengroq tushuncha bo'lgan haqiqiy insoniy zavqiy-ruhiy bir hayot haqidadir. Birinchi quvvat jismoniydir, ikkinchisi esa ma'naviydir, xuddi qush ikki qanoti bilan parvoz qilganidek, insonni haqiqiy parvozga olib chiqadigan ikki qanot, deb tasavvur qilishimiz mumkin. Jismoniy quvvatni ehtiyoj deb ataluvchi unsurlar – havo, suv, oziq-ovqat, tinchlik kabilar tashkil etsa, qalb quvvati iymondir.

Binobarin, ishqiy g'azallardagi so'zlarning ramziy-majoziy ma'nolari ham bevosita shoirning butunligining badiiy ifodasiga xizmat qiladi. She'r qahramoni o'zining ichki tug'yonlarini she'rxonga muayyan tarzda yetkazish uchun, shubhasizki, ma'shuqa bilan bog'lanuvchi tavhid, tajalliy singari irfoniy tushunchalarga zeb beruvchi borliqdan badiiy

timsol va tamsillar tanlaydi. Bundan anglashiladiki, shoirning, avvalo, borliqqa umumiy holatdagi munosabati muhim ahamiyat kasb etadi. Ayni adabiy hodisani she'r muallifining o'z e'tiroflari asosida qiyosiy sathda tahlil etish uning dunyoqarashini yaxshiroq bilish yo'lida muhim qadam bo'lishi mumkin.

Alisher Navoiy g'azaliyotida borliq, moddiy olam, ya'ni tevarak-atrofimizni o'rab turgan mavjudlik "vujud", "arz", "Yer yuzi" kabi so'z va birikmalar bilan ifodalanadi. Shuningdek, "olam", "jahon", "dunyo", "dahr", "ochun" singari so'zlar ham o'z o'rnida borliq ma'nosini anglatadi. Ularning lirik asarlarda badiiy timsol sifatida qo'llanilishi o'ziga xos ramziy-majoziy mohiyat kasb etib, g'azalning tayanch g'oyasi ifodasida alohida ta'sir ko'rsata olgan.

Alisher Navoiy ijodiy jarayonda, So'zning e'jozlik maqomini yodda saqlaydi, Oshiq obrazida o'zini tasvir etayotgandek tasavvur uyg'otish bilan birga ilohiy ishq riyozatlarini turli xil metaforalar asosida badiiy talqin qiladi. "G'aroyib us-sig'ar" devonining 50-sahifasida 35-g'azalda lirik qahramon – oshiq obrazining ruhiy holati mubolag'ali tashbihlar asosiga qurilgan, g'azal an'anaviy 7 baytdan iborat, radifsiz – muraddaf g'azal hisoblanadi:

*Ahvolima Farhod ila Majmung'a taajjub,  
Ishq etti xirad ahli qoshida meni rasvo.*

*Har sori tamoshog'akim, ul sho'x qilur azm,  
Yo'q anga tamoshoki, erur elga tamoshu. [4.; 50]*

Alisher Navoiy ishqiy mavzudagi misralarida Ishq bilan bog'liq obrazlar, timsollar bilan birga bir qancha detallardan ham foydalanadi. Yuqorida keltirilgan baytlarda ishlatilgan har bir so'z lirik qahramon holatini qiyoslash, mubolag'ali tasvir qilishga xizmat qildirilgan, ruju'san'ati ham shoirning so'z qo'llash mahoratini ko'rsatib turibdi.

Alisher Navoiyning quyida *Fido* radifli 9 baytdan iborat ishqiy mavzudagi g'azalini ko'rib chiqamiz:

*Ham ramad tekkan ko'zungga jismi bemorim fido,  
Ham uchuq chiqqan labingga joni afgorim fido.*

*Ashkkim, andin tomar giryon ko'z oning sadqasi,  
Qong'akim mundin chiqar, bu chashmi xunborim fido.*

*Ul ko'z-u bu labg'a umrum bog'u gulzorindag'i,  
Nargisu gulbargi yo'qkim, bog'u gulzorim fido.*

*Ko'zu og'zingdin ketarga boru yo'q oshubu ranj,  
Sabru ishqdin sadqa, ya'nikim yo'qu borim fido.*

*Gar ko'ngul ohu ko'zung ollinda loyiq bo'lmasa,  
Itlaringga bo'lsun, ey sho'xi sitamkorim, fido.*

*Jon agar shirin labingg'a o'lgali darxo'r emas,  
Ayla alfozing uchun, ey talxuftorim, fido.*

*O'zlugumning qaydidin bir may bila qilding xalos,*

*Vah, ne dey, ey mug', sanga but birla zunnorim fido.*

*Boda mir'otida shohid aksi zohir bo'lmadi,  
 Bodavu shohidg'a bo'lmay naqdi pindorim fido.*

*Ey Navoiy, demakim, jonu ko'ngulni naylading,  
 Ayladim javlon qilib chiqqanda dildorim fido. [2.; 7]*

G'azal matla'sida ma'nolari o'zaro yaqin bo'lgan tushunchalar ramad tekkan ko'z bilan bemor jism, uchuq chiqqan lab bilan afgor bo'lgan jon kabilar tanosub san'atini yuzaga chiqarish bilan ayni tushunchalar doirasida zidlantirilgan. Bu tasvirda labdagi uchuq oddiy kasallik emas, balki yor go'zalligini oshiruvchi detal, bir paytning o'zida oshiqning iztirobini ham ifodalaydi. Ramad tekkan ko'z obrazi – shamollagan ko'z, odatda qizarib ketadi, she'riyatda esa bedorlik ma'nosini tashiydi.

*Ham ramad tekkan ko'zungga jismi bemorim fido,  
 Ham uchuq chiqqan labingga joni afgorim fido.*

Ikkinchi baytda matla'dagi ifodani yanayam kuchaytirib ifodalash bilan birga oshiq holatining sabablari badiiy talqin qilinadi. Ya'ni, mubolag'a san'ati vositasida oshiqning ichki kechinmalarini jozibali bir tarzda ifoda etgan. Bu baytda ham tanosub san'atidan foydalanilgan bo'lib, *ashk, giryon, ko'z, chashm* kabi uyadosh so'zlardan poetik ifoda uchun foydalanilgan. O'quvchida yor va oshiq bir-birini so'zsiz his qiladigandek yoki ikkisi bir kishidek tasavvur uyg'otadi.

*Ashkkim, andin tomar giryon ko'z oning sadqasi,  
 Qong'akim mundin chiqar, bu chashmi xunborim fido.*

Keyingi baytda ham mubolag'a, tanosub bilan birga istiora san'atidan ham foydalanish jarayonida oshiq holatining yuksalishini tabiat manzarasi fonida ifoda etadi. E'tibor berib qarasak, Alisher Navoiy bu g'azalda baytma bayt lirik qahramonning holatini farqlash va jamlash orqali mubolag'ali bir tarzda tasvir qilgan. To'rtinchi baytni g'azalning asosiy nuqtasi ham deyish mumkin, holbuki, shoir bu baytda falsafiy qarashlarini ochiq yuzaga chiqaradi. *Bor va yo'q* tushunchalaridan baytning har ikki misrasida mohirlik bilan foydalanib, tardi aks tasvir vositasi orqali ham badiiy, ham falsafiy qarashlarni ilgari suradi.

*Ko'zu og'zingdin ketarga boru yo'q oshubu ranj,  
 Sabru ishqdin sadqa, ya'nikim yo'qu borim fido.*

*Ko'z bilan og'iz* tanosub ran'atini hosil qilgan bo'lsa, *bor-u yo'q* tazodni yuzaga chiqargan, buni endi sal boshqacha ko'rib chiqamiz: ko'z – bor, og'iz – yo'q, ya'ni ko'z mavjudlik, voqelik deb qaralsa, og'iz kichiklik yoki yo'qlikni aks ettiradi, hamma dardlar ketsin ma'nosi ifoda etilgan. Oshub – g'alayon, g'avg'o, ranj – azob: oshiq bu dardlarni o'z sabri, ishq evaziga o'ziga olmoqchi, ya'ni yo'qu borini fido qilmoqchi. Baytlarda ishlatilayotgan badiiy tasvirlar, obraz va timsollar hammasi ilgari surilgan maqsadga, ya'ni *Fido bo'lishga* xizmat qildirilgan.

Shu paytgacha, ishq uchun lirik qahramon jismini, jonini, ko'zini, bog'u gulzorini, yo'qu borini fido qilgan edi. Endi beshinchi baytda oshiqning Ko'ngli Yorning itlariga fido bo'lmoqchi, negaki ohu ko'z oldida uning loyiq ko'rilmay qolish xavfi bor. Oltinchi baytda esa Jon shirin lab uchun loyiq ko'rilmayapti, oshiqning xohishi esa jonini Yor so'zlari uchun fido

qilishdir. Baytda yor *sho'xi sitamkor*, deb sifatlanadi va ohu ko'z bilan tazod san'atini hosil qiladi, keyingi baytda esa *talxguftor* deb sifatlanib shirin lab bilan tazod qilingan. Demak, haqiqiy ishqning mohiyati oshiq yorning lutfi, marhamati bilan birga, uning jabriga ham, achchiq so'zlariga ham fido bo'lmoqchi.

Yettinchi baytda shoir tasavvufiy g'oyalarni tasavvufiy obraz va ramzlar orqali beradi:

*O'zlugumning qaydidin bir may bila qilding xalos,  
Vah, ne dey, ey mug', sanga but birla zunnorim fido.*

Navoiy g'azallarida piri mug'an, mug'bacha kabi obrazlar ham mavjud bo'lib, rindona g'azallarda badiiy va falsafiy ifoda vositasi bo'lib keladi. *Mug'* obrazi shaxs erkinligi, samimiylig va ilohiy ishq kabi tushunchalarni badiiy tasvirlashda qo'llaniladi. Alisher Navoiy g'azalda ishlatilgan ramziy ifodalar orqali ko'ngil porterini, ishq haqidagi qarashlarini ramziy obrazlar vositasida ifoda qiladi. Baytda *mug'* - pir, ma'naviy ustoz, komillik timsoli, degan ma'noda kelgan bo'lsa, *o'zruk* – *nafs*, *o'zruk qaydi* – *nafsning* dunyoviy bog'liqliklari yoki zanjirlaridan xalos qiluvchi may ramziy ma'no kasb etgan. Oshiqni dunyoning shovqinli g'avg'olaridan qutqaruvchi mayni faqat mug', ya'ni ma'naviy pirgina berishi mumkin. Baytda *but*, *zunnor* kabi tushunchalar ham ishlatilgan bo'lib, ular oshiqning ko'nglidagi yordan boshqa suyuqlik narsalar, ularga bog'lab turadigan iplargacha hammasidan voz kechmoq ma'nosida kelgan. Ya'ni, oshiq haqiqiy hurlikka erishmoqchi, *nafs* qutqularidan qutulish – asosiy maqsadga aylangan.

*Boda mir'otida shohid aksi zohir bo'lmadi,  
Bodavu shohidg'a bo'lmay naqdi pindorim fido.*

Bu bayt ham falsafiy-tasavvufiy g'oya bilan sug'orilgan, buni *boda*, *pindor* kabi tushunchalar orqali ham ko'rishimiz mumkin. *Pindor* – o'y, fikr, shubha, kibr, manmanlik kabi ma'nolarni ifodalab, mumtoz she'riyatdan asldan, haqiqatdan uzoqlashtiruvchi, ilohiy haqiqatdan chalg'ituvchi, *nafsning* botil maqsadlari bilan aloqador bo'lgan havolangan havaslarni ifodalaydi. *Boda* esa istilohiy ma'noda iymon ma'nosida, bu baytda *boda mir'oti* birikmasi shaklida kelib, qalb ko'zgusi degan ma'noda ishlatilgan, demak, ilohiy ishq – ma'rifat orqali oshiq qalbi iymon nuri bilan yoritildi va u hamma narsani ko'ruvchi – ko'rsatuvchi bo'ldi, qachonki u moumanlikdan (*pindordan*) qutulsa qalb ko'zgisida Haqiqat namoyon bo'ladi.

G'azal maqta'sida Yor maydonga javlon urib chiqdi, va nihoyat jonni ham, ko'ngilni ham dildoriga fido qildi:

*Ey Navoiy, demakim, jonu ko'ngulni naylading,  
Ayladim javlon qilib chiqqanda dildorim fido.*

Demak, g'azal o'zining mantiqiy xulosa qismiga yetib keldi.

Shoir Fido tushunchasining pastdan yuqoriga qarab rivojlanishini mukammal badiiy tarzda beradi: dastlab jismoniy a'zolar – bemor jism, giryon ko'z, moddiy borliq – bog'u gulzor; ma'naviy holatlar – sabr, ishq, *pindor*; butunlik yoki butun borliq – jon va ko'ngil. Demak, Alisher Navoiyning ushbu g'azali ishq va fidoyilikning yuksak falsafiy hamda badiiy ifodasidir.

Alisher Navoiy lirikasida ishq tushunchasi bir tomonlama emas, balki bir-biri bilan uzviy bog'liq bo'lgan ikki bosqich - *ishqi majoziy* va *ishqi haqiqiy* ko'rinishida namoyon bo'ladi. Navoiy talqinida insoniy sevgi (*ishqi majoziy*) Mutlaq Haqiqatga olib boruvchi zaruriy ko'prik vazifasini o'taydi. Shoir g'azallaridagi ma'shuqa obrazi (uning sochi, ko'zi, xoli) dunyoviy go'zallikni ifodalash bilan birga, Ilohiy borliq sirlarining ramziy timsoli sifatida keladi. Ishqi

haqiqiy - oshiq qalbining nafs va moddiylik kishanlaridan qutulib, ilohiy fano darajasiga yetishi va Haq visoliga erishishidir. Navoiy g'azaliyotida lirik qahramonning iztiroblari, firoq va hijron kuylanishi mohiyatan ruhning o'z asliga qaytishga bo'lgan intilishini ifodalaydi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## MAROSIM QO'SHIQLARINING LEKSIK XUSUSIYATLARI

### ANNOTATSIYA

Mazkur maqolada o'zbek xalq marosim qo'shiqlarining leksik xususiyatlari folklorshunoslik, etnolingvistika va lingvokulturologiya nuqtayi nazaridan tahlil qilingan. Tadqiqotda marosim qo'shiqlari leksikasining etnografik, qarindoshlik terminlari, dialektal va arxaik birliklar, poetik tasvir vositalari hamda ramziy-semantik qatlamlari aniqlanib, ularning badiiy-estetik va lingvomadaniy funksiyalari yoritilgan. Yor-yor, o'lan va kelin salom janrlariga mansub matnlar asosida xalqning oilaviy qadriyatlarini, ijtimoiy munosabatlari, milliy dunyoqarashi va estetik ideallari leksik birliklar orqali qanday ifodalanishi ochib berilgan. Shuningdek, folklor matnlarida uchraydigan arxaizm va dialektizmlarning tarixiy-lisoniy ahamiyati hamda formulaviy birliklar va takrorlarning ritmik-kompozitsion vazifalari tahlil etilgan. Tadqiqot natijalari marosim qo'shiqlari leksikasining xalqning tarixiy xotirasi, madaniy merosi va milliy tafakkurini aks ettiruvchi murakkab va ko'p qatlamli tizim ekanligini ko'rsatadi. Mazkur ish folklor tilining leksik-semantik tabiatini o'rganishda muhim ilmiy manba bo'lib xizmat qiladi.

**Kalit so'zlar:** leksik xususiyat, shevaga xos so'z, xalqonalik, soddalik, etnografik leksemalar, madaniy birlik, termin, ifoda.

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## LEXICAL FEATURES OF RITUAL SONGS

### ABSTRACT

This article examines the lexical features of Uzbek folk ritual songs from the perspectives of folklore studies, ethnolinguistics, and linguoculturology. The study identifies the ethnographic vocabulary, kinship terminology, dialectal and archaic lexical units, poetic expressive devices, and symbolic-semantic layers of ritual song lexicon, while elucidating their artistic-aesthetic and linguocultural functions. Based on texts belonging to the genres of *yor-yor*, *o'lan*, and *kelin salom*, the research reveals how family values, social relations, national worldview, and aesthetic ideals are expressed through lexical units. Furthermore, the historical-linguistic significance of archaisms and dialectisms occurring in folklore texts, as well as the rhythmic and compositional functions of formulaic expressions and repetitions, are analyzed. The findings demonstrate that the lexicon of ritual songs constitutes a complex and multilayered system reflecting the historical memory, cultural heritage, and national consciousness of the people. This study serves as an important scholarly source for investigating the lexical-semantic nature of folkloric language.

**Keywords:** lexical feature, dialectal word, folk character, simplicity, ethnographic lexemes, cultural unit, term, expression.

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## ЛЕКСИЧЕСКИЕ ОСОБЕННОСТИ ОБРЯДОВЫХ ПЕСЕН

### АННОТАЦИЯ

В данной статье лексические особенности узбекских народных обрядовых песен анализируются с позиций фольклористики, этнолингвистики и лингвокультурологии. В ходе исследования выявлены этнографическая лексика, термины родства, диалектные и архаические единицы, поэтические средства выразительности, а также символично-семантические пласты лексики обрядовых песен; раскрыты их художественно-эстетические и лингвокультурные функции. На основе текстов жанров *ёр-ёр*, *ўлан* и *келин салом* показано, каким образом посредством лексических единиц выражаются семейные ценности народа, социальные отношения, национальное мировоззрение и эстетические идеалы. Кроме того, проанализированы историко-лингвистическое значение архаизмов и диалектизмов, встречающихся в фольклорных текстах, а также ритмико-композиционные функции формульных единиц и повторов. Результаты исследования свидетельствуют о том, что лексика обрядовых песен представляет собой сложную многослойную систему, отражающую историческую память, культурное наследие и национальное мышление народа. Данная работа является важным научным источником для изучения лексико-семантической природы языка фольклора.

**Ключевые слова:** лексическая особенность, диалектное слово, народность, простота, этнографические лексемы, культурная единица, термин, выражение.

Marosim qo'shiqlari o'zbek xalq og'zaki poetik ijodining muhim tarkibiy qismi bo'lib, xalqning ko'p asrlik ma'naviy tajribasi, milliy qadriyatlari, urf-odatlari va estetik qarashlarini o'zida mujassamlashtirgan noyob lingvomadaniy hodisa hisoblanadi. Ularning til xususiyatlarini o'rganish folklor matnlarining badiiy tabiati, poetik qurilishi hamda xalq tafakkurining lisoniy ifoda shakllarini yoritishda muhim ilmiy manba vazifasini bajaradi.

Xalq marosim qo'shiqlari o'zbek folklorining sinkretik, ya'ni ma'lum tushuncha, g'oya, uslub yoki xususiyatlarning ajralmas holda qo'shilib ketish va uyg'unlashish tabiatga ega bo'lgan qadimiy janrlaridan biri hisoblanadi. Ularning leksik tarkibi xalqning tarixiy-madaniy tajribasi, etnik dunyoqarashi, urf-odatlari va ijtimoiy munosabatlarini aks ettiruvchi muhim lingvistik qatlamni hosil qilishi bilan ahamiyatlidir. Marosim qo'shiqlari tilining o'ziga xosligi, avvalo, unda xalq hayotining turli jabhalari bilan bog'liq bo'lgan leksik birliklarning faol qo'llanishida namoyon bo'ladi, deya bemalol ayta olamiz.

Marosim qo'shiqlari leksikasida etnografik mazmundagi so'zlar alohida o'rin egallaydi. Bunday leksik birliklar marosimlarning tarkibiy qismlari, udumlarini nomlash vazifasini bajaradi. Xususan, to'y marosimlari bilan bog'liq yor-yor, o'lan va kelin salom qo'shiqlarida quyidagi etnografik leksemalar keng qo'llaniladi:

### *1-rasm*



Yuqoridagi birliklar nafaqat nominativ vazifani bajaradi, balki xalqning oilaviy munosabatlar tizimi va marosim madaniyati haqida ham muhim ma'lumot beradi.

*Boqqa kirib qizil gullar terqaysiz,  
Kelin olib oxtiq – chavliq ko'rgaysiz,  
Yangi turmush bilan davron surgaysiz,  
Boshlagan to'yingiz muborak bo'lsin!*

*Bog' ichinda qizil gullar qayrilgay,  
Iloyo, dushmanning beli mayrilgay,  
Topganingiz mudom to'yga buyurgay,  
Boshlagan to'yingiz muborak bo'lsin!*

Odatda, marosim qo'shiqlarida kelin-kuyovning go'zal ta'rifini keltirish bilan bir qatorda, ularga baxt tilash, duo qilish, yaxshi kun bilan ularni muborakbod etish mazmuni keng o'rinni egallaydi.

*Ayvonning o'rtasi ravotdan ravot,  
Mudomo to'y berib bo'lg'aysiz obod,  
Yeganingiz bo'lg'ay qand bilan novvot,  
Boshlagan to'yingiz muborak bo'lsin!*

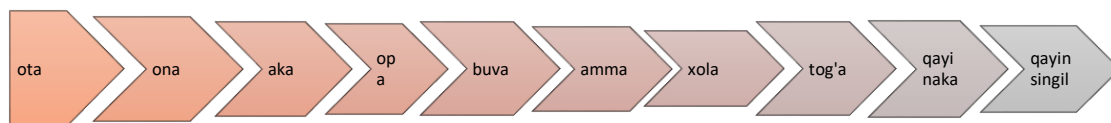
*Uyingga qarasam ko'zim qamashar,  
Kelin tushgan yerga davlat o'rnashar,  
Xizmatingga murod etsang yarashar,  
Boshlagan to'yingiz muborak bo'lsin!*

Xonadonga kelin tushishi uyning fayziga fayz qo'shilishidan, yaxshi kunlarning yanada ko'p bo'lishidan bir darak yanglig' qabul qilingan. Buni "yeganingiz bo'lg'ay qand bilan novvot", "kelin tushgan yerga davlat o'rnashar" misralari orqali ham bilib olishimiz mumkin.

*Ayvonning qator qurlar qurilgay,  
Tuynukiga ipak g'oli yopilgay,  
To'rt yonida o'g'il-qizing o'ynagay,  
Boshlagan to'yingiz muborak bo'lsin!*

Biz bilamizki, marosim qo'shiqlari leksikasining muhim qatlamlaridan biri qarindoshlik munosabatlarini ifodalovchi leksemalardan iborat. O'zbek xalqining oilaviy qadriyatlari va qarindoshlik rishtalariga bo'lgan munosabati folklor matnlarida o'zining yorqin ifodasini topgan. Shu sababli quyidagi qarindoshlik terminlari marosim qo'shiqlarida juda ko'p o'rinlarda qo'llanadi:

2-rasm



Ushbu birliklar marosimlarning kommunikativ va tarbiyaviy funksiyasini ta'minlashda muhim vosita bo'lib xizmat qiladi:

*Hoy, kelinchak, kelinchak,*

*Tovday kelin surunchak,  
 Otam uyi yaqin deb,  
 Bora berma, kelinchak.  
 Og'ayinman totuv bo'l,  
 Ot ko'payar kelinchak.  
 Ovsiningman totuv bo'l,  
 Osh ko'payar, kelinchak.*

“og'ayin”, “ovsin” leksemalari xalq qo'shiqlari tilida ijtimoiy munosabatlar, qarindoshlik tizimi hamda milliy qadriyatlarni aks ettiruvchi muhim lingvomadaniy birliklar hisoblanadi. Ular matnning milliy tavsifini boyitib, oilaviy munosabatlarga oid tasavvurlarni ifodalashga xizmat qiladi.

*Aylanaver deyarman,  
 Beqasamday kelinchak,  
 Uyga kirmay eshikdan  
 Ting-tinglama kelinchak.  
 Qopning og'zi ochiq deb,  
 Qurt urlama kelinchak.  
 O'zing yotib, boyingni  
 Tur-turlama, kelinchak.*

Xalq marosim qo'shiqlarining leksik tarkibida dialektal va arxaik qatlamga mansub birliklar ham sezilarli o'rin tutadi. Folklor asarlarining og'zaki tarzda avloddan avlodga o'tib kelishi natijasida ayrim tarixiy va mahalliy til unsurlari bugungi kungacha saqlanib qolgan. Jumladan, o'lan va yor-yor matnlarida uchraydigan o'jak, bavat, xulla va yana boshqa ko'plab leksemalar xalq tilining tarixiy taraqqiyoti hamda hududiy xususiyatlarini o'rganishda muhim lingvistik manba vazifasini bajaradi. Bunday birliklar folklor matnlarining arxaik qatlamini tashkil etib, ularning etnomadaniy mazmunini yanada boyitadi.

*Taqir yerga o'rmaging qurguchi eding, yor-yor,  
 “Charchadim” deb bo'yningni burguchi eding, yor-yor.*

Mazkur misrada qo'llanilayotgan o'rmak so'zining ma'nosi 1) sholcha yoki gilam to'qiydigan mahalliy dastgoh; 2) o'rmak qo'yimoq – tanda qo'yimoq.[6,B.167].

Yoki

*Soqollari savatday,  
 Yopga bosgan bavatday  
 Buvasiga bir salom*

misralarida *bavat* bu yop ustiga qo'yiladigan ko'prik yoki to'siq (bu yerda soqol dag'al, tartibsiz, g'uj bo'lib o'sib ketgan, xuddi yop ustiga tashlab qo'yilgan qo'pol to'siqdek ko'rinadi; yop esa shevada Sug'orish kanali, katta ariq degani) [6, B.41].

Keyingi misralarga e'tiborimizni qaratsak:

*Cho'lashib yotgan pechakday,  
 Podadan qochgan o'jakday,  
 Boldiziga bir salom*

misralarida *o'jak* podadan ajralib qolgan, egasiz yoki nazoratsiz qolgan yosh chorva (qo'y yoki echki bolasi) ma'nosini anglatyapti.

*Olisdan men ko'rdim, manglaying yoziq,*

*Kiyganing xulladir, bellaring nozik*

Yupqa, yengil, ko'pincha ipak yoki nozik matodan tikilgan chiroyli kiyim (ko'ylak) qadimda xulla deb yuritilgan.

Marosim qo'shiqlarining leksik tizimida arxaizmlar, dialektizmlar bilan bir qatorda poetik tasvir vositalari bilan bog'liq birliklar ham salmoqli o'rin egallaydi. Xalq ijodkorlari estetik idealni ifodalashda metaforik va ramziy ma'noga ega bo'lgan leksemalardan keng foydalanadilar. Jumladan, inson go'zalligini tasvirlashda oy yuzli, gul yuzli, sarv qomatli, qalam qoshli kabi poetik birikmalar faol qo'llanadi. Mazkur birliklar xalq poetik tafakkurining mahsuli sifatida marosim qo'shiqlarining obrazlilik darajasini oshiradi.

Yigit va qiz o'rtasidagi yor – yor aytishuvi fikrimizning yaqqol isbotidir:

*Yigit:*

— *Qoshingizni qaro deydilar,*

*Qora qosh ukam-ey, yor-yor.*

*Shirin so'z ukam, yor-yor,*

*Ko'rsat qoshingni bir ko'rayin,*

*Jonim ukamey, yor-yor.*

*Qiz:*

— *Qoshimni ko'rib nima qilasiz,*

*Siz akajonim, yor-yor,*

*Jonim akajonim, yor-yor.*

*Qaldirg'ochning qanotini,*

*Ko'rmabmidingiz, yor-yor.*

Mazkur misralarda sevgan yorning tashqi qiyofasi tasvirlanishi orqali lirik qahramonning ichki hissiyotlari ochib beriladi. Bunda xalq lirikasiga xos bo'lgan psixologik parallelizm kuzatilishini bemalol ayta olamiz, ya'ni yorning chiroyi va tashqi go'zalligi oshiq yigit qalbidagi muhabbat tuyg'ulari bilan uyg'un holatda tasvirlanadi. Qo'shiqning davomi esa quyidagicha:

*Yigit:*

— *Ko'zingni qaro deydilar,*

*Qora ko'z ukam, yor-yor,*

*Shirin so'z ukam, yor-yor.*

*Ko'rsat ko'zingni bir ko'rayin,*

*Jonim ukamey, yor-yor.*

*Qiz:*

— *Ko'zimni ko'rib nima qilasiz,*

*Siz akajonim, yor-yor,*

*Jonim akajonim, yor-yor.*

*Ohularning ko'zlarini*

*Ko'rmabmidingiz, yor-yor.*

Lingvomadaniy jihatdan qo'shiqda o'zbek xalqining go'zallik haqidagi milliy tasavvurlari aks etgan bo'lib, xalq estetik idealida qaro qosh, ma'noli nigoh va latofatli qiyofa ayol go'zalligining muhim belgilari sifatida talqin qilinadi. Qo'shiqning badiiy qimmatini obrazlilik, xalqona til unsurlarining faol qo'llanishi, shu bilan birga, milliy estetik qadriyatlarining namoyon bo'lishi bilan belgilanadi:

*Yigit:*

— *Yuzingni qizil deydilar,*  
*Qizil yuz ukam, yor-yor,*  
*Shirin so'z ukamey, yor-yor.*  
*Ko'rsat yuzingni bir ko'rayin,*  
*Jonim ukamey, yor-yor.*

*Qiz:*

— *Yuzimni ko'rib nima qilasiz,*  
*Siz akajonim, yor-yor,*  
*Jonim akajonim yor-yor.*  
*Bozordagi shirmoy nonni,*  
*Ko'rmabmidingiz yor-yor.*

Shuningdek, marosim qo'shiqlarida quyidagi ramziy-semantik ma'noga ega bo'lgan leksik birliklar ham muhim o'rin tutadi:

**3-rasm**



Chizmada berilgan birliklar go'zallik, muhabbat, sadoqat, serfarzandlik, baxt-saodat va farovonlik kabi tushunchalarning poetik timsoli sifatida qo'llanadi. Natijada marosim qo'shiqlarining mazmuniy qatlamida ramziy ma'nolar tizimi shakllanadi:

*Kuyov-kelin o'sgan yurt,*  
*Keng chamanzor yor-yor,*  
*Qiz-yigitga baxt bergan,*  
*Hur vatandir yor-yor.*  
*Kelin poshsha quvongil,*  
*Kelar yoring yor-yor,*  
*Yigitlarning sarasi,*  
*Vafodoring yor-yor.*

Marosim lirikasining bu namunasida kelin uchun uning vafodor yori yigitlarning eng sarasi ekanligi ifodalanyapti. Keyingi misralarda ularning hayoti yanada go'zal bo'lishiga ishora qilinib, bir-birlarining qadriga yetishishlari lozim ekanligi anglashiladi:

*Yor-yor degan qo'shiqni*

*Aytgan yaxshi yor-yor,  
Sevar yoring qadriga,  
Yetgan yaxshi yor-yor.  
Kuyov-kelin uylari,  
Gulga to'lsin yor-yor,  
To'ng'ichlari oq yuzli,  
O'g'il bo'lsin yor-yor.*

Yuqorida aytib o'tilganidek yor-yor matnlarida kelinning ham, kuyovning ham ta'rif-u tavsiflari keltirilishi bilan bir qatorda, unda ritmik-kompozitsion yaxlitlikning ta'minlanishiga ham e'tibor qaratiladi. Bu tinglovchiga estetik ta'sir ko'rsatishga ham xizmat qiladi:

*Yurganimiz chamanlar,  
Orasidir yor-yor,  
Kelin poshsha qizlarning  
Sarasidir yor-yor.  
Kuyov-kelin yo'liga,  
Qarashaylik yor-yor,  
Kamol topgan vatanda,  
Shod yashaylik yor-yor.*

Marosim qo'shiqlarining leksik xususiyatlarini belgilovchi muhim omillardan yana biri formulaviy birliklar va takroriy konstruksiyalarning mavjudligidir. Yuqoridagi lirik misollarda, folklor matnlarida takrorlar nafaqat ritmik-kompozitsion vazifani bajargan, balki marosimning emotsional ta'sirchanligini kuchaytirishga ham xizmat qilgan. Masalan, yor-yor janrida muntazam takrorlanadigan yor-yor formulasi, kelin salomlarda uchraydigan bir salom birikmasi hamda mavsumiy marosim qo'shiqlaridagi murojaat shakllari folklor matnining janriy xususiyatlarini belgilovchi muhim leksik-stilistik vositalar hisoblanadi.

Xalq marosim qo'shiqlarining leksik tarkibi etnografik, qarindoshlik, dialektal, arxaik, poetik va ramziy qatlamlarning o'zaro uyg'unlashuvi asosida shakllangan murakkab tizimdir. Mazkur leksik birliklar xalqning tarixiy xotirasi, milliy qadriyatlari, ijtimoiy munosabatlari va badiiy-estetik tafakkurini o'zida mujassamlashtirganligi bilan ahamiyatli hisoblanadi. Shu jihatdan marosim qo'shiqlarining leksikasi nafaqat folklorshunoslik, balki etnolingvistika, lingvokulturologiya va tarixiy leksikologiya nuqtayi nazaridan ham muhim ilmiy tadqiqot obyekti hisoblanadi.

Marosim qo'shiqlari xalq og'zaki ijodining eng qadimiy va barqaror qatlamlaridan biri sifatida nafaqat badiiy-estetik hodisa, balki xalqning tarixiy xotirasi, etnomadaniy tajribasi va milliy tafakkurini o'zida mujassamlashtirgan muhim lingvomadaniy manba hisoblanadi. Tadqiqot natijalari shuni ko'rsatadiki, marosim qo'shiqlarining lingvistik tuzilishi xalqning turmush tarzi, ijtimoiy munosabatlari, urf-odat va an'analari bilan uzviy bog'liq bo'lib, ularning tilida milliy mentalitetning muhim qirralari aks etadi.

Marosim qo'shiqlarining leksik qatlamida qarindoshlik terminlari, etnografik leksemalar, marosim atributlari nomlari, qadriyat va e'tiqodlarni ifodalovchi birliklar alohida o'rin tutadi. Ushbu birliklar orqali xalqning oilaga, qarindoshlik rishtalariga, avlodlar davomiyligiga, ezgulik va farovonlik haqidagi tasavvurlariga oid ma'lumotlar ifodalanadi. Ayniqsa, yor-yor, o'lan va kelin salom janrlarida uchraydigan leksik vositalar o'zbek xalqining

oilaviy munosabatlar tizimi, ijtimoiy mavqe va axloqiy me'yorlar haqidagi qarashlarini yoritishda muhim manba vazifasini bajaradi.

Marosim qo'shiqlari tilida arxaik va dialektal birliklarfaol saqlanib qolgan hamda bunday birliklar bir tomondan folklor tilining tarixiy qatlamlarini yoritishga xizmat qilsa, ikkinchi tomondan xalqning hududiy til xususiyatlari, qadimiy dunyoqarashi va madaniy merosini avloddan avlodga yetkazuvchi vosita sifatida namoyon bo'ladi. Shu jihatdan marosim qo'shiqlari leksikasi nafaqat til tarixi, balki etnografiya, folklorshunoslik va madaniyatshunoslik uchun ham muhim ilmiy manba hisoblanadi.

Marosim qo'shiqlarining semantik tizimi ramziylik va obrazlilikka boyligi bilan xarakterlanadi. Ularda uchraydigan gul, oy, quyosh, nur, oq rang, yo'l, uy, ostona kabi ramziy obrazlar xalqning estetik qarashlari, ma'naviy qadriyatlar va hayot falsafasini ifodalovchi lingvokulturologik belgilar sifatida namoyon bo'ladi. Mazkur birliklar orqali inson hayotidagi muhim o'tish davrlari, oilaviy munosabatlar va jamiyat tomonidan e'tirof etilgan qadriyatlar badiiy shaklda talqin qilinadi.

Shuningdek, marosim qo'shiqlarida formulaviy birliklar, takrorlar, parallel konstruksiyalar va murojaat shakllarining keng qo'llanilishi ularning ritmik-kompozitsion yaxlitligini ta'minlash bilan birga, matnning emotsional-ekspressiv ta'sirchanligini kuchaytiradi. Ushbu lingvistik vositalar ijro jarayonining marosimiy tabiatiga mos ravishda tinglovchida muayyan ruhiy holatni shakllantirish, jamoaviy birdamlik va estetik ta'sirni kuchaytirish vazifasini bajaradi.

Umuman olganda, marosim qo'shiqlarining lingvistik xususiyatlari ularning ko'p qatlamli, murakkab va funksional tizim ekanligini ko'rsatadi. Ularning leksik-semantik, uslubiy hamda lingvomadaniy jihatdan o'rganilishi o'zbek xalqining milliy o'zligini, tarixiy-madaniy tajribasini va ma'naviy merosini chuqurroq anglash imkonini beradi. Marosim qo'shiqlari tili xalqning asrlar davomida shakllangan dunyoqarashi, estetik didi va ijtimoiy qadriyatlarini saqlovchi hamda keyingi avlodlarga yetkazuvchi noyob madaniy fenomen sifatida alohida ilmiy ahamiyat kasb etadi. Shu bois ushbu janr matnlarini lingvistik, etnolingvistik va lingvokulturologik yo'nalishlarda kompleks tadqiq etish folklor tilining tabiati hamda milliy madaniyatning verbal ifoda mexanizmlarini yanada chuqurroq yoritishga xizmat qiladi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## GERMENEVTIKANING ADABIYOTSHUNOSLIKDAGI O'RNI

### ANNOTATSIYA

Germenevtika adabiyotshunoslikning muhim nazariy yo'nalishlaridan biri sifatida badiiy matnni talqin qilish, uning mazmun va mohiyatini chuqur anglash jarayonini o'rganadi. Ushbu mavzuda germenevtikaning shakllanish bosqichlari, uning falsafiy ildizlari hamda adabiy asarlarni tahlil qilishdagi o'rni yoritiladi. Ayniqsa, matn va muallif o'rtasidagi munosabat, o'quvchining talqindagi roli hamda tarixiy-kontekstual yondashuvlarning ahamiyati tahlil qilinadi. Shuningdek, germenevtik yondashuv orqali badiiy asarning yashirin qatlamlarini ochish, ramziy ma'nolarni aniqlash va ko'p qatlamli mazmunni tushuntirish imkoniyatlari ko'rsatib beriladi. Mazkur ish adabiyotshunoslikda zamonaviy talqin usullarini boyitish va ilmiy-nazariy qarashlarni kengaytirishga xizmat qiladi.

**Kalit so'zlar:** germenevtika, adabiyotshunoslik, badiiy matn talqini, interpretatsiya, kontekst, ramziylik, mazmun qatlamlari, falsafiy yondashuv, tahlil usullari.

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## THE ROLE OF HERMENEUTICS IN LITERARY STUDIES

### ABSTRACT

Hermeneutics, as one of the important theoretical directions in literary studies, examines the process of interpreting literary texts and deeply understanding their content and essence. This study highlights the stages of the formation of hermeneutics, its philosophical roots, and its role in the analysis of literary works. Particular attention is paid to the relationship between the text and the author, the role of the reader in interpretation, and the significance of historical-contextual approaches. The article also demonstrates how the hermeneutic approach makes it possible to uncover the hidden layers of a literary work, identify symbolic meanings, and explain its multiple levels of meaning. This research contributes to the enrichment of

contemporary interpretive methods in literary studies and to the expansion of theoretical and scholarly perspectives in the field.

**Keywords:** hermeneutics, literary studies, interpretation of literary texts, interpretation, author and reader, context, symbolism, layers of meaning, philosophical approach, methods of analysis.

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## РОЛЬ ГЕРМЕНЕВТИКИ В ЛИТЕРАТУРОВЕДЕНИИ

### АННОТАЦИЯ

Герменевтика как одно из важных теоретических направлений литературоведения изучает процесс интерпретации художественного текста, глубокого осмысления его содержания и сущности. В данной теме освещаются этапы формирования герменевтики, её философские истоки, а также роль в анализе литературных произведений. Особое внимание уделяется взаимоотношению текста и автора, роли читателя в интерпретации, а также значению историко-контекстуальных подходов. Кроме того, показываются возможности герменевтического подхода в раскрытии скрытых слоёв художественного произведения, выявлении символических значений и объяснении многослойного содержания. Данная работа служит обогащению современных методов интерпретации в литературоведении и расширению научно-теоретических взглядов.

**Ключевые слова:** герменевтика, литературоведение, интерпретация художественного текста, интерпретация, контекст, символизм, смысловые слои, философский подход, методы анализа.

Adabiyotshunoslikda badiiy matnni anglash va talqin qilish masalasi doimo dolzarb va muhim nazariy muammolardan biri bo'lib kelgan. Har qanday asar o'zida ko'p qatlamli ma'no va estetik mazmunni mujassam etadi. Shu bois uni to'g'ri tushunish, uning yashirin ma'nolarini ochish va estetik mohiyatini anglash uchun maxsus metodologik yondashuvlar zarur. Germenevtika aynan ana shunday yondashuvlardan biri bo'lib, u matnni tushunish va izohlash nazariyasini ishlab chiqadi. Germenevtika dastlab diniy matnlarni sharhlash usuli sifatida yuzaga kelgan bo'lsa-da, keyinchalik umumiy falsafiy va adabiy metod sifatida rivojlandi. Bugungi kunda u adabiyotshunoslikda badiiy asarni ko'p qirrali talqin etishning muhim vositasiga aylangan.

**Germenevtikaning nazariy asoslari:** Germenevtika tushunchasi qadimgi yunon tilidagi "hermeneuein" – "tushuntirmoq, izohlash, talqin qilmoq" ma'nolarini bildiruvchi so'zdan kelib chiqqan. Dastlab u diniy matnlarni sharhlash san'ati sifatida yuzaga kelgan bo'lsa, keyinchalik falsafa, filologiya, tarix va adabiyotshunoslikning muhim metodologik asosiga aylandi. XIX–XX asrlarda Fridrix Shleyermaxer, Vilgelm Diltey, Martin Xaydegger va Hans-Georg Gadamer kabi olimlar tomonidan germenevtika mustaqil falsafiy ta'limot sifatida rivojlantirildi va ushbu olimlarning hissasi katta desak mubolag'a bo'lmaydi.[1] Shleyermaxer germenevtikani universal talqin nazariyasi sifatida qarab, matnni tushunishda muallif

psixologiyasini tiklash muhimligini ta'kidlaydi. Diltey esa tarixiylik tamoyiliga urg'u berib, har qanday matn o'z davri mahsuli ekanini asoslaydi. Xaydegger va Gadamer esa hermenevtikani ontologik darajaga ko'tarib, tushunish jarayonining o'zi inson mavjudligining asosiy shakli ekanini ilgari suradilar[2]. Bugungi kunda hermenevtika adabiy matnni talqin qilishning eng muhim nazariy asoslaridan biri sifatida e'tirof etiladi. Chunki har bir badiiy asar o'zida ko'p qatlamli ma'no va ramzlarni mujassamlashtiradi. O'quvchi esa matnni o'qish jarayonida uni qayta kashf etadi, yangi ma'nolarni ochadi va o'z tafakkuri bilan boyitadi.

**Adabiyotshunoslikda hermenevtik yondashuv:** Adabiyotshunoslikda hermenevtika badiiy matnni izohlashning murakkab jarayonini o'rganadi. Bu jarayonda uch asosiy unsur muhim:

1. Muallif niyati
2. Matnning o'zi
3. O'quvchi talqini

Hermenevtik doira tushunchasi aynan shu uchlikning o'zaro aloqasini ifodalaydi. Ya'ni, matnning umumiy mazmuni uning alohida qismlarini tushunish orqali anglashiladi, qismlar esa butun kontekstda ma'no kasb etadi[3]. Masalan, Frans Kafka asarlarining talqinida hermenevtik yondashuv muhim o'rin tutadi. Yozuvchining "Jarayon", "Qal'a", "Evrilish" kabi asarlarida ramziy va falsafiy qatlamlar mavjud bo'lib, ularni oddiy syujet asosida tushunish yetarli emas. Hermenevtik tahlil orqali asarlardagi begonalashuv, inson erksizligi va ekzistensial iztiroblar chuqurroq ochiladi.

**O'zbek adabiyotida hermenevtik talqinning o'ziga xosligi:** O'zbek adabiyotida hermenevtik yondashuv faqat matnni izohlash usuli sifatida emas, balki milliy tafakkur, tarixiy xotira va ma'naviy qadriyatlarni anglash vositasi sifatida ham muhim ahamiyat kasb etadi. G'arb hermenevtikasida asosiy e'tibor ko'proq individ ongiga, subyektiv interpretatsiyaga va matnning ochiqqligiga qaratilgan bo'lsa, o'zbek adabiy tafakkurida talqin jarayoni ko'pincha axloqiy-ma'rifiy hamda ruhiy-ma'naviy mazmun bilan chambarchas bog'liq holda namoyon bo'ladi. Shu sababli o'zbek adabiyotidagi hermenevtik talqinlarda ramziy obrazlar, tasavvufiy qarashlar, milliy mentalitet va tarixiy xotira muhim semantik qatlam sifatida yuzaga chiqadi. Xususan, Alisher Navoiy ijodini hermenevtik jihatdan o'rganish sharqona tafakkurning murakkab ma'no tizimini ochishga yordam beradi. Masalan, "Layli va Majnun" dostonida Majnunning sahroga ketishi tashqi voqelikda ayriliq iztirobi sifatida ko'rinsa-da, ichki mazmunda bu ruhning ilohiy kamolot sari yo'li sifatida talqin qilinadi. Quyidagi baytda bu holat yaqqol seziladi:

*"Ishq aro o'rtandi jonu tan anga,*

*Dasht ila tog' bo'ldi maskan anga"*

Mazkur misrada "dasht" va "tog'" oddiy makon emas, balki insonning dunyoviy hayotdan uzilib, ma'naviy poklanish sari yuz tutishini anglatuvchi ramzlardir. Hermenevtik tahlil orqali bu obrazlarning tasavvufiy mohiyati ochiladi. Chunki sharq adabiyotida sahro ko'pincha ruhiy sinov va haqiqat izlash timsoli sifatida talqin qilinadi[4]. O'zbek adabiyotidagi hermenevtik talqinning yana bir muhim jihati milliy tarix va ijtimoiy ong bilan bog'liqligidir. Abdulla Qodiriyning "O'tkan kunlar" romanida ham matnning ichki qatlamlari faqat syujet orqali emas, balki tarixiy-kulturologik kontekst orqali to'liq anglashiladi. Masalan, Otabek

obrazida jadidchilik ruhining ifodalanishi yoki Kumush timsolida sharq ayolining ma'naviy pokligi aks etishi ramziy ma'noga ega. Romandagi: "Moziyg'a qaytib ish ko'rish xayrlik deydilar" jumlasida oddiy fikr emas, balki millatning tarixiy xotira bilan yashashi zarurligini ifodalovchi falsafiy konsepsiyadir. Germenevtik yondashuv ushbu iboraning ijtimoiy va tarixiy mazmunini kengroq ochib beradi[5].

Cho'lpon she'riyatida esa germenevtik interpretatsiya milliy ozodlik g'oyalari anglashda muhim ahamiyat kasb etadi. Shoirning: "Ko'nglimda bir yorug' yulduz yonar" misrasidagi "yorug' yulduz" obrazi oddiy poetik tasvir emas. U erk, ozodlik va milliy uyg'onish ramzi sifatida talqin qilinadi. "Zulmat" va "yorug'lik" oppozitsiyasi Cho'lpon poetikasida mustamlakachilik va erkinlik o'rtasidagi qarama-qarshilikni ifodalaydi[6]. Shu jihatdan qaraganda, o'zbek she'riyatidagi ramzlarni tushunish uchun nafaqat matnni, balki davr ruhini ham hisobga olish zarur bo'ladi. G'arb germenevtikasida, ayniqsa Gadamer va Derrida qarashlarida interpretatsiyaning cheksizligi va matnning "ochiqligi" ustuvor hisoblanadi. O'zbek adabiy tafakkurida esa talqin erkinligi bilan bir qatorda ma'naviy mezon ham muhim o'rin tutadi. Ya'ni matnni tushunishda o'quvchining axloqiy tajribasi, diniy qarashlari va milliy dunyoqarashi ham faol qatnashadi. Bu jihat sharqona germenevtikaning asosiy farqlaridan biridir. Milliy mentalitet interpretatsiya jarayoniga kuchli ta'sir ko'rsatadi. O'zbek kitobxonining tafakkurida ramziy obrazlar ko'pincha kollektiv ong va tarixiy tajriba bilan bog'liq holda qabul qilinadi. Masalan, "ona", "uy", "yo'l", "nur" kabi obrazlar faqat individual ma'no emas, balki milliy qadriyatlarning semantik ifodasi sifatida ham tushuniladi. Shu sababli bir xil matn turli madaniyat vakillari tomonidan turlicha talqin qilinishi mumkin.

Germenevtika aynan ana shu interpretatsion tafovutlarni ilmiy asosda tushuntirib beradi. Bugungi o'zbek adabiyotida ham germenevtik yondashuvning ahamiyati ortib bormoqda. Ayniqsa, Nazar Eshonqul, Isajon Sulton, Ulug'bek Hamdam kabi yozuvchilar asarlarida falsafiy va ramziy qatlamlarning kuchayishi talqin metodlariga yangicha yondashuvni talab qilmoqda. Zamonaviy nasrda insonning ichki yolg'izligi, ruhiy inqirozi va ma'naviy izlanishlari ko'pincha yashirin semantik strukturalar orqali ifodalanadi. Bunday asarlarni oddiy syujet asosida tushunish yetarli bo'lmaydi. Germenevtik tahlil esa matnning ichki energiyasini, estetik-falsafiy mohiyatini va ramziy kodlarini ochishga imkon beradi. Masalan, Nazar Eshonqulning "Giryon" romandagi quyidagi tasvir bunga misol bo'la oladi: "Uning qalbida uzoq yillardan beri hech kim kirmagan qorong'i hujra bor edi". Mazkur jumla bevosita fizik makonni emas, inson ruhiyatining berk va iztirobli qatlamini anglatadi. "Qorong'i hujra" obrazi germenevtik jihatdan talqin qilinganda, u insonning jamiyatdan yashirgan dardi, ichki yolg'izligi va ma'naviy bo'shlig'ining ramziga aylanadi. Bu yerda yozuvchi tashqi tasvir orqali ruhiy-falsafiy mazmunni ifodalagan[7]. Romanda vaqt va makon tushunchalari ham an'anaviy realizmdan farq qiladi. Voqealar ko'pincha mavhumlashgan muhitda kechadi. Bu esa o'quvchini syujetdan ko'ra ma'noni izlashga undaydi. Germenevtik yondashuvning muhim jihati ham shundaki, u matnni tayyor mazmun sifatida emas, balki o'quvchi tafakkuri orqali qayta yaratiladigan semantik tizim sifatida ko'radi. "Giryon" romanida milliy mentalitet va tarixiy xotira masalalari ham chuqur ifodalangan. Qahramonning ichki iztiroblari faqat individual ruhiy holat emas, balki jamiyatdagi ma'naviy inqirozning umumlashgan ifodasi sifatida namoyon bo'ladi. Shu jihatdan roman o'zbek jamiyatining ma'naviy holatini falsafiy mushohada orqali aks ettiradi. Asarda sukunat obrazi ham alohida semantik ahamiyatga ega. Sukunat oddiy jimlik emas, balki aytilmagan haqiqatlar va ichki og'riq timsoli sifatida

tasvirlanadi. Bu jihat ekzistensial adabiyotga xos bo'lib, Nazar Eshonqul ijodining falsafiy qatlamini yanada kuchaytiradi. Germenevtik talqin esa ana shu sukut ortidagi ma'nolarni ochishga xizmat qiladi.

Nazar Eshonqulning "Giryon" romani o'zbek nasrida germenevtik tahlil uchun muhim manbalardan biridir. Chunki unda ramziy obrazlar, falsafiy mushohada va ko'p qatlamli ma'no tizimi ustuvorlik qiladi. Asarni chuqur anglash uchun o'quvchi nafaqat syujetni, balki yozuvchi yaratgan ramziy-falsafiy makonni ham talqin qila olishi zarur bo'ladi.

**Germenevtikaning zamonaviy ahamiyati:** Bugungi globallashuv davrida turli madaniyatlar va matnlar o'zaro kesishib bormoqda. Bu esa matnni tushunishda yangi yondashuvlarni talab qiladi. Germenevtika o'quvchining faolligini oshiradi, uni passiv qabul qiluvchidan faol talqin qiluvchiga aylantiradi. Shuningdek, u adabiy tanqidda subyektivlik va obyektivlik o'rtasidagi muvozanatni ta'minlashga yordam beradi. Bugungi zamonaviy adabiyotshunoslikda poststrukturalizm va dekonstruksiya kabi yo'nalishlar ham germenevtik g'oyalar bilan uzviy bog'liqdir. Germenevtika esa ushbu metodlar orasida matnni tushunish va talqin qilishga qaratilgan universal yondashuv sifatida ajralib turadi. Postmodern adabiyotda ma'no ko'pligi va interpretatsiya erkinligi masalalari ayniqsa muhimdir. Umberto Eko, Roland Bart va Jak Derrida kabi olimlarning qarashlarida ham germenevtik tamoyillar seziladi[8]. Ayniqsa, "matnning ochiqligi" tushunchasi o'quvchining interpretatsion imkoniyatlarini kengaytiradi. Germenevtika nafaqat badiiy matnlarni, balki tarixiy, falsafiy va madaniy matnlarni o'rganishda ham qo'llaniladi. Shu sababli u interdisciplinar metod sifatida ham katta ahamiyatga ega.

Xulosa qilib aytganda, germenevtika adabiyotshunoslikda badiiy matnni chuqur va ko'p qatlamli talqin qilish imkonini beruvchi muhim nazariy-metodologik asosdir. U matnni anglash jarayonini kengaytirib, muallif, matn va o'quvchi o'rtasidagi murakkab munosabatlarni ochib beradi va tahlil qilinadi. Tadqiqot natijalari shuni ko'rsatadiki, germenevtik yondashuv nafaqat klassik, balki zamonaviy adabiyotshunoslikda germenevtikaning ahamiyati yanada ortib bormoqda. Asarlarni tahlil qilishda ham samarali bo'lib, adabiyotshunoslik rivojiga sezilarli hissa qo'shadi. Chunki bugungi badiiy tafakkur ko'p ma'nolilik, ramziylik va interpretatsiya erkinligi bilan xarakterlanadi. Germenevtika esa ana shu murakkab estetik jarayonlarni tushuntirishda samarali nazariy vosita bo'lib xizmat qiladi. Shuningdek, germenevtika milliy adabiyotni o'rganishda ham katta imkoniyatlar yaratadi. O'zbek adabiyotidagi ramziy va falsafiy qatlamlarni chuqur tahlil qilish, milliy tafakkur va tarixiy ongni anglashda germenevtik metod muhim ilmiy ahamiyatga ega.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## NAMANGAN VILOYATI TABOBATINING O'ZIGA XOSLIGI

### ANNOTATSIYA

Ushbu maqolada xalq tabobatining tarixiy ildizlari, “tabobat”, “tabib” va “hakim” atamalarining etimologiyasi hamda ularning xalq orasidagi qo'llanish xususiyatlari yoritilgan. Sharq mamlakatlarida tibbiyot ilmining shakllanishi va rivojlanishi, xalq tabobatining bugungi kungacha saqlanib kelayotgan an'analari tahlil qilingan. Maqolada tabiblarning mistik va empirik turlarga ajratilishi, ularning davolash usullari hamda “Avesto” va Abu Ali ibn Sinoning “Tib qonunlari” asari bilan bog'liq qarashlar bayon etilgan. Shuningdek, Namangan viloyati Chortoq tumanida faoliyat olib borayotgan tabiblar, xususan, Shokirjon tabib va Mavluda kinnachining faoliyati misolida xalq tabobatining hududiy xususiyatlari o'rganilgan. Tadqiqot davomida giyohlar bilan davolash, tomir ushlar orqali tashxis qo'yish hamda duolar yordamida muolaja qilish kabi usullar xalq tabobatining muhim tarkibiy qismi ekanligi aniqlangan.

**Kalit so'zlar:** tabib, tabobat, hakim, Namangan, Chortoq tumani, Sharq sivilizatsiyasi, Avesto, mistik va empirik tabiblar, duoxon, parixon, folbin, shogirdlik.

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## CHARACTERISTICS OF NAMANGAN REGION MEDICINE AN'ANASI

### ABSTRACT

This article examines the historical roots of traditional folk medicine, the etymology of the terms “tabobat” (medicine), “tabib” (healer), and “hakim” (wise physician), as well as their usage among the people. The formation and development of medical science in Eastern countries and the traditions of folk medicine that have been preserved to the present day are

analyzed. The article also discusses the classification of healers into mystical and empirical types, their treatment methods, and views related to the “Avesta” and Abu Ali ibn Sina’s work “The Canon of Medicine.” In addition, the regional characteristics of folk medicine are studied through the activities of healers in Chortoq district of Namangan region, particularly Shokirjon Tabib and Mavluda Kinnachi. The research revealed that such methods as herbal treatment, diagnosis through pulse examination, and healing through prayers remain important components of traditional folk medicine.

**Key words:** Tabib, tabobat, hakim, Namangan, Chortoq district, Eastern civilization, Avesta, Mystical and empirical healers, duoxon (prayer healer), parixon (fortune teller), folbin (diviner), baxshi, tradition of apprenticeship, Namangan, Chortoq district.

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## СВОЕОБРАЗИЕ НАРОДНОЙ МЕДИЦИНЫ НАМАНГАНСКОЙ ОБЛАСТИ

### АННОТАЦИЯ

В данной статье рассматриваются исторические корни народной медицины, этимология терминов «табобат», «табиб» и «хаким», а также особенности их употребления среди народа. Проанализированы процессы формирования и развития медицинской науки в странах Востока, а также традиции народной медицины, сохранившиеся до наших дней. В статье освещаются классификация табибов на мистические и эмпирические виды, методы их лечения, а также взгляды, связанные с «Авестой» и трудом Абу Али ибн Сины «Канон врачебной науки». Кроме того, на примере деятельности табибов Чартакского района Наманганской области, в частности Шокиржона табиба и Мавлюды кинначи, исследованы региональные особенности народной медицины. В ходе исследования установлено, что такие методы, как лечение лекарственными травами, постановка диагноза по пульсу и лечение с помощью молитв, до сих пор остаются важной составной частью народной медицины.

**Ключевые слова:** целитель, народная медицина, Наманган, Чартакский район, врач-учёный, восточная цивилизация, Авеста, мистические и эмпирические целители, молитвенный целитель, гадалка, предсказатель, бакши, традиция ученичества.

Ma'lumki, Sharq qadimdan insoniyat sivilizatsiyasi va taraqqiyotining muhim markazlaridan biri sanaladi. Ilm-fanning ko'plab yo'nalishlari qatori tibbiyot ilmi ham Sharq mamlakatlarida shakllanib, rivojlangan. Buni arxeologik qazilmalar davomida topilgan moddiy manbalar hamda tarixiy ma'lumotlar tasdiqlaydi. Jumladan, Osiyo va Afrika hududlarida olib borilgan tadqiqotlar natijasida ajdodlarimizning qanday kasalliklarga duch kelgani va ularni qay tarzda davolagani haqida ko'plab dalillar aniqlangan [2, B.8]. Ushbu topilmalar orqali qadimgi davrlarda ayrim davlatlarda tibbiyot sohasi qay darajada taraqqiy etganini tasavvur qilish mumkin.

Tarixga nazar soladigan bo'lsak, xalq tabobatining ilk ildizlarini Payg'ambarimiz Muhammad (s.a.v) yashagan davrlarda ham uchratishimiz mumkin. O'sha davrda insonlar kasalliklarni davolash, og'riqni kamaytirish hamda salomatlikni saqlash maqsadida turli usullardan foydalanganlar. Ana shu tajribalar asosida dastlabki tibbiy bilimlar yuzaga kelib, avloddan avlodga o'tib borgan. Asrlar davomida tibbiyot sohasi rivojlanib, yangi davolash usullari, ilmiy qarashlar va zamonaviy texnologiyalar bilan boyidi. Hozirgi kunda tibbiyot juda keng qamrovli va yuqori darajada ixtisoslashgan soha hisoblanadi. Shu bilan birga, xalq tabobati ham o'z ahamiyatini saqlab qolmoqda. Ayniqsa, dorivor o'simliklardan foydalanish, tabiiy muolajalar, parhez va sog'lom turmush tarziga oid tajribalar xalq tabobatining muhim yo'nalishlari sifatida qadrlanadi. Ko'plab xalqlarning asrlar davomida to'plagan tajribasi bugungi zamonaviy tibbiyot rivojiga ham ma'lum darajada ta'sir ko'rsatgan. Xalq tabobati inson organizmini tabiiy yo'l bilan sog'lomlashtirishga qaratilgani sababli hozirgi davrda ham unga qiziqish ortib bormoqda.

Dastlab tabobat so'zining etimologiyasiga nazar tashlaydigan bo'lsak, bu so'z "O'zbek tilining izohli lug'ati"da arabcha (طبايبت) shifokorlik kasbi, tabiblik, davolash ma'nolarini anglatishi qayd etilgan [13, B.628]. Qadimiy arab matnlarida bu so'z tibobat shaklida qo'llangan bo'lib, salomatlikni asrash, davolash va dori darmon bilan bog'liq amaliyot ma'nolarini ifodalagan. So'zning o'zagi arabcha "tabba" bo'lib, *davolash* degan ma'noni bildiradi. Bundan quyidagi so'zlar yasalgan: tibbun - tib - davo, tibbatun-tibobat-davolash, tabiblik qilish [8, B.19].

"Tabib" so'zining ma'nosi va kelib chiqishi borasida bir qancha tibbiy va tarixiy adabiyotlarda ma'lumotlar keltirilgan [7, B.35]. Mavjud manbalarda tabib so'zi bilan bir qatorda hakim atamasi ham qo'llanadi. "Tabib" so'zi arab tilidagi "tib" so'zidan kelib chiqqan bo'lib, u davolash ma'nosini anglatadi. Shu bilan birga, "tib" atamasi "to'g'rilash", "isloh etish" kabi ma'nolarda ham ishlatilgan. Shuning uchun qadimda "tib qildi" iborasi bemorni sog'lom holatga keltirdi, uni tuzatdi degan mazmunni ifodalagan. "Tib" so'zining yana bir ma'nosi mohirlik va yuqori darajadagi mahoratni ("hoziqlik"ni) anglatadi [10, B.6]. Shunday ekan, tib ham, tabib ham, tabobat ham bir o'zakdan hosil bo'lgan so'zlar hisoblanadi. Bu arab tili grammatikasiga xos xususiyatdir. "Hakim" so'zi esa hikmat so'zidan olingan bo'lib "*donolik*" ma'nosini ifodalaydi. Mazkur atamalar o'rta asrlarda Arab xalifaligining Markaziy Osiyoga ko'rsatgan ta'siri natijasida yuzaga kelgan til jarayonlari orqali mahalliy aholi nutqi va kundalik turmushiga singib borgan.

Taniqli tabib Ch.Shoymurodovning fikriga ko'ra, o'zbeklar qadim zamonlardan beri davolash bilan shug'ullanuvchi kishilarni tabib deb, tibbiyot ilmini mukammal egallagan va katta tajribaga ega bo'lgan olimlarni esa hakim nomi bilan atab kelganlar. Tarixiy manbalarda ham taniqli tabiblar, ayniqsa saroy yoki davlat xizmatida faoliyat olib borgan tibbiyot vakillari ko'pincha hakim sifatida e'tirof etilgan.

Turkiy xalqlarda tabib ma'nosini anglatuvchi bir qancha boshqa so'zlar ham bo'lgan. Jumladan, turkiylar tabibni otachi, emchi, atasag'un nomlari bilan ataganlar [5, B.71]. Ushbu so'zlardan faqatgina emchi hozir ham turkiy xalqlar so'zlashuvida, jumladan, qalmaq [11, B.40], qoraqalpoq [3, B.192], qozoq [4, B.214] xalqlarida "tabib", "davolovchi" ma'nosida qo'llaniladi [6, B.5]. Janubiy Qozog'iston o'zbeklari esa tawip [1, B.33] nomini tabiblar va davolovchi shomonlarga nisbatan ham ishlatgan. Hozirgi kunda aksariyat o'zbeklar tibbiyot sohasi vakillaridan tashqari barcha davolovchi shaxslarni umumiy tarzda "tabib" deb ataydi.

Shuningdek, ularni faoliyat yo'nalishiga qarab ham alohida nomlar bilan, ya'ni siniqchi, emchi, doya (momochi), folbin, kinnachi, ilgirchi kabi atamalar bilan ifodalaydi. Jumladan Namangan viloyati, Chortoq tumani, Alixon qishlog'ida yashovchi xalq vakillari tabibni kinnachi, yuyumchi, dam soluvchi kabi atamalar bilan ataydi. Vodiy ahlining tabobatga doir qarashlari ham, fikrlari ham o'ziga xosdir.

Tabiblar faoliyatining turkumlarga ajratilishi haqida tarixiy manbalarda turli qiziqarli ma'lumotlar keltirilgan. Zardushtiylik dinining muqaddas kitobi — "Avesto"da: tabiblar so'z (duo) bilan davolovchilar, shifobaxsh giyohlar bilan muolaja qiluvchilar va tig' yordamida faoliyat yurituvchi kabi turlarga bo'lingan [9, B.22]. O'zbek xalq tabobati tarixiga bag'ishlangan ayrim manbalarda tabiblar bir necha guruhlarga ajratilgan. Jumladan, ular mistik va empirik tabiblar, aralash turdagi tabiblar hamda mahalliy diniy qarashlar, sehr-jodu usullari yoki o'z tajribasi va egallagan bilimiga tayangan holda davolovchi tabiblar sifatida tasniflangan. "Avesto" da keltirib o'tilgan manbalarga tayanadigan bo'lsak, tabiblarni biz ikki guruhga ajratishimiz mumkin: mistik (turli xil duolar orqali davolovchilar) va empirik (tig' orqali davolovchilar).

Mistik tabiblar xalq orasida olib borayotgan faoliyat jarayoniga va davolash usuliga ko'ra folbin, baxshi, duoxon, parixon kabi nomlar bilan ataladi. Ular bemorlarni duolar orqali davolaydilar. Empirik tabiblar esa xalq orasida tabib yoki hakim sifatida taniladilar. Ular bemorlarni turli xil giyohlar, hayvonlarning ayrim a'zolari orqali tayyorlangan dori-darmonlar orqali davolaydilar. Toshkent viloyatining markazida tabiblar "Tosh tabib" nomi bilan ham ataladilar. Namangan viloyatining Chortoq tumanida istiqomat qiluvchi tabiblar ham mistik va empirik tabiblarga ajraladi.

Mazkur viloyatda olib borilgan ilmiy ekskursiya jarayonida xalq orasidan chiqqan, avloddan-avlodga meros bo'lib kelayotgan tabobat ilmini davom ettirib, xalq orasida chehsiz hurmatga sazovor bo'lgan tabiblar hayoti va ularning tibbiy faoliyatiga doir bir qancha manbalar topildi. Vodiya faoliyat olib borayotgan tabiblar faoliyatiga hozirgacha asos bo'layotgan asosiy manba buyuk allomamiz Abu Ali ibn Sinoning "Tib qonunlari" kitobidir.

Vodiy aholisi orasida tabobat bilan shug'ullanuvchi empirik tabiblardan ko'ra mistik tabiblar ko'proq uchraydi. Duolar orqali davolovchi tabiblardan Anora yo'l kesar, Omina Otin, Mavluda kinnachi kabi ayollar bilan suhbat jarayonida kasallikni turli xil duolar va aytimlar orqali davolash usullari mavjudligi ko'rib chiqildi. Tabiblardan esa Namanganlik Akademik Umarov Muxiddin Inamovichning shogirdlaridan Ne'matjon tabib va Shokirjon tabiblar bilan suhbat jarayonlari o'tkazildi.

Shokirjon tabibning aytishicha, ustoz akademik Muxiddin tabib 18 yoshida mashina avtohalokati tufayli umurtqa shikastlanishi, sinishi oqibatida yura olmay qolgan ekan. So'ng otasi Moskvaga davolatish maqsadida olib borgan. Moskvada ham ko'plab shifokorlar ko'rigidan o'tgandan so'ng, hech qanday umid yo'qligini bilishgan. Ammo ayrim odamlar Qirg'izistonning Jalolobod viloyatida xitoylik tabib borligini aytgan. Xitoylik tabib Qizg'izistonga kelib qolganidan buyon o'z faoliyatini Abdulhakim ismi bilan olib borgan. Ushbu tabibga uchrab, u tabib uyida 3-4 yil davolangan Muxiddin tabib shifo topgan va oyoqqa turgan. Yillar davomida izlagan shifoni Abdulhakim tabib qo'lida topgan. Ana o'sha davolanish jarayonida Muxiddin tabib ham xalq tabobatiga juda qiziqqan va xitoylik tabib Abdulhakimga shogird tushgan. 16 yil shogirdlik qilib juda ko'p bilimlarni egallagan Muxiddin tabibni 86 ta davlat o'z ishining ustasi deb tan olgan. Tabibimizga keladigan bemorlarning katta qismi chet

el fuqarolari bo'lgan. Tabib Saudiya Arabistonining mashhur shayxini og'ir xastalikdan xalos etgani tufayli 20 yil doimiy ravishda Saudiya Arabistoni hukumati tomonidan Haj safariga yo'llanma kelib turgan. Rossiya Kosmonavtlari uyushmasining diplomini ham olgan ekanlar. Buning sababi Kosmonavtning qizini davolaganliklari va bir guruh kosmonavtlarni xastalikdan qutqarganliklari ekan. Muxiddin tabibning tabobat bilan shug'ullanishi avloddan avlodga o'tgan an'ana emas, balki o'z qiziqishlari natijasidir.

Shokirjon tabib maktabni tamomlagandan so'ng 15 yil davomida Muxiddin tabibga shogird tushib, tabobat ilmini egallab, 1995-yilda ish faoliyatini boshlagan. 15 yil davom etgan shogirdlik faoliyatida Shokirjon tabib Muxiddin tabibdan juda ham ko'p tabobat ilmlarini o'rgangan. Tabibimizning aytishicha, Muxiddin tabib shunchalar kuchli tabib bo'lgan ekanki, bemorlarning tomirini ushlab tomir urishidan qayerida kasallik mavjudligini, qanday kasallik bezovta qilayotganini aytib bergan ekan. Tabib I. Mavlonovning fikricha, tomir urishining mohiyatini bilish orqali bemor holatini anglash tabibning hissiyotiga tayanadi va unga faqat qattiq mehnat natijasida erishiladi. Manbalarda keltirilishicha, ilgari ham ayrim tabiblar ellik yil, balki undan ortiq muddat tabobat bilan shug'ullansa-da, ammo shunda ham tomir urishi masalasining ravshan emasligi va xilma-xiligi tufayli uni aniq aytib bera olmaydi [15, B.15].

Shokirjon tabibga keladigan bemorlarning yosh darajasi 5 yoshdan 60-70 yoshgachani tashkil etadi. Tabib, asosan, tomirni ushlab ko'rish orqali kasallikni aniqlaydi. Tabib Abu Ali ibn Sinoning qarashlariga suyangan holda hozirgacha kasalliklarni giyohlar orqali davolaydi. Shokirjon tabib aytadiki, avvallari qon bosimi kasalliklari bilan keladigan bemorlar ko'p edi, hozirgi kunda esa bel grijalari, suyak yemirilishi, jigar xastaliklari bilan og'rikan bemorlar ko'proq kelayotgan ekanlar. Tabib bemorlarni davolash jarayonida 80 dan ortiq giyohlardan foydalanishini aytib o'tdi. Tabib, asosan, Ibn Sinoning tabobatga doir qarashlarini ma'qullaydi va "Tib qonunlari" kitobini "Aniq xulosaga kelingan kitob",-deya e'tirof etadi. Tabib Ibn Sino davridan boshlab kasallikni davolash an'analari sifatida quyidagilarni keltiradi:

1. Tomirni ushlab ko'rib tashxis qo'yish.
2. Kasalliklarni mijozga qarab aniqlash.
3. Giyoh bilan davolash.

Xastaliklarni davolash uchun asosan quyidagi o'simlik, gullardan giyoh tayyorlab foydalanadi:

- Moychechak;
- Dala choyi;
- Kiyiko't;
- Yovvoyi gulxayri;
- Gulsafsar ildizi;
- Sachratqi (talxa);
- Qoqio't (momaqaymoq);
- Rovocho ildizi;
- Oq shuvoq;
- Qontepar ildizi.

Yuqorida keltirilganlar tabib eng ko'p qo'llaydigan o'simlik, gullardir. Dala choyidan asosan eshakyem kasalligini davolash maqsadida, kiyiko'tdan esa qon bosimini ko'tarilishi yoki tushishida, momaqaymoqdan jigar xastaliklarida foydalanadi.

Shu hududda yashovchi Mavluda kinnachi odamlarga kinna kirib qolganda (o'choqlaganda) davolaydi. Kinna so'zi izohli lug'atlarda xurofiy tushunchaga ko'ra, go'yo suqlanib qarash ta'sirida kiradigan kasallik, og'riq [13, B.368], deya keltiriladi. Kinnachi esa kinna soluvchi, kinna solish bilan shug'ullanuvchi shaxs [13, B.368] hisoblanadi.

Kinnachining aytishi bo'yicha bu faoliyat unga ona meros ekan. Dastlab bu yo'nalish bilan onasining onasi, ya'ni Mavluda kinnachining buvisi shug'ullangan. Buvisidan onasiga o'tgan va onasi vafotidan so'ng qizi (Mavluda kinnachi)ga o'tgan. Ya'ni bu avloddan-avlodga o'tib kelayotgan faoliyat hisoblanadi.

Kinnachi 1958-yil Namangan viloyati Chortoq tumani Alixon qishlog'ida tavallud topgan. Hozir 68 yoshda, kinnachilik faoliyati bilan qariyb 30 yildan buyon shug'ullanadi. Mavluda kinnachining davolash usuli asosan, so'zlar va davolash jarayonida aytadigan maxsus she'ri hisoblanadi. Kinnachi davolash jarayonida tosh va o'choqdan olingan kuldan foydalanadi. Davolash jarayonida quyidagi so'zlarni aytadi:

*Bismillahir rohmanir rohim,*

*Bismillahir rohmanir rohim.*

*O'choq bo'lsang, chiq,*

*Kinna bo'lsang, chiq,*

*Suq nafas bo'lsang, chiq,*

*Ovqat yeganda kirgan bo'lsang, chiq,*

*Ish qilganda kirgan bo'lsang, chiq,*

*Kelgan-ketganniki bo'lgan bo'lsang, chiq,*

*Ko'chadagilarniki bo'lgan bo'lsang, chiq,*

*Yurganda kirgan bo'lsang, chiq,*

*Kulganda kirgan bo'lsang, chiq.*

Yuqorida keltirilgan aytim orqali kinnachi qo'lida tosh va kul bilan odamlarni davolaydi. Namangan hududida kinnachining davolash usuli "Yuymoq" deyiladi. Ya'ni kinnachi xasta bemorning tanasidagi kasallikni yo'q qilish maqsadida turli duolar aytib yuvadi. Xastalik esa yuvilib ketadi, tanani tark etadi degan odamlarning e'tiqodi bilan hanuzgacha mazkur hududda bu faoliyat davom etmoqda. Kinnachi foydalanadigan tosh otning qornidan tushgan ekan. Uning qanday tushganligi borasida kinnachida hech qanday ma'lumot yo'q. Kinnachining onasi vafot etishidan avval duo-fotiha qilib u toshni qiziga meros sifatida qoldirgan ekan.

Mavluda kinnachi aytadiki, xasta odamga birinchi navbatda shirinso'z bo'lmoqlik kerak. "Kasal kelsa birinchi navbatda chiroyli gapirib, kayfiyatini ko'tarishga harakat qilaman",- deydi bizning kinnachimiz. Negaki, har kim har xil kasallik tufayli keladi, kimdir og'irroq, yana kimdir yengilroq. Ba'zan odamlar kasalliklari sababli tushkunlikka tushib qolgan bo'ladi. Ana o'sha paytda eng avvalo kulib turgan yuz bilan shirinso'z kerak bo'ladi. Bemorning tuzalishi odatda kayfiyatiga bog'liq bo'ladi. Bu hadislarimizda ham o'z aksini topgan: Kasal huzuriga kirganingizda unga "ajalingiz yetgani yo'q", deb ovuntiring. Bu ishingiz taqdirda biror narsani o'zgartirmasa ham, bemorning kayfiyatini yaxshilaydi [14, B.9]. Darhaqiqat, xasta bemorga xatto bir og'iz shirin- so'z ham davo bo'la oladi.

Vodiy hududida istiqomat qiluvchi ko'plab o'zbek shomon-baxshilari kasallik kutilmaganda yuzaga kelganida uqalash usuli yordamida bemor tanasini qizdirib, uni terlashga undaydilar. Jumladan, Mavluda baxshi bosh, qorin va bel og'rig'i kabi xastaliklarni davolash

bilan shug'ullansa, Maqsuda baxshi turli xil toshmalar hamda ruhiy kasalliklarni muolaja qiladi. Sohatali baxshi esa erkaklar bepushtligini davolashga ixtisoslashgan. Baxshilar huzuriga kelgan bemorning qaysi a'zosi xastalanganini, kasal kishi kelishi bilan o'zlarida ham aynan o'sha joyda og'riq paydo bo'lishi orqali aniqlaydilar.

Namangan xalq tabobatining o'ziga xosligi yana shundaki, ko'plab insonlar kasallikdan shifo topish maqsadida Namanganda, qolaversa, boshqa viloyatlarda mavjud bo'lgan turli ziyoratgohlarga, jumladan, "Baliqko'l", "O'n bir Ahmad", "Hizr buva" ga borishadi. Ko'plab ayollar farzand tilash maqsadida Samarqandda mavjud bo'lgan "Hazrati Dovud" ziyoratgohiga borishar ekan. Mavluda kinnachining aytishiga ko'ra, ayollar faqatgina haftaning chorshanba kuni "O'n bir Ahmad" ziyoratgohiga borishadi. Qo'y yoki xo'rozni qurbonlik uchun so'yib qon chiqarishadi, osh qilib barchaga tarqatishadi. Mulla yoki Otin olib kelib duolar o'qitishadi. Qilgan qurbonliklarini o'lganlarning ruhiga baxshida qilishadi. Shu tariqa kasallikdan yoki boshlariga tushgan og'ir musibatdan duo-yu fotihalar, qurbonliklar orqali xalos bo'lishga ishonishadi. Mavluda kinnachini ham odamlar chorshanba kuni "O'n bir Ahmad" ziyoratgohiga duo-fotiha qilish uchun chaqirishadi. Ziyoratgohga borgan Mavluda kinnachi quyidagilarni o'qiydi: Dastlab 3 yoki 7 marta "Fotiha" surasini, so'ng "Ixlos" surasini o'qiydi. Bu suralarni o'qigandan keyin "Bu duo-yu fotihani o'lganlarning ruhiga baxshida qildim" deya duo o'qir ekan. Bularning barchasi azaldan mavjud bo'lgan shomoniylilik e'tiqodlarining ildizlari hozirga qadar yetib kelganligidan dalolatdir.

Xulosa qilib aytganda, xalq tabobati o'zbek xalqining ko'p asrlik hayotiy tajribasi, diniy qarashlari va milliy qadriyatlari asosida shakllangan muhim madaniy meros hisoblanadi. Tadqiqot davomida "tabobat", "tabib" va "hakim" atamalarining kelib chiqishi hamda ularning xalq orasidagi qo'llanish xususiyatlari tahlil qilindi. Ushbu atamalarning arab va turkiy tillar bilan bog'liq tarixiy ildizlari xalq tabobati va tibbiyot ilmi o'rtasidagi uzviy aloqani ko'rsatadi.

Maqolada Sharq mamlakatlarida tibbiyot ilmining qadimdan rivojlangani, xususan, "Avesto" hamda Abu Ali ibn Sinoning "Tib qonunlari" asari xalq tabobati taraqqiyotiga katta ta'sir ko'rsatgani yoritildi. Shuningdek, xalq orasida faoliyat olib borayotgan tabiblarning mistik va empirik turlarga bo'linishi, ularning davolash usullari hamda faoliyat yo'nalishlari tahlil qilindi. Namangan viloyati Chortoq tumanida istiqomat qiluvchi tabiblar faoliyati misolida xalq tabobatining hududiy xususiyatlari o'rganildi. Xususan, Shokirjon tabib faoliyati orqali giyohlar yordamida davolash, tomir ushlar orqali tashxis qo'yish kabi empirik usullar hozirgi kungacha davom etib kelayotgani aniqlandi. Mavluda kinnachi faoliyati misolida esa duolar, aytimlar va ramziy vositalar asosidagi mistik davolash usullari xalq orasida saqlanib qolayotgani kuzatildi.

Tadqiqot natijalari xalq tabobati nafaqat davolash amaliyoti, balki xalqning dunyoqarashi, til xususiyatlari, urf-odatlar va shogirdlik an'analari bilan chambarchas bog'liq ekanini ko'rsatdi. Shu bois xalq tabobatini o'rganish nafaqat tibbiyot tarixi, balki etnografiya, tilshunoslik va madaniyatshunoslik nuqtayi nazaridan ham muhim ilmiy ahamiyat kasb etadi.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## RUSTAMXON DOSTONIDAGI ANTROPONIMLAR TAHLILI

### ANNOTATSIYA

Ushbu maqolada o'zbek xalq dostonlari “Malikai ayyor”, “Rustamxon” da qo'llanilgan kishi nomlari tahlil qilindi, mazmuni, ma'noviy tomonlari ko'rib chiqildi, antroponimlardagi indikatorlar o'rganildi. Statistik jihatdan ismlar tarkibida qo'llanilgan indikatorlar sanab chiqildi. Badiiy nomlar, tarixiy nomlar alohida izohlandi. Nomlar ma'noviy guruhlari ajratildi. Ma'limki, antroponimika (ismshunoslik) – nomshunoslikning kishi atoqli otlari (antroponimlar)ning paydo bo'lishi, taraqqiyoti, ism qo'yishdagi motivlar, ularning vazifaviy xususiyatlarini o'rganuvchi bo'lim hisoblanadi. Antroponimiya esa nomshunoslikning (antrodam, kishi, shaxs; onoma-ism, nom, ya'ni kishining oti) biror tilda mavjud bo'lgan kishi atoqli otlari majmuidir.

**Kalit so'zlar:** antroponim, antroponomika, ismshunoslik nomshunoslik, indikator, onomastika, sujet, doston, epos, leksema.

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## ANALYSIS OF ANTHROPONYMS IN THE EPIC OF “RUSTAMKHAN”

### ABSTRACT

This article analyzes the personal names used in the Uzbek folk epics “*Malikai Ayyor*” and “*Rustamkhan*”, examines their content, semantic aspects, and investigates the indicators within these anthroponyms. The indicators used in the composition of names are enumerated from a statistical perspective. Artistic names and historical names are explained separately. Semantic groups of names are identified. As is known, anthroponymics (the study of personal names) is the branch of onomastics that studies the emergence and development of personal proper names (anthroponyms), the motives behind name-giving, and their functional features. Anthroponymy, in turn, is the totality of personal proper names existing in a given language

(from *anthropos* — human, person, individual; *onoma* — name, designation, i.e., a person's name) and constitutes a domain of onomastics.

**Keywords:** anthroponym, anthroponymics, study of personal names, onomastics, indicator, plot, epic poem, epos, lexeme.

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## АНАЛИЗ АНТРОПОНИМОВ В ДАСТАНЕ РУСТАМХАНА

### АННОТАЦИЯ

В данной статье проанализированы имена людей, использованные в узбекских народных дастанах “Malikai ayvor”, “Rustamxon”, рассмотрены их содержание, смысловые аспекты, изучены индикаторы в антропонимах. В статистическом аспекте были перечислены индикаторы, используемые в составе имен. Художественные названия и исторические названия были объяснены отдельно. Выделены семантические группы имен. Известно, что антропонимика (именоведение) – это раздел номенклатуры, изучающий возникновение, развитие имен собственных (антропонимов), мотивы именования, их функциональные особенности. Антропонимия - это совокупность имен собственных человека, существующих в каком-либо языке (антро - человек, человек, личность; онома - имя, имя, то есть имя человека).

**Ключевые слова:** антропоним, антропонимика, именование, номинация, индикатор, ономастика, сюжет, дастан, эпос, лексема.

Antroponimlar genezisiga ko'ra tilning eng qadimiy, yashovchan hamda turg'un qatlamlaridan biridir. Ismlar o'tmishda ko'p asrlar davomida ajdodlarimiz tomonidan yaratilgan va bizga tarixiy-lisoniy boylik sifatida etib kelgan ulkan madaniy va ma'naviy qimmatga molik bo'lgan lug'aviy qatlamdir. Bolaga ism tanlash va unga nom qo'yish tamoyillarida o'zbek xalqi o'tmishining tarixi, orzu va intilishlari, ijtimoiy va diniy-falsafiy qarashlari, urf-odatlar, e'tiqodi hamda ishonchi o'z ifodasini topgan. Mana shu ma'noda ismlar tilning boshqa bir qator lug'aviy qatlamlari kabi o'zbek xalqi ma'naviy qadriyatining tarkibiy qismidir [1. 3-b]. Antroponim – asli grekcha so'z bo'lib, antro – odam+onom, ya'ni kishilarga berilgan atoqli otlardir. O'zbek tilida bu termin o'rnida ism, kishi ismi, odam otlarni kishi nomlari kabi terminlar qo'llaniladi [2.37-6].

Keyingi davrlarda antroponimlarning antropotsentrik tadqiqiga bag'ishlangan tadqiqotlar ham yaratildiki, bu nomshunoslikning lingvokognitiv jihatdan o'rganishga qiziqishning oshganligini ko'rsatadi. Fikrimizning asosi sifatida D.Xudoyberganova, N.Ahmadjonov [3.726.], D.Yo'ldoshev kabi olimlarning ishlarini keltirishimiz mumkin. Onomastik tadqiqotlarni amalga oshirishda antroponimlar quyidagi guruhlar asosida o'rganiladi:

1. Hayvonlar, qushlar va boshqa jonzorlar nomiga asoslangan ismlar: Sherbek, Qumri;
2. O'simliklar, daraxtlar hamda ulardan olinadigan mahsulot va mevalar nomi: Rayhon, Sumbul, Nulufar, Ra'no;

3. Tabiiy joylar va o'rinlar, suv obyektlari hamda suv bilan bog'liq leksemalarga asoslangan kishi ismlari: Madina, Chaman, To'lqin va boshqalar.

4. Samo va samo jismlari nomi bilan bog'liq leksemalar: Oybarchin, Yulduz, Mohinur, Oftoboyim kabi;

5. Fasllar, oylar, kunlar nomi va aynan fasl, oy yoki kun doirasidagi ma'lum bir paytni anglatuvchi leksemalar, fasllardagi holatni anglatuvchi so'zlarga asoslangan antroponimlar: Bahora, Navro'z, Chorshanbi, Hayitgul, Bozor kabi;

6. Tabiiy hodisalar, nur va olov tushunchalari nomi: Oloviddin, Yorqinoy, Nurbek, Munavvar, Uchqun va b;

7. Kasbi-kor, mavqe, mansab, unvon, ish qurollari nomlari: Dehqon, Sayyod, Amir, Askar, Qilich, Bolta kabi;

8. Qabila va elat nomlari: Barlos, Qozoqboy, O'zbekoyim, O'zbek, Qirg'izboy, Oybek, Oybek, Oybika, Mitonboy.

9. Ba'zi tabiiy yoki ijtimoiy hodisalar, holatlar bilan bog'liq nomlar: Ofat, Ozodbek, O'tbosar.

10. Rasm-rusm, urf-odat, turli tushunchalar, tilaklar, ijobiy xislatlar bilan bog'liq leksemalar: Poyon, Sunnat, Qizlarbas Bayram, Tursin, Davlat kabi;

11. Qarindoshlik, qondoshlik ma'nolarini anglatuvchi leksemalar: Otajon, Otabek, Og'abek, O'g'ilo, Boboqul v.b;

12. Sonlar va miqdoriy ma'noli leksemalar: Oltmishboy Oltiboy, To'qsonboy;

13. Jismoniy belgilarni, rang-tusni, ko'rinishni ifoda etuvchi leksemalar: Xolida, Norxol, Nortoqi, Qorasoch, Nafisa, Ortiq, Go'zal, Latofat;

14. Turli mustahkam tabiiy ma'danlar, matolar, kiyim-kechak, taqinchoqlar, qimmatbaho toshlarni anglatuvchi leksemalar: Toshpo'lat, Po'lat, Temurbek, Gavhar, Kumush, Feruza, Javohir;

15. Ollohning nomlari, diniy tushunchalar va tasavvurlar, payg'ambarlar nomlari bilan bog'liq leksemalar: Xudoyberdi, Egamberdi, Xudoyqul, Mehroj, Ibodat, Malak va h.k.z.

“Malika ayyor” dostonida uchraydigan antroponimik nomlar – G'o'ro'g'li, Hasanxon, Avaxon, Soqijon, Zikriyo, Yahyo, Ahmad, Malika, Orzigul, Mashriqo, Intizor, Xiromon, Shohimardon, Gajdim, Majdim, Asad, Shodmon, Maqotil, Hasan, Ali, Yusuf, Qobil, Dovud, Yunus, Misqol, Yaproq dev, Qizil dev, Baymoq dev, Shovrubshoh, Qosim, Gulshan, Gulqiz, Iskandar, Rustam, Gulzamon, Shozargar, Shoqalandar

1. Tarixiy shaxslar nomlari: Dostonlar onomastikasida kishi nomlari (antroponimlar) alohida guruhni tashkil etadi. Ular o'ziga xos xususiyatlarga ega. Dostonlardagi antroponimlar ham odatdagi nomlar kabi biror shaxsni boshqasidan farqlab, ajratib ko'rsatish vazifasini bajaradi. Ammo ular o'zida voqealar silsilasi bilan turli tarixiy-etnografik, tarixiy-lingvistik va stilistik ma'nolarni mujassamlashtirgan. Nomlarda doston syujeti bilan bog'liq davr, xalqlarning urf-odatlarini, yashash tarzi, eski til unsurlarining ham ifodalanishini anglash qiyin emas. Ayrim hollarda doston qahramonlarini mukammalroq ta'riflash maqsadida tarixiy shaxslar nomlari, taxallus va laqablari keltiriladiki, ular hudud bilan bog'liq voqealarni anglatishda muhim rol o'ynaydi. Dostonlarda bosh qahramonlar nomlari bilan birga, epizodik qahramonlar, personajlar ismlari ham ko'pchilikni tashkil etadi. Shuningdek, obrazni yanada bo'rttirish yoki aksincha, kamsitish maqsadida nomlar bilan birga qo'shib aytiladigan epitetlar, laqablar, taxalluslar ham o'ziga xos tarixiy fakt sifatida ahamiyatlidir. Dostonlar antroponimlari

tizimida tarixiy shaxslar sifatida talqin qilinishi mumkin bo'lgan davlat boshqaruvidagi shaxslar (podshohlar), olimlar, din peshvolarining ismlari ham mavjud. Quyida ana shunday nomlardan ayrimlari haqida to'xtalamiz. (Hazrat Ali) bu nomni xalq dostonlarining barchasida qo'llangan eng faol nom deb aytish mumkin. "Malika ayyor" dostonidan parcha keltiramiz:

*"Maydonga irgitay aspi qushini ,  
Qamsab kesay dushmanlarning boshini,  
Solayinmi Alining savashini ,  
Maqotil kòr Avazxonning ishini ."*..

Islom olamining eng mashhur shaxsiyatlaridan biri bo'lgan Hazrati Alining to'liq ismi Ali ibn Abu Tolib. Islomda "choryorlar" deb ataluvchi to'rt xalifadan to'rtinchisi. Quraysh qabilasining hoshimiylar xonadonidan, Muhammad (s.a.v)ning amakivachchasi va kuyovi (Fotimaning eri). Xalifa Usmon o'ldirilgandan keyin, Ali 656-yilda Madinada xalifalik hokimiyatini egallagan. Ali Ko'fada o'ldirilgan. U shu shaharga dafn qilingan. Alining tarafdorlari keyinchalik islomdagi ikki oqimdan biri bo'lgan shialik oqimini tashkil etganlar. ("shia" – arabcha guruh, partiya ma'nolarini beradi, bu o'rinda Ali tarafdorlari mazmunida). Ali keyinchalik shia imomlarining birinchisi va shia imomlari shajarasini boshlab beruvchi hisoblanadi. Shu munosabat bilan shialar sunniylarning xalifalaridan hech birini e'tirof etmaydilar. Alini ilohiylashtirishga bag'ishlab ko'plab kitoblar yozilgan. Shialar o'rtasida uning qahramonliklari va sarguzashtlarini tasvirlovchi juda ko'plab afsona va rivoyatlar to'qilgan. Bu afsona va rivoyatlar sunniylar o'rtasida ham keng yoyilgan. Uni sarkarda va qahramon shaxs deb bilishadi. O'rta Osiyoda, xususan, O'zbekistonda ko'p qadamjolar uning nomi bilan bog'lanib, muqaddaslashtirilgan. Xalq og'zaki ijodi namunalarida mazkur nomning faol qo'llanishining boisi ham shundandir. Alining qahramonliklari to'g'risidagi rivoyatlar yetarlicha tarixiy asosga ega emas. Uning nomi bilan bog'liq qadamjolar ham ramziy ziyoratgohlardir, chunki u O'rta Osiyo va Eronda bo'lmagan. Ali so'zining ma'nosi arabcha "yuksak, buyuk, yuksakda turuvchi" demakdir.

Iskandar. Ushbu nom "Go'ro'g'li" turkumiga kiruvchi "Malika ayyor" dostonida uchraydi: "...Qarasa , Yusuf tal'atli , Iskandar savlatli , Rustam jasadli, ajab suratli yigit qozonning boshida xayoli qochib , hech qayoqqa qaramay , yonboshlab yotibdi. .." Iskandarsho sharqda Iskandar Zulqarnayn deb tanilgan Aleksandr Makedonskiydir (356-323). U buyuk sarkarda, Bolqon yarim orolidagi kuchli quldorlik monarxiyasi – Makedoniyaning podshosi. Otasi Filipp II butun Yunonistonni Makedoniyaga bo'ysundirib, kuchli davlatni vujudga keltirgan.

Iskandar mashhur Aristotel (Arastu) dan ilm-fan o'rganadi. Zahiriddin Muhammad Bobur o'zining "Boburnoma" asarida uning nomini tilga olib: "Samarqandni Iskandar bino qilg'ondur", – deb keltiradi. Uning zabt etgan yerlari Dunaydan Hind daryosigacha cho'zilgan bo'lib, qadimgi dunyodagi eng katta davlat edi. Mana shunday tarixiy vaziyatning izlari sifatida yunon olimlarining arabchaga tarjima qilingan ishlari paydo bo'ldi. Shu jarayonda Platon – Aflotunga aylandi. Arab tili grammatikasi qoidalariga moslashgan holda Aleksandr – Iskandar shaklida yozila boshlandi. Ma'lumki, arab tilidagi "al" artikli qaysi so'zga qo'shilsa shu obyektning mashhur ekanligini yoki yagonaligini ifoda etadi. Arablar bu nomni Al-Iksandar tarzida o'qiganlar. Aleksandr ismidagi birinchi qism "al" artikli sifatida tushirib qoldirilgan. Keyinchalik so'z tarkibida metateza (k//s) hodisasi sodir bo'lgan. Keyingi bo'g'indagi uchta undoshning qator kelishi talaffuzda qiyinchilik tug'dirgan, natijada, d va r undoshlari orasida a unlisi orttirilgan, ana shu tarzda Iksandr // Iskandarga aylangan. Xalq orasidagi "zulqarnayn"

(ikki shoxli) sifati uning harbiy bosh kiyimi (shoxli dubulg'asi)ga qarab qo'yilgan. Shoxli Iskandar obrazi shunday paydo bo'lgan va xalq og'zaki ijodiga singib ketgan. 2. Badiiy qahramonlar nomlari dostonlarda qo'llangan badiiy obrazlarning nomlari, xususan, bosh qahramonlar nomlari xalq orasida juda keng tarqalgan. Shu sababdan ham ularning ko'pchiligi tarixiy shaxslar kabi tilga olinadi. Ular sevib ardoqlanadi, ko'pchilik kishilar ularning ismlarini o'z farzandlariga qo'yishadi. Dostonlarning bir-biri bilan bog'lanib ketgan turkumlarining vujudga kelishi ham aslida xalq sevgisi va orzulari bilan bog'liqdir. "Go'ro'g'li" turkumi bunga yaqqol misoldir. Ular mazmunan va shaklan ichki bog'lanishga ega. Bu dostonlar o'zbek, tojik, qozoq, tatarlarda "Go'ro'g'li"; turkman, ozarbayjon, arman, gruzin, turk va boshqa xalqlarda "Ko'ro'g'li" nomi bilan shuhrat qozongan. Shubhasiz, har bir davr syujet yo'nalishiga, qahramonlar tasviriga o'z ta'sirini o'tkazgan. Ammo ularning nomlari deyarlik o'zgarishsiz qolgan. Jumladan, Go'ro'g'li, Avaz, Ravshan, Shahriyor, Bozirgon, Rustam va boshqa nomlar turkum dostonlarning ko'pchiligida uchraydi. Ularning ayrimlari haqida kengroq to'xtalamiz.

Go'ro'g'li. Ushbu nom o'zbek xalq eposlari orasida eng katta turkumni tashkil etgan qahramonlik va romantik dostonlardagi bosh qahramonning ismidir. Ushbu nomining kelib chiqishi haqida turli fikrlar aytiladi. "Go'ro'g'lining tug'ilishi va bolaligi" dostonida shunday tasvirlanadi. Go'ro'g'lining bobosi To'liboy sinchi bo'lgan. U Mori yurtining begi, Qovishtixonning o'g'li bo'lib, yoshligida yovmit podshosi Odilxonga asir tushadi. To'liboy sinchi xizmatlaridan ko'ngli to'lgan Odilxon qizi Bibi Oyshani unga nikohlab beradi. Bulardan bo'lg'usi qahramonning otasi Ravshan tug'iladi. Ravshan Taka-Yovmit yurtining doimiy dushmani Shohdorxonaga asir tushadi. U yerda Taka-turkman begi Jig'alixonning farzandlari Gajdumbek va Bibi Hilollar ham asirlikda edilar. Zangar yurtida Ravshanbek va Bibi Hilollar turmush quradilar. Ravshanning ota kasbi sinchiligi ma'lum bo'lgach, Shohdorxon unga saroydagi otlarini ko'rsatadi. Ravshan bularning ichida tulpor yo'qligini aytib, xolvachining otini maqtaydi. Achchiqlangan xon Ravshanning ko'zlarini o'yib oladi. U xolvachining otini tilab olib, Gajdumbek va Bibi Hilollar bilan Yovmitga qochadi. Yo'lda xomilador Bibi Hilolga o'q tegadi va vafot etadi. Go'rda o'lik onadan bo'lajak qahramon tug'iladi. Go'rda tug'ilganligi sabab unga Go'ro'g'li deb ism qo'yadilar. Boshqa bir versiyaga ko'ra, uning otasi Ravshan ko'r bo'lgani sababidan uning ismi Ko'ro'g'li deb talqin qilinadi. Bu holat, asosan, turk va ozarbayjon versiyalarga taalluqli. Ayrim tadqiqotchilar bu ikki qarash ham ishonchli emas, ular keyinchalik o'ylab topilgan deb hisoblaydilar. Jumladan, sharqshunos A.Gafurov ismning etimologiyasini turkiy tillardagi "korkili" (ko'rkli, chiroyli, yoqimtoy) so'zi bilan bog'laydi.

Avaz. "Go'ro'g'li" turkumidagi dostonlarda juda keng tarqalgan qahramon ismi. U dostonlarda Avaz, Botir Avaz, Avazxon, Bol Avaz kabi nomlar bilan ardoqlanadi. Avaz xalqning idealiga juda yaqin qahramon bo'lgani uchun ham bu ismni ko'pchilik o'z farzandlariga qo'yishgan. Avaz nomi ko'pchilik Sharq xalqlari orasida ham keng tarqalgan. Jumladan, turkmanlar uni Övəz, ozarbayjonlar Əwəz deb talaffuz qiladilar. Bu ism armanlar orasida ham uchraydi. Mashhur rassom Ayvazovskiyning familiyasi dastlab Ayvazyan (Ayvazning o'g'li ma'nosida) bo'lgan.

Avaz so'zining ma'nosi haqida ko'pchilik ma'lum fikrga kelgan. Bu so'z arab tilidagi avad/z shaklining forsiy talaffuzi natijasida avazga aylangan. Ma'nosi, "aynan almashish" (rus. zamena) demakdir. Mavjud udumga ko'ra, bundan oldingi farzand vafot etgan bo'lsa, keyingi tug'ilgan o'g'ilni Avaz deb ataganlar. Go'yo, biz oldingi farzandimizni yo'qotdik, Oллоh uning evaziga (o'rniga) ushbu farzandni berdi deyishgan, shuning bilan farzandini har-xil ins-

jinslardan asramoqchi bo'lishgan. Bu nom mazmun va mohiyatiga ko'ra O'rin, O'rinboy kabi ismlarga mos keladi.

Antroponimik indikatorlar. O'zbek tilshunosligida Z.Do'simov toponimik indikatorlar haqida ilk bor alohida maqola e'lon qildi. Ammo antroponim ikindikatorlar haqida haligacha biror boshqa tadqiqotni uchratmadik. Indikatorlar antroponimlarni tilning lug'at tarkibidagi o'ziga xos alohida bir tizimga birlashtiruvchi vositadir. Ular kishi ismlari tarkibida kelib, uni biror jihatdan xarakterlab, konnotativ ma'no ifodalaydi. Har bir indikatorni qabul qilgan toponim shu indikator uchun mikrotekst vazifasini bajaradi.

Antroponimlarga qo'shilish xususiyatiga ko'ra indikatorlar quyidagilarga bo'linadi:

- 1) erkaklar ismiga xos: jon, xon, bek, sher, arslon.
- 2) ayollar ismiga xos: oy, oyim, beka, gul, pari.
- 3) erkak va ayol ismiga qo'shilishiga ko'ra betaraf bo'lgan indikatorlar: jon, xon.
- 3) nomlar tarkibida qo'llanuvchi indikatorlar

Onomastik indikatorlar nom tarkibida ishtirok qilib, nomning xarakteri, mazkur ob'ektning boshqa xususiyatlari to'g'risidagi axborotlarni o'zida saqlagan bo'ladi. Ma'lumki, Z.Do'simov indikator (aniqrog'i, toponimik indikator) atamasini o'zbek onomastikasiga ilk marotaba olib kirgan edi. U joy nomlari tarkibida qatnashib, ular ifodalagan ob'ektning turini, xarakterini bildiruvchi lug'aviy birliklarni indikatorlar deb izohlagan. Indikatorlar o'zi ifodalayotgan ob'ekt haqida axborot berish xususiyatiga ega. Bizningcha, nomlar tarkibida keladigan bunday birliklar atoqli otlarnig barcha turlari (toponim, antroponim, gidronim kabi) ga xosdir. Shuning uchun ularni onomastik indikatorlar deb nomlash va ma'lum bir tizim asosida o'rganish maqsadga muvofiq deb hisoblaymiz. Quyida shular haqida to'xtalamiz. Antroponimlar tarkibida qo'llanuvchi onomastik indikatorlar -xon indikator. Ushbu indikator "Rustamxon" dostonida Sultonxon, Rustamxon, va boshqa nomlar tarkibida qo'llanilgan. -xon onomastik birligi aslida turkiy va mo'g'ul hukmdorlarining unvoni bo'lgan. VI asrlarda qaan O'rta Osiyoda katta hududning hukmdorini anglatgan. Keyinchalik, turkiy xalqlarning islomni qabul qilishi munosabati bilan arabcha talaffuz shaklida xaqa deb atalgan. X asrlardan Qoraxoniylar va Somoniylar davrida ushbu sulola vakillari nomiga -xon elementi qo'shib ishlatilgan: Qoraxon, Bug'roxon, Arslonxon kabi. Mo'g'ullar istilosi davrida o'zbek urug'larining yo'l boshchilari "xon" unvonini olganlar. Keyinchalik bu odat o'zbeklardan Eron, Afg'oniston va Hindistonga tarqalgan. Davr o'tishi bilan eroniy mansabdorlar va kichik amaldorlar ham xon deb yuritilgan. Asta-sekin O'rta Osiyoda xonlarning xotinlari ismiga ham bu so'z qo'shib ishlatila boshlagan. Hozirda ayrim erkak va ayol ismlari tarkibida ham ushbu indikatorni uchratish mumkin. Dostonlar onomastikasida La'lixon, Muloyimxon kabi ayol ismlarida, shuningdek, Alixon, Avaxxon kabi erkak ismlariga ham qo'shib kelgan. Dostonlarda ayrim ismlar tarkibida so'zning datlabki xon ma'nosi ham ifodalangan holatlar uchraydi: To'xtamishxon, Ziyodxon, Kunxon kabi. "Rustamxon" dostonida Sultonxon ismi tarkibida xon indikator 81 o'rinda qo'llanilgan "Oqtosh viloyatida Sultonxon degan o'tdi" bo'lsa, Rustamxon tarkibida esa 27 o'inda qo'llanilgan.

*"O'g'il tug'sang otin qo'ygin Rustamxon*

*Qiz tug'sang gul yuzli, o'zing bilasan"*

-jon indikator. Bu indikator ham ayol va erkak ismlari tarkibida keladi. Aynan biz tahlil qilayotgan "Rustamxon" dostonida jon indikator Rustam nomi tarkibida 6 marta qo'llanilgan. "Bedov minsang sa'grisini silatib,

Arpa berib oltoy boqsang to'latib ,  
Dushmandan o'chingni olsang yig'latib  
Avval g'ayratingni aytgin , Rustamjon"!

Ma'lumki, O'rta Osiyo xalqlarida hurmat, erkalash ma'nosida bek, boy kabi unvon bildiruvchi so'zlarni ismga qo'shib murojaat qilish odat tusiga kirgan. Jon elementi ham eng ko'p tarqalgan hurmat bildiruvchi affiksoiddir. U qadimda bolaga ism qo'yish udumi bilan bog'liq holda vujudga kelgan. Kishilarning tasavvurida bolaga ism qo'yish chog'ida uning nomi joni bilan qo'shiladi degan tushuncha mavjud bo'lgan. Ya'ni ism va jon birligi yuzaga keladi. Shuning uchun ham bolaga Muhammadjon yoki Alijon deb ism qo'yilganda payg'ambarimizning yoki uning kuyovi Alining joni bilan chaqaloqning joni birlashadi, bu uni turli ofatlardan saqlaydi deb qaraganlar. Davr o'tishi bilan bu tasavvurlar esdan chiqqach, -jon elementi har bir ismga qo'shish mumkin bo'lgan qo'shimchaga aylangan. -bek indikator. Yaqin va O'rta Sharq xalqlarida juda keng tarqalgan onomastik indikator bo'lib, dastlab unvon ma'nosini anglatgan. O'rta Osiyo xonliklarida bek shahar yoki viloyati boshlig'i bo'lgan. U o'zi boshqargan hududda cheklanmagan huquqqa ega bo'lib, faqat amirga bo'ysungan. Bek so'zining keyingi taraqqiyoti asosida boshqa turkiy tillarda, jumladan, qoraqalpoq, qozoq tillarida biy termini vujudga kelgan. Ushbu tillarda atama ijtimoiy-siyosiy ma'no ifodalagan va urug' oqsoqoli ma'nosini anglatuvchi mansab nomi sifatida qo'llanilgan. Bu so'z, ya'ni, bek, bey, b'y shakllari keyinchalik ko'plab atamalarning yasalishiga asos bo'lgan. Ushbu so'zning kelib chiqishi haqida turli xil qarashlar mavjud. Eron tillari bo'yicha mutaxassislar so'zni so'g'dcha bag "janob" bilan aloqador deb hisoblaydilar. Ularning ta'kidlashicha, bu birlik qadimgi Eron tilidagi baga (rus. bog) "xudo" bilan aloqadordir. Boshqa bir qator tadqiqotchilar turkiy tillarda tarqalgan turkcha bey "janob", qirg'iz. biy "sud'ya" so'zlari va o'zbek tilidagi boy "knyazb" atamalari bir manbadan tarqalgan bo'lsa kerak deb taxmin qiladilar. Dastlab, bek yoki bey so'zi amaldorlarning ismiga qo'shib aytilgan va uning yuqori lavozimini ko'rsatishga xizmat qilgan. Davr o'tishi bilan bu komponent ism egasiga bo'lgan yuqori hurmatni bildiruvchi ko'rsatkichga aylangan. Asta-sekin bu so'z kishi ismlarini hosil qiluvchi elementga aylangan.

Xalq dostonlari leksikasida bu komponent bilan yasalgan nomlar anchagina. Jumladan, dostonlarda o'nlab erkak kishilarning ismlari tarkibida ishtirok etgan. Xususan, "Rustamxon" dostonida Rustamxon ismi tarkibida 18 o'rinda o'z aksini topgan.

"Yaqinlab bek Rustamxon shunday qaras,

Tog'ning toshi zing'illashib otadi.

Ajdahar damiga toshlar ketadi.

Haybat bilan ketayotir ajdahar ,

Yaqinladi Rustambekday zorabor;"

Misol qilib, Ahmadbek, Alibek, Ashurbek, Go'ro'g'libek (Bek Go'ro'g'li), Bolibek, Bobobek, Vafobek, Ganjumbek, Balliboy, Yortiboy, Yo'limboy, Oylabiy, Ermonbiy, Sharmonbiy, Tolliboy, Tulumbiy, O'tagan biy, Qo'ng'irboy, Yusufbek, Jig'olibek, Mirzobek, Nazirbek, Og'abeg, Sarsangbek va boshqalarni keltirish mumkin. -oy//oyim. Bu indikator ayollar ismi tarkibida ancha faol ishlatiladi. Ammo ba'zan erkak kishi ismi sifatida ham qo'llanadi (Oybek), lekin erkak ismlari tarkibida bu komponent "baxt, omad" ma'nosini, ayollar ismida "go'zal, xushro'y" ma'nosini anglatadi: Boloyim, Oysulton, Oypora, Oygul, Oysanam, Oyjamol, Sanamoy va boshqalar."Rustamxon " dostonida oy va oyim indikatorlari faqat

Oftoboyim ismi tarkibida oy va oyim shaklida qòllanilgan. Oftoboyim shakli bir òrinda , Oftoboy shakli esa , 58 marotaba qatnashgan.

“Savshali kun botir tortar sari yoy,  
Çamli kunda kòp tortganman oh-u voy ,  
Shu vaqtida sizday bekni yetkizdi ,  
Bul jonima sabab qildi bir xudoy,  
Otimni sòrasang mening , Oftoboy”.

-gul indikator. Bu indikator forsiy tillarga mansub so‘z bo‘lib, dostonlarda uchraydigan ayol ismlari tarkibida eng faol birliklardan hisoblanadi. Gulixiromon, Gulsho, Gulandom, Gulanor, Gulasal, Guljamila, Guldona, Guljamol, Gulnihol, Guloyim, Guloy, Gulqiz, Gulrux, Gulchehra, Gulshirin, Gulnoz va boshqalarda nomning oldida ishlatilsa; Dastagul, Donogul, Lolagul, Olmagul, Mehri gul, Sarvigul, Oygul kabilarda ism oxirida keladi. "Rustamxon " dostonida gul indikator Momagul maston tarkibida 2 ò‘rinda qò‘llanilgan. “Uch yuz oltmish mastonning boshliğini Momagul maston der edi”.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

## T A J I M A S H U N O S L I K

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### LANGUAGE IDENTITY: THE FORMATION OF AN INDIVIDUAL AND SOCIAL IDENTITY

#### ABSTRACT

This article examines the relationship between language and identity from sociolinguistic and ethnolinguistic perspectives. It explores the concepts of personal and social identity and discusses how they are shaped through society, communication, and membership in social groups. The article emphasizes that language is a key means of self-expression, interpersonal interaction, and the representation of group belonging. It also analyzes such phenomena as multilingualism, code-switching, speech accommodation, ethnolinguistic affiliation, and indexicality as important ways in which identity is expressed in discourse. The study concludes that language is not only a tool of communication but also one of the central factors in the formation, expression, and representation of both individual and social identity.

**Key words:** language, identity, personal identity, social identity, sociolinguistics, ethnolinguistic identity, multilingualism, code-switching, indexicality, verbal communication.

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### LISONIY IDENTIKLIK: SHAXSIY VA IJTIMOY IDENTIKLIKNING SHAKLLANISHI

#### ANNATATSIYA

Ushbu maqolada til va identitet o'rtasidagi uzviy bog'liqlik sotsiolingvistik va etnolingvistik nuqtai nazardan tahlil qilinadi. Unda shaxsiy va ijtimoiy identitet tushunchalarining mazmuni, ularning jamiyat, muloqot va ijtimoiy guruhlar bilan aloqador holda shakllanishi yoritiladi. Maqolada til insonning o'zini anglashida, boshqalar bilan

munosabat o'rnatishida hamda muayyan guruhga mansublikni ifodalashida muhim vosita ekani ko'rsatib beriladi. Shuningdek, ko'p tillilik, kod almashtirish, nutq uslubining moslashuvi, etnolingvistik mansublik va indeksikallik kabi hodisalar orqali identitetning namoyon bo'lishi tahlil qilinadi. Tadqiqot natijasida til nafaqat aloqa vositasi, balki shaxsiy va ijtimoiy o'zlikni yaratish, ifodalash va namoyon etishning asosiy omillaridan biri ekanligi xulosalanadi.

**Kalit so'zlar:** til, identitet, shaxsiy identitet, ijtimoiy identitet, sotsiolingvistika, etnolingvistik identitet, ko'p tillilik, kod almashtirish, indeksikallik, nutqiy muloqot.

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## ЯЗЫК И ИДЕНТИЧНОСТЬ: ФОРМИРОВАНИЕ ЛИЧНОЙ И СОЦИАЛЬНОЙ ИДЕНТИЧНОСТИ

### АННОТАЦИЯ

В данной статье анализируется взаимосвязь языка и идентичности с социолингвистической и этнолингвистической точек зрения. Рассматривается содержание понятий личной и социальной идентичности, а также особенности их формирования в условиях общества, коммуникации и принадлежности к различным социальным группам. В статье показано, что язык является важнейшим средством самовыражения личности, установления отношений с окружающими и обозначения групповой принадлежности. Кроме того, анализируются такие явления, как многоязычие, переключение кодов, адаптация речевого стиля, этнолингвистическая принадлежность и индексикальность как способы проявления идентичности в речи. В результате исследования делается вывод о том, что язык выступает не только как средство общения, но и как один из важнейших факторов формирования, выражения и репрезентации личной и социальной идентичности.

**Ключевые слова:** язык, идентичность, личная идентичность, социальная идентичность, социолингвистика, этнолингвистическая идентичность, многоязычие, переключение кодов, индексикальность, речевая коммуникация.

Joseph begins his work with a simple explanation of this word: a person's identity is what they are (1, pp. 9-17). In this basic sense, there are two aspects of individual identity: their name, which serves to distinguish one from others and, as such, has a deictic function, and a deeper, intangible aspect that constitutes what a person is at their core, and as such, performs a "meaningful" function. In other words, identity points to its uniqueness: first and foremost, with the name (deictic function) and with oneself, based on an essence that eludes any categorization except for its attribution to a specific individual (semantic function). However, Joseph believes that individual identity also consists of various personalities in which a person participates. This

emphasizes the fact that the aforementioned oppositions are intertwined; identity in equality is recognized through contact with what is different, while identity in exclusivity is primarily established at the intersection of identity in equality.

In a similar sense, Edwards (2, p. 69) points out that it is impossible to establish clear boundaries between individual and social identity because all our personal characteristics stem from socialization within the group(s) to which we belong, with a specific social context that determines the set of available human possibilities. Riley (3, p.98), while discussing various viewpoints and differences among interactionist sociologists, psychologists, Marxists, social constructivists, phenomenologists, and existentialists, and emphasizing the interdisciplinary nature of the personality problem, nonetheless concludes that they all agree on two points:

*The source of personality is social. It is a product of social interaction among people and other members of society. Reflecting on our interactive experience, which is supported and guided by language, allows us to become who we are, extrapolating from interpersonal to intrapersonal. Thus, the structures of society, language, and interaction serve as sources of individual personality.* (3, p.98)

Riley further argues that although someone's personality can be considered an inherent quality, independent of other entities, it is attributed to an individual through the mediation of other human beings who constantly bombard us with instructions about the roles and positions we occupy or that others want us to occupy, the groups we belong to or do not belong to. In these senses, identity can be understood solely in relation to others, as others are the primary source of its construction. Taking this into consideration, we can see that social identity is established, manifested, attributed, and negotiated through social processes, specifically in our communicative relationships with others in intersubjective connections. However, it is important to note that we also constantly send streams of identity claims. In this sense, Riley defines social identity as the sum of all subgroups to which a person belongs. Among the parameters of social identity he observes, we can find examples such as place of residence, ethnicity, religion, politics, marital status, hobbies, languages, and so on. Additionally, Edwards adds that some of these mentioned social groups, such as ethnicity or gender, among others, are involuntary in nature and typically have long-term significance. However, social categories like gender or nationality, according to Edwards, "tend to be the most salient when one thinks of people at a social level," either through processes of self-ascription or attribution by others outside the group. (2, p.7)

As we can see, each of us undoubtedly has multiple personalities. According to Joseph, this can be observed at least in two senses. The primary sense pertains to the entire "self" existing in the consciousness of others. According to Joseph, every person with whom you interact constructs their version of "you" based on what they have observed about "you" and "others," forming it according to the template of their own unique sense of self. In simpler terms, Joseph writes, "There are as many versions of 'you' as there are people whose mental space you inhabit." (1, p.17) The secondary sense in which Joseph observes the multiplicity of personality concerns the fact that all individuals play different roles in relation to those around them—mother, boss, friend, sister, etc. In this sense, personality changes depending on the context of the people we are with. Block notes that the multiplicity of social identities, most of which exist simultaneously, also raises questions of social significance and contextual constraints that will stimulate one aspect of the personality repertoire more than others. He sees

this process as similar, if not identical, to adopting different social roles or "masks" depending on circumstances. Riley, in discussing roles, defines a social role as "the assumption by an individual of a discursive position that endows them with a set of socially guaranteed linguistic and non-linguistic rights and obligations, legitimizing the performance of certain categories of action: non-verbal, illocutionary, and interactive." (4, p.43) He confirms Block's viewpoint that role performance is a "dynamic expression of the situationally significant aspect of an individual's social personality." (4, p.139) Again, we can identify group/social identities that have broader significance: social class, ethnicity, religion, nationality, gender, and, foremost, language.

### **Language and Identity**

Novak notes that recently the role of language has been defined as one of the most important functions in shaping identity. Novak defines the connection between language and identity as "the role of language in providing individuals with uniqueness and group affiliation." (5, p.267) In other words, the language a person speaks and their language practices are considered significant factors in the formation of personal and group identities: speaking the language of a group signifies belonging, while speaking differently signifies a sense of non-affiliation. Novak points out that on a social level, groups of people and even entire nations can be identified by the language or languages they use. Therefore, language, along with shared culture, religion, and history, becomes one of the key components of national identity. Finally, echoing the words of Tabouret-Keller, Novak establishes that there are two levels of the relationship between language and identity: "language serves as a means of identifying others and as a means through which we identify ourselves in relation to others. As we have already mentioned, the role of identity can be seen in every speech act." (6, p.175)

If we accept Joseph's fundamental division of identity into personal and social identities, we can also embrace Tabouret-Keller's idea about the importance of language in mediating between them. Tabouret-Keller asserts that individual and social identity are mediated by language because language is proposed as a means for creating and expressing this connection. According to her, this includes the entire spectrum of language use, from phonetic features to lexical units, syntactic structures, and personal names. The close connection between language and identity is explained by two main reasons. The first reason is that processes of identification can be traced from the merging identification of a mother and a breastfeeding newborn to simple imitation of others and self-identification when someone adopts characteristics or traits of another person's behavior. The family group is the first group most people have to deal with. Later, each of us joins other groups, and the most common way to do this is to adapt to their behavior or adopt what is considered their most characteristic features. Among these behaviors and characteristics, language often, though not always, becomes the most obvious. In this sense,

Tabouret-Keller claims that "the use of language offers the greatest variety of characteristics and is most easily applicable to identification, regardless of the process of identification and additional identities that may signify it," (7, p.175) for those who adhere to them. However, she (1998) also mentions that a significant part of our open and hidden identity combines symbolic and nonverbal means. Additionally, certain identifications seemingly isolate behavioral elements, such as imitation of body positions. After all that has been said, "individual identity is rather a network of identities reflecting numerous commitments,

attachments, passions, and hatreds with which each person tries to cope in constantly changing strategies of commitments".

Pavlenko and Blackledge place this theory within the socio-psychological approach to the study of language and identity. This approach consists of several intergroup approaches that, in their view, are based on social identity theory or acculturation theory to explain the outcomes of language contact through group membership. Pavlenko explained the theory in the following terms:

"People are motivated to adjust their speech style or adapt to it as a means of expressing values, relationships, and intentions towards others. It is assumed that the extent to which individuals modify their discourse styles towards or away from those of their interlocutors is a mechanism through which social approval or disapproval is conveyed. Shifting speech style towards that of another is called convergence and is often seen as reflecting social integration, while moving away from the speech style of another is divergence and is often considered a tactic of social dissociation." (8, pp. 317-344)

According to Pavlenko and Blackledge, who developed the theory of ethnolinguistic identity, which considers language as an important marker of ethnic identity and group membership, there are several factors that influence ethnolinguistic viability and the conditions under which group members acquire the language of the dominant group. Pavlenko and Blackledge note that the cornerstone of this approach is the unequivocal correlation between language and identity, explaining that from this perspective:

*Group members with weak group identification, low internal viability, open group boundaries, and strong identification with other groups may quickly assimilate and learn a second language (L2). In turn, members of groups with high ethnolinguistic salience (e.g., strong group identification, rigid group boundaries, etc.) may fear assimilation and achieve a low level of proficiency in L2, as L2 is perceived as distorting their ethnic identity.* (8, p. 110)

Pavlenko and Blackledge criticize this approach for its monolingual and monocultural bias, which views people as members of homogeneous, uniform, and bounded ethnolinguistic communities. They argue that this approach overlooks hybrid identities and complex language repertoires of bilingual and multilingual individuals living in the modern global world. Furthermore, they found that ethnographic studies of multilingual contexts challenge the homogenous view of minority communities and reveal significant group differences in patterns of language contact and social organization. They also criticize the approach for often associating languages with professional rather than national or ethnic identities. Additionally, assumptions that high linguistic competence is primarily manifested in individuals with weak group identification and that it is often accompanied by loss of native language and culture have been found to be incorrect. They conclude that the "interplay between individuals' multiple identities and second language learning outcomes is infinitely more complex than described in the sociopsychological paradigm and cannot be reduced to a few essential variables" (8, p.110).

The other theory that addresses the relationship between language and groups is the aforementioned theory of Tabouret-Keller. They postulate that the speaker creates their own linguistic system, and speech acts as a projection. Tabouret-Keller argues that this viewpoint fundamentally distinguishes the work of Pavlenko and Blackledge in that there is no a priori existence of social, ethnic, regional, national, professional, etc. groups. The existence of the individual is the primary postulate. It is emphasized that "the individual creates patterns of their

linguistic behavior in such a way that they resemble the patterns of the group(s) with which they occasionally wish to identify or differ from those with whom they wish to stand out" (7, p.186). Block believes that in this sense, almost all speech acts can be interpreted as indicators of the speaker's identity. The process of indexing is not two-dimensional, as in Pavlenko's theory, but rather multidimensional and simultaneous. This means that from all human utterances formulated as acts of identity, the unfolding of different dimensions of identity (ethnicity, nationality, gender, social class) occurs, and all of this happens simultaneously. Pavlenko and Blackledge point out that this approach views identities as fluid and constructed in linguistic interaction.

Barbara Johnstone argues that since the early 1960s, sociolinguistic research has sought to demonstrate how facts about speakers' identities can be connected to how they speak in different situations. Since then, it has been seen that linguistic expressions can convey more than denotation and pragmatic illocution (10, pp. 29-36) (as we have seen in Tabouret-Keller's research). They also reveal something about the person the speakers are (or adopt) in a particular contextual persona. Particularly influential in this process is a model known as indexicality. The principle of indexicality pertains to the mechanism through which identity is constituted.

According to Bucholtz and Hall, this is crucial for how linguistic forms are used to construct positions of identity. In broad terms, the concept of indexicality implies the creation of semiotic connections between linguistic forms and social meaning. They argue that "in the formation of identity, indexicality is heavily dependent on ideological structures, as associations between language and identity are rooted in beliefs and cultural values, speaker types that can or should reproduce certain types of language." (9, pp. 18-28) They suggest that indexical processes occur at all levels of linguistic structure and usage: pronunciation, words, phrases, grammatical patterns, discourse patterns, including entire linguistic systems such as languages and dialects. Furthermore, indexical relationships can arise between linguistic form and social meaning at different levels of abstraction. Johnston claims that few linguistic forms, if any, exclusively point to a specific social identity. Moreover, indexical forms can evoke and construct identities and always have the potential to do both.

Nino Murcia and Rothman argue that individuals create different identities to project an image or revise their sense of self. They also highlight that social competence requires different actions in different situations. Social expectations are typically realized linguistically, although not exclusively (such as in the imitation of poses, gestures, etc.). (12, pp.279-299) They cite Myers-Scotton to support the idea that in the case of multilingualism, one can choose another language or switch codes to let the interlocutor know "I am not only X, but also Y." Bucholtz and Hall also suggest that language switching can convey a sense of solidarity, indexing identity and group affiliation, or it can symbolize the identity one wishes to project at any given moment within a specific group. However, Pavlenko and Blackledge note that such a perspective has faced several critical remarks. Among many observations, Alvarez-Caccamo's argument stands out that the meaning of code-switching indexicality is not necessarily a composite of the socially-indexical values of the two languages used.

Speakers also assert their linguistic identities at different times and in different situations. Bustamante-Lopez explains that identity claims can be understood as "actions" through which individuals create new definitions of who they are. They also describe claims to identity as "locally conditioned, fluid, and changing" and conclude that "identities are not simply

represented in discourse but are enacted, performed, and embodied through a variety of linguistic and non-linguistic means". (13, p. 279)

In post-structuralist studies of second language acquisition, the findings regarding second language learning are depicted as being influenced by individuals' identities in two important ways. Firstly, Pavlenko argues that linguistic, social, cultural, gender, and ethnic identities of second language learners mediate their access to linguistic resources and interactional opportunities available in L2. Secondly, their agency and investments in learning and using the language are shaped by the range of identities available to them in L2. At times, L2 discourses accessible to L2 users may provide unique means of self-presentation, prompting them to cross boundaries and assimilate into new communities or become members of multiple communities. In other contexts, L2 or bilingual and multilingual users may choose to create new and hybrid linguistic identities. However, in other situations, new subject positions may be seen as unacceptable or incompatible with the subject positions they previously occupied by L2 users.

In conclusion, the relationship between language and identity cannot be ignored or underestimated. The language we speak plays a crucial role in shaping our identity and how we are perceived by others. Our language reflects our cultural heritage, social status, and personal experiences. We use language as a tool to express our thoughts, emotions, and ideas, and it helps us understand and communicate with others.

However, it is important to recognize that language should not be used as a means of exclusion or discrimination against others. As a society, we should strive to embrace linguistic diversity and promote inclusivity by welcoming and respecting different languages and cultures. By doing so, we not only enrich our own lives but also create a more dynamic and cohesive community.

Language is a vital aspect of human identity, and its significance cannot be overstated. We all have a responsibility to encourage linguistic diversity and create a more inclusive and welcoming society.

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# TIL, TA'LIM, TARJIMA ЯЗЫК, ОБРАЗОВАНИЕ, ПЕРЕВОД LANGUAGE, EDUCATION, TRANSLATION

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## SCIENTIFIC AND THEORETICAL FOUNDATIONS OF LITERARY TEXT TRANSLATION

### ABSTRACT

This topic explores the scientific and theoretical principles underlying the translation of literary texts. Literary translation is a complex process that involves not only linguistic competence but also cultural awareness, stylistic sensitivity, and creative interpretation. The study highlights major translation theories, approaches, and challenges associated with rendering artistic meaning from one language into another.

**Key words:** literary translation, equivalence, adequacy, stylistics, pragmatics, culture, interpretation, translation theory.

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## BADIIY MATN TARJIMASINING ILMIY-NAZARIY ASOSLARI

### ANNOTATSIYA

Mazkur maqolada badiiy matn tarjimasining ilmiy-nazariy asoslari yoritiladi. Badiiy tarjima jarayoni nafaqat til bilimini, balki madaniy, uslubiy va estetik tafakkurni ham talab etadi. Maqolada tarjima nazariyalari, asosiy tushunchalar hamda badiiy matnni tarjima qilishdagi muammolar tahlil qilinadi.

**Kalit so'zlar:** badiiy tarjima, ekvivalentlik, adekvatlik, uslubiyat, pragmatika, madaniyat, interpretatsiya.

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## НАУЧНО-ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ПЕРЕВОДА ХУДОЖЕСТВЕННОГО ТЕКСТА.

### АННОТАЦИЯ

В данной статье рассматриваются научно-теоретические основы перевода художественного текста. Художественный перевод представляет собой сложный процесс, требующий не только знания языка, но и культурной, стилистической и эстетической компетенции. Анализируются основные теории перевода и проблемы, возникающие при передаче художественного содержания.

**Ключевые слова:** художественный перевод, эквивалентность, адекватность, стилистика, прагматика, культура, интерпретация.

Insoniyatni birlashtiruvchi va o'z o'rnida, ularni farqlanishiga dalil bo'ladigan eng asosiy faktorlardan biri – tildir. Yer yuzida yashovchi turli xalqlar vakillari bir-bir bilan o'zaro kommunikativ ehtiyojini, asosan, tarjima orqali hal qiladilar. Xalqlar, millatlar o'rtasida siyosiy, iqtisodiy, madaniy-ijtimoiy aloqalar kuchaygani sayin tarjimaga ham, tarjimachilikka ham talab kuchayib boraveradi. Shu boisdan tarjima san'atini madaniyatlararo muloqotning asosiy vositasi deb hisoblash mumkin.

Tarjima – yangi axborot manbasidir va ushbu yangi axborot nomlanishi, lisoniy belgi olishi zarur. Mazkur zaruratni qondirish maqsadi ijodkorlik, kreativlikni uyg'otadi. Bu turdagi ijodkorlikka yangi muhit va diskursiv sharoitga moslashayotgan asliyat matni undaydi, tarjimon esa yangicha shakl va mazmun munosabatini tanlaydi. Natijaga erishish, o'z navbatida, tarjima vaziyati bilan bog'liq. Situativlik xususiyati oldingi (asliyat yaratilish payti) va yangi vaziyatlarni bir xilda aks ettiradi. Tajribali tarjimon yuzaga keladigan vaziyatlarni tezda farqlash va ularga mos ravishda faoliyat yuritishga qodir, albatta. Vaziyatlarning muntazam o'zgarib borishi esa tarixiylik (historicity) xususiyatini yuzaga keltiradi. Belgilangan rejani amalga oshirishning turli yo'llari mavjud, lekin muayyan vaziyatda tarjimon eng to'g'ri va ma'qul yo'lni tanlashga majbur. Demak, zamon va makon tarjima jarayoni samarali kechishiga turtki beradigan omillardir [1,115].

Badiiy tarjima o'ziga xos sintezlashtirish qudratiga ega. U zamonlar, xalqlar, tillar va adabiyotlarni bir-biriga makon va zamon nuqtayi nazaridan yaqinlashtiradi. Badiiy tarjima sababli milliy adabiyotlarning o'zaro aloqasi, bir-biriga ta'siri doimo mavjud bo'lgan. Bu ta'sir ayni davrda kundan-kunga rivojlanib, kuchayib bormoqda. Adabiy aloqalar ham shu o'rinda o'z rivojini topmoqda, ya'ni chet el adiblarining asarlari o'zbek tiliga, o'zbek adiblarining asarlari xorijiy tillarga to'g'ridan to'g'ri tarjima qilinmoqda.

Badiiy tarjima bevosita badiiy adabiyot namunalarini bir tildan boshqa tilga badiiy matnning o'ziga xos xususiyatlarini saqlab qolgan holda olib o'tish jarayonidir. Muayyan bir badiiy asarni bir tildan ikkinchi bir tilga o'girish tarjimondan nafaqat badiiy tarjimaning asosiy xossalari, balki qo'shimcha ijodkorlik qobiliyatini ham talab etadi. Tarjima asliyat matnidagi

axborotni tarjima tili kitobxon uchun, badiiy asarni o'qiydigan o'quvchi uchun tushunarli va kommunikativ funksiyaga ega matn qilib boshqa tilga o'girish hisoblanadi. "Oxford Advanced Learners Dictionary" lug'atiga ko'ra, tarjima og'zaki yoki yozma nutqning ma'nosini tarjima tilida ifodalashdir [2,1631].

Shu o'rinda, odatda, tarjima qiyinchiliklarini keltirib chiqaruvchi omillar lingvistik va ekstralingvistik omillarga tasniflanishi ko'plab tadqiqotchilar tomonidan e'tirof etilganligiga urg'u qaratmoqchimiz. Lingvistik omillar, odatda, badiiy matnning fonetik, sintaktik, leksik-semantik, stilistik, frazeologik, matn sathlariga oid, ekstralingvistik omillar esa milliy-madaniy, lingvokognitiv, lingvopragmatik, etnolingvistik kabilar bilan izohlanadi.

J.Katford o'zining "A Linguistic Theory of Translation" asarida tarjimani quyidagicha e'tirof etadi: "Tarjima tillarda namoyon bo'ladigan amaliyot hisoblanib, bir tildagi matnni boshqa tildagi matnga o'zgartirishdir. Tarjima bir tildagi matnga xos materialni boshqa tildagi shunday material bilan almashtirish" [3,10]. Bu borada J.Katford tarjimaning asosiy qiyinchiliklarini yuzaga keltirishda lisoniy omillar yuqori o'rinda turadi, degan xulosaga keladi. Demak, tarjimaning asosiy xossalari tilning barcha sathlarida namoyon bo'ladi. J.Katforddan tashqari, Monika Baker, Enagine Nayda, Peter Newmark, Susanna Bassnett kabilar ham shunday ilmiy qarashlarni ilgari surishgan. Demak, tarjima qiyinchiliklarining lingvistik omillariga asliyat va tarjima matnlarining til sathlari bo'yicha kuzatiladigan fonetik, sintaktik, leksik-semantik, stilistik, frazeologik va tekstual jihatdan yuzaga keladigan muammolar ta'sir etadi.

Badiiy matnni o'zga tilga o'girish tarjimaning boshqa ko'rinishlaridan tubdan farq qiladi. Bu bevosita badiiy matn va uning uslubiga xos bo'lgan xususiyat bilan bog'liq. Badiiy matn boshqa uslublar, jumladan, rasmiy-idovariy, publitsistik, ilmiy uslublardan tilning o'ziga xos uslubiy vositalari, badiiy tasvir vositalari, so'zlarning qo'shimcha konnotativ ma'nolarini aks etishi, turli kontekstlarda frazeologik birliklarning faol qo'llanishi kabi omillariga ko'ra farq qiladi. Mana shu jihatlar badiiy tarjimaning lingvistik tadqiqi zaruratini saqlab qolishi barobarida, buning hozirgi kunda yanada dolzarb ekanini qayd etishga asos bo'lmoqda.

Badiiy tarjima va uning qonuniyatlari, tarjima usullari, tilning turli birliklariga oid tarjima muammolari, tarjimada badiiy-estetik zavqni qayta yaratish masalalariga bag'ishlangan tadqiqotlar o'zbek, rus va jahon tilshunos hamda tarjimashunoslari tomonidan tadqiq etilgan. Q.Musayev ham badiiy matnga doir tadqiqotlarning ahamiyati borasida quyidagilarni e'tirof etadi: "Modomiki, badiiy tarjima ikki til lisoniy-uslubiy hodisalarining qiyoslanishi asosida amalga oshirilgan ekan, keyingi yillarda tadqiqotchilar e'tiborini lisoniy vositalarni ularning nutqiy holatlaridan kelib chiqib qiyosiy o'rganish o'ziga ko'proq tortmoqda. Chunki bunday paytlarda lisoniy vositalar asarning g'oyaviy-tematik mazmunini muayyan qo'shimcha ma'no – majoziy layoqat kasb etish yo'li bilan obrazli tasvirlab beradiki, til vositalarining bu tarzda uslubiy maqsadlar ifodasi uchun qo'llanishi muallif niyatining ro'yobga chiqishi uchun ham keng imkoniyatlar yaratadi. Bularning barchasi estetik kategoriya hisoblanmish badiiy nutq xususiyatlarini belgilaydi" [4,54].

Mamlakatimizda tarjima va tarjimashunoslar to'g'risidagi dastlabki ilmiy tadqiqotlar XX asrning 30-yillaridan boshlab paydo bo'ldi. Masalan, 1932-yili Mannon Roiqning, 1935-yili S.Y.Palastrovning, 1936-yili esa Sanjar Siddiqning, 1940-yili M.Davronning mazkur sohaga doir kitob va maqolalari chop qilindi [5,26].

1950-yildan boshlab tarjima nazariyasiga alohida e'tibor berila boshladi. Ayniqsa, bunda tarjimashunoslarning umumittifoq konferensiyasi (1951) juda katta ahamiyat kasb etdi. Tarjimashunoslar safiga O.Sharafiddinov, M.Salye, N.Vladimirova, A.Muxtorov, S.Lipko, N.Ivashev sinagri yangi tadqiqotchilar kelib qo'shildilar. 60-yillarga kelib esa O'zbekistondagi tarjimashunoslik ilmiga J.Sharipov, Sh.Shomuxamedov, M.Xolbekov, K.Jo'rayev, G.G'afurova, S.Salomova, Z.Umarbekova, N.Kmilov, M.Tursunxo'jayeva, M.Isriolova, B.Atabekov, M.Soliyev, M.Karimova singari tadqiqotchilar o'zlarining munosib hissalarini qo'shdilar.

G'aybulla Salomov tarjima adabiyoti haqida fikr yuritib shunday deydi: "badiiy tarjimani ilmiy tavsiflashning eng qiyin bo'lgan xossasi shundaki, bunda so'zni so'z bilan emas, balki ma'noni ma'no, ohangni ohang, obrazni oraz, yumorni yumor bilan berish muhim ahamiyatga egadir" [6,74].

Ko'pchilikka ma'lumki, tarjima adabiyotida she'r tarjimasi nasriy asar tarjimasidan farqlanadi. Adabiyotlarda she'r tarjimasining nisbatan qiyin jarayon ekanligi qayd etiladi. Ayniqsa, she'r tarjimasida asarning matnidagi ruhni, jarangdorlikni, ifoda vositalarini saqlab qolish, qayta yaratish juda mushkul. Bu mushkulotni e'tirof etmaslikning iloji yo'q. Lekin shu narsani ham qayd etish kerakki, bugungi kunda she'riyat tarjimasida faqat shu usul bilan cheklanib qolinayotganligi yo'q, balki tarjima asar asosida yangi tarjimalar yaratilmoqda. Ya'ni yanada qiyin, murakkab usulga qo'l urilgan. Bu usul – vositali tarjima usulidir [7,24].

Qayd etilgan ma'lumotlardan ayon bo'ldiki, she'riyatdagi vositali tarjima tajribasi ma'qul usul bo'la olmaydi. Binobarin, bu ishni ilojiylikdan qilinayotgan vaqtinchalik amal sifatida hisoblash to'g'riroq bo'ladi.

"Asarni tushunib to'g'ri o'qish – bu yarim ish", – deb yozadi Etkin. Asarni to'g'ri o'qish va muallifdek to'g'ri tushunish degan gap asarning to'g'ri tahliliga yo'l ochishi tayin, chunki tarjimachilikda tahlil katta o'rin tutadi. Asliyatdagi badiiy boylikni yo'qotmaslik va o'quvchiga bekamu ko'st yetkazish uchun tarjimon tarjima qilinayotgan asarni uning qalbini to'la his etishi lozim va uning o'zi san'atkor bo'lishi shart. Badiiy adabiyot atrofni o'rab turgan tabiat hodisalari orqali voqelikni aks ettiradi. Tarjimon esa shu boshqa tilda yaratilgan asarni o'z ona tilidagi vositalar yordamida qayta tiklaydi yoki buning teskarisini bajaradi. Shunday qilib, qayta yaratilgan asarning originaldagi kabi haqiqiy badiiy asar bo'lishi uchun uning zaminidagi obrazlilik, til xususiyatlari, muallif uslubi saqlab qolinishi kerak. Bu narsa bo'lmasa, tarjima asl nusxa ruhiga, kayfiyatiga monand bo'la olmaydi.

Shu narsani unutmaslik kerakki, aniqlik tarjima san'atini belgilovchi omildir. Biroq, har qanday "aniqlik" tarjima qilinuvchi asarning go'zalligini, badiiyligini saqlab qolishga imkon bera olmaydi, balki tarjimaga xalal berishi, mazmuniga putur yetkazishi mumkin. Asliyatning tub mohiyatini, umumiy ruhini, uning to'la mazmunini, undagi hayotiylikni aks ettiruvchi aniqlikka tarjimada muvaffaqiyat kasb etishi mumkin. Har qanday "aniq" tarjima talablar darajasida bo'lmasligi ham mumkin.

"Originalga yaqinlik, asarning harfini to'g'ri berish emas, balki uning ruhini saqlab qolish demakdir. Har bir til faqat shu tilning o'ziga mansub bo'lgan shunday badiiy vositalarga, xususiyatlarga va belgilarga egaki, birorta obraz hamda ifodani to'g'ri berish uchun ba'zan ularni tarjimada butunlay o'zgartirib yuborishga to'g'ri keladi. Obraz va iboralarning originalga mosligi doimo so'zlarning tashqi mosligidan, muvofiqligidan iborat bo'lavermadi. Tarjima qilingan ifodaning ichki hayoti, asl nusxaning ichki hayotiga mos kelishi lozim"

[8, 21].

Keyingi yillarda yurtimizda o'zbek adabiyotini xorijiy tillarga va xorij adabiyotini o'zbek tiliga badiiy tarjimalari xususida salmoqli izlanishlar amalga oshirildi. Xususan, D.Xoshimova "Boburnoma" matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi mavzusidagi dissertatsiyasida "Boburnoma" matnidagi tasviriy vositalar tarjimasining leksik, semantik, sintaktik-stilistik, pragmatik va lingvokulturologik xususiyatlarini ochib bergan. Z.Bazarov badiiy tarjimada leksik-stilistik bo'yoqdorlikni saqlash muammolari to'g'risida tadqiqot olib borgan. O'.Qo'ldoshevning dissertatsiya ishida konversiv so'zlarni tarjima qilishning semantik va lingvokulturologik tadqiqi bo'yicha taklif va tavsiyalar ishlab chiqqan. G.Kenjayeve "O'tkan kunlar" romani tarjimalarida milliy manzaraning lingvomadaniy ifodasi, S.Nazarov esa "Faust" asarining turkiy tillardagi tarjimalarida tasviriy vositalarning ifodalanishi haqida tadqiqot olib borgan.

Yuqorida ta'kidlab o'tilgan izlanishlarda o'tgan zamon fe'l shakllarining badiiy nutqda ishlatilishi va tarjimada berilishi, shuningdek, grammatik kategoriya ifoda shakllarini tarjimada berish tamoyillarini ko'rsatish, diniy realiyalarning, imon-e'tiqod masalalarining badiiy adabiyotda yoritilishi va ularning tarjimadagi aksi, badiiy tarjimada milliylik va tarixiylik masalalari, milliy xarakter in'ikosi, tarixiy davr ruhini tarjimada aks ettirish, jahon adabiyoti, xususan, fransuz adabiyotidan o'girilgan ishlar va ularda ma'rifatparvarlik g'oyalari, tarjimada to'rtliklar kompozitsiyasini qayta yaratish, to'rtliklarda qo'llangan maqol va aforizmlar, tamsil, metafora, tazod badiiy tasviriy vositalarining tarjima xususiyatlari, badiiy matnlar tarjimasining lingvostilistik va lingvokulturologik muammolari, sonetlarning asliyat va tarjima namunalari qiyosiy-tipologik tahlili orqali asliyat badiiy uslubi, mazmuni va ruhini qayta yaratish kabi masalalar o'rganilgan.

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## **ТЎЛ, ТА'ЛИМ, ТАРЖИМА**

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