

**BUXORO DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/04.06.2021.Fil.72.03 RAQAMLI ILMIY KENGASH**

QARSHI DAVLAT UNIVERSITETI

OCHILOVA DILAFRUZ BAXRAMOVNA

JON DRAYDENNING “AVRANGZEB” FOJIASI LINGVOPOETIKASI

10.00.04 – Yevropa, Amerika va Avstraliya xalqlari tili va adabiyoti

**FILOLOGIYA FANLARI bo'yicha falsafa doktori (PhD) dissertatsiyasi
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida XVII asr klassitsizm oqimining adabiy-estetik xususiyatlarini zamonaviy talqinda qayta ko'rib chiqish masalalariga e'tibor kuchaymoqda. Mazkur davrda Yevropa va Osiyo adabiyotida poetik tafakkur miqyoslari, badiiy tahlilni amalga oshirishdagi bir qator mezonlar o'zgarib, olamni badiiy idrok etish va tasvirlashning kognitiv, lingvomadaniy, intertekstual tamoyillari maydonga kelishi asarni antroposentrik, lingvostilistik, pragmatik-diskursiv tahlil qilish metodlarini taqozo qila boshladi. Shu ma'noda Uyg'onish davri mumtoz adabiyot tabiatining intertekstual mohiyatini ilmiy baholash, badiiy tasvir vositalarini struktur o'rganish asarlarni zamonaviy umumadabiy kontekstda tahlil qilish imkonini beradi.

Dunyo adabiyotshunosligida Uyg'onish davri ingliz adabiyotining ilmiy-nazariy muammolari, uning antik davr yunon-rim adabiyoti zamirida taraqqiy etishi, asarlar syujeti va kompozitsiyasida uch birlik (harakat, vaqt va makon birligi) qoidasiga amal qilinishi, badiiy asarni real voqelikka taqlid qilish, ya'ni mimesis nazariyasi asnosida yaratilishi kabi qat'iy adabiy qonuniyatlarga rioya qilinishi keng ko'lamli tadqiqotlarda o'z yechimini topgan. Ingliz adabiyotining taniqli namoyandasi Jon Drayden asarlaridagi metaforiklik, ramziylik, intertekstuallikni dekodlash, badiiy tilidagi ritorik vositalarni aniqlash, ulardagi kontekstual implikasiyani yoritish va ijodkorga xos idiosstil va idiolektni belgilash adib mahoratini tekshirishning o'ziga xos mezonlari sifatida Sharq va G'arb an'analari hamda qarashlari uyg'unligini, turli madaniy kodlarni matnga singdirish texnikasini ilmiy baholashga xizmat qiladi.

Mamlakatimizdagi intensiv islohotlar davrida jamiyat ma'naviyati va barkamolligining negizi sanalgan adabiyotga e'tibor davlat siyosati darajasiga ko'tarilmoqda va jahon adabiyoti namunalarini milliy kontekstda chuqur anglash, ularning mohiyatini zamonaviy dunyoqarash orqali talqin etib, ma'naviyatimizni yuksaltirish dolzarblik kasb etmoqda. Bugungi kunda "Innovatsion rivojlantirish strategiyalari dunyo ilm-fanining zamonaviy yutuqlari, innovatsion ishlanmalar va texnologiyalar asosida inson kapitalini, mamlakatni jadal rivojlantirish, innovatsion faoliyat sohasida yagona davlat siyosatini olib borish maqsadida ishlab chiqilishi hamda amalga oshirilishi"¹ zamonaviy adabiyotshunoslik fani oldiga jahon standartlariga mos tadqiqotlarni amalga oshirish kabi ustuvor vazifalarni qo'yadi. Zero, tarixiy shaxslar hayotiga bag'ishlangan biografik asarlarni tahlil qilish, ularning o'ziga xos janriy xususiyatlarini, poetikasini, asarlarning ommalashishiga sabab bo'lgan omillarni tadqiq etish millat tarixini chuqur o'rganishda muhim ahamiyat kasb etadi.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022-2026 yillarga mo'ljallangan Yangi O'zbekistonning Taraqqiyot strategiyasi to'g'risida", 2019-yil 8-avgustdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi

¹ O'zbekiston Respublikasining 2020-yil 24-iyuldagi "Innovatsion faoliyat to'g'risida"gi O'RQ-630-son Qonuni // <https://lex.uz/ru/docs/-4910391>.

farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to’g’risida”, 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to’g’risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-maydagi 376-son “Jahon adabiyotining eng sara namunalarini o‘zbek tiliga hamda o‘zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to’g’risida”gi qarori va boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida XVII asr Yevropa va ingliz Uyg‘onish davri adabiyoti hamda klassitsizm adabiy oqimining vujudga kelish omillari, estetikasi, poetikasining asoslariga bag‘ishlangan bir qancha tadqiqotlar mavjud². Bu ishlarda o‘rta asr davri yozuvchilari, ularning o‘ziga xos uslubi, asarlarida tarannum etilgan sadoqat, muhabbat, vatanparvarlik, gumanizm kabi g‘oyalar yoritib berilgan.

Rus adabiyotshunosligida M.N.Morozova, I.V.Ostrovskiy, O.A.Tarasyuk kabi olimlar³ Jon Dryden hayoti va ijodi, ijodkorning komediya janriga mansub asarlari xususiyatlari, qahramonlik pyesalarini tahlilga tortganlar.

Tadqiqot predmeti sifatida tanlangan lingvopoetika masalasi qadimdan o‘rganilib kelinayotgan bo‘lsa-da, bugungi kunda muammoga oid yangicha nazariy qarashlar qator olimlar⁴ning ilmiy ishlarida kuzatiladi. Mazkur ishlarda badiiy asar

² Winn, Anderson J. John Dryden and His World. New Haven: Yale University Press, 1987. – 512 p. Taylor C. Dryden’s Aeneid. Delaware: Associated University Presses, 1991. – 150 p.; Carter R., John M. The Penguin Guide to Literature in English. – Harlow: Penguin English, 2001. – 263 p.; Gower, Roger. Past into Present. – Harlow: Longman, 2002. – 470 p.; Thornley G.C. and Roberts G., An Outline of English Literature. – Harlow: Longman, 2003. – 216 p.; Denis Delaney, Ciaran Ward, Carla Pho Fiorina. Fields of Vision. Volume I. – Harlow, 2003. – 480 p.; Cresswell J., The Cat’s Pyjamas: The Penguin Book of Clichés. Penguin Books, 2007. – 416 p.

³ Аникин Г.В., Михалская Н.П. История английской литературы. – Москва: «Высшая школа» 1975. – 528 с.; Морозова М. Н. Героические пьесы Джона Драйдена. Дисс. ... канд. филол. наук. – Санкт-Петербург, 2002. – 202 с.; Островский И.В. Драматургия Джона Драйдена 1670-х гг.: от героической драмы к трагедии: “Ауренг-Зеб”, “Все за любовь”. Автореф. дисс. ... канд. филол. наук. – Нижний Новгород, 2005. – 24 с.; Тарасюк О.А. Жанр комедии в критике и драматургии Джона Драйдена. Автореф. дисс. ... канд. филол. наук. – Москва, 2009. – 19 с.

⁴ Кузнец М.Д., Скребнев Ю.М. Стилистика английского языка. – Ленинград, 1960. – 174 с.; Sosnovskaya V.B. Analytical Reading. – Moscow: Higher School, 1974. – 180 p.; Galperin I.R. Stylistics. – Moscow: Higher School, 1977. – 333 p.; Keir Elam. The Semiotics of Theatre and Drama. London and New York: Routledge, 1980. – 163 p.; Арнольд И.В. Стилистика современного английского языка (стилистика декодирования). – Ленинград: Просвещение, 1981. – 384 с.; Shlomith Rimmon-Kenan. Narrative Fiction. Contemporary Poetics. London and New York: Routledge, 1983. – 177 p.; Kukhareno V.A. Seminars in Style. – Moscow: Higher school, 1971. – 183 p.; Jakobson Roman. Linguistics and Poetics. // Language in Literature. Harvard University Press, 1987. – 548 p.; Якобсон Р. Работы по поэтике. – Москва: Прогресс, 1987. – 478 с.; Barilli, Renato. Rhetoric. (Translation by Giuliana Menozzi) – Minneapolis: University of Minnesota Press, 1989. – 184 p.; Aznaurova E.S. Interpretation of

tilining obrazli va ta'sirchanligini ta'minlovchi tilning maxsus leksik resurslari, uslub, stilistik vositalar, intertekstuallikni hosil qiladigan uslubiy vositalar zamonaviy metodlar asosida muhokama qilingan.

O'zbek adabiyotshunosligida ingliz klassitsizmi Jon Drayden hayoti hamda ijodiga bag'ishlangan qator tadqiqotlar⁵ amalga oshirilgan. Biroq yozuvchining "Avrangzeb" tragediyasi lingvopoetikasini o'rganishga bag'ishlangan yirik monografik tadqiqot mavjud emas.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Mazkur dissertatsiya tadqiqoti Qarshi davlat universitetining "Tilning leksik-semantik tizimi, qiyosiy tipologik izlanishlar va adabiyotshunoslik muammolari" mavzusidagi ilmiy-tadqiqot ishlari rejasi doirasida bajarilgan.

Tadqiqotning maqsadi Jon Draydenning "Avrangzeb" dramasi lingvopoetik o'ziga xosligini, ekspressiv va ekstralingvistik vositalarning xususiyatlarini poetik sintaksisning funksional-semantik aspektida aniqlashdan iborat.

Tadqiqotning vazifalari:

klassitsizm davri dramaturglarining uch birlik – harakat, vaqt va makon birliklari asosida asar yaratish prinsiplarini, XVII asr Angliya adabiyoti vakillari uslubida Antik davr an'analari va Uyg'onish davri adabiyotiga xos bo'lgan xususiyatlar mushtarakligini tahlil qilish;

Jon Drayden badiiy mahoratini tekshirish asnosida "Avrangzeb" dramasi syujeti, kompozitsiyasi va motivlarini tarixiy va badiiy haqiqat negizida izohlash;

"Avrangzeb" dramasi uslubiy vositalarni stilistik konvergentsiyalar majmuasida tahlil qilish hamda stilistik konvergentsiyalarning lingvopragmatik xususiyatlarini aniqlash;

"Avrangzeb" dramasi ramzlar va allyuziyalarning intertekstual vazifasini talqin qilish va ingliz klassitsizm dramasi intertekstuallikning sharqona motivlarda ifodalanishini asoslashdan iborat.

Literary Text. – Tashkent, 1990. – 180 p.; Бобохонова Л.Т. Инглиз тили стилистикаси. – Тошкент, 1995. – 143 б.; The Oxford Companion To English Literature. Sixth Edition. Edited By Margaret Drabble. – Oxford University Press, 2000. – 1188 p.; Handbook of Classical Rhetoric in the Hellenistic Period (330 b.c.-a.d. 400) edited by Stanley E. Porter. – Boston, Leiden: Brill Academic Publishers, Inc., 2001. – 919 p.; Peter Childs, Roger Fowler. The Routledge Dictionary of Literary Terms. London and New York: Routledge, 2006. – 272 p.; Поэтика: словарь актуальных терминов и понятий. под ред. Н.Д. Тамарченко. – Москва: Издательство Кулагиной; Intrada, 2008. – 359 с.; The Routledge Handbook of Stylistics. Edited by Michael Burke. – London and New York: Routledge Taylor Francis Group, 2014. – 558 p.; Khajieva F.M. Theoretical Aspects of the Language Learned (Stylistics). – Bukhara, 2021. – 203 p.

⁵Бакоева М., Муратова Э., Очилова Э. English Literature. – Tashkent, 2006. – 209 p.; Жўракулов У. Шарқ ва Фарб классицизмнинг умумназарий муаммолари. Қиёсий адабиётшунослик: ўтмиши, бугуни, истикболлари: Республика илмий-амалий анжумани мақолалар тўплами – Тошкент: Фирдавс-Шон, 2020. – 105 б. Холбеков М.Н. Инглиз адабиёти классиклари. Био-библиографик қўлланма – Жиззах, 2014. – Б.17-18; Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент: Шарқ, 2008. – Б. 339; Эрматов Б.С. Амир Темур Фарбий Европа адиблари нигоҳида. – Тошкент: 2017 – Б. 104, 146.; www.ziyouz.uz. (2019). Жўракулов У. Михаил Бахтин кашфиётлари // www.ziyouz.uz. <https://ziyouz.uz/ilm-va-fan/adabiyot/uzoq-juraqulov-mihail-bahutin-kashfiyotlari>. Жўракулов У. Назарий поэтика масалалари. –Тошкент, Фафур Фулом номидаги НМИУ, 2015. – Б. 17-23.

Tadqiqotning obyekti sifatida ingliz dramaturgi Jon Draydenning “Avrangzeb” tragediyasi tanlangan.

Tadqiqotning predmetini Jon Draydenning “Avrangzeb” dramasi lingvopoetikasi tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida tavsifiy, biografik, kontekstual, antropotsentrik, psixoanalitik, kognitiv-diskursiv, stilistik tahlil metodlaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Yevropada klassitsizm davri dramaturglari ijodining spetsifik xususiyatlari antik va Uygʻonish davri adabiyotining badiiy-estetik anʼanalariga xos boʻlgan mimetik yondashuv asosida namoyon boʻlishi hamda ushbu davr dramalarida uch birlik qonuniyati – harakat, vaqt va makon birliklari kabi yetakchi omillar ustivorligi asoslangan;

Jon Draydenning qahramon yaratish mahorati, badiiy konsepsiyasi, gʻoyaviy-axloqiy mohiyati, muallif estetik strategiyasi, tafakkuri, adib asarlarining badiiy estetikasi “Avrangzeb” dramasidagi syujet va kompozitsiya, mavzu va gʻoya, kolliziyaning fojiaiy tabiati mutanosibli orqali namoyon boʻlganligi aniqlangan;

“Avrangzeb” dramasidagi stilistik konvergensiya majmuasi tahlili orqali Drayden uslubiga xos metaforik maʼnoni asoslash, asarda stilistik konvergensiyaning lingvopragmatik xususiyatlarini yoritib berish, vaziyatning shartlilik va metaforik mohiyati kabi badiiy usullarning mazmunga asoslanishi isbotlangan;

“Avrangzeb” dramasi poetikasiga xos boʻlgan asosiy badiiy-ifodali vositalar, ramzlar va allyuziyalarning intertekstual vazifasi, transformatsiyasi, funksionalligi, individual yondashuv tamoyillari asosida ingliz klassitsizm dramasida intertekstuallikning sharqona motivlari ekstratekstuallik va intratekstuallik orqali ifodalanishi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqotda antropotsentrik, stilistik, adabiy tahlil metodlari samarali qoʻllanilib, Jon Draydenning “Avrangzeb” fojiasida metafora, metonimiya, kinoya, ramz, allyuziya yordamida ifodalangan koʻchma maʼno va stilistik boʻyoqdorlik; intertekstuallik vositasida sharqona motivlarni ifodalashning ahamiyati teran mushohada qilingan va ularga xos belgilarni aniqlash boʻyicha taklif va tavsiyalar ishlab chiqilgan;

asarda tarixiy voqealarning haqiqatga sodiqlik mezoni asosida tasvirlanishi, syujet va obrazlarning puxta ishlanishi, konfliktning keskin va shiddatli, yaʼni kontsentrik boʻlishi, badiiy shartlilik unsurlarining mohirona qoʻllanilishi drama poetikasi nuqtai nazardan asoslangan;

personajlar harakati va nutqi tasviri dramatik asarlarda ustivorlik kasb etgani bois syujetlilik va nutqiy rang-baranglik kabi uslubiy asoslarning muhimligi, dramatik shartlilik muammolari, dramatik asarning ichki qurilishi bilan bogʻliq umumiy va xususiy qonuniyatlar, lingvopoetik vositalarning badiiy matndagi vazifasi ilmiy-nazariy jihatdan tavsiflangan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot mavzusi boʻyicha chiqarilgan xulosalarning aniqligi, muammoning aniq qoʻyilishi, ish yuzasidan

chiqarilgan xulosalar tadqiqotchi tomonidan e'lon qilingan ilmiy ishlarda o'z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, Jon Draydenning "Avrangzeb" tragediyasi xususiyatiga oid qo'yilgan muammo tavsifiy, biografik, kontekstual, antropotsentrik, psixoanalitik, kognitiv-diskursiv, stilistik tahlil metodlari asosida aniqlangani, taklif hamda tavsiyalarning amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati dramaturgiya sohasida mavjud muammolarni tadqiq qilish, Angliya adibi Jon Drayden asarlari lingvopoetikasi haqidagi tasavvurlarni mukammallashtirish, Uyg'onish davri adabiyotida dramatik asarlar verbal sathida stilistik konvergensiya yordamida sharqona motivlar bilan boyitilganligini, allyuziyalar yordamida G'arb va Sharq adabiyoti va madaniyatidagi ramziy ma'no kasb etuvchi badiiy vositalarni tadqiq etishda ilmiy-nazariy manba bo'lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati ingliz Uyg'onish davri adabiyoti lingvopoetikasi va uning xususiyatlarini aniqlashda muhim manba vazifasini bajara olishi, uning xulosalaridan "Angliya adabiyoti", "Adabiy oqimlar evolyutsiyasi", "Adabiyot nazariyasi", "Stilistika", "Matn tahlili" fanlaridan darslik va o'quv qo'llanmalar yaratishda, ma'ruza va seminar mashg'ulotlari mazmunini takomillashtirishda, fakultativ darslar va maxsus kurslarni ishlab chiqishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Jon Draydenning badiiy mahorati, "Avrangzeb" tragediyasi lingvopoetikasining tadqiqi jarayonida olingan ilmiy natija va xulosalar asosida:

Yevropada klassitsizm davri dramaturglari ijodining spetsifik xususiyatlari antik va Uyg'onish davri adabiyotining badiiy-estetik tajribalariga asoslanib, qadimgi yunon-rim adiblari ijodiga xos bo'lgan uslubga mimetik yondashuvning mavjudligi hamda dramalarda uch birlik qonuniyati – harakat, vaqt va makon birliklari yetakchi omillar ustivorligiga doir nazariy xulosalardan Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017-2020 yillarda bajarilgan FA-F1-005 "Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish" mavzusidagi fundamental ilmiy loyihani bajarishda foydalanilgan (O'zbekiston Fanlar Akademiyasi Qoraqalpog'iston bo'limining 2022-yil 1-dekabrda №17.01/223-son ma'lumotnomasi). Natijada loyiha drama matnining lingvopoetik va lingvopragmatik tadqiqi borasidagi yangi ilmiy-nazariy manba va ma'lumotlar bilan boyigan;

Jon Draydenning qahramon yaratish mahorati, badiiy konsepsiyasi, g'oyaviy-axloqiy mohiyati, muallif estetik strategiyasi, tafakkuri, adib asarlarining badiiy estetikasi ilmiy-nazariy jihatdan izohlanib, "Avrangzeb" dramasi syujet va kompozitsiyasi, mavzu va g'oyasi kolliziyaning fojaviy tabiati lisoniy elementlarning konstruktiv funksiyalari orqali namoyon bo'lganligi bilan bog'liq xulosalardan Qarshi davlat universitetida Yevropa Ittifoqining "Erasmus+

Teaching Mobility Project KA-107 Mobility of Individuals between Programme and Partner Countries” mavzusidagi dastur doirasida amalga oshirilgan innovatsion loyihada foydalanilgan (Qarshi davlat universitetining 2023-yil 17-fevraldagi №04/578-son ma’lumotnomasi). Natijada Jon Drayden tragediyasida qo‘llanilgan metafora, metonimiya, epitet, ironiya, sarkazm, o‘xshatish, stilistik takror, parallel konstruksiya, inversiya kabi stilistik vositalarning kontekstual va implitsit ma’nolarini dekodlovchi ma’lumotlar xususidagi mulohazalar loyiha mundarijasini kengaytirib, mazmunini mukammallashtirgan;

“Avrangzeb” dramasi uslubiy vositalarni stilistik konvergensiya majmuasi tahlili Drayden uslubiga xos metaforik ma’noni asoslash, asarda stilistik konvergensiyaning lingvopragmatik xususiyatlarini yoritib berish, vaziyatning shartlilik va metaforik mohiyati kabi badiiy usullarning mazmunga mutanosibligida namoyon bo‘lishi bilan bog‘liq xulosalardan Qarshi davlat universitetida AQSh elchixonasi bilan hamkorlikda SUZ-800-21-GR-3181 raqamli “Reinforcing English Language competence at Karshi State University” nomli xorijiy loyihada foydalanilgan (Qarshi davlat universitetining 2022-yil 16-dekabrda №04/5128-son ma’lumotnomasi). Natijada “Angliya adabiyoti”, “Adabiyotshunoslik”, “Matn tahlili”, “Stilistika” fanlari asoslarini modernizatsiya qilingan, ta’lim tizimi jarayoni mustahkamlangan, fanlarning amaliy qismlari takomillashtirilgan, ilmiy tadqiqot ishi xalqarolashtirilib hamkor universitetlar bilan fanlararo integratsiya almashinuvi yo‘lga qo‘yilgan;

“Avrangzeb” dramasi poetikasiga xos bo‘lgan asosiy badiiy-ifodali vositalar, ramzlar va allyuziyalarning intertekstual vazifasi, transformatsiyasi, funktsionalligi, individual yondashuv tamoyillari ingliz klassitsizm dramasi intertekstuallikning sharqona motivlari ekstratekstuallik va intratekstuallik negizida ifodalanishi bilan bog‘liq xulosa va natijalardan Qashqadaryo viloyati “Oltin voha” radiokanalining “Ayol – millat kelajagi” nomli eshitirishi ssenariysini tayyorlashda foydalanilgan (Qashqadaryo viloyati teleradiokompaniyasining 2022-yil 19-dekabrda №17-05/333-son ma’lumotnomasi). Natijada radiotinglovchilarining O‘rta asr Angliya adabiyotida klassitsizm tendensiyalari, Jon Draydenning uslubi va “Avrangzeb” tragediyasining badiiy-g‘oyaviy mazmuni to‘g‘risidagi bilimlarini va ularning kitobxonlikka qiziqishini oshirishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 3 ta, jumladan, 1 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 13 ta ilmiy ish chop etilgan, jumladan, 1 ta tarjima-monografiya, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 9 ta maqola, ulardan, 7 tasi respublika va 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, ishning umumiy hajmi 144 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **kirish** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekt va predmeti tavsiflangan, ishning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi, ilmiy yangiligi, amaliy natijalari bayon etilgan. Tadqiqot davomida olingan natijalarning ilmiy va amaliy ahamiyati ko‘rsatilgan. Mavzuning o‘rganilganlik darajasi, tadqiqot usullari yoritilgan. Tadqiqot natijalarini amaliyotga joriy qilish, chop etilgan ishlar va dissertatsiyaning tuzilishi va hajmi haqida ma’lumotlar berilgan.

Dissertatsiyaning **“Jon Draydenning Tiklanish davri klassitsizmi dramaturgiyasiga qo‘shgan hissasi”** deb nomlangan birinchi bobi uch fasldan iborat. *“Yevropa adabiyotida klassitsizm oqimi taraqqiyoti”* nomli birinchi faslda Yevropa yozuvchilarining klassitsizm badiiy yo‘nalishiga qo‘shgan hissasi, Drayden ijodida dramaturgiyaning tutgan o‘rni, Jon Draydenning Angliya adabiy merosini o‘z asarlari bilan boyitganligi hamda *“Avrangzeb”* dramasiidagi falsafiy-estetik qarashlar talqini, g‘oyaviy konsepsiyasi, klassitsizm dramaturgiyasining nazariy xususiyatlari tadqiq qilingan.

Klassitsizmning mohiyati qator ilmiy tadqiqotlarda yoritib berilgan bo‘lib, uning genezisi O‘rta asrlarga borib taqaladi. Adabiyotshunos D.Quronov klassitsizmni *“XVII asrdan XIX asr boshlariga qadar Yevropa san’atida kuzatilgan estetik hodisa, shu davr adabiy jarayonida yetakchi mavqe tutgan adabiy yo‘nalish”*⁶ sifatida e’tirof etadi. Ikki asrdan ortiq davr mobaynida bu oqim G‘arb adabiyotida dominantlik qilgan bo‘lib, mashhur namoyandalarni dunyoga keltirib, adabiyotni qonun-qoidalar asosida ijodiy mimesis va qonuniyatlarga mutlaq bo‘ysunish asosida shakllantirib borgan. Shu sabab bu oqim an’analar davomchisi hisoblanadi. Shu bilan bir qatorda ayrim adiblar klassitsizm qonuniyatlari chegarasini buzib, individual uslubni ham yaratishga, mumtoz adabiy an’analar va uslubiy o‘ziga xoslikni uyg‘unlashtirishga muvaffaq bo‘lishgan.

Drayden ijodi falsafiy-didaktik xarakterga ega bo‘lib, uning barcha asarlari negizida o‘sha davr siyosati, maishiy va tarixiy hikoyalar uyg‘unligi mujassamlashgan. Draydenning dramalari mazmunan salmoqdor, shaklan siqiq bo‘lib qolmay, nihoyatda boy lug‘atga egaligi, voqealar tasvirining rang-barangligi, ma’naviy ahamiyatga egaligi bilan jahon adabiyotida alohida fenomen sifatida e’tirof etiladi.

“Yevropa adabiyotida Sharq motivi va “Avrangzeb” dramasi” nomli ikkinchi faslda XVII-XVIII asrlarda Angliya ziyolilarining Sharqning sirli olami, adabiyoti, ilm-fan va madaniyatini o‘rganishgani hamda sharqona mavzularda yaratgan asarlari haqida fikr yuritiladi. Jumladan, Sharqning mashhur tarixiy kitoblarini tarjima qilinishi, taniqli ingliz adiblari bu mavzuda asarlar yozganliklari, Yelizavetta davri dramaturglarining shov-shuvga sabab bo‘lgan pyesalari aynan

⁶ Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 136.

Sharq mavzusida bo‘lganligi fikrimiz isbotidir. Bu an‘ana ancha davom etib, 1648-yil Angliyada teatrlar faoliyatiga cheklovlar qo‘yilishiga qadar davom etgan.

XVII asrga kelib Sharq haqidagi taassurotlar ancha ijobiy tomonga o‘zgargan edi. Bir qancha ingliz olimlari, jumladan, T.Bayoli, G.Maklin, V.Pinto de Sola, E.Sayid, E.Xeyvud va boshqalarning tadqiqotlariga yuzlansak, ular “*Sharqda ilgari ketayotgan ilm-fan, madaniyat yevropaliklarni har tomonlama qiziqtirgan va shu sababli Sharq mavzusi dramaturglarning asosiy yetakchi mavzusiga (dramaturgiya san’atining asosiy shakliga) aylangan*”, – deb ta’kidlashgan. Olimlar va adabiy tanqidchilar XVI-XVII asr oralig‘ini shakshubhasiz Sharq hayoti, madaniyati, tarixini o‘rganishda qaratilgan *oltin davr* deb atashgan.

Fransua Berne (François Bernier, 1620-1688)ning “Buyuk Mo‘g‘ullar imperiyasidagi oxirgi davlat to‘ntarishi” (“*The History of the Late Revolution of the Empire of the Great Mogol*”, 1671), “Mug‘ullar saltanatiga sayohat” (“*Travels in the Mogul Empire*”, 1656–1668), “Fransua Bernyening Buyuk Mo‘g‘ullar davlati, Hindiston, Kashmir qirolligi va boshqalarning ta’rif-tavsifini o‘zida jamlagan sayohatnomasi” (1699) kitoblari Evropaliklarda katta qiziqish o‘yg‘otgan. Hindistonda o‘n bir yil yashab, “Buyuk mo‘g‘ullar imperiyasi”ning kuch-qudrati, boy sarhadlari, hayot tarzi va siyosiy voqealariga guvoh bo‘lgan Bernye Fransiyaga qaytgach, o‘z taassurotlarini kitob holida nashr ettirdi.

Bernye kitobining inglizcha tarjimasini o‘qigan ingliz adibi Jon Drayden undan ilhomlanib, o‘zining “Avrangzeb” fojiasini yozgan va shu tarzda Sharq mavzusi ingliz klassitsizm adabiyotida ham o‘zining munosib o‘rnini egallagan. Dramaturgning “Avrangzeb” fojiasi Angliya Tiklanish davri dramaturgiyasida muhim burilish yasaydi hamda tomoshabinlarni teatrlarga bo‘lgan qiziqishini qayta jonlantirgan.

“*Avrangzeb*” *dramasida siyosiy implikatsiyasi va motiv*” nomli uchinchi faslda o‘z davrining eng mashhur adabiy tanqidchisi, iste’dodli dramaturg, saroy shoiri Jon Draydenni Boburiylar sulolasining beshinchi bo‘g‘ini Shoh Avrangzeb haqida drama yozib, uni ingliz jamiyatiga havola qilinishi sabablari muhokama etilgan.

Dramaturg klassitsizm yo‘nalishidagi “qahramonlik tragediyasi” san‘at asariga qo‘yiladigan talabni bajargan, ya‘ni “*vaqtini chog‘ qilib ta’lim berish*”ga harakat qilgan⁷. Adibni avvalo, hokimiyat uchun kurash, hokimiyatda vorisiylik muammosi, hokimiyatni zo‘rluk bilan tortib olish, qahramonlik jasorati yoki qahramonona himmat, ezgulik qiziqtirganki, bularsiz, Draydenning fikricha, shaxs tarixda o‘z rolini bajara olmaydi va davlatda barqaror tinchlik o‘rnatilmaydi, mamlakatning gullab-yashnashini ta‘minlashga qurbi yetmaydi. Shu sabab o‘z o‘y-fikrlarini dramaturg asari orqali ingliz xalqiga yetkazib berishga harakat qilgan. Avrangzeb siyosiy ideal timsoli sifatida didaktik xarakterga ega obraz sifatida gavdalantirilgan. Dramada falsafiy qarashlar, klassik va Uyg‘onish davriga mos epik xususiyatlar namoyon bo‘lgan.

⁷ Alssid M., Design of Dryden’s “Aureng-Zebe” // English and Germanic philology, 1965. – P. 452– 469.

Dissertatsiyaning ikkinchi bobi “**J. Draydenning “Avrangzeb” dramasida stilistik konvergensiylarning kontekstual tahlili**” deb nomlangan. Bob ikki fasldan iborat. “*Dramadagi yadroli va yadrosiz stilistik konvergensiylar tahlili*” nomli birinchi faslda Jon Draydenning “Avrangzeb” dramasida qo‘llanilgan stilistik konvergensiylar tahlilga tortilgan. Mazkur tahlillar M. Riffater, A.P. Skovorotnikov, I.V. Arnold, V.M. Nelkenbaum, S.A. Kuzmenko, G.A. Kopnina, N. Normurodova, F.M. Xajiyeva⁸ kabi olimlarning konsepsiyalari asosida amalga oshirildi.

Konvergensiya xususiyati jihatdan *bir yadroli (однофокусный)* konvergensiya (bunda muayyan bir trop asosiy ma’no anglatuvchilik vazifasini bajaradi) va *yadrosiz (многофокусный)* konvergensiylarga ajratiladi (bu turdagi konvergensiya barcha stilistik vositalar bir xil mavqega ega bo‘lib, dominant trop yoki obraz mavjud emas)⁹.

Shu nazariyadan kelib chiqib, Jon Draydenning “Avrangzeb” dramasida uchragan *bir yadroli* stilistik konvergensiylar tahlil qilindi. Draydenning “Avrangzeb” dramasida ko‘p uchraydigan stilistik vosita *jonlantirish* (personification) hisoblanadi. Matnni tahlil qilganda, jonlantirish rod kategoriyasi bilan bog‘liq bo‘lib, sotsiolingvistik, psixologik hamda madaniy tushunchalarni kitobxonga ta’sirliroq yetkazib berishga ko‘mak bergan.

Jon Draydenning “Avrangzeb” fojiasida ko‘proq abstrakt, ya’ni mavhum tushunchalar (sevgi, taqdir, jasorat, o‘lim, go‘zallik, tun, kun), samo jismlari (quyosh, yulduz, oy, osmon), tabiiy obyektlar (dengiz, daryo) hamda o‘simliklarning shaxslantirilganligi tadqiqot natijasida aniqlandi. Shu bilan birga stilistik konvergensiya jonlantirish tropi boshqa stilistik vositalar: metafora, giperbola, kinoya va ramzlar bilan hamohang kelgan. Dastlab jonlantirish stilistik vositasi atrofida yig‘ilgan boshqa leksik-stilistik vositalarga e’tibor qaratildi:

ARIMANT

*Fortune seems weary grown of Aureng-Zebe,
While to her new-made favorite, Morat,
Her lavish hand is wastefully profuse,
With fame and flowing honors tided¹⁰.*

Tarjima:

ARIMANT

*Omad Avrangzebdan yuz o‘girganga o‘xshar,
Endi yangi qahramon Murodga u kulib boqar.
Sahiy qo‘li taqdirlab uni ortig‘i bilan,
Ham shuhrat, ham ehtiromlar to‘lqiniga cho‘ktirar¹¹.*

⁸ Nomi zikr etilgan olimlarning tadqiqotlari dissertatsiyaning foydalanilgan adabiyotlar ro‘yxati qismida keltirilgan.

⁹ Сковородников А.П. Экспрессивные синтаксические конструкции современного русского литературного языка. – Томск, 1981. – С. 204–205.

¹⁰ Drayden J. Aureng-Zebe. Act III, 134-137 Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.59

¹¹ Очилова Д. Жон Драйденнинг “Аврагзеб” трагедияси (таржима). – Тошкент: Наврўз нашриёти, 2014. – Б.123

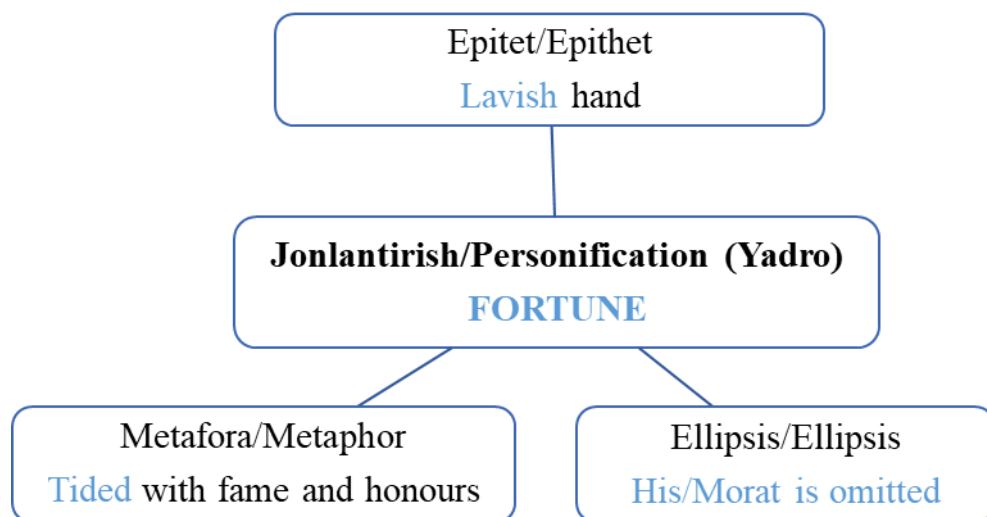
Saroy ayoni Arimant tomonidan aytilgan nutqda jonlantirish tropi yadro bo‘lib kelgan. Ya’ni “*fortune/omad*” abstrakt tushunchasi sahiy va mehribon farishta (ayol) timsolida gavdalantirilmogda. “*Seems weary grown/yuz o‘girganga o‘xshar*” degan gapning qismi taqdirga jon bag‘ishlagan, uni inson singari Avrangzebdan yuz o‘girganini tushunish mumkin. Chunki insonga xos bu jihat omadga ko‘chirilgan. Shuningdek, kontekstda “*fortune/omad*” tushunchasi rod kategoriyasiga ham ega. U ayol siymosini gavdalantiradi. Omad “*her/uning*” – jenskiy roddagi olmoshi bilan keyingi o‘rinlarda tilga olinmogda. Nega aynan ayol? Chunki qadimgi yunon mifologiyasidagi muzalar odatda go‘zal ayollar siymosida gavdalantirilgan, ular san‘at, fan hamda his va idrokka homiylik qilishgan. Yana bir jihati ayollarning fe‘l-atvori erkaklarga nisbatan beqaror va o‘zgaruvchan. Ularning tabiati sharoitga moslashishga moyil. Jon Drayden ayolning bu jihatini metaforik ma’noda analogiya asosida taqdirga bermogda. Chunki keksa qirolning Indamoraga sevgisi sabab u taxtni Avrangzebdan olib, Murodga taqdim qilmogda. Jonlantirish esa, bu o‘rinda, vaziyatga dramatiklik va kinoyaviylik bag‘ishlagan.

Xuddi shu o‘rinda jonlantirish yadrosi atrofida boshqa troplar ham yig‘ilgan. Bu yerda epitet, metafora, ellipsisni ham kuzatish mumkin. “*Her lavish hand/uning sahiy qo‘li*” iborasida “*lavish*” epitet bo‘lib, “omad” tushunchasining boylik, taxt, manfaat, hurmat, hukmronlik ma’nolarida kelishini, omadning “*qo‘llari sahiyligi*” esa yanada ko‘proq omad keltirishini anglatadi. Keyingi misralarda bu kengroq ochib berilgan. Chunki “*taqdir sahiy qo‘li*” bilan Murodga taxtga vorislikni, shon-shuhrat, boylikni in‘om etayotganini tushunish mumkin. Parchaning oxiridagi misrada “*tided*” metaforasi ham diqqatga sazovor. “*To tide*” o‘zbek tiliga “*to‘lqiniga cho‘ktirar*” deb tarjima qilingan. “*To‘lqin*” konsepti odatda ijobiy ma’noda qo‘llanilib, *yuqoriga ko‘tarilish* ma’nosida ifodalangan. Misralarda bu tushuncha ham Murodning bir zumda podsholikka ega bo‘lishi, unga baxt kulib boqqanini ko‘rsatadi.

Keyingi qatorda ham metafora davom etib, jumlaning oxirida to‘ldiruvchi (*him/Morat-u/Murod*) – tushirib qoldirilgan. Bu sintaktik stilistik vosita *ellipsis* bo‘lib, misrada bo‘g‘inlar sonini simmetrik saqlash hamda qofiyani hosil qilish uchun undan foydalanilgan. Ya’ni ikkinchi qatordagi yetti bo‘g‘in to‘rtinchi qatorda ham yetti bo‘g‘in bo‘lib takrorlangan.

Dramaning bu qismida hammaning olqishiga sazovor bo‘lgan Avrangzeb to‘satdan zindonga tashlangani, otasiga qarshi chiqqan Murod esa taxt vorisi etib tayinlangani dramaturg tomonidan bayon etilgan.

Bu misralaring implitsit ma’nosi kinoyaviy bo‘lib, keksaygan Shohjahonning xatti-harakatlarini kulgi ostiga oladi. Chunki Indamorani sevib qolgan qirol Murodning yovvoyi tabiatiga ham qaramasdan, taxtga munosib, adolatli o‘g‘lidan, Hindiston taqdiridan ham voz kechishga tayyor edi. Bundan taqdirning “Ilohiy”ligi podshohning qo‘lidaligiga ishora sifatida tushunish mumkin. Demak, Jonlantirish (*yadro*) + *epitet (periferiya)* + *metafora (periferiya)* + *ellipsis(periferiya)* formulasi bir yadroli stilistik konvergensiyaning hosil qilgan.



Yadrosiz (многофокусная) stilistik konvergensiya barcha stilistik vositalar bir xil mavqega ega bo‘lib, dominant trop yoki obraz mavjud emas. Bunday konvergensiya matnning bir qismida to‘planib, obrazlilik va ma’noni kuchaytirishga xizmat qiladi.

Jon Draydenning “Avrangzeb” dramasi stilistik vositalarning ko‘p ishlatilganligini ko‘rish mumkin. Asar muqaddimasida muallif ko‘p yadroli stilistik konvergensiya foydalanib, asar yaratilish davri va tomoshabinga munosabatini obrazli tilda ifodalagan. Prologda turli stilistik vositalar bir necha konseptlarni ifodalagan. Bular *Tafakkur (Wit/Остроумие)*, *Qofiya (Rhyme/Рифма)*, *Ehtiros (Passion/Страсть)*, *Janub va Shimol (South and North/Юг и Север)*, *Apelsin daraxti (Orange tree/Апельсиновое дерево)*, *Teatr (Playhouse/Театр)* kabi tushunchalardir. Bu tushunchalar jonlantirish va metafora orqali obrazlantirilgan. Shuningdek, har bir obraz atrofida yangi periferik mikroobrazlar ham yaratilganki, bular murakkab, ko‘p yadroli stilistik konvergensiyalarga misol bo‘ladi.

Jonlantirish trop sifatida qo‘llanilgan ilk stilistik konvergensiyaning “Avrangzeb” dramasi yozilgan prologda o‘qish mumkin. Ma’lumki, prolog asarning muqaddimasi bo‘lib, u o‘quvchini asar voqeligiga olib kirish, tasvirlanajak voqealarning yuz berish omillari haqida umumiy tasavvur berish, muayyan emotsional-hissiy holat hosil qilish¹² kabi vazifalarni bajaradi. Jon Draydenning “Avrangzeb” dramasi yozilgan prologda ham muallifning badiiy-estetik qarashlari, dramaning o‘tkir syujet poetikasi, falsafiy teranlik hamda boburiylar tarixi haqidagi ba’zi ma’lumotlarning bahstlab tasviri uchraydi. Qirq misradan iborat prologda muallif qisqa va lo‘nda qilib, Tiklanish davri dramaturgiyasiga munosabat bildirgan. Dastlabki besh qatorda dramaturg o‘z ijodini baholagan.

Our author by experience finds it true,
 ‘Tis much more hard to please himself than you;
 And out of no feign'd modesty, this day,
 Damns his laborious trifle of a play;

¹² Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 237.

Not that it's worse than what before he writ¹³.

Muallif kitobxoniga murojaatida ijodidan o'zi qoniqmayotganini bayon etgan. Drama yozish mashaqqatlarini la'natlaydi. "*Laborous trifle*" ("*Mehnat talab etadigan bekorchilik*") oksimoroni ostida muallif drama yozish qonuniyatlarini nazarda tutagan. Chunki odatda yozuvchilik – bekorchilik, jismoniy harakat talab etmaydigan ish sifatida qaraladi.

Keyingi misralarda esa "Avrangzeb" dramasidan oldin yaratilgan dramalarini bir tomonga va bu asarni boshqa tomonga qo'yib, dramadagi o'ziga xoslik yangicha uslubda namoyon bo'lishini aytgan. Muallif yangicha *Tafakkur* (*Wit/Ostroumiye*) bilan asarni taqdim etayotganini ta'kidlagan. Bu o'rinda va undan keyin ham "*Tafakkur*" so'zi metonimiya bo'lib, uning zamirida ijod va badiiy asar nazarda tutilgan. Chunki klassitsizm davri ijodkorlari o'z asarlarida obyektiv reallikni tagma'no, metafora, obrazlar orqali ifoda etishgan.

Prologning oxirgi qismida *Janub* va *Shimol* (*South and North/Yug i Sever*) obrazlari bir-biriga kontekstual antitezada qarama-qarshi qo'yilgan. "*Janub* va *Shimol*" konseptlari metonimik xarakterga ega bo'lib, bu tushunchalar ikki xil talqin qilinadi.

Muallif *Janub* va *Shimol* metonimiyalari ostida *Italiya* va *Angliyani* nazarda tutgan bo'lishi mumkin. Bu quyidagicha izohlanadi:

All southern vices, Heaven be praised, are here;

But Wit's a luxury you think too dear.

When you to cultivate the plant are loth,

'Tis a shrewd sign 'twas never of your growth:

And Wit in northern climates will not blow,

Except, like orange-trees, 'tis hous'd from snow¹⁴.

"Avrangzeb" dramasi esa 1675-yilda yaratilgan. Shu sabab Drayden "*southern vices*" tushunchasi ostida siyosiy beqarorlikka sabab bo'lgan Respublika boshqaruv tizimini nazarda tutgan bo'lishi mumkin. "*But Wit's a luxury you think too dear*" qatorida esa "Wit" so'zi ostida rimliklarning ijodiy taraqqiyotini nazarda tutgan. Chunki klassitsizmning asosiy tamoyillari qadimgi rimliklar poetikasiga asoslangan edi. Bu o'rinda Drayden, biz qadimgi san'atni emas, siyosatni o'zlashtirdik, chunki so'z san'ati juda qimmat, uni o'rganish oson emas, deya kinoya qiladi. "*When you to cultivate the plant are loth, 'Tis a shrewd sign 'twas never of your growth:*" / "Agar sen o'simlik o'stirishga ixtiyorsiz bo'lsang, unda sen hech qachon ulg'aymaysan" misralari esa yuqoridagi fikrni asoslaydi. Metaforik ma'noda yozuvchi agar sen *Wit/Aql, Zakovat, Ma'naviyatni taraqqiy toptirishni istamasang, unda sen rivojlanmaysan* deya ta'kidlaydi.

Keyingi misralarda esa Drayden "And Wit in northern climates will not blow, Except, like orange-trees, 'tis hous'd from snow." Shimol metonimiyasi ostida Angliyani nazarda tutib, ma'naviyat Angliyada rivojlanmaydi, deb aytadi. Shundan so'ng "Except/...dan tashqari" so'zi misrada keskin burilish yasaydi. So'zma-so'z tarjima qilinganda, "*Qorlardan himoya qilinadigan apelsin daraxtiga*

¹³ Drayden J. Aureng-Zebe. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P. 14

¹⁴ Drayden J. Aureng-Zebe. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P 14-15.

o'xshagan, (...) dan tashqari" misrasida ellipsis qo'llanilgan bo'lib, unda Apelsin daraxti obrazi ostida Ingliz qirolı Karl II (Charles II)ning sevimli aktrisasi va sevgilisi (favoritka) Eleonor Gvin (Eleanor (Nell) Gwyn/Gwynne; (1650-1687)ni gavdalandiradi. Bu ayol asli keli kelib chiqishi quyi tabaqadan bo'lib, teatrdagi xushchaqchaq va jozibali apelsin sotuvchisi bo'lgan. Taniqli teatr rahbari uning iste'dodini payqab, unga aktyorlik san'atini o'rgatgan va teatr tomoshalarining birida Karl II uni yoqtirib qolib, o'ziga xushtor qilib olgan. "*Apelsin qiz/An orange-girl/Apelsinovaya devusha*" ikki noqonuniy o'g'il tug'ib bergan. Draydenning bu o'xshatishida hamma aktyor va aktrisalar ham, (bu yerda teatr nazarda tutilgan) xuddi "apelsin daraxti" – Eleonor Gvin kabi Angliyada o'smaydi, ya'ni teatr taraqqiy etmaydi, degan ma'noni anglatadi. Chunki hamma ham Gvin kabi Qirol himoyasiga olingan emas kinoyasi satirik mohiyat kasb etadi.

"*Asardagi stilistik konvergentsiyalarning lingvopragmatik xususiyatlari*" nomli ikkinchi faslida S.A. Kuzmenko nazariyasiga tayanib, stilistik konvergentsiyalarning bir necha pragmatik funksiyalar¹⁵i tasniflandi:

- 1) *tasviriy (muayyan joy yoki obyektни tasvirlovchi);*
- 2) *xarakterlovchi (personaj yoki subyektни tasvirlovchi);*
- 3) *emotsional (his-tuyg'u, kayfiyatни ifoda etuvchi);*
- 4) *munosabatlarni izohlovchi (baholovchi pragmatik xususiyatli stilistik konvergentsiya);*
- 5) *dolzarblikni ko'rsatib beruvchi pragmatik xususiyatli (matnda dolzarb qism yoki qismlarini ajratib ko'rsatuvchi).*

Misol tariqasida *munosabatlarni izohlovchi, baholovchi pragmatik xususiyatli stilistik konvergentsiya* ijobiy – baholovchi va salbiy – baholovchi funksiyali stilistik konvergentsiya turlarga bo'linib, (muhim ma'lumotlarni ajratib ko'rsatuvchi) so'zlovchining biror narsa va kishiga nisbatan negativ yoki pozitiv munosabatini bildirishi mumkin. Matnga stilistik konvergentsiya yordamida fikrni emotsionallik va ekspressivlikni kuchaytirish maqsadida qo'llaniladi¹⁶. Jon Draydenning "Avrangzeb" fojiasida Yevropa tomoshabini uchun yangi va shu bilan birga namuna bo'lishga arziydigan sharqona iffati, or-nomus, ota-o'g'il o'rtasidagi munosabat, ayol kishining yoriga sadoqati kabi munosabatlar ko'tarinki ruhda pafos bilan ifodalagan.

ARIMANT.

Not knowing his design, at court she stayed,
Till by command *close pris'ner* she was made
Since when,
Her chains with Roman constancy she bore,

¹⁵ Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ...канд.филол.наук. – Ставропольский Государственный университет, 2006. – С.13-17. //Cheloveknauka.com. Available at: <https://cheloveknauka.com/lingvopragmaticheskie-svoystva-konvergentsii-stilisticheskikh-sredstv> [Accessed 25 Sep. 2022]

¹⁶ Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ...канд.филол.наук. – Ставропольский Государственный университет, 2006. //Cheloveknauka.com. Available at: <https://cheloveknauka.com/lingvopragmaticheskie-svoystva-konvergentsii-stilisticheskikh-sredstv> [Accessed 25 Sep. 2022]

*But that, perhaps, an Indian wife's is more*¹⁷.

Tarjima:

ARIMANT

Yorining koridan bexabar bo'lib,

Saroyda bamisoli asira tushib,

O'tirar u hamon.

Rimliklardek nikohiga sodiq, sabrli,

*Yo hind ayoli ehtimol bundan-da matonatli*¹⁸.

Keltirilgan ushbu misolda Drayden Melisinda (Shohjahonning kenja kelini) obrazi orqali barcha Sharq ayollariga ta'rif bergan. U Melesinda xarakterini, go'yo ingliz ayollari xulq-atvoriga qarama-qarshi qo'yib, tipik hind ayoli xakteri sifatida taqdim etadi hamda hind ayoli xakterini rimlik ayollarniki bilan taqqoslab, milliy xulq-atvorning o'ziga xos xususiyatlarini, Sharq va G'arb axloqi va urf-odatlarini birgina obraz mohiyatida umumlashtirgan. Dramaturgning hind va qadimgi rim xakterlarini taqqoslagani e'tiborga loyiq bo'lib, bu qiyoslar chindan ajoyib, ular shundan dalolat beradiki, Drayden uchun yevropacha madaniyatning Sharq madaniyatidan hech qanday ustun tomoni mavjud emas, aksincha Sharq ayolining sabri, iffati va sadoqati adibni hayratga solgan.

“Drama matnidagi intertekstual stilistik vositalarning konseptual tahlili” nomli uchinchi bob uch faslga bo'lingan. *“Ramzlarning intertekstual aspekti”* deb nom olgan birinchi faslda Jon Draydenning *“Avrangzeb”* fojiasida qo'llanilgan daraxt, samoviy jismlar kabi ramzlarning matndagi vazifasi izohlangan.

Badiiy adabiyotda har qanday ramzlar adib tomondan asarning yozilish davrida paydo bo'lmaydi, balki har bir millatning madaniyati va tarixida oldindan mavjud bo'lgan va adib o'y-fikrlarini, asarning falsafiy g'oyasini aniqroq, obrazliroq qilib yetkazishda, kitobxonga (tomoshabinga) matn ichida ikkilamchi ma'no kasb etish uchun qo'llanadi.

Dramada *samo jismlari* ham ramziy ma'noga ega bo'lib, siyosiy, ijtimoiy va ma'naviy ma'nolarni kasb etadi.

He promised in his east a glorious race;

Now, sunk from his meridian, sets apace.

But as the sun, when he from noon declines,

And, with abated heat, less fiercely shines,

Seems to grow milder as he goes away,

Pleasing himself with the remains of day;

So he, who, in his youth, for glory strove,

*Would recompense his age with ease and love*¹⁹.

Tarjima:

U va'da bergan Sharqni yashnatishga, biroq yo'q ekan taqdirida.

Endi buncha tez cho'kib bormoqda u o'z ufqida.

¹⁷ Drayden J. Aureng-Zebe. Act III, 65-69 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.56.

¹⁸ Очилова Д. Жон Драйденнинг “Аврагзеб” трагедияси (таржима). – Тошкент: Наврўз нашриёти, 2014. – Б.117.

¹⁹ Drayden J. Aureng-Zebe. Act I, 80-87 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.20

Xuddi namozshomda botayotgan quyosh kabi, atrofni ravshan qilmas;
Issig‘i ham yondirmaydi, nuri ham yoritmas.
Uning yoshi o‘tib borishi bilan barchasi ketayotgandek,
Qolgan kunidan u rozi bo‘lib yashayotgandek,
U aynan o‘sha navqiron yoshligida shuhrat uchun yashab kurashgan bo‘lsa,
Qaniydi barchasi unga farovonlik, tinchlik va muhabbat bilan qaytsa²⁰.

Saroy ayoni Arimant tomonidan aytilgan nutqda Shohjahon ramziy ma’noda *quyoshga* qiyos etiladi va intertekstuallik konsepsiyasi nuqtai nazaridan qaraydigan bo‘lsak, matn ichida bir necha matnlar (fikrlar) mavjud bo‘lib, ular o‘zaro dialogga kirishgan. *Birinchidan*, mazkur parchada ramzlar orqali dramada tasvirlangan voqelikdagi zamon va siyosiy vaziyatga urg‘u berilgan. He promised in his east a glorious race quyosh kabi Sharqni, ya’ni Hindiston ravnaqining yuksalishi nazarda tutilgan. Now, sunk from his meridian, sets apace- muallif *Shohjahon* tasvirida quyosh ramzidan mahorat bilan foydalangan: Shohjahon obrazini ufqdan chiqib yana shafaqqa bosh qo‘yayotgan, ya’ni sekinlik bilan so‘nib borayotgan, botayotgan quyoshga qiyoslab, o‘rta yoshdan o‘tib, keksalikka yetib borayotgan davrini tasvirlar ekan, metafora va o‘xshatish stilistik vositalarini qo‘llagan. “*Sunk from his meridian*” istiorasi orqali Shohjahon jismoniy va aqliy jihatdan eng yuqori cho‘qqiga yetib, sekinlik bilan zavol topayotganligi metaforik tilda tezlik bilan “ufqdan” pasayib, “cho‘kib borayapti” deb ataydi. Parchada muallif tomonidan qo‘llanilgan istiora va o‘xshatishlarning tuzilishi kuzatilsa, ularni quyidagicha sharhlash mumkin. Ingliz tilida “*to sink*” (*cho‘kmoq*), “*meridian*” (*meridian*) so‘zlari alohida olinganda, ular tamoman boshqa kontekstda, bir-biriga mos tushmaydigan kollokatsiya bo‘lib, biri suv va suzish bilan bog‘liq, ikkinchisi geografiyaga oid konseptlar hisoblanadi. Lekin har ikkisi birikib, badiiy kontekstda yangi obrazni yaratgan.

Bobning ikkinchi fasli “*Allyuziya intertekstuallikning muhim omili sifatida*” deb nomlanadi. Allyuziya intertekstuallikning murakkab va muhim qismi hisoblanadi. L.K. Graudina va Ye.N. Shirayeva allyuziyani muayyan matnga biror- bir pretsedent (avvaldan mavjud) fakt – adabiy yoki tarixiy faktlarni uzviylashtirishdan iborat matn yaratish usulidir, deya ta’kidlaydi. Jon Drayden “Avrangzeb” fojiasida yunon-rim hamda Sharq adabiyoti an’analari va tarixiy faktlariga tayangan holda allyuziyadan foydalangan.

Dramadan olingan ushbu misolda *adabiy allyuziyaga* misolni kuzatish mumkin.

But Aureng-Zebe, by no strong passion swayed
Except his love, more temp’rate is, and weighed.
This Atlas must our sinking state uphold;
In council cool, but in performance bold.
He sums *their virtues* in himself alone,
And adds the greatest, of a loyal son;
His father’s cause upon his sword he wears,

²⁰ Очилова Д. Жон Драйденнинг “Аврагзеб” трагедияси (таржима). – Тошкент: Наврўз нашриёти, 2014. – Б.27.

*And with his arms, we hope, his fortune bears*²¹.

Tarjima:

Biroq Avrangzeb tamom o'zgacha, hech qanday kuch o'zgartirolmas uni,
Muhabbati uni pinhona, doim jilovlar o'z hissiyotlarini.

Shu Atlant²² bizni cho'kayotgan saltanatimizni qutqara olar
Qaror qilganda sovuqqon u, ammo qirol amrini so'zsiz bajarar
Barchasin (to'rt aka-uka) fazilatlari yolg'iz unda mujassam
Bunga qo'shimcha, o'z padariga u juda vafodor ham
Otasin umidin qilichi ila oshirar amalga
Umid qilamiz bilaklari ila taqdirini hal qilishiga²³.

Yuqorida keltirilgan misol *adabiy allyuziya* turi bo'lib, dramaning asosiy g'oyalaridan biri adib klassitsizmning "*tomoshabinga (kitobxon)ga zavq ulashib, uni tarbiyalash*" tamoyiliga rioya qilgan holda, Avrangzebni barcha ijobiy fazilatlar sohibi sifatida ta'riflagan, uni mifologik qahramon Atlantga qiyoslab, tanazzulga yuz tutayotgan davlatni (xuddi mifologik qahramon butun falakni yelkalarida quchgani singari) qutqarib qolishi kerakligini kitobxoniga uqtiradi. Avrangzeb otasi uchun barchasidan voz kechib, o'z davlati ravnaqi va otasi uchun har qanday mushkul sinovlarni yengib o'tishi namoyon qilingan. Bu bilan Drayden Yevropa tomoshabiniga ota va o'g'il munosabatlarini sharqona axloqning go'zal namunasi sifatida keltiradi. Dramaturg fuqarolar urushidan forig' bo'lgan Yevropa ahliga sabr, sadoqat va tinchlik kabi tushunchalarning ahamiyatini singdirmoqni niyat qilgan.

Drayden, "*This Atlas must our sinking state uphold*" misrasida Avrangzebni qadimgi yunon mifologik qahramoni Atlantga qiyoslab, allyuziyani qo'llagan. Birgina *Atlas (Atlant)* so'zi allyuziya vazifasida kelib, matnda qo'shimcha ma'noni kasb ettirgan. *Sink (cho'kmoq)* va *state (davlat)* so'zlari turli kollokatsiyalarga mansub bo'lgan so'zlar bir kontekstda kelib, ma'juziy ma'noda inqirozga yuz tutgan davlat ma'nolarini ifodalagan. "*In council cool, but in performance bold*" gapida – "*he*" olmoshining tushirib qoldirilishi (elipsis) stilistik vosita sifatida Avrangzebning mulohaza yuritganda teran va sovuqqonlik holati, jasur va mardonavor fazilatlariga urg'u berish maqsadida qo'llanilgan. "*He sums their virtues in himself alone*" misrasida "*their*" olmoshi ham elipsis stilistik vosita vazifasida qo'llanilib, Avrangzebning uchala aka-ukasi ma'nosida qo'llanilgan. Dramaturg "*their*" olmoshi orqali *uch og'a va inining* ijobiy fazilatlari birgina Avrangzebning fidoiyligi oldida ma'no jihatdan pasaytirib ko'rsatish maqsadida qo'llagan.

"*Ingliz klassitsizm dramasi intertekstuallikning sharqona motivlarda ifodalanishi*" deb atalgan uchinchi faslida Jon Drayden klassitsizm namunalarini obyektini bajaruvchi Sharq va G'arbda sodir bo'layotgan real voqea, tuyg'u va xayolotni mujassamlashtirib, o'z ijodi mahsulini badiiy tafakkurning arxaik

²¹ Drayden J. Aureng-Zebe. Act I, 102-109 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.20

²² Atlant – yunon mifologiyasi qahramoni.

²³ Очилова Д. Жон Драйденнинг "Аврагзеб" трагедияси (таржима). – Тошкент: Наврўз нашриёти, 2014. – Б.27.

bosqichidagi miflar, ilohiy kitoblar, tarixiy ma'lumotlar bilan hamohang tarzda bajardi. Sharqning didaktik, ma'rifiy-ma'naviy hamda falsafiy g'oyalari drama matniga singdirilgan.

XVII asrga kelib Angliyada klassitsizm tamoyillari qonuniy adabiy metod tusini olib, dramaturgiya mamlakatda adabiy siyosatni boshqaruvchi bir tizimga aylangan edi, ya'ni adabiyot va san'at davlatdagi etiket, madaniy yuksak ingliz kishisiga zavq ulashgan holda tarbiya qilishdan iborat edi. Mazkur jarayon vazifasini Sharq falsafasi, didaktik an'analari hamda antik yunon va rim manbalari bajardi. Yuqorida keltirilgan fikrlar isbotini Jon Draydenning "Avrangzeb" dramasi qo'llanilgan intertekstuallik kasb etuvchi allyuziya badiiy vositasi orqali amalga oshirilganida ko'rish mumkin:

MELESINDA

Too truly Tamerlane's successors they;
Each thinks a world too little for his sway.
Could you and I the same pretenses bring,
Mankind should with more ease receive a king.
I would to you the narrow world resign,
And want no empire while Morat was mine²⁴.

Yuqorida keltirilgan drama parchasida Amir Temur siymosi tarixiy allyuziya stilistik vosita sifatida keltirilgan, birgina shu nomning qo'llanishi natijasida sharqona kollarit, tarixiy voqealar, sharqona obrazlar Yevropa tomoshabini ko'z oldida gavdalantirilishi tabiiy edi.

Draydenning "Avrangzeb" tragediyasida intertekstuallikning ifodalanishi orqali yorqin va ishonchli hikoya, sharqiy imperiyaga xos urf-odatlar va axloqiy tutumlarga doir kuzatishlar batafsil tasvirlangan.

XULOSA

1. XVII asrdan boshlab Angliya adabiyoti tarixida qadimgi klassitsizm tamoyillari jahon dramaturgiyasi qatorida adabiy metod tusini olgan. Mazkur madaniy-ma'rifiy adabiy jarayon uchun namuna vazifasini yunon-rim poetikasi, etikasi va estetikasi bajargan. Ushbu qoidalar ingliz tomoshabinini "zavq ulashib tarbiyalash", ijtimoiy, madaniy, maishiy muammolarni adabiyot ta'sirida hal qilish, shu davrda Angliyadagi beqaror siyosiy tuzumni tanqid qilish, sivilizatsiyalashgan vatanparvar ingliz fuqarosini tarbiyalash uchun adabiyotga kiritilgan.

2. Klassitsizm san'ati va adabiyotining nazariy kriteriyalari, kanonlari – "oliy did", "janr kanonlari", "uch birlik qoidasi" Angliya klassitsizm dramaturgiyasi uchun asos vazifasini o'tagan. Ingliz klassitsizmi estetikasi ehtirosni aql-idrokka, his-tuyg'uni – burchga bo'ysundirishni taqozo etgan. His-tuyg'u va burch o'rtasidagi kurash asarlardagi konfliktning asosiga aylangan.

3. Angliyada Restavratsiya davri adabiyotida klassitsizmning nazariyotchisi sifatida Jon Drayden yetakchilik qilgan. Drayden klassitsizm tamoyillariga rioya etgan holda ushbu adabiy yo'nalish taraqqiyotiga o'zining beqiyos hissasini

²⁴ Drayden J. Aureng-Zebe. Act III, 85-90 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.57.

qo'shgan. Yozuvchi asarlarini "qahramonlik she'r" – besh turoqli yambda, juft qofiyada yozgan.

4. Draydenning "Avrangzeb" fojiasi klassitsizm yo'nalishining "qahramonlik pyesasi" uslubining yaqqol namunasi. Bu dramada klassik va uyg'onish davriga xos epik xususiyatlar mujassam bo'lib, asarda o'sha davr siyosati, maishiy va tarixiy voqealar ifodalangan syujet tizimi o'z aksini topgan.

5. Drayden asarlarida xalqqa, vatanga muhabbat, davlat oldidagi burch, jasorat kabi insoniy ezgu fazilatlarni sindirishga harakat qilgan. Dramada hokimiyat uchun kurash, vorisiylik muammosi, zo'rlik bilan taxtga ega bo'lish ishtiyoqi, jangu-jadallarning xalq, qolaversa, davlat uchun xaosga, parokandalikka olib kelishini Hindistondagi real voqealar misolida Angliya siyosiy vaziyatini, ijtimoiy hayotini metaforik usulda aks ettirgan.

6. Dramada asosiy muammo – taxt, burch va muhabbat. Ushbu drama manbai Fransua Bernyening "Mug'ullar saltanatiga sayohat" tarixiy xronologik asari bo'lib, dramaturg Hindiston real voqealaridan foydalangan holda, davlatdagi siyosiy-ijtimoiy vaziyatni aks ettirib, Sharqning falsafiy-didaktik, ma'naviy-ma'rifiy ta'limoti va falsafasini namuna sifatida kitobxon va tomoshabinga yetkazib bergan. Boshqacha aytganda, dramaturg qo'lidagi tarixiy materialni tubdan qayta ishlagan, klassitsizm yo'nalishidagi "qahramonlik tragediyasi" san'at asari yordamida Angliya fuqarolariga "*vaqtini chog' qilib, ta'lim berish*" ga uringan.

7. Dramada qo'llanilgan stilistik konvergensiya drama matnining muhim omili hisoblanib, adibning his-tuyg'ulari va adabiy-estetik qarashlarini kitobxonga yetkazib berishda samarali vosita sifatida xizmat qilgan. Dramatik asarning stilistik tadqiqi shuni ko'rsatadiki, konvergensiya, asosan, jonlantirish vositasi yadrosida qurilgan bo'lib, uning periferiyasida metafora, epitet, kinoya kabi troplar, stilistik takror, inversiya, ellipsis kabi figuralar joylashgan.

8. Stilistik konvergensiya drama matnida badiiy g'oyani bo'rttirishga, mumtoz adabiyot uslubiga xos ekspressivlik va estetik xususiyatni kuchaytirishga, adib ta'kidlamoqchi bo'lgan ma'lumotni ajratib ko'rsatishga yoki aksincha matnning bir necha qismlarini bir-biriga bog'lab, ular o'rtasida kogeziyani ta'minlagan.

9. Jon Draydenning "Avrangzeb" dramasi stilistik konvergensiya asosan tasviriy, emotsional, xarakterlovchi, munosabatlarni izohlovchi hamda dolzarblikni ko'rsatib beruvchi pragmatik vazifalarni bajargan. Stilistik konvergensiya yordamida dramaturg o'quvchiga falsafiy, ma'naviy, siyosiy va ijtimoiy g'oyalarini, tahliliy va tanqidiy badiiy konsepsiyasini yetkazib berishga erishgan.

10. "Avrangzeb" dramasi allyuziya va ramz kabi intertekstual stilistik vositalar drama matnida yangi ma'no kasb etuvchi, kitobxon bilan dialogga kirishuvchi matn hosil etishga imkon bergan. Ular zamirida dramaga qadimgi yunon-rim mifologiyasi, teologik manbalar "Injil", "Qur'oni Karim" va Sharqning didaktik asarlaridan olingan sitata, implikasiya, g'oyalar, fikrlar matn to'qimasiga kiritilgan.

**SCIENTIFIC COUNCIL DSc.03/04.06.2021.Fil.72.03 AWARDING
SCIENTIFIC DEGREES AT BUKHARA STATE UNIVERSITY**

KARSHI STATE UNIVERSITY

OCHILOVA DILAFRUZ BAKHRAMOVNA

LINGUOPOETICS OF JOHN DRYDEN'S TRAGEDY "AURENG-ZEBE"

10.00.04 – Language and Literature of the peoples of Europe, America and Australia

**DISSERTATION ABSTRACT
for a Doctor of Philosophy scientific degree (PhD) in PHILOLOGY**

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INTRODUCTION (PhD thesis annotation)

Topicality and necessity of the thesis. In the context of world literature, there has been an increased attention to the issues of revising the XVII century classicism movement with a modern outlook. In this period, the scales of poetic thinking in European and Asian literature changed, and the emergence of cognitive, linguistic, cultural, and intertextual principles of artistic perception and description of the world began to demand anthropocentric, linguo-stylistic, pragmatic-discursive methods of analysis of the work. In this sense, scientific evaluation of the intertextual essence of the nature of the classical Renaissance literature, and the structural study of the figurative means of the verbal level of the text creates the opportunity to analyze the works in the modern general literary context.

In world literature, English literature of the Renaissance period, its roots in classical literature, its three-unit-based construction (action, time, and place), its construction on the basis of mimesis to the works of ancient Greek and Roman writers, and its adherence to strict literary laws have been discussed in large-scale studies. Priority areas such as the decoding of metaphor, symbolism, and intertextuality in the works of a well-known representative of English literature, John Dryden, identifying rhetorical devices in artistic language, depicting the contextual implication in them, and defining the writer's idiostyle and idiolect are the benchmarks of this field. They serve to justify such aspects as being able to show nature (the universe) in an ideal harmonious order on the basis of strict rules, to profoundly interpret the stages of literary creation, and to scientifically evaluate the harmony of Eastern and Western mentality and views and the techniques of embedding different cultural codes into the text.

In the period of intense reforms in our country, attention to literature, which is considered the basis of the spirituality and perfection of society, is being raised to the level of state policy, and it is becoming increasingly important to deeply understand the examples of world literature in the national context, to interpret their essence through a modern worldview. Such a priority goal as "Currently, fighting ignorance with enlightenment in culture, teaching our youth to appreciate true art, forming their healthy aesthetic world ..." ¹opens the way to study biographical works dedicated to the lives of historical figures in modern literary studies, to study their unique genre and poetic features, the factors contributed to the popularization the works in the context of world literature from the point of view of the human factor, and to gain a deep understanding of the view of the Eastern and Western worlds within the framework of science.

To a certain extent, this research serves to carry out the tasks outlined in the Decree of President PF-4947 of the Republic of Uzbekistan dated February 7, 2017 "On the Strategy of Actions for the Further Development of the Republic of Uzbekistan"; the Decree of President PF- 5847 of the Republic of Uzbekistan

¹ O'zbekiston Respublikasining 2020-yil 24-iyuldagi "Innovatsion faoliyat to'g'risida"gi O'RQ-630-son Qonuni // <https://lex.uz/ru/docs/-4910391>.

dated August 8, 2019 “On Approval of the Concept of Development of the Higher Education System of the Republic of Uzbekistan until 2030”; the Resolution of the PP-2789 “About measures for further enhancement of activities of Academy of Sciences, organization, management and financing of research activities” dated February 17, 2017; Resolution of the President PQ-5117 "On measures to bring the activities of popularization of learning foreign languages to a qualitatively new level" from May 19, 2021; Resolution of the Cabinet of Ministers of the Republic of Uzbekistan, No. 376 dated May 18, 2018 “On Measures to Improve the System of Translation and Publications of the Best Examples of World Literature into Uzbek and Masterpieces of Uzbek Literature into Foreign Languages” and in other regulatory and legal documents.

Relevant research priority areas of science and developing technology of the Republic. The dissertation work was carried out in line with the priority direction of Science and Technology Development of the Republic. “Formation of the system of innovative ideas in the social, legal, economic, cultural, spiritual, and educational development of the information society and the democratic state, and ways of their implementation.”

Problem development status. In world literature, there are several studies devoted to the factors behind the emergence of XVII century European and English Renaissance literature and classicism, as well as the problems of stream specification.² With their distinct style, Middle Ages writers highlight concepts such as loyalty, love, patriotism, and humanism in these works.

In Russian literary studies, scientists such as M.N. Morozova, I.V. Ostrovsky, O.A. Tarasyuk³ researched the life and works of John Dryden and the features of the writer’s works in the comedy genre and his historical dramas.

Although the issue of linguo-poetics, chosen as the subject of our research, has been studied for a long time, today new views on the problem can be observed in the works of a number of scientists.⁴ In these works, the language of the artistic

² Winn, Anderson J. John Dryden and His World. New Haven: Yale University Press, 1987. – 512 p. Taylor C. Dryden’s Aeneid. Delaware: Associated University Presses, 1991. – 150 p.; Carter R., John M. The Penguin Guide to Literature in English. – Harlow: Penguin English, 2001. – 263 p.; Gower, Roger. Past into Present. – Harlow: Longman, 2002. – 470 p.; Thornley G.C. and Roberts G., An Outline of English Literature. – Harlow: Longman, 2003. – 216 p.; Denis Delaney, Ciaran Ward, Carla Pho Fiorina. Fields of Vision. Volume I. – Harlow, 2003. – 480 p.; Cresswell J., The Cat’s Pyjamas: The Penguin Book of Clichés. Penguin Books, 2007. – 416 p.

³ Аникин Г.В., Михалская Н.П. История английской литературы. – Москва: «Высшая школа» 1975. – 528 с.; Морозова М. Н. Героические пьесы Джона Драйдена. Дисс. ... канд. филол. наук. – Санкт-Петербург, 2002. – 202 с.; Островский И.В. Драматургия Джона Драйдена 1670-х гг.: от героической драмы к трагедии: “Ауренг-Зеб”, “Все за любовь”. Автореф. дисс. ... канд. филол. наук. – Нижний Новгород, 2005. – 24 с.; Тарасюк О.А. Жанр комедии в критике и драматургии Джона Драйдена. Автореф. дисс. ... канд. филол. наук. – Москва, 2009. – 19 с.

⁴ Кузнец М.Д., Скребнев Ю.М. Стилистика английского языка. – Ленинград, 1960. – 174 с.; Sosnovskaya V.B. Analytical Reading. – Moscow: Higher School, 1974. – 180 p.; Galperin I.R. Stylistics. – Moscow: Higher School, 1977. – 333 p.; Keir Elam. The Semiotics of Theatre and Drama. London and New York: Routledge, 1980. – 163 p.; Арнольд И.В. Стилистика современного английского языка (стилистика декодирования). – Ленинград: Просвещение, 1981. – 384 с.; Shlomith Rimmon-Kenan. Narrative Fiction. Contemporary Poetics. London and New York: Routledge, 1983. – 177 p.; Kukhareno V.A. Seminars in Style. – Moscow: Higher school, 1971. – 183 p.; Jakobson Roman. Linguistics and Poetics. // Language in Literature. Harvard University Press, 1987. – 548 p.; Якобсон Р. Работы по поэтике. – Москва: Прогресс, 1987. – 478 с.; Barilli, Renato. Rhetoric. (Translation by Giuliana Menozzi) – Minneapolis: University of Minnesota Press, 1989. – 184 p.; Aznaurova E.S. Interpretation of

work, linguistics, and literary studies, such as style, stylistic devices, and tropes that create intertextuality, are highlighted.

In Uzbek literary studies, a number of works devoted to English classicism and the life and works of John Dryden can be observed.⁵ However, there is no complex monographic study dedicated to the study of the linguopoetics of the writer's tragedy "Aureng-Zebe".

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. The topic of the dissertation is an integral part of the scientific research plan of Karshi State University on "Lexical-Semantic System of the Language, Comparative Typological Research, and Problems of Literary Studies".

The aim of the research work is to determine the linguo-poetic uniqueness, the features of expressive and extralinguistic means in the functional-semantic aspect of poetic syntax of John Dryden's drama "Aureng-Zebe".

The tasks of the research work are as follows:

To study the principles of creating works based on the three units – action, time, and place – as inspired by the Classical period's European playwrights, who drew from the Antic era. Additionally, to observe and draw appropriate conclusions from the mimetic approach taken by representatives of English literature in the 17th century, in relation to the distinctive style of writers from the Ancient Renaissance.

To interpret the plot, composition, and motifs within the drama "Aureng-Zebe", anchoring the analysis in historical and literary reality, while considering John Dryden's artistic prowess.

To analyze the methodological techniques employed within the drama "Aureng-Zebe", within the intricate tapestry of stylistic convergences, and to ascertain the linguopragmatic attributes intrinsic to these stylistic convergences.

To interpret the intertextual function inherent in symbols and allusions within the framework of the drama "Aureng-Zebe", thereby substantiating the

Literary Text. – Tashkent, 1990. – 180 p.; Бобохонова Л.Т. Инглиз тили стилистикаси. – Тошкент, 1995. – 143 б.; The Oxford Companion To English Literature. Sixth Edition. Edited By Margaret Drabble. – Oxford University Press, 2000. – 1188 p.; Handbook of Classical Rhetoric in the Hellenistic Period (330 b.c.-a.d. 400) edited by Stanley E. Porter. – Boston, Leiden: Brill Academic Publishers, Inc., 2001. – 919 p.; Peter Childs, Roger Fowler. The Routledge Dictionary of Literary Terms. London and New York: Routledge, 2006. – 272 p.; Поэтика: словарь актуальных терминов и понятий. под ред. Н.Д. Тамарченко. – Москва: Издательство Кулагиной; Intrada, 2008. – 359 с.; The Routledge Handbook of Stylistics. Edited by Michael Burke. – London and New York: Routledge Tavlор Francis Group, 2014. – 558 p.; Khajieva F.M. Theoretical Aspects of the Language Learned (Stylistics). – Bukhara, 2021. – 203 p.

⁵ Бакова М., Муратова Э., Очилова Э. English Literature. – Tashkent, 2006. – 209 p.; Жўракулов У. Шарқ ва Ғарб классицизмнинг умумназарий муаммолари. Қиёсий адабиётшунослик: ўтмиши, бугуни, истиқболлари: Республика илмий-амалий анжумани мақолалар тўплами – Тошкент: Фирдавс-Шон, 2020. – 105 б. Холбеков М.Н. Инглиз адабиёти классиклари. Био-библиографик қўлланма – Жиззах, 2014. – Б.17-18; Худойбердиев Э. Адабиётшуносликка кириш. – Тошкент: Шарқ, 2008. – Б. 339; Эрматов Б.С. Амир Темур Ғарбий Европа адиблари нигоҳида. – Тошкент: 2017 – Б. 104, 146.; www.ziyouz.uz. (2019). Жўракулов У. Михаил Бахтин кашфиётлари // www.ziyouz.uz. <https://ziyouz.uz/ilm-va-fan/adabiyot/uzoq-juraqulov-mihail-bahatin-kashfiyotlari>. Жўракулов У. Назарий поэтика масалалари. –Тошкент, Фафур Фулом номидаги НМИУ, 2015. – Б. 17-23.

manifestation of intertextuality through oriental motifs within the context of classicism.

The object of the research work is the tragedy “Aureng-Zebe” by the English dramatist John Dryden.

The subject of the research work is the linguo-poetics of John Dryden’s drama “Aureng-Zebe”.

Methods of the research. In the process of research, descriptive, biographical, contextual, anthropocentric, psychoanalytic, cognitive-discursive, stylistic methods of analysis were used.

The scientific novelty of this research work encompasses the following contributions:

It substantiates that the determination of specific aspects within the works of classicism dramatists in Europe is rooted in the artistic and aesthetic traditions of ancient and Renaissance literature. The mimetic approach, emblematic of the style embraced by ancient Greco-Roman writers, highlights the centrality of the rule of three dramatic units - action, time, and place.

A comprehensive exploration of John Dryden's heroic mastery, artistic concept, ideological and moral essence, and the author's aesthetic strategy is presented. This analysis delves into the thought process, artistic aesthetics, plot and composition, as well as the thematic underpinnings of his drama “Aureng-Zebe”. The collision of tragedies, linguistic elements, and their constructive functions are systematically and theoretically justified.

The scrutiny of stylistic elements within the drama “Aureng-Zebe”, set within the intricate context of stylistic convergences, primarily serves to substantiate the metaphorical depth inherent in Dryden’s writing style. Additionally, it accentuates the linguo-pragmatic attributes intrinsic to these stylistic convergences.

By investigating the intertextual function, transformation, and the principles of an individual artistic approach, the study accentuates the distinctive role of key expressive elements, symbols, and allusions within the poetics of “Aureng-Zebe”. It underscores that the manifestation of intertextuality is firmly rooted in oriental motifs of both extratextuality and intratextuality within the sphere of English classicist dramaturgy.

Practical results of the research work are as follows:

the research effectively uses anthropocentric, stylistic and literary methods of analysis revealing that metaphor, metonymy, irony, symbol, allusion are used to express figurative meaning and stylistic coloring in John Dryden’s tragedy “Aureng-Zebe”;

the significance of the representation of Eastern motifs through the means of intertextuality and stylistic colorism, which are expressed using metaphor, metonymy, irony, symbol, and allusion in the tragedy “Aureng-Zebe” is thoroughly studied. A number of proposals and recommendations for identifying their characteristic features are formulated on them;

description of historical events in the work on the basis of real facts, careful development of plot and images, sharp and tense collision, i.e. concentricity, skillful use of elements of literary conventionality is based from the point of view of the poetics of drama;

portrayal of movement and speech of characters has priority in dramatic works, so the importance of such stylistic principles as plot and speech variety, problems of dramaturgical conditioning, general and particular regularities related to the internal structure of the dramatic work and the role of linguopoetic means described from the scientific-theoretical point of view of the artistic text.

Authenticity of the research results. The validity of the conclusions drawn on the subject of the study, the clear statement of the problem, due to the fact that the conclusions drawn on the work have been expressed in scientific papers published by the researcher and that these conclusions have been positively evaluated by the scientific community; the problem of the nature of John Dryden's tragedy "Aureng-Zebe" is defined on the basis of descriptive, biographical, contextual, anthropocentric, psychoanalytical, cognitive-discursive, stylistic methods of analysis; suggestions and recommendations were made in practice, and the results obtained were confirmed by competent organizations.

Scientific and practical value of the research results. The scientific significance of the research results is manifested by the study of existing problems in the field of literary studies and, based on its main analytical conclusions, enriching the ideas about linguopoetics of John Dryden's works in English literature; the study of how dramatic works in Renaissance literature are enriched with Eastern motifs by means of stylistic convergences on the verbal level; and, with the help of allusions, a full study of the characteristics of symbolic meaning in Western and Eastern literature and culture.

The practical significance of the research results lies in the fact that they can serve as a source in determining the linguopoetics of English Renaissance literature and its features; textbooks and teaching manuals can be created for "English literature", "Evolution of literary trends", "Literary Theory", "Stylistics", and "Text Analysis" courses; the content of lectures and seminars can be improved; and optional classes and special courses can be developed.

Implementation of the research results. Based on the scientific results of studying the works of John Dryden, researching his tragedy "Aureng-Zebe" and highlighting the linguopoetic uniqueness of the work:

the peculiarities of the work of the European playwrights of the Classicism are based on the artistic and aesthetic experiences of ancient and Renaissance literature, the presence of mimetic approach to style, characteristic of the works of ancient Greco-Roman writers, the primacy of the law of the three-unit in dramas - the units of action, time and place; theoretical conclusions were used in the implementation of the fundamental scientific project FA-F1-005 "Research of the history of Karakalpak folklore and literary studies" carried out in 2017-2020 at the Karakalpak Humanities Research Institute of the Karakalpakstan Department of

the Academy of Sciences of the Republic of Uzbekistan (Reference No 17.01/223 of the Karakalpakstan Department of the Academy of Sciences of the Republic of Uzbekistan dated December 1, 2022). As a result, the project content is enriched with published scientific articles and the linguopoetic and linguopragmatic study of the drama text.

the heroic drama of John Dryden, his artistic concept, ideological and moral essence, aesthetic strategy of the author, his thinking, artistic aesthetics of literary works, plot and composition, theme and idea of the drama “Aureng-Zebe” scientifically and theoretically substantiated, that dramatic ways of conflict, linguistic elements are vividly manifested through constructive functions, in this regard, these scientific and theoretical conclusions were used in the innovative project of the European Union Erasmus+ Teaching Mobility Project KA-107 Mobility of Persons between the Program and Partner Countries (Reference No. 04/578 of Karshi State University). 04/578 of Karshi State University dated February 17, 2023). As a result, information decoding contextual and implicit meanings of stylistic devices such as metaphor, metonymy, epithet, irony, sarcasm, simile, stylistic repetition, parallel construction, inversion used in the tragedy of John Dryden’s tragedy expanded the content of the project and improved its content;

The conclusions of the analysis of the complex of stylistic convergences of stylistic means in the drama “Aureng-Zebe” related to the justification of the metaphorical meaning characteristic of Dryden’s style, linguo-pragmatic features of stylistic convergences in the work, the conditionality of the situation and metaphoricity of artistic techniques were used in the international project in KarSU - “Reinforcing English Language competence at Karshi State University” under the number SUZ-800-21-GR-3181(Reference No.04/5128 of Karshi State University dated December 16, 2022). As a result, the foundations of such subjects as “English Literature”, “Theory of Literature”, “Interpretation of Literary Text”, “Stylistics” were modernized, which led to the strengthening of the educational system, improvement of the practical part of the subjects, internationalization of scientific research that served as the interdisciplinary integration exchanges with partner universities;

findings related to the data explaining structural features such as metalinguistic, intertextual, and stylistic convergence characteristic of drama created in the style of classicism in XVII century English literature; artistic means that determine the poetic dimensions of the language of drama; and decoding contextual and conceptual meanings were used in the international grant project SUZ-800-21-GR-3181, “Reinforcing English Language Competence at Karshi State University”. (Reference No. 04/5128 of Karshi State University, dated December 16, 2022). As a result, the basics of “English literature”, “Literary studies”, “Text analysis”, “Stylistics” were modernized; the education system was strengthened; the practical parts of the sciences were improved; scientific research

was internationalized; and interdisciplinary integration exchange with partner universities was established;

conclusions and results related to intertextual functions, transformation, principles of individual approach of the main artistic and expressive means, symbols and allusions characteristic for the poetics of the drama “Aureng-Zebe”, expression of oriental motives of intertextuality in the drama of English classicism on the basis of extratextuality and intratextuality was used in the preparation of the script of the radio program “Women - the future of the nation” of the radio channel of Kashkadarya region “Oltin Voha”. (Reference No.17-05/333 of the Kashkadarya Regional Television and Radio Broadcasting Company dated December 19, 2022). As a result, the content of the materials prepared for the radio program has been enriched. The presented analyses allowed radio listeners to increase their knowledge of classical trends in medieval English literature, the style of John Dryden, and the artistic-ideological content of the tragedy “Aureng-Zebe” as well as their interest in reading.

Approbation of the research results. The results of the research were publicly discussed in 3 conferences, including 1 international and 2 national scientific conferences.

Publication of the research results. A total of 13 scientific works has been published on the topic of the dissertation. Among them, 1 translation-monography, 9 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan: 7 in the republic and 2 in foreign journals.

The outline of the thesis. The dissertation consists of an introduction, three chapters, a conclusion and a list of references, the total volume of the work is 144 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation contains such issues as topicality and necessity of the thesis, the aim and the tasks of the research work, the objects and the subject of the research work, relevant research priority areas of science and developing technology of the Republic, scientific novelty of the research work, practical results of the research work, authenticity of the research results, scientific and practical value of the research results, problem development status, a review of foreign research on the topic of dissertation, methods of the research, implementation of the research results, publication of the research results, the outline of the thesis.

The first chapter of the dissertation is entitled “**John Dryden’s contribution to the dramaturgy of Renaissance Classicism**”. This chapter consists of three paragraphs. The first paragraph, entitled “The Development of Classicism in European Literature”, deals with the theoretical study of the contribution of European writers to classic literature, the role of drama in Dryden’s work, his contribution to English literary heritage, the interpretation of philosophical views

in the drama, the significance of its ideological concept, and the dramaturgy of classicism.

The essence of classicism has been clarified in a number of scientific studies, and its genesis goes back to the Middle Ages. “The aesthetic phenomenon observed in European art from the XVII century to the beginning of the 19th century, the literary trend that took the leading position in the literary process of this period”.⁶ This movement has dominated Western literature for more than two centuries, giving birth to famous figures and shaping literature on the basis of creative mimesis and strict obedience to laws. For this reason, this stream is considered the successor and developer of traditions. At the same time, some writers were able to develop their individual style by breaking the rules of classicism and blending the laws of classical literature with stylistic uniqueness.

Dryden’s work has a philosophical-didactic character, and his dramatic text shows epic features corresponding to the classical and Renaissance periods. All his works embody the politics of that time, the harmony of love and historical stories, and his perspectives on events and society. Dryden has gained great fame and secured a place in world literature not only for his rhetorical, unrepeated, and rhyming poems but also for his rich vocabulary, the harmony of events, and the spiritual significance of his works.

As the second paragraph, “Oriental motifs in European literature and the drama of “Aureng-Zebe””, depicts, in the XVII and XVIII centuries, English intellectuals also began to study the life, literature, science, and culture advancing in the East. In particular, the translation of the famous historical books of the East, the fact that mature English writers published works on this topic, and the sensational plays of Elizabethan era are all evidence of our point of view. This custom persisted until 1648, when theaters were banned in England.

By the XVII century, attitudes toward the East had shifted toward the positive. Based on the research of several English scientists, including T.Bayoli, G.McLean, V.Pinto de Sola, E.Sayid, E. Haywood, and others, they all agree that the science and culture advancing in the East have interested Europeans in every way, and because of this, the theme of the East has become the main leading theme (the primary form of dramaturgical art) of dramatists. Scholars and literary critics have undoubtedly called the period between the 16th and XVII centuries a “golden age” focused on the study of the life, culture, and history of the East.

Works by François Bernier (1620–1688), “The History of the Late Revolution of the Empire of the Great Mogul” (1671), “Travels in the Mongol Empire” (1656–1668), “Francois Berne’s Travelogue containing a description of the Great Mogul State, India, the Kingdom of Kashmir, etc. (1699), were in great interest in Europe. Berne, who lived in India for eleven years and witnessed the power, rich borders, way of life, and political events of the “Great Mogul Empire”, published his impressions in the form of a book after returning to France.

⁶ Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 136.

The paragraph entitled “Political implications and motives in the drama “Aureng-Zebe”” discusses the reasons why John Dryden, the most famous literary critic, talented playwright, and court poet of his time, wrote a drama about our ancestors, the fifth generation of the Baburi dynasty, Shah Aurangzeb, and referred to him as a “model” to English society.

The dramatist met the requirements of “heroic tragedy” art work in the direction of classicism, attempting to “entertain and educate”. He illuminated the spiritual, educational, and political interpretation of the tragedy of “Aureng-Zebe”, which is enriched with carefully thought out ideas.⁷ The writer was primarily interested in issues of history related to spirituality: the struggle for power, the problem of succession in power, the usurpation of power by force, heroic courage, and virtue, without which, according to the author, a person cannot fulfill his role in history, cannot afford to ensure the prosperity of the country, and a stable peace cannot be established in the state. As a result, he attempted to convey his ideas to the public through his dramatic works.

As a representation of a political ideal, Aureng-Zebe is depicted as a didactic figure. In the drama, philosophical ideas as well as features of classical and Renaissance epic were portrayed. The politics of the era, the combination of love and historical stories, society, and the view of events are all embodied in the core of all of his works. In addition to being a rhetorical, distinct, and last rhyming poem, “Aureng-Zebe” is also known for its extraordinarily rich language, harmonic events, and spiritual importance, all of which are supported by textual analysis.

The second chapter is titled “**A contextual analysis of stylistic convergences in J. Dryden’s drama “Aureng-Zebe”**”. The chapter consists of two paragraphs. In the first paragraph, entitled “The analysis of single-focused and multi-focused stylistic convergence in the drama”, we analyzed the stylistic convergences used in John Dryden’s drama “Aureng-Zebe”. The analyses were carried out on the basis of the investigations of M.Riffater, A.P.Skovorotnikov, I.V.Arnold, V.M.Nelkenbaum, S.A.Kuzmenko, G.A.Kopnina, and the Uzbek researchers N.Normurodova, F.M. Khajieva⁸, and others.

Convergence is divided into *single-focused* convergence (in which a certain trope acts as the main meaning) and *multi-focused* convergences (in this type of convergence, all stylistic devices have the same position, and there is no dominant trope or image).⁹

From the perspective of this theory, we shall attempt to analyze the single-focused stylistic convergences in John Dryden’s drama “Aureng-Zebe”.

A stylistic device called personification, which is often found in Dryden’s drama “Aureng-Zebe”, is widely used trope in the drama. When analyzing the text,

⁷ Alssid, Michael. Design of Dryden’s “Aureng-Zebe” // of English and Germanic philology, 64 (1965), p. 452 — 469.

⁸ The works of the mentioned scholars have been listed in the source list of the dissertation.

⁹ Сквородников А.П. Экспрессивные синтаксические конструкции современного русского литературного языка. – Томск, 1981. – С. 204–205.

personification is observed from the point of the category of gender which helps the writer to convey sociolinguistic, psychological, and cultural concepts more effectively to the reader.

During the investigation, we mostly witnessed the personification of abstract concepts (love, fate, courage, death, beauty, night, day), celestial bodies (sun, star, moon, sky), natural objects (sea, river), and plants. At the same time, in stylistic convergence, the trope of personification is harmonized with other stylistic devices: metaphor, hyperbole, irony, and symbols. First, we will focus on other lexical stylistic devices gathered around the stylistic device of personification.

ARIMANT

Fortune seems weary grown of Aureng-Zebe,
While to her new-made favorite, Morat,
Her lavish hand is wastefully profuse,
With fame and flowing honors tided¹⁰.

In the speech delivered by the courtier Arimant, the nucleus is personification. In other words, the abstract concept of "fortune" personifies as a generous and kind angel (woman). The phrase "Seems weary grown" depicts the personified fortune, and like a human, she turns away from Aureng-Zebe. Thus, this trait mirrors human behavior. Similarly, in this context, the concept of "fortune" embodies the grammatical gender category, representing a female figure. The pronoun "her" is subsequently used to refer to "Fortune" later in the drama. Why female? Because women are more prone to volatility and change compared to men. Their nature tends to adapt to circumstances. John Dryden attributes this facet of womanhood metaphorically, employing an analogical tone. Due to the old king's affection for Indamora, she stripped the throne from Aureng-Zebe and bestowed it upon Morat. Personification, in this instance, injects drama and irony into the scene.

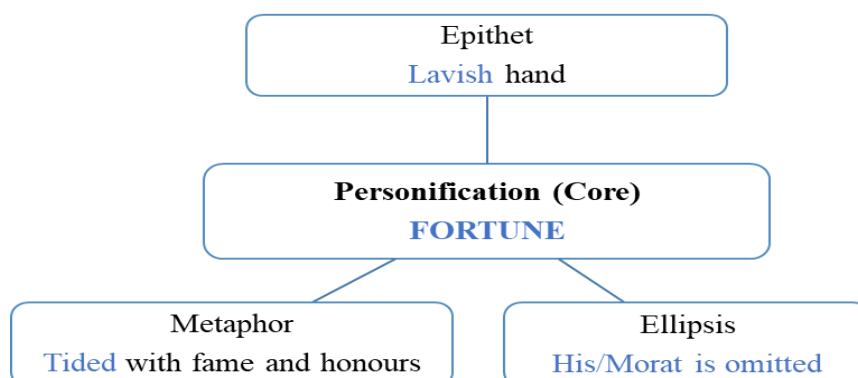
In the same passage, several tropes revolve around the core of personification. Epithet, metaphor, and ellipsis are also discernible here. In the phrase "Her lavish hand", "lavish" serves as an epithet, signifying that the idea of "fortune" encompasses notions of wealth, throne, interest, respect, and dominance, while the "generous hand" of luck implies greater fortune. This notion is further expanded in the subsequent lines, suggesting that Morat is bestowed with succession to the throne, fame, and wealth through the metaphorical "generous hand of fate".

The metaphor "tided" in the final verse of the passage is equally noteworthy. In Uzbek, "to tide" signifies "to be carried away by a wave". The concept of "tide" generally conveys a positive connotation, representing an upward movement. This notion is also evident in the verses, where it is stated that Morat's abrupt reign brings him satisfaction.

The implicit meaning of these lines is sarcastic, making mocks the acts of Aurangzeb's aged father. Because, despite the savage nature of King Morat, who fell in love with Indamora, he was ready to give up his virtuous son and the future

¹⁰ Drayden J. Aureng-Zebe. Act III, 134-137 Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.59.

of India. This can be interpreted as a sign that the king has authority over “divine” destiny. Hence, the formula of personification (core) + epithet (periphery) + metaphor (periphery) + ellipsis (periphery) produced a single-core stylistic convergence.



In multi-focused stylistic convergence, all stylistic devices are in one place, and there is no dominant trope or image. Such convergence accumulates in one part of the text and serves to strengthen imagery and meaning.

In John Dryden’s drama “Aureng-Zebe”, various stylistic devices are employed. In the prologue of the work, the author, using multi-core stylistic convergence, expressed the time of development of the work and the attitude towards the audience in figurative language. In the prologue, various stylistic devices express several concepts. These concepts include Wisdom, Rhyme, Passion, South and North, Orange tree. These concepts are illustrated through personification and metaphor. Additionally, new peripheral images are produced surrounding each image, which can be seen as examples of complex, multi-core stylistic convergences.

The first stylistic convergence of personification as a trope can be read in the prologue to the drama Aurangzeb. It is known that the prologue is an opening to a story that establishes the context, introduces the reader to the reality of the work, gives a general idea of the occurrence of the events, and creates a certain emotional state. ¹¹The prologue to John Dryden’s drama Aureng-Zebe has a profound philosophical significance. In his forty-line prologue, the author briefly expressed his attitude toward the dramaturgy of the Renaissance period. In the first five lines, the playwright evaluated his work.

Our author by experience finds it true,
 ‘Tis much more hard to please himself than you;
 And out of no feign’d modesty, this day,
 Damns his laborious trifle of a play;
 Not that it's worse than what before he writ,¹²

The author expressed his dissatisfaction with his work to the audience. He curses the drudgery of composing drama. Under the oxymoron “laborious trifle”,

¹¹ Куронов Д. ва бошқалар. Адабиётшунослик луғати. – Тошкент: Академнашр, 2013. – Б. 237.

¹² John Dryden “Aureng-Zebe”. Ed. by Frederick M. Link, University of Nebraska Press. Lincoln, - 1971. P. 14.

the author refers to the laws of drama writing. Because writing is typically regarded as a physically inactive activity or as laziness.

In the following verses, he contrasts “Aureng-Zebe” with other dramas created before, claiming that the originality of the drama will be demonstrated in a new style. According to the author, he is presenting the work with a fresh perspective (Wisdom). The word “Wit” is a metonymy both here and subsequently, and at its core, it refers to creativity and artistic work. Because the artists of the classical era used allusions, analogies, and pictures to convey objective reality in their works.

In the final part of the prologue, the images of the South and the North are contrasted in a contextual antithesis. The metonymic nature of the concepts “South and North” allows for two possible interpretations of these ideas, in our opinion.

The author may have meant Italy and England under the metonymies of South and North. We explain it as follows.

All southern vices, Heaven be praised, are here;
But Wit's a luxury you think too dear.
When you to cultivate the plant are loth,
'Tis a shrewd sign 'twas never of your growth:
And Wit in northern climates will not blow,
Except, like orange-trees, 'tis hous'd from snow¹³.

The drama “Aureng-Zebe” was created in 1675. For this reason, under the concept of “southern vices”, Dryden may have intended to refer to the Republican system of government, which caused political instability. Under the word “Wit” in the line “But Wit’s a luxury you think too dear”, he meant the Romans’ creative development, because the fundamental principles of classicism were founded on ancient Roman poetics. Dryden's irony here is that we have mastered politics rather than an ancient art because the art of words is too expensive and not easy to learn. The lines “When you to cultivate the plant are loth, “Tis a shrewd sign ‘twas never of your growth”: (If you are unwilling to grow a plant, then you will never grow.) support the abovementioned assertion. The author suggests, metaphorically, that if you do not want to develop Wit, then you will not develop.

Dryden writes in the following verses, “And wit in northern climates will not blow, unless, like orange trees, ‘tis hous’d from snow”. Under the metonymy of the North, referring to England, he says that Spirituality does not develop in England. After that, the word “Except” makes a sharp turn in the verse. An ellipsis is used in the line “Like an orange tree that protects from the snow, except...”, in which the name of the favorite actress and lover of the English king Charles II, Eleanor (Nell) Gwyn (Gwynne) (1650-1687), is personalized under the image of an orange tree. This woman was originally from the lower class but was a cheerful and attractive orange seller in the theater. Charles II fell in love with her during one of his performances after a well-known theater director noticed his talent and taught him the art of acting. “An orange girl” gave birth to two illegitimate sons.

¹³ John Dryden “Aureng-Zebe”.Ed. by Frederick M. Link, University of Nebraska Press. Lincoln, - 1971. P. 14-15.

Dryden's analogy is that not all actors and actresses (here referring to the theater) grow in England like the "orange tree" – Eleanor Gwynne, used in the sense that the theater does not progress. Because it is clear that not everyone is under the protection of the King like Gwyn.

The linguo-stylistic analysis of the prologue written to the tragedy "Aureng-Zebe" by John Dryden shows that it employs multi-focused stylistic convergence, and the prologue is rich in strong pathos and implications. Each verse has a deep meaning and artistically expresses the XVII century's political, cultural, and social situation.

Based on S.A. Kuzmenko's theory, we investigated stylistic convergences in the second chapter, "Linguo-pragmatic elements of stylistic convergences in John Dryden's tragedy "Aureng-Zebe", by distinguishing several pragmatic functions ¹⁴:

1. Descriptive (describing a certain place or object);
2. Characteristic (describing a character or subject);
3. Emotional (expressing feeling, mood);
4. Interpreting relations (stylistic convergence with an evaluative pragmatic feature);
5. Pragmatic character that shows relevance (highlighting the actual part(s) in the text).

For example, a stylistic convergence with an evaluative pragmatic feature (interpreting relations) is divided into positive evaluative and negative evaluative stylistic convergences, which can express a negative or positive attitude of the speaker towards a person or object. Stylistic convergence is used to improve emotionality and thought expression.¹⁵ In John Dryden's tragedy "Aureng-Zebe", relations such as oriental virginity, honor, the relationship between father and son, and the loyalty of a woman to her husband were conveyed with pathos in an uplifting mood, which were novel to the European audience.

ARIMANT.

Not knowing his design, at court she stayed,
Till by command close pris'ner she was made
Since when,
Her chains with Roman constancy she bore,
But that, perhaps, an Indian wife's is more¹⁶.

In the above example, Dryden uses Melisinda, Shah Jahan's younger daughter-in-law, to represent all women in the East as a whole. He portrays the character of Melesinda as a typical Indian female character, contrasting it with the

¹⁴ Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ...канд.филол.наук. – Ставропольский Государственный университет, 2006. – С.13-17. //Cheloveknauka.com. Available at: <https://cheloveknauka.com/lingvopragmaticheskie-svoystva-konvergensii-stilisticheskikh-sredstv> [Accessed 25 Sep. 2022]

¹⁵ Кузьменко С.А. Лингвопрагматические свойства конвергенции стилистических средств: Автореф. дисс. ...канд.филол.наук. – Ставропольский Государственный университет, 2006. //Cheloveknauka.com. Available at: <https://cheloveknauka.com/lingvopragmaticheskie-svoystva-konvergensii-stilisticheskikh-sredstv> [Accessed 25 Sep. 2022]

¹⁶ Dryden J. Aureng-Zebe. Act III, 65-69 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.56.

behavior of English women, and compares the Indian female character with that of Roman women, implying the characteristics of national behavior and Eastern and Western morals and customs. It is also noteworthy that the playwright easily put Indian and ancient Roman characters in the same scene. Considering the equality of classicism with European antiquity as an ideal and the need to imitate it both in life and in artistic creation, these comparisons are truly remarkable, but they indicate that for Dryden there is no superiority of European culture over Eastern culture; on the contrary, the patience of an oriental woman, chastity, and devotion are shown as examples.

The third chapter, entitled “**Conceptual study of intertextual stylistic devices in the dramatic text**”, is divided into three paragraphs. The importance of symbols (symbols) such as the tree and celestial bodies used in John Dryden's tragedy “Aureng-Zebe” is discussed in the first paragraph, “*Intertextual Aspect of Symbols.*”

In fiction, symbols are not invented by the writer during writing. They pre-exist in the culture and history of each nation and are used to convey the thoughts of the writer and the philosophical idea of the work in a clearer, more figurative manner. Familiarity with the meaning of these symbols helps the reader (viewer) gain secondary meaning within the text.

In the drama, celestial bodies are also symbolic and acquire political, social and spiritual meanings.

He promised in his east a glorious race;
Now, sunk from his meridian, sets apace.
But as the sun, when he from noon declines,
And, with abated heat, less fiercely shines,
Seems to grow milder as he goes away,
Pleasing himself with the remains of day;
So he, who, in his youth, for glory strove,
Would recompense his age with ease and love¹⁷.

In the courtier Arimant speech, Shahjahan is symbolically compared to the sun, and from the point of view of the concept of intertextuality, there are several texts (thoughts) within the text that communicate with each other. First, this passage emphasizes the real time and political situation depicted in the drama through symbolism. *He promised in his east a glorious race* refers to the rise of the east like the sun, i.e., the prosperity of India. In the line “Now, sunk from his meridian, sets apace”, the author skillfully used the symbol of the sun in the image of Shahjahan: he compared Shahjahan's image to the sun rising from the horizon and setting slowly, and used metaphors and other stylistic devices to describe his period of transition from middle age to old age. Through the trop of “sunk from his meridian”, Shahjahan's physical and mental peak is slowly suffering, and in metaphorical language, he is rapidly “sunk” from the “meridian”. If we observe the

¹⁷ Dryden J. Aureng-Zebe. Act I, 80-87 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.20.

structure of metaphors and similes used by the author in the passage, they can be interpreted according to what follows: In English, the words “to sink” and “meridian”, taken separately, are collocations in a completely different context; one is related to water and swimming, the other is a geographical concept. In the artistic context, however, they both combined to create a new image.

The second paragraph of the chapter is called “Allusion as an important factor of intertextuality”. Allusion is considered the most complex and important part of intertextuality. According to L.K.Graudina and E.N.Shiryaeva, allusion is a method of creating a text by connecting a precedent fact (literary or historical fact) to a specific created text. In John Dryden's tragedy “Aureng-Zebe”, Greek and Roman literature and Eastern mythology used allusion based on historical facts.

In the following example we can observe literary allusions.

*But Aureng-Zebe, by no strong passion swayed
Except his love, more temp'rate is, and weighed.
This Atlas must our sinking state uphold;
In council cool, but in performance bold.
He sums their virtues in himself alone,
And adds the greatest, of a loyal son;
His father's cause upon his sword he wears,
And with his arms, we hope, his fortune bears¹⁸.*

The above example is a type of literary allusion. As one of the main ideas of the drama, following the principle of classicism “*entertain and educate the viewer (reader)*”, Aurangzeb is described as having all the positive qualities. Comparing him to the mythological hero Atlantis¹⁹, he tells the reader that he should save the sinking country (just as the mythological hero carried the whole universe on his shoulders). Aurangzeb has been shown to give up everything for his father's sake and overcome any hardships for his father's sake. With this, Dryden brings the father-son relationship to the European audience as an oriental example. Now freed from civil war, he intends to teach the people of Europe the importance of concepts such as patience, loyalty, and peace.

Dryden used an allusion in the line *This Atlas must our sinking state uphold* by comparing Aureng-Zebe to the ancient Greek mythological hero Atlantis. Only the word Atlas (Atlantis) as an allusion acquires an additional meaning in the text. The words *sink* and *state*, which belong to different collocations, came in the same context and figuratively expressed the meaning of the state in crisis. In the line “In council cool, but in performance bold”, the ellipsis of the pronoun “he” was used as a stylistic device to emphasize the emotiveness of the speaker's speech, as well as Aureng-Zebe's qualities such as being deep in thought and brave in battle. In the verse *He sums their virtues in himself alone*, the pronoun “their” is also used as an ellipsis and is used to refer to the three brothers of Aureng-Zebe. The dramatist

¹⁸ Dryden J. Aureng-Zebe. Act I, 102-109 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.20.

¹⁹ Atlas- hero in Greek mythology.

used the pronoun “their” in order to show that all the positive qualities of the three brothers alone were inferior to Aureng-Zebe’s loyalty.

The third paragraph of the work is called “Intertextuality through oriental motifs in the drama of English classicism”. John Dryden represented the authentic events, sentiments, and dreams in the East and the West, accomplishing the object of classicism. He created the product of his creativity in harmony with the myths, divine books, and historical material of the archaic stage of artistic thinking. The didactic, educational, spiritual, and philosophical ideas of the East are clearly expressed in the text of the drama.

By the XVII century in England, the principles of classicism had taken the form of a legitimate literary method, and dramaturgy had become a system governing literary policy in the country. That is, literature and art were considered the etiquette of the state, and its task was to entertain and educate a cultured Englishman. Eastern philosophy, didactic aspects of historical texts, and ancient Greek and Roman sources served as the “model – object” of this task. With the creative use of allusion, John Dryden’s play “Aureng-Zebe” uses examples of intertextuality to demonstrate the validity of the aforementioned concepts:

MELESINDA

Too truly Tamerlane’s successors they;
Each thinks a world too little for his sway.
Could you and I the same pretenses bring,
Mankind should with more ease receive a king.
I would to you the narrow world resign,
And want no empire while Morat was mine²⁰.

In the excerpt from the drama quoted above, the character of Amir Temur is presented as a stylistic device of historical allusion. It is natural that, by the use of this name alone, the European audience will immediately associate the text with oriental color, historical events, and oriental images.

Through the expression of intertextuality, Dryden's tragedy “Aureng-Zebe” provides a vivid and convincing narrative with detailed observations on the customs and morals of the eastern empire.

CONCLUSION

1. In the history of English literature from the XVIIth century onwards, the principles of ancient classicism took the form of a literary method alongside global dramaturgy. Greek and Roman poetics, ethics, and aesthetics served as models for this cultural-educational literary process. These rules were integrated into literature to both “entertain and educate”, addressing social, cultural, and domestic concerns through literature, critiquing the unstable political system in England during that era, and cultivating civilized, patriotic English citizens.

²⁰ Dryden J. Aureng-Zebe. Act III, 85-90 lines. Ed. by Frederick M. Link, University of Nebraska Press. – Lincoln, 1971. – P.57.

2. The theoretical criteria and canons of classical art and literature – “refined taste”, “genre conventions”, and “the classical three unities” – formed the foundations of English classicism in dramaturgy. The aesthetics of English classicism emphasized the subordination of passion to reason and emotion to duty. The conflict between emotions and duty became the core of the works.

3. John Dryden emerged as a leading figure in the literature of the Restoration period in England, serving as a theorist of classicism. Adhering to classical principles, Dryden made an invaluable contribution to the advancement of this literary movement. The writer crafted his works in “heroic couplets”, employing a five-syllable iambic double rhyme style.

4. Dryden's tragedy “Aureng-Zebe” stands as a vivid exemplar of "heroic drama" within the classicism style. This play merges classic and Renaissance epic attributes, with its foundation comprising elements of politics, love, historical narratives, society, and events.

5. Through his creative endeavors, Dryden aimed to instill in people virtues like patriotism, duty to the state, and courage. In the drama, the struggle for power, issues of succession, the aspiration to seize the throne through force, and the disruptive impact of wars on both the populace and the state, symbolically drawing from actual events in India, metaphorically represented the political state and societal milieu of England.

6. Principal themes within the drama encompass power, duty, and love. The foundation for this dramatic work originates from Francois Berne's historical-chronological piece, “Travel to the Mogol Empire”. Employing actual events from India, the playwright depicts the nation's political and social landscape for the English audience, simultaneously presenting the East's philosophical, didactic, spiritual, and educational facets as an illustrative example. In essence, the dramatist profoundly reimagines the historical material at hand, utilizing the “heroic tragedy” style of classicism to impart educational insights through entertainment to the populace of England.

7. Stylistic convergence, a pivotal aspect of the text, functions as a potent tool for conveying emotions and perspectives to the reader. Examination of stylistic elements in the dramatic work reveals that these convergences predominantly center around personification, with devices like metaphor, epithet, irony, stylistic repetition, inversion, and ellipsis employed peripherally.

8. Furthermore, stylistic convergences in the dramatic text serve to amplify the artistic concept, heighten expressiveness and aesthetic qualities of the classical literary style, accentuate emphasized information, or conversely, establish cohesion between various parts of the text.

9. Stylistic convergence within John Dryden's “Aureng-Zebe” primarily fulfills descriptive, emotional, character-oriented, relational, and pragmatic roles, highlighting their relevance. Through this technique, the playwright adeptly conveys philosophical, spiritual, political, and societal norms to the reader, along with an analytical and critical artistic framework.

10. In “Aureng-Zebe”, intertextual stylistic devices like allusion and symbol facilitate the creation of a text that assumes new dimensions within the dramatic narrative, engaging in a dialogue with the reader. Rooted in these devices are references to ancient Greek and Roman mythology, theological sources such as “The Bible” and “The Holy Qur'an”, along with quotations, deductions, ideas, and reflections from Eastern literary wisdom, all seamlessly woven into the text.

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ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
БУХАРСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

КАРШИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ОЧИЛОВА ДИЛАФРУЗ БАХРАМОВНА

**ЛИНГВОПОЭТИКА ТРАГЕДИИ ДЖОНА ДРАЙДЕНА
«АВРАНГЗЕБ»**

10.00.04 – Язык и литература народов Европы, Америки и Австралии

**АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора наук (PhD) по
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Бухара – 2023

Тема диссертации доктора философии (PhD) зарегистрирована под номером №В2021.3.PhD/Fil1157 в Высшей Аттестационной комиссии.

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Защита диссертации состоится «09» сентября 2023 года в 09⁰⁰ часов на заседании Научного совета DSc.03/04.06.2021.Fil.72.03. по присуждению научных степеней при Бухарском государственном университете. (Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел: +99865 221-29-14; факс: +99865 221-27-57; e-mail: buxdu_rektor@buxdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Бухарского государственного университета (зарегистрирована за № 352). Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел: +99865 221-25-87).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является изучение лингво-поэтического своеобразия драмы Джона Драйдена «Аврангзеб».

Объектом исследования выбрана трагедия английского драматурга Джона Драйдена «Аврангзеб».

Научная новизна исследования заключается в следующем:

доказано, что при определении специфических аспектов творчества драматургов классицизма в Европе следует опираться на художественно-эстетический опыт античной и ренессансной литературы, наличие миметического подхода к стилю, характерному для произведений древних греко-римских писателей, где главенство правила трех единиц в драмах - действия, времени и места - выступает в качестве ведущих факторов;

путем изучения драмы «Аврангзеб» выявлено мастерство Джона Драйдена в написании героической трагедии, его художественная концепция, идейно-нравственная сущность, эстетическая стратегия, мышление, художественная эстетика литературных произведений, сюжетно-композиционное развитие темы и идеи драмы «Аврангзеб»; научно и теоретически обосновано, что драматические способы конфликта, языковые элементы ярко проявляются через конструктивные функции;

анализ драмы «Аврангзеб» в комплексе стилистических конвергенций показывает, метафорическое значение носит первичный характер в драме, что характерно писательской манере Драйдена, и выявляет лингвопрагматические особенности стилистических приёмов в произведении, также, показывает обусловленность ситуации и метафоричность художественных приёмов, основанных на содержании;

на принципах интертекстуальной функции, трансформации, функциональности и индивидуального подхода, основных художественно-выразительных средств, символов и аллюзий, характерных для поэтики драмы «Аврангзеб», доказано, что выражение интертекстуальности на восточные мотивы осуществляется через экстратекстуальность и интратекстуальность в драматургии английского классицизма.

Внедрение результатов исследования. Результаты изучения творчества Джона Драйдена, исследования его трагедии «Аврангзеб» и выделения лингвопоэтического своеобразия произведения применяются в следующих направлениях:

особенности творчества европейских драматургов классицизма базируются на художественно-эстетическом опыте античной и ренессансной литературы, а также наличии миметического подхода к стилю, характерному для произведений древних греко-римских писателей, при придерживании закона трех единств - действия, времени и места в драматургии. Теоретические выводы из этого подхода нашли свое применение в реализации фундаментального научного проекта ФА-Ф1-005 «Исследование истории каракалпакского фольклора и литературоведения», выполненного в 2017-2020 годах в Каракалпакском гуманитарном научно-исследовательском

институте Каракалпакского отделения Академии наук Республики Узбекистан (Справка №17.01/223 Каракалпакского отделения Академии наук Республики Узбекистан от 1 декабря 2022 года). В рамках этого проекта были опубликованы научные статьи и проведены лингвопоэтические и лингвопрагматические исследования драматического текста, что позволило обогатить его содержание;

героическая драма Джона Драйдена, его художественная концепция, идеологическая и моральная сущность, эстетическая стратегия автора, его мышление, художественная эстетика литературных произведений, сюжет и композиция, тема и идея драмы «Аврэнгзеб» научно и теоретически обоснованы, что драматические способы конфликта, языковые элементы выразительно проявляются через конструктивные функции, в связи с чем, эти научные и теоретические выводы были использованы в инновационном проекте Европейского союза “Erasmus+ Teaching Mobility Project KA-107 Mobility of Persons between the Program and Partner Countries” (Справка № 04/578 Каршинского государственного университета от 17 февраля 2023 года). В результате информационное декодирование контекстуальных и имплицитных значений стилистических приёмов, таких как метафора, метонимия, эпитет, ирония, сарказм, сравнение, стилистическое повторение, параллельная конструкция, инверсия, используемых в трагедии Джона Драйдена, расширило содержание проекта и улучшило его контент;

выводы, полученные в результате анализа комплекса стилистических конвергенций стилистических средств в драме «Аврэнгзеб», касающиеся обоснования метафорического значения, характерного для стиля Драйдена, лингвопрагматических особенностей стилистических конвергенций в произведении, обусловленности ситуации и метафоричности художественных приёмов, были использованы в международном проекте в КарГУ - SUZ-800-21-GR-3181 "Reinforcing English Language Competence at Karshi State University". (Справка № 04/5128 Каршинского государственного университета от 16 декабря 2022 года). В результате этого были модернизированы основы таких предметов, как «Английская литература», «Теория литературы», «Интерпретация литературного текста», «Стилистика», что привело к укреплению образовательной системы, улучшению практической части предметов, интернационализации научных исследований и стимулированию междисциплинарных обменов с партнерскими университетами;

выводы и результаты, связанные с интертекстуальными функциями, трансформацией, принципами индивидуального подхода основных художественных и выразительных средств, символами и аллюзиями, характерными для поэтики драмы «Аврэнгзеб», выражение восточных мотивов интертекстуальности в драматургии английского классицизма на основе экстратекстуальности и интратекстуальности были использованы при подготовке сценария радиопрограммы «Женщины - будущее нации» радиоканала Кашкадарьинской области «Золотой оазис» (Справка №17-05/333 Кашкадарьинской областной телерадиокомпании от 19 декабря 2022

года). В результате содержание материалов, подготовленных для радиопрограммы, обогатилось. Представленные анализы позволили радиослушателям углубить свои знания о классических тенденциях средневековой английской литературы, стиле Джона Драйдена и художественно-идейном содержании трагедии «Авренгзеб», а также привлечь их интерес к чтению.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка литературы, общий объём работы составляет 144 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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