SERIYA: TILSHUNOSLIK

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LINGUISTICS

O'ZBEK VA INGLIZ TILLARIDA BOG'DORCHILIK TERMINLARINING LEKSIKOGRAFIK TAHLILI

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Annotatsiya. Mazkur maqolada ingliz va o'zbek tillaridagi bog'dorchilik terminologiyasining leksikografik talqini kompleks yondashuv asosida tahlil qilinadi. Tadqiqot jarayonida tavsifiy, qiyosiy, etimologik, semantik (komponent), morfologik, kontekstual hamda terminografik metodlardan foydalanildi. O'zbek tilidagi izohli lug'atlarda qayd etilgan bog'dorchilik terminlarining struktur-semantik xususiyatlari aniqlanib, ularning nufuzli ingliz leksikografik manbalarida berilgan muqobillari bilan qiyoslandi.

Kalit so'zlar: leksikografiya, terminologiya, bog'dorchilik terminlari, o'zbek tili, ingliz tili, terminografiya.

ЛЕКСИКОГРАФИЧЕСКИЙ АНАЛИЗ САДОВОДЧЕСКИХ ТЕРМИНОВ НА УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация. В данной статье на основе комплексного подхода анализируется лексикографическая интерпретация терминологии садоводства на английском и узбекском языках. В процессе исследования были использованы описательные, сравнительные, этимологические, семантические (компонентные), морфологические, контекстуальные и терминографические методы. Были выявлены структурные и семантические особенности терминов садоводства, зафиксированные в толковых словарях на узбекском языке, и проведено их сравнение с аналогами, приведёнными в авторитетных лексикографических источниках на английском языке.

Ключевые слова: лексикография, терминология, термины садоводства, узбекский язык, английский язык, терминография.

LEXICOGRAPHIC ANALYSIS OF GARDENING TERMS IN UZBEK AND ENGLISH LANGUAGES

Abstract. This article analyzes the lexicographic interpretation of horticultural terminology in English and Uzbek languages using a comprehensive approach. The research employs descriptive, comparative, etymological, semantic (componential), morphological, contextual, and terminographic methods. The structural and semantic features of horticultural terms recorded in Uzbek explanatory dictionaries were identified and compared with their equivalents provided in authoritative English lexicographic sources.

Keywords: lexicography, terminology, horticultural terms, Uzbek language, English language, terminography.

Kirish. Zamonaviy tilshunoslikda terminologiya fan va texnika taraqqiyoti bilan uzviy bog'liq holda rivojlanib borayotgan muhim ilmiy yo'nalishlardan biri hisoblanadi. Ayniqsa, qishloq xo'jaligi va bog'dorchilik kabi amaliy sohaga oid terminologik tizimlarning izchil shakllanishi ilmiy muloqot samaradorligini ta'minlashda muhim ahamiyat kasb etadi. Bog'dorchilik terminologiyasi o'zbek va ingliz tillarida nisbatan barqaror va tizimli shakllangan terminologik kichik tizimlardan biri bo'lib, u biologiya, agronomiya, seleksiya, fitopatologiya kabi fanlar bilan uzviy aloqada rivojlanadi.

Bog'dorchilik terminologiyasi ingliz va o'zbek tillarida nisbatan tizimli shakllangan maxsus terminologik kichik tizimlardan biri hisoblanadi. Qishloq xo'jaligi texnologiyalarining jadal rivojlanishi, shuningdek, ko'p tilli ilmiy muloqotga bo'lgan ehtiyojning ortib borishi bog'dorchilik terminlarining leksikografik jihatdan chuqur tahlil qilinishini dolzarb masalaga aylantirmoqda. Cabré [2,b.52] terminologiyani lingvistik, kognitiv va kommunikativ komponentlarni birlashtiruvchi kompleks tizim sifatida talqin qiladi. Shu nuqtayi nazardan, terminlarning leksikografik ifodasi faqatgina nominativ birlik sifatida emas, balki muayyan ilmiy tushunchaning kontseptual modeli sifatida ham yoritilishi lozim. Bu esa maxsus terminlarning lug'atlarda qay darajada mukammal va izchil berilganini aniqlashni talab etadi.

O'zbekistonda qishloq xo'jaligini modernizatsiya qilish, ayniqsa mevachilik va bog'dorchilik sohalarini rivojlantirish jarayonida aniq va izchil o'zbek–ingliz terminologik resurslarga ehtiyoj sezilarli darajada ortib bormoqda. Madvaliev [4.b, 114] ta'kidlaganidek, terminografik faoliyat, ayniqsa tushunchalarga boy sohalarda, lingvistik shakl bilan ilmiy mazmun o'rtasidagi mutanosiblikni ta'minlashi zarur. Shu bilan birga, har ikkala tilda bog'dorchilik leksikasining boyligiga qaramay, mazkur sohada qiyosiy leksikografik tadqiqotlar yetarli darajada olib borilmagan. Amaldagi o'zbek izohli lug'atlari bog'dorchilik terminlarini qisman qamrab olgan bo'lsa-da, ularda foydalanish belgisi, konseptual soha ko'rsatkichi, kross-referens kabi mikrostruktur elementlar yetarli darajada ishlab chiqilmagan. Ingliz tilidagi ilmiy lug'atlarda esa terminlar yuqori darajada standartlashtirilgan bo'lsa-da, ular ikki tilli agrar muhit ehtiyojlariga maxsus moslashtirilmagan.

Mazkur tadqiqotning asosiy maqsadi bog'dorchilik terminlarini qiyosiy leksikografik yondashuv asosida tizimli tahlil qilish hamda kelajakdagi ikki tilli terminografik izlanishlar uchun metodik tavsiyalar ishlab chiqishdan iborat.

Tadqiqot metodlari. Tadqiqot jarayonida bog'dorchilik terminlarini yaxlit va tizimli ravishda o'rganish imkonini beruvchi kompleks metodologik yondashuv qo'llanildi. Ushbu yondashuv doirasida terminlarning mazmuni, tuzilishi, kelib chiqishi va amaliy qo'llanishi o'zaro uzviy bog'liq holda tahlil qilindi. Xususan, tavsifiy va kontekstual tahlil terminlarning semantik mazmuni, funksiyasi hamda sohaviy matnlardagi real qo'llanish doirasini aniqlashga xizmat qildi. Qiyosiy metod yordamida o'zbek terminlarining ingliz tilidagi muqobillari bilan semantik va struktur jihatdan o'xshash hamda farqli jihatlari ochib berildi.

Shu bilan birga, etimologik va struktur-morfologik tahlillar terminlarning kelib chiqish manbalari, tarixiy shakllanish jarayoni hamda so'z yasalish modellari va grammatik tuzilmasini aniqlash imkonini berdi. Semantik (komponent) tahlil orqali termin ma'nosini tashkil etuvchi asosiy semantik belgilar ajratilib, ularning tushuncha tizimidagi o'rni belgilandi. Terminografik tahlil esa lug'at maqolalarining mikrostruktur xususiyatlarini baholash, terminlarning lug'atlardagi talqin darajasini aniqlash va mavjud kamchiliklarni ko'rsatishga yo'naltirildi. Bularning barchasi terminlarning bog'dorchilik sohasidagi ilmiy-amaliy ahamiyatini aniqlash bilan uzviy bog'liq holda olib borildi. Mazkur metodlar majmui terminlarni mazmuniy, struktur va funksional jihatdan har tomonlama va mukammal talqin qilishga imkon berib, o'zbek va ingliz tillaridagi bog'dorchilik terminologiyasini qiyosiy-leksikografik jihatdan o'rganish uchun ishonchli ilmiy asos yaratdi.

Natijalar va muhokama. Namunaviy termin tahlili. *bachki — shoot*. Bachki termini mevali daraxt tanasi yoki asosiy shoxlaridan rivojlanib chiqadigan, kuchli vegetativ o'sishga ega bo'lgan novdani anglatadi. Ushbu novdalar, odatda, yashirin (uyqudagi) kurtaklardan hosil bo'lib, intensiv o'sishi bilan daraxtning asosiy oziqa moddalari va energiya resurslarini o'zlashtiradi. Shu sababli bog'dorchilik amaliyotida bachkilar daraxtning generativ rivojlanishiga salbiy ta'sir ko'rsatishi mumkinligi uchun ko'pincha kesib tashlanadi.

Mazkur tushunchaning ingliz tilidagi muqobili sifatida **shoot** termini qo'llanadi. Inglizcha **shoot** atamasi mazmunan bachki tushunchasiga to'liq mos kelib, "yashirin kurtaklardan rivojlanadigan, kuchli vegetativ o'sishga ega bo'lgan va ko'pincha asosiy o'simlik uchun nojo'ya hisoblangan novda" sifatida izohlanadi. Semantik jihatdan har ikkala termin quyidagi umumiy komponentlarga ega: **[+novda]**, **[+tez o'suvchi]**, **[+vegetativ]**, **[+keraksiz]**. Bu holat ularning tushuncha jihatdan ekvivalentligini tasdiqlaydi.

Morfologik jihatdan **bachki** ham, **shoot** ham sodda leksik birliklar hisoblanadi. Ingliz tilidagi **shoot** so'zi o'rta ingliz tiliga mansub bo'lib, dastlab "yangi nihol, o'sib chiqish" ma'nosini ifodalagan bo'lsa, **bachki** termini o'zbek tilining xalq xo'jaligi va bog'dorchilik faoliyati bilan uzviy bog'liq bo'lgan milliy leksik qatlamiga mansubdir. Bog'dorchilik amaliyotida daraxt tojini shakllantirish va hosildorlikni oshirish jarayonida bachki novdalarini o'z vaqtida olib tashlash muhim agrotexnik chora hisoblanadi [3.b, 272-273]. Terminografik jihatdan esa ushbu termin *O'zbek tilining izohli lug'ati*da "o'simlik tanasining, poyasining ostidan yoki yon-beridan o'sib chiqqan mayda shoxchalar, nihollar" tarzida izohlangan. Shu ariqa, **bachki** termini mevali daraxtlarni parvarishlash, kesish va hosildorlikni boshqarish bilan bog'liq ilmiy-amaliy jarayonlarda muhim tushuncha sifatida namoyon bo'ladi hamda ingliz tilidagi **shoot** termini bilan to'liq semantik va funksional muvofiqlikka ega. *Payvand — grafting*

Payvand termini bog'dorchilikda bir o'simlikning (payvandtag) tanasi yoki shoxiga boshqa o'simlikning (payvandust) tirik to'qimasini biriktirish orqali ularning biologik jihatdan bir butun organizm sifatida o'sishini ta'minlash jarayonini anglatadi. Ushbu usul vegetativ ko'paytirishning eng samarali agrotexnik shakllaridan biri bo'lib, nav xususiyatlarini saqlash, hosildorlikni oshirish va o'simlikning tashqi muhit omillariga moslashuvchanligini kuchaytirishga xizmat qiladi. Mazkur tushunchaning ingliz tilidagi muqobili **grafting** termini hisoblanadi. Inglizcha **grafting** atamasi ham payvand tushunchasiga mazmunan

to'liq mos kelib, "bir o'simlikning novdasi yoki kurtagini boshqa o'simlik tanasiga biriktirib, ularning birgalikda o'sishini ta'minlash usuli" sifatida izohlanadi. Har ikkala termin o'simlikning vegetativ ko'payishi va sun'iy seleksiya jarayonlari bilan bevosita bog'liqdir. Semantik jihatdan **payvand** va **grafting** terminlari quyidagi umumiy komponentlarga ega: **[+vegetativ ko'paytirish]**, **[+sun'iy aralashuv]**, **[+to'qima birikishi]**, **[+navni saqlash]**. Ushbu semantik belgilar terminlarning tushuncha va funksional jihatdan ekvivalent ekanligini ko'rsatadi.

Morfologik jihatdan **payvand** o'zbek tilida sodda, tub leksik birlik bo'lsa, **grafting** ingliz tilida *graft* fe'lidan **-ing** affiksi yordamida yasalgan hosila termin hisoblanadi. Etimologik nuqtayi nazardan **graft** so'zi qadimgi fransuz tilidagi *grafe* ("payvandlash, biriktirish") leksemasiga borib taqaladi. **Payvand** termini esa o'zbek tilining bog'dorchilik va xalq xo'jaligiga oid milliy terminologik qatlamiga mansubdir.

Bog'dorchilik amaliyotida payvandlash jarayoni daraxtlarning tezroq meva berishini ta'minlash, kasalliklarga chidamli navlar yaratish va hosil sifatini yaxshilashda muhim agrotexnik chora hisoblanadi [3,b.72–73]. Terminografik jihatdan *O'zbek tilining izohli lug'ati*da **payvand** termini "biror o'simlikning novda yoki kurtagini boshqa o'simlik tanasiga o'tqazish, ulash usuli va shu usulda ulab o'stirilgan o'simlik" sifatida izohlangan. Xulosa qilib aytganda, **payvand** termini mevali daraxtlarni ko'paytirish, navlarni saqlash va bog'dorchilikda samarali agrotexnologiyalarni joriy etishda muhim ilmiy-amaliy ahamiyatga ega bo'lib, ingliz tilidagi **grafting** termini bilan to'liq semantik va funksional muvofiqlikka ega.   *Duragay— hybrid.*

Duragay termini genetika, seleksiya va bog'dorchilikda kelib chiqishi yoki genetik xususiyatlari jihatidan turli bo'lgan ikki o'simlik (nav, tur yoki shakl)ni chatishtirish natijasida hosil bo'lgan yangi organizmni anglatadi. Duragaylash jarayoni o'simliklarda hosildorlikni oshirish, kasallik va noqulay ekologik omillarga chidamlilikni kuchaytirish hamda ijobiy xo'jalik-belgilarni birlashtirishga xizmat qiladi. Mazkur tushunchaning ingliz tilidagi muqobili **hybrid** termini hisoblanadi. Inglizcha **hybrid** atamasi mazmunan duragay tushunchasiga to'liq mos kelib, "genetik jihatdan farqlanuvchi ota-ona shakllarining chatishtirilishi natijasida olingan avlod" sifatida izohlanadi. Har ikkala termin seleksiya va navshunoslik bilan uzviy bog'liq bo'lib, yangi biologik sifatlarning paydo bo'lishini ifodalaydi.

Semantik jihatdan **duragay** va **hybrid** terminlari quyidagi umumiy komponentlarga ega: **[+chatishtirish]**, **[+genetik farqlilik]**, **[+yangi belgi]**, **[+sun'iy yoki tabiiy kelib chiqish]**. Ushbu semantik komponentlar terminlarning tushuncha jihatdan ekvivalentligini ko'rsatadi.

Morfologik jihatdan **duragay** o'zbek tilida sodda, tub termin bo'lsa, **hybrid** ingliz tilida ham sodda leksik birlik hisoblanadi. Etimologik nuqtayi nazardan **hybrid** termini lotin tilidagi *hybrida* ("aralash, chatishma") so'ziga borib taqaladi.   **Duragay** termini esa o'zbek tilining seleksiya va qishloq xo'jaligi sohasiga oid milliy terminologik qatlamiga mansubdir. Bog'dorchilik amaliyotida duragay navlar yuqori hosildorlik, tez o'sish va mahsulot sifatining yaxshilanishi bilan ajralib turadi hamda zamonaviy seleksiya ishlarining asosiy obyekti hisoblanadi. Terminografik jihatdan *O'zbek tilining izohli lug'ati*da **duragay** termini "irsiy belgilari jihatidan o'zaro farqlanuvchi ikki yoki undan ortiq organizmni chatishtirish, duragaylash yo'li bilan olingan nasl" tarzida izohlangan.

Xulosa qilib aytganda, **duragay** termini bog'dorchilik va seleksiya jarayonlarida muhim ilmiy-amaliy ahamiyatga ega bo'lib, ingliz tilidagi **hybrid** termini bilan to'liq semantik va funksional muvofiqlikka ega.

O'zbek va ingliz tillaridagi bog'dorchilik terminlarining qiyosiy-leksikografik tahlili shuni ko'rsatadiki, terminlar har ikkala tilda ham muayyan ilmiy tushunchani aniq, ixcham va funksional jihatdan ifodalashga xizmat qiladi. Xususan, bachki, payvand va duragay terminlari o'simliklarning vegetativ rivojlanishi, ko'paytirilishi va genetik o'zgaruvchanligi bilan bog'liq asosiy agrobiologik jarayonlarni ifodalaydi.

Qiyosiy tahlil natijalari shuni ko'rsatadiki, o'zbek tilidagi terminlar asosan milliy va xalq xo'jaligi amaliyoti bilan chambarchas bog'liq bo'lgan leksik qatlamga mansub bo'lsa, ularning ingliz tilidagi muqobillari (shoot, grafting, hybrid) xalqaro ilmiy terminologiya doirasida shakllangan. Biroq bu farq terminlarning semantik yadrosiga ta'sir ko'rsatmaydi: mazmuniy jihatdan ular o'zaro to'liq ekvivalent hisoblanadi. Semantik komponent tahlili shuni ko'rsatdiki, har uch termin ham aniq belgilangan tushuncha tuzilmasiga ega bo'lib, ularning tarkibida vegetativ rivojlanish, sun'iy aralashuv, genetik yangilanish va amaliy foydalilik kabi umumiy belgilar mujassamlangan. Morfologik jihatdan esa terminlarning aksariyati sodda birliklardan iborat bo'lib, bu holat terminlarning ilmiy matnda qulay va barqaror qo'llanishini ta'minlaydi.

Terminografik jihatdan o'zbek tilidagi izohli lug'atlar mazkur terminlarni ko'pincha amaliy-biologik tavsif asosida izohlasa, ingliz tilidagi lug'atlarda ular ilmiy va universal ta'riflar orqali yoritiladi. Bu holat ikki til terminografiyasi o'rtasidagi metodologik farqlarni ko'rsatadi.

Xulosa. Xulosa qilib aytganda, o'zbek va ingliz tillaridagi bog'dorchilik terminlari tizimi mazmunan o'zaro muvofiq, funksional jihatdan esa bir-birini to'ldiruvchi xususiyatga ega. Bachki — shoot, payvand —

grafting, duragay — hybrid terminlari misolida koʻrinadiki, terminlarning milliy yoki xalqaro kelib chiqishi ularning ilmiy tushuncha sifatidagi aniqligiga putur yetkazmaydi, aksincha, terminologik boylikni kengaytiradi. Mazkur terminlarning leksikografik tahlili ularni ikki tilli lugʻatlar, ilmiy maqolalar va oʻquv adabiyotlarida yanada tizimli va izchil berish zarurligini koʻrsatadi. Ayniqsa, qiyosiy va terminografik yondashuv asosida tuzilgan lugʻatlar bogʻdorchilik terminologiyasining standartlashuvi va xalqaro ilmiy muhitga integratsiyalashuviga xizmat qiladi.

Shu bois, oʻzbek va ingliz tillaridagi bogʻdorchilik terminlarini qiyosiy-leksikografik jihatdan oʻrganish nafaqat nazariy, balki muhim ilmiy-amaliy ahamiyatga ega boʻlib, terminologiya, tarjima va sohaga oid mutaxassislar uchun mustahkam ilmiy asos yaratadi.

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LINGUISTICS

LINGUISTIC-COGNITIVE ANALYSIS OF THE TRANSLATION OF CONCEPTUAL METAPHORS IN THE NOVEL "THE FAULT IN OUR STARS" BY JOHN GREEN

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Abstract. *This study performs a linguistic-cognitive analysis (LCA) of the translation of conceptual metaphors (CMs) in the novel "The Fault in Our Stars" by John Green. The research is grounded in conceptual metaphor theory (CMT) (Lakoff & Johnson, 2003) and views translation not merely as a linguistic substitution, but as a complex cognitive mapping process. Given the novel's thematic focus on abstract concepts like love, sickness and death, the text heavily relies on CMs (e.g., sickness is a war). The analysis identifies key CMs in the source text, examines the cognitive strategies employed by the Uzbek translator (e.g., preservation, substitution, or deletion of the metaphor), and evaluates the degree of cognitive equivalence achieved in the target text. Findings highlight the challenges of translating culturally or linguistically specific metaphors while maintaining the author's intended emotional and conceptual framing, offering insights into the cross-cultural transfer of literary meaning.*

Keywords: *conceptual metaphor (CM), linguistic-cognitive analysis (LCA), translation equivalence, cognitive mapping, literary translation.*

JON GRINNING "YULDUZLARIMIZDAGI XATO" ROMANIDAGI KONSEPTUAL METAFORALAR TARJIMASINI LINGVISTIK-KOGNITIV TAHLILI

Annotatsiya. *Ushbu tadqiqot Jon Grinning "Yulduzlarimizdagi xato" romanidagi konseptual metafora (CM) tarjimasining lingvistik-kognitiv tahlilini (LCA) amalga oshiradi. Tadqiqot konseptual metafora nazariyasiga (CMT) asoslanadi (Lakoff va Jonson, 2003) va tarjimani nafaqat lingvistik almashtirish, balki murakkab kognitiv xaritalash jarayoni sifatida ko'rib chiqadi. Romanda sevgi, kasallik va o'lim kabi mavhum tushunchalarga tematik e'tibor berilganligi sababli, matn asosan CMlarga tayanadi (masalan, kasallik - bu urush). Tahlil dastlabki matndagi asosiy CMlarni aniqlaydi, o'zbek tarjimoni qo'llagan kognitiv strategiyalarni (masalan, metaforani saqlash, almashtirish yoki o'chirish) o'rganadi va maqsadli matnda erishilgan kognitiv ekvivalentlik darajasini baholaydi. Topilmalar muallifning mo'ljallangan emotsional va kontseptual tuzilishini saqlab, madaniy yoki lingvistik jihatdan o'ziga xos metaforalarni tarjima qilishdagi qiyinchiliklarni ko'rsatib beradi, adabiy ma'noning madaniyatlararo o'tkazilishi haqida tushuncha beradi.*

Kalit so'zlar: *konseptual metafora (KM), lingvistik-kognitiv tahlil (LCA), tarjima ekvivalentligi, kognitiv xaritalash, badiiy tarjima.*

ЛИНГВИСТИКО-КОГНИТИВНЫЙ АНАЛИЗ ПЕРЕВОДА КОНЦЕПТУАЛЬНЫХ МЕТАФОР В РОМАНЕ ДЖОНА ГРИНА «ВИНОВАТЫ ЗВЁЗДЫ»

Аннотация. *В данном исследовании проводится лингвистико-когнитивный анализ (ЛКО) перевода концептуальных метафор (КМ) в романе Джона Грина «Виноваты звёзды». Исследование основано на теории концептуальной метафоры (ТКП) (Лакофф и Джонсон, 2003) и рассматривает перевод не просто как языковую замену, а как сложный процесс когнитивного сопоставления. Учитывая тематическую направленность романа на абстрактные понятия, такие как любовь, болезнь и смерть, текст в значительной степени опирается на КМ (например, болезнь — это война). Анализ выявляет ключевые КМ в исходном тексте, исследует когнитивные стратегии, используемые узбекским переводчиком (например, сохранение, замена или удаление метафоры), и оценивает степень когнитивной эквивалентности, достигнутой в целевом тексте. Результаты подчёркивают сложности перевода культурно или лингвистически специфических метафор при*

сохранении задуманной автором эмоциональной и концептуальной структуры, предлагая понимание межкультурного переноса литературного смысла.

Ключевые слова: *концептуальная метафора (КМ), лингвистико-когнитивный анализ (ЛКО), эквивалентность перевода, когнитивное картирование, литературный перевод.*

Introduction. Literary translation is inherently a communicative and cognitive act. The challenge intensifies when translating modern texts, such as John Green's "Young Adult" (YA) literature, which uses a contemporary, often ironic, and metaphorically rich linguistic style to address profound existential themes. This study focuses on the discourse of "The fault in our stars" about sickness, mortality, and love that is structured by pervasive and often non-conventional conceptual metaphors (CMs).

While much of translation studies has focused on lexical and grammatical equivalence, the translation of CMs which are rooted in universal human experience but manifested differently across languages and cultures requires a deeper, cognitive approach. The central problem is to what extent does the Uzbek translation successfully transfer the conceptual structure of the source text, as realized through its CMs, thereby achieving cognitive equivalence?

The primary objective is to conduct a linguistic-cognitive analysis (LCA) of selected CMs, classifying the translation strategies used and assessing the impact on the target reader's cognitive understanding of the text. This research adopts conceptual metaphor theory (CMT) (Lakoff & Johnson, 2003) as its primary theoretical lens. CMT posits that metaphors are not just linguistic embellishments but fundamental cognitive tools where one concept (the source domain) is understood in terms of another (the target domain). Additionally, the analysis incorporates concepts from cognitive translation studies, viewing translation as an act of conceptual mapping between the cognitive models of the source culture and the equivalents of target culture.

Literature review. John Green's "*The Fault in Our Stars*" utilizes sophisticated language and deep conceptual framing to explore the experiences of young adults facing terminal illness. The linguistic complexity derives largely from the systematic use of conceptual metaphors (CMs), which organize abstract and painful concepts into more tangible, familiar terms. Following the principles of CMT (Lakoff & Johnson, 2003), this section identifies and categorizes the predominant CMs structuring the novel's thematic core.

Dominant thematic metaphors in the translation of the novel could be as following:

1. The expression "sickness is war/battle" is the most pervasive metaphor, directly influencing the characters' discourse and self-perception, especially regarding cancer. The source domain (war) provides the language for the target domain (sickness). Linguistic manifestations of ST could be observed in the examples such as "they were all in the struggle", "you don't get to choose if you get hurt in this world", "I was a grenade", "they were brave warriors in the fight against cancer". If the translation of the novel is interpreted it can be evident that the same examples do not manifest linguistic aspects:

2. ST: "The first time I saw Augustus Waters, he was staring at me. I was at Support Group, not my favorite place in the world. I was tired, irritable, and thinking about how much I wanted to be anywhere else. Patrick, the support group leader, was droning on about something, and I glanced up and saw him. He was tall, thin, and remarkably handsome. He wore a navy blue T-shirt that showed off his muscular arms, and he was staring. I didn't know it then, but **they were all in the struggle**, and one way or another, we all were [1]".

TT: "Avgustus Uotersni birinchi marta ko'rganimda, u menga tikilib turardi. Men yig'ilishda edim, bu dunyoda eng yoqtirmaydigan joyim. Charchagandim, asabiylashgan va boshqa hamma joyda bo'lishni qanchalik istayotganim haqida o'ylayotgandim. Yig'ilish rahbari Patrik qandaydir narsalar haqida zerikarli gapirardi, men boshimni ko'tarib uning turganini ko'rdim. U baland bo'yli, ozg'in va nihoyatda kelishgan edi. U yelkalari baquvvat ekanini ko'rsatib turgan to'q ko'k futbolka kiygan edi va u tikilib turardi. **O'shanda bilmasdim, lekin ularning hammasi kurash ichida edi**, va qandaydir yo'l bilan, biz hammamiz shunday edik [2]".

If we compare source text with the target text, it can be found that translator attempted to ensure needed equivalence to the readers. The translation strove to convey the emotion, style, and key meaning of the source text to Uzbek readers. Even minor lexical changes in the translation serve to make the text much more natural and understandable.

ST: "What else? She is so beautiful. You don't get tired of looking at her. You never worry if she is smarter than you: You know she is. She is funny without ever being mean. I love her. I am so lucky to love her, Van Houten. **You don't get to choose if you get hurt in this world,** old man, but you do have some say in who hurts you. I like my choices. I hope she likes hers [3]".

TT: "Yana nima? U juda chiroyli. Unga qarab toliqib qolmaysiz. U sizdan aqlliroqmi, deb hech qachon tashvish chekmaysiz: U aqlliroqligini bilasiz. U hech qachon yomonlik qilmaydi, u quvnoq. Men uni sevaman. Uni sevganimdan baxtiyorman, Van Xouten. Bu dunyoda sizga ozor yetkazish-yetkazmasligini tanlay olmaysiz, ammo sizga kim ozor yetkazishida sizning ham hissangiz bor, do'stim. Men tanlovlarimni yoqtiraman. Umid qilamanki, u ham o'z tanlovini to'g'ri deb biladi".

Research methodology. Comparing the ST with TT, it can be clear that translator wanted to achieve fidelity and naturalness in the TT while conveying the original quote's powerful emotional and philosophical message.

These metaphors allow characters and society to frame a passive, physiological process (illness) as an active, volitional conflict, offering a framework for heroism, victory, or defeat. Hazel and Augustus frequently deconstruct this cliché, yet their language is inescapably structured by it, highlighting the societal cognitive model of cancer survivorship.

ST: "**I was a grenade** and at some point I was going to explode and I spent the rest of my adolescence trying to figure out how to disarm myself [4]".

TT: "Men granatadek edim va qaysidir nuqtada portlashim kerak edi va men o'smirlik davrining qolgan qismini o'zimni qanday zararsizlantirishni bilishga urinib o'tkazdim [5]".

If we compare the source text with target text, it can be evident that in the text the most important aim was to preserve the central, powerful metaphor of the "grenade". The translation successfully uses the clear, technical Uzbek term for a hand-held explosive, "granata", and the corresponding actions, "portlash" (to explode) and "zararsizlantirish" (to disarm), thereby fully transferring the emotional and psychological weight of the original metaphor into the target language.

ST: "Cancer books are full of warriors and battles and blood. I was a casualty in an unending war, and **soldiers are not always brave [6]**".

TT: "Saraton haqidagi kitoblar jangchilar va janglar va qon bilan to'la. Men tuganmas urushning qurboni edim va askarlar har doim ham jasur bo'lavermaydi".

Analysis of the results. If we compare the ST with TT, the main aim is to achieve complete semantic and stylistic fidelity while ensuring naturalness in the Uzbek language.

1.   The expression "life/ relationship is a journey" denotes the idea of life as a pre-written story or a limited journey towards a destination. This conceptualization drives their existential anxieties about "leaving a mark" (legacy). Linguistic manifestations (ST examples):

ST: "I am a good person, but a shitty writer. You're a shitty person, but an excellent writer. We would make a good team. I don't want to ask you for a favor. I want to ask you to do a job. You can pay yourself whatever you want. I want you to attend her funeral and, when the moment is right, I want you to tell her that I wrote something for her. **It was a journey, a path, a road.** It was bad [7]".

TT: "Men yaxshi odamman, lekin yomon yozuvchi. Siz bo'lsangiz, yomon odamsiz, lekin a'lo darajadagi yozuvchisiz. Biz yaxshi jamoa bo'la olardik. Men sizdan biror iltimosni so'ramoqchi emasman. Men sizga ish bermoqchiman. Qancha xohlasangiz, shuncha haq to'lashingiz mumkin. Men sizdan uning dafn marosimida ishtirok etishingizni va to'g'ri fursat kelganda, unga men u uchun bir narsa yozganimni aytishingizni istayman. **Bu bir sayohat edi, bir yo'l edi, bir yo'lak edi.** Bu achinarli edi [8]".

If we compare the ST with TT, it is evident that it is the most important part of this passage. The feeling of heroes are represented clearly, the author wanted to point out that Augustus meant to say that the letter he attempted to write about his life and death turned out to be clichéd, shallow, and ordinary.

ST: "Augustus and I met and fell in love a little bit and then he died, but there is no shortage of fault in our stars. And I can't tell you the story of our love, but I can tell you that **I fell in love the way you fall asleep: slowly, and then all at once [9]**".

 TT: "Avgustus bilan uchrashdik, biroz sevishib qoldik va keyin u vafot etdi, ammo bu yulduzlarimizdagi ayb kamligidan emas. Va men sizga sevgimiz haqidagi hikoyani aytib bera olmayman, lekin shuni aytishim mumkinki, **men xuddi uyquga ketish kabi oshiq bo'ldim: avvaliga sekin, keyin esa bir zumda [10]**".

By comparing the ST with TT, it is obvious that the author, speaking through Hazel Grace, implies that despite the brevity and tragic end of their relationship - "Augustus and I met fell in love a little bit and then he died" - their experience was not a failure of will, but a result of forces beyond their control. This affirms the novel's main theme that love and meaning can be found even in tragedy and fatal illness.

ST: "The thing about Augustus, of course, was that he was always trying to tell his life as a story, the way we all do. And he always wanted to be a big a big story, a heroic one. **He was trying to matter, and that was beautiful [11].**

TT: "Avgustusning qizig'i shundaki, u hamisha o'z hayotini, hammamiz qilganimiz kabi, **hikoya qilib aytishga harakat qilardi**. Va u doimo bu katta, qahramonona hikoya bo'lishini istardi. **U ahamiyatli bo'lishga intilardi, bu esa go'zal edi [12].**"

It is clear that in the Uzbek translation (TT) is highly effective and faithful to the nuances of the Original Text (ST). The passage clearly establishes Augustus's initial psychological will: the universal human desire for a meaningful narrative, amplified by his imminent death. He sought not just to live, but to matter and be remembered like a hero in an epic tale.

Cognitive function: This metaphor provides temporal and directional structure to their fleeting existence. The "narrative" sub-metaphor allows them to control their meaning, seeking agency within predetermined constraints.

3. Love is a physical force/ impact

The intense and disruptive nature of their love is often mapped onto physical, sometimes violent, source domains, reflecting its overwhelming power and the pain it inevitably causes.

➤ Linguistic manifestations (ST examples):

ST: "I took a shower, carefully. Augustus was waiting for me in my room. He was wearing the clothes he'd arrived in. We lay down on the bed, my head resting on his chest, our legs tangled up. **He kissed me. It was a blow to the head.** I didn't just feel it in my lips or my mouth or my stomach or my heart or my someplace else. I felt it in my pretty much everywhere [13]."

TT: "Men ehtiyotkorlik bilan dush qabul qildim. Avgustus xonamda meni kutib turardi. U kelgan kiyimlarini kiyib olgan edi. Biz karavotga yotdik, boshim uning ko'kragida, oyoqlarimiz esa chirmashib yotardi.U **meni o'pdi. Bu boshga berilgan zarba kabi edi.** Men uni faqat lablarimda, og'zimda, qornimda yoki yuragimda yoxud boshqa biror joyimda his qilmadim. Men uni deyarli hamma joyimda his qildim [14]."

Comparing the ST with TT, it is clear that despite the short duration of the relationship, the love between Hazel and Augustus was real, all-consuming (felt throughout the entire body), and meaningful even in the brief life lived in the shadow of death.

ST: "I didn't! The doctors did. And I was like, "No, no, no, Augustus Waters. You do not get to be the first casualty of cancer". And they were like, "We don't think it's cancer, Augustus. We think it's a very serious infection". And I was like, "Whatever, guys. **I thought you were going to be my first... casualty**". And they were like, "What?" And I was like, "Just kidding [15]."

TT: "Men aytmadim! Shifokorlar aytishdi. Men esa shunday dedim: "Yo'q, yo'q, yo'q, Avgustus Uoters. Sen saratonning birinchi qurboni bo'lishing kerak emas. "Ular esa: "Bizningcha bu saraton emas, Avgustus. Bu juda jiddiy infeksiya", deyishdi. Men esa: "Nima bo'lsa ham, bolalar. **Men siz mening birinchi... qurbonim bo'lishingizni o'ylagandim"** dedim. Ular: "Nima?" deyishdi. Men: "Hazillashdim", dedim [16]." The ST represents that the Uzbek translation is a highly faithful and accurate rendition that successfully conveys the dramatic tension, emotional intimacy, and the clear tone of gallows humor that defines *The Fault in Our Stars*.

ST: Augustus was quiet for a moment. "What do you mean?". **"The world is not a wish-granting factory, [17]"** I said.

TT: Avgustus bir lahza jim qoldi. "Nima demoqchisiz?". **"Dunyo orzu-istaklarni amalga oshiradigan fabrika emas, [18]"** dedim men.

If we compare translated version with the original one, it is obviously given that the author clearly delivers the message of the heroes, while keeping

➤ Cognitive function: by using physical force (blow, casualty, grenade) as a source domain, the characters express the transformative and destructive potential of profound attachment in the face of inevitable loss.

Conclusion. This linguistic-cognitive analysis of the English-Uzbek translation of "The Fault in Our Stars" confirms that the translation of conceptual metaphors is a critical determinant of cognitive equivalence in literary texts. The novel's reliance on core metaphors, such as sickness is a journey and love is a physical force, necessitated careful mediation by the translator. The findings indicate a preference for strategies that maintain the conceptual content of the original, often through literal translation or paraphrasing with conceptual retention, especially for universal metaphors. However, instances where the original metaphor was either domesticated or deleted often resulted from cultural distance or the need to prioritize immediate linguistic fluency over the author's nuanced conceptual framing. Ultimately, while the Uzbek translation successfully conveys the narrative and emotional core, the subtle cognitive architecture established by Green's original CMs faces inevitable degrees of distortion during cross-cultural transfer. This study underscores the need for translators of modern literary texts to prioritize the preservation of the author's underlying conceptual framing to ensure maximum cognitive fidelity.

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LINGUISTICS

UO'K 81

O'ZBEK TILINING ETIMOLOGIK LUG'ATI KORPUS SEMANTIK KENGAYTMASINING AXBOROT BAZASI SIFATIDA

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Annotatsiya. *So'zning ma'nosini izohlashda uning etimologik xususiyatlarini ifodalash nihoyatda muhim. Shunday ekan, o'zbek tili leksik birliklari semantik kengaytmalarini ishlab chiqishda o'zbek tilining etimologik lug'ati axborot manbayi sifatida xizmat qiladi. Ma'lumki, jahon leksikografiyasida etimologik lug'at tuzish tajribasi keng ommalashgan bo'lsa-da, o'zbek tilining etimologik lug'atini tuzish ishlari o'zbek leksikografiyasi rivojining ilk yillariga to'g'ri kelmaydi. XX asrning ikkinchi yarmidan boshlab turli umumiy va maxsus lingvistik lug'atlar nashr etilganligiga qaramay, o'zbek tili etimologik lug'ati ustidagi ishlar ancha kechikadi. Mazkur maqolada o'zbek tili leksik birliklari semantik kengaytmalarini ishlab chiqishda o'zbek tilining etimologik lug'ati axborot manbayi sifatida xizmat qilishi bir qancha misollar orqali ochib berilgan. Shuningdek, so'z tilning tarixiy taraqqiyoti davomida mazmunan o'zgarmay, tovush jihatidan o'zgarishi, omonimiya hodisalari tahlilga tortilgan.*

Kalit so'zlar: *semantik kengaytma, etimologiya, leksikografiya, til korpuslari, axborot qidiruv vositalari, semantik sinkretizm, omonimiya.*

ЭТИМОЛОГИЧЕСКИЙ СЛОВАРЬ УЗБЕКСКОГО ЯЗЫКА КАК ИНФОРМАЦИОННАЯ БАЗА ДЛЯ СЕМАНТИЧЕСКОГО РАСШИРЕНИЯ КОРПУСА

Аннотация. *При объяснении значения слова крайне важно выразить его этимологические особенности, поэтому этимологический словарь узбекского языка служит источником информации при разработке семантических расширений узбекских лексических единиц. Известно, что, хотя опыт составления этимологического словаря получил широкое распространение в мировой лексикографии, работа над составлением этимологического словаря узбекского языка не соответствует первым годам развития узбекской лексикографии. Несмотря на публикацию различных общих и специальных лингвистических словарей со второй половины XX века, работа над этимологическим словарем узбекского языка началась значительно позже. В данной статье этимологический словарь узбекского языка служит источником информации при разработке семантических расширений лексических единиц узбекского языка на нескольких примерах. Также в ходе исторического развития языка слово меняется не по содержанию, а по звучанию, анализируются явления омонимии.*

Ключевые слова: *семантическое расширение, этимология, лексикография, языковые корпуса, средства поиска информации, семантический синкретизм, омонимия.*

THE ETYMOLOGICAL DICTIONARY OF THE UZBEK LANGUAGE AS AN INFORMATION BASE FOR THE SEMANTIC EXPANSION OF THE CORPUS

Abstract. *In interpreting the meaning of a word, it is extremely important to express its etymological features. As such, the etymological dictionary of the Uzbek language serves as a source of information in developing semantic extensions of Uzbek lexical units. It is known that while the practice of compiling etymological dictionaries is widespread in world lexicography, the work on compiling an etymological dictionary of the Uzbek language did not coincide with the early years of Uzbek lexicography development. Despite various general and specialized linguistic dictionaries being published since the second half of the 20th century, work on the Uzbek language etymological dictionary has been significantly delayed. This article illustrates through several examples how the etymological dictionary of the Uzbek language serves as an information source in developing semantic extensions of Uzbek lexical units. Additionally, it analyzes how words may change phonetically but not semantically during the historical development of the language, as well as the phenomena of homonymy.*

Keywords: *semantic extension, etymology, lexicography, language corpora, information retrieval tools, semantic syncretism, homonymy.*

Kirish. "O'zbek tilining etimologik lug'ati" nashri xususida muallifning o'zi shunday yozadi: "O'zbek tilining etimologik lug'atini tuzishga intilganlar bo'ldi, lekin ilmiy ishlarda ayrim so'zlarga tarixiy-etimologik izoh berishdan nariga o'tilmadi. Dahrning kajraftorini qarangki, bunday lug'at tuzish mening zimmamga yuklandi. Men bu ishga akademik To'rabek Dolimovning ToshDU ilmiy ishlar bo'yicha prorektori davridagi qat'iy da'vatidan keyingina rozi bo'ldim: "Boshqa tillar, shu jumladan, rus tili bo'yicha etimologik lug'at tuzilgan-u, nimaga bunday lug'at o'zbek tili bo'yicha tuzilmagan?! Albatta tuzish kerak. Mayli, qisqa bo'lsin, sodda bo'lsin, lekin boshlab bering". Bir qancha manbalarni o'rganib, o'zbek tili lug'atining tarixiy tadrijini ozmi-ko'pmi anglay boshlaganimdan keyingina bu savobli ishni bajarishga jazm qildim. Bajarilgan ishning natijasi 1997-1999-yillarda "O'zbek tilining qisqa etimologik lug'ati" nomi bilan chop qilingan to'rt kitobchada o'z aksini topdi *[1, 13]*. Ma'lum bo'ladiki, o'zbek tilining dastlabki etimologik lug'ati XX asrning so'nggi yillariga to'g'ri keladi. Muallifning ta'kidlashicha, lug'atdagi barcha maqolalarni bevosita o'zi tuzgan. Bajargan ishini sinovdan o'tkazish maqsadida boshqa mutaxassislarni jalb qilgan. Maqolalarning ma'lum bir qismini **a, i** harflari bo'yicha professor M.Mirtojiyev, **u, e, o', g, d, j, k, t** harflari bo'yicha dotsent M.Qodirov tuzgan. Sh.Rahmatullayev esa bularning maqolalarini o'zi tuzgan maqolalarga taqqoslagan, lug'at maqolasini shakllantirishda ulardan foydalangan.

Mavzuga doir adabiyotlar tahlili. 2000-yildagi nashrda so'zlik "O'zbek tilining izohli lug'ati" asosida tuzilgan. Dastlab o'zbek adabiy tili lug'at boyligidagi turkiy qatlamga etimologik izoh berish maqsad qilib olingani tufayli ushbu izohli lug'atdagi boshqa tillardan olingan so'zlar qamrab olinmagan, shu bilan birga boshqa tillardan olingan so'zlar asosida yasalgan, tuzilgan so'zlar ham so'zlikka kiritilmagan. Muallifning ta'kidlashicha, shunday chegirishlardan keyin ajratilgan turkiy so'zlarning juda katta qismi etimologik izohga muhtoj emas. Etimologik izoh talab qiluvchi so'zlarning bir qismiga bugungi kunda shunday izoh berish imkoni yo'q. Xullas, yuqoridagi cheklanishlardan keyin ushbu lug'atda 2400 dan ortiq so'z qamrab olindi. Bu miqdorni sheva so'zlari hisobiga, turkiy so'zga boshqa tildan olingan qo'shimchani qo'shib yasalgan so'zlar hisobiga boyitish mumkin. Yuqoridagi axborotga tayanib aytish mumkinki, o'zbek tilidagi 80 000 so'z va so'z birikmasi uchun semantik kengaytma tuzishda ularning barchasida etimologik tavsif keltirilmaydi. Chunki semantik kengaytmadagi etimologik tavsif (boshqa izohlar kabi) faqat axborot manbayi, ya'ni o'zbek tilining etimologik lug'atidan olinadi.

Lug'atdan keng jamoatchilik foydalanishini ko'zda tutib tilshunoslik terminlari deyarli ishlatilmaganligi, sharhlar ommabop yo'sinda, ixcham tarzda bayon qilinganligi ta'kidlanadi. Bu esa semantik kengaytma izohlarini ishlab chiqishda bizga qulaylik beradi. Chunki til korpusi yoki boshqa axborot qidiruv vositalaridan keng jamoatchilik foydalanadi. Bu esa semantik kengaytma uslubini soddalashtirishni taqozo etadi.

Qo'shimcha qo'shish bilan yangi so'z yuzaga kelsa, "yasalgan" so'zi, grammatik shakl yuzaga kelsa, "hosil qilingan" so'zi ishlatilgan. Asos bilan qo'shimcha orasiga qo'shuv alomati, bular bilan hosila orasiga barobar alomati qo'yildi. So'z qismlari orasidagi munosabatni ko'rsatishda qavslardan foydalanildi. Tovush jihatidan o'zgargan so'zning oldingi va keyingi shakli o'tish belgisi (>) yordamida ko'rsatilgan. Biz ham semantik kengaytmada xuddi shu belgilarni saqlab qolamiz.

Tadqiqot metodologiyasi. So'zlarga etimologik talqin, odatda, ikki jihatdan beriladi: 1) mazmun jihatdan; 2) shakl (tovush) jihatdan. Mazmun jihatidan talqin berish tub deb qaraluvchi so'zlarda yasama deb qaraluvchi so'zlarga nisbatan qiyin. Etimologik lug'at maqolasining tuzilishi quyidagicha:

AVAYLA – "ehtiyot qil" – *Seni avaylab o'stirdim.* Bu fe'l asli ayrim turkiy tillarda, shu jumladan, qirg'iz tilida mustaqil ishlatilib, "ehtiyotkorlik" ma'nosini anglatuvchi abay otidan *-la* qo'shimchasi bilan yasalgan; keiynchalik o'zbek tilida ikki unli oralig'idagi *b* undoshi *v* undoshiga, *a* unlilari esa *ä* unlilariga almashgan: *abay+la = abayla > äbäylä [1, 20].*

Yoki boshqa bir izohga, omonim so'zlarning berilishiga e'tibor qaratamiz:

ADASH I "ismi bir xil (kishilar)". *Ikkimiz adashmiz.* Bu so'z qadimgi turkiy tildagi "ism" ma'nosini anglatuvchi a:t so'zining at shaklidan *-dash* qo'shimchasi bilan yasalgan (ЭСТЯ, 1, 204), keyinchalik **t** undoshi **d** undoshining ta'sirida **d** undoshiga almashgan, so'ngra **dd** undoshlaridan biri talaffuz qilinmay qo'ygan (TPC, 15); o'zbek tilida *a* unlilari *ä* unlilariga almashgan: *at-dash = atdash > addash > adash > ädäsh.*

ADASH II: **ADASH BO'L-** "oyoq kiyimining poyi boshqa bir oyoq kiyimining bir poyi bilan almashib qol-". *Kechagi yig'inda bir poy kalishim adash bo'lib qolibdi. Bu so'z ädäsh-* fe'lining eski o'zbek tilidagi ism eshi bo'lib, mustaqil ishlatilmaydi, *ädäsh bol-* qo'shma so'zi tarkibida keladi.

ADASH- "to'g'ri yo'lni yo'qot-", "yanglish-". *Qorong'i tushganidan keyin adashib qoldim.* Bu so'z asli qadimgi turkiy tildagi "to'g'ri yo'lni yo'qot-" ma'nosini anglatuvchi **a:z-** fe'lining **a:d-** shaklidan "biroz" ma'nosini ifodalovchi *-(a)sh* qo'shimchasi bilan hosil qilingan (ЭСТЯ, I: 95), keyinroq **a:** unlisining cho'ziqlik belgisi yo'qolgan (KPC, 22); bu so'z dastlab "to'g'ri yo'ldan biroz chetga chiq-" ma'nosini

anglatgan. O‘zbek tilida **a** unlilari **ä** unlilariga almashgan: *(a:z- > a:d-) +ash = a:dash- > adash- > ädäsh [1, 20-21]*.

So‘z tilning tarixiy taraqqiyoti davomida mazmunan o‘zgarmay, tovush jihatidan o‘zgargan bo‘lishi mumkin. Lug‘at maqolalarida ana shunday tovush o‘zgarishlari qadimgi turkiy tildan hozirgi o‘zbek tiliga qadar qanday voqe bo‘lgani bayon qilingan *[1, 9]*.

Olingan natijalar va ularning tahlili. Lug‘at muallifining ta’kidlashicha, hozirgi o‘zbek adabiy tilidagi so‘zlarga tovush tomonidan etimologik talqin berishda qadimgi turkiy tildagi unlilarga qattiq-yumshoqlik jihatidan xos bu belgisi o‘zbek tilining ayrim shevalarida o‘z kuchini qisman saqlagan bo‘lsa ham, adabiy tilda inobatga olinmaydi.

Qadimgi turkiy tilda, masalan, “ich tomonga tort-” ma’nosini anglatgan op- (o‘p-) fe’lidan “bo‘sa ol-” ma’nosini anglatgan öp- (o‘p-), “o‘roq bilan kes” ma’nosini anglatgan or- (o‘r-) fe’lidan “sahn bo‘ylab harakatlan» ma’nosini anglatgan ör- (o‘r-) fe’li, «havo bo‘ylab harakatlan-” ma’nosini anglatgan uch fe’lidan “ikki bilan to‘rt oralig‘idagi butun miqdor son” ma’nosini anglatgan uch so‘zi, “maysa” ma’nosini anglatgan ot (o‘t) otidan “bir joydan ikkinchi joyga harakatlan-” ma’nosini anglatgan öt- fe’li unli tovushining yumshoqligi bilan farqlangan *[1, 10]*. Bulardan anglashiladiki, semantik kengaytmada tovushlar bilan ma’no farqlanadigan har qanday holat aks etishi kerak.

Shuningdek, Sh.Rahmatullayev quyidagi masalaga e’tiborimizni qaratadi: “Qadimgi turkiy tilda (shuningdek, hozirgi turkiy tillarning ko‘pchiligida) unlilarning qisqa-cho‘ziqligi ham so‘zlarni o‘zaro farqlashga xizmat qilgan... qadimgi turkiy tilda “asp (ish hayvoni)” ma’nosini anglatuvchi at (ot) so‘zi bilan “ism” ma’nosini anglatuvchi a:t so‘zi o‘zaro unli tovushning qisqa/cho‘ziqligi bilan farqlangan; “kovla” ma’nosini anglatgan och- fe’lidan, “ochiqqan” ma’nosini anglatuvchi a:ch sifati va “ochiq holatga keltir-” ma’nosini anglatuvchi ach- fe’lidan unli tovushining cho‘ziqligi bilan farqlangan”.

Qadimgi turkiy tilga xos hodisalardan biri – tag ma’nosi bir xil asosning ikki so‘z sifatida ishlatilishi. Bunday asosning ham fe’l, ham ot bo‘lib, qisman ham ot, ham sifat bo‘lib ma’no tarmoqlanishi hodisasini qadimgi turkiy tilga nisbatan semantik sinkretizm deb nomlab, omonimlardan farqlash to‘g‘ri *[2, 40]*. Asli omonimlar deb turli tovush o‘zgarishlari natijasida, so‘z o‘zlashtirish oqibatida tasodifan shaklan bir xil bo‘lib qolgan so‘zlarga aytiladi. Qadimgi turkiy tildagi hodisa esa tamoman boshqacha tabiatga ega bo‘lib, ikki har xil turkum ma’nosining bir asos bilan anglatilishiga teng. Bu hodisani shartli ravishdagina semantik omonim deb yuritish mumkin. Masalan, qadimgi turkiy tilda “kovla-” ma’nosini ham, “chuqur” ma’nosini ham or so‘zi anglatgan. Keyinchalik ko‘pchilik turkiy tillarda, shu jumladan, o‘zbek tilida ham or- fe’li iste’moldan chiqqan, or oti esa saqlangan. Shuningdek, “alanga ol-” ma’nosi ot- so‘zi bilan, “alanga” ma’nosi o:t so‘zi bilan anglatilgan; keyinchilik ot- fe’li iste’moldan chiqib ketgan, hozirgi o‘zbek tilida ot otigina mavjud. Yuqoridagi juftliklarda tag ma’no bir xil, ikki so‘z ana shu tag ma’noning go‘yo tarmoqlanishi natijasida yuzaga kelgan; bundan qat’i nazar, birinchi juftlikda unlilar orasida farq ko‘rinmasa, ikkinchi juftlikda unlilar qisqa-cho‘ziqligi jihatidan farqlangan. Xullas, bu yerdagi hodisa zamirida ma’no taraqqiyoti yotadi. Bunday ma’no taraqqiyoti natijasida bir turkum so‘zidan boshqa bir turkum so‘zi o‘sib chiqadi. Bunday ma’no taraqqiyoti qadimgi turkiy tildan to hozirgi kungacha davom etib keladi. Etimologik lug‘atda ana shunday jarayonni ham to‘g‘ri aks ettirishga harakat qilingan.

O‘zbeklar bilan forslarning ko‘p asrlik iqtisodiy, madaniy aloqalari, fors tili Sharq olamida badiiy ijod tili mavqeyiga ega bo‘lganligi, o‘zbek shoirlari ona tilidan tashqari fors tilida ham ijod qilganligi, o‘zbeklar bilan tojiklar bir makonda birgalikda hayot kechirganligi tufayli o‘zbek tilining lug‘at boyligida eroniy tillarga mansub salmoqli qatlam shakllangan. O‘zbek tili etimologik lug‘atining 3-jildida ana shu qatlam birliklari izohlangan *[3, 11]*. “O‘zbek tilining izohli lug‘ati”ga (1981) eroniy birliklar [f-t] ta’kidi bilan kiritilgan. Bunday ta’kidlar asosan to‘g‘ri qo‘yilgan. Izohli lug‘atga kiritilgan birliklarni boshqa manbalar bilan sinchiklab qiyoslash natijasida ayrim birliklarning eroniy ekanligi ta’kidlanmay qolgani, ayrim eroniy birliklarga xato ravishda *arabiy* ta’kidi berilganligi aniqlanib, etimologik lug‘at tuzishda bu nuqsonlarga e’tibor berilgan. Bundan kelib chiqadiki, semantik kengaytmani ishlab chiqishda so‘zning etimologik xosligi haqidagi pometa (teg)ni biriktirishda o‘zbek tilining etimologik lug‘atiga asoslanish kerak. O‘TILga asoslanilsa, Sh.Rahmatullayev ta’kidlaganidek, *forsiy* leksemalarga *arabiy* pometasi o‘tib qoladi. Shu sababli, o‘zbek tili leksik ma’lumotlar bazasini shakllantirishda semantik ma’lumotlar bazasiga etimologik xususiyatni bildiruvchi teglar O‘TIL va etimologik lug‘atni qiyoslagan holda to‘ldirilishi maqsadga muvofiq.

 Etimologik lug‘atning ikkinchi jildi kirish qismida ta’kidlanganidek, eroniy birliklar “O‘zbek tilining izohli lug‘ati”da, “Tojikcha-ruscha lug‘at”da, “Forscha-ruscha lug‘at”da asosan bir xil harfiy ifoda bilan aks ettirilgan. Etimologik lug‘atda bunday birliklarga tovush tarkibi jihatidan izoh berilmadi. Harfiy ifoda jihatidan farqli birliklarning bu jihati ta’kidlangan; shunday farqli holatlar asosida ayni til birligining o‘zbek, fors, tojik tillaridagi o‘ziga xos ifodasi izohlangan; shu asosda bunday til birligi o‘zbek tiliga qaysi tildan olinganligi belgilangan. Kuzatilayotgan har uch lug‘atda til birliklariga lug‘aviy ma’no izohlari asosan bir xil

berilgan; farqli izohlar ham anchagina. Lug'aviy ma'no izohlaridagi farqlar asosida ham bunday birlikning o'zbek tiliga fors yoki tojik tilidan olinganligi aniqlangan. Etimologik lug'atda yo'l-yo'lakay lug'atlarda lug'aviy ma'noga berilgan izohlardagi nuqsonlarga ham e'tibor qaratilgan. Shularni inobatga olib, so'zning etimologik xususiyatlarini, ma'nosini ifodalovchi izoh va sharhlarni 2000-yilda nashr etilgan o'zbek tilining etimologik lug'atidan olishni maqsadga muvofiq deb bilamiz.

Muhokama. Lug'at maqolalari ikki turli: a) izoh maqolasi, b) havola maqolasi. Havola maqolasida asosan til birligining tovush jihatidan farqli ko'rinishlari (variantlar) aks ettirilib, asosiy ko'rinishga havola berildi; *qarang* ta'kidi *q* qisqartmasi bilan yozilgan. Bunday ko'rinishlar fors va tojik tillarining o'zi orasida, bular bilan o'zbek tili orasida yuzaga kelgan bo'lib, bular ham izohlangan. Shundan kelib chiqib, fors-tojikcha so'zlarning etimologik xususiyati semantik kengaytmada quyidagicha ko'rsatiladi.

Fors va tojik tillarining morfemalar tizimi bilan o'zbek tilining morfemalar tizimi orasidagi asosiy farqlar, birinchidan, fors va tojik tillarida old qo'shimchalar, old ko'makchilar mavjudligida, ikkinchidan, fe'l leksemalarda ikki asosning – hozirgi zamon asosining va o'tgan zamon asosining mavjudligida ko'rinadi. Bunday fe'l asoslari o'rni bilan mustaqil lug'aviy birlikka teng bo'la oladi, juda ko'p hosila lug'aviy birliklarning yuzaga kelishida qatnashadi. Ayrim fe'llarning hozirgi zamon asosi hatto qo'shimchaga ham aylangan. Yuqorida ta'kidlangan va boshqa ayrim xususiyatlar etimologik lug'atga kiritilgan har bir lug'aviy birlik bo'yicha birma-bir tasvirlangan.

Xulosa. Etimologik izoh tildagi (lug'atdagi) barcha birliklarga berilmaydi. Sh.Rahmatullayevning aytishicha, hozirgi til nuqtayi nazaridan tub deb qaraladigan birliklarga etimologik izoh berish imkoniyati topilavermaydi. Bunday birliklar faqat tovush tarkibi, ma'no mundarijasidagi farqlar bo'yicha izohlangan. Hosila birliklarda ularning qismlariga va bir butun holda tovush tarkibi va ma'no mundarijasi jihatidan yondashib izohlar berilgan. Bundan kelib chiqadiki, o'zbek tili leksikonidagi barcha leksemalarga etimologik xususiyati haqidagi izoh berilmaydi: ma'lumotlar omborida "etimologik xususiyati" ustunchasida barcha qatorlar ma'lumot bilan to'ldirilmaydi.

Izohlanayotgan birlikning ma'nosi har uch tilda bir xil bo'lishidan tashqari tojik tili bilan fors tili orasida, bu tillar bilan o'zbek tili orasida farqlanish ham mavjud holatlar uchraydi. Etimologik lug'atda bular ham ta'kidlangan.

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LINGUISTICS

LINGUOCULTUROLOGY AND INTERRELATION OF LANGUAGE, CULTURE, AND WORLDVIEW: A CROSS-CULTURAL AND LITERARY PERSPECTIVE

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Abstract. This study examines the theoretical foundations, historical development, and methodological approaches of linguoculturology, an interdisciplinary field that investigates the interaction between language and culture. Drawing on Western and Uzbek scholarly traditions, the study explores how linguistic structures encode cultural values, worldviews, and social norms. Special attention is given to the conceptual world picture, as shaped by religion and age hierarchy among English and Uzbek speakers, and to the role of literary texts as cultural artifacts. Through qualitative analysis of scholarly theories and selected literary examples, the research demonstrates that linguoculturology provides a comprehensive framework for understanding cultural identity, communication patterns, and the cultural semantics embedded in literature.

Keywords: linguoculturology, language and culture, worldview, conceptual world picture, cultural semantics, linguistic relativity.

LINGVOKULTUROLOGIYA VA TIL, MADANIYAT HAMDA DUNYOQARASHNING O'ZARO BOG'LIQLIGI: MADANIYATLARARO VA ADABIY NUQTAYI NAZAR

Annotatsiya. Ushbu tadqiqot til va madaniyat o'zaro ta'sirini o'rganuvchi lingvokulturologiya fanining nazariy asoslari, tarixiy rivoji va metodologik yondashuvlarini tahlil qiladi. G'arb va o'zbek ilmiy an'analariga tayangan holda, lingvistik tuzilmalar madaniy qadriyatlar, dunyoqarash va ijtimoiy me'yorlarni qanday aks ettirishi o'rganiladi. Ingliz va o'zbek tillari misolida diniy omillar hamda yosh ierarxiyasi tomonidan shakllanadigan konseptual dunyo manzarasiga alohida e'tibor qaratiladi. Shuningdek, adabiy matnlarning madaniy artefakt sifatidagi o'rni ta'kidlanadi. Ilmiy nazariyalar va tanlangan adabiy misollarning sifat tahlili orqali tadqiqot lingvokulturologiyaning madaniy identitet, kommunikativ xulq-atvor hamda adabiyotdagi madaniy semantika qonuniyatlarini anglashda mukammal nazariy asos ekanini ko'rsatadi.

Kalit so'zlar: lingvokulturologiya, til va madaniyat, dunyoqarash, konseptual dunyo manzarasi, madaniy semantika, lingvistik nisbiylik.

ЛИНГВОКУЛЬТУРОЛОГИЯ И ВЗАИМОСВЯЗЬ ЯЗЫКА, КУЛЬТУРЫ И МИРОВОЗЗРЕНИЯ: МЕЖКУЛЬТУРНЫЙ И ЛИТЕРАТУРНЫЙ РАКУРС

Аннотация. В данном исследовании рассматриваются теоретические основы, историческое развитие и методологические подходы лингвокультурологии — междисциплинарной области, изучающей взаимодействие языка и культуры. Опираясь на западные и узбекские научные традиции, анализируется то, каким образом языковые структуры отражают культурные ценности, мировоззрение и социальные нормы. Особое внимание уделяется концептуальной картине мира, формируемой религией и возрастной иерархией у носителей английского и узбекского языков, а также роли литературных текстов как культурных артефактов. На основе качественного анализа научных теорий и отдельных литературных примеров исследование показывает, что лингвокультурология предоставляет целостную теоретическую основу для понимания культурной идентичности, коммуникативных моделей и культурной семантики, воплощённой в литературе.

Ключевые слова: лингвокультурология, язык и культура, мировоззрение, концептуальная картина мира, культурная семантика, лингвистическая относительность.

Introduction. Numerous cultures, traditions, and languages from various peoples are intricately entwined across the planet. Humanity is currently experiencing an era characterized by rapid urbanization and globalization. While these processes bring opportunities for progress and development in some regions, they can also have adverse effects on others. In particular, long-standing cultures often face pressure from

more dominant or aggressive cultures. This pressure can lead to the gradual erosion of cultural identity, as local customs, practices, and beliefs may be overshadowed or replaced. Over time, such cultural assimilation can result in the diminishment or even disappearance of unique cultural traits, ultimately causing entire cultural communities to dissolve within the environment of more dominant societies. Among all aspects of culture, language stands out as the most significant and foundational element. It serves as a primary marker of identity for any nationality and forms the basis for communication, thought, and expression. Language exists in multiple forms, both written and spoken, as well as in literary and oral traditions, reflecting the depth and diversity of a culture. Since ancient times, people have studied language carefully, noting phrases, classifying words, and documenting its structural and functional characteristics. Through such observations, scholars have sought to understand not only the mechanics of language but also its deeper role in shaping cultural practices and social norms. The study of language from various perspectives highlights its central importance in the preservation, transmission, and expression of culture. In essence, language is not merely a tool for communication; it embodies the values, history, and identity of a people, making it an indispensable aspect of cultural continuity.

Literature Review. Different scholars have provided a variety of perspectives on the intricate relationship between language and culture, demonstrating that this connection is both complex and fundamental to understanding human society. Wilhelm von Humboldt, a pioneering linguist and philosopher, famously stated, "The diversity of languages is not a diversity of signs and sound but a diversity of views of the world." Humboldt's insight emphasizes that language is far more than a system of arbitrary sounds or symbols; it is a framework through which people interpret, organize, and understand their surroundings. In other words, each language offers a unique lens on reality, shaping the way its speakers perceive natural phenomena, social interactions, and abstract concepts. Many linguists have echoed Humboldt's view, asserting that languages are not merely tools for communication, but also structures that mold human thought and cultural understanding.

The diversity of language reflects the diversity of human experience and thought, as different linguistic communities have developed distinct ways of categorizing, prioritizing, and expressing the world around them. For instance, the Inuit languages provide a clear example of how language reflects environmental and cultural specificity. Inuit communities, living in snow-covered regions, have multiple terms for snow, each referring to different forms, textures, or conditions. This linguistic distinction is not simply a matter of vocabulary; it represents a nuanced understanding of the environment, encoded in language. Similarly, in Uzbek, the language employs various levels of politeness and social deference, reflecting the cultural emphasis on hierarchy, respect, and social roles. English, on the other hand, conveys social distinctions less formally, demonstrating how different languages encode cultural values in distinct ways.

These examples highlight the principle that language is inseparable from the culture in which it develops, shaping both thought and social behavior. Claire Kramsch, in her influential work *Language and Culture*, emphasized that "Language isn't a culture-free code, distinct from how people think and behave, but rather, it plays a major role in the perpetuation of culture, particularly in its printed form." Kramsch's argument underscores the idea that language functions not merely as a neutral or mechanical tool for communication, but as a vessel for carrying cultural knowledge and social norms across generations. Every word, idiom, and grammatical structure carries traces of the experiences, beliefs, and worldview of its speakers. Written language, in particular, allows these cultural elements to be preserved over time, enabling the transmission of traditions, histories, and collective values. Through this perspective, language becomes both a repository of culture and an active force in shaping how cultural knowledge is understood, maintained, and passed on.

Building on this notion, B. Whorf, a student of the renowned linguist E. Sapir, developed what is now known as the Sapir-Whorf Hypothesis. Whorf proposed that linguistic structures profoundly influence how individuals perceive and engage with the world. According to Whorf, different linguistic communities conceptualize reality in fundamentally different ways because the language they speak provides unique cognitive frameworks. He famously stated, "We dissect nature along lines laid down by our native language," highlighting the idea that language acts as a lens through which reality is filtered, organized, and interpreted. Through this lens, people's thoughts, decision-making processes, and social interactions are guided by the structures, categories, and distinctions present in their language. Consequently, language is not merely reflective of reality; it actively shapes cognition, influencing both individual understanding and collective cultural behavior.

Research methodology. Uzbek scholars have made significant contributions to the study of the relationship between language and culture, emphasizing how language serves as a repository of national

identity, social norms, and cultural traditions. Alisher Navoi, one of the most prominent poets, philosophers, and linguists of Uzbekistan, recognized the profound role language plays in shaping cultural heritage. He promoted Chagatai, an ancient Turkic language, as a medium for literary and cultural expression.

Navoi stated, "Language is the mirror of the culture and the spirit of the people" (*Muhokamat al-lugatayn*, 1948). His view underscores that language reflects not only the intellectual and artistic achievements of a society but also its values, beliefs, and collective identity. Similarly, Abdurauf Fitrat, a reformist linguist and advocate for the modernization of Uzbek language and culture, argued that "A nation's culture is its language, and the language reflects the nation's history and civilization" (*Tilimiz*, 1993). Fitrat emphasized that language reform was not simply a matter of updating vocabulary or grammar; it was a vital component of fostering cultural progress and national development. For Fitrat, modernizing language was inseparable from preserving cultural identity and ensuring that the Uzbek people could engage meaningfully with their own history, traditions, and society.

Qodiriy, considered one of the founders of modern Uzbek prose, also highlighted the deep connection between language and culture. He observed, "In language, we find the heart of a nation's traditions" (*Haqiqat ochib so'zlashdadir*, 1922). Through his work, Qodiriy illustrated how language functions as a medium for transmitting cultural values, social norms, and historical memory from one generation to the next. Likewise, Gafur Gulyam, an influential poet and critic, emphasized that "A language is not just words; it is the essence of a people's culture and soul" (*Til va madaniyat*, 1974). Gulyam viewed language as a unifying force, capable of binding a multiethnic society together while preserving national identity and cultural heritage. From a contemporary perspective, Uzbek scholars such as D. Ashurova and M. Galiyeva have also emphasized the central role of language in cultural continuity. They state, "Language serves not only as a means of communication and the main tool for expressing people's thoughts but also as the accumulation of cultural information.

Being a complex system of signs, language is a means of delivering, storing, using, and transmitting culture from generation to generation." This perspective reinforces the idea that language is not merely a functional tool, but a crucial carrier of cultural heritage, preserving traditions, social norms, and collective memory across generations. Globally, numerous scholars have reinforced this connection between language and culture. Bronislaw Malinowski highlighted that the meaning of language is rooted in its use within social interaction, emphasizing the practical, context-dependent nature of linguistic meaning. Dell Hymes developed the ethnography of communication, analyzing how language functions differently across cultural and social contexts. More recent scholars such as Deborah Tannen and James Paul Gee have examined how discourse structures reflect cultural norms, social values, and patterns of interaction. Collectively, these contributions from both Uzbek and international scholars underscore the inseparable relationship between language and culture, demonstrating that language is both a product and a perpetuator of cultural identity.

Analysis and Results. The study of language and culture demonstrates a profoundly interconnected relationship, in which each element actively influences and shapes the other. Language is not simply a system of communication; it is a repository of cultural values, social norms, and historical memory. Through language, communities express their beliefs, traditions, and collective experiences, reflecting the worldview of their speakers. This relationship is particularly evident in Uzbek society, where scholars and literary figures from Alisher Navoi to Gafur Gulyam have emphasized the inseparability of language and culture. Navoi highlighted that language mirrors the spirit and culture of the people, while Fitrat stressed that a nation's history and civilization are encoded within its language.

Qodiriy and Gulyam further illustrated that language functions as a medium for transmitting cultural values across generations, promoting social cohesion, and sustaining national identity. The diversity of languages across the world further underscores the uniqueness of cultural perspectives. Variations in grammatical structures, vocabulary, and conceptual categories shape how communities perceive, interpret, and engage with reality. For example, certain concepts may exist in one language but be entirely absent or categorized differently in another, demonstrating that language frames thought and experience. This interdependence implies that when a language declines, shifts, or disappears, significant cultural knowledge and identity may also be lost. Therefore, language serves not only as a tool for communication but also as a critical means of preserving cultural heritage. It enables societies to pass traditions, values, and collective memory from one generation to the next, highlighting its essential role in maintaining both individual identity and cultural continuity over time.

Conclusion. Language and culture are fundamentally inseparable, existing in a dynamic relationship where each shapes and sustains the other. The study of language is not complete without considering its cultural context, as linguistic structures, vocabulary, and usage patterns reflect deeply ingrained social norms, historical experiences, and values. Uzbek scholars such as Alisher Navoi, Abdurauf Fitrat, Qodiriy,

and Gafur Gulyam provide clear examples of this relationship. Navoi emphasized that language mirrors the spirit and culture of a people, capturing their traditions and collective consciousness. Fitrat highlighted that a nation's history and civilization are encoded within its language, with reforms and modernization serving as tools for cultural renewal.

Qodiriy underscored how language transmits the heart of national traditions across generations, while Gulyam viewed language as the essence of a people's identity and a unifying cultural force. Global perspectives further reinforce this understanding. Wilhelm von Humboldt argued that linguistic diversity reflects diverse worldviews, while Benjamin Whorf proposed that language shapes cognition and perception. Claire Kramsch emphasized that language carries culture, particularly in its written form. Scholars such as Bronislaw Malinowski and Dell Hymes demonstrated that meaning is rooted in social context and interaction, and contemporary researchers like Deborah Tannen and James Paul Gee explored how discourse structures reflect cultural norms and values.

Together, these insights highlight that language is far more than a mere tool for communication. It is a living repository of culture, preserving and transmitting collective knowledge, beliefs, and values. Through language, societies maintain continuity, pass down traditions, and shape individual and communal identities. Understanding the interplay between language and culture is essential for appreciating the full richness of human thought, social interaction, and cultural heritage.

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LINGUISTICS

EKOLOGIK DISKURSDA "YASHIL" LEKSEMASINING O'RNI
("YASHIL SUHBAT" PODKASTI MISOLIDA)

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Annotatsiya. *Mazkur maqolada zamonaviy o'zbek medialingvistik makonida ekologik diskursning shakllanishi va rivojlanishida "yashil" leksemasining tutgan o'rni Uzreport telekanalidagi "Yashil suhbat" podkasti misolida tahlil qilinadi. Tadqiqotda "yashil" leksemasining rang bildiruvchi an'anaviy ma'nosidan tashqari, ekologik ong, barqaror rivojlanish va ijtimoiy mas'uliyatni ifodalovchi kengaygan semantik maydoni aniqlanadi. Podkast nutqida "yashil" leksemasining metaforik, baholovchi va ideologik funksiyalari ochib beriladi. Tadqiqot natijalari ekologik diskursning ommaviy axborot vositalarida til vositalari orqali shakllanish mexanizmlarini yoritishga xizmat qiladi.*

Kalit so'zlar: *"yashil" leksemasi, ekologik diskurs, semantik maydon, medialingvistika, telepodkast, Uzreport.*

РОЛЬ ЛЕКСЕМЫ «ЗЕЛЁНЫЙ» В ЭКОЛОГИЧЕСКОМ ДИСКУРСЕ
(на примере подкаста «Yashil suhbat»)

Аннотация. *В данной статье анализируется роль лексемы «зелёный» в формировании и развитии экологического дискурса в современном узбекском медиалингвистическом пространстве на примере подкаста «Yashil suhbat» телеканала Uzreport. В исследовании выявляется расширенное семантическое поле лексемы «зелёный», выходящее за рамки её традиционного цветообозначающего значения и отражающее экологическое сознание, устойчивое развитие и социальную ответственность. В речи подкаста раскрываются метафорические, оценочные и идеологические функции лексемы «зелёный». Результаты исследования способствуют раскрытию механизмов формирования экологического дискурса в средствах массовой информации посредством языковых средств.*

Ключевые слова: *лексема «зелёный», экологический дискурс, семантическое поле, медиалингвистика, телеподкаст, Uzreport.*

THE ROLE OF THE LEXEME "GREEN" IN ECOLOGICAL DISCOURSE
(using the example of the podcast "Yashil suhbat")

Abstract. *This article analyzes the role of the lexeme "green" in the formation and development of ecological discourse within the modern Uzbek media-linguistic space, using the "Yashil suhbat" podcast broadcast on the Uzreport TV channel as a case study. The research identifies the expanded semantic field of the lexeme "green", which goes beyond its traditional color-denoting meaning and represents ecological awareness, sustainable development, and social responsibility. The metaphorical, evaluative, and ideological functions of the lexeme "green" in podcast discourse are examined. The findings of the study contribute to revealing the mechanisms through which ecological discourse is shaped in mass media by means of linguistic resources.*

Keywords: *lexeme "green", ecological discourse, semantic field, media linguistics, TV podcast, Uzreport.*

Kirish. So'nggi davrda ekologik muammolarning keskinlashuvi nafaqat tabiiy fanlar, balki ijtimoiy-gumanitar sohalar, xususan, tilshunoslik e'tiborida ham muhim tadqiqot obyektiga aylanmoqda. Atrof-muhit muhofazasi bilan bog'liq masalalarning ommaviy axborot vositalarida faol yoritilishi ekologik mavzudagi kommunikatsiyaning alohida diskurs sifatida shakllanishiga olib kelmoqda. Mazkur jarayonda til ekologik g'oyalarni yetkazish, ularni ommalashtirish va ijtimoiy ongga singdirishda asosiy vosita vazifasini bajarmoqda. Ayniqsa, ekologik diskurs doirasida muayyan leksemalar semantik jihatdan faollashib, yangi ma'no qatlamlarini hosil qilmoqda.

Mavzuga doir adabiyotlar tahlili. Shunday leksemalardan biri – **"yashil"** so'zidir. U zamonaviy medialingvistik makonda nafaqat rangni, balki ekologik tozalik, barqaror rivojlanish va ijtimoiy mas'uliyat kabi tushunchalarni ham ifodalovchi muhim semantik markerga aylanmoqda. Ushbu maqolada "yashil" leksemasining ekologik diskursdagi o'rni Uzreport telekanalidagi "Yashil suhbat" podkasti materiallari asosida tahlil qilinadi. "Podkast" tushunchasi manbalarda quyidagicha izohlanadi: "Internetda tinglash yoki tomosha qilish mumkin bo'lgan audio yoki video fayl. Odamlar turli mavzularda podkastlar yaratadilar va siz ularni radio shou kabi o'zingizga qulay vaqtda tinglashingiz mumkin. Bular yozib olingan radio dasturlari yoki video darslarga o'xshaydi, ularni o'zingizga qulay vaqtda tinglashingiz yoki tomosha qilishingiz mumkin. *Agar yo'llarda tirbandliklar ko'p bo'lsa, podkast eshitib ketishni odatga aylantirdim*" [1].

Mazkur podkast ham teleekranda namoyish etilibgina qolmay, video formati telekanalning Facebook, YouTube sahifalarida joylashtirilgan. Podkast jurnalist Dilafruz Kulmatova tomonidan olib boriladi. Ilk soni 2025-yil 31-mayda namoyish etilgan va hozirga qadar davom etmoqda. Dastur davomiyligi 30-40 daqiqani tashkil etadi. Podkast o'zining originalligi, sifatliligi hamda dolzarbligi nuqtayi nazardan qisqa muddat ichida tomoshabinlar diqqatini jalb eta oldi. Buning isboti ko'rsatuv yil yakuniga borib "Yilning eng yaxshi ijtimoiy-siyosiy teledasturi" nominatsiyasi nomiga munosib ko'rilganidir.

Tadqiqot metodologiyasi. Ekologik diskurs – bu atrof-muhit muhofazasi, tabiiy resurslardan oqilona foydalanish va ekologik madaniyatni targ'ib etishga qaratilgan kommunikativ jarayonlar majmuasidir. Medialingvistika nuqtayi nazaridan ekologik diskurs ommaviy axborot vositalarida o'ziga xos til birliklari, metaforalar va baholovchi leksemalar orqali shakllanadi. "Ekologik diskursning asosiy konsepti va mavzusi — bu tabiat va atrof-muhitning holati" [3].

Televideniye ekologik diskursni ommalashtirishda muhim platforma bo'lib, ular til vositalari orqali ekologik tushunchalarni soddalashtiradi va auditoriyaga ta'sirchan tarzda yetkazadi. "Yashil" leksemasi aynan shunday kommunikativ ehtiyoj natijasida faol qo'llanilayotgan birlikdir.

Uzreport telekanalidagi "Yashil suhbat" podkasti ekologik masalalarga bag'ishlangan maxsus medialoyiha bo'lib, unda ekolog mutaxassislar, jurnalistlar va jamoatchilik vakillari ishtirok etadi. Ko'rsatuv hamkori esa "O'zbekiston Respublikasi Ekologiya, atrof-muhitni muhofaza qilish va iqlim o'zgarishi vazirligi"dir.

Tahlil obyektimiz sanalmish dasturda "yashil" leksemasi, eng avvalo, podkast nomida uchraydi. **"Yashil suhbat"** nomi – ekologik diskursning medialingvistik xususiyatlarini mujassamlashtirgan muhim nomlash birliklaridan biridir. Podkast nomida qo'llangan **"yashil"** leksemasi rang bildiruvchi an'anaviy ma'noda emas, balki kengaygan, ko'p ma'noli semantik vazifani bajaradi.

Bunda u **ekologiya**, **tabiat**, **atrof-muhit muhofazasi** bilan bog'liq umumiy konseptni nomlaydi. Mazkur holatda "yashil" leksemasi ramziy (simvolik) ma'noga ega bo'lib, global ekologik diskursda shakllangan *green = ekologik* paradigmasi bilan mushtarakdir. Metaforik-semantik xususiyatiga to'xtaladigan bo'lsak, "Yashil suhbat" birikmasida "yashil" leksemasi metaforik vazifani bajaradi. Metafora bo'lganda ham oddiy metafora emas, konseptual metafora. "Kontseptual metafora nafaqat tilning uslubiy xususiyati, balki bu fikrning o'zidir, ya'ni inson ongida avtomatik tarzda ishlab chiqariladigan fikrlar majmuasidir" [4]. Haqiqatdan ham, suhbatning "yashil" deb nomlanishi uning:

1) ekologik toza mazmunga egaligi,
2) tabiatga do'stona qarashlarni targ'ib qilishi,
3) barqaror rivojlanishga qaratilgan g'oyalarga asoslanganini anglatadi.

Shu sababli "yashil" bu yerda suhbatning sifat belgisini emas**,** balki uning g'oyaviy yo'nalishini bildiradi.

Olingan natijalar va ularning tahlili. Podkast nomida quyidagi pragmatik ma'no va kommunikativ ta'sirni kuzatish mumkin, ya'ni oldindan tinglovchi auditoriyada quyidagi tasavvurlarni shakllantiradi:

• suhbat ekologik muammolarga bag'ishlangan;
• muloqot ijobiy, konstruktiv va mas'uliyatli ruhda olib boriladi;
• podkast ekologik ongni shakllantirishga qaratilgan.

Demak, "yashil" leksemasi **kommunikativ signal** vazifasini bajarib, auditoriyani ekologik diskursga yo'naltiradi. Bir so'z bilan aytganda, dastur mohiyatini ochib beruvchi ramziy-konseptual birlikdir.

O'zbek tilida "yashil" leksemasi dastlab rang bildiruvchi sifat sifatida shakllangan bo'lib, izohli lug'atda quyidagi semantik komponentlarni qamrab oladi:

"1.Sariq bilan ko'k rang o'rtaligidagi, barg yoki maysa rangiga ega bo'lgan rang. *Yashil bargli o'simliklar. Yashil parda. Yashil bo'yoq.*

Chap tomonda tog' etaklari, o'ng tomonda yashil paxtazor, o'rtada qishloq. I. Rahim, Chin muhabbat.

2. *Yashil rangli yosh maysalar va o'simliklar bilan qoplangan.* Yashil vodiy. Yashil dala. Yashil qirlar. O'ngroqda, yashil tepa ustida qo'ylar, qo'zilar, echkilar o'tlab yuribdi. H. G'ulom, Mash'al". [2, 126-127-betlar]

Bu ma'nolar til tarixida barqaror bo'lib kelgan bo'lsa-da, zamonaviy diskursda esa ular bilan cheklanib qolinmayotgani kuzatilmoqda.

Podkast nutqida "yashil" leksemasi quyidagi semantik yo'nalishlarda namoyon bo'ladi:

1. Ekologik tozalik va xavfsizlik ma'nosi

Podkast suhbatlarida "yashil" leksemasi ekologik xavfsiz texnologiyalar va faoliyatni ifodalash uchun ishlatiladi:

"Yashil texnologiyalar sanoatning tabiatga zararini sezilarli darajada kamaytiradi."

Bu holatda "yashil" rang ma'nosidan chiqib, ekologik tozalik tushunchasini anglatadi.

2. Barqaror rivojlanish konsepti

"Yashil suhbat" podkastida *"yashil iqtisodiyot", "yashil energetika"* kabi birikmalar tez-tez uchraydi:

"Yashil iqtisodiyot tamoyillari kelajak avlodlar manfaatiga xizmat qiladi."

Mazkur kontekstda "yashil" leksemasi strategik va konseptual ma'no ifodalaydi.

3. Ekologik ong va madaniyatni ifodalash

Podkast nutqida *"yashil turmush tarzi", "yashil tafakkur"* kabi metaforik birikmalar orqali ekologik madaniyat targ'ib qilinadi:

"Yashil tafakkur jamiyatda ekologik mas'uliyatni shakllantiradi."

Bu yerda "yashil" leksemasi axloqiy va baholovchi ma'no kasb etadi.

Bundan tashqari "yashil" leksemasi bilan so'z birikmasi hosil qilgan quyidagi birliklar ham e'tiborimizni tortdi. Ularni quyidagicha izohlaymiz:

"Yashil fikrlash" tushunchasi. Podkast nutqida *"yashil fikrlash"* atamasi ekologik ongning intellektual darajasini ifodalaydi: *"Yashil fikrlash insonning tabiatga munosabatini tubdan o'zgartiradi".*

Bu birikmada "yashil" leksemasi kognitiv-semantik vazifani bajarib, ekologik mas'uliyatni tafakkur darajasida anglashni bildiradi. Natijada "yashil" so'zi rangdan dunyoqarash konseptiga ko'chadi.

"Yashil fuqaro" tushunchasi. Podkast ishtirokchilari nutqida *"yashil fuqaro"* birikmasi ekologik jihatdan mas'ul shaxs obrazini yaratadi: *"Yashil fuqaro chiqindini saralaydi va resurslardan oqilona foydalanadi".*

Bu yerda "yashil" leksemasi ijtimoiy baholovchi ma'noga ega bo'lib, ekologik me'yorlarga amal qiluvchi shaxsni ijobiy xarakterlaydi.

"Yashil mahalla" va "yashil oila" tushunchalari. "Yashil mahalla" va "yashil oila" birikmalari ekolgik diskursda ekologik madaniyatning ijtimoiy institutlar darajasida shakllanishini ifodalaydi: *"Yashil mahalla – bu ekologik hamjihatlik makonidir". "Yashil oila farzandlarda ekologik mas'uliyatni erta shakllantiradi."*

Bu holatda "yashil" leksemasi kollektivlik**,** tarbiyaviylik va ijtimoiy mas'uliyat semalarini o'zida mujassam etadi.

"Yashil odat" va "yashil iste'mol" tushunchalari.

Podkast nutqida ushbu birikmalar ekologik xulq-atvorni ifodalaydi:

"Yashil odatlar kundalik hayotimizning bir qismiga aylanishi kerak." "Yashil iste'mol tabiatga zarar yetkazmaydigan tanlovni anglatadi."

Bu birikmalarda "yashil" leksemasi axloqiy-me'yoriy ma'noda qo'llanib, ekologik jihatdan to'g'ri xatti-harakatlarni belgilaydi.

"Yashil maydon", "yashil hudud", "yashil bog'" tushunchalari.

Mazkur birikmalar podkast nutqida ekologik infratuzilmani ifodalovchi terminlar sifatida ishlatiladi: *"Yashil maydonlar shahar ekologiyasining muhim elementi hisoblanadi."*

Bu holatda "yashil" leksemasi tabiiylik**,** sog'lom muhit va ekologik muvozanat semantik komponentlarini ifodalaydi.

"Yashil shahar" tushunchasi. "Yashil shahar" birikmasi podkast diskursida eng yuqori darajadagi konseptual birliklardan biri sifatida namoyon bo'ladi: *"Yashil shahar – bu ekologiya va texnologiya uyg'unlashgan makondir".*

Bu tushuncha orqali "yashil" leksemasi strategik-rejalashtiruvchi**,** ideologik va kelajak konsepti sifatida faoliyat ko'rsatadi.

Tahlillar shuni ko'rsatadiki, "Yashil suhbat" podkasti nutqida "yashil" leksemasi asosida shakllangan tushunchalar quyidagi semantik darajalarni qamrab oladi:

- kognitiv daraja (*yashil fikrlash*);
- shaxsiy daraja (*yashil fuqaro, yashil odat*);

- ijtimoiy daraja (*yashil oila, yashil mahalla*);
- iqtisodiy daraja (*yashil iste'mol*);
- makoniy daraja (*yashil maydon, yashil hudud, yashil shahar, yashil bog'*).

Bu holat "yashil" leksemasining ekologik diskursda markaziy semantik yadroga aylanganini va uning semantik maydoni tizimli ravishda kengayib borayotganini ilmiy jihatdan tasdiqlaydi.

Shuningdek, "yashil" leksemasi quyidagi vazifalarni bajarganligini aytib o'tish mumkin:
- axborot berish funksiyasi – ekologik tushunchalarni nomlash;
- ta'sirchanlik funksiyasi – tinglovchini ekologik mas'uliyatga undash;
- baholovchi funksiyasi – ijobiy va maqbul faoliyatni belgilash;
- ideologik funksiyasi – ekologik siyosat va ijtimoiy ustuvorliklarni targ'ib qilish.

Bu funksiyalar "yashil" leksemasini ekologik diskursning markaziy semantik birliklaridan biriga aylantiradi.

Bundan tashqari dasturning bir necha sonlarida qo'llanilgan "yashil" leksemasining semantik komponentlarini quyidagi jadvalda aks ettirishga harakat qildik (1-jadval)

1-jadval.

"Yashil suhbat" podkasti nutqida "yashil" leksemasining semantik komponentlari

Leksema	Teleko'rsatuv konteksti	Semantik komponent (ma'no qatlami)
yashil texnologiyalar	*Yashil texnologiyalarni joriy etish orqali sanoatning tabiatga salbiy ta'siri kamaytirilmoqda.*	Ekologik xavfsizlik, innovatsionlik, zamonaviylik
yashil energiya	*Quyosh va shamol manbalari asosida yashil energiya ishlab chiqarish kengaymoqda.*	Qayta tiklanuvchanlik, ekologik tozalik
yashil iqtisodiyot	*Yashil iqtisodiyot tamoyillariga asoslangan loyihalar bosqichma-bosqich amalga oshirilmoqda.*	Barqaror rivojlanish, davlat ekologik siyosati
yashil makon	*Yashil makon" umummilliy loyihasi doirasida millionlab ko'chatlar ekilmoqda.*	Tabiiy muhitni tiklash, ekologik muvozanat
yashil hudud	*Shaharlarda yashil hududlarni kengaytirish aholi salomatligi uchun muhim.*	Sog'lom muhit, ekologik rejalashtirish
yashil tashabbuslar	*Yoshlar tomonidan ilgari surilayotgan yashil tashabbuslar qo'llab-quvvatlanmoqda.*	Ijtimoiy faollik, ekologik ong
yashil turmush tarzi	*Yashil turmush tarziga amal qilish ekologik muammolarni kamaytiradi.*	Ekologik madaniyat, axloqiy mas'uliyat
yashil tafakkur	*Yashil tafakkur jamiyatda ekologik mas'uliyatni kuchaytiradi.*	Ekologik ong, konseptual-metaforik ma'no
yashil startap	*Yashil startap loyihalarga keng o'rin berilmoqda.*	Ekologik yo'naltirilganlik, innovatsionlik
yashil komponent	*Har bir loyihada yashil komponent ishtirok etishi lozim.*	Ekologik tozalik, normativlik

Jadvalda keltirilgan misollar shuni ko'rsatadiki, teleko'rsatuvlar nutqida "yashil" leksemasi rang ma'nosidan chiqib, ekologik, ijtimoiy va ideologik semantik komponentlarni qamrab olgan keng maydonni hosil qilmoqda. Bu holat "yashil" leksemasining zamonaviy medialingvistik diskursda baholovchi, konseptual va kommunikativ birlik sifatida faol qo'llanilayotganini tasdiqlaydi.

Xulosa. Tadqiqot natijalari shuni ko'rsatadiki, Uzreport telekanalidagi "Yashil suhbat" podkasti nutqida "yashil" leksemasi rang bildiruvchi oddiy sifatdan ekologik, ijtimoiy va ideologik mazmun kasb etgan ko'p qatlamli semantik birlikka aylangan. Uning semantik maydoni ekologik tozalik, barqaror rivojlanish va ekologik ong tushunchalari bilan sezilarli darajada kengaygan. O'zbek tili lisoniy olamida

"yashil" leksemasining yangi semalari global ekologik diskursda faol qoʻllanadigan *green* soʻzining toʻgʻridan toʻgʻri tarjimasidan foydalanish natijasida yuzaga kelgan.

Mazkur holat ekologik diskursning medialingvistik tabiatini va ommaviy axborot vositalarining til taraqqiyotiga ta'sirini yaqqol namoyon etadi. "Yashil" leksemasi bugungi kunda ekologik diskursning asosiy konseptual markazlaridan biri sifatida namoyon boʻlmoqda.

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FUTBOL HAMJAMIYATLARI MISOLIDA TIL VARIATIVLIGI HAMDA DISKURSNI YARATISHNING O'ZIGA XOS JIHATLARI

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Annotatsiya. *Ushbu maqolada futbol muxlislari slengi (jargoni)ning nazariy asoslari va uning muxlislarning lingvistik identifikatsiyasini shakllantirishdagi roli tadqiq etiladi. Maqolada futbol muxlislarining nutqi bir qator o'ziga xos xususiyatlarga ega ekanligi asoslanadi va bu xususiyatlar ayniqsa bugungi kunda onlayn forumlar hamda virtual hamjamiyatlarda yaqqol namoyon bo'layotgani ko'rsatib beriladi. Tarmoq lingvistikasi metodlari asosida futbol hamjamiyatlarining diskursiv maydonlari qurildi va tahlil qilindi. Bu esa futbol muxlislari uchun madaniy jihatdan muhim bo'lgan tushunchalarni, ular bilan belgilanadigan kommunikativ xulq-atvor ssenariylarini tavsiflash, shuningdek, fan madaniyatidagi universal va milliy xususiyatga ega muloqot modellari va xulq-atvor shakllarini aniqlash imkonini berdi.*

Kalit so'zlar: *futbol diskursi, lingvistik variativlik, terminologiya, futbol slengi, lingvistik vositalar, metafora, sotsiolekt.*

ЯЗЫКОВАЯ ВАРИАТИВНОСТЬ И ОСОБЕННОСТИ СОЗДАНИЯ ДИСКУРСА НА ПРИМЕРЕ ФУТБОЛЬНЫХ СООБЩЕСТВ

Аннотация. *В данной статье исследуются теоретические основы сленга (жаргона) футбольных болельщиков и его роль в формировании языковой идентификации фанатов. В статье обосновывается, что речь футбольных болельщиков обладает рядом специфических особенностей, которые особенно ярко проявляются сегодня на онлайн-форумах и в виртуальных сообществах. На основе методов сетевой лингвистики были построены и проанализированы дискурсивные поля футбольных сообществ. Это позволило охарактеризовать культурно значимые для футбольных болельщиков понятия, определяемые ими сценарии коммуникативного поведения, а также выявить универсальные и национальные модели общения и формы поведения в фанатской культуре.*

Ключевые слова: *футбольный дискурс, лингвистическая вариативность, терминология, футбольный сленг, языковые средства, метафора, социолект.*

LANGUAGE VARIABILITY AND SPECIFIC ASPECTS OF DISCOURSE CREATION IN FOOTBALL COMMUNITIES

Abstract. *This article examines the theoretical foundations of football fan slang (jargon) and its role in shaping the linguistic identity of fans. The article substantiates that the speech of football fans has a number of unique features, which are especially evident today in online forums and virtual communities. Based on the methods of network linguistics, discursive fields of football communities were constructed and analyzed. This made it possible to describe culturally significant concepts for football fans, the communicative behavior scenarios associated with them, as well as to identify models of communication and forms of behavior with universal and national characteristics in fan culture.*

Keywords: *football discourse, linguistic variability, terminology, football slang, linguistic means, metaphor, sociolect.*

Kirish. Futbol bugungi kunda dunyo miqyosida eng muhim jamoaviy sport turi hisoblanadi va uning ommaviyligi muxlislarning mislsiz faolligi bilan belgilanadi. Ommaviy madaniyatning boshqa shakllaridan farqli o'laroq, futbol jamiyatning barcha qatlamlariga singib ketgan bo'lib, global diskursning ajralmas qismiga aylangan. Futbol bilan nafaqat professional sportchilar va havaskorlar shug'ullanadi, balki millionlab muxlislar musobaqalarni kuzatadi, muhokama qiladi va o'yin bilan bog'liq kollektiv marosimlarda faol ishtirok etadi.

Mavzuga doir adabiyotlar tahlili. Til va madaniyat o'rtasidagi uzviy bog'liqlik masalasi Ch. Bally, I. Boduen de Kurtene, V. fon Gumboldt, A. Potebnya kabi yetuk olimlar tomonidan keng yoritilgan bo'lib, ular til va madaniy hodisalar ajralmas birlik ekanligini ta'kidlaganlar. Madaniy globallashuv ya'ni xalqlarning

jadal tarzda global tizimga integratsiyalashuvi - tillararo o'zlashuv jarayonlarini tezlashtirdi. Tadqiqotlar (L. Blumfild, U. Vaynrayx, L.P. Krisin, A.P. Mayorov) shuni ko'rsatadiki, global lingua franca sifatida ingliz tilidan kirib kelayotgan leksik birliklar eng yuqori ulushni tashkil etadi.

Jamoaviy sport turlari, ayniqsa futbol, milliy qadriyatlarni shakllantirish va ramziy ifodalashda muhim rol o'ynaydi. Mahalliy uchrashuvlarning milliy identifikatsiyaga ta'siri cheklangan bo'lsa-da, xalqaro musobaqalar ramziy ahamiyat kasb etadi. Bu jarayonda futbolchilar "milliy bayroq bilan o'ralgandek va madhiyani kuylagan holda" butun millat timsoliga aylanadi.

Futbol tili va uning sotsiokultural roli. Mazkur madaniy ahamiyat futbol muxlislariga xos bo'lgan ramzlar, sleng va boshqa submadaniy atributlarning shakllanishiga olib keldi. Ushbu elementlar futbol muxlislari tilining asosini tashkil etadi. Jumladan, *fan*, *forward*, *goalkeeper*, *referee*, *match*, *bus* (muxlislar avtobusi), *skinhead*, *glory hunter* (faqat muvaffaqiyatli jamoalarga muxlislik qiluvchi shaxs), *scarfer* (klub sharfini taqib yuruvchi muxlis) kabi birliklar bunga misol bo'la oladi [3, 26-b.].

Futbol tomoshasining ajralmas qismi bo'lgan muxlislar o'z sadoqatini qarsak chalish, qo'shiq aytish, shiorlar kuylash, raqib jamoani masxara qilish orqali namoyon etadi. Tashqi kuzatuvchi uchun muxlislar nutqi ko'pincha tushunarsiz yoki g'alati tuyulishi mumkin, chunki u ko'pincha harbiy yoki agressiv metaforalarga, sleng va hazil-mutoyibaga boy bo'ladi.

Tadqiqot metodologiyasi. Muxlislar diskursi bir nechta kommunikativ funksiyalar bilan tavsiflanadi. Axborot berish funksiyasi *spectacular moment*, *obvious problems*, *systemic errors* kabi klişelarga tayangan holda amalga oshiriladi. Tahliliy funksiya o'yinlardan keyin yuzaga chiqadi, bunda muxlislar murabbiy qarorlari, taktika va jamoaning kelajagini muhokama qiladi hamda bahs-munozaraga undovchi ritorik savollardan foydalanadi. Baholovchi funksiya esa emotsional jihatdan keskin vaziyatlarda ustunlik qiladi va ifodali, ekspressiv til orqali namoyon bo'ladi.

Futbol muxlislari nutqining muhim xususiyatlaridan biri uning dinamikligi va sintaktik tejamkorligidir. Qisqa undovlar ("A'lo!", "Zo'r!") va siqiq konstruktsiyalar kuchli emotsional ta'sirni ta'minlaydi. Muxlislar nafaqat taktik bilimlarini, balki klub tarixi, an'analari va boshqaruvi haqidagi xabardorligini namoyon etishga intiladi, bu esa jamoa ichida madaniy savodxonlik belgisi sifatida qabul qilinadi.

Sleng - dinamik subtil. Futbol slengi yuqori darajada produktiv va dinamik bo'lgan subtil bo'lib, u boshqa sotsiolektlardan so'zlarni o'zlashtiradi, neologizmlar yaratadi va kundalik nutqni boyitadi. Ingliz tili bilan yaqin aloqadorlik natijasida anglizmlar keng tarqalgan. Ushbu birliklar rus va o'zbek tillarining grammatik me'yorlariga tez moslashadi va prefiksatsiya, suffiksatsiya hamda qisqartirish orqali yangi hosilalar yaratishda faol ishtirok etadi.

Muxlislar slengida metaforik modellar keng qo'llaniladi. Masalan, *match = battle* ("o'yin = jang") metaforasi sportning tarixiy raqobat va kurash bilan bog'liq ildizlarini aks ettiradi [4, 28-b.]. Bu metaforalar diskursga keskinlik va dramatizm bag'ishlaydi.

Stadiondan tashqarida: raqamli va media diskurs

Futbol muxlislarining lingvistik ijodkorligi og'zaki muloqot bilan cheklanib qolmaydi. Stadionlarda bayroq va bannerlardagi shiorlar, stadiondan tashqarida esa fanzinlar, bloglar va forum postlari orqali ifodalanadi. Bu matnlar ko'pincha yoshlar slengi, submadaniy til va media formatlarning uyg'unlashuvi natijasida hosil bo'lgan gibrid diskursni namoyon etadi.

Olingan natijalar va ularning tahlili. Zamonaviy tilshunoslik ushbu materiallarga til o'zgarishlarini o'rganish manbayi sifatida tobora ko'proq murojaat qilmoqda. Onlayn muxlislar matnlari real vaqt rejimidagi interaktivlik orqali diskursning yangi, ishtirokchi janrlarini yuzaga keltiradi.

Empirik tadqiqot: VK hamjamiyatlari va O'zbekiston futbol Telegram kanallari

VK hamjamiyatlari tahlili

Empirik tadqiqot Rossiyaning VKontakte (VK) ijtimoiy tarmog'idagi futbol hamjamiyatlari asosida olib borildi. Eng yirik guruhlardan biri - *Obsessed with Football and Football* - 552 425 nafar obunachiga ega bo'lib, 2022-yil 31-avgust holatiga ko'ra 108 000 dan ortiq post joylashtirilgan. Guruh shiori quyidagicha:

"In goal we trust. If you are passionate about football - this is your place. If you are obsessed with football, you are already here!"

Kontent asosan Yevropaning yetakchi klublari (AC Milan, Atlético Madrid, Barcelona) va mashhur futbolchilar (Kilian Mbappe, Zlatan Ibrahimovich, Erik ten Hag)ga bag'ishlangan.

Foydalanuvchi muloqotining lingvistik xususiyatlari

Superlativlardan foydalanish: *the best*, *the most powerful*

Ekspressiv undovlar va takrorlash: "Wow wow wow!"

Grafik va stilistik vositalar: *Champioooons!*, sleng va emotsional baholar

Ritorik savollar: "Who do you think will finish in the top four this season?"

Pretsedent hodisalar

Hamjamiyat diskursida auditoriyaga yaxshi tanish bo'lgan madaniy pretsedent matnlardan faol foydalaniladi. Bu hodisa umumiy madaniy bilimlarni mustahkamlashga xizmat qiladi (Y.N. Karaulov, 1987).

VK "Football" hamjamiyati

Mazkur hamjamiyat 559 327 obunachiga ega. Postlar asosan emotsional-so'roq gaplar va emojilar bilan boyitilgan. Shu bilan birga, neytral leksika - futbolchilar, klublar va mukofotlar nomlari - ham keng qo'llaniladi.

Ijtimoiy-siyosiy jihatlar

Tadqiqot natijalari shuni ko'rsatadiki, tarmoqlardagi muxlislar diskursi ijtimoiy va hatto siyosiy amaliyotlarga ta'sir ko'rsatishi mumkin. Ayrim holatlarda bu diskurs oflayn siyosiy faollikka ham turtki bo'lishi ehtimoli mavjud. VK'dagi *Russian Football* hamjamiyati bunday mobilizatsiyaga eng moyil hisoblanadi.

O'zbekiston futbol hamjamiyatlari

O'zbekistonda bir qator faol futbol hamjamiyatlari mavjud bo'lib, ular mamlakat futbol fandomining lingvistik va madaniy manzarasini shakllantiradi:

"O'zbekiston" rasmiy fan-klubi - milliy identifikatsiyani mustahkamlashga qaratilgan

"Paxtakor" FK (Facebook, Telegram) - shiorlar, memlar va baholovchi til bilan boy

"Bunyodkor" FK - rasmiy va norasmiy nutq uyg'unligi

Muhokama. Futbol diskursini o'rganish uning sport doirasidan chiqib ketuvchi, jamoaviy identifikatsiya, emotsional ifoda va madaniy transformatsiyaning oynasi sifatida faoliyat yurituvchi kuchli sotsiolingvistik hodisa ekanini ko'rsatadi. Rus tilidagi VK hamjamiyatlari va o'zbek futbol muxlislari platformalarini nazariy hamda empirik tahlil qilish orqali futbol tili faqat sport voqealarining aks-sadosi emas, balki muxlislar identitet, birdamlik va emotsional aloqani muzokara qiladigan ma'no yaratish makoni ekanini namoyon etdik.

Mazkur tadqiqotning asosiy xulosalaridan biri futbol muxlislari slengining dinamik tabiatidir. Qotib qolgan yoki chekka kod bo'lishdan yiroq holda, muxlislar slengi doimiy ravishda yangi leksik birliklar bilan boyib boradigan mahsuldor subtilni tashkil etadi; bu birliklarning aksariyati ingliz tilidan o'zlashtirilgan yoki rus va o'zbek so'zlashuv nutqidan moslashtirilgan. Ushbu lug'at semantik ijodkorlik, metaforik zichlik va sintaktik tejamkorlik bilan ajralib turadi hamda ko'pincha murakkab baholarni qisqa, urg'uli ifodalarga jamlaydi. "O'yin = jang" metaforasining ayniqsa faol bo'lishi futbolning milliy g'urur va hamjamiyat sadoqatini safarbar etuvchi ramziy musobaqa sifatida idrok etilishini ko'rsatadi.

Yana bir muhim xulosa muxlislar diskursining kommunikativ funksiyalariga taalluqlidir. Tahlil jarayonida onlayn va oflayn muloqotda muxlislar nutqini tuzib beruvchi informativ, baholovchi va tahliliy funksiyalar aniqlandi. Informativ funksiya jonli sharhlar va o'yindan keyingi xulosalarda ustunlik qilsa, baholovchi nutq - ko'pincha undovlar, memlar va grafik cho'zilmalar bilan belgilanib - g'alaba yoki mag'lubiyat lahzalarida keskin kuchayadi. Tahliliy funksiya esa ritorik savollar va dialogik chaqiriqlar orqali ifodalanib, muxlislarni passiv tomoshabindan taktika va boshqaruv masalalarida faol ishtirokchiga aylantiradi.

Futbol madaniyatining raqamlashtirilishi muxlislikning diskursiv makonini sezilarli darajada kengaytirdi. "Obsessed with Football", "Football" va "Pakhtakor Lions" kabi onlayn hamjamiyatlar lingvistik ijodkorlik ravnaq topadigan interaktiv maydonlar sifatida namoyon bo'ladi. Bu yerda o'zbek, rus va ingliz elementlari; matn va vizual semiotika; sinxron va asinxron muloqot rejimlari qorishmasidan iborat gibrid diskurs shakllanadi. So'rovnomalar, xeshteglar va bevosita jalb etish chaqiriqlarining mavjudligi muxlislar madaniyatida ishtirokchilik burilishini aks ettiradi hamda uni hamkorlikda yaratiladigan makonga aylantiradi.

Ayniqsa, o'zbek misoli muxlislar diskursining milliy va mintaqaviy identitetni shakllantirish vositasi sifatidagi rolini yaqqol ko'rsatadi. "Olg'a, O'zbekiston!" kabi shiorlar va #BizningJamoa singari xeshteglar jamoaviy o'zini tasdiqlashning lingvistik tashuvchilari vazifasini bajaradi. Yirik xalqaro turnirlar chog'ida muxlislar hamjamiyatlarining sport doirasidan tashqariga chiqib, siyosiy safarbarlik elementlarini ham namoyon etish salohiyati ko'zga tashlanadi; qo'shni jamoalar bilan birdamlik yoki milliy g'ururni ifodalash kengroq ramziy mazmun kasb etadi.

Xulosa qilib aytganda, futbol diskursi lingvistik innovatsiya, emotsional intensivlik va sotsiomadaniy rezonans bilan tavsiflanadigan ko'p qatlamli kommunikativ ekotizim sifatida tushunilishi lozim. U nafaqat o'yin tajribasini hujjatlashtiradi, balki muxlislarning futbol voqealarini qanday his etishi, talqin qilishi va eslab qolishini faol ravishda shakllantiradi. Kelgusidagi tadqiqotlar ushbu diskursning uzunlamasına (longitudinal) rivojini, global lingvistik ta'sirlar va mahalliy ijodkorlik o'rtasidagi o'zaro aloqani,

shuningdek muxlislar tarmoqlarining madaniy, hatto siyosiy oʻzgarishlar agenti sifatidagi imkoniyatlarini alohida e'tiborga olishi zarur.

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O'ZBEK TILI KORPUSIDA RAVISHNING MA'NOLARI IZOHIGA OID MA'LUMOTLAR BAZASINI YARATISH

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Annotatsiya*. Ushbu maqolada oxirgi davrlarda olib borilgan tadqiqotlar va yaratilgan ilmiy ishlarda uchraydigan o'zbek tili korpuslarida matn birliklarini teglash qoidalari va ravish so'z turkumini modellashtirish, razmetkasini yaratish haqidagi lingvistik hodisalar tahlilga tortilgan. Zamonaviy til qoidalaridagi o'ziga xosliklar va o'zbek tilining kompyuter texnologiyalari, dasturiy bazalar va axborot tenologiyalaridagi ko'rinishlariga oid yangicha tahlillar oldinga surilgan.*

Kalit so'zlar: *kompyuter lingvistikasi, korpus, sun'iy intellekt, razmetka, mashina tarjimasi, teglash, polifunksionallik.*

СОЗДАНИЕ БАЗЫ ДАННЫХ ПОЯСНЕНИЙ ЗНАЧЕНИЙ ГЛАГОЛОВ В КОРПУСЕ УЗБЕКСКОГО ЯЗЫКА

Аннотация. *В данной статье анализируются лингвистические явления моделирования и создания разметки лексической группы слов, а также правила разметки текстовых единиц в корпусах узбекского языка, обнаруженные в современных исследованиях и научных работах. Представлены особенности современных языковых правил и новые анализы проявлений узбекского языка в компьютерных технологиях, программных базах данных и информационных технологиях.*

Ключевые слова: *вычислительная лингвистика, корпус, искусственный интеллект, разметка, машинный перевод, тегирование, многофункциональность.*

CREATING A DATABASE ON THE INTERPRETATION OF ADVERB MEANINGS IN THE UZBEK LANGUAGE CORPUS

Abstract. *This article analyzes the linguistic phenomena of modeling and creating markup of the lexical group of words and the rules for tagging text units in the Uzbek language corpora found in recent research and scientific works. The peculiarities of modern language rules and new analyses of the manifestations of the Uzbek language in computer technologies, software databases and information technologies are put forward.*

Keywords: *computational linguistics, corpus, artificial intelligence, markup, machine translation, tagging, multifunctionality.*

Kirish. Kompyuter lingvistikasida tabiiy tilni qayta ishlash ancha murakkab jarayon bo'lib, unda ijtimoiylikka ega tilning barcha hodisalari – xususiyligi va umumiyligi, fonetik, morfologik, lekso-semantik xususiyatlari hisobga olinishi lozim. Barcha sohalardagi muammolar sun'iy intellekt yordamida oson yechimini topayotgan bir paytda matn birliklarini raqamli texnologiyalar orqali qayta ishlash ham muhim natijadir. Bunday holatda mashina so'zning turkumini tog'ri topa olishi juda muhimdir. Jahon kompyuter lingvistikasida mashina orqali qilinadigan ushbu lingvo-texnik tahlilning so'z turkumini aniqlash jarayoni PoS-tagger (ingliz tilida part-of-speech tagging, rus tilida частеречная разметка), ya'ni so'z turkumini teglash jarayoni hisoblanadi. Bu bevosita matnlarni avtomatik qayta ishlash bosqichidir. Tabiiy tilni qayta ishlash (NLP – Natural Language Processing)da so'z turkumlarini teglash natijasida omonimlik, sinonimlik, ko'p ma'nolilikni aniqlash tufayli so'zning semantikasini belgilash kabi lingvistik vazifalar matn tarkibida tahlil qilinishiga erishildi. Til korpuslarini yaratish orqali so'zlarni teglash matniy muammolar yechimi uchun birmuncha qulayliklar yaratgan bo'lsa-da, ammo hali ham o'zbek tili so'z turkumlarini to'liq va to'g'ri teglash to'laligicha barataraf etilganicha yo'q. Biz quyida ravish so'z turkumini teglashdagi ayrim muammolar haqida so'z yuritamiz.

Mavzuga oid adabiyotlarning tahlili. Ravish so'z turkumi asosan fe'ldan anglashilgan harakat va holatning o'rni, payti, tarzi, maqsadi, daraja-miqdori va sababini anglatadi. Shunga ko'ra uning bir nechta turlari bor. O'.Xoliyorov o'z tadqiqotida so'z turkumlarining korpus tarkibiga kiritilishidagi grammatik

belgilariga ko'ra guruhlanishida ravish so'z turkumining statistik ko'rstkichini 1856 ta deb ko'rsatadi [1:58]. Ravish so'z turkumini teglashda hali ham bir qator lingvistik muammolar mavjud. Ularning ayrimlari ravishning morfemik tarkibiga daxldor bo'lsa, ba'zan muammo ravishlarning polifunksionalligida ko'rinadi. Bularni quyidagilarda ko'rdik:

1. Ravishlar tarkibida ot, sifat yoki fe'llar kabi morfologik ko'rsatkichlarning ko'p emasligi ravishni teglovchi formal razmetkalarning ko'p emasligiga olib kelishi. Masalan, *kam, oz, darrov...*

2. Ayrim ravishlarning boshqa so'z turkumlari bilan shakliy bir xillikda ham ifodalanishining formallashtirishdagi bir xillikka olib kelishi. Masalan, *sal, picha, biroz, xiyla...*

3. Sintaktik parsingda ravishlarning turli vazifada kelishi. Masalan, *oz odam (aniqlovchi), oz yemoq (hol)*

4. Ayrim yasama ravishlardagi yasovchi morfemalarning boshqa so'z turkumlarida lug'aviy shakl hosil qiluvchi vazifada kelishi yoki umuman ajralmas holatga kelib qolganligi. Bular *-lab, -larcha, lay, -dek, -cha* kabi qo'shimchalarda uchraydi (sonning ma'no turlarini hosil qiluvchi qo'shimchalar, fe'l yasovchi va sintaktik shakl yasovchilarning bir o'rinda kelishi, otning kichraytirish shakllari kabi). Masalan, *ertalab - minglab, mardlarcha - yuzlarcha, butunlay – ishlay*, *o'zicha – qizcha...*

Tahlil va natijalar. Kompyuter lingvistikasida so'z turkumlarini razmetkalash, grammatik kategoriyalarni markerlash va so'zlarni toifalashda noaniqliklarni bartaraf etish uchun so'zni faqat uning lug'atdagi shakliga qarab emas, balki matndagi ifodalanishi, kontekstda boshqa so'zlar bilan bog'lanish imkoniyatini hisobga olish muhim. Masalan, ayrim ravishlarning boshqa so'z turkumi vazifasida kelishini matn belgilaydi. Ikki xil vazifada keladigan ravishlarning bog'lanish modelini tog'ri shakllantirish so'zning kontekst funksiyani belgilab beradi. Polifunksionallik vazifasida keluvchi ravishlarning ba'zilarini yordamchi so'zlar haqida qilingan tadqiqotdan keltiramiz:

1) *[avval, so'ng, keyin, oxir, yaqin, burun, ilgari, tashqari, ortiq, asosan,...]* **ravish va ko'makchi;**

2. *[sal, picha, biroz, xiyla]* - **ravish va ozaytirma sifatning tarkibiy qismi;**

3. *[baravariga]* **sifat, ravish, ko'makchi;**

4. *[aynan, juda, jindak, tag'in, nihoyat]* **ravish, yuklama**

5. *[gohida],[ba'zan]* **ravish, bog'lovchi**

6. *[boshqa]* **ko'makchi, sifat, ravish**

5. *[jo'niga], [jo'nidan], [tengi]* **ravish, sifat, ko'makchi** [2:109].

Bundan tashqari quyidagi so'zlar ham ikki xil turkum vazifasida keladiki, ularni ham kontekst modellarini tog'ri algoritmlash matn tarjimasida asl semantikani saqlaydi:

1. *[jiddiy]* **– ravish, sifat**

2. *[haqiqatan]* – **ravish, modal so'z**

3. *[mutlaqo]* – **ravish, tasdiq so'z**

4 *[nihoyat]* **– ravish, yuklama**

5. *[o'ta]* **– ravish, yuklama**

6. *[ochiq], [oddiy]* – **ravish, sifat**

7. *[qattiq]* – **ravish (ko'chma ma'noda), sifat**

Yuqorida keltirilgan so'zlarning ikki xil vazifada, polifunksionallikda kelishida so'zning kontekstdagi bog'lanishini quyidagicha qoidalashtirish mumkin:

Agar
[keyin + VERB]
[avval +VERB]
[so'ng + VERB]   bo'lsa bu so'zlar ravish;
[burun + VERB]
[ilgari + VERB]
[tashqari +VERB]

Masalan, *Avval o'yla, keyin so'yla. So'ng o'shqirdi. Tashqari chiqib ketdim. Bunga ortiq chidolmadi...*

Agar *[ochiq + VERB]* bo'lsa *(U hamma gapni ochiq gapirdi)* ravish.
[ochiq + NOUN] bo'lsa *(U gulni ochiq derazadan pastga tashladi)* sifat.
Agar *[qattiq + VERB]* bo'lsa (Imtihonlatga qattiq tayyorlandi) ravish.
[qattiq + NOUN] bo'lsa *(Qattiq nonlarni yig'ishtirib oldi)* sifat.

Agar
$NOUN_{dan}$ +
$VERB_{dan}$ + *keyin, avval, so'ng, burun...*   bo'lsa bu so'zlar ko'makchi
$PRON_{dan}$+

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O‘zbek tili korpuslarida *<sal>* ravishining kontekstdagi kelishini ko‘rib chiqamiz [8]:
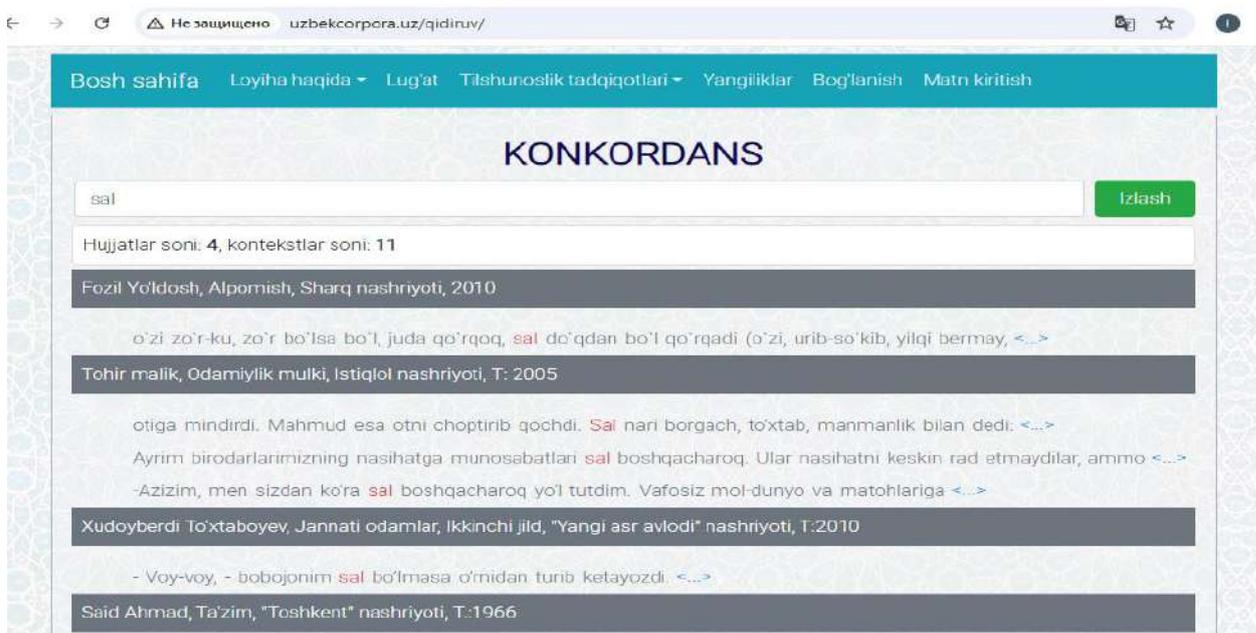
Tanlangan so‘z korpusda *sal do‘q, sal narsa (2 o‘rinda), sal boshqa (2marta), sal bo‘lmasa, sal jimlik cho‘kdi, sal nari, sal kun (2 o‘rinda)* shaklida 4 ta hujjatda 11 ta o‘rinda kelgan bo‘lsa faqat 3 o‘rinda *(sal jimlik cho‘kdi, sal nari, sal bo‘lmasa,)* ravish vazifasida kelgan. Qolgan birliklarda ot va sifat darajasini ozaytiruvchi so‘z sifatida kelgan. Bu birlikning ta’limiy korpus[9]dagi qidiruv natijalarini ko‘ramiz:

Xulosa. Ko‘rib turganimizdek, ta’limiy korpusda so‘zning ravishga xos xususiyatlarini ochiqroq bilish mumkin. Chunki kontekst misollar ko‘proq keltirilgan. Xulosa qilib aytganda, tildagi har bir so‘zning turkumlik belgisini to‘g‘ri razmetklash matn va manbaning semantik xususiyatlarini mukammal ochishga yordam beradi.

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SHE'RIYATDA QO'LLANADIGAN STILISTIK VOSITALAR

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Annotatsiya. Ushbu tadqiqot maqolasi stilistika sohasidagi fonetik va leksik stilistik vositalarning o'rni va vazifalarini ilmiy asosda tahlil qiladi. Tadqiqot doirasida alliteratsiya, assonans, onomatopeya, metafora, metonimiya, zeugma, epitet, xiazm, anafora va epifora kabi badiiy ifoda vositalari ko'rib chiqildi. Har bir vosita she'riy matnda o'ziga xos ta'sirchanlik, o'ynoqilik va musiqiylik yaratishi, shuningdek, tinglovchi yoki o'quvchi hissiyotini kuchaytirishi aniqlandi. Tadqiqotda o'zbek va ingliz she'riyati, shuningdek, E.Vohidov, H.Olimjon, A.Oripov kabi o'zbek ijodkorlari, shuningdek, E.A.Po, V.Bleyk, V.Shekspir va P.Ayres ijodidan misollar asosiy manba sifatida keltirildi. Maqola fonetik vositalarning (alliteratsiya, assonans, onomatopeya) she'riy ritm va ohangni shakllantirishdagi, leksik vositalarning (metafora, metonimiya, zeugma, epitet) esa obraz va ma'no chuqurligini oshirishdagi ahamiyatini yoritadi. Shu bilan birga, sintaktik stilistik vositalar (xiazm, anafora, epifora) misralar va gaplar tarkibida ritmik paralellizm, takror va ziddiylik orqali poetik ifodaning boyligi va ta'sirchanligini kuchaytiradi.

Kalit so'zlar: stilistika, fonetik vositalar, leksik vositalar, alliteratsiya, assonans, onomatopeya, metafora, metonimiya, zeugma, epitet, xiazm, anafora, epifora, she'riyat, badiiy ifoda.

СТИЛИСТИЧЕСКИЕ ПРИЁМЫ, ИСПОЛЬЗУЕМЫЕ В ПОЭЗИИ

Аннотация. В данной научной статье проводится анализ роли и функций фонетических и лексических стилистических средств в рамках стилистики. В исследовании рассмотрены такие выразительные средства, как аллитерация, ассонанс, ономатопея, метафора, метонимия, зевгма, эпитет, хиазм, анафора и эпифора. Установлено, что каждое из этих средств создаёт в поэтическом тексте особую выразительность, игривость и музыкальность, а также усиливает эмоциональное восприятие читателя или слушателя.

В качестве основного материала использованы примеры из узбекской и английской поэзии, включая произведения Э. Вахидова, Х. Алимджана, А. Орипова, а также Э. А. По, У. Блейка, У. Шекспира и П. Айреса. В статье подчёркивается значение фонетических средств (аллитерация, ассонанс, ономатопея) в формировании поэтического ритма и звукописи, тогда как лексические средства (метафора, метонимия, зевгма, эпитет) углубляют образность и смысловую насыщенность. Синтаксические стилистические средства (хиазм, анафора, эпифора) усиливают поэтическую выразительность посредством ритмического параллелизма, повторов и противопоставлений.

Ключевые слова: стилистика, фонетические средства, лексические средства, аллитерация, ассонанс, ономатопея, метафора, метонимия, зевгма, эпитет, хиазм, анафора, эпифора, поэзия, художественная выразительность.

STYLISTIC DEVICES USED IN POETRY

Abstract. This research article provides a scientific analysis of the role and functions of phonetic and lexical stylistic devices in stylistics. The study examines such expressive means as alliteration, assonance, onomatopoeia, metaphor, metonymy, zeugma, epithet, chiasmus, anaphora, and epiphora. It was identified that each device contributes to creating expressiveness, playfulness, and musicality within poetic texts, as well as enhancing the emotional perception of the reader or listener. Examples were drawn from Uzbek and English poetry, including the works of E. Vohidov, H. Olimjon, A. Oripov, as well as E. A. Poe, W. Blake, W. Shakespeare, and P. Ayres. The article highlights the importance of phonetic devices (alliteration, assonance, onomatopoeia) in shaping poetic rhythm and sound harmony, while lexical devices (metaphor, metonymy, zeugma, epithet) deepen imagery and semantic richness. Moreover, syntactic stylistic devices (chiasmus, anaphora, epiphora) enhance poetic expressiveness through rhythmic parallelism, repetition, and contrast.

Keywords: stylistics, phonetic devices, lexical devices, alliteration, assonance, onomatopoeia, metaphor, metonymy, zeugma, epithet, chiasmus, anaphora, epiphora, poetry, artistic expression.

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Kirish. Tilshunoslik sohalari ichida stilistika o'ziga xos, keng tarmoq hisoblanib, stilistika nafaqat nutq uslublari, balki nasriy va nazmiy matnni bezab, uning ta'sirchanligini oshiruvchi leksik, stilistik, fonetik vositalarni ham o'rganadigan tilshunoslikning bo'limi bo'lib stilistik vositalar she'riyatda ham faol qo'llanilib, she'rning xususiy jihatlari, o'ynoqiligini ta'minlab beradi, jumladan, alliteratsiya she'riy matnning o'ziga xosligini ta'minlaydigan va ijodkordan o'zgacha mahorat talab qiladigan vositalardan biridir. Alliteratsiya o'zbek shoirlari ijodida ham ko'p uchraydigan hodisa hisoblanib, bularning orasida O'zbekiston xalq shoiri E.Vohidov go'zal va mashhur bir namuna yaratgan:

Qaro qoshing, qalam qoshing,
Qiyiq qayrilma qoshing, qiz.
Qilur qatlimga qasd qayrab-
Qilich qotil qaroshing, qiz.
Qafasda qalb qushin qiynab,
Qanot qoqmoqqa qo'ymaysan.
Qarab qo'ygil qiyo,
Qalbimni qizdirsin quyoshing, qiz. [25; 20-b]

Ushbu misol alliteratsiyaning to'liq shakliga namuna sifatida olinib, u she'rga o'zgachalik, o'ynoqilik va noodatiy joziba berib turibdi. Ayni payda alliteratsiyaning noto'liq variantlari ham she'riyatda uchrashi mumkin:

Belbog'iga osganicha
Quruq ko'za-suvdonni,
Kezdi necha Kunduz-kecha
Bu dasht-u biyobonni.
Keza-keza oxir toldi,
Umid uzdi jonidan.
Bir payt nogoh chiqib qoldi
Bir chashmaning yonidan. [25; 142-b]

Ushbu berilgan misralarda *"z"* hamda *"k"* tovushlari, shuningdek, *"-ni"* tushum kelishigi qo'shimchasi takrori kuzatilmoqda.

Navbatdagi fonetik stilistik vositalardan biri assonans hodisasi hisoblanib, u haqida "The Princeton handbook of poetic terms" (Prinston she'riy atamalar qo'llanmasi) kitobida unga shunday ta'rif beriladi: "Assonans yoki "vokal qofiya" u shu nom bilan ham aytiladi, bu urg'uli bo'g'inlardagi unli tovushlarning o'xshashligi bo'lib, ba'zan keyingi urg'usiz bo'g'inlarda ham shu usul takrorlanishi mumkin. Bunda so'zlarning undosh tovushlari har xil bo'ladi yoki qisman o'xshash bo'lsa ham, qofiya hosil qilishdan qochiladi (masalan, *grave / fate*; *votive / notice*; *glory / holy*).

Assonans:
1. Bir satr ichida yoki she'rning turli qismlarida bir-birini aks ettirishi mumkin,
2. Ketma-ket yoki almashtiruvchi misralarning oxirida uchrashi mumkin. [17; p.17]

"The handbook of poetic forms" (She'riy shakllar qo'llanma kitobi) da esa R. Pedjet assonans haqida shunday deydi: Assonans (lotincha so'zdan olingan bo'lib, "tovush jihatdan mos kelmoq" degan ma'noni anglatadi) – urg'uli bo'g'inlardagi unli tovushlarning takrorlanishidan hosil bo'ladigan qofiya shaklidir. U odatda she'rlarda yumshoq, sokin ohang yaratadi" [14; p.15]. Assonans hodisasi haqida D.Quronov o'zining "Adabiyotshunoslik lug'ati"da quyidagicha ta'rif beradi: "Assonans (lot. Assonare – uyg'un jaranglash; fr. Assonance – ohangdoshlik) – She'riy nutqda (nasrda nisbatan kam) bir xil unlilar takroriga asoslangan ifodaviylikni kuchaytiruvchi vosita, takrorning fonetik sathdagi xususiy ko'rinishi; she'rga xushohanglik baxsh etadi, musiqiylikni kuchaytiradi" [18; 37-b]. Assonans hodisasi ko'pincha alliteratsiya bilan birga qo'llanilib, yaratilgan asar yoki nutqqa qofiyaviy go'zallik beradi:

I do not like green eggs and ham. I do not like them Sam I am. [19; P.24-25]
Nice nice night nurses nursing nicely
Nutter butter [11; P.14]

Mavzuga doir adabiyotlar tahlili. I.N.Adizova ham ushbu fonetik stilisitik vositani tahlil qilar ekan, she'riy matndagi unlilar takrori haqida aniqroq to'xtalib o'tadi: "Unlilar takrori poetik nutqda, asosan, *a-o, u-o'* yoki *i-e* tovushlari uyg'unligi asosida yuzaga kelishi ko'proq kuzatiladi. Muallif unlilar takrorini shunchaki oddiy so'zlardagina qo'llamaydi, balki barchani hayajonga soladigan mashhur shaxslar, joylar nomlarida ham keltiradiki, tinglovchi beixtiyor asar voqealari, qahramon qismatida yashay boshlaydi"[2; P.859-867]. Assonans hodisasi she'riy matnni naqadar bezab unga o'zgachalik berib turishini E.A.Poning "The bells" (Qo'ng'iroqlar) she'rida ham kuzatishimiz mumkin:

Hear the mellow wedding bells,

Golden bells!
What a world of happiness their harmony foretells! [15; P.74]

O'zbek she'riyatida esa o'zbek xalqining arqodli va taniqli shoiri E. Vohidovning "Nido" dostonidan keltirilgan parchada "u" tovushida assonanslik hodisasi yuzaga kelmoqda:

*Sen **u**ch**u**n, men **u**ch**u**n,*
*O'z **u**ch**u**n emas,*
Faqat o'zbek va yo
*Rus **u**ch**u**n emas,*
***B**u**t**un Yer-**u**ndagi*
*Bor avlod **u**ch**u**n,*
***D**u**nyoda eng q**u**tl**u**g'*
*E'tiqod **u**ch**u**n*
***U**zoq o'lkalarda*
Qon kechib hozir
*Otang hayot **u**ch**u**n*
Jang qilayotir. [28]

Ushbu misolda "Nido" dostonidan keltirilgan parchada u tovushi assonanslikni vujudga keltirmoqda.

She'riyatda qo'llaniladigan fonetik vositalardan yana biri onomatapeya deb yuritiladi va "Glossary of literary terms"da aniq va tushunarli ta'rif berib o'tiladi, "Tor ammo eng keng tarqalgan ma'noda**,** *onomatopoeia* – bu tovushi o'zining ifoda etayotgan hodisasi yoki obyektining tovushiga yaqin eshitiladigan so'z yoki so'z birikmasini anglatadi; masalan: **"**shsh", "g'uv", "jarang", "tap". Bu holatda so'zlar real, ya'ni noverbal tovushlarni aynan takrorlamaydi; ular o'rtasidagi o'xshashlik asosan so'zning semantik mazmuni va tovushni talaffuz qilganda paydo bo'ladigan sezgi orqali vujudga keladi" [1; P.236], – ya'ni muallif bu yerda noverbal so'zlar hisoblangan taqlidlarni faqatgina talaffuz qilingan paytdagina sezgi yoki o'xshatish, balki bog'liqlik orqali tinglovchi tushunib olishiga ishora qilinmoqda. I.V.Galperin, Tartu davlat universiteti Estoniyalik tadqiqotchilar U. Lehtsalu, G. Liiv va O. Mutt, shuningdek, D.Ashurova, M.Galiyeva kabi olimlar tadqiqotlariga ko'ra, onomatopeya direct – bevosita hamda indirect – bilvosita kabi turlarga bo'linadi. Bilamizki, odatda taqlid so'zlar ikki turli bo'ladi:

1. Tovushga taqlid
2. Holatga taqlid

Mana shu turlardan kelib chiqqan holda aytishimiz mumkinki, bevosita hamda bilvosita onomatopeya aynan shularga asoslangan holda ikki turga ajratilgan. Jumladan, U.Lehtsalu, G. Liiv va O. Mutt qarashlariga ko'ra: "Bevosita onomatopeya tovushlarga ishora qiladigan so'zlardan foydalanish bo'lsa, bilvosita onomatopeya esa tabiatda yoki inson tomonidan paydo bo'ladigan holat yoki *tovushlarning* uyg'unlashuvidan vujudga keladi" [9;P.83]. Aynan shu xususiyatiga ko'ra bilvosita onomatopeya "aks-sadoning nutqda ifodalanishi"[11; P.12] deb ham yuritiladi. Shuningdek, D. Ashurova hamda N.Normurodova fikrlariga asoslanadigan bo'lsak: "Bilvosita onomatopeya she'riyatda ular omonamopoetik xarakterga ega bo'lmasa ham, so'zlar takrori orqali ham yaratilishi mumkin", – aynan shu harakterdagi she'riy matnga misol qilib, E.E.Poning "The bells" she'rini olishimiz mumkin:

Hear the sledges with the bells –
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells. [16;P.429]

Ushbu berilgan parchada onomatopeyaning 2 xil turini quyidagicha tahlil qildik:

Bevosita onomatopeya: tintinnabulation, jingling, tinkling

Bilvosita onomatopeya: tinkle, tinkle, tinkle;
        twinkle, time, time, time;

bells, bells, bells, bells

Atoqli rus olimi B.P.Ivanyuk esa o'z kitobida ushbu atamaga shunday ta'rif beradi: "Onomatopeya (yun. Onima + poiia - yarataman, qilaman) – tovushga taqlid qilishdan hosil bo'lgan so'z (masalan, miyovlash). Onomatopeya bevosita tovushga taqlid qiluvchi so'z shaklida yuzaga keladi va u bilvosita tovush tasviridan farq qiladi" [26; C. 142] . "Jahon adabiyoti terminlarining izohli lug'ati"da ham shu kabi iqtibosga duch kelamiz: "Onomatopeya – badiiy nutqda she'r yoki nasrdagi tovush hodisalariga badiiy taqlid qilish usuli" [13; P.107] mana shunday bir-biriga mushtarak ta'rif va iqtiboslardan ma'lum bo'lganidek, onomatopeya – tovush yoki holatga taqlidlarning badiiy adabiyotga ko'chishi ekan. Onomatopeyaga misollarni ko'rib o'tadigan bo'lsak, V.Shekspirning "The tempest" (Bo'ron) tragikomediyasida shunday sahna bor:

The watchdogs bark.
Burden dispersedly, within: <u>Bow-wow</u>.
Hark, hark! I hear
The strain of strutting chanticleer
Cry <u>cock-a-diddle-dow</u> [21; P.41]

Bu misralarda qo'riqchi itlarning hurishi va tarqoq holda, har tarafdan itlarning "*vov-vov*" degan ovozlari hamda xo'rozning qaddini g'oz tutib olib "*ku-ku-re-ku*" degan qichqirig'iga taqlidlar ifodalangan. O'zbek ijodkorlari ham she'riy asarlarining ta'sir kuchini oshirish uchun onomatopeyadan foydalanganlar, jumladan, A.Oripovning "Yillar armoni" she'riy to'plamida "Kapalak va men" (*Miltir shudring chaman sathidan*), "Shovilladi" (*Shovilladi tun bo'yi shamol*), "Ko'ryapsanmi" (*Chirt uzilib tushdi bir yaproq*), "Genetika" (*Tulporlar kishnashi, otlar gurrosi*), "Bardosh" (*Taqillaydi eshik nogahon*) kabi onomatapeyaga doir so'zlar qo'llanganiga guvoh bo'ldik.

Ma'lumki, so'zning matndagi ma'nosi uning lug'aviy (leksik) ma'nosidan farqlanishi mumkin, ayni damda leksik va kontekstual so'z ma'nolari o'rtasidagi aloqadorlik o'xshatish, tushunchalarning bir-biriga yaqinligi yoki qarama-qarshiligi asosida bo'lishi mumkin. Shunday stilistik vositalardan dastlabki va eng keng tarqalgani metafora hisoblanib: "Metafora (yunoncha meta – "o'zgarish", phore – "ko'tarish, olib yurish") – ma'nosini anglatib, ma'noni bir tushunchadan ikkinchisiga o'tkazish yordamida yasalgan o'xshashlikka asoslanadi" [9; P.20]. Ushbu ma'no ko'chishi haqida milodiy birinchi asrda yashab o'tgan rimlik notiq Quintilian ham: "Tilda har bir narsaning o'z nomiga ega bo'lishi metafora tufaylidir", - deya aytib o'tgan. Mateforaga aniqroq ta'rif bersak, bir narsaning belgisi yoki sifatini boshqasiga ko'chishi bo'lishi bilan birga, I.R.Galperin nazariyasiga ko'ra, metaforalar ham tasniflanishi mumkin. Agar metaforalar mutlaqo kutilmagan, avvaldan ayon bo'lmagan bo'lsa, haqiqiy metaforalar deb yuritiladi. Bu turdagi o'xshatishlar avvaldan keng miqyosda qo'llanib kelinadigan, barchaga avvaldan ayon bo'lgan metaforalardan farqli tarzda, bir shaxsning individual o'ylari asosida yaratiladi, shuningdek, tinglovchi yoki kitobxon uchun kutilmagan bo'ladi. Nutqda keng miqyosda qo'llanadigan va shuning uchun ham ko'pincha tilning tasviriy ifodalari lug'atiga kiritiladigan metaforalar esa so'nib qolgan metaforalar yoki o'lik metaforalar deyiladi. Slovakiyalik professor F. Myroslava esa ayni damda metaforani funksional va quyidagi turlarga ajratadi [11;P.36]:

1. Nominativ metaforalar – bu turdagi metaforalar "o'lik" metaforalar, leksikalashgan, leksik, lug'aviy hamda an'anaviy metaforalar deb ham yuritiladi;
2. Haqiqiy metaforalar – badiiy, obrazli yoki poetik metaforalar;
3. Evfemistik metaforalar;
4. Tushuntiruvchi yoki didaktik metaforalar;
5. Baholovchi metaforalar.

"Metonomiya (Yunoncha metonimia – "nomini almashtirish") – aloqadorlik asosida ma'no ko'chishidir. Bu turdagi ma'no ko'chishida bir-biriga vaqtinchalik yoki doimiy aloqasi bo'lgan buyum yoki voqea-hodisani ikkinchisining nomi bilan nomlash ahamiyat kasb etadi. Bu ma'no ko'chishi esa vaqt, makon, sabab, vazifa, vosita kabilarga asoslanishi mumkin" [9; P.22]. Atoqli o'zbek shoiri H.Olimjonning quyidagi parchasida metonimiy hodisasi ishlatilganiga guvoh bo'lishimiz mumkin:

<u>Fuzuliyni</u> oldim qo'limga, Majnun bo'lib yig'lab qichqirdi,
Va <u>Navoiy</u> tushib yo'limga, faryod bilan o'rnidan turdi.
<u>Lermontovni</u> tashlamadim hech, axir qo'yib oldim <u>Xofizni</u>,
<u>Pushkin</u> menga ko'rsatar har kech, yig'lab turgan bir cherkas qizni. [23; 69-b]

Yuqoridagi misralarda shoir H.Olimjon atoqli ijodkorlar nomini tilga olish barobarida ularning asarlarini qo'liga olgani va o'qiganini iddao qilmoqda.

Ingliz adabiyotida birinchi marta qo'llanilib, butun dunyoda mashhur bo'lib ketgan ibora – qalam qilichdan kuchli iborasi ham E.B.Liton tomonidan qo'llanilgan:

True, - This!
Beneath the rule of men entiurely great!
The pen is mightier than the sword. Behold … [10; P. 37]

Dramaturg bu yerda adabiyotning, so‘zning qudrati qilich quvvatidan, harbiy qurol-yarog‘lar qudratidan ham baland ekanini, jaholatni ma’rifat yengajagini shu jumlada bayon etgan.

Navbatdagi stilistik vositalardan biri zeugma deb nomlanib, "Literary termas and literary theory" (Adabiy atamalar va adabiy nazariya) kitobida unga quyidagicha ta’rif berilgan: "Bir xil so‘z, fe’l yoki predlog boshqa ikki so‘zga turli ma’noda qo‘llanadigan badiiy ifoda usuli hisoblanadi. Masalan: "U o‘sha narsaga shubha va lupa bilan qaradi" [6; P.911]. Ushbu vosita haqida tadqiqotchi F.Myroslava esa yana aniqroq ta’rif berib shunday deydi: "Zeugma bu semantik jihatdan har xil, ammo grammatik jihatdan bir xil tuzilmalarni yonma-yon qo‘llashdir. Zeugma bu matn ichida polisemantik birliklarning ikki ma’nosidan foydalanishdir. Masalan: "Boshida shamollash va egnida sariq xalati bor qiz, bu ikkalasi uncha ham mos kelmas edi, bir kampirga yordam berardi"[11; P. 56]. Ushbu ta’rif hamda berilgan misollardan ayon bo‘lishicha, jumlada qo‘llanilgan bir so‘z kamida ikki so‘zga aloqador va tegishli bo‘lib keladi. Tadqiqotimiz davomida shuni kuzatdikki, zeugma hodisasida fe’llar ancha faol bo‘ladi va bu fe’l bir nechta boshqa bo‘lakka teng ma’no taqsimlaydi. "Tilda shunday stilistik vositalar borki, ular asosiy va ikkilamchi, bog‘langan va mustaqil ma’nolardan foydalanadi. Ular zeugma va pandir. Zeugma bir xil grammatik tuzilmadan foydalangan holda matnga ikki xil ma’no tashuvchi stilistik jarayondir. Masalan: U hamyonini, boshini va obro‘sidan ajraldi" [4; P. 24-25]. Zeugma so‘zining o‘zi esa yunonchadan olingan bo‘lib, "bo‘ysindirish" yoki bog‘lanish" ma’nolarini beradi. [24; P. 31-34] Ushbu ajoyib so‘z o‘yini hisoblanmish zeugmaning klassik namunasi sifati U.Shekspirning ushbu misralarini olishimiz mumkin:

Fear no more the heat o‘ the sun,
Nor the furious winter's rages…

Nafaqat og‘zaki nutq, balki nasriy va nazmiy asarlarga ko‘rk berib ta’sirchanligini oshiruvch yana bir stilistik vosita bu sifatlash – epitet hisoblanib, biror narsaning xususiyatini boshqasiga ko‘chirish orqali ko‘chma ma’noli so‘z birikmalari yasab, nutq jilosini oshirishga xizmat qiladi. Epitetning asosiy xususiyati bir narsani boshqa bir narsaga o‘xshatib, ta’sirchanligini oshirish bo‘lgani uchun ham she’riyatda bu stilistik vosita juda keng foydalaniladi. "Epitet odatda sifat yoki belgini ifodalab keluvchi birliklardan iborat bo‘lib, u shaxs yoki narsaga xos qandaydir sifat yoki belgini ifodalab ketadi. Masalan: Long John (Uzun John), Dusty Miller (Kir tegirmonchi), Chalky White (Bo‘rday oppoq), Nobby Clark (Olifta Klark), Richard the Lionheart (Sheryurak Richard)" [6; P. 282]. Rus tilshunosi I.R.Galperin esa: "Epitet tinglovchiga kuchli ta’sir ko‘rsatadi" [7; P. 157], deydi. D.Ashurova esa bunga misol qilib: "a golden watch – a golden heart, a geen leaf – a green youth" [4; P. 19] (Tilla soat – Tilla qalb, yashil yaproq – yashil yoshlik) misollarini berib o‘tadi. Izlanishlarimiz mobaynida eng faol stilistik vosita hisoblangan epitet ishtirok etgan she’riy matnga misol qilib ingliz shoirasi P.Ayres ijodidan ushbu she’rni keltirishni lozim topdik:

Don't lie me in some <u>gloomy churchyard</u> shaded by a wall,
Where the dust of ancient bones has spread a dryness over all,
Lay me in some <u>leafy loam</u> where, sheltered from the cold,
Little seeds investigate and tender leaves unfold. [27]

Misralardagi "gloomy churchyard", "leafy loam" sifatlashlari she’r ma’nosiga yanada kuchliroq ta’sirchanlik bermoqda.

Shuningdek, xiazm ham poetik matnga o‘zgacha ko‘rk va ta’sirchanlik beruvchi sintaktik stilistik vosita turi hisoblanib, nutqda faol qo‘llaniladi. I.R.Galperin uni "Teskari parallel qurilish" deb ataydi, chunki bu takrorning teskari qaytarilishi holati hisoblanib: "Xiazma sintaktik stilistik vosita hisoblanib, ikkita ketma-ket joylashgan gap yoki bo‘lak teskari parallel struktura usulida beriladi, ya’ni avvalgi berilgan so‘z tarkibi keyingisida inversiyaga uchraydi va so‘z tarkibi almashtirilgan holda qaytariladi, - deya ta’rif berarkan, olim poetik matnlardan bevosita misollar keltirib o‘tadi:

Down dropped the breeze,
The sails dropped down" [7; P. 209]

S.T.Kolerij qalamiga mansub ushbu misralarni shunday tarjima qildik:

Pastlar bo‘ldi shabboda,
Yelkanlar pastlar bo‘ldi.

Shu kabi takrorlardan biri anafora deb nomlanib, bu vosita she’riy matnda misralarning boshlanishida takroriy keladiga so‘z yoki so‘z birikmalarini ifodalaydi: "Anafora (*yun. anaphere* – ko‘tarish) – bir xil boshlanish**,** leksik-sintaktik vosita, ya’ni so‘zlar yoki so‘z birikmalarining qo‘shni sintaktik yoki ritmik birliklar boshida takrorlanishidir. Keng ma’noda – bu har qanday darajadagi qo‘shni matn birliklari (masalan, so‘zlar, satrlar, gaplar) boshida takrorlanish holatidir" [26; c.30]. Adabiyotshunos B.P.Ivanyuk

ta'rifiga ko'ra, nafaqat so'z yoki iboralar, balki butun boshli misralar ham anafora holatida she'riy matnda takrorlanib kelishi mumkin ekan. Anafora o'zbek ijodkorlari she'rlarida she'riy matnning ta'sir kuchini oshirish, she'rning qiymatini yanada yuksaltirish uchun ham keng qo'llanilgan uslub hisoblanadi, jumladan: Hamid Olimjon she'riyatida anafora eng ko'p qo'llangan takror. Shoir she'riyatida anaforani hosil qiluvchi birliklar – tovush, so'z va so'z birikmasi bo'lib, bunday takrorlar ma'lum bir bandda, umuman, she'rda yuzaga kelgan" [22; P. 335-339].

> *Shuning uchun tinchdir ul ko'ngul.*
> *Shuning uchunosoyishdir ul.*
> *Shuning uchun samonda yotmas,*
> *Shuning uchun sovuqda qotmas,*

Yovlariga osmon tutundir,
Shuning uchun bag'ri butundir,
Shuning uchun yopinmagay xas,
Shuning uchun kiyinar atlas. [12; 213-b]

Ushbu misralarda takror-takror kelayotgan "shuning uchun" birikmasi nafaqat ma'noni kuchaytirish, balki she'rning ta'sir kuchini oshirish uchun ham xizmat qilmoqda. Qolaversa, H.Olimjonni anaforani she'riy asarlarida mohirona qo'llagan ijodkor ekanligiga uning she'riyatini kuzatish jarayonida amin bo'ldik, jumladan, "Zafar dostoni", "Ikki tomchi qon", "O'lim yovga", "Tayyor traktor", "Sergak" kabi she'rlarida anaforik takrorlar yaqqol ko'zga tashlanadi. O'zbek xalqining olovyurak jadid shoiri Cho'lponning mashhur "Buzilgan o'lkaga" she'rida ham shoirning dardli "Nima uchun", "Nega" kabi faryodlari ham anaforik takrorni yuzaga keltirgan. Inglizzabon shoirlaridan V.Bleykning ham o'z ona tuprog'ining chuqur ruhiy iztiroblarini madh etgan, "London" she'ridan keltirilgan to'rtlikda ham anaforik holatni uchratamiz:

In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear [5; P. 61]

She'riyatda uchraydigan takror san'atidan yana biri bu anaforaning ziddi – epifora hisoblanib: "Epifora (yunoncha *epiphora* – takrorlash) – uslubiy shakl bo'lib, u she'riyatda ko'proq uchraydigan anaforaga zid hodisa hisoblanadi; ya'ni, misra yoki gap oxirida bir xil so'z yoki so'z birikmalarining takrorlanishi" [8; c. 361]. Tadqiqotchi Ivanyuk takrorning ushbu turiga yanada aniqroq ta'rif berib o'tadi: "Epifora (yun. Epiphora – takrorlash, epi – keyin + phoros – olib keluvchi) – leksik-sintaktik shakl bo'lib, anaforaga qarma-qarshi turadi, ya'ni so'z yoki so'z birikmasining she'riy birliklarning oxirida yaratilishidir" [26; c.301]. O'zbek tadqiqotchilari S. Sultonsaidova hamda O' Sharipovalar epifora hamda anaforaning uslubiy jimatdan farqlarini yoritisharkan: "Anafora og'zaki va yozma nutqda, epifora esa asosan, yozma nutqda qo'llaniladi" [23; 64-b], – degan fikrni ilgari surishdi. Ushbu takriry san'at turiga V.Shekspir ijodidan misol ko'rib o'tsak:

Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring
>> *And would conceive for what I gave the ring*
>> *And how unwillingly I left the ring,*
>> *When nought would be accepted but the ring,*
>> *You would abate the strength of your displeasure.* [20; P. 67-68]

"Venetsiya savdogari" komediyasidan berilgan ushbu parchada shoir qahramon Bassanio tilidan aytgan yuqoridagi jumlalarda the ring so'zi epifora hodisasini vujudga keltirmoqda. O'zbek she'riyatidan epiforaga doir misollar izlash jarayonida ushbu to'rtlikka duch keldik:

Bo'lsa agar bir kun armonim oxir
Dilimni aytmasa zabonim oxir
Ketsa tashlab joni mehmonim oxir
Sarvigul bargiga ko'mingiz meni [3; 8-b]

Ko'plab she'riy kitoblar muallifi, o'tli she'rlar yaratgan ijodkor shoira H.Ahmedovaning uchbu to'rtligida "oxir" so'zi takrorlanib, epiforani yaratmoqda. She'riy matn nafosatini ochishda shuningdek, asindeton, polisindeton kabi bir qancha takror turlari ishlatilishi ham mumkin.

Tadqiqot metodologiyasi. Ushbu ilmiy tadqiqotning metodik asosini adabiyotshunoslik, stilistika va lingvopoetika sohalarida shakllangan nazariy yondashuvlar tashkil etadi. Izlanish jarayonida poetik matnlarni tahlil qilishning an'anaviy hamda zamonaviy usullari uyg'un qo'llandi.

Deskriptiv-lingvistik metod yordamida Erkin Vohidov, Edgar Po, Shekspir, U. Lehtsalu, Galperin kabi adiblar va olimlar asarlarida uchraydigan stilistik vositalar aniqlab, ularning tarkibiy, fonetik, leksik hamda sintaktik xususiyatlari tizimli tasvirlandi.

Qiyosiy-tahliliy metod qo'llanib, ingliz va o'zbek badiiy matnlarida uchraydigan anafora, epifora, zeugma, parallelizm, metafora, alliteratsiya kabi vositalarning funksional o'xshash va farqli jihatlari solishtirildi. Ushbu yondashuv J.A. Cuddon, M. Abrams, A. Preminger va O'. Sharipova kabi ilmiy manbalarning nazariy qarashlari bilan uyg'unlashtirildi.

Struktur-semantik tahlil asosida poetik matnlarning mazmuniy qatlamlari, ritmika va sintaktik qurilish bilan bog'liq ma'no ko'chish mexanizmlari (shakl-ma'no munosabati) aniqlanib, stilistik figuralarning konnotativ qiymati ochib berildi.

To'rtinchidan, kontekstual tahlil usuli orqali stilistik vositalarning matndagi funksiyasi, obrazlilikni yaratishdagi roli, poetik ta'sirchanlikni kuchaytirishdagi o'rni o'rganildi. Erkin Vohidovning she'riy asarlaridagi milliy obrazlar, ritmik tuzilma, takror figuralari va sintaktik qurilmalar kontekstda sharhlab chiqildi.

Statistik-ijodiy hisob metodi cheklangan darajada qo'llanib, poetik matnlarda uchraydigan stilistik vositalar miqdoriy jihatdan tizimlashtirildi va ularning badiiy funksional yuklamasi sifat jihatdan izohlandi.

Tadqiqot materiali sifatida:

- O'zbek adabiyoti (Erkin Vohidov, H. Olimjon),
- Ingliz adabiyoti namunalaridan (W. Shakespeare, E. A. Poe),
- Zamonaviy stilistika adabiyotlari (Abrams, Cuddon, Galperin, Lehtsalu),
- Poetika bo'yicha qo'llanmalar foydalanildi.

Olingan natijalar va ularning tahlili. Tadqiqot natijalari she'riy matnda qo'llaniladigan asosiy stilistik vositalar – alliteratsiya, assonans va onomatopeyaning badiiy nutqdagi funksional ahamiyatini ochib berdi. O'rganilgan misollar shuni ko'rsatadiki, ushbu vositalar she'rning musiqiyligi, obrazliligi va emotsional ta'sirchanligini kuchaytiruvchi asosiy komponentlar hisoblanadi.

Alliteratsiya shoirga ma'lum undosh tovushlarning takrori orqali ritmik uyg'unlik yaratish, matnning ichki dinamikasini kuchaytirish imkonini beradi. Assonans esa she'r ohangiga yumshoqlik, ruhiy sezgirlik va mazmuniy yaxlitlik baxsh etishi bilan ajraladi. Onomatopeya esa tasvirni jonlantirib, hodisalarni eshitiladigan shaklda ifodalashga xizmat qildi.

Fonetik vositalarning uyg'un qo'llanishi she'riy matnda semantik mazmunni mustahkamlaydi, obrazlarning tasviriy kuchini oshiradi va o'quvchi hissiyotiga darhol ta'sir etuvchi estetik muhitni yaratadi. O'zbek va jahon she'riyatining qiyosiy kuzatuvlari stilistik vositalarning qo'llanishi umumiy poetik qonuniyatlarga tayanishini tasdiqladi.

Stilistik vositalar she'riy matnning badiiy-estetik qadrini, musiqiy ritmini va emotsional ta'sirchanlik darajasini belgilovchi asosiy unsurlardan biri ekanligi aniqlandi.

Xulosa. Ushbu tadqiqot she'riy matnda qo'llaniladigan stilistik vositalarning – alliteratsiya, assonans va onomatopeyaning – badiiy nutqdagi o'rnini aniqlashga qaratildi. O'rganilgan misollar shuni ko'rsatdiki, fonetik stilistik vositalar she'rning musiqiyligi, obrazliligi va emotsional ta'sir kuchini belgilovchi asosiy elementlar hisoblanadi.

Alliteratsiya matnga ichki ritm va dinamika baxsh etar ekan, assonans uning ohangdorligini kuchaytiradi. Onomatopeya esa tasvirni jonlantiruvchi, voqea-hodisaning eshitiladigan qiyofasini beruvchi vosita sifatida namoyon bo'ladi.

Tahlillar shuni ko'rsatadiki, ushbu vositalarning uyg'un qo'llanishi she'riy matnning semantik qatlamini chuqurlashtiradi, badiiy-estetik ta'sirini kuchaytiradi va o'quvchi ongida yorqin poetik tasavvurlar hosil qiladi. Stilistik vositalar she'riy nutqning mazmuniy hamda estetik yaxlitligini ta'minlovchi, poetik matnning badiiy qimmatini oshiruvchi asosiy lingvopoetik omil sifatida o'z ahamiyatiga ega.

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LINGUISTICS

LINGVOMADANIYATSHUNOSLIKNING NAZARIY ASOSLARI VA KONSEPT TUSHUNCHASI

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Annotatsiya. *Ushbu maqolada lingvomadaniyatshunoslikning nazariy asoslari, shakllanishi, predmeti va metodologik yoʻnalishlari haqida batafsil tahlil qilinadi. Lingvomadaniyatshunoslikning nazariy-metodologik asoslarining shakllanishi, uning nazariy asoslari, tadqiqot yoʻnalishlari va "konsept" tushunchasining mazmuni tahlil qilinadi. Til va madaniyat oʻrtasidagi oʻzaro bogʻliqlik, xalq dunyoqarashining til vositasida ifodalanishi, shu bilan birga konseptlarning milliy-madaniy xususiyatlari madaniy kod, milliy obraz, ramz, metafora kabi asosiy lingvomadaniy birliklarning shakllanish mexanizmlari hamda ularning ma'no qatlamlari keng ma'noda yoritiladi. Lingvomadaniyatshunoslik konseptlarni tahlil qilishda semantik, etimologik va matn tahlili metodlaridan foydalanadi. Maqolining bosh markazida konsept tushunchasi turadi, chunki konsept atamasi xalqning ichki dunyosini, qadriyatlarini, an'analarini va madaniy xotirasini oʻzida namoyon etadi.*

Kalit soʻzlar: *konsept, madaniy kod, milliy obraz, lingvokulturologiya, til va madaniyat, etimologiya, etnolingvistika.*

ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ЛИНГВОКУЛЬТУРОЛОГИИ И ПОНЯТИЕ КОНЦЕПТА

Аннотация. *В данной статье подробно анализируются теоретические основы, формирование, предмет и методологические направления лингвокультурологии. Рассматривается формирование теоретико-методологических основ лингвокультурологии, её теоретические основы, направления исследований и содержание понятия "концепт". Взаимосвязь между языком и культурой, выражение мировоззрения народа посредством языка, а также национально-культурные особенности концептов, механизмы формирования основных лингвокультурных единиц, таких как культурный код, национальный образ, символ, метафора, и их смысловые пласты освещаются в широком смысле. Лингвокультурология использует методы семантического, этимологического и текстового анализа при изучении концептов. В центре внимания статьи находится понятие концепта, поскольку термин концепт отражает внутренний мир, ценности, традиции и культурную память народа.*

Ключевые слова: *концепт, культурный код, национальный образ, лингвокультурология, язык и культура, этимология, этнолингвистика.*

THEORETICAL FOUNDATIONS OF LINGUOCULTUROLOGY AND THE CONCEPT OF "CONCEPT"

Abstract. *This article provides a detailed analysis of the theoretical foundations, formation, subject matter, and methodological approaches of linguoculturology. It examines the development of the theoretical and methodological foundations of linguoculturology, its theoretical basis, research directions, and the content of the "concept" notion. The interrelationship between language and culture, the expression of people's worldview through language, as well as the national-cultural features of concepts are extensively discussed. The article also explores the formation mechanisms of key linguocultural units such as cultural codes, national images, symbols, and metaphors, along with their semantic layers. Linguoculturology employs semantic, etymological, and textual analysis methods in the study of concepts. The concept of "concept" is central to the article, as it embodies the inner world, values, traditions, and cultural memory of a people.*

Keywords: *concept, cultural code, national image, linguoculturology, language and culture, etymology, ethnolinguistics.*

LINGUISTICS

Kirish. Lingvomadaniyatshunoslik – til va madaniyatning o'zaro munosabatini o'rganuvchi fan. Lingvokulturologiyaning nazariy asoslari deganda fan rivojlanishiga poydevor bo'ladigan ilmiy tamoyillar, konsepsiyalar, metodlar va nazariy yondashuvlar tushuniladi. Ma'lumki, lingvomadaniyatshunoslik ilmiy yo'nalish sifatida XX asr oxiri – XXI asr boshlarida Rossiya, Yevropa va AQSH kognitiv tilshunoslik maktablari ta'siri ostida vujudga kelgan. V.Gumboldtning "til – millat ruhining in'ikosi" haqida konsepsiyasi ushbu yo'nalishning falsafiy asosini belgilaydi. Keyinchalik esa tilni ruhiy quvvat sifatida tushunish asosida E.Sepir va B.Uorfning lingvistik aloqadorlik gipostezasi, ya'ni har bir xalq borliqni o'z ona tilisi orqali ko'radi, his qiladi, his etganini belgilaydi, degan g'oya yotadi [3; 250]. V.V.Vorobyov, A.Vezbitskaya, Y.S.Stepanov, V.A.Maslova, S.G.Terminasova kabi olimlar til va madaniyatning o'zaro bog'liqligini chuqur tahlil qildilar. Jumladan, V.V.Vorobyovning ta'kidlashicha, "lingvokulturologiya sintezlovchi turdagi murakkab ilmiy fan sifatida madaniyat va til o'rtasidagi munosabatlarni yaxlit va tizimli o'rganish bilan tavsiflanadi va zamonaviy me'yorlar va umuminsoniy qadriyatlar tizimiga e'tibor qaratadi". Madaniyat va til o'rtasidagi bog'liqlik muammosi bilan lingvokulturologiyadan tashqari lingvomadaniyatshunoslik va etnolingvistika ham bevosita ishtirok etadi [2; 202].

Tadqiqot metodologiyasi. Quyida antroposentrizm tamoyilini keltiradigan bo'lsak (yunoncha anthropos – "inson", centrum – "markaz") – madaniyat va til tadqiqotida bosh markazga insonni qo'yadi, ya'ni barcha til hodisalari inson tafakkuri, tajribasi, ruhiyati va madaniy faoliyati bilan bog'liq holda o'rganiladi. Lingvomadaniyatshunoslikda bu tamoyil juda muhim sanaladi, sababi: har bir til birliklari ya'ni so'z, ramz, maqol, metafora insonning madaniy dunyoqarashini ifodalaydi, shu bilan birgalikda til orqali insonning diniy, axloqiy, ijtimoiy qadriyatlari namoyon bo'ladi. Masalan: *"gunoh" "iymon", "vijdon"* kabi so'zlar shunchaki so'z birliklari emas, balki insonning madaniy-ruhiy tajribasini ifodalaydi. Taniqli o'zbek tilshunosi, professor N.Mahmudovning tilshunoslikda antroposentrik paradigmaning shakllanishi haqida quyidagi fikrlarni bayon qiladi: "Tilning ana shunday obyektiv xususiyatiga muvofiq ravishda antroposentrik paradigmada inson asosiy o'ringa chiqariladi, til esa inson shaxsini tarkib toptiruvchi bosh unsur hisoblanadi [5; 92]. Mutaxassislar taniqli rus adibi S.Dovlatovning "inson shaxsiyatining 90 foizini til tashkil qiladi" degan hikmatomuz gapini tilga oladilar. V.A. Maslova ta'kidlaganiday, "inson aqlini, insonning o'zida, tildan va nutq yaratish hamda nutqni idrok qilish qobiliyatidan tashqarida tasavvur etib bo'lmaydi". Tohir Malikning "Shaytanat" asari quyidagi antsoposentrik konseptlarni yoritib beradi: *iymon, qo'rquv, vijdon, nomus, yovuzlik, qasos, sadoqat* kabi konseptlar qahramonlarning ruhiy kechinmalari, tanlovlari ijtimoiy muhit orqali ochib beriladi va inson ongi markazida shakillanishi hamda matnda antroposentrik talqin topishini ko'rsatadi. Iymonning asardagi ko'rinishi qahramonning ichki kurashi, tavba qilishi, halol va haromni farqlay olishida, antroposentrik ma'nosi insonning ma'naviy dunyosi, ruhiy poklanishdir.

Natijalar va muhokama. Konsept – bu inson ongida biror hodisa yoki narsa haqida shakllangan murakkab, umumiy tasavvur ya'ni bilim, tajriba, madaniy qadriyatlar va hissiyot asosida yaratilgan ma'no tushuniladi. Sodda qilib aytganimizda, konsept hissiy-madaniy mazmun va biror so'zning ortidagi chuqur ma'no mazmunini anglatadi. Konsept atamasi inson ongida mavjud bo'lgan, til, tafakkur va madaniyatni bog'lovchi kognitiv birlik bo'lib, u so'z, emotsiya, obraz va ijtimoiy qadriyatlarni o'zida mujassam etadi". Konsept inson ongida shakllanadigan turli bo'laklarning asosini tashkil qiladi, ular uchun tayanch nuqta bo'lib xizmat qiladi. Predmet – hodisalarning ongli idrok etilishi va ularning tasavvurda obraz paydo bo'lish yoli bilan to'planadigan bilim turlicha shakllanadi va bir necha xil xarakterga ega bo'ladi. Shu bilan birga turlicha guruhdagi va tuzilishdagi konseptlar shakllanishiga sabab bo'ladi. Konseptlarning guruhlanishida ularning lisoniy ifodalanish uslublaridan foydalaniladi, masalan, *"Shaytanat"* konsepti shayton tushunchasidan kengroq va yovuz kuchlarning jamlanmasini bildiribgina qolmay, *"adashish"*, *"yovuzlikning ko'rinishi", "makr kuchi", "aldanish", "sabr sinovi" "fitna",* kabi tushunchalar bilan ham bog'lanadi. Tohir Malikning bu asarida bir qancha konseptlarni o'rganishimiz mumkin, ular quyidagilar: *"Iymon"* konsepti romanda jinoyat olami tasvirlanganiga qaramay, asarning ichki ma'nosida *ezgulik, poklik* va *vijdon, Allohga bo'lgan e'tiqod, halollik, oz nafsini boshqarish* ilgari suriladi. *Iymon* – insonning ruhiy tayanchi va hayot mezoni, insonni saqlab qoluvchi kuch hisoblanadi, roman qahramonlarida *"vijdon azobi"* konseptini ko'p o'rinlarda uchratishimiz va *"or-nomus", "halollik", "o'zini tiyish"* tushunchalari bilan bog'liqligini ko'rishimiz mumkin. Vijdon – insonning ichki axloqiy nazorati, shaxsning o'z xatti-harakatlariga nisbatan mas'uliyatini belgilab beradi. *"Qo'rquv"* konsepti esa roman voqealari xavfli va qo'rqinchli muhitda kechishi bilan bog'lanadi. Inson yaqinlarini yo'qotganida, jinoyat olamining bosimi ostida, jismoniy xavf tufayli qo'rqishi mumkin. *Qo'rquv* konsepti bevosita hayot qadri, ehtiyotkorlik kabi tasavvurlarni aks ettiradi. *"Sharaf"* va *"Nomus"* bu konseptlar ongimizda milliy va ma'naviy qadriyatlardan hisoblanadi. "Shaytanat" da ham bu atamalar alohida o'rin egallaydi, sharaf – insonning jamiyat oldidagi hurmati, obro'si, o'zini tutish mezoni. Nomus esa – oilaning sha'ni, orni yo'qotmasligi, insonning axloqiy chegarasidir. *"Adolat"* konseptini tahlil qiladigan bo'lsak romanda markaziy mavzular qatoridan o'rin olgan,

jamiyatdagi zulm, noqonuniylik, jinoyat sababli adolatga bo'lgan talab yanada kuchayadi. O'zbek madaniyatida adolat yo'li, to'g'rilik, halollik kabi axloqiy qadriyatlar bilan chambarchas bog'liq. *Adolat* – insonning boshqalar oldidagi mas'uliyatini his qilish, bajarayotgan amallarida halollikni saqlash, Alloh man etgan yo'llardan tiyilish, harom yo'llardan qaytish bilan izohlanadi. *To'g'rilik* – niyatning pokligi, halol mehnat qilish, birovning haqiga xiyonat qilmaslik kabi fazilatlarni o'z ichiga oladi. Shaytanatda qahramonlarning axloqiy mezoni sifatida talqin qilinadi. Jinoyat olami va zo'ravonlik hukm surgan bir paytda to'g'ri qaror qilish, poklik va halollik asosiy qadriyat hisoblanadi [6; 603].

Tushuncha – narsa va hodisalarning muhim xususiyatlari, aloqalari va munosabatlarini aks ettiruvchi tafakkur shakli. Tushuncha bilish mahsulidir, bu bilish oddiydan murakkabiga ko'tarila borib, eski tushunchalarni mukammallashtiradi, aniqlashtiradi va yangilarini shakllantiradi. Tushunchaning asosiy mantiqiy vazifasi biron narsani boshqa narsadan fikran ajratishdan iborat. Predmetlarning turkumlarini ajratish va bu predmetlarni tushunchada umumlashtirish tabiat qonunlarini bilishning zarur shartidir. Har bir fan muayyan tushunchalar bilan ish ko'radi, ularda bilimlar jamlanadi. Tushuncha hissiy bilish shakllaridan farq qilib, inson miyasida to'g'ridan-to'g'ri aks etmaydi. U taqqoslash, analiz, sintez, abstraksiyalash, umumlashtirish kabi mantiqiy usullardan foydalangan holda hosil qilinadi. Tushunchaning shakllanishi so'z bilan bog'liq. Ular o'rtasidagi uzviy aloqadorlik tafakkur va til o'rtasidagi bog'lanishning aniq tarzda namoyon bo'lishidir.

Tushunchalar so'z va so'z birikmalari yordamida ifoda qilinadi. Har qanday tushuncha – abstarksiyadan iboratdir, bu hol tushunchada voqelikdan uzoqlashgandek tuyulsa-da, haqiqatda esa tushuncha yordamida voqelikning muhim tomonlarini ajratib, tadqiq qilish yoli bilan chuqurroq bilib olinadi. Tushunchalarning o'zaro aloqadorligi va bir-biriga o'tib turishi dialektik mantiqning tushuncha haqidagi qoidasining muhim tomonlaridan biridir [1; 344]. Ushbu maqolamizga tushuncha haqida yana ma'lumotlar kiritadigan bo'lsak, tushuncha narsa va hodisalarning mantiqan ajratilgan muhim belgilarini, aloqa va munosabatlarini umumlashtirib aks ettiruvchi umumiy tasavvur; tafakkur shakli. So'z turkumlari haqida tushuncha. Materiya haqida tushuncha. Qo'shimcha qiymat tushunchasi. Umuman, narsalar, hodisalar haqidagi tasavvur, tushunish. Qishloqqa yangi zamonning yangi odamlari kelar va. yangi nom, yangi tushuncha olib keladilar. Keyingi kunlar uning [Abdulahadning] hayot haqidagi barcha tushunchalarini ostin-ustin qilib, o'zgartirib yubordi. A. Muxtor, Chinor. Xalq tushsunchasicha, hajga borib, "tabarruk" bo'lib kelgan kishining qo'lidan bu xil pastkashliklar kelmas, agar kelsa, u asil hoji emas, yolg'on hoji deb qaralar edi. Bizning maqsadimiz – kishilarga ong, tushuncha bermoq, toki har bir kishi yaxshilik va yomonlikni, oq-u qorani o'zi ajrata oladigan bo'lsin! Insonning bilim va tasavvurlari darajasi; saviya. Tushunchasi past odam [4. 608].

Tushuncha – mental tuzilma, u aqliy faoliyatning o'ziga xos shakli hisoblanadi. Tushuncha deganda biz "qandaydir bir sinfga kiruvchi predmetlarni umumlashtirish va ushbu sinfni unga kiruvchi predmetlarning umumiy farqlovchi belgilari majmuasiga nisbatan ajratuvchi mantiqiy faoliyat natijasida hosil bo'ladi". Mantiqiy faoliyat hosilasi bo'lgan "tushuncha" va kognitiv tilshunoslikda keng miqyosda qo'llanilayotgan "konsept" atamalarini bir xil mazmunda qo'llab foydalanishimiz mumkin, chunki bu hodisalarning har ikkisi ham tafakkur birligi sifatida namoyon bo'ladi. Bu ikkala atamaning bosh nuqtasi voqelikdagi predmet – hodisaning his qilinishi va obrazli tasavvur qilinishi bilan bog'liqdir. Hissiy obraz dastlab har bir shaxsda alohida individual tarzda paydo bo'ladi. Masalan, "gul" bir kishi uchun "atirgul" bo'lsa, boshqasi uchun "lola" va yana boshqasi uchun esa "rayhon". Hissiyot va tafakkur faoliyatining yuqori bosqichlarida individual obraz aniq predmetdan uzoqlashib boradi va asl mantiqiy ya'ni aqliy hodisaga aylanadi.Voqelikning bir xilda tafakkur etilishi, umumlashgan va qisman mavhumlashgan obrazning yuzaga kelishi hamma uchun bir xil kod – ramziy belgining paydo bo'lishiga sabab bo'ladi. Ushbu hosil bo'ladigan mantiqiy tuzilmani psixolog N.I.Jinkin "universal predmet kodi – UPK" deb atashini taklif qiladi.

Olim bu hodisaning yuzaga kelishini inson miyasining irsiy va nasliy xususiyatlari qatoriga kiritadi. Uning fikricha, aqliy qobiliyat "tushuncha, hukmni yaratadi, voqelikni tasvirlash va inson faoliyati sababini ko'rsatish uchun turli xulosa va mulohazalarga keladi. Bu mantiqiy harakatlarning bajarilishi shaxsning qaysi til sohibi ekanligiga bog'liq emas. Aynan shuning uchun ham aql (intellekt) umumiy boshqaruv funksiyasini ijro etadi, bu universal predmet kodi ko'rinishidagi kodlashtirishdir". Shunday qilib, tushuncha va hukmning hosil bo'lishi aqliy faoliyatning turli bosqichlariga oid ekanligini bilib oldik. Endi konsept haqida to'xtaladigan bo'lsak, u ham tafakkur birligi va uning asosida tushuncha, obraz va lisoniy ma'no umumlashmasi yotadi. Konseptning shakllanishi individual obraz hosil bo'lishidan boshlanib, lisoniy birlikning paydo bo'lishi bilan tugaydi. Mashhur faylasuf va psixolog Jerri Fodor voqelikning ongda aks etishi va bu tasvirlanishning tafakkurda "qayta ishlanish" jarayonini o'rganayotib, bu jarayonni "tafakkur lisoni" ga o'xshatadi. Sababi "har qanday mantiqiy tasavvur harakati ma'lum ko'rinishdagi strukturaga ega

bo'ladi va bu struktura tabiiy til birligining sintaktik shakli takroriga ishoradir" [5; 92]. Etnolingvistika etno-yunoncha ethnos so'zidan olingan bo'lib, "xalq", "etnik guruh", "millat" degan ma'nolarni anglatadi. Lingvistika so'zi esa lotincha lingua ya'ni til so'zidan kelib chiqqan, "tilshunoslik", "tilni o'rganuvchi fan" degan ma'noni bildiradi.

Bu terminni birinchi bo'lib ingliz olimi B.Malinovskiy tadqiqot ishlarida qo'llanilgan. Etnolingvistika – til va millatning dunyoqarashi, madaniyati, tarixi, o'rtasidagi o'zaro bog'liqlikni o'rganuvchi fandir. Ya'ni bu soha til orqali xaqlning mentaliteti, madaniy xotirasi, urf-odatlari, hamda qadriyatlari qanday aks etishini o'rganadi. Tilshunoslikda dialektologiya, til tarixi, sotsiolingvistika, etnik onomastika, areal lingvistika, lingvistik geografiya, va xaritashunoslik sohalari etnolingvistika erishgan ilmiy natijalaridan keng ko'lamda foydalaniladi. Ayniqsa, etnolingvistika yozuvga ega bo'lmagan va undan foydalanmagan xalqning etnografiyasini o'rganishda, lisoniy materiallarni to'plash va tadqiq qilishda o'z samarasini beradi. Etnolingvistika til ichidagi madaniy kodlarni o'rganadi, "Shaytanat" asarida bunday kodlarni sanoqsiz uchratamiz, sharaf, iymon, nomus, qadr – bu tushunchalar o'zbek mentalitetining tayanchi, odamlar orasidagi urush-janjallar ham shu qadriyatlar bilan bog'lanadi. Bundan tashqari etnolingvistika ismlar orqali xalq ruhini ham o'rganishini ko'rishimiz mumkin "Shaytanat" romanidagi qahramonlar ismlari ham ma'no tashiydi, namuna tariqasida, Sobir – sabr-toqatli, Odil – adolatli, Qobil – qobiliyatli, uddaburon, Tohir – pok, halol kabi ma'nolarni bildiradi. Asarning lingvokulturologik va etnolingvistik ko'rinishini biror hodisa yoki narsa talqinida tahlil qiladigan bo'lsak, konseptning mazmunini ifodalaydi. Jumladan: xalq urf-odatlari, mehmondo'stlik an'analari, oilaviy rishtalar, ota-onaga hurmat, qarindoshlar o'rtasidagi oqibatlarni keng namoyon qiladi.

Xulosa. "Shaytanat" romanida iymon, vijdon, to'g'rilik, nomus, adolat, sharaf kabi konseptlar qahramonlarning axloqiy qarorlari va ruhiy kechinmalarida namoyon bo'ladi. Roman konseptlar orqali tahlil qilinishi natijasida o'zbek xalqining madaniy va ma'naviy qadriyatlarini keng yoritadi. Asar lingvokulturologik nuqtayi nazardan milliy mentalitet va madaniy kodni, etnolingvistik jihatdan esa xalq urf-odatlari va oilaviy rishtalarni konseptlar orqali izohlab beradi.

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LINGUISTICS

LINGUOCULTURAL STUDY OF CUSTOMS TERMS IN THE ENGLISH AND UZBEK LANGUAGES

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Abstract. *This article is devoted to a linguocultural study of customs-related terms in the English and Uzbek languages. The research aims to analyze the lexical units that represent national customs, traditions, and rituals from a linguocultural perspective, revealing their semantic structure, cultural connotations, and social functions.*

The study employs comparative, semantic, and linguocultural analysis methods to examine customs-related terminology in both languages. Special attention is paid to terms associated with family traditions, social ceremonies, everyday practices, and communal relations that reflect the distinctive cultural identities of English-speaking and Uzbek societies. The analysis demonstrates that while some customs terms share universal features due to common human values, many of them are culture-specific and lack direct equivalents in the other language, which poses challenges in translation and intercultural communication.

Key words: *linguoculturology, customs terms, cultural vocabulary, English language, Uzbek language, national culture, comparative analysis.*

INGLIZ VA O'ZBEK TILLARIDA URF-ODAT TERMINLARINING LINGVOMADANIY TADQIQI

Annotatsiya. *Ushbu maqola ingliz va o'zbek tillaridagi urf-odatlarga oid terminlarning lingvomadaniy tadqiqiga bag'ishlangan. Tadqiqotning asosiy maqsadi milliy urf-odatlar, an'analar va marosimlarni ifodalovchi leksik birliklarni lingvomadaniy nuqtayi nazardan tahlil qilish, ularning semantik tuzilmasi, madaniy konnotatsiyalari hamda ijtimoiy funksiyalarini aniqlashdan iborat.*

Tadqiqotda qiyosiy, semantik va lingvokulturologik tahlil metodlaridan foydalanilib, har ikki tildagi urf-odatlarga oid terminlar o'rganildi. Ingliz va o'zbek jamiyatlarining o'ziga xos madaniy identifikatsiyasini aks ettiruvchi oilaviy an'analar, ijtimoiy marosimlar, kundalik turmush amaliyotlari hamda jamoaviy munosabatlar bilan bog'liq terminlarga alohida e'tibor qaratildi. Tahlil natijalari shuni ko'rsatadiki, ayrim urf-odat terminlari umumiy insoniy qadriyatlarga asoslanganligi sababli universal xususiyatlarga ega bo'lsa-da, ularning aksariyati madaniyatga xos bo'lib, boshqa tilda to'g'ridan-to'g'ri muqobiliga ega emas. Bu holat tarjima va madaniyatlararo muloqot jarayonida muayyan qiyinchiliklarni yuzaga keltiradi.

Kalit so'zlar: *lingvomadaniyat, urf-odat terminlari, madaniy leksika, ingliz tili, o'zbek tili, milliy madaniyat, qiyosiy tahlil.*

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ТЕРМИНОВ ОБЫЧАЕВ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *Данная статья посвящена лингвокультурологическому исследованию терминов, связанных с обычаями, в английском и узбекском языках. Целью исследования является анализ лексических единиц, репрезентирующих национальные обычаи, традиции и обряды, с лингвокультурологической точки зрения, а также выявление их семантической структуры, культурных коннотаций и социальных функций.*

В исследовании используются сравнительный, семантический и лингвокультурологический методы анализа для изучения терминологии, связанной с обычаями, в обоих языках. Особое внимание уделяется терминам, связанным с семейными традициями, социальными церемониями, повседневными практиками и общественными отношениями, отражающими самобытную культурную идентичность англоязычного и узбекского обществ. Анализ показывает, что, несмотря на наличие универсальных черт, обусловленных общечеловеческими ценностями, многие термины обычаев являются культурно-специфичными и не имеют прямых эквивалентов в другом языке, что создаёт определённые трудности в переводе и межкультурной коммуникации.

LINGUISTICS

Introduction. Culture, tradition and customs play an important role for each nation. These phenomena are mutually connected with language as a tool of communication and they are inherited from generation to generation.

Within a social community, culture and language share human beliefs, realities, and actions. As a result, there is a relationship between culture and language. Whether it is national folklore or everyday conversation, language and culture go hand in hand.

Over the recent years, the issue of investigating customs and traditions terms, particularly, of English and Uzbek culture from the point of linguocultural perspective is admitted as one of the problematic topics due to the fact that there are some obstacles concerning the translation of culture-oriented concepts. Some scholars have made research on the given topic; however, linguocultural peculiarities of the English and Uzbek customs and traditions terms have not been widely investigated so far.

Modern Linguistics includes different branches and each branch has its own role and influence on science. One of them is Linguoculturology, which is considered as an important direction concerning language and culture and their influence on each other. Linguoculturology as an independent field of linguistics first appeared in the 70th of 20th century on the basis of the triad by Emil Benvenist: language, culture and human personality. The main idea was to open the facts about culture and language by using philological methods of teaching. A lot of scientists worked in this field and according to them the term "linguoculturology" came into use. Scientific works of V.V.Vorobyev, N.D. Arutyunova, Y.S. Stepanov, V.T. Klokov, V.A. Maslova, V.I. Karasik, V.N. Teliya, N.F. Alefirenko, V. Avramova, I.G. Olshansky, V.M. Shaklein, E.E. Yurkov, E.N. Zinovieva, G.V. Tokarev, N.Y. Fanyan, A.S. Mamontov, R.G. Tirado, A.A. Gorodetskaya, V.V. Krasnykh, A.G. Khrolenko played main role in the development of the field. There are given different definitions to the term "Linguoculturology". V.A Maslova defines that the term "Linguoculturology" means the science, which appeared at the intersection of linguistics and culturology. This new science explores the problems of reflecting and consolidating culture in the language of one particular nation. Linguoculturology is one of the newly emerged linguistic disciplines developed within the framework of the anthropocentric paradigm. It is a rapidly expanding field at the interface between linguistics, cultural studies, cognitive linguistics, ethnolinguistics and sociolinguistics. However, it has its own integral aspect of studying language and culture [1, 10].

The Russian linguist Almira Garayeva in her work gives definition to the term Linguoculturology as a new branch of science, which deals with manifestations of culture of different nations, which became fixed and are reflected in the language. This relatively new field of linguistic research represents a merger of two distinct subdisciplines of linguistics: sociolinguistics and culturology [2, 26].

However, according to Russian linguist Maslova, the development of Linguoculturology can be divided into two periods:

1. The development of science – the works of V. Humboldt, A.A. Potebnya, E. Sapir and others.

2. The formation of cultural linguistics as an independent field of research.

Still, some scholars have come to the opinion that in the last decade there has appeared the third period:

3. The development of Linguoculturology as an interdisciplinary science [5, 28].

Comparative Linguoculturology studies the processes of interactions and interrelations of languages, cultures and nations applying the principles of comparative and contrastive analyses, aimed at revealing not only structural and functional peculiarities of the compared languages, but also peoples' national culture, a system of cultural values, national peculiarities of thinking [13].

The aims of comparative linguoculturology according to V.V. Vorobyov are:

• to compare two or more languages belonging to different systems on the basis of the native language;

• to explore and describe the cultures and cultural spaces of the compared languages;

• to reveal cultural specifics and cultural background of the compared languages;

• to define the ways each of the languages embodies, represents and transmits culture.

Comparative Cultural Linguistics focuses on the comparative and contrastive analysis of culturally marked units of different languages.

Comparative Linguoculturology is aimed at investigating the following problems:

• universal features of different linguocultures;

- national-cultural specifics of linguistic units belonging to different language levels (lexical, phraseological, syntactical, stylistic);
- national world picture of different nations;
- similarities and differences of cultural values of different ethnic groups;
- universal and national-cultural specifics of cultural concepts;
- cultural factors influencing the language usage.

In modern linguistics, the close relationship between language and culture has become one of the central objects of scientific inquiry. Language is not only a means of communication but also a cultural code that reflects the historical development, social structure, worldview, and value system of a particular nation. This idea has led to the emergence and development of linguoculturology as an interdisciplinary field that studies the interaction between language and culture through linguistic units embedded with cultural meaning. Customs and traditions constitute an essential part of national culture and are deeply rooted in the collective consciousness of a speech community. They regulate social behavior, shape interpersonal relationships, and transmit cultural knowledge from generation to generation. In this respect, customs-related terms represent a significant layer of vocabulary that encodes culturally specific concepts and practices. These terms often carry symbolic, emotional, and evaluative meanings that go beyond their direct lexical definitions, making them especially relevant for linguocultural analysis. The study of customs terms in different languages allows researchers to identify both universal and culture-specific features of human experience. A comparative analysis of English and Uzbek customs terminology is particularly valuable, as these languages belong to different language families and reflect distinct historical, religious, and sociocultural backgrounds. While English-speaking cultures tend to emphasize individualism, social norms, and institutional traditions, Uzbek culture is strongly characterized by collectivism, respect for elders, family-centered values, and community solidarity. These cultural differences are clearly manifested in the lexical and semantic structure of customs-related terms in both languages. Despite the growing interest in linguocultural studies, customs terminology in English and Uzbek has not been sufficiently explored from a comparative perspective. Existing research mainly focuses on grammatical or lexical aspects of the languages, leaving the cultural semantics of customs terms relatively underrepresented. Therefore, a systematic linguocultural investigation of these terms is necessary to reveal how national mentality and cultural values are encoded in language.

The present article aims to conduct a linguocultural analysis of customs-related terms in the English and Uzbek languages by identifying their semantic features, cultural connotations, and functional roles in society. The study seeks to compare and classify these terms, determine their similarities and differences, and examine the challenges they pose in translation and intercultural communication. The findings of this research are expected to contribute to the fields of linguoculturology, comparative linguistics, translation studies, and foreign language teaching by enhancing cultural awareness and promoting more effective cross-cultural understanding.

Methodology. The research employs a combination of qualitative methods, including comparative analysis, semantic analysis, and linguocultural interpretation. A corpus of customs-related terms was compiled from explanatory dictionaries, ethnographic sources, and literary texts in both English and Uzbek. The selected terms were analyzed according to their semantic structure, cultural connotations, and functional usage. The study also considers translation equivalents and identifies cases where customs terms are culture-specific and require descriptive or adaptive translation strategies.

Results and Discussion. Customs and rituals constitute one of the most culturally marked layers of vocabulary, as they preserve national traditions and reflect the value system of a speech community. Among them, wedding ceremonies represent a particularly significant cultural phenomenon, as they symbolize family formation, social continuity, and moral norms. The English and Uzbek languages possess rich and diverse wedding-related terminology, shaped by different historical, religious, and social factors. A linguocultural analysis of these terms makes it possible to reveal how language encodes cultural meanings and how national mentalities are reflected in wedding customs. From a linguocultural perspective, wedding-related terms function as linguoculturemes, that is, linguistic units that carry culturally significant information. Such terms combine lexical meaning with cultural symbolism and social functions. In Uzbek culture, wedding customs are deeply embedded in collective traditions, family hierarchy, and community participation. In contrast, English wedding terminology tends to reflect individual choice, legal formalization, and institutional norms. These differences are clearly manifested in the semantics and usage of wedding-related terms in both languages.

English wedding terminology includes such key lexical units as engagement, wedding ceremony, bride, groom, wedding vows, best man, and bridesmaid. These terms emphasize personal commitment, legal

agreement, and clearly defined social roles. For example, the term engagement denotes a formal promise between two individuals to marry, highlighting personal decision-making rather than family involvement. Wedding vows symbolize individual moral responsibility and mutual commitment, which reflects the individualistic orientation of English-speaking cultures. Additionally, expressions such as white wedding carry symbolic meanings associated with purity, tradition, and social respectability. Overall, English wedding terms demonstrate a tendency toward institutionalization and personal autonomy within marital relations.

Uzbek wedding terminology is characterized by a wide range of culture-specific terms closely connected with national customs and rituals. Terms such as qiz so'rash (asking for the bride), fotiha to'yi (engagement ceremony), nikoh to'yi (religious wedding), kelin salom (bride's greeting), and to'y oshi (wedding feast) reflect collective participation and the importance of family and community. The term "qiz so'rash" linguoculturally encodes respect for parental authority and social harmony between families. Kelin salom symbolizes obedience, respect for elders, and the bride's integration into the groom's family. These terms illustrate the collectivist nature of Uzbek culture, where marriage is perceived as a union of families rather than merely individuals. A comparative analysis shows that while English and Uzbek wedding terms share a universal conceptual core related to marriage and family formation, their linguocultural meanings differ significantly. English wedding terminology focuses on individual consent, legal status, and social roles, whereas Uzbek terminology emphasizes tradition, ritual continuity, and community values.

Many Uzbek wedding terms lack direct equivalents in English and require descriptive or explanatory translation strategies. Conversely, English terms related to institutional wedding roles may not have culturally identical counterparts in Uzbek. These discrepancies demonstrate how wedding customs terms function as culturally bound lexical units.

The linguocultural specificity of wedding-related terms creates challenges for translators and intercultural communicators. Accurate translation requires not only lexical equivalence but also cultural interpretation. Understanding the cultural background of wedding customs helps avoid semantic loss and misinterpretation in cross-cultural communication.

Customs and traditions have played a huge part in weddings for hundreds of years, with more recent, modern weddings incorporating a mix of both old and new. With the wedding season in full swing, here are given some of the most popular wedding traditions, considering their origins as well as modern alternatives.

By investigating wedding ceremonies in two countries, namely the UK and Uzbekistan, there will be compared their main customs in order, starting from engagement and ending with honeymoon ceremonies.

Engagement Customs Terms

So, it is mostly clear from different novels and stories in English speaking countries there are a lot of customs, which will be highlighted in this research initially.

Before the proposal. Tradition dictates that the father of the potential bride-to-be has a say in the entire dating relationship of the couple. He would be the one looked to in order to find the young men, who were suitable for his daughter, based on the financial prospects, family and other like factors. Another part of this traditional process is that the groom would ask the father of the bride for permission to marry his daughter. [https://www.learnenglish.de/culture/marriage.html]

"Five minutes later, he's back in front of me, holding the phone. "I have Ray for you," he murmurs, his eyes wary. All the air leaves my body at once. I take the phone and cover the mouthpiece. "You told him!" I hiss. Christian nods, and his eyes widen at my obvious look of distress. Shit! I take a deep breath. "Hi, Dad." "Christian has just asked me if he can marry you," Ray says. Oh Shit. The silence stretches between us as I desperately think what to say. Ray as usual stays silent, giving me no clue as to his reaction to this news. "What did you say?" I crack first. "I said I wanted to talk to you. It's kind of sudden, don't you think, Annie? You've not known him long. I mean, he's a nice guy, knows his fishing... but so soon?" [5, 303].

The given fragment illustrates how grooms talk with the father of bride.

Even with the change of context, asking the father as part of the tradition has maintained its relevance in a number of relationships. It is still considered a sign of respect that one asks the bride's father, or mother, for their consent. There are benefits of standing by this tradition, including the fact that it will help the groom-to-be establish a positive relationship with the future in-laws and show respect for what they think. If one has feeling that he is likely to get a "no way" from the father, he may want to consider this tradition.

Popping the question. Once a person has received permission, he can pop the big question. According to tradition, the groom-to-be gets down on one knee and presents an engagement ring to his bride-to-be. However, there are many modern grooms that forgo the kneeling, as well as presenting a ring at the proposal. Many modern brides like the ability to have a hand in picking out their engagement ring, which is

something the couple can shop for together after the question is asked. This is a choice that should be made by the groom-to-be, depending on the likes and wants of his future bride.

"*From his inside jacket pocket he produces a ring and gazes up at me, his eyes bright gray and raw, full of emotion. "Anastasia Steele. I love you. I want to love, cherish, and protect you for the rest of my life. Be mine. Always. Share my life with me. Marry me." I blink down at him as my tears fall. My Fifty, my man. I love him so, and all I can say as the tidal wave of emotion hits me is, "Yes".*" [5, 321].

This fragment from trilogy, which was written by E.L.James, shows clear example about customs which are related to "popping the question"

Selecting the engagement ring. Tradition states that the engagement ring that a groom purchases should be equivalent to about his total salary for one or two months. This is one of those so-called rules that are normal to ignore. If he is spending more because he is planning a long engagement and has time to save for the wedding, this rule is perfectly understandable. However, a groom may also want to get married right away, knowing that his spouse is not necessarily a ring person or because of some other factor, which makes spending less, completely understandable and accepted. The simple fact of the matter is that there is nothing romantic about entering into a marriage under mountains of debt because a groom wanted to purchase the most expensive engagement ring that he could find; additionally, this is not a great way to start a marriage.

Telling Friends and Family. When person has had a "yes" to the big question, the very first people that should be told according to tradition are the parents of the bride, followed by the parents of the groom. This tradition is one that is still followed fairly strictly today. Once these individuals are told, then it is a race against parents to tell everyone else about the upcoming nuptials.

"*So I'm especially glad to be here today to share with all of you my very good news. This beautiful woman*"—he glances down at me —"*Miss Anastasia Rose Steele, has consented to be my wife, and I'd like you to be the first to know*" [5, 312].

It is not good etiquette to announce engagement at an occasion that is for someone else, such as another wedding or a birthday party. One should not also announce a new engagement if s/he is still married to another person.

The Engagement Party. If a pair decides that they want to have an engagement party, then the bride to be should not wear her ring in public until the actual event. In most cases, an engagement party is a type of informal affair. The very first speech that is made should be done so by the father of the bride, who will also be the one that announces the engagement and the second speech should be made by the actual bridegroom. The cost of the engagement party needs to be covered by the parents of the bride or the bride and groom's parents together.

In some cases engagements are broken off, in this case all gifts should be returned. If the termination of the actual engagement was by choice of the bride, the rings should be returned as well, in this case the man may or may not take them back.

On the other hand, Uzbekistan is also famous for the variety of customs before the wedding. The engagement process takes too much time here.

Fatikha-Tui (Engagement).

In Uzbek families a wedding is preceded by the ceremony of engagement, Fatikha-Tui. The engagement is performed with the permission of parents of a bride and groom. In former times, when a boy came of age, his relatives, neighbors and friends began looking for a bride for him. It is known as **"Surishtiruv ishlari"** [8, 295].

Surishtiruv ishlari (searching for information about the family of groom or bride) Examples:

"Men bir xayrli yumush bilan keluvdim, - dedi oyim osoyishta ohangda. - Odilxo'ja deganni taniysizmi? Ayollari chevar ekan. Muborak chevar.

- Nega tanimas ekanman! - Sartarosh tantana bilan ovozini balandlatdi. - Shunday Mahmud bukur bilan qo'shni turadi-da, otxonadan o'tsangiz to'rtinchi darvoza!

- Bir narsani bilmoqchiydik, - oyim bir zum jimib qoldi-da, davom etdi. – Xudoyiligingizni aytsangiz: qanaqa odamlar o'zi, tag-zoti qanaqa, asli shu yerlikmi yo boshqa joydan kelishganmi?

- Ha-a-a! Bundoq demaysizmi? – Sartarosh onamning maqsadini tushundi shekilli, bosh irg'adi. - Tag-zoti toza odamlar!" [4, 61].

In this sample is given how the mother of bride looks for information about matchmakers.

After selecting a girl, aunts of the groom, or mother at least, came to the house of a bride under some pretext to get to know about the girl, her parents, asked neighbors about the family of the girl. If this information satisfied the relatives of the groom, soon they sent matchmakers to the bride. It is known as **"Sovchilikka borish"** for relatives of groom, while relatives of bride name it **"Sovchi kutish".**

"Oyi! Opamga sovchilar kelyapti! Sovchi xotinlarni uzoqdanoq taniydigan bolib qolganman. Albatta qolida tuguni boladi. Keyingi paytda uyimizga bunaqa xotinlar serqatnov bo'lib qolgan: kunora har xili kelib ketadi. *Voy o'rgilaylar! - dedi onam eski qadrdonlarini ko'rgandek, quvonib. - Xush kepsizlar! U har ikkala ayol bilan quchoqlashib ko'rishdi*" [4, 53].

This fragment from the story shows how matchmakers are greeted by parents of the girl.

Uchrashuv. This custom is about having a date with someone. For example, if parents of bride allow her to get to know future groom better, in that case the aunts of two sides – bride and groom – come with them to cafe or park and allow them to have some talk with each other. If they will be suitable to each other, then the aunts inform the parents about it.

Another version is that, before the involvement of a matchmaker young people, who love each other, meet in the parks and gardens and the girl will be given a gift. An important moment is that if the girl accepts the gift, it means the girl has consented to the wedding. After that the matchmaker goes to the girl's house to ask for her hand and a gift made of white fabric is presented to the matchmaker as a symbol of agreement by the girl's parents.

Moreover, Modern Uzbek people, as a rule, have an option to choose a couple, though the custom to rely on the choice of parents is also preserved, especially in the rural areas of Uzbekistan. The ceremony itself is strictly observed today. Sovchi (matchmaker) appoints a day, when guests would come to the house of the bride.

Qaror qabul qilish (making decision) while matchmakers come and say their opinion, parents of bride will have conversation, after that they will make a decision.

For instance: — O'zi qanday kishining o'g'li, otasi sizga tanishmi? Oftob oyimning bu savoli o'zi uchun zararlik bo'lib chiqdi. Chunki qutidor, Yusufbek hojining qanday kishi bo'lg'anlig'ini, bu kunda qaysi ishda ekanligini va o'ziga bo'lg'an munosabatini mayda-chuyda tafsilotlari bilan so'zlab chiqib, so'zi oxirida: «Yigitning naslini ayb-sitib bo'lmaydir, to'g'risiga ko'chkanda bu yigit naslan bizdan allaqancha yuqorida turadir», deb qo'ydi [10, 24].

Matchmakers state the purpose of their visit and if parents of the bride agree, they make the ceremony of **"Non sindirish"** (bread breaking).

"Non sindirish" (bread breaking). This custom is about breaking bread by wishing bright future and health for bride and groom. After this the girl is deemed to be engaged.

And also there is another custom where the parents od bride give gift as a sign of agreement.

Sample: Ikki yosh-ning muhabbatlik, uvalik-juvalik bo'lishlarig'a duo qiling'ach sovchilarg'a **zarrin to'nlar** kiydirildi. Hasanali qutidorga o'zining minnatdorchiligini aytib tugata olmas, so'z oralarida uni duolar bilan g'arq etmakda edi.

— To'nlar muborak bo'lsin!

— Sizga kuyav o'g'ul muborak bo'lsin! Qutidor ixlos va samimiyat bilan:

— Qutlug' bo'lsin! — dedi [10, 25].

Zarrin to'nlar – national coat of Uzbek men, which is presented as a sign of engagement to matchmakers.

There are some cases when parents do not ask the permission of a girl: Kumushbibi kuyavni yoqtiradirmi, yo'qmi? Bu to'g'rida uning fikrini bilish kerak emasmi? — So'zlash ham kerak emas, bildirish ham. — Nega?

— Chunki odat shul! Kumush ota-ona yoqtirg'an kishiga rozi bo'lish uchun majbur! [10, 27].

The wedding day is appointed and relatives of the bride give gifts to the matchmakers for the relatives of the groom.

Wedding day in UK

On the day of the wedding, a traditional English bride will wear a white bridal dress and her groom will wear a suit, typically complete with top hat and tails.

The White Dress in UK

Queen Victoria wore an ivory-white gown on her wedding day in 1840, back when keeping white clothing clean was a sign of your wealth, and since then white wedding dresses have become a signature tradition at the western weddings. In recent years, more brides are saying goodbye to the traditional white wedding dress, opting for more unique coloured gowns instead in muted shades of nude, blush pink and silver.

Something Old, New, Borrowed, and Blue

Originating back to an old Victorian rhyme, this tradition refers to things the bride is supposed to wear on her wedding day to have a successful marriage. "Something old" was used to ward off the evil eye and protect any future children but also represents the link with the bride's family and the past. "Something new"

offers optimism for the future, and "something borrowed" brings the couple good luck. "Something blue" was also meant to deflect the evil eye, but the colour blue also represents faithfulness and loyalty.

In modern days, this tradition extends beyond trinkets for the bride. Two grooms can borrow their grandfathers' cuff links or bridesmaids can dress in blue for a nod to the tradition.

"Oh goodness, I almost forgot! Charlie, where's the box?" My dad rummaged in his pockets for a minute and then produced a small white box, which he handed to Renée. Renée lifted the lid and held it out to me.

"Something blue," she said. "Something old, too. They were your Grandma Swan's," Charlie added. "We had a jeweler replace the paste stones with sapphires." Inside the box were two heavy silver hair combs. Dark blue sapphires were clustered into intricate floral shapes atop the teeth. My throat got all thick. "Mom, Dad… you shouldn't have" [8, 53].

A groom can't see a bride before she walks down the aisle.

This tradition dates to when arranged marriages were the norm and more of a business deal between families. The couple would not meet before the ceremony, in fear that they would pull out of the marriage. Today, it is simply seen as unlucky to see the other half on the morning of a wedding. A modern take that is more popular overseas is a "first look", where the couple breaks tradition and shares some time together before the ceremony, taking their first look at each other away from guests.

Groom and bride.

The bride may be attended by bridesmaids and pageboys.

Giving away the bride.

In current times, for many fathers and daughters, the custom of giving away the bride is a touching moment during the wedding ceremony. However, the origins are not as pleasant, with the tradition dating back to the Middle Ages, when daughters were considered their father's property and were given away in exchange for money. These days, it is up to the bride who gives her away. It can be a special moment shared between the bride and her father, mother or even a sibling, with some modern brides even choosing to walk themselves down the aisle.

"Then Jamie and Hegbert slowly made their way down the aisle, while everyone in the church sat silently in wonder. Halfway down the aisle, Jamie suddenly seemed to tire, and they stopped while she caught her breath. Her eyes closed, and for a moment I didn't think she could go on. I know that no more than ten or twelve seconds elapsed, but it seemed much longer, and finally she nodded slightly. With that, Jamie and Hegbert started moving again, and I felt my heart surge with pride."

"As a father, I'm supposed to give away my daughter, but I'm not sure that I'm able to do this."

The congregation went silent, and Hegbert nodded at me, willing me to be patient. Jamie squeezed my hand in support.

"I can no more give Jamie away than I can give away my heart. But what I can do is to let another share in the joy that she has always given me. May God's blessings be with you both" [9, 19].

In this part of the story is given the information about bride and his father's feelings.

""Don't let me fall, Dad," I whispered. Charlie pulled my hand through his arm and then grasped it tightly. One step at a time, I told myself as we began to descend to the slow tempo of the march. I didn't lift my eyes until my feet were safely on the flat ground, though I could hear the murmurs and rustling of the audience as I came into view. Blood flooded my cheeks at the sound; of course I could be counted on to be the blushing bride.

Suddenly, it was only the pressure of Charlie's hand on mine that kept me from sprinting headlong down the aisle.

The march was too slow as I struggled to pace my steps to its rhythm. Mercifully, the aisle was very short. And then, at last, at last, I was there. Edward held out his hand. Charlie took my hand and, in a symbol as old as the world, placed it in Edward's. I touched the cool miracle of his skin, and I was home" [8, 57].

These fragments show the custom and its real atmosphere.

Wedding moments. The groom and the bride say their vows. They give each other rings. Then they sign a wedding register, and the first kiss as newlyweds follows.

"With that he led us through our vows. My father handed me the ring my mother had helped me pick out, and Jamie gave me one as well. We slipped them on our fingers. Hegbert watched us as we did so, and when we were finally ready, he pronounced us husband and wife. I kissed Jamie softly as my mother began to cry, then held Jamie's hand in mine. In front of God and everyone else, I'd promised my love and devotion, in sickness and in health, and I'd never felt so good about anything.

It was, I remember, the most wonderful moment of my life" [11, 19].

"Our vows were the simple, traditional words that had been spoken a million times, though never by a couple quite like us. We'd asked Mr. Weber to make only one small change. He obligingly traded the line "till death do us part" for the more appropriate "as long as we both shall live."

I didn't realize I was crying until it was time to say the binding words.

"I do," I managed to choke out in a nearly unintelligible whisper, blinking my eyes clear so I could see his face.

When it was his turn to speak, the words rang clear and victorious.

"I do," he vowed.

Mr. Weber declared us husband and wife" [8, 58].

Throwing confetti. Throwing confetti after the newlyweds' exit the ceremony is a tradition rooted in wishing fertility and prosperity for the couple. Exit tosses originate as far back as ancient Rome, and as the tradition evolved, rice became a popular choice to shower the newlyweds, before paper confetti was first used at a UK wedding in 1895. In the present day, people continue to use something a little softer than rice, such as biodegradable confetti or petals. Modern twists on the tradition are also popular and make for great photos such as blowing bubbles, waving sparklers, or even spraying silly string as the newlyweds exit.

"The guests made another aisle for us. Edward pulled me close to his side as we

made our escape.

"Are you ready?" he asked.

"I am," I said, and I knew that it was true.

Everyone applauded when Edward kissed me on the doorstep. Then he rushed me to the car as the rice storm began. Most of it went wide, but someone, probably Emmett, threw with uncanny precision, and I caught a lot of the ricochets off Edward's back.

The car was decorated with more flowers that trailed in streamers along its length, and long gossamer ribbons that were tied to a dozen shoes—designer shoes that looked brand-new—dangling behind the bumper.

Edward shielded me from the rice while I climbed in, and then he was in and we were speeding away as I waved out the window and called "I love you" to the porch, where my families waved back" [8, 86].

"Taking my hand, he leads me under their outstretched arms while our guests shout good luck and congratulations and shower us with rice. Waiting with smiles and hugs at the end of the arch are Grace and Carrick. In turn they hug and kiss us both. Grace is emotional again as we bid them hasty goodbyes" [5, 303].

Conclusion. This research paper's tasks were fulfilled as there have been identified theoretical background of customs and traditions; studied the origin of English and Uzbek customs and traditions; investigated linguacultural peculiarities of customs terms and analyzed the English and Uzbek wedding-related customs terms with the help of comparative study.

The study confirms that wedding customs terms in the English and Uzbek languages serve as important linguocultural markers reflecting national mentality, cultural values, and social structures. English wedding terminology predominantly expresses individualism and institutional norms, while Uzbek terminology highlights collectivism, tradition, and respect for family and community. A linguocultural approach to the analysis of wedding terms contributes to deeper cross-cultural understanding and enhances the effectiveness of translation and comparative linguistic studies.

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LINGUISTICS

RESEARCH FOUNDATIONS OF SOCIOLINGUISTICS IN LINGUISTICS

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Abstract. *This study examines the sociolinguistic factors that influence language development, with particular attention to the interaction between Uzbek and English in media texts. The article contributes to the broader field of sociolinguistics by providing a concrete case study that reflects the trends in language development in Uzbekistan, focusing on the role of the media in promoting language innovation and hybridization in the digital age. A major turning point in the development of modern linguistics occurred with the emergence of sociolinguistics as a separate field. Traditional linguistic paradigms, particularly those associated with structuralism and generative grammar, have focused primarily on the internal structures of language syntax, morphology, and phonology, while neglecting some of the social context.*

Keywords: *sociolinguistics, linguistic paradigms, culture, lexical layer, information, text.*

ОСНОВЫ ИССЛЕДОВАНИЯ СОЦИОЛИНГВИСТИКИ В ЛИНГВИСТИКЕ

Аннотация. *В данном исследовании рассматриваются социолингвистические факторы, влияющие на развитие языка, с особым вниманием к взаимодействию узбекского и английского языков в медиатекстах. Статья вносит вклад в более широкую область социолингвистики, предоставляя конкретное тематическое исследование, отражающее тенденции развития языка в Узбекистане, с акцентом на роль СМИ в содействии языковым инновациям и гибридизации в цифровую эпоху. Важный поворотный момент в развитии современной лингвистики произошёл с появлением социолингвистики как отдельной области. Традиционные лингвистические парадигмы, особенно связанные со структурализмом и генеративной грамматикой, в основном фокусировались на внутренних структурах языка: синтаксисе, морфологии и фонологии, игнорируя при этом некоторые аспекты социального контекста.*

Ключевые слова: *социолингвистика, лингвистические парадигмы, культура, лексический слой, информация, текст.*

TILSHUNOSLIKDA SOTSIOLINGVISTIKANING TADQIQ ETISH ASOSLARI

Annotatsiya. *Bu tadqiqotda til rivojlanishiga ta'sir etuvchi sotsiolingvistik omillar o'rganilib, ommaviy axborot vositalari matnlarida o'zbek va ingliz tillarining o'zaro ta'siriga alohida e'tibor qaratilgan. Maqola raqamli asrda til innovatsiyasi va duragaylashuvni rag'batlantirishda ommaviy axborot vositalarining roliga e'tibor qaratgan holda O'zbekistondagi til rivojlanish tendensiyalarini aks ettiruvchi aniq misolni taqdim etish orqali sotsiolingvistikaning kengroq sohasiga hissa qo'shadi. Zamonaviy tilshunoslik taraqqiyotida katta burilish davri sotsiolingvistikaning alohida soha sifatida vujudga kelishi bilan yuz berdi. Ayniqsa, strukturalizm va generativ grammatika bilan bog'liq bo'lgan an'anaviy lingvistik paradigmalar asosan til sintaksisi, morfologiyasi va fonologiyasining ichki tuzilmalariga qaratilgan bo'lib, ijtimoiy kontekstning bir qismini e'tiborsiz qoldiradi.*

Kalit so'zlar: *sotsiolingvistika, lingvistik paradigmalar, madaniyat, leksik qatlam, axborot, matn.*

Introduction. Language is a unique phenomenon of human society. People receive information and communicate through language. Therefore, since the emergence of language, the need for a comprehensive study of language in society has been increasing in the process of development. Sociolinguistics is a science that studies the relationship between language and society. Its task as a science is to scientifically study all aspects of society related to language. Sociolinguistics is also closely related to such disciplines as sociology, anthropology, ethnology, psychology, geography, and history. In addition, this discipline also studies the changes taking place in language as a result of changes in society. From this perspective, sociolinguistics is a science that studies the general changes between society and language.

The question of "What is language?" has been a perennial problem for linguists and philosophers. Indeed, the nature of language poses a number of problems. We usually use the phrase "Language is a tool used by certain members of society." In general, this is a simple concept, but it also causes many problems.

Because societies are different, and the language in them is also different. Some people can speak several languages. Therefore, philologists can define language depending on the place. In most cases, they prefer to use the concept of a linguistic group "language of communication". Such concepts serve as a key to this term. Indeed, this concept or term is not without problems. For example, on what basis is "language of communication" divided? What system does the key to each language have?

Regardless of how philologists treat language, the "language" they speak of is radically different from the concept of "language" in people's minds. Although the study of the interaction between language and society has given rise to different approaches at different times, scientific interest in this area has only grown stronger today. The elements of language, while always subject to change, are also fixed in nature. A particular language is constantly influenced by every speaker of that language. This influence, of course, is not in lexical and grammatical forms, but at the level of speech use of the language. Thus, language, on the one hand, is a creative process, and on the other hand, it is also a fixed system that has already emerged. From these relationships, we see how closely the interaction between language and society is interconnected. Scholars such as William Labov pioneered empirical approaches emphasizing how language differs among various socioeconomic groups by means of innovative ideas. Labov's 1960s New York City studies showed that socioeconomic level directly connected with language traits including pronunciation [5;16]. This broke with prescriptive ideas of language and resulted in a more comprehensive and descriptive method of linguistic study.

Literature analysis and methods. Basil Bernstein, Dell Hymes, and Joshua Fishman's emphasis on language's part in social identity and interaction helped to institutionalize sociolinguistics even further. Bernstein's notion of developed and limited codes helped to clarify how language both reflects and supports class divisions. Hymes first proposed the concept of communicative competency, contending that good language use requires awareness of social appropriateness in addition to grammar. Fishman's research on language maintenance and shift especially in bilingual areas established models for examining how minority languages either survive or die in the face of dominant languages. Influencing education, sociocultural theory, and language policy globally, these fundamental theories set the stage for sociolinguistics to grow to be a major discipline inside applied linguistics. Sociolinguistics is essential today in understanding how social media, digital communication, and multicultural interactions still impact language development.

Building on these theoretical underpinnings, sociolinguistics grew quickly in the 1970s and 1980s as scientists aimed to include social context into language description and theory. Using quantitative approaches to vast corpora of naturally occurring speech, researchers working within variationist frameworks showed that linguistic variables such as vowel shifts, consonant cluster reduction, or the use of discourse markers pattern systematically with regard to social factors like age, gender, ethnicity, and network density [7;19-31]. Concurrent with this, interactional sociolinguists investigated how turn-taking rules and conversational norms differ among cultures, hence stressing the need of context in pragmatic competence [4;201]. These two different lines of research variationist and interactional emphasized the need of sociolinguistics as fundamental to any thorough explanation of language and underlined the shortcomings of simply formal grammars.

Results and Discussion. Furthermore, the emergence of critical sociolinguistics in the late 1980s and early 1990s challenged the power relations ingrained in language use and policy, therefore adding a reflective component to the field [3;104]. Critical academics contended that language ideas beliefs about "correct" or "standard" useoften help to marginalize non-standard variants and disenfranchise speakers from underfunded groups. Studies of language rightsand social justice motivated by this criticism resulted in practical projects meant to improve vernacular languages in public life and curricula [2;62]. Particularly in post-colonial environments, academics investigated in multilingual settings how language planning and policy might either support or destroy colonial hierarchies [6;78-86].

The entrance of digital communication technologies in the twenty-first century has expanded the field of sociolinguistics even more. New variants of "networked language" marked by multimodal resources emoticons, GIFs, memes that co-construct meaning in real time have come from social media platforms, online gaming groups, and mobile messaging apps [8;64-71]. These days, sociolinguists look at how these developing behaviors interact with digital literacy, social affiliation, and identity building. Studies of code-switching in bilingual online forums, for instance, show how users mobilize several languages to negotiate belonging and solidarity [1;35-50]. Whether in person or mediated by technology, this digital transformation confirms the fundamental concept of sociolinguistics: language is inseparable from its social environment.

All things considered, the crystallization of sociolinguistics as a separate field shows a paradigm change from abstract structural study to a comprehensive knowledge of language as a social located phenomena. From Labov's pioneering variationist studies to modern explorations of digital conversation,

sociolinguistics has consistently broadened the frontiers of linguistic inquiry. Emphasizing the reciprocal influence of language and society gives teachers, legislators, and researchers trying to understand and guide the paths of language development in a world growing more linked absolutely essential tools.

Because of this development, sociolinguistics is now able to cross conventional lines and establish itself as a link between linguistic theory and everyday communication. It is more important than ever to comprehend the subtleties of how language functions in various societies as society continues to diversity and international interactions increase in frequency. In addition to examining how people speak, sociolinguistics also looks at why they speak the way they do, what these decisions signify in specific situations, and how power relationships influence linguistic conventions. It clarifies regional dialects, language attitudes, changing identities, and the unspoken laws of interaction. Language in politics, the media, the workplace, and classrooms exposes underlying social structures and ideas. Sociolinguistics gives academics and professionals the knowledge they need to support multilingual education, develop equitable language policy, and create inclusive communication strategies by concentrating on real language use. The fundamental idea that language is a mirror and a mechanism of social existence continues to guide the field's evolution as it adjusts to new technologies and modes of interaction.

Another key impetus supporting the acknowledgment of sociolinguistics as an autonomous sub-discipline was its capacity to resolve the gap between language theory and language use. While theoretical linguistics frequently relied on idealized, homogeneous speaker-listener models, sociolinguistics anchored its research in the ordinary communicative practices of real speakers. This practical approach not only enlarged the methodological scope of linguistic investigation but also opened chances for cross-disciplinary collaboration with sociology, anthropology, psychology, and education. As urbanization, globalization, and migration intensified in the late twentieth century, linguistic variety inside nations became more apparent and politically significant. Urban areas, in particular, presented sociolinguists with a fertile field for researching multilingualism, dialect contact, and language change. Researchers focused their attention to topics such as dialect levelling, linguistic accommodation, and the creation of new speech communities. These advances strengthened the concept that language cannot be seen as a monolithic system; instead, it is dynamic and molded by interactional, demographic, and ideological forces.

Sociolinguistics has assumed an increasingly interpretive role alongside its descriptive function. Sociolinguists, by analyzing language as a social practice, commenced an exploration of profound inquiries regarding identity formation, group affiliation, and symbolic boundaries. These inquiries resulted in increased focus on the significance of style, stance, and register as mechanisms by which speakers establish their positioning relative to others. Variation was not merely a consequence of error or deviation; it served as a resource for the construction of social meaning. Over time, sociolinguistics shifted its focus from discrete linguistic variables to more extensive discursive patterns and communicative practices. This development facilitated the examination of language ideologies socially ingrained convictions regarding language and its appropriate application. These ideologies frequently mirror foundational power structures, perpetuating concepts of linguistic superiority or stigmatization. The discipline therefore contributed to discussions regarding standardization, language rights, and the validation of linguistic diversity within institutional frameworks.

Furthermore, as global interconnection intensified via technology, mass media, and international mobility, the distinctions across languages, dialects, and registers started to converge. Speakers progressively transitioned among linguistic repertoires based on situation, intent, and audience. The advent of translanguaging activities further contested the notion of fixed, delineated languages. Sociolinguistics subsequently modified its analytical frameworks to more accurately represent these mixed, flexible communicative patterns. The ramifications of this paradigm shift have been substantial. Sociolinguistic insights have impacted curriculum design, teacher training, and the endorsement of non-standard varieties in language instruction. In public policy, they have made informed decisions about bilingual education, the acknowledgment of minority languages, and equitable language planning. Sociolinguistic research has influenced strategies for intercultural communication and diversity management in both the workplace and media.

Conclusion. In conclusion, every developmental level in the evolution of sociolinguistics marks a widening of the subject of inquiry. From structural focus to social variation, from micro-interaction to macro-ideology, from print-based discourse to digital and multimodal communication, sociolinguistics has constantly changed to meet the linguistic demands of a world growing in complexity and connectivity. This historical path emphasizes the fundamental strength of the discipline: its dedication to grasp language as a social, contextual, and changing phenomena.

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LINGUISTICS

THE CONCEPT AS BASIC TERM OF LINGUOCULTUROLOGY

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Abstract. *This article examines the concept as a fundamental analytical unit of linguoculturology, focusing on its multidimensional structure and its role in connecting language, culture, and cognition. Using the example of the concept "flower/gul" in English and Uzbek linguocultures, the study explores how cultural meanings are embedded in lexical units and how symbolic associations vary across linguistic communities. The research employs semantic, cultural, and cognitive methods to identify both universal and culture-specific layers of conceptual meaning. The findings demonstrate that concepts operate as culturally shaped mental formations that preserve collective memory and reflect national worldviews. The study argues that the concept is not only a basic term of linguoculturology but an essential tool for analyzing cultural identity, communicative behavior, and symbolic meaning in language.*

Keywords: *concept, linguoculturology, culture-specific meaning, symbolic associations, English, Uzbek, conceptual analysis, worldview.*

КОНЦЕПТ КАК БАЗОВЫЙ ТЕРМИН ЛИНГВОКУЛЬТУРОЛОГИИ

Аннотация. *В статье рассматривается концепт как фундаментальная аналитическая единица лингвокультурологии, уделяется внимание его многослойной структуре и роли во взаимосвязи языка, культуры и когниции. На примере концепта «flower/gul» в английской и узбекской лингвокультурах анализируется, как культурные значения закрепляются в лексических единицах и каким образом символические ассоциации различаются в разных языковых сообществах. В исследовании используются семантический, культурный и когнитивный методы, позволяющие выявить как универсальные, так и культурно-специфические слои концептуального содержания. Результаты показывают, что концепты функционируют как культурно обусловленные ментальные образования, сохраняющие коллективную память и отражающие национальную картину мира. Автор приходит к выводу, что концепт является не только базовым термином лингвокультурологии, но и важным инструментом анализа культурной идентичности, коммуникативного поведения и символической системы языка.*

Ключевые слова: *концепт, лингвокультурология, культурно-специфическое значение, символические ассоциации, английский, узбекский, концептуальный анализ, картина мира.*

KONSEPT LINGVOKULTUROLOGIYANING ASOSIY TERMINI SIFATIDA

Annotatsiya. *Ushbu maqolada konsept lingvokulturologiyaning asosiy tahliliy birligi sifatida ko'rib chiqiladi. Tadqiqotda konseptning ko'p qatlamli tuzilishi, shuningdek, uning til, madaniyat va tafakkur o'rtasidagi bog'lovchi vosita sifatidagi o'rni yoritiladi. Ingliz va o'zbek lingvomadaniyatlaridagi "flower/gul" konsepti misolida madaniy ma'nolar qanday qilib leksik birliklarda aks etishi va ramziy assotsiatsiyalar turli madaniy jamoalarda qanday farqlanishi tahlil qilinadi. Semantik, madaniy va kognitiv metodlardan foydalanilib, konseptning universal va madaniy jihatdan o'ziga xos qatlamlari aniqlanadi. Olingan natijalar konseptning kollektiv xotirani saqlovchi va milliy dunyoqarashni aks ettiruvchi madaniy shakllangan mental birlik ekanini ko'rsatadi. Tadqiqot konseptni nafaqat lingvokulturologiyaning asosiy termini, balki madaniy identitet, kommunikativ xulq va tildagi ramziy ma'nolarni ochib beruvchi muhim vosita ekanini ta'kidlaydi.*

Kalit so'zlar: *konsept, lingvokulturologiyaning madaniy ma'nosi, ramziy assotsiatsiya, ingliz tili, o'zbek tili, konseptual tahlil, dunyoqarash.*

Introduction. Language is not only a means of communication but also a mirror of national consciousness, cultural traditions, and collective worldview. As modern linguistics shifts toward anthropocentric approaches, increasing attention is given to the interaction between language and culture. This shift has strengthened the foundations of linguoculturology - an interdisciplinary field that studies how

cultural meanings are encoded, preserved, and transmitted through language. Within this discipline, the concept is acknowledged as its central and most essential analytical category. It represents a complex mental formation that combines linguistic expression with cultural knowledge, symbolic meanings, emotional associations, and value judgments. Thus, understanding concepts allows scholars to explore how speakers of different languages perceive the world and how cultural identity is reflected in linguistic structures.

The concept functions as a "cognitive-cultural unit," linking human experience with language material. It unites denotative meaning, figurative imagery, and national-specific symbolic layers, making it an ideal tool for interpreting culturally loaded vocabulary. Even seemingly universal notions - such as *flower/gul, family/oila, honor/sharaf, freedom/ozodlik* - demonstrate remarkable differences across linguistic communities. These differences show that cultural meanings do not reside in words themselves but within the conceptual structures underlying them. Therefore, a detailed analysis of concepts reveals both universal human experience and culture-specific elements shaped by historical development, social norms, value priorities, and habitual ways of thinking. Given the growing interest in cross-cultural communication, cognitive linguistics, and cultural semantics, the role of the concept in linguoculturology continues to expand. Studying concepts provides valuable insight into the national worldview, symbolic interpretation of reality, and the cultural logic embedded in language. For this reason, the concept remains the fundamental term for understanding the cultural depth and semantic richness of linguistic units.

Literature Review. The concept as a key analytical unit has been extensively discussed in linguistics, cognitive science, philosophy, anthropology, and, most prominently, linguoculturology. Early foundations of conceptual theory were laid by scholars such as S. A. Askoldov (1928), who first introduced the idea of the concept as a "mental formation replacing an indefinite set of representations." This idea was later expanded by Y. S. Stepanov (1997), who emphasized that every concept possesses a complex cultural structure, including value-based, figurative, and symbolic layers. Stepanov's model significantly influenced modern linguoculturology by positioning the concept as a carrier of cultural memory and worldview. In cognitive linguistics, scholars such as George Lakoff and Mark Johnson (1980) described concepts as cognitive structures shaped by embodied experience and metaphorical thinking. Their theory of conceptual metaphor demonstrated that abstract concepts (e.g., time, emotion, morality) are understood through culturally shaped metaphors. Although cognitive linguistics does not explicitly focus on cultural specificity, its insights remain crucial for understanding how concepts are organized in the human mind.

Within linguoculturology, researchers such as V. A. Maslova, V. I. Karasik, and V. Vorobyev developed a more culturally oriented approach. They defined the concept not only as a cognitive unit but also as a linguistic and cultural phenomenon representing ethnic worldview (linguistic picture of the world). Karasik's notion of *"cultural concept"* and Maslova's layered model (notional, figurative, and value components) are particularly influential in modern analyses of culturally marked vocabulary.

A. Wierzbicka's work further contributed to the comparative study of concepts by proposing the Natural Semantic Metalanguage (NSM) framework, arguing that concepts are culturally conditioned and cannot be fully understood without analyzing the cultural scripts embedded in them. Her studies on universal human concepts demonstrated that even "universal words" vary dramatically across cultures in meaning, emotional tone, and usage.

Recent studies in linguoculturology focus on the interaction between concepts and discourse. Scholars such as Boldyrev, Kubryakova, and Slyshkin emphasize that concepts evolve dynamically within communicative practices, literary texts, political discourse, and digital communication. This approach highlights the fluid and context-dependent nature of conceptual meaning. Overall, the existing literature confirms that the concept is a multidimensional cultural-cognitive unit and the core category of linguoculturology. Previous research provides strong theoretical foundations for understanding how concepts reflect national mentality, historical experience, cultural symbols, and value systems - forming the basis for the present study.

Analysis and Results. The analysis of the concept as a basic term of linguoculturology requires approaching it as a complex, culturally embedded mental formation that cannot be reduced to lexical meaning alone. Concepts embody a community's worldview, emotional experience, symbolic imagination, and value system; therefore, their study demands a multilayered interpretation that captures both universal human cognition and culture-specific semantic nuances. In this research, the concept "flower/gul" was chosen as the representative unit, not because it appears simple or universally familiar, but because precisely such concepts reveal profound cultural differences when examined through a linguoculturological lens. Although flowers exist in every culture, the meanings they carry, the emotions they evoke, and the symbolic functions they perform vary greatly across linguistic communities. By analyzing this concept within English

and Uzbek linguocultures, the research provides insights into how conceptual structures encode national identity and structure collective consciousness.

At the initial stage of analysis, it becomes evident that the concept *"flower/gul"* possesses a universal notional core. Both English and Uzbek define the flower essentially as the blossom of a plant, characterized by its petals, fragrance, and aesthetic qualities. This shared understanding reflects basic human sensory perception and biological awareness. However, even at this fundamental level, subtle cultural distinctions emerge. Uzbek dictionary definitions frequently highlight beauty and delicacy, whereas English definitions often foreground botanical features or ornamental functions. This difference suggests that Uzbek speakers tend to view the flower through an aesthetic and emotional perspective, while English interpretations lean toward scientific or descriptive frames. Although this distinction is subtle, it forms the base for the divergent figurative and symbolic developments observed in subsequent layers.

When examining figurative meanings, the divergence becomes much more pronounced. In Uzbek linguistic consciousness, the flower has long been associated with feminine beauty, grace, innocence, and purity. Uzbek poetic tradition, folklore, and everyday speech repeatedly use floral imagery to describe women and their qualities. Expressions such as *"gul yuzli qiz,"* *"guldek orzu,"* or *"gulday hayot"* reflect a deeply rooted cultural pattern in which flowers symbolize moral purity, aesthetic delicacy, and emotional harmony. The flower is seen not only as a physical object but as a reflection of inner beauty, virtuous character, and spiritual refinement. The metaphorical connection between the flower and womanhood also stems from traditional Uzbek cultural norms that praise modesty, subtle beauty, and emotional warmth. As a result, the figurative usage of *gul* carries a strong aesthetic charge, often appearing in poetry, songs, blessings, and celebratory rituals.

In contrast, the English concept of flower develops figurative associations connected less with morality or femininity and more with personal development, vitality, and the stages of human life. Metaphors such as *"to blossom,"* *"a late bloomer,"* or *"the flower of youth"* highlight the dynamic and transformative nature of growth. Here, flowers symbolize success, maturity, achievement, and the flourishing of individual potential. This linguistic pattern reflects broader cultural values of English-speaking societies, which emphasize individuality, self-expression, and personal progress. Instead of associating flowers primarily with feminine modesty or aesthetic delicacy, English figurative language uses them to discuss self-development, emotional transformation, and internal evolution. Thus, while both cultures utilize floral metaphors, their underlying cultural motivations differ significantly: Uzbek metaphorization is anchored in aesthetic and ethical values, whereas English metaphorization leans toward psychological and developmental meanings.

The evaluative component of the concept reveals even deeper cultural divergences. In Uzbek culture, flowers occupy an emotionally sacred space in social rituals, celebrations, and spiritual practices. They are present in weddings, holidays like Navro'z, newborn ceremonies, and even moments of remembrance. The act of gifting flowers carries meanings of respect, blessing, affection, and desire for harmony. Flowers accompany people throughout key life stages, functioning as markers of communal unity, collective identity, and cultural continuity. They symbolize moral purity, positive intentions, and heartfelt emotions. The flower, in this sense, becomes a cultural sign of sincerity and beauty embedded within Uzbek worldview. This evaluative interpretation shows how the concept gul has absorbed centuries of cultural practices and traditional aesthetics, which shape the emotional resonance of the term.

In English culture, the evaluative layer is more differentiated and depends significantly on the type of flower. Each flower carries its own symbolic meaning: roses signify romantic love, lilies often represent purity or funerals, poppies symbolize remembrance of war victims, daisies evoke innocence, and daffodils symbolize new beginnings. This symbolic diversity indicates a more individualized and historically grounded relationship with floral imagery. For example, the red poppy is deeply connected with the memory of soldiers lost in World War I and has become a national emblem worn annually on Remembrance Day. The red rose, on the other hand, is a widely recognized symbol of romantic passion. This differentiation reflects the English cultural tendency to associate flowers with specific emotional states, ceremonies, or historical meanings. Unlike Uzbek culture, where flower symbolism is more generalized and aesthetically unified, English culture assigns specific symbolic roles to different flowers, showing a more segmented symbolic field.

Corpus analysis further reinforces these findings. In English corpora, *"flower"* frequently appears in contexts of nature, seasonal changes, emotional expression, romance, and personal development. Collocations such as *"fresh flowers,"* *"spring flowers,"* *"flower arrangements,"* and metaphorical forms like *"flower of youth"* or *"to flower into maturity"* illustrate the dominant associations. Uzbek corpus data, however, demonstrates frequent metaphorical usage connected to beauty, emotional expression, and

ceremonial speech. Words like *"guldek," "gullamoq,"* and *"gul yuzli"* appear more consistently, indicating that the concept is deeply embedded in poetic and ritual discourse. The Uzbek corpus emphasizes harmony, aesthetics, and emotional intimacy, while the English corpus emphasizes individuality, emotion, and symbolic precision.

When considering cultural semiotics, the contrast becomes even richer. Uzbek cultural semiotics ties flowers to collective values, hospitality, national aesthetics, and spiritual rituals. The tulip, or *"lola,"* occupies a special place in Uzbek cultural memory, symbolizing patriotism, historical identity, and poetic beauty. Uzbek textiles, architecture, and decorative arts often incorporate floral patterns, further reflecting the cultural centrality of the flower motif. In English semiotics, flower symbolism is more closely tied to literature, historical events, and emotional communication. Shakespeare's frequent references to roses demonstrate how deeply floral imagery is embedded in English literary tradition. The symbolic meanings of flowers in English culture are shaped not only by aesthetics but also by historical memory and emotional nuance.

Taken together, these findings illustrate that while *flower/gul* has a universal cognitive foundation, its conceptual development differs significantly across cultures. Uzbek conceptualization foregrounds communal aesthetics, ethical ideals, emotional harmony, and collective cultural practices. English conceptualization foregrounds individual emotion, symbolic specificity, personal development, and literary tradition. These distinctions reaffirm one of the fundamental principles of linguoculturology: that concepts reflect not only what people see in the world, but how they interpret, value, and emotionally respond to it.

The results of this analysis demonstrate the necessity of conceptual study for understanding cultural worldview. Concepts act as bridges between linguistic signs and cultural meanings, revealing how collective consciousness is encoded in everyday language. The concept *"flower/gul"* shows that cultures may share the same physical referent but form entirely different cognitive and emotional frameworks around it. This highlights the depth and richness of conceptual systems within linguoculturology and confirms that concepts are indispensable tools for analyzing cultural identity, symbolic systems, and national worldview.

Conclusion. The findings of this study demonstrate that the concept functions as the foundational analytical unit of linguoculturology because it captures the intersection of language, cognition, and culture in a single multidimensional structure. By examining the concept "flower/gul" across English and Uzbek linguocultures, the research revealed that concepts are not mere lexical meanings but culturally shaped cognitive formations enriched with symbolic, emotional, and evaluative components. Although the notional core of the concept remains universal, its figurative and value-based layers differ significantly across cultures, reflecting distinct worldviews, social norms, historical experiences, and aesthetic ideals.

In Uzbek culture, gul embodies notions of moral purity, femininity, modest beauty, communal values, and aesthetic delicacy. In English culture, flower expresses personal development, individual emotion, romantic symbolism, and historical memory. These differences highlight that cultural meanings are encoded not in words alone but in the conceptual structures underlying them. The corpus-based and hermeneutic analyses further confirmed that concepts evolve dynamically within discourse, adapting to shifts in society, literary practices, ritual traditions, and communicative needs.

Overall, the study proves that conceptual analysis is essential for understanding how cultures interpret reality and how language encodes collective experience. The concept serves not only as a theoretical category but also as a practical tool for analyzing national identity, symbolic systems, cultural codes, and the linguistic worldview of a community. As global communication expands, studying concepts becomes increasingly valuable for improving intercultural understanding, translation accuracy, and cultural competence. Future research may explore additional concepts or examine how cultural meanings transform under globalization, migration, and digital communication.

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LINGUISTICS

NEOLOGIZMLARNING KLASSIFIKATSIYASI

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Annotatsiya. *Neologizmlar tilning doimiy ravishda o'zgarib borishini aks ettiruvchi hodisadir. Ular yangi tushunchalar, texnologiyalar va ijtimoiy o'zgarishlarga moslashish natijasida yuzaga keladi. Bugungi kunda globallashuv, ommaviy axborot vositalari va internet neologizmlarning shakllanishini tezlashtirmoqda. Neologizmlarni tizimli o'rganish ularning kelib chiqishi, tuzilishi va funksional xususiyatlarini aniqlashga yordam beradi. Ushbu maqolada neologizmlarning turli klassifikatsiyalari, xususan, grammatik, semantik va leksikografik tasniflari tahlil qilinadi. Grammatik tasnif ularning so'z yasalish usullarini o'rganadi, semantik tasnif esa ularning ma'no o'zgarishlariga e'tibor qaratadi. Leksikografik tasnif neologizmlarning lug'atlardagi aks etish jarayonini tahlil qiladi. Neologizmlarni aniqlash va tasniflash nafaqat lingvistik tadqiqotlar uchun, balki tarjima, til o'qitish va axborot texnologiyalari sohalari uchun ham muhim ahamiyat kasb etadi. Shu bois, ularning til tizimidagi o'rni va rivojlanish tendensiyalarini o'rganish bugungi lingvistika fanining dolzarb masalalaridan biridir.*

Kalit so'zlar: *neologizmlar, neologizmlarning klassifikatsiyasi, til o'zgarishi, semantik neologizmlar, morfologik neologizmlar, sintaktik neologizmlar, umumiy neologizmlar.*

КЛАССИФИКАЦИЯ НЕОЛОГИЗМОВ

Аннотация. *Неологизмы отражают непрерывное развитие языка, возникая в ответ на новые концепции, технологии и социальные изменения. В современном мире глобализация, средства массовой информации и интернет ускоряют процесс формирования неологизмов, что делает их изучение особенно актуальным. Систематический анализ неологизмов помогает выявить их происхождение, структуру и функциональные особенности. В данной статье рассматриваются различные классификации неологизмов, включая грамматический, семантический и лексикографический подходы. Грамматическая классификация изучает процессы словообразования, семантическая анализирует изменения значений, а лексикографическая исследует, как неологизмы фиксируются в словарях. Понимание и классификация неологизмов важны не только для лингвистических исследований, но и для перевода, преподавания языка и информационных технологий. Таким образом, изучение их роли в языковой системе и тенденций развития остаётся актуальной задачей современной лингвистики.*

Ключевые слова: *неологизмы, классификация неологизмов, изменение языка, семантические неологизмы, морфологические неологизмы, синтакчсические неологизмы, общие неологизмы.*

CLASSIFICATION OF NEOLOGISMS

Abstract. *Neologisms reflect the continuous evolution of language, emerging as a response to new concepts, technologies, and social changes. In today's world, globalization, mass media, and the internet accelerate the formation of neologisms, making their study increasingly relevant. A systematic analysis of neologisms helps identify their origins, structures, and functional characteristics. This article explores different classifications of neologisms, focusing on grammatical, semantic, and lexicographic perspectives. The grammatical classification examines word formation processes, the semantic classification analyzes meaning shifts, and the lexicographic classification investigates how neologisms are documented in dictionaries. Understanding and categorizing neologisms is essential not only for linguistic research but also for translation, language teaching, and information technology. Therefore, studying their role within the language system and their developmental trends remains a crucial topic in modern linguistics.*

Key words: *neologisms, classification of neologisms, language change, semantic neologisms, morphological neologisms, syntactic neologisms, general neologisms.*

Kirish. Til doimiy ravishda rivojlanib, o'zgarib boradigan dinamik tizimdir. Jamiyatdagi ijtimoiy, madaniy va texnologik o'zgarishlar yangi so'z va iboralar paydo bo'lishiga sabab bo'ladi. Ushbu jarayon

neologizmlar, ya'ni tilga yangi kirib kelgan yoki yangicha ma'no kasb etgan birliklar orqali namoyon bo'ladi. Neologizmlar har bir davrning muhim hodisalarini, jamiyatning ehtiyoj va intilishlarini aks ettirib, til tizimida o'z o'rniga ega bo'ladi. Ularning shakllanishi va rivojlanishi lingvistika fanining dolzarb yo'nalishlaridan biri bo'lib, turli xil tillarda kuzatiladigan universal hodisa hisoblanib olimlar ularning grammatik, semantik va leksikografik tasniflariga e'tibor qaratib, ularning asosiy xususiyatlari o'rganib kelishmoqda. Shuningdek, neologizmlarning tarjima, til o'qitish va axborot texnologiyalari sohalaridagi ahamiyati ham yoritilib kelinmoqda.

Mavzuga doir adabiyotlar tahlili. Shu tariqa, neologizmlarni chuqur o'rganish nafaqat lingvistik tadqiqotlar, balki amaliy tilshunoslik uchun ham muhim ekani ko'rsatiladi. Neologizmlar shakllanish usullariga qarab tasniflanishi mumkin. Ular quyidagilarga bo'linadi: fonologik neologizmlar, qarz so'zlar (borrowings: qachonki tilda o'sha so'zni ifodalashga so'z topilmasa, o'sha so'zning o'zi olinadi), semantik neologizmlar va sintaktik neologizmlar. Sintaktik neologizmlar morfologik (so'z yasalishi) va frazeologik (so'z guruhlarini hosil qilish) ga bo'linadi.

Morfologik va sintaktik neologizmlar odatda tilning mavjud namunalari asosida yaratiladi, shuning uchun ular kuchli neologizmlar guruhiga kirmaydi (***Kuchli neologizmlar** (strong neologisms) bu tilning mavjud qoidalari yoki modellariga mos kelmaydigan, butunlay yangi va o'ziga xos shaklda yaratilgan so'z yoki iboralar. Ular tilning mavjud tizimidan tashqarida paydo bo'ladi va odatda tilga yangi tushunchalar, texnologiyalar yoki ijtimoiy hodisalarni ifodalash uchun kiritiladi. Kuchli neologizmlar ko'pincha asl va innovatsion bo'lib, ularni tildagi mavjud so'z yasash usullari bilan tushuntirib bo'lmaydi. **Kuchsiz neologizmlar** — bu tilning mavjud qoidalari yoki modellariga asoslanib yaratilgan yangi so'zlar yoki iboralar. Ular tilning mavjud tizimi doirasida hosil qilinadi va odatda mavjud so'z yasash usullari (masalan, prefikslar, suffikslar, qo'shma so'zlar) yordamida shakllantiriladi. Kuchsiz neologizmlar yangi tushunchalarni ifodalasa ham, ularning shakli va tuzilishi tildagi mavjud qoidalarga mos keladi, shuning uchun ularni "kuchsiz" deb hisoblanadi*). Morfologik neologizmlar orasida turli xil qo'shma so'zlar ko'p uchraydi, masalan, «free-fall» — «aktsiyalar kursining keskin tushishi» 1987-yilda, 1987-yil oktyabrdagi fond bozoridagi inqiroz paytida paydo bo'lgan (parashyutchilarning «free-fall» — sakrash va parashyutning ochilishi orasidagi davrga o'xshab)

Sintaktik neologizmlar — bu so'z birikmalari yoki iboralar orqali yaratilgan yangi tushunchalar. Ular tilning mavjud sintaktik qoidalariga asoslanib hosil qilinadi va odatda bir nechta so'zning birikmasidan iborat bo'ladi. Sintaktik neologizmlar yangi tushunchalarni ifodalashda muhim rol o'ynaydi, chunki ular mavjud so'zlarni yangi usulda birlashtirib, yangi ma'nolar yaratadi.

"Climate change" (iqlim o'zgarishi) — bu ibora atrof-muhit muammolarini ifodalash uchun ishlatiladi. "Artificial intelligence" (sun'iy intellekt) — bu so'z birikmasi texnologiya sohasidagi yangi tushunchani anglatadi.

"Social media" (ijtimoiy tarmoqlar) — bu ibora internetdagi kommunikatsiya vositalarini ifodalaydi. Sintaktik neologizmlar tilning rivojlanishida muhim ahamiyatga ega, chunki ular yangi tushunchalarni qisqa va tushunarli tarzda ifodalash imkonini beradi. Ular ko'pincha fan, texnologiya, ijtimoiy sohalarda keng qo'llaniladi va tilning boyligini oshiradi.

Semantik guruhlash. Bu guruhda bir tildagi ma'lum bir so'z boshqa tilga yangi ma'no olib kiradi. Misol uchun kompyuter qurilmasi "mouse" o'zbek tiliga "sichqoncha" deb tarjima qilinadi. Bu yerda sichqon so'zi o'zbek tilida polisemiya, ya'ni ko'p ma'nolilik hodisasiga uchramoqda. Bu hodisa neologizmlarni tilga kirishi oqibatida bo'ldi Bunday hodisa **leksik neologizm** deb ataladi. Masalan, **"telefon"** va **"aloqa vositasi"** so'z birikmasini olaylik.Avval **"telefon"** so'zi mavjud bo'lib, odatiy qo'ng'iroq qilish vositasini anglatgan. Keyinchalik, zamonaviy texnologiyalar rivojlanishi bilan **"smartfon"** atamasi paydo bo'ldi. **"Telefon"** so'zi allaqachon mavjud bo'lsa ham, **"smartfon"** yangi leksik birlik sifatida shakllandi va an'anaviy telefonlardan farqli ravishda internet, kamera va boshqa ilg'or funksiyalarga ega qurilmani anglatadi. Bu hodisa til rivojlanishining tabiiy jarayoni bo'lib, yangi so'zlar mavjud tushunchalarni yanada aniqroq ifodalash uchun paydo bo'ladi.

Neologizmlarning ma'nosi va qo'llanilishi bo'yicha tasnifi.

Neologizmlar ma'nosi va qo'llanilishi jihatidan ikki asosiy guruhga bo'linadi: terminologik neologizmlar va umumiy neologizmlar. Bu tasnif neologizmlarning qaysi sohalarda va qanday darajada qo'llanilishini aniqlashda yordam beradi.

Tadqiqot metodologiyasi. Terminologik neologizmlar – ular fan, texnologiya, tibbiyot, iqtisodiyot kabi muayyan sohalarda qo'llaniladigan yangi atamalardir. Ular odatda mutaxassislar tomonidan ishlatiladi va yangi tushunchalar yoki kashfiyotlarni ifodalash uchun yaratiladi. Terminologik neologizmlar aniq va ilmiy ma'noga ega bo'lib, ularning qo'llanilishi soha bilan chegaralangan bo'lishi mumkin. Blockchain" (blokcheyn): Bu atama kriptovalyuta va ma'lumotlarni shifrlash texnologiyasi bilan bog'liq bo'lib,

ma'lumotlarni bloklar ketma-ketligida saqlash usulini anglatadi, Nanotechnology" (nanotexnologiya):** Bu so'z materiallarni nanometr o'lchovida o'rganish va ularni qayta ishlash texnologiyasini ifodalaydi, Terminologik neologizmlar ilmiy va texnik rivojlanishning natijasidir. Ular yangi kashfiyotlar va tushunchalarni ifodalashda muhim rol o'ynaydi.

Umumiy neologizmlar kundalik hayotda keng qo'llaniladigan yangi so'zlardir. Ular odatda ijtimoiy media, madaniyat yoki kundalik muloqotda paydo bo'ladi va tez tarqaladi. Umumiy neologizmlar odatda oddiyroq va tushunarli bo'lib, ularni har bir inson qo'llashi mumkin. Umumiy neologizmlar odatda madaniy va ijtimoiy o'zgarishlar natijasida paydo bo'ladi. Ular tilga tez kirib keladi va keng qo'llaniladi, chunki ular kundalik hayotda tez-tez uchraydigan tushunchalarni ifodalaydi. Terminologik va umumiy neologizmlar o'rtasidagi farq ularning qo'llanilish sohasi va maqsadida namoyon bo'ladi. Terminologik neologizmlar ilmiy va texnik sohalarda qo'llanilsa, umumiy neologizmlar kundalik muloqotning bir qismiga aylanadi. Ikkala tur ham tilning rivojlanishida muhim rol o'ynaydi va yangi tushunchalarni ifodalashda yordam beradi.

Olingan natijalar va ularning tahlili. Shu sinflashtirish bo'yicha neologizmlarni ularning paydo bo'lish va ishlatilish yoki yaratilish sababi bo'yicha sohasi bo'yicha guruhlarga ham bo'lish mumkin (kasb, tibbiyot va h.k)

Qo'llanish darajasiga qarab ham neologizmlarni 4 guruhga bo'lish mumkin ekan:

1. Keng qo'llaniladigan neologizmlar
2. Cheklangan doirada ishlatiladigan neologizmlar
3. Passiv qo'llaniladigan neologizmlar
4. Vaqtincha ishlatiladigan neologizmlar (Covid-19 va unga bog'liq so'zlar)

Uslubiyatiga qarab ham guruhga bo'lishimiz mumkin:

1. Rasmiy neolgizmlar
2. Norasmiy neologizmlar

Neologizmlarning shakllanishiga ko'ra tasnifi

Neologizmlar ularning shakllanish usullariga qarab quyidagi guruhlarga bo'linadi:

1. Shakliy neologizmlar – bu guruhga quyidagi tuzilmalarga ega bo'lgan neologizmlar kiradi:

-Derivatsiyalar (qo'shimchalar yordamida yasalgan so'zlar) - prefiks va suffikslar qo'shilishi orqali hosil bo'lgan neologizmlar.

Masalan: education (ta'lim), - Qo'shma so'zlar - ikki yoki undan ortiq so'zlarning birikishi orqali hosil bo'lgan neologizmlar. hard science (aniq fanlar).

- Iboralar – ma'lum bir ibora sifatida yangi tushuncha hosil qiluvchi neologizmlar.

- Qisqartmalar – bosh harflar (initialism), akronimlar (acronyms) yoki so'z qisqartirish (clippings) yordamida hosil bo'lgan neologizmlar.

2. Semantik neologizmlar – mavjud so'zlarning ma'nosining kengayishi, torayishi yoki o'zgarishi orqali paydo bo'ladi:

- Ma'no kengayishi yoki torayishi – so'zning dastlabki ma'nosi kengayishi yoki torayishi mumkin.

Masalan: feedback (javob reaksiyasi), window (ilgari faqat deraza ma'nosida bo'lsa, hozir kompyuter interfeysida ham ishlatiladi), fallout (avval radioaktiv chang uchun ishlatilgan, keyinchalik har qanday salbiy oqibat ma'nosini olgan).

3. O'zlashgan neologizmlar – boshqa tillardan o'zbek tiliga kirib kelgan so'zlar bo'lib, ular ikki turga bo'linadi:

- To'g'ridan-to'g'ri o'zlashmalar** – boshqa tillardan o'zbek tiliga hech qanday o'zgarishsiz kirib kelgan so'zlar.

Masalan: paynet, перестройка (qayta qurish – rus tilidan olingan).

- Kalkalar (so'zma-so'z tarjima qilingan so'zlar) – boshqa tildagi so'zlarning ma'nosini to'g'ridan-to'g'ri tarjima qilish orqali hosil bo'lgan neologizmlar. Neologizmlar jamiyat ehtiyojlariga, tilning rivojlanishiga va texnologik o'zgarishlarga qarab doimiy ravishda yangilanib boradi.

Izlanishlarimiz bo'yicha kichik xulosamiz shuki, neologizmlar ko'pincha tilning qabul qilingan qismiga aylanadi. Biroq ba'zida ular kundalik foydalanishdan yo'qolib ketadi. Neologizmlarning tilning bir qismi sifatida qolishi yoki yo'qolishi ko'plab omillarga bog'liq bo'lib, eng muhimi — bu jamoatchilik tomonidan qabul qilinishidir. Tilshunoslar tomonidan qabul qilinishi va lug'atlarga kiritilishi ham muhim rol o'ynaydi. Bundan tashqari, neologizm bilan ifodalangan hodisa hozirgi vaqtda mavjud bo'lsa va unga bo'lgan ehtiyoj saqlanib qolsa, neologizm ham qo'llanilishda qoladi.

Biroq yangi so'zning keng qo'llanilishi uchun u boshqa so'zlarga o'xshash bo'lishi odatiy holdir (ba'zi hollarda g'ayrioddiy yangi so'zlar, ularning orqasidagi g'oya juda esda qolarli yoki qiziqarli bo'lsa, muvaffaqiyat qozonishi mumkin). So'z yoki ibora endi «yangi» bo'lmasa, u neologizm hisoblanmaydi. Neologizmlarning «eski» bo'lishi uchun o'nlab yillar kerak bo'lishi mumkin. So'zning neologizm

hisoblanmasligi uchun qancha vaqt o'tishi kerakligi haqida fikrlar farq qiladi; bu masalada madaniy qabul qilish vaqtga qaraganda ko'proq ahamiyatga ega bo'lishi mumkin.

Pragmatik tafsiflar: neologizmlarning ijtimoiy kontekstdagi funksiyalari

Pragmatik tahlil neologizmlarning paydo bo'lish sabablarini, ularning ijtimoiy vazifasini va maqsadli auditoriyaga ta'sirini aniqlashda muhimdir. Bu jarayon tilni nafaqat muloqot vositasi sifatida, balki ijtimoiy o'zaro ta'sir va madaniy o'zgarishlarni ifodalovchi vosita sifatida ham tushunishga yordam beradi.

Neologizmlarning pragmatik tafsiflari ularning til foydalanuvchilari tomonidan qanday maqsadlarda va qanday kontekstlarda ishlatilishini aniqlashni o'z ichiga oladi. Har bir neologizm ma'lum bir ehtiyoj yoki til vaziyatiga javoban yaratiladi va ko'pincha uning asosiy vazifasi shundan kelib chiqadi. Quyida neologizmlarning ijtimoiy kontekstdagi asosiy funksiyalarini ko'rib chiqamiz:

1. Hazil va o'yin: Ko'plab neologizmlar ijtimoiy o'yin-kulgi va hazil maqsadida yaratiladi. Masalan, "hangry" (hungry + angry) so'zi ochlik sababli paydo bo'ladigan jahlni ifodalash uchun qo'llaniladi. Bunday so'zlar odatda norasmiy suhbatlarda keng tarqaladi va tilga hazil omilini qo'shadi.

2. Madaniy identifikatsiya va guruhlash: Neologizmlar ko'pincha muayyan madaniy guruhlar tomonidan foydalaniladi, bu guruhga a'zolikni ko'rsatish yoki boshqa guruhlardan farqlanish uchun xizmat qiladi. Masalan, o'yinchilarning o'ziga xos lug'ati ("noob", "GG") bu guruhlar o'rtasidagi birlikni mustahkamlashga yordam beradi. Mashhur DOTA 2 o'yinida TI(инт) atamasi yoki bevosita o'yinga bog'liq bo'lgan so'zlar: *top, mid, bot, triangle, jungle, leyt, sap* va boshqa atamalar bu o'yinni o'ynaydigan millionlab insonlar orasida tez-tez qo'llaniladi

3. Shaxsiy brendlash va o'zini ifoda qilish: Ijtimoiy media foydalanuvchilari o'zlarini ifodalash yoki o'z brendlarini yaratish uchun yangi so'zlar yaratadi. Masalan, bir kishi o'z kontentini o'ziga xos va qiziqarli qilish uchun yangi atamalarni ishlatishi mumkin. Instagram ijtimoiy tarmog'ida "Xoliqjon vines" "… sening do'sting" atamasini ishlatish orqali o'ziga xosligini ko'rsatishga muvaffaq bo'ldi.

Muhokama. Yuqoridagilarning barchasi ma'lum bir vaqt mobaynida aktiv muloqot vositasi sanaladi va yanada yangi o'zgarishlar tufayli bular ham o'zgaradi: yanada keng ishlatilinishi yoki umuman aloqa vositasidan chiqib ketishi mumkin.

Pragmatik tahlil qilinayotganda so'zlarning qaysi mintaqada paydo bo'lishi juda muhim.

Media va internet rivojlangan hududlarda (AQSh, Yevropa yoki Janubiy-Sharqiy Osiyo mamlakatlari) paydo bo'ladigan so'zlar, global internet qamrovi tufayli tez ommalashadi va til madaniyatiga kuchli ta'sir ko'rsatadi. Ushbu hududlardagi texnologik va madaniy tendensiyalar neologizmlarning shakllanishi va tarqalishida muhim rol o'ynaydi.

Madaniy eksport va yoshlar madaniyati

- K-pop fenomeni: Janubiy Koreyaning K-pop industriyasi nafaqat musiqiy uslubni, balki o'ziga xos lingvistik madaniyatni ham dunyoga eksport qildi. Masalan, "stan" (muhlis yoki qattiq sevib qolish) so'zi yoshlar orasida keng tarqalib, ijtimoiy tarmoqlardagi fan-kontent yaratish jarayonida muhim atamaga aylandi.

- Lingvistik ta'sirning kengayishi: K-pop va boshqa madaniy mahsulotlar bilan birga yangi harakatlar, atamalar va iboralar global yoshlar madaniyatiga kirib kelmoqda. Masalan, "bias" (eng sevimli artist) yoki "comeback" (yangi albom yoki sahnaga qaytish) kabi atamalar nafaqat Koreyada, balki butun dunyoda fanatlarning tilida paydo bo'ldi.

2. Texnologiya va brend ta'siri

- Yirik korporatsiyalarning reklamalari va atamalari: Google, Apple kabi yirik texnologik kompaniyalar tomonidan yaratilgan yoki targ'ib qilingan so'zlar zamonaviy tilga kirib bormoqda. Masalan, Apple kompaniyasining mahsulotlari uchun "Pro" (professional) kabi prefikslar ommalashdi. Bu atama telefon, noutbuk yoki boshqa qurilmalar uchun yuqori sifatni ifodalashda ishlatiladi. Bunday so'zlar faqat reklamada qolmay, oddiy til muloqotining bir qismiga aylanadi.

- Texnologik xizmatlar: "Google it" kabi so'zlar texnologik brendning xizmatlari orqali yangi lingvistik konstruksiyalar paydo bo'lishini ko'rsatadi. Bu so'zlar nafaqat texnologiyani tushuntiradi, balki uni ishlatish madaniyatini ham aks ettiradi.

- Internet va ijtimoiy tarmoqlar: Ushbu hududlarda yuqori tezlikdagi internet va ijtimoiy tarmoqlarning keng ommalashgani sababli, so'zlarning tarqalish sur'ati juda yuqori. TikTok, Twitter, Instagram kabi platformalar neologizmlarning paydo bo'lishi va tarqalishini tezlashtiruvchi vositalardir.

- Ko'p tillilik va o'zaro ta'sir: Ushbu hududlarda bir nechta tilning faol ishlatilishi yangi so'zlarning tezroq shakllanishi va boshqa tillarga ko'chishiga yordam beradi. Masalan, inglizcha so'zlar boshqa tillar fonetikasiga moslashib, lokal variantlarini yaratadi.

4. Neologizmlarning ijtimoiy omili

- Trend va zamonaviylik ko'rsatkichi: Bu hududlarda yangi so'zlar trendda bo'lish yoki zamonaviy madaniyatning bir qismi sifatida qabul qilinadi. Va u butun dunyo, jumladan, yurtimiz yoshlari o'rtasida ommalashgan so'zlar ijtimoiy maqom va muayyan guruhga tegishlilikni ko'rsatish vositasi sifatida ishlatiladi.

-Jadal iste'mol va o'zgarish: Tezkor madaniy iste'mol va texnologiyaning rivojlanishi sababli so'zlar tez shakllanadi va tez eskiradi. Bir trend o'rnini boshqasi egallashi bilan, tilning zamonaviy qatlamida doimiy o'zgarishlar yuz beradi.

Ommaviy madaniyatning kuchi

- Film va seriallar ta'siri: AQShning Hollywood filmlari yoki Janubiy Koreyaning seriallari global neologizmlarni tarqatishda muhim o'rin tutadi. Bunday madaniy mahsulotlar orqali yangi so'zlar xalqaro miqyosda ommalashadi.

- Mem va internet madaniyati: Janubiy-Sharqiy Osiyo va Yevropa internet madaniyati ham ko'plab yangi iboralar va so'zlarning paydo bo'lishiga sabab bo'lmoqda. Masalan, "meme" so'zi yoki "viral" kabi atamalar internetdagi hodisalarni ifodalash uchun global, shu jumladan, o'zbek leksikoni so'z boyligiga kirdi.

Xulosa. Neologizmlar tilning uzluksiz rivojlanish jarayonining ajralmas qismi bo'lib, yangi tushunchalar, texnologiyalar va ijtimoiy o'zgarishlarga moslashish natijasida yuzaga keladi. Ularning paydo bo'lishi zamonaviy dunyoda, ayniqsa, globallashuv, internet va ommaviy axborot vositalari ta'sirida jadallashmoqda. Tilshunoslikda neologizmlarni tizimli ravishda o'rganish ularning kelib chiqishi, tuzilishi hamda funksional jihatlarini aniqlashga yordam beradi. Ushbu jarayon ularning so'z yasalish usullari, semantik o'zgarishlari va lug'atlardagi aks etish mexanizmlarini o'z ichiga oladi.

Neologizmlarni tasniflash bir necha yo'nalishda olib boriladi. Grammatik tasnif ularning qanday yasalishini, qanday grammatik birliklar orqali shakllanishini tahlil qiladi. Masalan, prefiks va suffikslar orqali yasalgan yangi so'zlar grammatik neologizmlar sirasiga kiradi. Semantik tasnif esa neologizmlarning ma'no o'zgarishlariga qaratilgan bo'lib, yangi kontekstlarda foydalanila boshlagan so'zlarning qanday yangi ma'nolar kasb etishini o'rganadi. Leksikografik tasnif esa neologizmlarning lug'atlarga kiritilishi, ularning qaysi mezonlar asosida rasmiy qabul qilinishi va keng omma tomonidan ishlatilish darajasi bilan bog'liq masalalarni qamrab oladi.

Neologizmlarni o'rganish nafaqat lingvistik tadqiqotlar uchun, balki tarjima, til o'qitish va axborot texnologiyalari sohalari uchun ham dolzarb ahamiyat kasb etadi. Axborot texnologiyalari sohasida yangi terminlarning tez paydo bo'lishi va tarqalishi bu masalaning o'rganilishini yanada muhimlashtiradi. Shuningdek, neologizmlarning tarjima jarayoniga ta'siri ham alohida e'tibor talab qiladi, chunki ularning to'g'ri talqini va ishlatilishi xalqaro muloqot va madaniy aloqalar uchun muhimdir.

Xulosa qilib aytganda, neologizmlar til tizimining muhim tarkibiy qismi bo'lib, ularning rivojlanish tendensiyalarini o'rganish zamonaviy lingvistikaning dolzarb muammolaridan biridir. Ularning tahlili orqali tilning qanday o'zgarayotganini tushunish va kelajakda qanday yo'nalishda rivojlanishini oldindan taxmin qilish mumkin. Shu sababli, neologizmlarni chuqur o'rganish lingvistika fani uchun ham, amaliy tilshunoslik uchun ham katta ahamiyatga ega.

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LINGUISTICS

COLORONYMS AS A REFLECTION OF CULTURAL IDENTITY IN LANGUAGE

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Abstract. *This study explores how coloronyms in English and Uzbek reflect cultural identity through their semantic and symbolic meanings. Using comparative and corpus-based methods, the research analyzes culturally significant color terms such as white/oq, black/qora, red/qizil, and blue/ko'k. The findings show that while basic color meanings are largely universal, their connotative and metaphorical uses differ across cultures. For example, English associates blue with sadness, whereas Uzbek links ko'k with youthfulness or national symbolism. Likewise, white/oq denotes purity in both languages but carries additional culturally specific meanings in Uzbek, such as blessing and good fortune. The study concludes that coloronyms function as important cultural markers and contribute to understanding linguistic worldview and cross-cultural communication.*

Key words: *coloronyms, cultural identity, semantic connotations, cross-cultural semantics, English-Uzbek comparison, linguistic worldview, cultural linguistics, metaphorical meaning.*

КОЛОРОНИМЫ КАК ОТРАЖЕНИЕ КУЛЬТУРНОЙ ИДЕНТИЧНОСТИ В ЯЗЫКЕ

Аннотация. *В данном исследовании рассматривается, как цветоимена в английском и узбекском языках отражают культурную идентичность через свои семантические и символические значения. С использованием сравнительных и корпусных методов анализируются культурно значимые цветовые термины, такие как white/oq, black/qora, red/qizil и blue/ko'k. Результаты показывают, что хотя базовые значения цветов в значительной степени универсальны, их коннотативное и метафорическое использование различается в разных культурах. Например, в английском языке blue ассоциируется с грустью, тогда как в узбекском ko'k связывается с юностью или национальной символикой. Аналогично, white/oq обозначает чистоту в обоих языках, но в узбекском дополнительно несёт культурно-специфические значения, такие как благословение и удача. Исследование делает вывод, что цветоимена являются важными культурными маркерами и способствуют пониманию языковой картины мира и межкультурной коммуникации.*

Ключевые слова: *цветоимена, культурная идентичность, семантические коннотации, межкультурная семантика, сравнение английского и узбекского, языковая картина мира, культурная лингвистика, метафорическое значение.*

RANG NOMLARI TILSHUNOSLIKDA MADANIY IDENTITETNI AKS ETTIRUVCHI VOSITA SIFATIDA

Annotatsiya. *Ushbu tadqiqot ingliz va o'zbek tillaridagi rang nomlarining (coloronyms) semantik va ramziy ma'nolar orqali madaniy identitetni qanday aks ettirishini o'rganadi. Solishtirma va korpus tahlili metodlari yordamida white/oq, black/qora, red/qizil, va blue/ko'k kabi madaniy jihatdan ahamiyatli rang nomlari tahlil qilindi. Tadqiqot natijalari shuni ko'rsatadiki, asosiy rang ma'nolari ko'p hollarda universal bo'lsa-da, ularning konnotativ va metaforik ishlatilishi madaniyatga qarab farqlanadi. Masalan, ingliz tilida blue qayg'u bilan bog'liq bo'lsa, o'zbek tilida ko'k yoshlik yoki milliy ramz bilan bog'lanadi. Shuningdek, white/oq ikkala til uchun ham poklikni bildiradi, ammo o'zbek tilida qo'shimcha ravishda madaniy xos ma'nolar - duo va omad - ni ham ifodalaydi. Tadqiqot natijasida rang nomlari muhim madaniy marker sifatida xizmat qilishi va til dunyoqarashi hamda madaniyatlararo kommunikatsiyani tushunishda yordam berishi aniqlanadi.*

Kalit so'zlar: *rang nomlari, madaniy identitet, semantik konnotatsiyalar, madaniyatlararo semantika, ingliz - o'zbek taqqoslash, lingvistik dunyoqarash, madaniy tilshunoslik, metaforik ma'no.*

Introduction. Color terms, or coloronyms, constitute one of the most ancient and culturally loaded lexical categories in human language. They do not merely denote visual perception but also encode the

values, beliefs and collective experiences of a speech community. According to Berlin and Kay's (1969) influential study on basic color terms, languages exhibit universal patterns in naming colors, yet their symbolic and metaphorical meanings remain deeply rooted in local culture. This indicates that while color perception may be biologically constrained, color symbolism is culturally constructed.

From a linguistic-cultural perspective, coloronyms function as key markers of national identity because they reflect how a community interprets the world through shared cultural models. Wierzbicka (1996) argues that culturally specific meanings embedded in lexical units reveal a society's worldview and color terms are among the most productive carriers of such meanings. For instance, colors often appear in idioms, proverbs, rituals and national symbols, making them an important research object for cultural linguistics.

In both English and Uzbek, coloronyms show universal semantic cores alongside culture-specific connotations. For example, *white/oq* commonly symbolizes purity in many cultures, but in Uzbek it expands to meanings such as "blessing," "good intentions," and "prosperity," as in *oq yo'l* or *oq fotiha*. In English, by contrast, *blue* is associated with sadness *("feel blue"),* whereas Uzbek *ko'k* frequently represents youthfulness or national identity. Such divergences highlight what Lakoff and Johnson (1980) describe as the metaphorical structuring of thought, where cultural experience shapes how meanings are conceptualized. Understanding the cultural dimension of color terms is especially important in cross-cultural communication, translation studies, and intercultural pragmatics. Misinterpretation of culturally specific color symbolism can lead to communicative misunderstandings or loss of nuance in translation. Therefore, analyzing how English and Uzbek speakers use and interpret coloronyms provides valuable insights into cultural identity and conceptual worldview.

Despite extensive research on color terminology, comparative studies focusing specifically on the cultural semantics of English and Uzbek coloronyms remain limited. Previous works have primarily addressed lexicographic definitions or basic semantic fields, but deeper investigation into metaphorical, symbolic, and culturally marked meanings is still lacking. This study aims to fill this gap by examining how coloronyms in English and Uzbek embody cultural identity through their semantic, pragmatic, and symbolic functions.

The purpose of this research is to identify universal tendencies and culturally specific features in the use of color terms, thereby contributing to a broader understanding of linguistic relativity and cultural semantics. The findings may also support more culturally informed approaches in translation practice and language teaching, where awareness of symbolic meanings plays a crucial role in achieving accurate and culturally sensitive communication.

Methods. This study employs a mixed-method approach combining corpus-based analysis, comparative semantics, and cultural-linguistic methods to investigate how coloronyms reflect cultural identity in English and Uzbek. A mixed-method approach was chosen to capture both the quantitative frequency of color terms and their qualitative cultural and metaphorical meanings.

1.Data Collection.

The data for this study were collected from multiple sources to ensure reliability, representativeness, and cross-cultural comparability. Both English and Uzbek coloronyms were gathered from authentic linguistic materials, including corpora, dictionaries, literary works, idiomatic expressions, and contemporary media. This triangulated approach allowed for a comprehensive examination of the semantic, metaphorical, and symbolic functions of color terms in both languages. First of all, a corpus-based dataset was compiled using two major corpora: The Corpus of Contemporary American English (COCA) for English, containing over one billion words from fiction, newspapers, academic texts, spoken language, and digital media.

The Uzbek National Corpus (O'zbek Milliy Korpusi) for Uzbek, providing written and oral samples from literature, journalism, academic texts, and everyday communication. From these corpora, occurrences of basic color terms- *white/oq, black/qora, red/qizil, blue/ko'k, green/yashil*- were extracted. A frequency-based selection method was applied to identify the most commonly used coloronym constructions (e.g., adjective+noun, color idioms, metaphorical uses). Approximately 1,000 English and 850 Uzbek coloronym instances were collected for quantitative analysis.

Second of all, to capture culturally embedded meanings, data were also drawn from bilingual and monolingual dictionaries, including the Oxford English Dictionary, Merriam-Webster, O'zbek tilining izohli lug'ati, and several English- Uzbek bilingual sources. These dictionaries provided definitions, semantic extensions, and idiomatic examples that were essential for comparative semantic analysis.

Third, literary and folkloric sources were examined to identify deep cultural symbolism. English novels, poetry, and classical literature (e.g., Shakespeare, Dickens) were analyzed alongside Uzbek literature, folklore, and proverbs (e.g., Alisher Navoiy, O'zbek xalq maqollari). These materials helped identify

metaphorical associations not always captured in corpora, such as oq fotiha, *oq yo'l,* or English expressions like *"once in a blue moon"* and *"black sheep"*. Additionally, contemporary media sources- social networks, news websites, advertisements, and public discourse- were reviewed to observe modern usage and potential semantic shifts influenced by globalization. These sources illustrated how younger generations interpret colors in social contexts (e.g., *"blue check," "green energy," "red flags"*). Finally, the collected data were coded into thematic categories: literal meanings, metaphorical meanings, symbolic meanings, idiomatic expressions, and culturally specific usages. This categorization enabled systematic comparison across languages and ensured that both universal and culturally distinctive functions of coloronyms were captured.

The primary data consisted of color terms from two sources: (1) a corpus of contemporary English texts (COCA- Corpus of Contemporary American English) and (2) a comparable corpus of modern Uzbek texts, including newspapers, literary works, and online media. The English corpus provides 560 million words, representing diverse genres, while the Uzbek corpus was compiled to include over 1 million words from various registers to ensure representativeness. Color terms analyzed include both basic color terms (*white/oq, black/qora, red/qizil, blue/ko'k, green/yashil*) and their occurrences in idiomatic expressions, proverbs and metaphorical contexts.

Data Analysis. Data analysis followed a three-stage mixed-method approach, combining quantitative frequency counts with qualitative semantic interpretation:

1. Quantitative Analysis

A systematic frequency analysis was conducted to identify the distribution of core coloronyms *(white/oq, black/qora, blue/ko'k, red/qizil, green/yashil).*

Steps included:
- ✓ Extracting all sentences containing color terms from both corpora.
- ✓ Removing duplicates, names, and irrelevant occurrences *(e.g., "Green Party").*
- ✓ Counting literal vs. metaphorical usages separately.

Example:
- ✓ In English, *blue* appeared 412 times, of which 13% were metaphorical (e.g., feel blue).
- ✓ In Uzbek, *ko'k* appeared 389 times, with only 4% metaphorical- but 18% culturally symbolic *(e.g., ko'k bayroq).*

These counts allowed identification of which colors carry heavier cultural load in each language.

2. Qualitative Semantic Analysis

All extracted examples were classified into semantic categories:
- ✓ Emotional meaning *(e.g., blue sadness, qizil hayajon)*
- ✓ Social/cultural symbolism *(oq yo'l, oq fotiha, red alert)*
- ✓ Evaluative meaning *(black day, qora kun)*
- ✓ Metaphorical extensions *(green with envy, ko'k yuzli)*

Each category was then compared cross-culturally to identify similarities and differences in conceptual metaphors.

Analysis was guided by frameworks from cultural linguistics (Wierzbicka, 1996) and conceptual metaphor theory (Lakoff & Johnson, 1980).

3. Discourse and Contextual Analysis

Since color meanings vary by context, a discourse-level analysis was applied to samples from media and literature:
- ✓ identifying narrative function of colors,
- ✓ analyzing emotional tone,
- ✓ determining whether coloronyms reinforce cultural identity or symbolism in the text.

For example:
- ✓ In English news discourse, black frequently appeared in contexts of crisis or seriousness *(black market, blacklist).*
- ✓ In Uzbek texts, *oq* appeared prominently in contexts of blessing and positive evaluation *(oq niyat, oq rizq).*

These interpretive patterns were used to draw conclusions about how each culture conceptualizes moral values, emotions, and social norms through colors.

By combining quantitative and qualitative approaches, this methodology allows for a comprehensive understanding of both the linguistic and cultural dimensions of coloronyms. The approach ensures that the analysis captures not only the frequency and distribution of color terms but also their role as markers of cultural identity and conveyors of metaphorical meaning.

Results and Analysis. 1.Universal Semantic Cores of Coloronyms. The comparative analysis of English and Uzbek coloronyms reveals that both languages share several universal semantic cores grounded in human perceptual experience. As shown by Berlin & Kay's (1969) theory of basic color terms, languages tend to categorize certain primary colors similarly because they reflect biologically based perceptual distinctions. The findings of the present study align with this view: English and Uzbek exhibit strong similarities in the fundamental, denotative meanings of core colors such as *white/oq, black/qora, red/qizil, blue/ko'k, and green/yashil.*

1.1. White / Oq

Both languages use white/oq to denote brightness, clarity, and a high level of light reflectance in the physical world. Perceptually, white universally represents the absence of chromatic color. This universal core is reflected in literal uses such as *white snow / oq qor* or *white clothes / oq kiyim.* Such uses show that the denotative function of white is stable across cultures because it describes a naturally occurring visual phenomenon.

1.2. Black / Qora

Similarly, *black/qora* shows a universal semantic core of darkness, absence of light, and visual opacity. Both languages employ this coloronym to denote objects with dark or light-absorbing surfaces *(e.g., black stones / qora toshlar, black hair / qora soch).* This indicates shared biological perception: the human visual system interprets minimal light reflection as *"black."*

1.3. Red / Qizil

Red/qizil also shows strong universality. In both languages, its core meaning is linked to highly saturated wavelengths of light and visually striking stimuli such as blood, fire, or ripe fruit. Both English and Uzbek use *red/qizil* in literal descriptions like *red apple / qizil olma* or *red flower / qizil gul.* The primary perceptual association with intensity, heat, and vitality is cross-culturally consistent.

1.4. Blue / Ko'k

The universal core of *blue/ko'k* is associated with natural elements such as the sky and water, both of which share similar wavelengths of reflected light. English and Uzbek use the color to denote the same visual field *(e.g., blue sky / ko'k osmon).* This perceptual universality confirms that the literal meaning of *blue* is consistent across cultures.

1.5. Green / Yashil

In both languages, *green/yashil* denotes vegetation, nature and the color of fresh growth. Expressions such as *green grass / yashil maysa* illustrate identical perceptual categorization. The universality here comes from direct human experience with the natural environment.

The findings confirm Berlin and Kay's (1969) claim that basic color terms exhibit universal denotative meanings across languages. For example, *white/oq* consistently refers to lightness, *black/qora* to darkness, and red/qizil to the color of blood. This universality reflects shared perceptual foundations.

2. Culture-Specific Connotations. Despite universal denotations, connotative meanings reveal strong cultural divergence.
- ✓ *White / Oq*
- ✓ English: purity, innocence, peace *(white wedding, white dove)*
- ✓ Uzbek: purity and blessing, good fortune, honesty *(oq yo'l, oq fotiha, oq niyat)*
- ✓ *Black / Qora*
- ✓ English: evil, danger, illegality *(black market, black magic)*
- ✓ Uzbek: misfortune, sorrow, hardship *(qora kun, qora xabar)*
- ✓ *Blue / Ko'k*
- ✓ English: sadness *(feel blue)*, nobility *(blue blood)*
- ✓ Uzbek: youthfulness, national identity, sky/heaven imagery *(ko'k bayroq, ko'kalamzor)*

These differences demonstrate that connotative layers are shaped by cultural experience, historical memory, and national symbols.

3. Metaphorical Extensions. Using Lakoff and Johnson's (1980) theory, the analysis shows that color terms form metaphorical networks that differ cross-culturally.
- ✓ English uses *red* for danger *(red flag),* anger *(see red)*, and urgency *(red alert).*
- ✓ Uzbek *qizil* often signals intensity or traditional discourse (qizil olma, qizil gul, qizil sharoit).
- ✓ English *green* expresses jealousy *(green with envy),* while Uzbek *yashil* symbolizes freshness and vitality.

These metaphorical differences reflect cultural models underlying emotional expression and environmental perception.

4. Culture as a Meaning-Making System. The findings confirm Wierzbicka's (1996) claim that lexical items embody cultural norms and values. Uzbek frequently uses coloronyms in blessing formulas *(oq yo'l, oq fotiha),* while English embeds them in emotional and social metaphors (blue Monday, green light). This suggests that English metaphorical coloronyms center on psychological states, whereas Uzbek coloronyms often encode social behavior, rituals, and collective identity.

Discussion. The The findings of this study demonstrate that coloronyms in English and Uzbek function not only as linguistic labels for visual perception but also as cultural markers reflecting societal values, beliefs, and collective experiences. While certain basic color terms, such as *white/oq, black/qora, red/qizil, blue/ko'k,* and *green/yashil,* show universal semantic cores, their metaphorical and symbolic applications differ significantly across the two languages. This supports the hypothesis that color perception may have biological universals, but the interpretation and cultural coding of colors are socially constructed (Berlin & Kay, 1969; Wierzbicka, 1996). For instance, *white/oq* signifies purity in both languages. However, in Uzbek, it carries additional culturally specific connotations, including blessings, good fortune, and ceremonial propriety, as seen in idiomatic expressions like *oq yo'l* or *oq fotiha*. In contrast, English idioms such as *"white lie"* highlight moral and ethical nuances rather than social ritual significance. This suggests that coloronyms are deeply intertwined with cultural practices, and their meanings are shaped by both historical and social contexts. Similarly, *blue/ko'k* illustrates contrasting cultural emphases. In English, *blue* often conveys negative emotional states, particularly sadness or melancholy *("feeling blue"),* whereas in Uzbek, *ko'k* frequently symbolizes youthfulness, vitality, or national identity. This difference underscores Lakoff and Johnson's (1980) theory of conceptual metaphor, which posits that abstract concepts are understood through culturally mediated experiential domains. Such metaphorical mappings reflect the collective worldview of a speech community, demonstrating how language encodes cultural knowledge.

The study also highlights that frequency of usage does not always correspond to cultural importance. Quantitative analysis showed that *white/oq* appears more frequently than other color terms, but qualitative analysis revealed that the symbolic and idiomatic uses of less frequent colors, such as *ko'k or qizil/red,* can carry rich cultural meaning. This finding emphasizes the necessity of combining quantitative and qualitative methods when investigating linguistic-cultural phenomena. Furthermore, cross-cultural differences in color semantics have practical implications for translation, intercultural communication, and language education. Translators and language learners may misinterpret culturally loaded color expressions if they rely solely on literal meaning. For example, rendering *oq yo'l* simply as *"white road"* would lose its culturally embedded sense of blessing or well-wishing. Understanding these subtleties can enhance communicative competence and promote culturally sensitive translation practices.

Finally, this study contributes to ongoing discussions in linguistic relativity and cultural semantics by illustrating how language and culture mutually shape each other. Coloronyms serve as accessible yet powerful indicators of cultural identity, reflecting both universal human experiences and locally specific worldviews. Future research could expand this analysis by including additional languages, examining diachronic shifts in color meaning, or exploring the impact of globalization on traditional color symbolism. Ultimately, the discussion confirms that coloronyms are not merely lexical items but cognitive-cultural constructs, encoding rich layers of meaning shaped by history, society, and shared human experience. This underscores their value as tools for understanding cultural identity and cross-cultural communication.

Conclusion. This study has examined how coloronyms function as linguistic and cultural markers in English and Uzbek, revealing both universal tendencies and culture-specific variations in meaning. The analysis demonstrated that while some basic color terms- such as *white/oq, black/qora, red/qizil,* and *blue/ko'k-* exhibit cross-linguistic semantic similarities, their metaphorical, idiomatic, and symbolic connotations are largely shaped by cultural norms, historical experience, and social practices. For instance, although *white* generally signifies purity in both languages, in Uzbek it additionally embodies culturally specific concepts such as blessing, good fortune and ceremonial propriety, illustrating how a seemingly universal concept can acquire unique cultural nuances. Similarly, *blue/ko'k* reflects emotional states in English but conveys youthfulness, vitality and national identity in Uzbek, highlighting the central role of cultural context in semantic interpretation.

The findings confirm that coloronyms are more than simple lexical items: they are cognitive and cultural constructs that encode community-specific values, beliefs and worldview. This underscores the importance of integrating cultural semantics into cross-linguistic studies, translation practice and language education. Awareness of the culturally embedded meanings of color terms can enhance intercultural communication, prevent misinterpretation, and provide translators and language learners with deeper insight into the cultural logic underlying linguistic choices.

Moreover, this research contributes to the ongoing discussion on linguistic relativity and conceptual metaphor theory. It illustrates that the perception of color, though biologically constrained, is mediated by social and cultural experience, which informs both metaphorical reasoning and practical language use. Future studies may expand this investigation by including additional languages, exploring diachronic changes in color symbolism, or examining the influence of globalization on traditional color meanings.

In conclusion, coloronyms in English and Uzbek exemplify the interplay between language, thought, and culture. They serve as windows into the collective consciousness of a community, encoding both universal human experiences and unique cultural identities. Recognizing and analyzing these subtle yet powerful linguistic markers is essential for understanding the deeper connections between language and culture, enriching cross-cultural communication, and fostering more effective translation and teaching strategies.

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LINGUISTICS

TURIZMGA OID MILLIY-MADANIY BIRLIKLARNING SINSETLARDA BERILISHI

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Annotatsiya. *Turizm diskursida qo'llaniladigan milliy-madaniy birliklar muayyan xalqning tarixiy, ijtimoiy va madaniy tajribasi, milliy an'analari, urf-odat va mental xususiyatlarini aks ettiruvchi lingvomadaniy belgilar sifatida namoyon bo'ladi. Ushbu birliklarning semantik tabiati ularni nafaqat nominativ birlik sifatida, balki madaniy axborot tashuvchi lingvomadaniy belgilar sifatida ham o'rganishni taqozo etadi. Shu bois turizmga oid milliy-madaniy birliklarni sinsetlar asosida tizimlashtirish ularning mazmuniy va konseptual xususiyatlarini aniqlashda muhim metodologik yondashuv hisoblanadi. Ushbu maqolada turizmga oid milliy-madaniy birliklar sinsetlar asosida tahlil qilingan hamda ularning kontseptual yaqinligi, funksional umumiyligi va semantik differensial belgilari bu kabi birliklarning nafaqat nominativ, balki kognitiv va madaniy qatlamlarga ham egaligi asoslab berilgan.*

Kalit so'zlar: *turistik matnlar, turizmga oid birliklar, konsept, madaniy belgi, kod, sinset, dominant birlik, differensial belgi, semantik ma'no, sinsetlash jarayoni.*

ПРЕДОСТАВЛЕНИЕ В СИНСЕТАХ НАЦИОНАЛЬНО-КУЛЬТУРНЫХ ЕДИНИЦ, СВЯЗАННЫХ С ТУРИЗМОМ

Аннотация. *Национально-культурные единицы, используемые в туристическом дискурсе, выступают как лингвокультурные знаки, отражающие исторический, социальный и культурный опыт определённого народа, его национальные традиции, обычаи и ментальные особенности. Семантическая природа данных единиц предполагает их изучение не только как номинативных единиц, но и как лингвокультурных знаков, являющихся носителями культурной информации. В связи с этим систематизация национально-культурных единиц, относящихся к туризму, на основе синсетов рассматривается как важный методологический подход к выявлению их содержательных и концептуальных характеристик. В статье национально-культурные единицы туристической сферы анализируются на основе синсетов, а также обосновывается, что их концептуальная близость, функциональная общность и семантические дифференциальные признаки свидетельствуют о наличии у данных единиц не только номинативного, но и когнитивного и культурного уровней.*

Ключевые слова: *туристические тексты, единицы туристической сферы, концепт, культурный знак, код, синсет, доминантная единица, дифференциальный признак, семантическое значение, процесс синсетизации.*

REPRESENTATION OF NATIONAL-CULTURAL UNITS RELATED TO TOURISM IN THE SINSETS

Abstract. *National-cultural units used in tourism discourse function as linguocultural signs that reflect the historical, social, and cultural experience of a particular people, as well as their national traditions, customs, and mental characteristics. The semantic nature of these units presupposes their study not only as nominative units but also as linguocultural signs that serve as carriers of cultural information. In this regard, the systematization of national-cultural units related to tourism on the basis of synsets is considered an important methodological approach to identifying their content-related and conceptual characteristics. The article analyzes national-cultural units of the tourism sphere on the basis of synsets and substantiates that their conceptual proximity, functional commonality, and semantic differential features indicate the presence of not only nominative, but also cognitive and cultural levels in these units.*

Keywords: *tourism texts, units of the tourism sphere, concept, cultural sign, code, synset, dominant unit, differential feature, semantic meaning, synsetization process.*

Kirish. V.N.Teliya so'zning leksik ma'nosini, kamida, uch mikrouzvning kombinatsiyasi sifatida tasavvur etish mumkinligini aytadi:

1) ma'noning borliqdagi muayyan reallikni ifodalovchi denotativ uzvi;

2) kategorial-grammatik uzvi;

3) nutq subyektining so'z orqali ifodalangan narsaga munosabatini anglatadigan emotiv-modal uzvi [4,217].

Ya'ni, har bir so'z, avvalo, nominativ birlik sifatida borliqdagi muayyan obyektni ifodalashi, ikkinchidan, kategorial-grammatik uzv sifatida qaysi so'z turkumiga oidligi va qanday grammatik kategoriyalarga egaligi, uchinchidan, nutq subyektining ifodalanayotgan narsaga munosabati hamda emotsional xususiyatlari aks etishi muhim ekanligi ta'kidlanadi.

Rus filologi Y. N. Tinyanov esa: "So'z buqalamunga o'xshaydi, unda har safar nafaqat turlicha nozikliklar, balki ba'zan, hatto, turlicha bo'yoqlar ham paydo bo'ladi",- degan fikrni bildiradi. [5,147].

Tadqiqot metodi sifatida ushbu maqolada turizmga oid milliy-madaniy birliklar, ba'zi jihatlarning tavsifiy-tahliliy usulda o'rganishga e'tibor qaratildi. Turizm sohasi insonning turli sohalardagi faoliyati bilan bog'liq bo'lib, insoniyat borki, uning ko'ngli go'zallikka, ruhi sokinlikka talpinadi. Bunga erishishning eng yaxshi yo'li esa sayohat qilishdir. Sayohat uchun munosib joyni topish, har bir xalqning o'ziga xos milliy qiyofasi – ko'zni quvnatadigan osori atiqalari, tarixning jonli sahifalari bilan yaqindan oshno bo'lish, ularning o'ziga xos kiyim-kechaklari, urf-odat va an'analari, zeb-u ziynatlari-yu milliy taomlarigacha bo'lgan har bir holat, ularni ifoda etuvchi birliklar kishini befarq qoldirmaydi, bitmas-tuganmas huzur, zavq baxsh etadi. Shunga ko'ra, bugungi kunda turizm sohasiga oid milliy-madaniy birliklar haqida batafsil ma'lumotga ega bo'lishda ularning semantik tizimda o'rganilishi va sinsetlar asosida tavsiflanishini taqozo etadi.

Sinset (synonym set) – bu umumiy semantik yadroga ega bo'lgan, bir xil yoki yaqin ma'noni ifodalovchi leksik birliklar majmuyi bo'lib, u tilning leksik-semantik tizimini strukturaviy jihatdan tahlil qilish imkonini beradi. Ular fanda bir umumiy ma'noga ega bo'lgan (denotativ ma'nosi bir-biriga yaqin), qo'shimcha ma'no ottenkasi, uslubiy bo'yog'i, qo'llanishidagi xususiyati va boshqa belgilari bilan farqlanadigan s*inonim* (yun. synonymia-bir xil nomli) so'zlar sifatida qo'llanadi. Biz atrofimizdagi predmetlar, voqea-hodisalar, ularning xususiyatlari, belgilari, xarakter va holatlarini butun nozikligi, o'ziga xosligi bilan anglaymiz. Ularni ifodalashda esa eng mos va ma'qul so'zlardan foydalanamiz. Bunda, albatta, sinonimlar juda qo'l keladi. Ular ana shu borliq hodisalarini tasvirlashda har bir "elementar" sifatlarni ham o'zida aks ettira oladigan, fikrni benihoya aniq, emotsional hamda ekspressiv ifodalash vositasidir. Ular turizmga oid matnlarning mazmuniy boyishi va tushunchalarning darajalab ifodalanishini, turli subyektiv munosabatlarni namoyon etadi.

Natijalar. Turizm diskursida qo'llaniladigan milliy-madaniy birliklar muayyan xalqning tarixiy, ijtimoiy va madaniy tajribasi, milliy an'analari, urf-odat va mental xususiyatlarini aks ettiruvchi lingvomadaniy belgilar sifatida namoyon bo'ladi. Ushbu birliklarning semantik tabiati ularni nafaqat nominativ birlik sifatida, balki madaniy axborot tashuvchi lingvomadaniy belgilar sifatida ham o'rganishni taqozo etadi. Shu bois turizmga oid milliy-madaniy birliklarni sinsetlar asosida tizimlashtirish ularning mazmuniy va konseptual xususiyatlarini aniqlashda muhim metodologik yondashuv hisoblanadi. Bu kabi birliklarning sinsetlarda berilishi, avvalo, ularning kontseptual yaqinligi**,** funksional umumiyligi va semantik differensial belgilariga asoslanadi. Ushbu yondashuv turizm leksikasining nafaqat nominativ, balki kognitiv va madaniy qatlamlarini ham ochib berishga xizmat qiladi.

Masalan, turizm sohasida faol qo'llaniladigan *milliy taom*, *milliy libos*, *xalq bayrami*, *an'anaviy hunarmandchilik* kabi birliklar sinsetlash jarayonida ularning madaniy identifikatsiya qiluvchi belgisi asosiy mezon sifatida belgilanadi. Jumladan, *palov*, *osh*, *milliy taom* birliklari umumiy "an'anaviy ovqat" semasi asosida birlashsa-da, *palov* birligi o'zbek milliy-madaniy konseptini ifodalovchi markaziy birlik sifatida ajralib turadi. Bu holat sinset doirasida milliy madaniy birliklarning iyerarxik tuzilishga ega ekanini ko'rsatadi.

Milliy-madaniy birliklarni sinsetlar asosida berishda, avvalo, ularning umumiy madaniy semasi – kulturologik mazmuni, assotsiativ maydoni va til ongida aks etish darajasi alohida e'tiborga olinadi. Chunonchi, *Navro'z*, *xalq sayli*, *milliy bayram* birliklari sinsetida *Navro'z* nafaqat bayram nomi, balki yangilanish, tabiat va ijtimoiy uyg'unlik konseptlarini o'zida mujassamlashtirgan dominant birlik, madaniy ramz sifatida namoyon bo'ladi.

Sinsetlash jarayonida turizmga oid milliy-madaniy birliklarning kategorial-grammatik mansubligi va uslubiy xususiyatlari ham hisobga olinadi. Jumladan, *hukmdor, podsho, amir, xon kabi* birliklar "mamlakat yoki hududni boshqaruvchi shaxs" umumiy semasi asosida bitta sinsetga birlashtiriladi. Biroq mazkur sinset doirasida ularning qo'llanishi va ma'no hajmi turlicha bo'lgani sababli bir sinset ichida ichki iyerarxik munosabatlar yuzaga keladi va ularning har biri qo'llanishi, qo'llanish hududi, hukmronlik darajasi, hukmronlik qilish davri, shakli va ijtimoiy maqomi kabi omillar bilan o'ziga xos semantik farqlovchi

belgilarga ega bo'ladi. Masalan, amir birligi Buxoro hududi boshqaruvi, *xon* konsepti Xiva, Qo'qon hududlari hukmronligi bilan bog'liq o'zbek milliy madaniyatiga xos birlik sifatida kengroq lingvomadaniy mazmun kasb etadi. *Hukmdor* so'zi esa umumiy mazmun ifodalashi bilan ushbu sinset tizimida dominant birliklar qatorida turmaydi.

Turizm birliklarini sinsetlarda berish til birliklarini idrok etishda mazkur birliklarning qanday assotsiativ bog'lanishlar hosil qilishini aniqlashga ham xizmat qiladi. Sinsetlar orqali so'zlarning paradigmatik munosabatlari ochib beriladi va bu, o'z navbatida, turizmga oid milliy-madaniy birliklarning kognitiv modeli shakllanishi hamda konseptual jihatdan chuqur o'rganilishiga imkon beradi. Bu esa sinsetlash jarayonining faqat leksik emas, balki kognitiv-lingvomadaniy asosga ega ekanini ham tasdiqlaydi. Bunday sinsetlar ichida milliy madaniyatni eng to'liq ifodalovchi birliklar dominant mavqeni egallaydi. Shunga ko'ra, turizmga oid milliy-madaniy birliklarning sinsetlar asosida tasniflanishini umumiy tarzda quyidagi chizma asosida aks ettirish mumkin (3.1-chizmaga qarang):
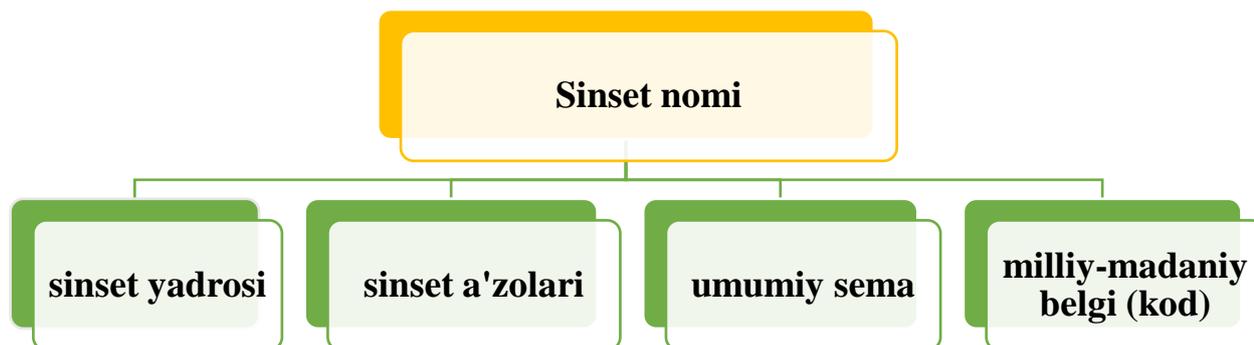
1-rasm. Turizmga oid milliy-madaniy birliklarning sinsetlar asosida tasnifiy xoslanishi

1-jadval.

Turizmga oid milliy-madaniy birliklarning sinsetlar asosida ifodalanishi

№	Sinset nomi	Sinset yadrosi (dominant birlik)	Sinset a'zolari	Umumiy sema	Milliy-madaniy belgi
1	Milliy taomlar	palov	osh, milliy taom, ovqat	an'anaviy ovqat	marosimiylik, mehmondo'stlik
2	Milliy bayramlar	Navro'z	xalq bayrami, xalq sayli, bahor bayrami	bayram	yangilanish, qadriyat
3	Milliy kiyimlar	do'ppi	milliy bosh kiyim, libos	kiyim	madaniylik, milliy o'ziga xoslik, qadriyat
4	An'anaviy hunarmandchilik	kashtachilik	milliy san'at, kashtado'zlik, naqsh tikish	qo'l mehnati	madaniy meros
5	Muqaddas qadamjolar	"Yetti Pir" ziyoratgohi	ziyoratgoh, pirlar makoni, avliyolar maqbaralari, "Boboyi Somosiy" ziyoratgohi	ziyorat qilish uchun boriladigan muqaddas makonlar	Muqaddas-tarixiy maskanlar

Xulosa. Jadvaldan ko'rinib turibdiki, har bir sinset umumiy semantik maydonga ega bo'lsa-da, dominant birlik milliy-madaniy mazmunni eng yuqori darajada ifodalaydi. Bu holat sinsetlar ichida semantik iyerarxiya mavjudligini ko'rsatadi. Masalan, jadvalda berilgan *palov* birligi sinset yadrosi sifatida namoyon bo'lib, u nafaqat ovqat nomi, balki milliy madaniyatda mehmondo'stlik va marosimiylik konseptlarini ifodalaydi. Qolgan birliklar esa umumiy semantik maydonni to'ldiruvchi, lekin madaniy yuklamasi nisbatan

tor boʻlgan elementlar hisoblanadi. Jadval va sxemalar asosida amalga oshirilgan sinsetlash jarayoni turizm diskursida milliy qadriyatlarni konseptual darajada talqin qilishga xizmat qiladi.

Umuman olganda, turizmga oid milliy-madaniy birliklarning sinsetlarda berilishi ularning semantik, kognitiv va lingvomadaniy xususiyatlarini kompleks tarzda ochib berish, milliy-madaniy komponentni aniqlash va til ongida aks etish mexanizmlarini tadqiq etish imkonini yaratadi. Ushbu yondashuv turizm diskursida milliy madaniyatni til vositalari orqali toʻlaqonli aks ettirish va uni global kommunikatsiya makonida samarali namoyon etishda muhim ilmiy-amaliy ahamiyat kasb etadi.

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LINGUISTICS

SEMANTIC FEATURES OF THE CONCEPT "MONEY/PUL" IN ENGLISH AND UZBEK LANGUAGES

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Abstract. *The concept money represents one of the most significant universal cultural phenomena, appearing across languages with overlapping but culturally specific meanings. This article examines the semantic features of the English concept money and the Uzbek concept pul, exploring how linguistic representations of economic value reflect deeper cognitive, cultural, and social orientations. Drawing on conceptual semantics, cognitive linguistics, and cross-cultural pragmatics, the study analyzes the metaphorical, evaluative, and associative components encoded in both languages. The findings demonstrate that while both English and Uzbek share universal economic meanings, their semantic networks diverge in cultural attitudes toward wealth, social hierarchy, morality, and collective behavior. Examples are taken from dictionaries, corpora, idiomatic expressions, proverbs, and academic literature. The article concludes that the semantics of money/pul functions not only as a lexical field but also as a culturally embedded conceptual system shaped by historical, economic, and socio-cultural dynamics.*

Key words: *Money, Pul, Semantic Features, English Language, Uzbek Language, Economics, Cultural Values, Comparative Linguistics*

ОСОБЕННОСТИ КОНЦЕПТА «MONEY/PUL» В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *Концепция денег является одним из самых значимых универсальных культурных явлений, которые встречаются в различных языках с пересекающимися, но культурно специфическими значениями. В этой статье рассматриваются семантические особенности английского концепта money и узбекского концепта pul, исследуется, как лингвистические представления экономической ценности отражают более глубокие когнитивные, культурные и социальные ориентации. Опираясь на концептуальную семантику, когнитивную лингвистику и кросс-культурную прагматику, исследование анализирует метафорические, оценочные и ассоциативные компоненты, закодированные в обоих языках. Результаты показывают, что, несмотря на то, что как английский, так и узбекский языки разделяют универсальные экономические значения, их семантические сети расходятся в культурных отношениях к богатству, социальной иерархии, морали и коллективному поведению. Примеры приведены из словарей, корпусов, идиоматических выражений, пословиц и академической литературы. В статье делается вывод о том, что семантика money/pul функционирует не только как лексическое поле, но и как культурно встроенная концептуальная система, формируемая историческими, экономическими и социокультурными динамиками.*

Ключевые слова: *money, пул, семантические особенности, английский язык, узбекский язык, экономика, культурные ценности, сравнительная лингвистика.*

INGLIZ VA O'ZBEK TILLARIDA "MONEY/PUL" TUSHUNCHASINING SEMANTIK XUSUSIYATLARI

Annotatsiya. *Pul tushunchasi dunyo bo'ylab keng tarqalgan, lekin madaniy jihatdan o'ziga xos ma'nolarga ega bo'lgan eng muhim universal madaniy hodisalardan biridir. Ushbu maqola ingliz tilidagi money tushunchasi va o'zbek tilidagi pul tushunchasining semantik xususiyatlarini o'rganadi, iqtisodiy qiymatning lingvistik ifodalari qanday qilib chuqur kognitiv, madaniy va ijtimoiy yo'nalishlarni aks ettirishini tahlil qiladi. Konseptual semantika, kognitiv lingvistika va madaniyatlararo pragmatika asosida olib borilgan tadqiqotda ikkala tilda ham metaforik, baholovchi va assotsiativ komponentlar tahlil qilinadi. Tadqiqot natijalari shuni ko'rsatadiki, ingliz va o'zbek tillari umumiy iqtisodiy ma'nolarga ega bo'lsa-da, ularning semantik tarmoqlari boylik, ijtimoiy iyerarxiya, axloq va kollektiv xulq-atvorni madaniy nuqtayi nazaridan farqlanadi. Misollar lug'atlar, korpuslar, idiomatik iboralar, maqollar va ilmiy adabiyotlardan*

olingan. Maqolada shunday xulosaga kelinadiki, pul semantikasi nafaqat leksik maydon sifatida, balki tarixiy, iqtisodiy va ijtimoiy-madaniy dinamikalar tomonidan shakllangan madaniy jihatdan chuqur ildiz otgan konseptual tizim sifatida ham ishlaydi.

***Kalit so'zlar:** pul, money, semantik xususiyatlar, ingliz tili, o'zbek tili, iqtisodiyot, madaniy qadriyatlar, qiyosiy lingvistika.*

Introduction. The concept of money (English) and pul (Uzbek) stands as one of the most universal yet culturally diverse notions encoded in human languages. While money is ostensibly a neutral medium of exchange, the meanings associated with it extend far beyond its economic function. Across cultures, money becomes intertwined with moral norms, ideologies, cultural narratives, social structures, and emotional experiences. For this reason, the semantic analysis of financial vocabulary reveals not only linguistic patterns but also deep cultural models and cognitive structures characteristic of a particular society. As language both reflects and constructs worldview, examining the concept money/pul allows researchers to uncover how English and Uzbek speakers conceptualize wealth, value, poverty, fairness, success, risk, and social hierarchy.

In modern linguistics, abstract concepts such as money are studied within semantic, cognitive, and linguocultural paradigms. Cognitive linguistics argues that human beings understand abstract notions through conceptual metaphors and embodied experience (Lakoff & Johnson, 1980). Linguocultural studies stress that lexemes like money or pul encode culturally significant information, traditional wisdom, social practices, and moral attitudes. Semantic analysis focuses on dictionary meanings, word formation, idioms, phraseological units, and associated connotations. These diverse approaches highlight that the meaning of money cannot be limited to its dictionary definition; instead, it forms a wide semantic field influenced by historical, social, and ideological factors.

The comparative analysis of English and Uzbek presents an especially valuable case because the two languages belong to different linguistic families, represent different cultural traditions, and operate within distinct socio-economic systems. English, shaped by Western capitalism, Protestant work ethics, and individual-centered ideologies, tends to conceptualize money as a symbol of achievement, agency, and opportunity. Uzbek, influenced by collectivist social structures, traditional values, and transitional economic history, often frames pul within moral and interpersonal contexts. This research aims to explore such differences and similarities systematically and academically.

Literature review. The semantic study of the concept "money/pul" draws on key theories in lexical semantics, cognitive linguistics, and cultural linguistics. Foundational works by Lyons (1977), Cruse (1986), and Murphy (2010) emphasize that meanings of socio-economic terms are layered, including denotative, connotative, cultural, and associative components. In cognitive linguistics, Lakoff and Johnson's (1980) theory of conceptual metaphors demonstrates that abstract economic concepts are understood through metaphors such as *money is power*, *money is resource*, and *time is money*, which structure English speakers' reasoning about wealth, time, value, and productivity. Similarly, Uzbek linguists (G'ulomov 1995; Mengliyev 2007) underline that pul forms the core of a semantic field that includes prosperity, blessing, moral responsibility, and social reciprocity.

Cross-cultural studies show notable differences between English and Uzbek monetary conceptualization. English, shaped by Western capitalist history, constructs money as an instrument for individual success, independence, efficiency, and competition. This is reflected in idioms such as money talks, cash cow, or financial freedom. Uzbek, influenced by collectivist traditions and Islamic values, conceptualizes pul not merely as a material asset but as a moral and spiritual entity. Phraseological units such as *Pul qo'lning kiri* (Money is dirt on your hand) and *halol pul* (honest/ethical money) reflect cultural ideals of responsibility, honesty, and "*baraka,*" a spiritual notion of blessed wealth (Turaev 2016; Jumanazarova 2022). These differences reveal how language encodes cultural attitudes toward earning, spending, and the ethical value of wealth.

Existing Uzbek and English comparative research, although limited, confirms that metaphors and idioms related to wealth differ significantly across the two languages. Khudoyberdieva (2019) notes that English metaphors emphasize pragmatism and self-achievement, while Uzbek ones foreground morality, fate, and divine blessing. Sattorov (2021) argues that Uzbek lexical items frequently encode social expectations - such as generosity, sharing, and honest labour - unlike English, where economic lexis tends to be neutral, instrumental, and efficiency-oriented. However, previous works tend to examine these semantic aspects separately. Therefore, this study fills a research gap by offering an integrated semantic analysis of *money/pul* across denotation, conceptual metaphor, phraseology, connotative meaning, and socio-cultural

associations. This unified approach enables a more comprehensive understanding of how two linguocultures construct one of the most universal yet culturally variable human concepts - money.

Methods. To examine the semantic features of the concept money/pul in English and Uzbek languages, a combination of qualitative linguistic methods was applied. The methodological framework draws from several established approaches in semantic and cognitive linguistics, ensuring depth, accuracy, and cross-cultural reliability.

1. Semantic field analysis: This approach groups lexemes, idioms, and expressions related to the concept money/pul into semantic domains such as: wealth and prosperity, poverty and deprivation, earning and spending, moral evaluation of money, social status and hierarchy, risk, profit, and loss, emotional and psychological attitudes toward money. The method helps identify the core, peripheral, and culturally specific meanings of the concept.

2. Componential and definitional analysis: Dictionary definitions from English and Uzbek monolingual dictionaries were analyzed to identify: primary (literal) meanings, secondary (contextual or figurative) meanings, connotative and evaluative components, stylistic coloring. Componential analysis helped break down meanings into shared and distinguishing semantic components.

3. Conceptual metaphor theory (Lakoff & Johnson): Metaphorical frameworks such as money is power, money is a liquid, money is a moral agent, and money is life energy were identified. English and Uzbek metaphors were compared to determine both universal and culture-specific patterns.

4. Linguocultural and ethnolinguistic Analysis: Proverbs, folk expressions, cultural narratives, and historical contexts were studied to reveal: moral judgments surrounding wealth, traditional teachings, national mentality related to money, culturally preserved warnings, advice, or beliefs about money. Uzbek proverbs such as *"Og'zi qiyshiq bo'lsa ham, boyning og'li gapirsin/ puli borning qo'li uzun"* and English idioms like *"money talks"* illustrate how financial concepts integrate into wider culture.

Analysis and Results. The findings of this study reveal a multifaceted conceptualization of the term money/pul in both English and Uzbek, demonstrating how semantic structures reflect not only financial practices but also cultural values, ethical standards, and collective worldviews. Across the datasets, English demonstrates a predominantly economic, transactional, and instrumental conceptualization of money, while Uzbek embeds the concept within moral, relational, and spiritual frameworks. These differences become visible when examining semantic fields, metaphorical structures, and culturally rooted expressions, all of which highlight the distinct cognitive frameworks of the two linguocultures.

The semantic field analysis demonstrates that English speakers tend to conceptualize money in abstract, system-oriented terms. Words such as equity, capital, assets, and liquidity reflect a worldview centered on financial structures, institutional frameworks, and economic rationality. English corpora show dominant collocations like invest money, raise capital, manage funds, and financial planning, indicating a perception of money as a resource to be controlled, multiplied, and strategically used. In contrast, Uzbek monetary vocabulary reveals its grounding in everyday economic life, social relationships, and moral considerations. Terms such as *baraka* (spiritual blessing), *rizq* (divinely granted sustenance), and *halol pul* (honestly earned money) illustrate how financial concepts intertwine with ethical and religious principles.

Metaphorical analysis further highlights diverging cultural conceptualizations. English metaphors often frame money as power, energy, or a measurable resource, as seen in expressions such as money talks, cash flow, or wasting money. These metaphors conceptualize individuals as active agents whose success depends on efficient resource management. Uzbek metaphors, however, frequently cast money as a moral substance, a form of destiny, or a spiritual test. Metaphors like pul boshni aylantiradi (money can corrupt a person), pulga baraka kirmasin (may money lack blessing), or rizqi bor odam (a person with destined sustenance) portray money as a force influenced by ethical choices, divine will, and interpersonal responsibility. Thus, while English metaphors emphasize economic agency, Uzbek metaphors highlight moral and spiritual dimensions.

The analysis of idioms and proverbs reinforces these distinctions. English idioms such as time is money or easy come, easy go reflect pragmatic and efficiency-driven attitudes, suggesting that financial value is closely linked to productivity and temporal management. Uzbek proverbs like *pul - qo'lning kiri* (money is dirt on the hand) and *halol pulning barakasi bor* (honestly earned money brings blessing) foreground ethical work and communal responsibility, framing money within broader moral narratives. These expressions reveal that while English idioms generally lack moral overtones, Uzbek idioms encode deep cultural expectations related to honesty, humility, and fairness.

The comparative data demonstrate that English and Uzbek conceptualizations of money/pul differ significantly in semantic orientation, metaphorical framing, and emotional weight. English constructs money as an instrumental, system-oriented resource essential to personal autonomy and economic achievement.

Uzbek conceptualization, meanwhile, places substantial emphasis on the moral quality of wealth, its connection to destiny, and its impact on social harmony. These differences reveal how linguistic structures encode cultural attitudes toward wealth, poverty, success, and ethical economic behavior.

Discussion. The analysis reveals that the concept of money, though universal, is culturally shaped in significant ways. In English-speaking cultures, money is conceptualized primarily as an economic instrument and symbol of autonomy, efficiency, and achievement. Metaphors emphasize productivity, control, and rational economic behavior. In Uzbek culture, money retains a strong moral and spiritual dimension. Expressions such as "*halol pul*," "*baraka*," and "*rizq*" indicate that money is not only a transactional tool but also a moral and ethical category governed by cultural and religious norms. Furthermore, English conceptual systems rely on abstract, system-based terminology (*capital, equity, investment*), whereas Uzbek systems include relationship-based and value-laden terms (*nasiba, bozor, halol mehnat*). These contrasts illustrate how economic realities intersect with cultural scripts in shaping linguistic representations.

1. Cultural ideologies reflected in money semantics: English Worldview: shaped by capitalism, meritocracy, and individualism; money = indicator of success, skill, and ambition; metaphors highlight rational, calculative thinking; idioms encourage risk-taking, investment, and personal growth. Thus, money is framed as a neutral or positive force that rewards productivity.

Uzbek Worldview: shaped by collectivism, tradition, and moral responsibility; money = necessary but morally dangerous; excessive wealth is viewed with suspicion; generosity and sharing are moral imperatives. Thus, money is a morally evaluated force requiring careful ethical control.

2. Moral dimension: Stronger in Uzbek. Uzbek has dozens of expressions warning against greed, dishonesty, and excessive pursuit of wealth. These are absent or significantly weaker in English. This demonstrates a culturally inherited preference for: modesty, restraint, communal fairness, moral economy: English, conversely, emphasizes: ambition, independence, economic mobility

3. Cross-linguistic semantic divergence. Although both languages share universal metaphors, their evaluations differ: Concept English Uzbek-Wealth success responsibility; Poverty failure or challenge test, fate; Risk opportunity danger; Easy money skillful luck suspicion, immorality; Spending freedom carefulness 4. Sociolinguistic and Historical Influences. English financial vocabulary developed under long-term capitalist economy; Uzbek under a mixture of traditional, Soviet, and post-Soviet systems. This history influences: attitudes toward wealth; speed of economic modernization; value placed on collective vs individual gain.

Conclusion. The comparative analysis of the semantic features of the concept *money/pul* in English and Uzbek demonstrates that while money is a universal economic reality, its linguistic and conceptual representations are deeply shaped by culture. Both languages encode the basic denotative meaning of money as a medium of exchange, yet they diverge significantly in the values, metaphors, and moral dimensions associated with it. In English, money is framed primarily as an instrument of individual agency, personal achievement, and economic rationality. Metaphors and expressions emphasize control, efficiency, accumulation, and pragmatism, reflecting a worldview dominated by capitalism, personal autonomy, and material progress. Moral evaluations of money are secondary, and it is largely seen as a neutral tool for attaining success.

In contrast, the Uzbek concept *pul* is embedded in a collectivist and morally-infused cultural framework. Beyond its economic function, pul carries ethical, emotional, and social connotations, reflecting Islamic values, historical experiences, and communal interdependence. Uzbek expressions and proverbs highlight the moral ambiguity, instability, and social responsibilities associated with money, reinforcing attitudes of humility, caution, and ethical awareness. Metaphorically, *pul* is represented as a living, moving, or morally charged entity, whereas English metaphors conceptualize money more abstractly as a controllable resource or tool.

These differences illustrate that linguistic expressions of money are not merely lexical choices but windows into broader cultural worldviews, social organization, and cognitive frameworks. The findings support theories of cultural semantics (Wierzbicka, 1997) and conceptual metaphor (Lakoff & Johnson, 1980), showing how abstract concepts such as economy are structured differently across languages to reflect distinct cultural priorities. Importantly, neither worldview is inherently "more rational" or "more emotional"; rather, they integrate economic meaning with culturally salient values - individualism and autonomy in English, morality and social responsibility in Uzbek. Overall, this study confirms that money/pul functions as a culturally embedded conceptual system, revealing not only economic attitudes but also moral, social, and emotional dimensions of human life. Future research may explore generational shifts, the impact of globalization and digital currencies, or employ corpus-based analyses to provide a more empirical understanding of the evolution and usage of money-related expressions in both languages

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LINGUISTICS

ALISHER NAVOIY KULLIYOTIDAGI QIT'ALARNI GRAMMATIK TEGLASH XUSUSIYATLARI

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Annotatsiya. *Alisher Navoiy qit'alarini tushunarli, o'qishli bo'lishini ta'minlash uchun grammatik teglash va leksik, morfologik jihatdan tahlil qilish lozim. Navoiy yashagan davr leksikologiyasi bilan hozirgi leksika arxaizm va istorizm so'zlarning vujudga kelishi va ko'plab so'z ma'nolarining tubdan o'zgarganligi, Navoiy davrida boshqa morfologik xususiyatga ega bo'lgan so'zlar, bugun ma'no o'zgarishiga, ma'no torayishiga uchrab yoki so'zning boshqa atash ma'nosiga o'tganligi Navoiy qit'alari grammatik tahlil qilish muhimligini ko'rsatadi. Navoiy qit'alarini grammatik tahlili natijasida muallif til uslubi, tez-tez ishlatiluvchi til birliklari va o'ziga xos ijod usuli aniqlanadi. Qit'alarning emotsional-ekspressiv bo'yoqdorligini, ohangdorligini oshirish, baytlarning mazmunan, shaklan mutanosibligiga erishish maqsadida suffiks, prefiks qo'shimchalardan hamda sintaktik – kompozitsiya usulidan foydalanib qo'shma va juft so'zlarni yasash orqali ijodiy mahoratini ko'rsata olganligi ham maqolada tadqiq qilingan.*
Kalit so'zlar: *grammatik vosita, qo'shimcha, affiks, so'z turkumi, tahlil, qit'a lingvostatistik tahlil.*

ОСОБЕННОСТИ ГРАММАТИЧЕСКОЙ РАЗМЕТКИ СОБРАНИЙ СОЧИНЕНИЙ АЛИШЕРА НАВОИ

Аннотация. *Для обеспечения понятности и удобочитаемости собраний сочинений Алишера Навои необходимо провести грамматическую разметку, а также лексический и морфологический анализ. Лексикология эпохи Навои и современная лексика, возникновение архаизмов и историзмов, коренное изменение значений многих слов, слова с иными морфологическими характеристиками в эпоху Навои, современное изменение значений, сужение значений или переход слов в другое номинативное значение - всё это показывает важность грамматического анализа собраний сочинений Навои. В результате грамматического анализа собраний сочинений Навои определяется авторский языковой стиль, часто употребляемые языковые единицы и своеобразный способ творчества. В статье также исследовано, как Навои продемонстрировал своё творческое мастерство, создавая сложные и парные слова, используя суффиксы, префиксы и синтаксико-композиционный метод для усиления эмоционально-экспрессивной окраски и мелодичности собраний сочинений , достижения соответствия стихов по содержанию и форме.*
Ключевые слова: *грамматическое средство, аффикс, часть речи, анализ, собрание сочинений, лингвостатистический анализ.*

FEATURES OF GRAMMATICAL MARKUP IN THE COLLECTED WORKS OF ALISHER NAVOI

Abstract. *To ensure comprehensibility and readability of Alisher Navoi's collected works, grammatical markup, as well as lexical and morphological analysis, must be carried out. The lexicology of Navoi's era and modern vocabulary, the emergence of archaisms and historical terms, the radical change in the meanings of many words, words with different morphological characteristics in Navoi's time, modern changes in meanings, narrowing of meanings or the shift of words to other denotative meanings - all this demonstrates the importance of grammatical analysis of Navoi's collected works. Through grammatical analysis of Navoi's collected works, the author's linguistic style, frequently used language units, and unique creative method are determined. The article also examines how Navoi demonstrated his creative mastery by forming compound and paired words, using suffixes, prefixes, and syntactic-compositional methods to enhance the emotional-expressive coloring and melodiousness of his collected works, achieving harmony between the content and form of his verses.*
Keywords: *grammatical device, affix, part of speech, analysis, collected works, linguostatistical analysis.*

Kirish. Grammatika haqida qadimiy sharq va g'arb olimlari yaratgan asarlar mavjud bo'lib, ular asosan so'z shaklini o'zgartirish uchun xizmat qiladigan vositalar (turli qo'shimchalar, affikslarni) va gap tuzish tartib – qoidalarini tadqiq qilganlar. XIX asrning ikkinchi yarmida tilshunoslikda qiyosiy-tarixiy metodning vujudga kelishi natijasida tillardagi ko'pgina grammatik xususiyatlarni chuqurroq o'rganish mumkin bo'ldi. Endilikda grammatika tushunchasi keng ma'noga ega bo'lib, u tildagi barcha grammatik vositalarni so'zni kichik ma'nodor bo'laklarga bo'lish va so'z yasovchi hamda so'z o'zgartiruvchi turli qo'shimchalar, affikslar (prefiks, infiks va postfikslar) va so'z tartibini, gapning maqsadga ko'ra turlarini o'rganmoqda.

Badiiy matnlarning grammatik tahlili natijasida muallif til uslubi, tez-tez ishlatiluvchi til birliklari (otlar, sifatlar, kalit so'zlar, fe'llar, grammatik shakllar, jumla qurilishi, bir so'z bilan aytganda, yozuvchining idiostilini – o'ziga xos uslubini ko'rsatuvchi vositalar) lingvostatistik tahlil yordamida aniqlanadi[1,154]. Grammatik ma'no ifodalashning turli vositasi mavjud: fonetik, leksik, morfologik va sintaktik vosita shular jumlasidan. Demak, grammatik ma'noni faqat so'z yoki so'z shaklga nisbat berish ma'qul emas. Nutqni shakllantiruvchi barcha lisoniy birlik grammatik ahamiyat kasb etishi mumkin. Grammatik ma'no deganda til (fonetik, leksik, morfologik va sintaktik) birliklarning nutqni shakllantiruvchi umumlashma abstrakt ma'nolari tushuniladi. Alisher Navoiy asarlarining lug'at boyligini o'rganish va ma'nolar xazinasini talqin qilish bo'yicha ham asrlar davomida bir qator o'ta diqqatga sazovor ishlar amalga oshirilgan [2, 3].

Navoiy asarlari tilining fonetikasi hozirgi zamon o'zbek tili va X-XIII asr yodnomalari tilining fonetikasidan o'zining ba'zi xususiyatlari bilan farq qiladi. Navoiy tilining fonetik xususiyatlari bilan bog'liq bo'lgan masalalar hali to'liq-to'kis ravishda hal qilingani yo'q [3, 6-7]. Navoiy nutqining fonetik bo'laklari haqida tilshunoslarimiz bir-biriga mos kelmaydigan turli fikrlarni bayon qilganlar. Navoiy nutqining ham fonetik bo'laklari jumla, sintagma, takt, bo'g'in va tovushlardan iboratligini, jumla eng yirik fonetik birlik bo'lib, nutqning ikki pauza orasidagi maxsus intonatsiyaga ega bo'lgan bo'lagidir. Jumla odatda gapga to'g'ri keladi, chunki jumlaning pauzasi fikriy tugallik, intonatsiyasi esa gapning mazmuniga bog'liqdir. Til belgilarining o'zi quyidagilarga bo'linadi: morfologik (ta'kidlovchi affikslar, qo'shma so'zlar va boshqalar), lemmatizatsiya (har bir so'z shakli uchun asl nusxasidagi ko'rsatma) morfo-sintaktik yoki nutqning bir qismini belgilash (asoslarni ajratib ko'rsatish, nutq qismini va grammatik kategoriyalarning belgilarini aniqlash), sintaktik (sintaktik aloqaning xususiyati, gap turi, gap a'zosi va boshqalar), semantik (semantik omonimiyani olib tashlash, anafora va yadrolarni yechish, axborot tuzilishini aniqlash va boshqalar), diskursiv (eslatmalar, kommunikativ harakatlar va boshqalar) [4]. Mumtoz asarlarda qo'llanilgan so'zlarni ta'lim tizimida samarali foydalanish, o'zbek xalqining barcha davrlarga oid milliy adabiy merosini sun'iy intellektga kiritish, asrlar davomida yashab kelayotgan davlat tilining raqamli texnologiyalar uchun ko'rinishini yaratish, lingvistik tarjimon va matnlarni tahlil qilish dasturlari, Alisher Navoiy asarlari parallel korpusini yaratish imkoniyatlari yanada oshadi. Shu bois Navoiy so'zliklarini grammatik teglash ahamiyatli hisoblanadi.

Grammatik ma'no o'z mazmuniga ega bo'lib, bir guruhdagi barcha so'zlarning biror belgisini ko'rsatadi va umumiylik belgisiga ega bo'ladi. Grammatik ma'no leksik ma'noga qaraganda ancha mavhumroq ekanligi uning biror guruhdagi so'zning umumiy belgisini ifodalashi bilan izohlanadi. Grammatik ma'noni grammatik vositalarsiz aniqlab [5, 97] bo'lmaydi. Masalan, mehr, mehrni, mehrda, mehrdin kabi so'z shakllari qiyoslanganda, ulardagi kelishik qo'shimchalari, yoki bo'ldi, bo'lur, bo'lar kabi fe'l shaklarini qiyoslasak, ulardagi zamonga tegishli qo'shimchalar grammatik ma'noni ifodalovchi vositalar hisoblanadi.

Natijalar va muhokama. Morfema til qurilishining leksemadan keyingi asosiy birligi bo'lib, leksemadan farqli holda grammatik ma'no ifodalashga xizmat qiladi [6, 92]. Leksema ham, morfema ham til birligi (lisoniy birlik) sifatida qismga teng. Leksema o'z turkumi nuqtayi nazaridan grammatik tavsif olganidan keyingina butun holatiga o'tadi va nutqqa chiqadi. Morfema ham odatda o'zi mansub turkum leksemasiga qo'shilgan holda nutqqa chiqadi. Leksema – yetakchi birlik, morfema qo'shiladigan [7, 86] birlik, morfema – leksemaga qo'shiladigan birlik (shu xususiyati nazarda tutib morfema *qo'shimcha* deb nomlanadi).

So'zning morfem tahlil qilishda so'zning barcha morfemalari (ham yetakchi morfema, ham ko'makchi morfema) alohida tahlil qilinadi. Masalan, *nomehribonim* so'zini morfem tahlil qilganda mehribon –yetakchi (asos morfema), no-, -bon ko'makchi morfema, vazifasiga ko'ra so'z yasovchi morfema, -im – ko'makchi morfema, vazifasiga ko'ra shakl yasovchi, sintaktik shakl yasovchi morfema sanaladi. Demak, *nomehribonim* so'zi to'rtta ma'noli qismga bo'linadi: bitta yetakchi morfema va uchta ko'makchi morfema ko'rinishida. Bu tahlil jadvalda quyidagicha ko'rinish hosil qiladi:

So'z	Yetakchi morfema	Ko'makchi morfema		
		So'z yasovchi morfema	Shakl yasovchi morfema	
			Lug'aviy shakl yasovchi	Sintaktik shakl yasovchi
dilistonim	dil	-iston	-	-im
bemiqdor	miqdor	be-	-	-
xabarsiz	xabar	-siz	-	-
oqara	oq (sifat)	-ar	-a	-
yo'llanmoq	yo'l	-la	-n, -moq	-
kulgu (kulgi)	kul (fe'l)	-gu (-gi)	-	-
yig'latadur	yig'i (ot) (unli fonema tushishi)	-la	-t,	-adur (-adi)
bekaslik	kas	be-, -lik	-	-
qilibon	qil (moq)	-	-ibon (-ib)	-
orazingni	oraz	-	-	-ing, -ni

Yuqoridagi jadvaldagi *yig'latadur* so'zining tahliliga e'tibor qaratadigan bo'lsak, shu jihatni e'tiborga olishimiz kerakki, asl turkiy, o'zbekcha so'zlar asosida difuziya (yoki fleksiya – tovush o'zgarishlari) hodisasi kuzatilmaydi. Bu so'zda esa fuziya so'z asosida kuzatilmoqda. – adur shakli ham arxaik shakl sifatida tahlil qilinadi[9;115];

So'z	Yetakchi morfema	Ko'makchi morfema		
		So'z yasovchi morfema	shakl yasovchi morfema	
			Lug'aviy shakl yasovchi	Sintaktik shakl yasovchi
o'ynatadur	o'yin	-a	-t	-adur (arxaik)
xandong'a	xanda	-n	-	-g'a (arxaik)

So'z yasalish tahlili (yasalma) har doim ikki qismdan iborat bo'ladi, bunda shakl yasovchi qo'shimchalar e'tiborga olinmaydi: 1. Yasashga asos qism. 2. Yasovchi vosita:

Yasalma	Yasashga asos qism	Yasovchi vosita
bekaslik	bekas	-lik
notovon	tovon	no-
ta'limgoh	ta'lim	-goh
odamiy	odam	-iy

Nutqni ravon, ta'sirchan, emotsional-ekspressiv jihatdan bo'yoqdor bo'lib chiqishida zid ma'noli qo'shimchalardan foydalanishning ahamiyati katta. Masalan, -li qo'shimchasi -siz, be-, no-qo'shimchalariga nisbatan qarama-qarshi qo'yiladi [8,82]. Navoiy kulliyotidagi she'rlarni emotsional-ekspressiv jihatdan bo'yoqdorligini, ohangdorligini oshirishda so'z yasalishidagi suffiks, prefiks qo'shimchalardan unumli foydalangan:

Bekaslik, behad, notovon, bemehr, bemiqdor, ta'limgoh, noshukur, bevaht-u, bekas, nomehribonim, benavo, badmast, bedod, beshak, bexabar, behushu, nohush, bekaslik, behadu, notavon, bemehr, bevafodur, bemiqdor, bedor nopok, nomusulmon – (prefiks).

Zahrxand, tanburachi, dardman, odamiy, yorsiz, xabarsiz, xiradmand, dilistonim, sensiz, uchqun, surma, shirinkor, ta'makor, xiradmand, zahrxand, shakarxand, dardmand, odamiy, gulzor, xabarsiz, diliston, oqara, otashnok, otashgoh – (suffiks).

Keltirilgan bu so'zlardan tashqari Navoiy sintaktik usul orqali qo'shma va juft so'zlar yasashda sermahsul ijod qilgan.

ta'limgoh, garonjondur, oshuftaro'zgar, dilxasta, mehnatobod, shakarguftor, devsiyrat, hamishabahor, malaksiymo, mayxona, otashpora, navjuvon, jonbaxsh, gulbarg – (kompozitsiya).

Alisher Navoiy Sharq tilshunosligida mavjud bo'lgan leksika sohasidagi bilimlar bilan qurollangan. Ana shu bilim asosida turk tilining lug'at boyligini ko'rsatishga harakat qiladi. Buning uchun xalq tilidan

forsiy ekvivalenti boʻlmagan bir qancha soʻzlarni topadi. Ana shunday soʻzlarga turk tilidan yuzta feʼlni keltiradi. Bu feʼllar Alisher Navoiy oʻzbek tilining imkoniyatlarini koʻrsatmoq uchun xalq tilini qanchalar sinchkovlik bilan chuqur oʻrganganligini isbotlovchi dalillardir. Navoiy yuqoridagi feʼllarning baʼzilari umumiy, birlashtiruvchi sememasi bilan bir paradigmani hosil qilsa ham, lekin paradigma aʼzolarining har qaysisi muayyan farqlovchi sememaga ham ega ekanligini koʻrsatadi.

Xulosa. Alisher Navoiy qitʼalarini grammatik teglash izohtalab soʻz maʼnolarining tushunarliligi va oʻqishli boʻlishini taʼminlash uchun muhim hisoblanadi, Navoiy yashagan davr leksikologiyasi bilan hozirgi leksika koʻp jihatlari bilan: arxaizm, istorizm, soʻz maʼnolarining tubdan oʻzgarganligi, yaʼni Navoiy davrida boshqa morfologik xususiyatga ega boʻlgan soʻzlar, bugun maʼno oʻzgarishiga, maʼno torayishiga uchrab yoki soʻzning atash maʼnosi oʻzgarib soʻz boshqa turkumga oʻtgan. Navoiy asarlarini oʻrganishda lugʻat boyligining kattaligini koʻrsata olish, soʻzning qoʻllanish imkoniyatini u yoki bu grammatik konstruksiya orqali tushuntirish uchun misollar massivini koʻrsatishda grammatik tahlil muhim hisoblanadi.

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LINGUISTICS

THE PRAGMATIC FUNCTIONS OF RHETORICAL QUESTIONS IN ANTOINE DE SAINT-EXUPÉRY'S "THE LITTLE PRINCE"

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Abstract. This article examines the pragmatic role of rhetorical questions in Antoine de Saint-Exupéry's philosophical tale The Little Prince. Rhetorical questions appear throughout the novella in conversations between The Little Prince, the narrator, and the various characters encountered on different planets. Rather than functioning as requests for information, these questions perform important pragmatic tasks: they express criticism toward adult behavior, reveal The Little Prince's innocence, provoke reflection on essential truths, and underline emotional or moral lessons. Drawing on pragmatic theories – particularly implicature and indirect speech acts – the study argues that rhetorical questions contribute significantly to the didactic and symbolic nature of the text. Their presence enriches the narrative by encouraging readers to interpret meaning beyond the literal level and by highlighting the contrast between superficial adult logic and the deeper wisdom embodied by The Little Prince.
Key words: rhetorical questions, pragmatics, discourse, implicature, philosophy, children's literature.

ANTUAN DE SENT-EKZYUPERING "KICHKINA SHAHZODA" ASARIDA RITORIK SO'ROQ GAPLARNING PRAGMATIK FUNKSIYALARI

Annotatsiya. Ushbu maqolada Antuan de Sent-Ekzyuperining "Kichkina Shahzoda" nomli falsafiy qissasida uchraydigan ritorik so'roqlarning pragmatik roli tahlil qilinadi. Ritorik so'roqlar "Kichkina Shahzoda" qissasida, hikoyachi va turli sayyoralarda uchraydigan personajlar o'rtasidagi suhbatlarda muntazam ravishda uchrab turadi. Ma'lumot olish maqsadiga xizmat qilish o'rniga, bu so'roqlar muhim pragmatik vazifalarni bajaradi: ular kattalar xulq-atvoriga tanqidiy munosabat bildiradi, Kichkina Shahzodaning soddaligi va beg'uborligini namoyon qiladi, muhim hayotiy haqiqatlar haqida o'ylashga undaydi hamda hissiy yoki axloqiy saboqlarni ta'kidlaydi. Pragmatik nazariyalarga – xususan, implikatura va bilvosita nutq aktlariga – tayangan holda tadqiqot ritorik so'roqlar matnning didaktik va ramziy mohiyatiga sezilarli hissa qo'shishini ta'kidlaydi. Ularning mavjudligi o'quvchini mazmunni yuzaki ma'nodan tashqarida talqin qilishga undaydi va kattalarning yuzaki mantiqiy fikrlashi bilan Kichkina Shahzoda timsolidagi chuqur donishmandlik o'rtasidagi farqni yorqinroq ko'rsatadi.
Kalit so'zlar: ritorik so'roqlar, pragmatika, diskurs, implikatura, falsafa, bolalar adabiyoti.

ПРАГМАТИЧЕСКИЕ ФУНКЦИИ РИТОРИЧЕСКИХ ВОПРОСОВ В ПОВЕСТИ АНТУАНА ДЕ СЕНТ-ЭКЗЮПЕРИ «МАЛЕНЬКИЙ ПРИНЦ»

Аннотация. В данной статье рассматривается прагматическая роль риторических вопросов в философской повести Антуана де Сент-Экзюпери «Маленький принц». Риторические вопросы встречаются на протяжении всего произведения в разговорах между Маленьким принцем, рассказчиком и различными персонажами, которых герой встречает на разных планетах. Вместо того чтобы служить запросами информации, эти вопросы выполняют важные прагматические функции: выражают критику в адрес поведения взрослых, раскрывают невинность Маленького принца, побуждают к размышлению над важными истинами и подчёркивают эмоциональные или нравственные уроки. Опираясь на прагматические теории – в особенности импликатуру и косвенные речевые акты, – исследование утверждает, что риторические вопросы в значительной степени способствуют дидактическому и символическому характеру текста. Их присутствие обогащает повествование, побуждая читателя интерпретировать смысл за пределами буквального уровня и подчёркивая контраст между поверхностной взрослой логикой и более глубокой мудростью, воплощённой в образе Маленького принца.

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Introduction. Language in literary discourse often functions on multiple levels, conveying not only the literal content of the story but also deeper symbolic and emotional meanings. Among the linguistic devices that add richness to a literary text is the rhetorical question – a form that outwardly resembles a question but does not seek a response. Instead, it implies an evaluation, an emotion, or a reflective thought that the reader is invited to interpret. The pragmatic force of a rhetorical question lies in how it influences the interaction between text and reader, prompting reflection or suggesting implicit messages that are not expressed directly.

Antoine de Saint-Exupéry's *The Little Prince* is a text that depends heavily on implication, symbolism, and the contrast between childlike perception and adult rationality. Much of the philosophical depth of the novella is communicated through dialogue, and rhetorical questions form a natural part of this communicative strategy. They appear when *The Little Prince* questions the strange habits of adults, when he contemplates the nature of friendship and love, and when the narrator reflects on the deeper meaning of human relationships. Because the work itself is built on the principle that "what is essential is invisible to the eye," rhetorical questions provide a means of guiding the reader toward these invisible truths.

This article aims to explore how rhetorical questions function pragmatically in *The Little Prince* and how they contribute to the text's philosophical, emotional, and artistic qualities. By examining selected examples from the novella, the study seeks to demonstrate that rhetorical questions are not merely stylistic choices but integral components of the text's communicative structure.

Methods. This research is carried out using a qualitative methodological approach, which is particularly suitable for investigating pragmatic meaning in literary texts. The focus of the study is not on counting linguistic forms but on interpreting how rhetorical questions function within discourse and how they convey implicit meanings. Yule researched that pragmatics is concerned with how meaning is shaped by context, speaker intention, and reader interpretation, which makes a qualitative approach essential for this analysis [9, 152].

The primary source of data for the study is the original English text of Antoine de Saint-Exupéry's *The Little Prince*. The novella was selected due to its philosophical nature and its extensive use of dialogue, symbolism, and indirect expression. The text was examined through careful and repeated close reading in order to identify interrogative structures that do not function as genuine requests for information. Grice noted that speakers often communicate more than they explicitly state through implicature, and this concept guided the identification of rhetorical questions that imply evaluation, criticism, or reflection [2, 41].

Once the rhetorical questions were identified, they were categorized according to their communicative and pragmatic functions. The analysis focused on how these questions operate within conversations between e Little Prince, the narrator, and the adult characters encountered on different planets. Particular attention was paid to the situational context and the relationship between the speaker and the listener. Searle claimed that interrogative forms may function as indirect speech acts, which provides a theoretical foundation for interpreting rhetorical questions as expressive, evaluative, or reflective acts rather than literal interrogatives [7, 204].

In order to deepen the analysis, a discourse-pragmatic perspective was applied to examine how rhetorical questions influence reader interpretation. Sperber and Wilson confirmed that readers derive meaning through inferential processes based on relevance, which explains how rhetorical questions invite readers to search for implied philosophical and moral meanings. Additionally, Levinson suggested that pragmatic interpretation is highly dependent on contextual factors, supporting the decision to analyze each rhetorical question within its broader narrative and thematic environment [4, 510].

This methodological framework combines close textual analysis with established pragmatic theories to ensure a systematic and reliable interpretation of rhetorical questions. By examining their form, context, and implied meaning, the study aims to demonstrate how rhetorical questions function as essential pragmatic devices that contribute to the philosophical depth, emotional resonance, and didactic purpose of *The Little Prince*.

Results. The pragmatic analysis of rhetorical questions in Antoine de Saint-Exupéry's *The Little Prince* demonstrates that these interrogative forms function primarily as indirect communicative acts rather than as genuine requests for information. The findings indicate that rhetorical questions systematically convey implicit meanings through context-dependent interpretation, confirming their importance in the philosophical and didactic structure of the novella.

One of the dominant pragmatic functions identified is the expression of implicit criticism toward adult behavior. Rhetorical questions posed by *The Little Prince* often highlight the irrationality of adult values such as materialism, authority, and numerical obsession. Although formally interrogative, these utterances perform evaluative acts, allowing criticism to be expressed indirectly while preserving the character's innocence [2, 58]. This indirectness strengthens the moral contrast between adult logic and childlike wisdom.

Another significant result is that rhetorical questions function to reveal the innocence and moral clarity of *The Little Prince*. His questions frequently emerge from sincere curiosity, yet their pragmatic force lies in what they imply rather than in the answers they demand. From a pragmatic perspective, these questions operate as expressive speech acts, reflecting the protagonist's ethical worldview and reinforcing the symbolic opposition between simplicity and complexity in human perception. The analysis further shows that rhetorical questions play a crucial role in stimulating philosophical reflection. Instead of presenting explicit moral statements, the text relies on rhetorical questioning to guide readers toward deeper interpretation of themes such as friendship, responsibility, and the essence of human relationships. This function aligns with the concept of implicature, as readers infer meaning beyond the literal level of the question.

Rhetorical questions contribute to the emotional and moral intensity of the narrative. In emotionally significant contexts, particularly those related to attachment and loss, rhetorical questions emphasize feelings that are difficult to articulate through declarative statements. Their pragmatic effect lies in engaging the reader's empathy and encouraging shared emotional understanding.

Analysis. This section examines selected rhetorical questions from Antoine de Saint-Exupéry's *The Little Prince* to illustrate how they function pragmatically within the narrative. Rather than seeking factual information, these questions operate as indirect speech acts that convey evaluation, emotion, and philosophical reflection. The analysis draws on pragmatic theories of implicature and indirect communication to interpret their contextual meanings.

One clear example of rhetorical questioning appears in *The Little Prince*'s encounters with adult characters on different planets. When he observes the strange behavior of adults, he frequently asks questions that implicitly criticize their values. For instance, after meeting characters obsessed with power, numbers, or possessions, *The Little Prince* raises questions that suggest confusion rather than ignorance. Pragmatically, these questions imply that adult priorities are irrational and disconnected from what truly matters. According to Grice's theory of implicature, the literal interrogative form masks an evaluative meaning that the reader is expected to infer. The rhetorical nature of these questions allows criticism to be expressed gently, preserving the childlike tone while delivering a strong moral message.

Another significant example can be found in *The Little Prince's* reflections on relationships and responsibility. When he asks questions related to friendship and attachment, such as wondering why certain bonds matter more than others, the questions function philosophically rather than informationally. These rhetorical questions guide the reader toward the central idea that emotional connection gives meaning to life. From a pragmatic perspective, such questions operate as expressive acts, revealing the speaker's emotional state and ethical perspective rather than requesting answers. Their indirectness encourages readers to engage in personal reflection rather than passive understanding [6, 91].

Rhetorical questions are also used by the narrator to emphasize the contrast between childlike perception and adult reasoning. At moments when the narrator reflects on adult misunderstandings, he poses questions that implicitly criticize adult narrow-mindedness. These questions do not require responses because their answers are evident within the narrative context. Levinson notes that pragmatic meaning is highly dependent on shared contextual assumptions, and in this case, the reader is positioned to share the narrator's perspective, making the rhetorical force of the questions especially effective.

An emotionally powerful use of rhetorical questions occurs in scenes dealing with loss and separation. When the narrative touches on themes of loneliness or the pain of attachment, rhetorical questions intensify emotional impact by articulating feelings that are difficult to express directly. Instead of stating sorrow explicitly, the text relies on rhetorical questioning to evoke empathy and moral sensitivity. Pragmatically, these questions function to involve the reader emotionally, creating a shared space of reflection and feeling [8, 326].

Discussion. The study demonstrates that rhetorical questions in *The Little Prince* function as essential pragmatic devices rather than mere stylistic features. Through implicature and indirect speech acts, they convey evaluation, emotion, and philosophical meaning within the narrative.

Rhetorical questions allow Saint-Exupéry to express indirect criticism of adult behavior without explicit moralizing, preserving the innocence of the child protagonist. At the same time, they serve as expressive acts that reveal moral clarity and simplicity rather than seek information [7, 204].

Additionally, rhetorical questions promote philosophical reflection by encouraging readers to infer meaning instead of receiving direct explanations, supporting relevance-based interpretation [8, 326]. In emotionally charged contexts, they intensify affective meaning and reader engagement.

Conclusion. To conclude this article has demonstrated that rhetorical questions play an essential pragmatic role in *The Little Prince*. They reveal the contrast between childlike sincerity and adult complexity, express philosophical insights, and highlight emotional truths that define the novella's message. Through implicature and indirect speech acts, rhetorical questions communicate meanings that transcend literal language, guiding readers toward the moral and symbolic layers of the story. Saint-Exupéry uses this device purposefully and effectively, creating a narrative in which questions illuminate rather than obscure meaning. Rhetorical questions thus contribute significantly to the artistic and communicative richness of *The Little Prince*, making them an indispensable part of its enduring appeal.

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LINGUISTICS

LINGUISTIC PECULIARITIES OF MEDIA DISCOURSE

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Abstract. *Media discourse plays a crucial role in shaping public perception and influencing societal values by strategically using language to construct reality, frame narratives, and manipulate emotions. This article explores the linguistic peculiarities that define media discourse, focusing on stylistic devices, linguistic choices, and rhetorical strategies that distinguish media texts from other forms of communication. It examines how language is used to simplify complex issues, evoke emotional reactions, and persuade audiences, highlighting the significance of framing, agenda-setting, and the use of metaphors.*

Keywords: *media discourse, linguistic peculiarities, framing, agenda-setting, emotive language, persuasion, metaphors, media representation, public perception, digital media, social media, rhetorical strategies, language simplification.*

ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ МЕДИАДИСКУРСА

Аннотация. *Медиадискурс играет ключевую роль в формировании общественного восприятия и влиянии на социальные ценности благодаря стратегическому использованию языка для конструирования реальности, формирования нарративов и управления эмоциями. В данной статье рассматриваются лингвистические особенности, определяющие медиадискурс, с акцентом на стилистических приёмах, языковом выборе и риторических стратегиях, которые отличают медиа-тексты от других форм коммуникации. Анализируется, как язык используется для упрощения сложных вопросов, вызова эмоциональных реакций и убеждения аудитории. Особое внимание уделяется таким явлениям, как фрейминг, установление повестки дня и использование метафор.*

Ключевые слова: *медиадискурс, лингвистические особенности, фрейминг, установление повестки дня, эмоционально окрашенный язык, убеждение, метафоры, медийное представление, общественное восприятие, цифровые медиа, социальные сети, риторические стратегии, упрощение языка.*

MEDIA DISKURSINING LINGVISTIK XUSUSIYATLARI

Annotatsiya. *Media diskursi tilning strategik qo'llanilishi orqali reallikni qurish, voqealarni ma'lum tarzda talqin qilish va hissiyotlarga ta'sir ko'rsatish yo'li bilan jamoatchilik tasavvurini shakllantirish hamda ijtimoiy qadriyatlarga ta'sir etishda muhim rol o'ynaydi. Ushbu maqolada media diskursini belgilovchi lingvistik xususiyatlar – uslubiy vositalar, til tanlovi va kommunikativ maqsadga yo'naltirilgan ritorik strategiyalar tahlil qilinadi. Shuningdek, tilda murakkab masalalarni soddalashtirish, auditoriyada emotsional javob uyg'otish va ularni ma'lum g'oyaga ishontirish usullari ko'rib chiqiladi. Tadqiqotda freyming, kun tartibini belgilash va metaforalardan foydalanishning ahamiyatiga alohida e'tibor qaratiladi.*

Kalit so'zlar: *Media diskursi, lingvistik xususiyatlar, freyming, kun tartibini belgilash, emotsional til, ishontirish, metaforalar, media reprezentatsiya, jamoatchilik tasavvuri, raqamli media, ijtimoiy tarmoqlar, ritorik strategiyalar, tilni soddalashtirish.*

Introduction. Media discourse, as a form of public communication, encompasses a wide range of texts from news reports to advertisements, social media posts, and television broadcasts. It plays a significant role in informing, entertaining, and persuading audiences. Linguistic peculiarities in media discourse refer to the unique linguistic features that characterize media texts, such as the use of simplified language, emotive rhetoric, framing, and the strategic manipulation of information. Understanding these peculiarities is crucial for analyzing how the media constructs meaning and influences public opinion**.** It refers to all forms of communication produced by mass media and digital platforms, including news reports, advertisements, social media posts, talk shows, political interviews, and online commentary. It is characterized by a hybrid nature, combining elements of journalism, storytelling, political communication, and public relations.

In addition to these fundamental characteristics, media discourse also reflects societal power dynamics and institutional ideologies. Media institutions operate within specific political, economic, and cultural systems, and their linguistic choices often mirror those larger structures. For example, state-controlled media may emphasize unity and national identity, whereas independent media outlets may prioritize critical analysis, accountability, and diverse viewpoints. Such distinctions further demonstrate how linguistic peculiarities in media discourse shape collective understanding and public dialogue.

Literature review. The complexity of media discourse arises from its dual function: on the one hand, it serves informational purposes, while on the other, it is often designed to evoke specific emotional reactions or foster particular ideologies. In this context, the language choices employed by media professionals are essential for achieving these goals. This article will explore the main linguistic characteristics that define media discourse, focusing on both verbal and non-verbal features, and how they contribute to shaping public understanding.

Simplification and accessibility of language is one of the most noticeable features of media discourse is the simplification of language to ensure accessibility to a wide and diverse audience. Media outlets aim to communicate complex issues or ideas in a way that can be easily understood by people with varying levels of literacy and expertise. This often involves the use of plain language, short sentences, and avoidance of jargon. For instance, in news reporting, journalists tend to use simplified language to ensure that key messages are delivered efficiently. The use of basic vocabulary, clear sentence structures, and direct communication are common features of media texts. Moreover, headlines are often designed to be short, punchy, and attention-grabbing, reflecting the need for immediate understanding. The simplification of language, however, can sometimes lead to the oversimplification of complex issues, which might result in distorted or biased portrayals. The need for brevity and clarity can occasionally downplay nuanced details or present controversial issues in a manner that favors one perspective over another.

Emotive language and persuasion of media discourse frequently makes use of emotive language to elicit strong reactions from audiences. This technique is particularly evident in political discourse, advertisements, and sensational news reporting. Emotive language serves as a tool for persuasion, influencing how the audience perceives an issue, event, or individual. Adjectives and adverbs with strong emotional connotations are commonly used to create a sense of urgency or to sway public opinion. For example, words like "devastating", "outrageous" or "heroic" evoke specific emotional responses that can lead to heightened public interest or concern. Additionally, media outlets often utilize metaphors and hyperbole to amplify emotional impact, especially in stories related to crisis or conflict. One notable aspect of emotive language is its role in framing. By choosing specific words or phrases, media outlets can subtly guide how an event is perceived. For example, a political leader may be described as "defiant" in one article, and "courageous" in another, even if both describe similar actions. These subtle shifts in language reflect the power of media to shape ideological interpretations and public attitudes.

Furthermore, simplification serves as a strategic communication tool in crisis reporting. During emergencies - such as natural disasters, pandemics, or political conflicts—audiences seek quick, actionable information. Media outlets therefore employ concise phrasing, bullet‑ style facts, and repetitive key terms to ensure retention and clarity. While effective for immediate comprehension, this style may omit contextual depth, encouraging surface‑ level interpretations rather than critical engagement.

Framing and agenda-setting is also ramming is a key linguistic strategy used in media discourse to influence how information is presented and understood by the audience. The way an issue is framed through selection, emphasis, and exclusion can significantly affect its interpretation. For example, the framing of a protest as a "riot" versus a "demonstration" can dramatically alter the perceived legitimacy of the event. Agenda-setting theory posits that the media doesn't just tell people what to think, but rather what to think about. By prioritizing certain issues, topics, or events, the media can direct public attention and shape the discourse surrounding them. Linguistic choices are integral to agenda-setting, as they determine the prominence of specific aspects of an issue. In political media, for instance, the use of specific terms, such as "economic recovery" or "national security threat" can influence public perceptions of governmental policies or political candidates. The strategic use of language in framing and agenda-setting is therefore essential in the creation and maintenance of public narratives. The use of metaphors and symbolism is for metaphors are a crucial feature of media discourse, particularly in shaping how complex concepts are understood. Metaphors simplify and condense abstract ideas, often connecting them to more familiar or emotionally charged domains. For example, the metaphor of a "war on drugs" frames the issue of drug addiction and abuse as a battle, evoking associations of conflict, victory, and defeat. Metaphors are often employed in political and social discourse to create a shared understanding of issues. For example, political campaigns might use metaphors like "The American Dream" or "A New Dawn" to symbolize national values and

aspirations. Similarly, environmental campaigns often use metaphors such as"lungs" to evoke emotional appeals regarding conservation and sustainability. The symbolic use of language also extends to visual media, where images or icons (such as flags, national landmarks, or product logos) can carry significant weight in shaping audience interpretations. Together, linguistic metaphors and visual symbolism work to consolidate meanings and influence collective memory and identity. Beyond individual news stories, long-term media framing creates overarching narratives that guide how societies interpret recurring themes such as immigration, economic development, or global security. These narratives become ingrained in public consciousness through consistent linguistic patterns, repeated metaphors, and selective emphasis. As a result, certain viewpoints become normalized, while alternative perspectives remain marginalized.

Research methodology. The role of the internet and social media dealswith the advent of the internet and social media platforms, the linguistic features of media discourse have evolved significantly. The rise of digital media has introduced new forms of interaction, where immediacy, brevity, and engagement are paramount. The linguistic peculiarities of online media discourse often involve the use of informal language, slang, acronyms (e.g., "LOL, BRB"), and emoticons, which contrast sharply with the more formal language of traditional media. Moreover, the rise of user-generated content has democratized media discourse, allowing for a broader range of voices to participate in the public sphere. However, this has also led to the spread of misinformation, the proliferation of biased narratives, and the fragmentation of public opinion. The linguistic peculiarities of digital media discourse such as click bait headlines, hash tags, and viral content play a crucial role in capturing attention and shaping trends.

Consequently, the study of linguistic peculiarities of media discourse has become central to discourse analysis, sociolinguistics, pragmatics, and media studies. Media discourse refers to all forms of language used in mass media: printed newspapers, television broadcasts, radio programs, online news portals, podcasts, advertisements, and social media communication. It involves the production and interpretation of messages intended for large, heterogeneous audiences. Because of this wide reach, media discourse is characterized by accessibility, clarity, and strategic persuasion. According to Fairclough (1995), media language plays a dual role: it informs the public and simultaneously shapes public opinion by framing issues, highlighting specific aspects of events, and legitimizing certain viewpoints. In digital media, discourse becomes even more hybrid. It merges journalistic genres with personal commentary, political discourse with entertainment, and advertising language with everyday communication. This hybridity increases the importance of understanding the linguistic strategies used to influence readers, listeners, and viewers.

One of the most prominent linguistic peculiarities of media discourse is simplification. Since media messages must be accessible to broad audiences with various educational and cultural backgrounds, journalists tend to use clear, straightforward grammar and common vocabulary. Short sentences, active voice constructions, and linear narrative structures are frequent in news reporting.For example:Complex version:*"The economic recession has precipitated a substantial decline in employment rates."* Media-simplified version: *"The recession has caused many people to lose their jobs."* This simplification not only enhances readability but also increases the speed of information processing, which is essential in fast-paced digital environments where audiences skim content.

Despite claims of objectivity, media discourse is inherently emotional. Bednarek (2006) highlights that media texts often rely on evaluative vocabulary to capture attention and generate emotional engagement. Words such as *"shocking," "dramatic," "tragic," "heartbreaking," "dangerous,"* or *"outrageous"* are widely used to intensify meaning and attract readers. Examples include: *"Shocking results revealed in the latest report.", "Millions outraged by government decision.", "A heartbreaking story of survival."* Emotive language is especially prevalent in tabloid journalism and social media posts, where emotional intensity directly correlates with audience engagement and virality.

Framing refers to the selection and emphasis of certain aspects of reality while ignoring others (Goffman, 1974). The media does not merely report an event; it frames it through specific lexical choices, metaphors, and syntactic structures that guide audience interpretation. For example, an economic crisis can be framed in multiple ways: Government-blame frame: *"The government failed to prevent the rise of inflation."* Global-phenomenon frame: *"Global markets triggered inflation pressures worldwide."* Although both statements refer to the same event, they construct different realities and influence public perception differently. Framing is therefore a powerful persuasive tool in political and ideological communication. Agenda-setting theory by McCombs and Shaw (1972) suggests that the media does not tell people *what to think*, but it tells them *what to think about*. By repeatedly covering certain issues, media discourse elevates their importance in the public mind. For instance, continuous reporting on climate change, immigration, or crime increases the perceived urgency of these topics, even if statistical data suggests otherwise. Linguistically, agenda-setting is realized through repetition, frequency of coverage, and strategic positioning

of information in headlines and lead paragraphs. Metaphors are among the most powerful linguistic tools in media, as described by Lakoff and Johnson (1980). They simplify complex issues and translate abstract phenomena into familiar, concrete concepts.

Analysis of the results. The linguistic peculiarities of media discourse are integral to the way information is communicated, interpreted, and acted upon by the public. Simplified language, emotive expressions, framing, metaphorical imagery, and the strategic use of rhetoric are all essential tools employed by media professionals to guide public understanding and perception. As media consumption continues to evolve with digital technologies, these linguistic features will undoubtedly continue to shape how information is transmitted, consumed, and ultimately acted upon in society. As the digital era progresses, audiences must navigate increasingly complex media ecosystems. Understanding linguistic peculiarities equips individuals to evaluate information critically, recognize manipulative techniques, and resist emotional or ideological manipulation. This awareness fosters more informed citizenship and contributes to healthier democratic participation. By critically examining the linguistic strategies used in media discourse, we gain a deeper understanding of the power dynamics at play in the construction of public opinion, as well as the ethical considerations that arise in media practices. As consumers of media, it is important to remain vigilant about how language can be used to influence our thoughts, beliefs, and behaviors.

Conclusion. The analysis of the linguistic peculiarities of media discourse reveals that media language functions not merely as a vehicle for transmitting information but as a powerful instrument for shaping public perception, constructing social realities, and directing ideological interpretation. By employing strategies such as simplification, framing, agenda-setting, metaphorical conceptualization, and emotive expression, media discourse influences how audiences understand events, evaluate social issues, and form attitudes toward political, economic, and cultural phenomena. These linguistic mechanisms demonstrate that media discourse is inherently selective and interpretative, even when it appears objective or neutral. Understanding these linguistic features is essential for critically evaluating media content and recognizing the ideological and persuasive forces embedded in discourse. It highlights the need for media literacy and critical thinking as fundamental competencies in modern society. Ultimately, the linguistic peculiarities of media discourse reflect its dual role: informing the public while simultaneously shaping the very reality it claims to describe. Recognizing this dual function allows researchers and readers to approach media texts with greater awareness of the subtle but powerful ways in which language constructs knowledge, influences interpretation, and guides collective perception.

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LINGUISTICS

O'ZBEK TILI KORPUSIDA QISQARTMALARNI TEGLASH:
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Annotatsiya. *Mazkur maqolada o'zbek tili milliy korpusida qisqartmalarni aniqlash va ularni lingvistik jihatdan teglash masalasi korpus lingvistikasi hamda tabiiy tilni qayta ishlash yondashuvlari asosida tahlil qilingan. Zamonaviy yozma va elektron matnlarda qisqartmalarning faol qo'llanilishi ularni avtomatik tahlil jarayonida alohida lingvistik birlik sifatida ko'rib chiqishni taqozo etadi. Tadqiqotda qisqartmalarning strukturaviy, morfologik va semantik xususiyatlari empirik materiallar asosida o'rganilib, ingliz va rus tillari korpuslaridagi teglash tajribasi qiyosiy tahlil qilindi. Natijalar qisqartmalarni maxsus teglash avtomatik tarjima, nomlangan obyektlarni aniqlash va axborot qidiruvi tizimlari aniqligini sezilarli darajada oshirishini ko'rsatdi. Tadqiqot doirasida qisqartmalar uchun moslashtirilgan teglash modeli taklif etilib, o'zbek tilining agglutinativ xususiyatlarini hisobga olish zarurligi asoslab berildi.*

Kalit so'zlar: *o'zbek tili korpusi, qisqartmalar, lingvistik teglash, korpus lingvistikasi, NLP, diskurs, reprezentativ material, token, NER.*

ТЕГИРОВАНИЕ СОКРАЩЕНИЙ В КОРПУСЕ УЗБЕКСКОГО ЯЗЫКА:
НЕОБХОДИМОСТЬ И АКТУАЛЬНЫЕ ПРОБЛЕМЫ

Аннотация. *В данной статье анализируется проблема идентификации сокращений и их лингвистической разметки в национальном корпусе узбекского языка на основе корпусной лингвистики и методов обработки естественного языка. Активное использование сокращений в современных письменных и электронных текстах требует их рассмотрения как отдельной языковой единицы в процессе автоматического анализа. В исследовании изучались структурные, морфологические и семантические свойства сокращений на основе эмпирических материалов, а также проводился сравнительный анализ опыта разметки в корпусах английского и русского языков. Результаты показали, что специальная разметка сокращений значительно повышает точность автоматического перевода, распознавания именованных объектов и систем информационного поиска. В рамках исследования предложена адаптированная модель разметки сокращений, обосновывающая необходимость учёта агглютинативных свойств узбекского языка.*

Ключевые слова: *корпус узбекского языка, сокращения, лингвистическая разметка, корпусная лингвистика, НЛП, дискурс, репрезентативный материал, токен, NER.*

TAGGING ABBREVIATIONS IN THE CORPUS OF UZBEK LANGUAGE: NECESSITY AND CURRENT ISSUES

Abstract. *This article analyzes the issue of identifying abbreviations and their linguistic tagging in the national corpus of the Uzbek language based on corpus linguistics and natural language processing approaches. The active use of abbreviations in modern written and electronic texts requires their consideration as a separate linguistic unit in the process of automatic analysis. The study studied the structural, morphological and semantic properties of abbreviations based on empirical materials, and the experience of tagging in the corpora of English and Russian languages was comparatively analyzed. The results showed that special tagging of abbreviations significantly increases the accuracy of automatic translation, named object recognition, and information retrieval systems. As part of the study, an adapted tagging model for abbreviations was proposed, justifying the need to take into account the agglutinative properties of the Uzbek language.*

Keywords: *Uzbek language corpus, abbreviations, linguistic tagging, corpus linguistics, NLP, discourse, representative material, token, NER.*

Kirish. So'nggi yillarda O'zbekistonda davlat tilining jamiyat hayotidagi o'rni va nufuzini mustahkamlash, uni zamonaviy raqamli muhitga moslashtirish hamda axborot-kommunikatsiya

texnologiyalari bilan integratsiyalash jarayonlariga alohida e'tibor qaratilmoqda. Davlat tilini rivojlantirishga qaratilgan ushbu yondashuv nafaqat tilning ijtimoiy-funksional imkoniyatlarini kengaytirish, balki uning ilmiy, texnologik va madaniy resurs sifatidagi ahamiyatini oshirishni ham ko'zda tutadi. Shu bois davlat tiliga oid normativ-huquqiy hujjatlarda o'zbek tilidan raqamli texnologiyalar sohasida samarali foydalanish, elektron til resurslarini yaratish va ularni muntazam ravishda takomillashtirib borish masalalari ustuvor vazifa sifatida belgilab kelinmoqda. Xususan, O'zbekiston Respublikasi Prezidentining 2020-yil 20-oktabrdagi "Mamlakatda o'zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to'g'risida"gi PF–6084-son Farmonida raqamli muhitda o'zbek tilini rivojlantirish, zamonaviy til infratuzilmasini shakllantirish, shuningdek, til korpuslari va elektron lug'atlarni yaratish muhim strategik vazifalar sifatida belgilangan. Ushbu hujjat o'zbek tilini ilmiy asosda o'rganish, uni axborot texnologiyalari bilan uyg'unlashtirish hamda milliy til resurslarini tizimli ravishda rivojlantirish uchun mustahkam huquqiy asos yaratdi. Shuningdek, davlatimiz rahbari Sh.M. Mirziyoyevning 2025-yil 21-oktabrda o'tkazilgan videoselektor yig'ilishida o'zbek tilidagi adabiyotlar, ma'lumotlar bazalari, ilmiy maqolalar, hisobotlar va tadqiqot ishlarini raqamlashtirish masalasi alohida ta'kidlandi. Mazkur jarayonda sun'iy intellekt texnologiyalari milliy madaniyatimiz va qadriyatlarimizni to'laqonli aks ettira olishi uchun "O'zbek tili korpusi"ni yaratish zarurligi qayd etildi. Bu holat o'zbek tili korpusini shakllantirish va rivojlantirish davlat til siyosatining mantiqiy, tizimli va zaruriy davomi ekanini ko'rsatadi. Bugungi kunda korpus lingvistikasi til birliklarini real nutqiy materiallar asosida empirik jihatdan o'rganish imkonini beruvchi samarali ilmiy yo'nalish sifatida qaralmoqda.Milliy til korpuslari tilning zamonaviy holatini, uning funksional imkoniyatlarini, qo'llanish chastotasini va rivojlanish tendensiyalarini tizimli tarzda aks ettiradi. Shu nuqtayi nazardan, o'zbek tili korpusini yaratish nafaqat tilshunoslik tadqiqotlari uchun, balki tabiiy tilni qayta ishlash, mashina tarjimasi, axborot qidiruvi va sun'iy intellektga asoslangan tizimlarni rivojlantirish uchun ham muhim ilmiy va texnologik asos bo'lib xizmat qiladi. Bundan tashqari, "Raqamli O'zbekiston – 2030" strategiyasida sun'iy intellekt va tabiiy tilni qayta ishlash texnologiyalarini rivojlantirish ustuvor yo'nalishlardan biri sifatida belgilangan. Tabiiy tilni qayta ishlash jarayonlarining samaradorligi esa sifatli, belgilangan va tizimlashtirilgan lingvistik ma'lumotlar bazasisiz ta'minlanmaydi. Shu sababli o'zbek tili korpusi tilning leksik, grammatik va semantik xususiyatlarini kompleks tarzda aks ettiruvchi muhim ilmiy-platforma sifatida namoyon bo'ladi hamda mazkur strategiyada ko'zda tutilgan vazifalarni amalga oshirishda muhim metodologik va amaliy asos vazifasini bajaradi.

Metodologiya. Sun'iy intellekt va raqamli texnologiyalarga asoslangan tizimlarning rivojlanishi tilshunoslik sohasida yangi ilmiy yo'nalishlarning shakllanishiga sabab bo'ldi. Jumladan, korpus lingvistikasi katta hajmdagi real matnlar asosida til birliklarini o'rganishga imkon beruvchi samarali metod sifatida shakllandi [14]. O'zbek tili milliy korpusi tilning zamonaviy holatini aks ettiruvchi, fundamental va amaliy tadqiqotlar uchun zarur bo'lgan muhim lingvistik resurs sanaladi. So'nggi yillarda yozma va elektron nutqda qisqartmalarning faol qo'llanilayotganligi hech kimga sir emas. Misol uchun, davlat va nodavlat tashkilotlari nomlari, ilmiy-texnik atamalar boshqa ko'pgina birliklar , odatda, qisqartirilgan shaklda ishlatiladi [10]. Muammo shundaki, abbreviaturalarning miqdor jihatdan ko'pligi va strukturaviy xilma-xilligi ularni avtomatik aniqlash hamda talqin qilish jarayonida muayyan murakkabliklarni yuzaga keltirmoqda [1]. Shu sababli qisqartmalarni alohida lingvistik birlik sifatida o'zbek tili korpusida teglash masalasi dolzarb ilmiy muammo sifatida namoyon bo'lmoqda [6]. Mazkur metodologiya o'zbek tili korpusida qisqartmalarni aniqlash va ularni lingvistik jihatdan teglash jarayonini empirik hamda qiyosiy yondashuvlar asosida amalga oshirishni nazarda tutadi. Tadqiqot jarayoni bir necha izchil bosqichlardan iborat bo'lib, unda ma'lumotlarni yig'ish, annotatsiya qilish, avtomatik va yarim avtomatik teglash hamda natijalarni baholash ishlari amalga oshirildi (Qarang:1-jadval).

1-jadval.

Qisqartmalar teglash jarayoni

Bosqich	Mazmuni	Metod
Ma'lumot yig'ish	Rasmiy, OAV va ilmiy matnlarni tanlash	Korpus tanlash
Oldindan tayyorlash	Tokenizatsiya va normalizatsiya	Pre-processing
Annotatsiya	Qisqartmalarni qo'lda belgilash	Oltin standart yaratish
Teglash	Qisqartmalarni ABBR tegi bilan belgilash	Yarim avtomatik yondashuv
Baholash	Natijalarni tekshirish	Xatolar tahlili

Ushbu yondashuv korpus lingvistikasi va tabiiy tilni qayta ishlash amaliyotida qo'llaniladigan zamonaviy metodlarga tayangan holda ishlab chiqildi. Tadqiqot materiali sifatida zamonaviy o'zbek tilida

yaratilgan rasmiy-huquqiy hujjatlar, ommaviy axborot vositalari matnlari hamda ilmiy-texnik maqolalar tanlab olindi. Ushbu diskurs turlari qisqartmalar yuqori chastotada uchraydigan manbalar bo'lib, tadqiqot uchun reprezentativ material sifatida qayd etilgan[7].

2-jadval.

Qisqartmalarning grammatik teglanishi namunasi

Matn shakli	Teg	Izoh
BMT	ABBR	Tashkilot nomi qisqartmasi
BMTning	ABBR + GEN	Qaratqich kelishigi qo'shimchasi
OAVda	ABBR + LOC	O'rin kelishigi qo'shimchasi

Teglash jarayonida o'zbek tilining agglutinativ xususiyatlari alohida e'tiborga olindi. Qisqartmalarning grammatik qo'shimchalar bilan bevosita birikishi avtomatik aniqlash jarayonida muayyan murakkabliklarni yuzaga keltirishi aniqlandi (Qarang :2-jadval).

3-jadval.

Qisqartmalarni teglashdagi muammolar

Muammo turi	Tavsifi	Misol
Ko'p ma'nolilik	Bir qisqartmaning bir nechta talqini	IT
Grafik noaniqlik	Katta-kichik harf farqi	usa / USA
Qo'shimcha qabul qilish	Affikslar bilan birikish	BMTning

Taklif etilgan metodologiya o'zbek tili korpusida qisqartmalarni izchil va standart asosda teglash imkonini beradi (Qarang:3-jadval). Ushbu yondashuv korpusning analitik imkoniyatlarini kengaytirish, tabiiy tilni qayta ishlash tizimlari aniqligini oshirish hamda milliy lingvistik resurslarni rivojlantirish uchun muhim ilmiy-amaliy asos bo'lib xizmat qiladi.

Natijalar. Tadqiqot jarayonida olib borilgan kuzatishlar va qiyosiy tahlillar shuni ko'rsatadiki, korpus lingvistikasi va tabiiy tilni qayta ishlash sohalarida qisqartmalarni aniqlash va teglash masalasi xorijiy tillar doirasida tizimli ravishda ishlab chiqilgan (Qarang:4-jadval). Ingliz va rus tillari korpuslari tajribasi qisqartmalarni alohida lingvistik birlik sifatida belgilash avtomatik tahlil aniqligini sezilarli darajada oshirishini tasdiqlaydi.

4-jadval.

Turli tillar korpuslarida qisqartmalarni teglash holati

Til	Korpus nomi	Qisqartmalarni teglash	To'liq shakl bilan bog'lash
Ingliz	BNC, COCA	Mavjud	Mavjud
Rus	Rossiya Milliy Korpusi	Mavjud	Qisman / to'liq
Nemis	DWDS, DeReKo	Qisman	Asosan terminlar doirasida
Fransuz	Frantext	Qisman	Rasmiy diskurslarda
Xitoy	Chinese Gigaword, CCL	Statistik asosda	Kontekstual
O'zbek	O'zbek tili milliy korpusi (rivoj.)	Tizimli emas	Amalda mavjud emas

Ingliz tilida XX asr oxiri va XXI asr boshlaridan boshlab qisqartmalar yirik korpuslarda maxsus teglar orqali ajratilgan. Korpus tahlillari ingliz tilidagi rasmiy va ilmiy matnlarda qisqartmalar umumiy leksik birliklarning 3–7 foizini tashkil etishini ko'rsatadi. Bu holat qisqartmalarni oddiy token sifatida qoldirish avtomatik tahlil natijalarining aniqligini pasaytirishini tasdiqlaydi. Ingliz tilida olib borilgan NLP tadqiqotlari qisqartmalarni aniqlash uchun qoidaviy, statistik va neyron tarmoqlarga asoslangan modellar ishlab chiqilganini ko'rsatadi [4]. Ushbu modellarni korpus darajasida maxsus teglash bilan uyg'unlashtirish natijasida avtomatik tarjima, nomlangan obyektlarni aniqlash (NER) va axborot qidiruvi tizimlarida sezilarli samaradorlik oshishi qayd etilgan. Rus tilshunosligida esa qisqartmalarni teglash bo'yicha erishilgan muhim natijalardan biri ularni morfologik paradigmaga kiritishdir. Bu yondashuv qisqartmalarning kelishik va ko'plik qo'shimchalari bilan birikkan shakllarini ham grammatik jihatdan to'liq tahlil qilish imkonini beradi. Korpus ma'lumotlari rus tilida ommaviy axborot vositalari matnlarida qisqartmalar soni so'nggi yigirma yil ichida taxminan ikki barobarga oshganini ko'rsatadi [9]. Fransuz va nemis tillarida qisqartmalarni teglash asosan terminologik va rasmiy diskurs doirasida amalga oshirilgan bo'lsa, xitoy tilida qisqartmalarni

aniqlash koʻproq statistik va kontekstual modellarga tayangan. Qisqartmalarni toʻgʻri aniqlash xitoy tilida axborot qidiruvi tizimlari aniqligini oshiradi. Tahlillar shuni koʻrsatadiki, qisqartmalarni korpus darajasida izchil va standart asosda teglash xorijiy tillar uchun avtomatik tahlil tizimlari samaradorligini sezilarli darajada oshirgan. Ushbu natijalar oʻzbek tili korpusida ham qisqartmalarni alohida lingvistik birlik sifatida teglash zarur ekanini ilmiy jihatdan asoslaydi hamda milliy korpusni rivojlantirish uchun metodologik yoʻnalishlarni belgilab beradi.

Muhokama. Oʻzbek tilshunosligida qisqartmalar masalasi hozirga qadar asosan leksik-semantik va stilistik nuqtayi nazardan oʻrganilib kelgan [12]. Anʼanaviy tadqiqotlarda qisqartmalar soʻz yasalishining alohida turi sifatida tavsiflanib, ularning shakliy va funksional xususiyatlari tahlil qilingan [2]. Biroq korpus lingvistikasi doirasida qisqartmalarni aniqlash va lingvistik jihatdan teglash masalasi hali yetarli darajada tizimli va kompleks tarzda ishlab chiqilmagan. Tadqiqot natijalari shuni koʻrsatadiki, mavjud oʻzbek tili korpuslarida qisqartmalar koʻpincha oddiy token, nomaʼlum soʻz yoki umumiy ot sifatida qayd etiladi. Bunday yondashuv qisqartmalarning grammatik va semantik xususiyatlarini toʻliq aks ettirishga imkon bermaydi. Natijada morfologik tahlil jarayonida kelishik, egalik va boshqa grammatik qoʻshimchalar bilan birikkan qisqartma shakllari notoʻgʻri talqin qilinadi yoki aniqlanmay qoladi [11]. Bu holat avtomatik tahlil natijalari aniqligining pasayishiga olib keladi. Amaliy kuzatuvlar zamonaviy oʻzbek tilidagi rasmiy hujjatlar va ommaviy axborot vositalari matnlarida qisqartmalar ulushi taxminan 4-6 foizni tashkil etishini koʻrsatadi. Ushbu koʻrsatkich ingliz va rus tillari korpuslarida qayd etilgan natijalarga yaqin boʻlishiga qaramay, oʻzbek tilida qisqartmalarni avtomatik aniqlash va teglashga oid maxsus standartlar, teglash sxemalari va maxsus lugʻatlar hali ishlab chiqilmagan. Bu esa oʻzbek tili korpusining tahliliy imkoniyatlarini sezilarli darajada cheklab qoʻymoqda. Xorijiy tillar tajribasi shuni koʻrsatadiki, qisqartmalarni alohida lingvistik birlik sifatida teglash korpus sifatini oshirish bilan birga, tabiiy tilni qayta ishlash tizimlarining samaradorligini ham sezilarli darajada yaxshilaydi [3]. Ingliz va rus tillarida qisqartmalar morfologik paradigma tarkibiga kiritilib, maxsus teglash orqali avtomatik tarjima, nomlangan obyektlarni aniqlash (NER) va axborot qidiruvi tizimlarida yuqori aniqlik taʼminlangan. Oʻzbek tilining agglutinativ xususiyatlari esa qisqartmalarni teglashda tilga xos, moslashtirilgan yondashuvlarni ishlab chiqishni talab etadi.

Yuqoridagi muhokama va olingan natijalar asosida quyidagi ilmiy-amaliy tavsiyalarni ilgari surish mumkin:

1. Oʻzbek tili korpusi doirasida qisqartmalar uchun alohida teglash standarti ishlab chiqish**.** Ushbu standart qisqartmalarning shakliy, grammatik va semantik xususiyatlarini hisobga olgan holda yagona teglash sxemasini belgilashi lozim.

2. Qisqartmalar va ularning toʻliq shakllarini oʻz ichiga olgan maxsus elektron lugʻat yaratish. Mazkur lugʻat korpus bilan integratsiyalashgan holda ishlashi va avtomatik teglash jarayonlarini qoʻllab-quvvatlashi zarur.

3. Qisqartmalarni morfologik paradigma tarkibiga kiritish. Bu yondashuv qisqartmalarning kelishik, egalik va boshqa qoʻshimchalar bilan birikkan shakllarini avtomatik aniqlash va toʻgʻri talqin qilish imkonini beradi

4. Yarim avtomatik va neyron modellar asosida qisqartmalarni aniqlash mexanizmlarini joriy etish. Qoidaviy yondashuvlarni statistik va kontekstual modellar bilan uygʻunlashtirish qisqartmalarni aniqlash samaradorligini oshiradi [15].

5. Oʻzbek tili uchun belgilangan va annotatsiyalangan ochiq korpus maʼlumotlarini yaratish va tadqiqotchilar uchun ochiq qilish**.** Bu kelgusida qisqartmalarni teglash boʻyicha ilmiy tadqiqotlarni kengaytirish va milliy NLP resurslarini rivojlantirishga xizmat qiladi

Umuman olganda, qisqartmalarni oʻzbek tili korpusida izchil va ilmiy asosda teglash masalasi nafaqat lingvistik, balki muhim texnologik vazifa sifatida ham qaralishi lozim. Ushbu tavsiyalarning amalga oshirilishi oʻzbek tili korpusining sifatini oshirish, tabiiy tilni qayta ishlash tizimlarining samaradorligini kuchaytirish va oʻzbek tilining raqamli muhitdagi raqobatbardoshligini taʼminlashga xizmat qiladi.

Xulosa. Tahlillar shuni koʻrsatadiki, ingliz va rus tilshunosligida qisqartmalarni aniqlash va teglash masalasi nazariy va amaliy jihatdan ancha chuqur oʻrganilgan**,** shuningdek, korpus va NLP tizimlariga toʻliq integratsiya qilingan. Oʻzbek tilshunosligida esa mazkur masala hali rivojlanish bosqichida boʻlib, korpusga asoslangan izchil yondashuvlar kam uchraydi, mavjud tadqiqotlar koʻproq anʼanaviy tilshunoslik doirasida qolib ketgan. Mavjud ishlarda qisqartmalar koʻpincha umumiy token sifatida qayd etilib, ularning grammatik va semantik xususiyatlari yetarli darajada hisobga olinmaydi. Bu holat korpus tahlilining ishonchliligiga salbiy taʼsir qiladi. Shu sababli, oʻzbek tili korpusida qisqartmalarni alohida lingvistik birlik sifatida teglash xorijiy tajribalarga mos boʻlgan, ilmiy jihatdan asosli va amaliy ehtiyojlar natijasida yuzaga kelgan dolzarb vazifa hisoblanadi. Ingliz va rus tillarida masala keng oʻrganilgan, ammo oʻzbek tilida korpus darajasida qisqartmalarni teglash hali tizimli ishlab chiqilmaganligi bois ushbu tadqiqot ilmiy

yangilikka ega. Qisqartmalarni alohida teglash avtomatik tarjima va axborot qidiruvi tizimlarining samaradorligini oshirish orqali oʻzbek tili korpusi sifatini sezilarli darajada yaxshilaydi Qisqartmalar uchun maxsus lugʻat yaratish[13], yagona teglash standartini joriy etish tavsiya etiladi.

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IMPACT OF CULTURE ON PRAGMATIC STRATEGIES IN THE ENGLISH AND UZBEK POLITICAL SPEECHES

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Abstract. This paper explores the impact of culture on pragmatic strategies used in English and Uzbek political speeches, touching on major pragmatic aspects like politeness strategies, forms of address, directness versus indirectness, and modality. It shows how cultural norms and values regarding social expectations mold ways of communicating by politicians, saving face, and appealing to an audience. The comparison of political discourses in English and Uzbek reveals both universal pragmatic patterns and culturally specific ones, affording an insight into the construction of meaning, intention, and persuasion under different sociocultural conditions.

Keywords: pragmatic strategies, politeness strategies, forms of address, directness, indirectness, modality, cultural influence, English political speech, Uzbek political speech.

ВЛИЯНИЕ КУЛЬТУРЫ НА ПРАГМАТИЧЕСКИЕ СТРАТЕГИИ В ПОЛИТИЧЕСКОЙ РЕЧИ НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. В данной статье анализируется влияние культуры на прагматические стратегии, используемые в английских и узбекских политических речах. Основное внимание уделяется стратегиям вежливости, формам обращения, прямоте и косвенности, а также модальности. Культурные нормы и социальные ценности формируют способы общения политиков с аудиторией, помогают сохранять лицо и привлекать внимание слушателей. Сравнение английских и узбекских политических речей показывает как универсальные прагматические модели, так и культурно-специфические особенности, что позволяет понять, как формируются смысл, намерение и убедительность в разных социокультурных контекстах.

Ключевые слова: прагматические стратегии, стратегии вежливости, формы обращения, прямота, косвенность, модальность, влияние культуры, английская политическая речь, узбекская политическая речь.

INGLIZ VA O'ZBEK SIYOSIY NUTQLARIDA PRAGMATIK STRATEGIYALARGA MADANIYATNING TA'SIRI

Annotatsiya. Ushbu maqolada ingliz va o'zbek siyosiy nutqlarida qo'llaniladigan pragmatik strategiyalarga madaniyatning ta'siri tahlil qilinadi. Asosiy e'tibor odob-axloq strategiyalari, murojaat shakllari, bevosita va bilvosita ifoda hamda modal vositalarga qaratilgan. Madaniy qadriyatlar va ijtimoiy normalar siyosatchilarning auditoriya bilan muloqotini shakllantiradi, ularning ijtimoiy obro'ni saqlashiga va auditoriyani jalb qilishiga yordam beradi. Ingliz va o'zbek siyosiy nutqlari taqqoslanganda, universal pragmatik naqshlar bilan birga, madaniy xususiyatlar ham aniq ko'rinadi, bu turli ijtimoiy-madaniy sharoitlarda ma'no, niyat va ta'sirchanlikni qanday yaratilishini tushunishga imkon beradi.

Kalit so'zlar: pragmatik strategiyalar, odob-axloq strategiyalari, murojaat shakllari, bevosita ifoda, bilvosita ifoda, modal vositalar, madaniyat ta'siri, ingliz siyosiy nutqi, o'zbek siyosiy nutqi.

Introduction. Political speeches are an essential tool for leaders to communicate with the public, persuade audiences, and establish authority. Beyond the literal meaning of words, the effectiveness of these speeches depends on pragmatic strategies, which shape how messages are interpreted and how speakers manage relationships with their audiences [4, 12]. Key pragmatic aspects include politeness strategies, forms of address, directness versus indirectness, and modality [5, 63].

Culture plays a significant role in shaping these features. In English political discourse, speakers often combine directness with polite strategies, reflecting values of individualism, equality, and clarity. In Uzbek political discourse, indirect and respectful strategies are more common, reflecting collectivist norms, social

hierarchy, and the importance of maintaining harmony. Forms of address, choice of modality, and level of directness all reflect these cultural influences.

By incorporating both discourse-level and sociocultural perspectives, this study examines how pragmatic strategies are layered and contextually adapted in political speeches. The analysis highlights not only universal communicative patterns but also culturally specific strategies that reflect distinct social norms and audience expectations. These insights aim to provide a comprehensive understanding of how culture shapes persuasive and relational elements in political discourse.

Method. This research adopts a qualitative, comparative, and descriptive approach to investigate the impact of culture on pragmatic strategies in English and Uzbek political speeches. The study is grounded in the theoretical framework of pragmatics and cross-cultural linguistics, drawing particularly on politeness theory, speech act theory, and sociolinguistic perspectives on language use in social and political contexts [1, 94].

The data for analysis consists of selected political speeches and public statements delivered by English-speaking and Uzbek political figures. These texts were examined to identify pragmatic features such as politeness strategies, forms of address, degrees of directness and indirectness, and modal expressions. The selection of examples aimed to represent typical patterns of political communication rather than isolated or exceptional cases. The analytical procedure involved a close textual and contextual analysis of speech excerpts, focusing on how linguistic choices reflect cultural norms, social hierarchy, and communicative expectations. Comparative analysis was then applied to identify similarities and differences between English and Uzbek political discourse. This method allows for the identification of universal pragmatic tendencies as well as culture-specific realizations, providing insight into how meaning, intention, and persuasive force are constructed under different sociocultural conditions.

In addition to textual analysis, the study also considers the broader socio-political and historical background in which the speeches were produced. Political discourse does not emerge in isolation; therefore, contextual factors such as political ideology, institutional roles, and national traditions of governance were taken into account when interpreting pragmatic choices. This contextual awareness allows for a more accurate understanding of why certain pragmatic strategies are preferred in one culture over another.

Furthermore, the research applies elements of discourse analysis to examine how pragmatic strategies function across larger stretches of political speech rather than at the level of isolated sentences alone. Attention is paid to recurring patterns, rhetorical sequencing, and the interaction between pragmatic strategies and persuasive goals. This approach helps reveal how politeness, modality, and indirectness operate cumulatively to construct authority, solidarity, and legitimacy throughout a political address.

The comparative framework of the study also relies on contrastive pragmatics, which enables systematic comparison between English and Uzbek political discourse. By aligning similar communicative situations and speech functions across the two languages, the research minimizes subjective interpretation and strengthens analytical reliability. This methodological combination ensures that both linguistic form and cultural meaning are adequately represented in the analysis.

Results. The findings indicate that culture plays a decisive role in shaping pragmatic strategies in both English and Uzbek political speeches. One of the most prominent results concerns the use of politeness strategies. In English political discourse, speakers frequently employ a combination of positive politeness (to create closeness and solidarity) and negative politeness (to respect the audience's independence and freedom of choice) [2, 101]. This balance reflects cultural values such as individualism, equality, and transparency.

In contrast, Uzbek political speeches demonstrate a stronger reliance on positive politeness and indirect strategies, which emphasize respect, social harmony, and collective identity [6, 24]. The frequent use of indirect requests, mitigated statements, and honorific expressions reflects the importance of hierarchy and communal values in Uzbek culture. The analysis of forms of address further supports these findings. English political speakers often use inclusive pronouns and neutral address forms to minimize social distance and establish a sense of equality with the audience. Uzbek political speakers, however, tend to employ respectful and collective forms of address that acknowledge social roles, age, and status, reinforcing hierarchical relationships and group cohesion. Differences are also evident in the use of directness versus indirectness. English political discourse generally favors more direct expressions of proposals, intentions, and evaluations, as clarity and efficiency are valued [7, 48]. Uzbek political discourse, on the other hand, prefers indirect phrasing to avoid confrontation, maintain respect, and preserve social harmony.

Finally, the use of modality reveals culturally conditioned patterns. English political speeches often use modal verbs such as must, should, and may to express obligation, recommendation, or possibility while allowing room for personal choice. Uzbek political speeches frequently employ modal expressions that convey obligation and authority more explicitly, reflecting culturally embedded expectations of leadership

and responsibility within a hierarchical social structure. In addition to the major pragmatic features discussed above, the results reveal that pragmatic strategies in both English and Uzbek political speeches are often combined and layered rather than used in isolation. Politeness strategies, modality, and forms of address frequently co-occur within the same utterance, creating complex pragmatic effects that enhance persuasion and legitimacy. This layering allows political speakers to simultaneously express authority, solidarity, and respect, depending on the communicative situation and audience expectations.

The findings also indicate that despite clear cultural differences, certain pragmatic tendencies appear across both discourses, suggesting the presence of universal communicative goals in political speech. For instance, both English and Uzbek speakers strategically employ inclusive language to align themselves with the audience and to construct a shared political identity. However, the linguistic realization of this inclusiveness differs, with English favoring neutral and egalitarian forms and Uzbek emphasizing collective and respectful expressions shaped by cultural norms.

Moreover, the results show that pragmatic choices are sensitive to situational factors such as audience composition and speech purpose. In moments requiring mobilization or justification, both English and Uzbek political speakers intensify their use of modal expressions and persuasive strategies. This demonstrates that while culture strongly conditions pragmatic preferences, political discourse also adapts pragmatically to contextual demands, balancing cultural convention with communicative effectiveness.

Discussion. The expanded findings highlight that pragmatic strategies in political speech are not merely linguistic mechanisms but are deeply embedded in cultural values, social norms, and political traditions. While politeness strategies, forms of address, directness, and modality function as universal components of political communication, their realization differs significantly across cultural contexts.

In English political discourse, pragmatic strategies are shaped by cultural ideals of individual autonomy, egalitarianism, and direct communication. As a result, speakers tend to express their intentions clearly while simultaneously mitigating imposition through polite language. This approach enhances persuasive effectiveness by respecting the audience's independence and encouraging rational engagement.

Conversely, Uzbek political discourse reflects collectivist values, respect for authority, and the importance of maintaining social harmony. Indirectness and positive politeness serve as essential tools for preserving face and reinforcing social bonds. The preference for respectful forms of address and authoritative modal expressions strengthens the speaker's legitimacy and aligns communication with cultural expectations. The illustrative examples further demonstrate these contrasts. An English political speaker may state, "If I may, I would like to propose new reforms," combining direct intent with polite mitigation. In an Uzbek political context, a speaker may say, "Agar iltimos qilinsa, ushbu taklifni ko'rib chiqing," prioritizing indirectness and respect. These differences show how similar communicative goals are achieved through culturally distinct pragmatic strategies [6, 41].

Beyond the identified differences in politeness, directness, and modality, the discussion reveals that pragmatic strategies also function as markers of political identity and ideological positioning. In English political discourse, the strategic use of direct yet polite language often constructs the speaker as approachable, accountable, and responsive to public opinion. This aligns with democratic traditions that emphasize transparency, debate, and individual participation in political decision-making. In contrast, Uzbek political discourse demonstrates how pragmatic strategies reinforce institutional authority and collective values. Indirectness and respectful forms of address not only preserve social harmony but also symbolize continuity, stability, and respect for tradition. These pragmatic choices serve to legitimize political leadership by aligning it with culturally embedded expectations of respect, responsibility, and moral authority.

Another important aspect emerging from the discussion is the role of face-saving mechanisms in both cultures. While English political speakers tend to protect the audience's negative face by minimizing imposition and emphasizing choice, Uzbek political speakers prioritize positive face by highlighting unity, shared goals, and mutual respect. These differing approaches illustrate how the concept of "face," though universal, is culturally interpreted and pragmatically realized in distinct ways. Additionally, the findings suggest that pragmatic strategies in political speeches play a crucial role in shaping audience perception and emotional engagement. Indirectness and collective expressions in Uzbek speeches foster a sense of belonging and shared destiny, whereas directness combined with rational argumentation in English speeches encourages critical evaluation and personal responsibility. Thus, pragmatic variation reflects not only linguistic differences but also culturally preferred modes of persuasion. Taken together, these observations reinforce the idea that political discourse operates at the intersection of language, culture, and power. Pragmatic strategies function simultaneously as communicative tools and cultural symbols, encoding social norms and ideological values. Recognizing these dynamics enhances our understanding of how political

meaning is negotiated across cultures and highlights the importance of cultural sensitivity in cross-cultural communication, translation, and international political dialogue.

Conclusion. This study has examined the impact of culture on pragmatic strategies in English and Uzbek political speeches, with particular attention to politeness strategies, forms of address, directness versus indirectness, and modality. The analysis confirms that although these pragmatic features function as universal tools of political communication, their realization and communicative effect are profoundly shaped by cultural norms, social values, and political traditions.

The findings demonstrate that English political discourse tends to combine directness with both positive and negative politeness strategies, reflecting cultural values of individualism, equality, clarity, and respect for audience autonomy. Political speakers in English frequently rely on inclusive language, neutral forms of address, and modal verbs that allow for suggestion rather than imposition. These strategies enhance persuasion by fostering transparency, rational engagement, and a sense of shared responsibility between speaker and audience. In contrast, Uzbek political discourse is characterized by a strong preference for indirectness, positive politeness, and respectful forms of address, which align with collectivist cultural norms, hierarchical social structures, and the importance of maintaining social harmony. Modal expressions in Uzbek political speeches often convey obligation and authority more explicitly, reinforcing leadership roles and emphasizing collective responsibility. Such pragmatic choices serve to preserve face, reinforce social cohesion, and legitimize political authority within culturally accepted frameworks.

The comparative analysis highlights that pragmatic strategies in political speeches are not purely linguistic choices but are deeply embedded in culturally conditioned expectations about power, respect, and interpersonal relations. Differences in directness, modality, and address forms illustrate how similar political intentions such as persuasion, mobilization, and legitimacy are achieved through distinct pragmatic means in different sociocultural contexts.

Overall, this research contributes to the field of cross-cultural pragmatics by demonstrating how cultural values shape the interpretation and effectiveness of political discourse. Understanding these differences is essential not only for linguistic analysis but also for effective political communication, translation, diplomacy, and international relations. The study underscores the necessity of considering cultural context in pragmatic analysis and provides a foundation for future research on political discourse across languages and cultures. The integration of contextual, discourse-level, and comparative analysis further demonstrates that pragmatic strategies operate as dynamic and culturally embedded resources in political speech. These findings reaffirm the importance of culturally informed pragmatic analysis for understanding political communication in multilingual and multicultural contexts.

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ABZASGA PRAGMATIK YONDASHUV

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Annotatsiya. *O'zbek tilshunosligida abzas xususida maxsus tadqiqot olib borilmagan bo'lsa-da matn tadqiqiga oid ayrim manbalarda olimlar tomonidan munosabat bildirilgan. Bu borada A.G'ulomov, M.To'qsonov, M.Hakimov, M.Yuldashev, A.Mamajonov, M.Qurbonova, Sh.Turniyozova, S.Muhammedova, M.Saparniyozova, M.Abdupattoyev, N.Turniyozov kabi tilshunoslarning fikrlari diqqatga sazovor. O'zbek olimlarining matn tilshunosligi rivojiga qo'shgan hissalari mazkur yo'nalish doirasidagi tadqiqotlarni amalga oshirishda asosiy poydevor sifatida xizmat qilmoqda. Ammo matn va uning tarkibiy qismlari yangi yo'nalishda hali to'liq tadqiq etilgan emas. Jumladan, abzasning kommunikativ tiplari pragmatik, psixolingvistik, kognitiv hamda lingvodidaktik aspektda monografik planda o'rganilmagan. Matn birliklarining, xususan, abzasning kommunikativ aloqani mustahkamlashdagi ahamiyatini asoslash kabi ilmiy-tadqiqotlarni amalga oshirish dolzarb ahamiyatga ega. Maqolada matnning asosiy birligi hisoblangan abzas va uning matndagi pragmatik tahlili haqida, shuningdek, abzas va unga yondosh hodisalar, abzasning matndagi pragmatik vazifasi xususida so'z boradi.*

Kalit so'zlar: *abzas, diskurs, epizod, matn, pragmatika, persepsiya, matn birliklari, supersintaktik butunlik.*

ПРАГМАТИЧЕСКИЙ ПОДХОД К АБЗАЦУ

Аннотация. *Хотя специальных исследований абзаца в узбекской лингвистике не проводилось, некоторые учёные высказали свои взгляды в ряде источников, посвящённых текстологическим исследованиям. В этом отношении заслуживают внимания мнения таких лингвистов, как А. Гуломов, М. Туксонов, М. Хакимов, М. Юлдашев, А. Мамаджонов, М. Курбанова, Ш. Турниёзова, С. Мухаммедова, М. Сапарниёзова, М. Абдупаттоев, Н. Турниёзов. Вклад узбекских учёных в развитие текстовой лингвистики служит главной основой для проведения исследований в этой области. Однако текст и его компоненты ещё не были полностью изучены в новом направлении. В частности, коммуникативные типы абзаца не были изучены в монографическом плане с прагматической, психолингвистической, когнитивной и лингводидактической точек зрения. Проведение научных исследований для обоснования значимости текстовых единиц, в частности абзаца, в укреплении коммуникативных навыков имеет большое значение. В статье рассматривается абзац, считающийся основной единицей текста, и его прагматический анализ в тексте, а также сам абзац и связанные с ним явления, и прагматическая функция абзаца в тексте.*

Ключевые слова: *абзац, дискурс, эпизод, текст, прагматика, восприятие, текстовые единицы, суперсинтаксическое целое.*

A PRAGMATIC APPROACH TO THE PARAGRAPH

Abstract. *Although no special research has been conducted on the paragraph in Uzbek linguistics, some scholars have expressed their views in some sources related to text research. The opinions of linguists such as A.G'ulomov, M.Tuksonov, M.Hakimov, M.Yuldashev, A.Mamajonov, M.Kurbanova, Sh.Turniyozova, S.Muhammedova, M.Saparniyozova, M.Abdupattoyev, N.Turniyozov are noteworthy in this regard. The contributions of Uzbek scholars to the development of text linguistics serve as the main foundation for conducting research in this area. However, the text and its components have not yet been fully studied in a new direction. In particular, the communicative types of the paragraph have not been studied in a monographic plan from a pragmatic, psycholinguistic, cognitive, and linguodidactical aspect. It is of great importance to conduct scientific research to substantiate the importance of text units, in particular, the paragraph, in strengthening communicative communication. The article discusses the paragraph, which is considered the main unit of the text, and its pragmatic analysis in the text, as well as the paragraph and its related phenomena, and the pragmatic function of the paragraph in the text.*

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Kirish. Jahon tilshunosligida abzasga ilmiy munosabat XIX asr ikkinchi yarmi va XX asr boshlarida shakllandi. Bugungi kunda matn, xususan, badiiy matn turli aspektda: psixolingvistika, pragmalingvistika, kognitiv tilshunoslik, stilistika, ritorika kabi turli zamonaviy yo'nalishlar asosida tadqiq etilmoqda. Matn tadqiqiga bag'ishlangan tadqiqotlar bevosita matnning asosiy tarkibiy qismi bo'lmish abzasga e'tibor qaratadi. Abzas masalasi ingliz tilshunosligida XIX asrning 60-yillaridan, rus tilshunosligida 80-yillaridan boshlab o'rganila boshlangan. O'zbek tilshunosligida matn birliklari, shuningdek, abzas va uning tabiati, matndagi o'rni va vazifasi xususida maxsus tadqiqot olib borilmagan. O'zbek tilshunosligida matn tilshunosligiga oid tadqiqotlarda abzas masalasiga ma'lum darajada e'tibor qaratilgan bo'lishiga qaramay, muammo bilan bog'liq qator masalalar o'z yechimini kutib turibdi.

Bugungi kunda matn tilshunosligi yo'nalishida qator tadqiqotlar yaratilmoqda. Matnning pragmatik mazmunini tadqiq qilishga qiziqish borgan sari ortmoqda. Matnning asosiy birligi bo'lmish abzas matn tarkibida o'ziga xos pragmatik funksiyalarni ham bajaradi. Tilshunoslikda abzas nazariyasi ilk bor Aleksandr Bain [1] tomonidan ilgari surilgan va dastlab ritorik aspektda tadqiq qilingan. Xususan, Utley Thomas Haskell, Francis Christensen, A.L.Becker, Paul C.Rodgers, Richard L.Larson, Lewis Edwin Herbert, Adams Sherman Hill kabi olimlar tadqiqotlarida bu xususida fikr boradi.

Mavzuga doir adabiyotlar tahlili. Badiiy adabiyotda abzas va diskurs yondosh hodisa bo'lib, bir-birini taqozo qiladi. Diskursga lingvistik lug'atlarda shunday ta'rif beriladi [2,94]:

Discurse (nemischa diskurs, fransuzcha diskurs, inglizcha diskurs): 1) asl ma'no – mantiqiy fikrlash; 2) keyinchalik bu atama dialog ma'nosida qo'llanila boshlandi; 3) diskurs – bu og'zaki va yozma shakldagi izchil nutq. Bunda, tahlil nutqni uzatuvchi va qabul qiluvchi o'rtasidagi o'zaro ta'sirga qaratilgan; 4) maxsus kommunikativ yozma matnlarda yoki og'zaki nutqda qayd etilgan, ma'lum bir holatda amalga oshirilgan voqea kognitiv va tipologik jihatdan aniqlangan makon; 5) matn situatsion kontekst bilan uzviy bog'langan; 6) rus stilistikasida diskurs kommunikativ-stilistik jihatdan o'rganiladigan matndir; 7) Nemis-avstriya maktabida diskurs lisoniy ifoda hisoblanadi, ma'lum bir ijtimoiy amaliyotning (lingvistik korrelyatsiyasi), tilning o'ziga xos tarzda tartibli va tizimli qo'llanilishi, uning orqasida g'oyaviy va tarixiy jihatdan shartli mentalitet turadi; 8) Diskurs - bu semantik munosabatlar bilan bog'langan va kommunikativ va funksional maqsadlarda birlashtirilgan matnlarning integral to'plami; 9) Y.S.Stepanov ta'kidlaganidek, diskurs atamasi dastlab o'z ma'nosida edi. Rus tilida so'zlashuvchi ilmiy hamjamiyat funksional uslub atamasini qo'llashdi. Diskurs ta'rifi borasida bildirilgan fikrlar turlicha bo'lib, ular diskursning ma'no va imkoniyati matnga nisbatan kengligini ko'rsatadi. Rus olimi A.I.Gorshkov lingvistik adabiyotlarda "diskurs" termini keng ko'lamda, ya'ni "matnning qismi"dan yaxlit nutqqacha bo'lgan vaziyatlarni ifodalashda qo'llanishini ta'kidlaydi [3,39]. Olim "diskurs" terminini "matnning qismi" ma'nosida tushunadi va diskursni matn muammosi masalalari qatorida o'rganilishi, matn birliklari nomlari bilan sinonimligini, mazkur terminni alohida o'rganish muhim emasligini aytadi [4,53].

Bizningcha, olim matn birliklari deganda abzasni nazarda tutgan. Chunki abzas va diskurs doim matnda yondosh hodisa sanaladi.

O'zbek tilshunosligida abzasni nutq birligi hisoblanishi borasida ham qarashlar mavjud.

So'zning nutq birligi tarzidagi tavsiflanishiga ijobiy munosabat bildirish qiyin. Bunday mulohazaga qo'shiladigan bo'lsak tilimiz sistemasini barcha yasama so'zlardan xoli etishga ehtiyoj tug'iladi. Umuman olganda, bu masala munozarali edi shundayligicha qolmoqda. Nutqning murakkab sintaktik qurilmadan keyingi birligi abzasdir. U, bizningcha, nutqning nisbiy maksimal birligidir. Abzas tarkibida qo'llanilgan har qanday gap ham u bilan ierarxik munosabat tashkil etadi [11,32]. Bu haqda Sh.Turniyozova shunday fikr bildiradi: "Abzas nutq birligi bo'lib, u so'zlovchining (asar muallifining) xohishi bilan yaxlitlangan bir mazmuniy ifodani boshqalaridan qisman chegaralash maqsadida shakllanadi" [12,79].

Bizningcha ham, abzas matnning asosiy birligi hisoblanadi va u birgina so'zdan iborat bo'lishi mumkin. Abzas matnda nafaqat bog'lovchi, balki ajratuvchi vazifani ham bajaradi. Abzas badiiy matnda turli shakllarda voqelanishi mumkin.

Ilmiy tadqiqotlarda diskursning ma'nosi "jonli nutq" kabi izohlanishi uning bir qanotini ko'rsatadi. Bunda diskursning natijasi dialogik matn sifatida namoyon bo'ladi. Bizning nazarimizda ham matn hamda diskurs tushunchalarini ziddiyatli hodisalar sifatida o'rganish ma'qul emas. Lekin bu tushunchalarni muqobil birliklar, deb ham bo'lmaydi. Deylik, "Yurtimizda yasharish fasli bahor kelishi bilan qirlar, adirlar, tog' yonbag'irlari ko'm-ko'k tus oladi" gapi tahlilga tortilsa va bu gap grammatik nuqtai nazardan matn deb qaralsa, pragmatik tomondan ayni bahor kelishi bilan tabiatda, hududning barcha o'zanlarida yasharish jarayoni boshlanganligi tushuniladi [5,36].

Bizningcha ham, matn va diskurs tushunchalari o'zaro farqli hodisa va hamma matn ham diskurs hisoblanmaydi. Ammo abzas va diskurs hodisasi doim bir-birini taqozo qiladigan yondosh hodisa. Matndagi diskursning yuzaga chiqishi bevosita abzas orqali voqelanadi hamda abzas bilan diskurs birgalikda bitta epizodni tashkil qiladi. Buni quyidagicha ifodalash mumkin: **abzas+diskurs =epizod.**

Tadqiqot metodologiyasi. Badiiy matnda buni yaqqol ko'rish mumkin. Masalan:

Devordan oshib tushamiz, bildingmi! – Birdan Daminning jahli chiqib ketdi. – Qorovul quvlasa, yantoqzordan qocha olasanmi? Chop, kiyib chiq! Biz kutib turamiz.

Otilib hovliga kirdim.

Oyim cho'nqayib o'tirib, echki sog'ayotgan ekan. O'tirgan joyida shu saratonda botinka nimaga kerak bo'lib qolganini surishtirdi.

(O'tkir Hoshimov, "Dunyoning ishlari", 28-bet)

Yuqoridagi misolda *Otilib hovliga kirdim* bir sodda gapdan iborat abzas. Bu alohida epizod bo'lgani uchun muallif uni o'zidan oldingi va keying epizoddan ajratish maqsadida alohida abzasda voqelantirgan. Muallif ba'zan bir so'zni, bir sodda gapni yoki yoki birgina parselyativ konstruksiyani ham alohida abzasda beradi va bu alohida epizodni shakllantiradi.

Bazan ikki va undan ortiq SSBlar ham bitta epizod hisoblansa bitta abzasda beriladi. Masalan:

– Barakalla! ...Yodgorboyga shunaqa mehribonman degin? Beri kel, o'tir. Ma, bir payola choy ich, ko'z yoshi bo'ladi...Shunaqa mehribonman degin? Abror, o'g'lim, ana u behining kallagiga gazeta qistirib qo'ygan edim, shuni olib kel. Barakallo...Xo'sh, shuncha mehribon bo'lsang, mana bunga quloq sol: "Shu vaqt ichida, ya'ni ikki yillik urushda Ittifoqning ko'rgan talofoti 35 ming zambarak, 30 ming tank, 23 ming samolyotdan iborat". Tushundingmi? Boshqasini qo'y, nobud bo'lgan zambarak shuncha bo'lsa, hammasi qancha ekan? Shuncha zambarak bir kunda qancha o'q chiqaradi deb o'ylaysan? Shuncha o'qni kim yetkazib berib turadi? O'sha Yodgorboyga o'xshagan askar bolalarning ota-onalari, aka-ukalari, opa-singillari, xotinlarimi?...Yodgorboyga o'xshagan askar bolalarning ustiga dushman 100-200 samolyotni birdan yuboradi. Dushman samolyotlarini daf qiladigan ko'p va zo'r samolyotlarni kim yasab berib turadi? Yana o'sha ota-onalar, aka-ukalarmi? Shularni ham mehr-muhabbati bordir. Shular ham sog'inishar deyman? Yo senchalik sog'inishmasmikin? Senchalik sog'inishadi, lekin senga o'xshab sog'inishmaydi! Bularning yuragiga hamma narsa sig'adi! Durust, sen samolyot yasolmaysan ketmon chopolmaysan...lekin qilaman desang, qo'lingdan ish keladi. Sening ko'kragingda o't bor, soch shu o'tni, ho'lu quruq baravar yonsin. Bizni hamma narsadan benasib qilmoqchi bo'lgan Gitler hozir ham ancha narsadan mahrum qildi. Qani ilgarigi qishloq? Hozirgacha ham yonmagan yurak bo'lsa mana shuni eslatishing bilan alanga oladi. Alanga oldir, yondir! Shunda farzand dog'ida qolgan gitlerchilar ko'payadi, yaxshi bo'ladi...

Yuqoridagi abzas to'rtta SSB dan tashkil topgan. "*Barakalla! ...Yodgorboyga shunaqa mehribonman degin? Beri kel, o'tir. Ma, bir payola choy ich, ko'z yoshi bo'ladi...Shunaqa mehribonman degin?"* jumlasi birinchi SSBni, *"Abror, o'g'lim, ana u behining kallagiga gazeta qistirib qo'ygan edim, shuni olib kel."* jumlasi ikkinchi SSBni, *"lekin qilaman desang, qo'lingdan ish keladi"* jumlasigacha bo'lgan qism uchinchi SSBni hamda undan keying qism esa to'rtinchi SSBni tashkil etadi.

Bu haqda Robert E.Longacre shunday munosabat bildirgan: "Now to return to our residue in the formulation of episode. Both chapter and string of paragraphs can now simply be replaced with discourse" (...har bir bob, abzas diskursni shakllantirishi mumkin) [6,6].

Persepsiya – bu atrof-muhitni ifodalash va tushunish uchun hissiy ma'lumotlarni tashkil etish, aniqlash va talqin qilishning kognitiv mahorati. Pragmatika – bu odamlar nutqni yoki matnni kommunikativ harakat sifatida tushunish va ishlab chiqarishni o'rganadigan tilshunoslik sohasi [7].

Matn mazmuni kichik ko'rinishdagi mazmuniy qismlar, birliklar yig'indisidan iborat. Bu birliklar oddiydan murakkablikka qarab darajalanadi. Elementar (oddiy) ma'no birliklari matn mazmuniy tuzilishining eng quyi pog'onasini shakllantiradi. Ular orqali predmetning nomi, uning mavjudligi haqidagi axborotdan tashqari ushbu predmetning xususiyatlari haqidagi modal va kechayotgan hodisaning zamon va makon ko'rsatkichlari haqidagi qo'shimcha ma'lumotlar ifodalanadi. Matn mazmuniy strukturasida elementar ma'no birliklaridan yuqori pog'onada murakkablashgan ma'no birliklari joylashadi. Bu birliklar ma'nosida predmetning turli xususiyatlari ifodalanadi, ular orqali predmetga baho berilishi ham mumkin [8,120].

Olingan natijalar va ularning tahlili. Bilamizki, matn abzaslardan tashkil topadi. Abzas matnni nafaqat qismga ajratadi, balki, uning idrok etilishi va tushunilishida ham asosiy o'rin tutadi. Kitobxonda matnni o'qish jarayonida beixtiyor har bir abzasda to'xtab fikrlash jarayoni kuzatiladi va bu matn persepsiyasida muhim ahamiyat kasb etadi.

Ma'lumki, voqelikda kechayotgan hodisalar, mavjud bo'lgan predmetlarning inson tomonidan idrok etilishi va ular haqidagi axborotning boshqa bir shaxsga uzatilishi murakkab va mukammal jarayon. Bu

jarayonning dastlabki bosqichida perseptiv qabul qilish harakatlari (ko'rish, his qilish, sezish kabi) bajarilsa, keyingi bosqichlarda mantiqiy tahlil harakati boshlanadi va, nihoyat, shu tahlil asosida yuzaga kelgan tushuncha – konsept lisoniy voqelikka ko'chadi. Ammo barcha turdagi harakatlar (ruhiy, mantiqiy yoki boshqa xarakterga ega bo'lishidan qat'i nazar) o'z ijrochisi bo'lgan insonning "men"i, uning his-tuyg'ulari, bilish imkoniyatlari zahirasi, istak-xohishi bilan bog'liq. Shu sababli konseptuallashuv jarayoni va voqelikning lisoniy tizimga ko'chishi dastlabki o'rinda sub'ektiv faoliyatdir. Zero, voqelik haqida tug'ilgan tushuncha va konsept dastlab tafakkurda, inson ongida shakllanib, keyin ijtimoiy hodisa – matnga aylanadi. Bu jarayon nutqiy tafakkur faoliyatidan iborat. Uning lisoniy mazmuni esa inson ongida tug'ilgan shaxsiy bilimini jamoa ongiga ko'chirish hamda singdirish bilan bog'liq. Borliqdagi voqea-hodisalar qay tarzda qabul qilinishidan qat'i nazar, aks ettirishga bir butun olam emas, balki faqat uning cho'qqilari beriladi. Ya'ni so'zlovchi tomonidan olamning eng muhim, relevant belgisi sifatida ko'ringan qismlari tasavvur qilinadi [10, 194].

Kommunikativ maqsadni ko'zlab yaratilayotgan har qanday matn axborot manbai va shu axborotni uzatuvchi vositadir. Uzatilayotgan axborot esa, matn mazmunining negizi hisoblanadi. Lisoniy tafakkur jarayonida dastlab matn yaratilsa, keyingi bosqichda ushbu matn mazmuni idrok etiladi. Idrok faoliyati ham ko'p bosqichli faoliyat bo'lib, uning ilk bosqichida mazmun axborot sifatida qabul qilinsa, keyingilarida mazmunni anglash, tushunish harakati bajariladi.

Quyidagi misolda ham buni ko'rishimiz mumkin:

Goho-goho osmonda birdan yulduz uchib qolardi. Hozirgina yonib turgan yulduz to'satdan lop etardi-yu, ingichka, nurli iz qoldirib g'oyib bo'lardi. Onam cho'chib tushardi:

*– **Esiz ...Bir bechoraning joni uzildi-da...*** (O'tkir Hoshimov, "Dunyoning ishlari")

Xulosa. Yuqoridagi misollardan ko'rinib turibdiki, matndagi voqea-hodisalarni kitobxon ko'z o'ngida xuddi hozirgiday jonlantirishda abzas muhim rol o'ynaydi. Matn bayoni garchi o'tgan zamon shaklida bo'lib, u o'tgan zamonda bo'lib o'tgan hikoyani bayon etish uchun xizmat qilayotgan bo'lsa-da, abzasga ajratilish asnosida voqea-hodisalar kitobxon ko'z o'ngidan xuddi hozir sodir bo'layotgandek o'ta boshlaydi. Kitobxon mazkur parchani bugun yoki ertaga, umuman, qachon o'qishidan qat'i nazar, o'tgan zamon shakllari doimiy hozirgi zamon ma'nosini ifodalash uchun xizmat qilaveradi. Bu abzasning pragmatik tomonlarini ham tadqiq etishni taqozo qiladi.

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LINGUISTICS

SHAXS NOMI BILAN BOG'LIQ TOSH VA MA'DAN NOMLARI

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Annotatsiya. *Maqolada qimmatbaho toshlar va ma'danlarning nomlanish jarayoni tarixiy, lingvistik va madaniy jihatdan tahlil etiladi. Tadqiqotda bu nomlarning mashhur shaxslar, olimlar, geologlar va davlat arboblari nomi bilan atalish sabablari aniqlanadi. Tahlillar natijasida shaxs nomi bilan atalgan ma'danlar nafaqat ilmiy an'anani, balki madaniy merosni abadiylashtirish vositasini ham ifodalaydi. Ingliz va o'zbek tillarida tosh va ma'dan nomlaridan hosil bo'lgan antroponimlarning o'xshash va farqli tomonlari aniqlanib, ularning semantik va ramziy mazmuni izohlanadi. Tadqiqot natijalari onomastika va antroponimika fanlari uchun muhim nazariy asos bo'lib xizmat qiladi.*

Kalit so'zlar: *qimmatbaho tosh, ma'dan, atoqli ot, antroponim, onomastika, tarix, til, madaniyat, nomlash, ramz.*

НАЗВАНИЯ КАМНЕЙ И МИНЕРАЛОВ, СВЯЗАННЫЕ С ИМЕНАМИ ЛЮДЕЙ

Аннотация. *В статье анализируются исторические, лингвистические и культурные основы наименования драгоценных камней и минералов. Исследуются причины присвоения названий в честь известных личностей, учёных, геологов и государственных деятелей. Результаты показывают, что такие имена отражают не только научную традицию, но и являются способом увековечения культурного наследия. Проведён сравнительный анализ английских и узбекских антропонимов, образованных от названий камней и минералов, раскрывающий их семантические и символические особенности. Работа вносит вклад в развитие ономастики и антропонимики.*

Ключевые слова: *драгоценный камень, минерал, собственное имя, антропоним, ономастика, история, язык, культура, номинация, символика.*

STONES AND MINERALS NAMED AFTER INDIVIDUALS

Abstract. *This article explores the historical, linguistic, and cultural aspects of naming precious stones and minerals. The study identifies the reasons behind naming these minerals after famous scientists, geologists, and public figures. Findings show that such names not only reflect scientific tradition, but also serve as a means of immortalizing cultural heritage. A comparative analysis of English and Uzbek anthroponyms derived from gemstone and mineral names reveals their semantic and symbolic meanings. The results contribute to the theoretical foundations of onomastics and anthroponymy as linguistic disciplines.*

Keywords: *gemstone, mineral, proper name, anthroponym, onomastics, history, language, culture, naming, symbolism.*

Kirish. Yer yuzida mavjud yaratiqlarning barchasi o'ziga xos nomlanish tarixi va sabablariga egadir. Nomlarning xalq lisonida saqlanib qolishi ularning ma'lum xususiyatlari evaziga yuzaga chiqadi. Bu xususiyatlar ayni damda xususiy nomlarning paydo bo'lish asosini tashkil etadi. Atoqli otlarning ma'nosi, ularning kelib chiqish sabablari, semantik va tarixiy ildizlarini o'rganish onomastika fanining muhim yo'nalishlaridan biridir. Shaxs nomi bilan atalgan qimmatbaho toshlar va ma'danlar nafaqat tabiiy ob'ektlar, balki madaniy va tarixiy hodisa sifatida ham e'tiborga loyiqdir.

Mazkur tadqiqotda shaxs nomlari bilan bog'liq qimmatbaho toshlar va ma'danlarning nomlanish tamoyillari, ularning lingvistik, madaniy va tarixiy asoslari tahlil qilinadi.

Tadqiqot obyekti va qo'llanilgan metodlar. Tadqiqot obyekti — shaxs nomi bilan bog'liq qimmatbaho toshlar va ma'danlarning nomlari hamda ularning tildagi ifodalanish tizimi. Asosiy diqqat e'tibor mashhur shaxslar (olimlar, davlat arboblari, kashfiyotchilar) nomi bilan atalgan qimmatbaho tosh va ma'dan nomlariga qaratilgan.

Tadqiqotda taqqoslash (komparativ), lingvokulturologik, tarixiy-etimologik va semantik tahlil metodlaridan foydalanildi. Shuningdek, E.A. Begmatov, Alan H. Gardiner, Kadirova X., Warr (2021), Bowersox (1995) kabi manbalar tahlil qilindi. Xalqaro Mineraloglar Uyushmasi (IMA, 2022) tomonidan

ro'yxatga olingan 5863 ta ma'dan nomlaridan, shuningdek ingliz va o'zbek tillaridagi antroponimlardan foydalanildi.

Qimmatbaho tosh, ma'danlarni nomlashning bir omili bu – toshlarni mashhur shaxslar yoki shu toshlarni kashf etuvchilari nomi bilan atashdir. Tilimizda geolog, minerolog va mashhur shaxslar nomlariga atab qo'yilgan ma'dan nomlari ham ancha ko'p. Statistik ma'lumotlarga ko'ra, Xalqaro Minerologlar Uyushmasi (IMA) tomonidan 5.863 ta ma'dan rasmiy ro'yxatdan o'tgan [1]. Tahlillar shuni ko'rsatadiki, ularning taxminan yarmi kishilar nomiga atab qo'yilgan. Misol uchun, 1969-yili ilk bora oyga sayohat qilgan Amerikalik astronavt Nil Armstrong sharafiga Mongoliyadan topilgan "*armstrongit*" (ing.armstrongite) ma'dani [2]; taniqli olimlar, O'zbekiston Fanlar akademiyasining akademiklari M.X.Xamrabayev A.S.Uklonskiy nomiga qo'yilgan "xamrabayevit", "uklonskovit" kabi minerallarni misol qilish mumkin [3].

Mavzuga doir adabiyotlar tahlili. Tadqiqot davomida davlat arboblari va boshqaruvchilari nomi bilan atalgan qimmatbaho tosh va ma'dan nomlarini ham uchratdik. Misol uchun, 1937-yilda topilgan sariq va jigarrang rangli yangi ma'dan Avstraliyaning sobiq bosh vaziri Garold Xolt sharafiga "*xoltit*" (ing.holtite) deb nomlangan [4]. Shuningdek, Rossiya davlatining prezidenti sharafiga "*vladermarit*" (ing.vladermaritre) ; Niderlandiya qiroli Vilyam I (1772–1843)ga atab *"villemit" (*ing.willemite); amerikalik yirik bankir Jon Morgan sharafiga *"morganit" (ing*.morganite); Apple kompaniyasining birinchi boshqaruvchisi Maykl Skottga atab *"skottit"* (ing.scottyite); sobiq AQSH senatori va siyosatchisi Devit Klinton (De Witt Clinton) sharafiga "klintonit" deb atalgan qimmatbaho tosh va ma'dan nomlarini misol qilish mumkin.

Shuni alohida qayd etish lozimki, qimmatbaho tosh va ma'dan nomlarining aksariyati ularni topgan shaxs nomlari bilan atalgan. O'zbek nomlaridan kelib chiqqan *qimmatbaho tosh va ma'dan nomlari (Bobur olmosi, Temur yoquti, Ashirit, Avitsennit, Berunit, Uklonskovit, Xamrabayevit)* sanoqli bo'lsa, ingliz geolog, minerolog va mashhur shaxs nomlariga atab qo'yilgan ma'dan nomlari ancha unumlidir.

Ko'plab ma'dan nomlarining mashhur ingliz minerolog olimlarining ismlaridan kelib chiqqani bejiz emas. Ingliz geolog va minerolog olimlari mineralogiya sohasiga qo'shgan hissalari juda ulkan bo'lib, ular o'zlarining izlanishlari natijasida fanga yangi ma'danlarni olib kirishgan va yangi kashf etilgan ma'danlarga ularning kashfiyotchisi nomi berilgan. Shu bilan bir qatorda geologiya va minerologiya fani rivojiga o'z hissasini qo'shgan bir qator olimlar sharafiga ma'dan nomlari ularning ismi bilan atalgan.

Tildagi atoqli nomlarning xilma-xil xususiyatlari juda qadimgi davrlardan buyon turli soha olimlarining diqqatini o'ziga jalb etib kelmoqda. Bu borada turli davrlardagi soha mutaxassislarining umumiy va farqli fikrlari, qarashlari soha rivojining tamal toshlari bo'ldi, deyish mumkin. Shulardan biri ingliz tilshunosi Alan Xenderson Gardinerning "The Theory of Proper Names" ("Atoqli otlar nazariyasi") nomli asari onomastika fanini yangi bosqichga ko'tardi. Olimning fikricha, atoqli otlar o'ziga xos nomlar bo'lib, predmet haqida aniq, konkret tasavvurlar yig'indisini o'zida ifoda etadi. Bu jihatdan atoqli otlar ikkiga bo'linadi:

a) mujassamlanuvchi, misol bo'la oluvchi atoqli otlar;
b) mujassamlanmish, timsol bo'la oluvchi atoqli otlar [5].

Masalan, tarixda *"Bobur olmosi"* deya nom olgan mashhur olmos nomi mujassamlanuvchi atoqli otlar guruhiga kiradi. Chunki, u ma'lum bir olmos haqida yaxlit tasavvur beradi. Agar biz oddiygina qilib olmos desak, bu mujassamlanmish, olmos haqida umumiy tasavvur beruvchi atoqli otni bildiradi.

Gemmologiyada tosh va ma'danlarni ularning sohiblari, javohirlar bilan taqdirlari bog'langan tarixiy shaxslar, yoki bu minerallarning kashf etuvchilari nomi bilan atash eng faol nomlanish usullardan biri sanaladi deyish mumkin. Ma'lum bir shaxs nomi bilan bog'liq bo'lgan qimmatbaho tosh va ma'danlarning atoqli otlari bugungi kunda sohaning eng qiziqarli jihatlaridan biridir. Chunki bu minerallarni va ularning nomlarini o'rganish jarayonida bevosita ular boshdan kechirgan tarix sahifalari ham ochiladi. Bunday toshlar orasida, hattoki, tarix o'zgarib, sohiblar almashinishi bilan nomlari ham o'zgarib, bir necha atoqli otga ega bo'lganlari ham yo'q emas. Biz quyida ularning ayrimlarining izohlarini berib o'tdik.

Qadimdan meros bo'lib kelayotgan har bir moddiy va ma'naviy mulklar o'zining qadim tarixning jonsiz guvohi ekanligi va bu tarixning bevosita ishtirokchisi bo'lganligi bilan o'z muxlislarini hayratga soladi. Mana shunday ulug'vor toshlardan biri, shpinel kristali guruhiga kiruvchi, eng qadimiy toshlardan biri *"Temur yoquti" ("The Temur Ruby")* dir. G'arbda u o'zining birinchi egasi Amir Temur sharafiga shunday deb nom olgan bo'lsa, Sharqda *"Xiroji olam"* (Olam xiroji) deb ataladi. Ushbu toshning og'irligi 352 karat bo'lib, dunyodagi eng katta shpinellardan biridir [6].

Aleksandrit (Alexandrite) – o'z rangini o'zgartirishi bilan mashhur bo'lgan qimmatbaho tosh. Kunduzgi yorug'likda uning rangi ko'k-yashil va zaytun-yashil ranglar bilan jilolanadi. Sun'iy yorug'lik ta'sirida esa qizil, pushti-qizil, binafsha yoki binafsha-qizil rangga aylanishi mumkin. Birinchi marta 1833-yili Yekaterinburg yaqinidagi zumrad konida topilgan. Toshga bu nom 1842-yilda Rossiya taxt vorisi Aleksandr II sharafiga berilgan.

"Orlov" (*The Orlov diamond*) gavhari uzoq tarixga ega. U ancha vaqt davomida Rossiya hukmdorlari tojini bezab turgan. Ammo, Rossiya bu gavharning asl vatani emas. Bu briliantning yasalishiga asos bo'lgan olmos ham XVI asrda Hindistonda topilgan. Oldiniga atirgul shaklida qayta ishlangan olmos 300 karatli gavharga aylantirilgan. Ammo, hukmdor Shohjahon Mirzo bu ishlovdan ko'ngli to'lmay, unga qayta ishlov berishni buyuradi va natijada keying ishlovdan keyin javohir yana 100 karat vaznini yo'qotadi. XVIII asrga kelib esa olmos o'g'irlab ketiladi va rus grafi Orlov uni Amsterdam bozoridan topadi. Shu bilan mamlakatga olib kelib Yekaterina II ga hadya etadi.

Ashirit – javohir toshining diaptaz turi bo'lib, bu turdagi javohirlarni yer yuzida birinchi bo'lib buxorolik Ashir Qulibekov XIII asrda podsho Pyotr I ning topshirig'i bilan O'rolda topgan. Javohir uning sha'niga *"Ashirit"* nomini olgan. Yuqoridagi misollardan tashqari, yana ko'plab ma'dan nomlarining mashhur tarixiy shaxs nomlari bilan atalganligini kuzatish mumkin.

Ingliz va o'zbek tillarida qimmatbaho tosh va ma'dan nomlari antroponimlarning paydo bo'lishiga ham asos bo'lganini kuzatish mumkin.

Chaqaloqqa qo'yiladigan ism uning taqdiriga ta'sir qiladi, ismlar xosiyatli va xosiyatsiz bo'ladi deyilgan tasavvurlar davrlar o'tishi bilan ismlarni bolaning himoyachisiga, unga qandaydir bog'langan, unga doimo va bir umr esh, hamdam bo'lib yuradigan vositaga aylantira borgan. Shu tarzda "asrovchi ismlar" yoki "himoya nomlari" deb yuritiluvchi nomlar guruhi yuzaga kelgan [7]. Ingliz va o'zbek xalqi necha zamonlarni boshidan kechirgan va bu shaxs nomlarida o'z aksini topgan. Har ikki til vakillarida yangi tug'ilgan chaqaloqlarni qimmatbago tosh va ma'dan nomlari bilan atash ma'lum bir davrlarda urfga kirgan.

Ingliz xalqi orasida yangi tug'ilgan chaqaloqlarga qimmatbaho tosh nomlarini qo'yish ancha uzoq tarixga ega va bu odat inglizlar orasida hamon mashhurdir. Qimmatbaho tosh nomlaridan kelib chiqqan ingliz nomlari anchagina bo'lib, ularni quyidagi misollarda ko'rish mumkin.

Amber (*yantar, qahrabo*) nomi sariq rangli tosh nomini anglatadi va bu so'z aslida arabcha *"anbar"* so'zidan kelib chiqqan.

Coral, Coraline, Coralie inglizcha va ispancha qizlarning ismi bo'lib, o'zbek tilida *"marjon"* deb tarjima qilinadi. Inglizlar orasida bu ism 1800 - yillar oxirida urfga kirgan, marjon toshi inglizlar uchun kamtarlik, donolik, baxt ramzi hisoblangan. Bu ismning o'zbek tilidagi ekvivalenti **Marjona** ismidir. Shakllari: *Marjon, Marjonabonu, Marjonoy, Marjonxon, Marjonbeka, Marjonbibi, Marjongul*. Ma'nolari: Dur, inju, marvaridlar tizimi, qizil rangli yirik munchoq, marjondek qimmatbaho, suluv qiz [8].

Diamond, **Diamanda** (olmos) ismlari ham ingliz tilida so'zlashuvchi mamlakatlarda keng tarqalgan bo'lib, AQSHda 1986–2014 -yillar oralig'ida yangi tug'ilgan chaqaloqlarga eng ko'p qo'yiladigan ismlar ro'yxatiga kiritilgan. Bu so'z aslida lotincha *"diamas"* so'zidan kelib chiqqan bo'lib *"yengilmas"* degan ma'noni bildiradi. Bu ism o'zbek tiliga fors tojik va arab tilidan o'zlashgan **Olmos, Olmosbek, Mirolmos** ismlariga mos keladi. O'zbek xalqi farzandiga "obro'li, martabali va olmosdek mustahkam bo'lsin" deb yaxshi niyatlarda shu ismlarni qo'yadi.

Emerald (zumrad) yashil rangli qimmatbaho tosh nomi bo'lib, zamonaviy ingliz ismlaridan biri hisoblanadi. Bu so'z grekcha *"smaragdos"* so'zidan kelib chiqqan bo'lib, "*yashil qimmatbaho tosh*" ma'nosini anglatadi [9]. Inglizlar zumrad toshining odamlarni yomon ruhlardan himoya qilish, tutqanoq va ko'z kasalliklariga shifobaxsh xususiyatlari mavjudligiga ishonishgan va farzandlarini shu nom bilan atashgan. O'zbek xalqi ham zumrad toshidek bebaho, qimmatli bo'lsin deb farzandlariga *Zumrad, Zumradoy, Zumradxon* kabi ismlarni qo'yishadi.

Shuningdek, Beryl (beril), Amethist (ametist), **Onix** (oniks), **Opal** yoki **Opaline** (opal), **Pearl, Pearle, Pearlie** (marjon), **Ruby, Rubye** (la'l, yoqut); **Sapphire** (safir); **Topaz** (topaz), Azure (azur), Jade (nefrit) kabi ingliz ismlarini uchratish mumkin. Bu nomlarning barchasi qimmatbaho tosh va ma'dan nomlaridan paydo bo'lgan antroponimlardir.

Olingan natijalar va ularning tahlili. E.A.Begmatovning "O'zbek tili antroponimikasi" nomli monografiyasida o'zbek antroponimlarining tarixi, ism berish bilan bog'liq urf-odatlar, e'tiqodlar, ismlarning o'ziga xos lug'aviy, ma'noviy hamda grammatik tuzilishi, yasalish xususiyatlari bilan bog'liq ma'lumotlar berilgan. Jumladan, o'zbek ismlarining tarkibi qanday tip leksemalardan tashkil topgani tasnif etilgan. Masalan, *Oltin, Oltinoy, Tilla, Marvarid, Marjon, Billur, Injubeka, Olmosxon, Kumush, Kumushbeka, Zarbuvish, Zargul, Lojuvard, Javohir, Javhar, Zabarjat, Munchoq, Qandil, G'azna, Haqiq* (qimmatbaho qizil rangli tosh), *Sirg'a, Sirg'aboy , Uzuk* kabi o'zbek ismlari ba'zi taqinchoqlar, qimmatbaho narsalar nomi leksik-semantik guruhiga mansub bo'lgan. Olimning "O'zbek ismlari lug'ati" kitobida 14600 ga yaqin o'zbek ismlari jamlanib, ularning ma'nolari izohlangan. Biz bu ismlarni tahlil qilar ekanmiz, qimmatbaho tosh nomlaridan kelib chiqqan o'zbek ismlari ko'lami ancha keng ekanligini kuzatdik.

Tosh va ma'dan nomlarining shaxs nomlari bilan bog'lanishi ularning madaniy semantikasini shakllantiradi: kuch, go'zallik, mustahkamlik, poklik, boylik kabi tushunchalarni bildiradi. Shuningdek,

ingliz va oʻzbek tillarida tosh nomlaridan yasalgan koʻplab antroponimlar maʼno jihatdan mos keladi. Bu esa ikki xalqning tilda estetik, ramziy va diniy qadriyatlar uygʻunligini koʻrsatadi.

Xulosa. Tadqiqot davomida shaxs nomi bilan bogʻliq qimmatbaho tosh va maʼdan nomlarining shakllanishi, ularning tarixiy, lingvistik hamda madaniy asoslari tahlil qilindi. Maʼlum boʻldiki, tosh va maʼdanlarga mashhur olimlar, geologlar, davlat arboblari hamda tarixiy shaxslar nomining berilishi nafaqat ilmiy anʼana, balki madaniy merosni abadiylashtirish vositasi hamdir. Bunday nomlar tildagi atoqli otlar tizimini boyitadi, xalqning tarixiy xotirasi va qadriyatlarini saqlashda muhim oʻrin tutadi.

Shuningdek, qimmatbaho tosh va maʼdan nomlari asosida antroponimlarning yuzaga kelishi har ikki — oʻzbek va ingliz tillari uchun xos boʻlgan hodisa ekani aniqlandi. Bu esa tilda estetik, ramziy va ijtimoiy qadriyatlarning uygʻunlashgan holda namoyon boʻlishidan dalolat beradi.

Bundan tashqari, bunday nomlarni oʻrganish **lingvokulturologiya**, **onomastika** va **antroponimika** fanlarining kesishgan nuqtasida turgan murakkab, ammo dolzarb ilmiy yoʻnalishlardan biridir. U xalqning til madaniyatini, tarixiy qadriyatlarini va milliy oʻzligini yoritishda katta ahamiyatga ega.

Xulosa qilib aytganda, shaxs nomi bilan atalgan tosh va maʼdan nomlarini oʻrganish quyidagi ilmiy va amaliy natijalarni beradi:

- tildagi atoqli otlarning shakllanish mexanizmlarini chuqurroq anglash imkonini yaratadi;
- milliy va jahon miqyosidagi madaniy merosni til orqali oʻrganishning yangi yoʻnalishlarini ochadi;
- ingliz va oʻzbek tillaridagi nomlash tizimlarining umumiy va oʻziga xos xususiyatlarini aniqlashga yordam beradi;
- onomastika va antroponimika fanlarining nazariy asoslarini boyitadi hamda lingvokulturologik tadqiqotlar uchun mustahkam manba boʻlib xizmat qiladi.

Shunday qilib, shaxs nomi bilan bogʻliq tosh va maʼdan nomlari insoniyat tarixida ilm, madaniyat va tilning oʻzaro uygʻunlashgan timsoli sifatida qaraladi. Ularni oʻrganish nafaqat filologik, balki tarixiy, falsafiy va sotsiokulturologik nuqtayi nazardan ham alohida ahamiyat kasb etadi.

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LINGUISTICS

BAHOUDDIN NAQSHBANDNING "AVROD" ASARI TERMINOLOGIYASINING LINGVISTIK TAHLILI

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Annotatsiya. Mazkur maqolada tasavvuf tarixida alohida mavqega ega bo'lgan Bahouddin Naqshbandning "Avrod" asarida qo'llangan asosiy terminlarning ma'naviy-falsafiy mazmuni tizimli ravishda tahlil etiladi. Tadqiqotda "zikr", "maxfiy zikr", "suluk", "nafs", "qalb", "ruh", kabi tushunchalar Naqshbandiya tariqatining nazariy va amaliy asoslarini aks ettiruvchi muhim terminlar sifatida ilmiy talqin qilinadi. Terminologik va semantik tahlil asosida muallifning komil insonni tarbiyalash, ruhiy kamolotga erishish, ichki poklanish hamda axloqiy yetuklikni shakllantirishga oid qarashlari ochib beriladi. Maqola natija va xulosalari Bahouddin Naqshband tariqatining ilmiy-falsafiy ahamiyatini aniqlashga hamda u orqali tasavvufiy terminlar o'zbek lug`at boyligiga ta'sirini zamonaviy ilmiy metodlar asosida o'rganish va baholashga xizmat qiladi.

Kalit so'zlar: Bahouddin Naqshband, "Avrod", terminlar, zikr, suluk, nafs, ma'naviy kamolot.

ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ТЕРМИНОЛОГИИ ПРОИЗВЕДЕНИЯ БАХУДДИНА НАКШБАНДА «АВРОД»

Аннотация. В данной статье систематически анализируется духовно-философское содержание основных терминов, используемых в труде Бахауддина Накшбанда «Аврод», занимающего особое место в истории суфизма. В исследовании научно интерпретируются такие понятия, как «зикр», «тайный зикр», «сулук», «нафс», «калб», «рух» и др., как важные термины, отражающие теоретические и практические основы ордена Накшбанда. На основе терминологического и семантического анализа раскрываются взгляды автора на воспитание совершенной личности, достижение духовного совершенства, внутреннее очищение и формирование нравственной зрелости. Результаты и выводы статьи служат для определения научно-философского значения ордена Бахауддина Накшбанда и, посредством этого, для изучения и оценки влияния мистических терминов на узбекский словарь на основе современных научных методов.

Ключевые слова: Бахауддин Накшбанд, «Аврод», термины, зикр, нравственность, нафс, духовное совершенство.

LINGUISTIC ANALYSIS OF THE TERMINOLOGY OF BAHOUDDIN NAKSHBAND'S WORK «AVROD»

Abstract. This article systematically analyzes the spiritual and philosophical content of the main terms used in the work of Bahauddin Naqshband, which has a special place in the history of Sufism, "Avrod". In the study, concepts such as "dhikr", "secret dhikr", "suluk", "nafs", "qalb", "ruh", etc. are scientifically interpreted as important terms reflecting the theoretical and practical foundations of the Naqshbandi order. Based on the terminological and semantic analysis, the author's views on raising a perfect person, achieving spiritual perfection, internal purification and forming moral maturity are revealed. The results and conclusions of the article serve to determine the scientific and philosophical significance of the Bahauddin Naqshband order and, through it, to study and evaluate the impact of mystical terms on the Uzbek vocabulary based on modern scientific methods.

Keywords: Bahouddin Naqshband, "Avrod," terminology, dhikr, suluk, nafs, spiritual perfection.

Kirish. Sharq ma'naviy tafakkurining tarixiy rivojlanishida insonning ichki dunyosini poklash, ruhiy kamolotga erishish va axloqiy yetuklikni ta'minlashga qaratilgan ta'limotlar muhim o'rin tutadi. Markaziy Osiyo hududida bu yo'nalishdagi fikrlarning shakllanishi va rivojida Naqshbandiya tariqati alohida ahamiyat kasb etadi.

Naqshbandiya tariqatining ilmiy-nazariy va amaliy ahamiyati uning bir qator o'ziga xos xususiyatlari bilan belgilanadi. Birinchidan, ushbu tariqat o'zining hayotiy-amaliy yo'nalishi bilan ajralib turadi: u

kundalik hayot jarayonida ma'naviy kamolotga erishishni ko'zda tutadi. Ikkinchidan, Naqshbandiya mo''tadil ruhiy-amaliy mashg'ulotlari bilan boshqa diniy-falsafiy yo'nalishlardan farqlanadi.

Bahouddin Naqshband (1318-1389) tomonidan tizimga solingan nazariy qarashlar va amaliy tamoyillar "Avrod" deb ataluvchi diniy-ma'rifiy matnlarda o'z ifodasini topgan. "Avrod" (arabcha: اوراد – "virdlar", "duolar to'plami") tariqat shogirdlari uchun kundalik ruhiy mashg'ulotlar majmuasi bo'lib, unda qo'llangan terminologik tizim diniy-falsafiy tafakkurning muhim konseptual asosini tashkil etadi.

Mavzuga doir adabiyotlar tahlili. Bahouddin Naqshband (1318–1389) nomi bilan bog'liq Naqshbandiya tariqati Sharq tasavvuf tafakkurida alohida o'rin egallaydi. Ushbu tariqatning g'oyaviy-amaliy asoslari Bahouddin Naqshbandga nisbat beriladigan "Avrod" asarida mujassam bo'lib, unda zikr, ibodat va ruhiy poklanishga doir terminlar markaziy ahamiyat kasb etadi. "Avrod" terminologiyasini tahlil qilish asarning ma'naviy-axloqiy mohiyatini anglash, shuningdek, naqshbandiylik ta'limotining o'ziga xos jihatlarini ochib berish imkonini beradi.

"Avrod" atamasining o'zi arabcha "vird" so'zining ko'plik shakli bo'lib, muntazam o'qiladigan zikrlar, duolar majmuasini anglatadi. lug'aviy jihatdan "suv manbai", "kelib turiladigan joy" ma'nolarini anglatadi. Tasavvuf terminologiyasida esa "avrod" solik tomonidan ma'lum vaqt va tartib asosida ado etiladigan zikr, duo va ibodatlar majmuasini bildiradi.

"Avrod – solikning qalbini doimo Haq bilan bog'lab turuvchi vositadir."[3;2] Bu ta'rifda "avrod" termini muntazamlik va ruhiy barqarorlik tushunchalari bilan bog'lanadi.

Naqshbandiya tariqatida avrod faqatgina ibodat emas, balki tarbiyaviy va psixologik ahamiyatga ega amal hisoblanadi. Bahouddin Naqshband avrodni muridning kundalik hayotiga mos, shariatga zid bo'lmagan tarzda joriy etishni ta'kidlaydi. "Bizning yo'limizda og'ir riyozatlar emas, balki doimiy avrod muhimdir,"[8;3] u o'z asarida. Bu jumlada Naqshbandiya tariqatining mo''tadillik tamoyili yaqqol namoyon bo'ladi.

Asarda uchraydigan terminlar, avvalo, tasavvufiy-amaliy xarakterga ega bo'lib, murid (shogird)ning ichki kamolot yo'lini belgilaydi.

Masalan, **zikr** termini Naqshbandiya tariqatida asosiy tushunchalardan biri bo'lib, u nafaqat til bilan aytiladigan kalimalarni, balki qalb bilan Allohni doimiy yod etishni ham anglatadi. Ayniqsa, "maxfiy zikr" tushunchasi Naqshbandiya yo'lining muhim belgisi sifatida terminologik tizimda alohida o'rin tutadi. Masalan, u aytadi: "Zikr ovozda emas, qalbda bo'lsin, chunki Haq qalblarga nazar qilur." [7;2] Bu yerda zikr tashqi harakatdan ko'ra ichki holat sifatida talqin qilinadi. "Hush dar dam" – har bir nafasda ogohlik holatini saqlashni anglatadi. Bu termin tasavvufiy ongni doimiy nazorat qilishni ifodalaydi.

"Hush dar dam" – Naqshbandiya ta'limotida markaziy o'rin tutadigan tushunchalardan biri bo'lib, u insonning har bir nafas jarayonida ongli va ogoh holatda bo'lishini anglatadi. Ushbu ibora fors-tojik tilidan olingan bo'lib, "hush" –ogoh, bedor**,** "dam" – nafas, lahza ma'nolarini bildiradi. Demak, termin lug'aviy jihatdan "nafasda ogohlik" degan mazmunni ifodalaydi.

Istilohiy ma'noda "hush dar dam" insonning nafaqat ibodat vaqtida, balki kundalik hayotining barcha holatlarida ham ruhiy hushyorlikni saqlashi, o'z fikr-xayollari, so'zlari va amallarini nazorat ostida tutishini anglatadi. Bu tushuncha orqali Naqshbandiya ta'limotida g'aflat ya'ni beparvolik, ongning so'nishi eng katta to'siqlardan biri sifatida talqin qilinadi. Shuning uchun solikdan har bir nafasni mazmunli, ongli va mas'uliyat bilan qabul qilish talab etiladi.

"Hush dar dam" tushunchasi nafasni shunchaki biologik jarayon emas, balki ruhiy-amaliy birlik sifatida talqin qiladi. Har bir nafas Alloh tomonidan berilgan ne'mat deb qaraladi va uni g'aflat bilan o'tkazish ma'naviy yo'qotish sifatida baholanadi. Shu bois, solik har bir nafas kirib-chiqayotgan pallada qalban ogoh bo'lib, fikrini tarqatmaslikka, ichki sukunatni saqlashga intiladi.

Tadqiqot metodologiyasi. Lingvistik jihatdan qaralganda, "hush dar dam" birikmasi metaforik termin hisoblanadi. Unda "nafas" so'zi vaqt va holat ma'nosini ifodalab, "ogohlik" tushunchasi bilan semantik bog'lanadi. Filologik nuqtayi nazardan esa ushbu termin tasavvufiy matnlarda inson ongining uzluksiz nazorati g'oyasini ifodalovchi barqaror ibora sifatida shakllangan. Bu termin Naqshbandiya yo'lining amaliy va hayotga yaqinligini yaqqol ko'rsatib beruvchi asosiy tamoyillardan biri hisoblanadi. "Solik har dam hushyor bo'lmog'i lozim, chunki g'aflat bir damda yuz berur,"[8;2] deya ta'kidlaydi Naqshband.

"Safar dar vatan" Ushbu termin insonning tashqi sayohati emas, balki ichki, ma'naviy safarini anglatadi. "Safar dar vatan" – Naqshbandiya ta'limotiga xos bo'lgan muhim terminlardan biri bo'lib, u insonning tashqi makondagi harakatini emas, balki ichki ruhiy sayohatini anglatadi. Ushbu ibora fors-tojik tilidan kelib chiqqan bo'lib, "safar" – yo'l bosish, harakat**,** "vatan" – tug'ilgan joy, asl makon ma'nolarini bildiradi. Lug'aviy jihatdan u "vatan ichidagi safar" degan mazmunni ifodalasa-da, istilohiy ma'noda chuqur falsafiy va ruhiy mazmunga ega.

Tasavvufiy talqinda "Safar dar vatan" insonning o'z nafsiy holatlaridan, quyi istaklaridan va ma'naviy nuqsonlaridan ichki poklanish yo'li bilan yuksalishini anglatadi. Bu safar jismoniy harakat bilan emas, balki qalb va ong darajasida sodir bo'ladi. Ya'ni solik bir joyda turgan holda ham ma'naviy jihatdan "yo'l bosadi", o'zini tanish va tarbiyalash jarayonidan o'tadi.

Naqshbandiya ta'limotida ushbu termin insonning tashqi dunyodan uzilib, chekinib ketishini emas, balki jamiyat ichida yashagan holda o'zini isloh qilish g'oyasini ifodalaydi. Solik oila, mehnat va ijtimoiy muhitdan ajralmagan holda, ichki dunyosida safar qiladi. Shu jihatdan "Safar dar vatan" Naqshbandiya yo'lining hayotga yaqin va mo''tadil ekanini ko'rsatadi.

Lingvistik nuqtayi nazardan qaralganda, "Safar dar vatan" birikmasi antitezaga asoslangan metaforik termin hisoblanadi. Chunki "safar" odatda makondan chiqib ketishni anglatsa, "vatan" barqarorlik va doimiylikni bildiradi. Ushbu qarama-qarshilik orqali tasavvufiy matnlarda chuqur ma'no yaratiladi: inson tashqi jihatdan o'z joyida qolgan holda, ichki jihatdan tubdan o'zgaradi.

Olingan natijalar va ularning tahlili. Filologik jihatdan esa "Safar dar vatan" iborasi tasavvufiy matnlarda ramziy ifoda sifatida shakllangan bo'lib, u insonning o'z "men"ini anglash, nafsni jilovlash va komillikka intilish jarayonini umumlashtirib ifodalaydi. Ushbu termin Naqshbandiya ta'limotining asosiy g'oyalaridan biri bo'lib, insonning kundalik hayoti bilan ruhiy yetuklikni uyg'unlashtirishga xizmat qiladi.

Robita – muridning pir bilan ruhiy bog'lanishi bo'lib, u tarbiya va nazorat vositasi sifatida xizmat qiladi. Jumladan, "Pirga bog'lanish qalbni jam qilur," deydu u. [3;2] Robita Naqshbandiya ta'limotida muhim terminlardan biri bo'lib, u muridning pir (ustoz) bilan ichki, ruhiy va ma'naviy bog'lanishini anglatadi. Lug'aviy jihatdan "robita" arabcha *rabṭ* fe'lidan kelib chiqqan bo'lib, "bog'lash", "ulash", "aloqa o'rnatish" ma'nolarini bildiradi. Istilohiy ma'noda esa u jismoniy yaqinlikni emas, balki qalb va ong darajasidagi aloqani ifodalaydi.

Naqshbandiya tariqatida robita murid tarbiyasining muhim vositasi sifatida qaraladi. Murid pir shaxsini yodga olish, uning axloqi, hayot tarzi va ruhiy kamolotini o'ziga namuna qilish orqali o'zini tarbiyalaydi. Bu jarayonda pir murid uchun faqat ustoz emas, balki ma'naviy mezon vazifasini bajaradi. Shu sababli rabita muridning ruhiy yo'ldan chekinib ketmasligini ta'minlovchi ichki nazorat mexanizmi sifatida talqin qilinadi.

Robita tushunchasining yana bir muhim jihati shundaki, u muridni o'z holatini doimiy tahlil qilishga undaydi. Pir bilan ruhiy bog'lanish muridda mas'uliyat hissini kuchaytiradi, chunki u o'z fikr va amallarini ustoz yo'liga mos yoki nomosligini ich-ichidan baholab boradi. Shu jihatdan rabita tashqi majburiyat emas, balki ichki intizom shakli hisoblanadi.

Lingvistik nuqtayi nazardan qaralganda, "robita" termini abstrakt tushuncha bo'lib, u aniq jismoniy harakatni emas, balki ruhiy holatni ifodalaydi. Tasavvufiy matnlarda bu termin ko'pincha metaforik ma'noda qo'llanib, murid bilan pir o'rtasidagi ko'rinmas, ammo mustahkam bog'liqlikni anglatadi. Filologik jihatdan esa robita tushunchasi murshid – murid munosabatlarini ifodalovchi barqaror termin sifatida shakllangan.

Shuningdek, robita Naqshbandiya ta'limotida shaxsga sig'inish yoki mutlaq itoat ma'nosida talqin qilinmaydi. Aksincha, u muridni mustaqil fikrlashdan mahrum qilmasdan, uni axloqiy va ruhiy kamolot sari yo'naltiruvchi vosita sifatida tushuniladi. Pirning vazifasi muridni o'ziga bog'lab qo'yish emas, balki uni komil insonlik sari yetaklashdan iboratdir. Bir so'z bilan aytganda, robita termini muridning pir bilan bo'lgan ruhiy aloqasini ifodalovchi, tarbiyaviy, nazorat va yo'naltiruvchi funksiyalarga ega tushuncha hisoblanadi. U muridning ichki dunyosini tartibga solishga, o'z ustida ishlashiga va ruhiy yo'ldan og'ishmasdan borishiga xizmat qiluvchi muhim termin sifatida Naqshbandiya ta'limotida alohida o'rin tutadi.

Asarda tez-tez uchraydigan "**suluk**" termini muridning ma'naviy sayrini, ya'ni ruhiy yetuklik sari bosib o'tiladigan bosqichlarni bildiradi. Bu tushuncha faqat tashqi amallarni emas, balki ichki intizom, nafsni jilovlash va axloqiy poklanishni ham qamrab oladi. "Suluk" termini "Avrod" asarida va umuman Naqshbandiya ta'limotida eng muhim va markaziy tushunchalardan biri hisoblanadi. Ushbu atama orqali insonning ma'naviy yetuklik sari bosib o'tadigan ichki yo'li, ruhiy tarbiya jarayoni va kamolot bosqichlari ifodalanadi.

Lug'aviy va istilohiy ma'noda "Suluk" so'zi arabcha "salaka" fe'lidan kelib chiqqan bo'lib, lug'aviy jihatdan "yo'lga tushmoq", "yo'l bosmoq", "harakat qilmoq" ma'nolarini anglatadi. Istilohiy jihatdan esa suluk bu insonning tasodifiy harakati emas, balki maqsadli, ongli va izchil ruhiy taraqqiyot yo'lidir. Tasavvufda bu yo'l solik (ruhiy yo'lga kirgan kishi) tomonidan pir rahnamoligida bosib o'tiladi. Demak, mazkur tushuncha nazariy g'oya sifatida emas, balki amaliy jarayon sifatida namoyon bo'ladi. Suluk bu yerda muridning kundalik hayoti, axloqi, fikrlashi va qalbiy holati bilan chambarchas bog'langan. Ya'ni suluk alohida ibodatlar majmui emas, balki insonning butun hayot tarzini qamrab oluvchi jarayondir.

Asarda "suluk"ning asosiy vositalari sifatida muntazam duo va zikr, hushyorlik (hush dar dam), ichki safar (safar dar vatan), pir bilan ruhiy bog'lanish (robita), nafsni tarbiyalash kabi tushunchalar ko'rsatib beriladi. Bu hol "suluk"ning murakkab va ko'p qatlamli jarayon ekanini anglatadi.

Naqshbandiya ta'limotining o'ziga xos jihati shundaki, unda suluk oddiy hayot sharoitida amalga oshiriladi, insonni jamiyatdan uzmasdan, aksincha, jamiyat ichida ma'naviy yetuk bo'lishga undovchi yo'l sifatida talqin qilinadi. Shu sababli suluk Naqshbandiya talqinida dunyo ichida turib qalbni poklash jarayoni sifatida tushuniladi.

Lingvistik nuqtayi nazardan "suluk" termini jarayonni bildiruvchi abstrakt tushuncha hisoblanadi. U yakuniy holatni emas, balki uzluksiz davom etadigan harakatni ifodalaydi. Filologik jihatdan esa "suluk" tasavvufiy matnlarda ko'pincha "yo'l", "safar", "harakat" metaforalari bilan bog'lanib keladi. Bu esa inson kamolotining bosqichma-bosqich amalga oshishini ramziy tarzda ifodalaydi.

Muhokama. Asosiy maqsadi esa insonni nafs hukmronligidan ozod qilish, qalbni poklash va oxir-oqibat komillikka yetkazishdir. Bu jarayonda suluk o'z-o'zidan amalga oshmaydi; u iroda, sabr, doimiy o'z ustida ishlash kabi sifatlarni talab qiladi. Demak, ushbu termin Naqshbandiya ta'limotining amaliy, hayotga yaqin va tizimli xususiyatini ochib beruvchi asosiy tushunchalardan biri bo'lib, asarning terminologik tizimida muhim o'rin egallaydi.

Bahouddin Naqshband terminologiyasida **nafs**, **qalb**, **ruh** kabi tushunchalar ham muhim ahamiyatga ega.

Nafs – arabcha so'z bo'lib, "nafs", "o'z-o'zi", "shaxsiyat" ma'nolarini anglatadi. Tasavvufda nafs - insonning dunyoviy istaklar, shahvoniy xohishlar bilan bog'liq qismidir.

Bahouddin Naqshband nafsni insonning eng past, moddiy tomoniga bog'liq kuch sifatida tavsiflaydi. U shaytonning vasvasalariga moyil bo'lgan va ma'naviy yuksalishga to'sqinlik qiluvchi kuchdir.

Naqshbandiya ta'limotida va "Aurod"da nafsning quyidagi darajalarda ko'rsatilgan:

1. Nafsi ammora (النفس الأمارة) yovuzlikka buyuruvchi nafs, ya'ni eng past daraja, faqat shahvat va istaklar bilan yashovchi, yomonlikka va gunohlarga moyil, aql va ma'naviyatdan uzoq holat.

2. Nafsi lavvoma (النفس اللوامة) o'zini qoralovchi nafs, ya'ni gunoh qilganidan keyin pushaymon bo'ladi, yaxshi va yomon o'rtasida ikkilanadi, vijdon azobini his qiladi.

3. Nafsi mulhima (النفس الملهمة) ilhomlantirilgan nafs, ya'ni yaxshilikka ilhomlanadi, haqiqatni idrok etish boshlanadi, hali to'liq poklanmagan, lekin yo'lda va hokazo.

Qalb – arabcha "yurak" ma'nosini bildiradi, ma'rifat va ilohiy muhabbat joyi Nafs va ruh o'rtasidagi vositachi. Qur'onda zikr qilingan: "Faqat sog'lom qalb bilan Allohning huzuriga kelgan kishi najot topadi" [9;28] (Shu'aro, 89) Shunga ko'ra o'zgaruvchan va beqaror "qalb" poklanishi va parvarish qilinishi kerak.

Ruh – insonning eng oliy, ilohiy qismidir.

Asarda uchraydigan **tavakkul**, **sabr**, **shukr** kabi axloqiy-ruhiy terminlar ham Naqshbandiya ta'limotining muhim unsurlarini tashkil etadi. Bu terminlar orqali muallif muridni hayotdagi sinovlarga bardoshli bo'lishga, Alloh taqdiriga ishonch bilan yashashga va berilgan ne'matlarga minnatdorlik bildirishga chorlaydi. Terminlarning barchasi o'zaro uzviy bog'liq holda, komil inson konsepsiyasini shakllantirishga xizmat qiladi.

Xulosa. Bahouddin Naqshbandning "Avrod" asari terminologiyasi tasavvufiy tafakkur, axloqiy tarbiya va ruhiy kamolot g'oyalarini mujassamlashtirgan yaxlit tizimdir. Uning ahamiyati bir necha jihatdan namoyon bo'ladi: birinchidan, ushbu manbada aks etgan tushunchaviy apparat XIV asr Movarounnahr intellektual muhitidagi antropologik qarashlar tizimini qayta konstruksiya qilish imkonini yaratadi. Ikkinchidan, "Avrod" matnida keltirilgan terminlar nafaqat nazariy-falsafiy, balki amaliy-pedagogik ahamiyatga ham ega. Ular murshid va murid o'rtasidagi ta'limiy jarayonni tashkil etish metodologiyasini aks ettiradi. Uchinchidan, asarda qo'llangan terminologik tizimni tahlil qilish orqali tariqatning o'ziga xos xususiyatlarini aniqlash imkoniyati tug'iladi. To'rtinchidan, "Avrod"dagi terminlar diniy-falsafiy meros va zamonaviy ilmiy-tadqiqiy diskurs o'rtasida ko'prik vazifasini o'taydi. Ushbu tushunchalarning tahlili klassik manbalar bilan ishlash metodologiyasini ishlab chiqishga yordam beradi. Asardagi terminlarning kompleks ilmiy tahlili diniy-falsafiy tadqiqotlar, islomshunosluk, arabshunoslik va o'zbek filologiyasi uchun dolzarb ilmiy masala hisoblanadi. Ushbu terminlarning semantik tahlili, ularning matn ichidagi funksional yuklamasi va konseptual tizim doirasidagi o'zaro munosabatlari haqidagi tadqiqot klassik manbalarni tushunish metodologiyasini boyitadi hamda Sharq ma'naviy merosini zamonaviy ilmiy kontekstda talqin qilish imkonini beradi.

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LINGUISTICS

THE ROLE OF LEXICAL AND GRAMMATICAL TRANSFORMATIONS IN LITERARY TRANSLATION

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Abstract. *This article discusses translation shifts, which occur in the translation of a text from any language into another because of linguistic, structural, and cultural differences. The study analyzes the theoretical frameworks of prominent scholars such as Catford, Newmark, and Vinay and Darbelnet, who have highlighted the necessity of these shifts in maintaining semantic equivalence and naturalness in translation. The paper concentrates on various transformation shift types such as lexical substitution, expansion, reduction, and modulation. Basically, strategies are meant to serve in adapting the original text in such a way that clarity and accuracy are ensured in appropriateness to the target language. Through analyzing these shifts, the article demonstrates that translation is not simply a mechanical transfer of words but a dynamic, adaptive process influenced by the intricacies of language and culture.*

Keywords: *translation shifts, lexical transformation, semantic equivalence lexical substitution expansion, addition, reduction, omission, modulation*

BADIIY TARJIMADA LEKSIK VA GRAMMATIK TRANSFORMATSIYALARNING ROLI

Annotatsiya. *Ushbu maqolada tarjima siljishlari (translation shifts) muhokama qilinadi. Bunday siljishlar matn bir tildan boshqa tilga tarjima qilinayotganda lingvistik, strukturaviy va madaniy farqlar sababli yuzaga keladi. Tadqiqotda Catford, Newmark hamda Vinay va Darbelnet kabi yetuk olimlarning nazariy qarashlari tahlil qilinadi. Ushbu olimlar tarjimada mazmuniy tenglik (semantic equivalence) va tabiiylikni saqlash uchun siljishlarning zarurligini ta'kidlaydilar. Maqola leksik almashtirish, kengaytirish (expansion), qisqartirish (reduction) va modulyatsiya (modulation) kabi turli transformatsion siljish turlariga e'tibor qaratadi. Asosan, bu strategiyalar asl matnni maqsad tiliga moslashtirish, ya'ni aniqlik va to'g'rilikni ta'minlashga xizmat qiladi.Ushbu siljishlarni tahlil qilish orqali maqola tarjima jarayoni shunchaki so'zlarni mexanik ko'chirish emas, balki til va madaniyatning murakkab jihatlari ta'sirida shakllanadigan dinamik va moslashuvchan jarayon ekanligini ko'rsatadi.*

Kalit so'zlar: *tarjima siljishlari, leksik transformatsiya, semantik ekvivalentlik, leksik almashtirish, kengaytirish (qo'shimcha kiritish), qisqartirish (tushirib qoldirish), modulyatsiya.*

РОЛЬ ЛЕКСИЧЕСКИХ И ГРАММАТИЧЕСКИХ ТРАНСФОРМАЦИЙ В ХУДОЖЕТВЕННОМ ПЕРЕВОДЕ

Аннотация. *В статье рассматриваются сдвиги перевода, которые происходят при переводе текста с любого языка на другой из-за лингвистических, структурных и культурных различий. Исследование анализирует теоретические подходы известных учёных, таких как Кэтфорд, Ньюмарк, Вине и Дарбельне, которые подчёркивали необходимость этих сдвигов для поддержания семантической эквивалентности и естественности перевода. Статья сосредоточена на различных типах трансформационных сдвигов, таких как лексическая замена, расширение, сокращение и модуляция. В целом, эти стратегии предназначены для адаптации оригинального текста таким образом, чтобы обеспечить ясность и точность в соответствии с особенностями целевого языка. Анализируя эти сдвиги, статья демонстрирует, что перевод — это не просто механическая передача слов, а динамический, адаптивный процесс, находящийся под влиянием особенностей языка и культуры.*

Ключевые слова: *сдвиги перевода, лексическая трансформация, семантическая эквивалентность, лексическая замена, расширение, добавление, сокращение, опущение, модуляция.*

Introduction. Translation shifts refer to changes that the text undergoes as a result of translation either because of the differences between the two languages or because of the translator's choices. The transformation shifts, also known as translation shifts, are the changes that occur in the process of translating

a text from one language to another. These changes occur because languages differ in structure, vocabulary, culture, and style. The translator cannot always maintain the same form as the original, so he or she modifies the wording, grammar, or structure while maintaining the accuracy of the meaning. They are changes made during translation. These changes help the translation sound natural, clear, and correct in the target language. Transformation shifts are normal and a central part of professional translation.

Catford is one of the first founders who systematically explained translation shifts. "Translation shifts are departures from formal correspondence between the source and target languages. They occur when the structure, grammar, or category in one language must be changed to fit the other. Shifts are inevitable because languages differ" [2, 73]. This perspective accents the structural and grammatical differences that exist between languages and follows from the premise that changes necessarily occur whenever rigid one-to-one correspondence is impossible. The Munday emphasizes "an important reality of translation, which is that languages do not mirror each other perfectly in form; thus, changes in grammatical category, sentence structure, or syntactic arrangement are often required to preserve meaning" [5, 331].

This view is important because it frames translation not as some sort of mechanical word transfer but as a dynamic process. In defining shifts as "inevitable because languages differ" the opinion correctly points out that translators are always balancing fidelity to the source text against the norms of the target language. For instance, word order differences, tense systems, morphological structure, and so forth often compel a translator to change the form, preserving semantic equivalence. In this respect, the definition does capture an essential tension in translation: form versus meaning.

Newmark focuses on lexical changes to achieve a proper natural-sounding translation.

"Lexical transformation involves changing, expanding, narrowing, or substituting words to convey the correct meaning. A word does not always carry the same meaning in every context; therefore, contextual interpretation is essential. Translators often use contextual synonyms as part of lexical transformation" [6, 196].

Methods. This research is carried out using a qualitative methodological approach, which is particularly suitable for investigating pragmatic meaning in literary texts. The focus of the study is not on counting linguistic forms but on interpreting how rhetorical questions function within discourse and how they convey implicit meanings. The statement provides a clear, correct view of lexical transformation as one of the important aspects of translation. It describes lexical transformation as a process that could involve changing, expanding, narrowing, or substituting words in order to make translations meaningful and natural-sounding. It rightly emphasizes the fact that "linguistic units cannot operate in isolation but acquire meaning with respect to larger textual and situational contexts" [7, 98]. Hence, contextual interpretation is not only apt but also necessary in cases where literal equivalence seldom guarantees communicative adequacy.

Lexical substitution refers to a lexical transformation in translation where a word, phrase, or expression in the SL is replaced by another word, phrase, or expression in the TL to achieve a similar meaning, tone, or effect. This is done when the literal or direct translation of any word, phrase or expression in a language is impossible, unnatural, or culturally inappropriate.

According to theory of Jean-Paul Vinay and Jean Darbelnet "replicates the same situation as in the original, whilst using completely different wording" [11, 36].

The statement precisely captures the meaning of a translation strategy variously described as equivalence or substitution. It emphasizes that what the translator is trying to do is maintain the meaning and effect of the original text, even when an exact, word-for-word translation is impossible. This perspective reveals the creative and adaptive nature of translation: instead of looking at fidelity in terms of identical wording, it reveals that functional and contextual accuracy constitute it. On the whole, it conveys that in a good translation, meaning and effect come before form.

Expansion or addition is one kind of lexical transformation that occurs in translation whereby the translator adds one or more words, phrases, or explanations in the target language in order to make clear, specific, or explicit information which is implied, ambiguous, or culture-bound in the source text.

"Expansion occurs when the translator introduces additional lexical or explanatory elements to make the intended meaning explicit in the target language" [1, 182].

This definition clearly explains the purpose of expansion in translation. The translator, through adding lexical or explanatory elements, makes explicit those meanings which are implicit in the source text to the target language. This strategy is most useful when there is the possibility that some cultural references, hidden meanings, or contextual details may not be clear to the target audience. In general, it points out that expansion represents a gain in clarity and full comprehension in the target language.

Reduction is a type of lexical transformation in which the translator removes or shortens words, phrases, or elements of the source text that are redundant or unnecessary, as naturally omissible in the target language. It helps to make the translation natural, short, and readable.

Nida frames reduction within his dynamic equivalence theory. He states:

"Omission or reduction is acceptable when certain source-language elements are not essential for the receptor-language reader and would hinder natural expression" [8, 241].

Results. A key principle of translation economy is the understanding that omission or reduction is appropriate when there are source-language elements that are not necessary to the target reader. According to scholars, this view is supported by the fact that reduction voids redundancy, cultural or stylistic baggage, which helps the target text maintain naturalness and readability. This basically entails that, instead of weakening the message, "reduction should retain communicative effectiveness by paying attention to the main meaning" [9, 242]. When reduction is used judiciously, it provides clarity with no over-translation, and results in a text that feels authentic and fluent to target-language readers.

Modulation is a translation technique, which means the translator changes the point of view, perspective, or cognitive category in the source text to provide a more natural, meaningful expression in the target language. That is, modulation shows the same thought but from another point of view. This technique was first systematized by Vinay and Darbelnet in Comparative Stylistics of French and English (1958/1995).

They describe modulation as: "a variation of the message, obtained by changing the point of view, focus or cognitive category. Modulation is necessary when the translator, despite an accurate literal translation, feels that the message does not sound natural in the target language" [11, 37].

The very definition that Vinay and Darbelnet give of modulation emphasizes that this is a strategy to achieve naturalness and communicative effectiveness in translation. "A variation of the message, obtained by changing the point of view, focus or cognitive category" [4, 121] is the way in which the authors emphasize that meaning can be preserved even when its expression undergoes significant changes. It tacitly presumes structural and conceptual differences between languages and admits that literal translation-even when it is precise-in the target language may not achieve an idiomatic or appropriate result. Their view proves that "modulation is not just a stylistic choice, but such technique allows a translator to adjust the message to the linguistic and cultural norms of the target audience, and modulation thus becomes the flexible and very essential tool for reaching these very naturalness, clarity, and equivalence at least beyond the literal level" [10, 67].

Discussion. Different kinds of translation shifts have been analyzed, which show that translators adopt various lexical and structural strategies to ensure clarity, equivalence, and naturalness in the target language. The findings show that translation shifts are not random deviations but form a system and conscious choice stimulated by linguistic, cultural, and stylistic differences between languages. The discussion below summarizes how each type of transformation contributes to the overall translation quality.

The results indicate that Catford's theory of translation shifts remains foundational in understanding why changes do occur in translation. Indeed, his assertion that shifts are "departures from formal correspondence" is accurate, since data clearly show that translators often change grammatical structures or categories for maintaining semantic equivalence. This substantiates the claim made by Catford that shifts become "inevitable because languages differ" and the analysis confirms that structural differences between languages make literal translation insufficient in conveying intended meaning.

It has also been realized that, according to Newmark, lexical transformations play a major role in producing a natural-sounding target text. The idea by Newmark that lexical transformation involves changing, expanding, narrowing, or substituting words is reflected in the examples analyzed. Contextual interpretation is relied upon vastly, which corroborates Newmark's view that meaning emanates from the context rather than an isolated lexical item. "Use of contextual synonyms frequently reinforces this very idea-translators must recreate meaning rather than merely transfer words-which is a practical endorsement" [3, 49].

Conclusion. This article concludes that translation shifts are a necessary and inevitable part of the translation process, which come forth from the structural, lexical, and cultural differences between languages. The analysis thus reveals that translators do not merely translocate words from the source to the target language but instead adopt a tactical approach in employing different transformation techniques to maintain meaning, naturalness, and communicative effectiveness of the target text.

Transformations are an essential part of the translation process, as they ensure that the meaning of the source text is conveyed accurately and naturally in the target language. Through transformations, grammatical, lexical, and stylistic differences between languages are adapted, while the original meaning and communicative function are preserved. Proper use of transformations improves the quality of translation and

makes the text clear and fluent for the reader. Therefore, transformations are considered an important indicator of a translator's professional competence.

In fact, Catford's theory proves to be fundamental for explaining why structural and grammatical shifts would take place. Indeed, his claim that shifts represent "departures from formal correspondence" is confirmed by the data when it turns out that literal translation often fails to yield the intended meaning, thus necessitating grammatical or syntactic adjustments.

In a similar way, the emphasis on lexical transformations by Newmark is strongly supported by the analysis. Translators often use contextual interpretation, lexical substitution, and semantic adaptation in an attempt to achieve clarity and naturalness. This shows that lexical transformation is not merely a stylistic preference but an inevitable method in the proper transmission of meaning.

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LINGUISTICS

THEORETICAL FOUNDATIONS AND CONTEXTUAL ANALYSIS OF IDIOMS

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Abstract. *This article explores the semantic properties, figurative mechanisms, and contextual behavior of English idioms, treating them as culturally anchored and cognitively motivated linguistic units. The study examines how idioms function in literary discourse, shaping characterization, emotional expression, and narrative dynamics. Drawing on cognitive semantics and cultural linguistics, the analysis demonstrates that idioms derive their meaning from metaphorical models and shared cultural knowledge rather than from literal composition. A comparative perspective with Uzbek illustrates the extent to which idiomatic meaning depends on culturally specific conceptualizations, revealing challenges for translation and cross-cultural interpretation. The article concludes that understanding idioms requires an integrated approach combining structural, contextual, and cultural analysis.*

Keywords: *idioms, figurative meaning, metaphorical models, cultural linguistics, cognitive semantics, phraseological meaning, contextual analysis, English literature, cross-cultural interpretation.*

IBORALARNING NAZARIY ASOSLARI VA KONTEKSTUAL TAHLILI

Annotatsiya. *Ushbu maqola ingliz idiomalarining semantik xususiyatlari, tasviriy mexanizmlari va kontekstual xatti-harakatlarini oʻrganadi, ularni madaniy jihatdan mustahkamlangan va kognitiv jihatdan asoslangan til birliklari sifatida koʻrib chiqadi. Tadqiqotda iboralarning adabiy nutqda qanday qoʻllanilishi, xarakteristika, hissiy ifoda va hikoya dinamikasini shakllantirish xususiyatlari oʻrganilgan. Kognitiv semantika va madaniy tilshunoslikka tayanib, tahlil shuni koʻrsatadiki, iboralar oʻz maʼnosini harfiy tarkibdan emas, balki metaforik modellar va umumiy madaniy bilimlardan oladi. Oʻzbek tili bilan qiyosiy nuqtayi nazar idiomatik maʼnoning madaniy oʻziga xos tushunchalarga qay darajada bogʻliqligini koʻrsatadi, bu esa tarjima va madaniyatlararo talqin qilish muammolarini ochib beradi. Maqolada idiomalarni tushunish uchun tarkibiy, kontekstual va madaniy tahlilni uygʻunlashtirgan holda kompleks yondashuv talab etiladi, degan xulosaga kelingan.*

Kalit soʻzlar: *idiomalar, koʻchma maʼno, metaforik modellar, madaniy tilshunoslik, kognitiv semantika, frazeologik maʼno, kontekstual tahlil, ingliz adabiyoti, madaniyatlararo talqin.*

ТЕОРЕТИЧЕСКИЕ ОСНОВЫ И КОНТЕКСТУАЛЬНЫЙ АНАЛИЗ ИДИОМОВ

Аннотация. *В данной статье исследуются семантические свойства, образные механизмы и контекстуальное поведение английских идиом, рассматривая их как культурно укоренённые и когнитивно мотивированные языковые единицы. В исследовании рассматривается, как идиомы функционируют в литературном дискурсе, формируя характеристику, эмоциональное выражение и динамику повествования. Опираясь на когнитивную семантику и культурологию, анализ показывает, что идиомы производят своё значение от метафорических моделей и общих культурных знаний, а не от буквального состава. Сравнительный взгляд на узбекский язык иллюстрирует, насколько идиоматическое значение зависит от культурно специфических концептуализаций, раскрывая трудности перевода и межкультурной интерпретации. В статье делается вывод, что понимание идиом требует комплексного подхода, сочетающего структурный, контекстуальный и культурный анализ.*

Ключевые слова: *идиома, образное значение, метафорические модели, культурная лингвистика, когнитивная семантика, фразеологическое значение, контекстуальный анализ, английская литература, межкультурная интерпретация.*

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Introduction. Phraseological systems represent the condensed linguistic memory of a nation and constitute culturally embedded semiotic structures closely tied to the perception of reality. Contemporary linguistics increasingly views idioms not merely as lexical anomalies but as essential cultural units reflecting collective values, socio-historical meanings, and metaphorical conceptualizations. Modern idiom theory has moved beyond the traditional lexical approach and now functions within anthropological linguistics, cognitive semantics, cultural linguistics, and discourse studies, where the figurative dimension of phraseology becomes a primary subject of scholarly interest.

Idioms, traditionally defined as fixed combinations whose meanings cannot be deduced from their components, represent a paradox in natural language (Johnson-Laird, 1993). Yet, this paradox constitutes their linguistic vitality: idioms encode culturally shared knowledge and cognitive models that cannot be accessed through literal decoding. In this sense, idioms acquire the status of culturally marked units that shape expressive meaning and linguistic behavior.

Within this framework, idioms reveal cultural stereotypes, social evaluations, communicative intentions, stylistic registers, pragmatic meanings, and identity-based values. Phraseological units, on the other hand, represent a broader linguistic category that encompasses various degrees of semantic transparency and communicative motivation. Hence, the problem addressed in this research lies in distinguishing idioms from phraseological units and examining their contextual meaning-making mechanisms in authentic discourse.

Materials and Methods. The material of the study is derived from canonical English literary texts, which are recognized as primary sources of authentic idiomatic usage reflecting socio-cultural meanings. In this regard, literary discourse is treated as the most productive domain where idioms appear in interaction with narrative voice, character construction, and authorial intent. Such an approach follows the tradition established by phraseological researchers such as A.V. Kunin (1970), who emphasized the cultural-narrative function of idioms, and later developed by Gläser (1988, 2002) and Cowie (1998), who demonstrated that idioms become linguistically meaningful only within contextualized discourse. In line with these theoretical considerations, the current study employs novels by Twain, Dickens, Salinger, and Rowling, which represent different literary epochs and thus provide historically diverse idiomatic material for comparative analysis.

The idioms selected from these texts were additionally checked against authoritative lexicographic resources and academic phraseological manuals, including Oxford Dictionary of Idioms, Cambridge Idioms Dictionary, and especially McCarthy & O'Dell's English Idioms in Use, where formal, semantic, and pragmatic explanations allow identification of dominant meanings. The methodological rationale for such triangulation rests upon the argument of Moon (1997), who insists that idiomatic meaning is a multi-layered phenomenon that combines lexical fixity, semantic opacity, and cultural reference as integral elements.

In choosing linguistic material, the study adheres to theoretical criteria generally accepted in phraseology. 1) idioms were selected based on the principle of lexical stability and structural fixity, a foundation that can be traced back to Vinogradov's typology, distinguishing phraseological combinations from free syntagmatic sequences. 2) the study applies the concept of semantic non-compositionality emphasized by Nunberg, Sag, and Wasow (1994), according to whom idiomatic meaning cannot be reconstructed from the literal meaning of its components. 3) idioms with evident cultural references were prioritized, following cognitive linguists such as Lakoff & Johnson (1980) and Kövecses (2005), who argue that idiomatic semantics is grounded in culturally shared metaphors and embodied cognition.

The methodological procedure integrates descriptive, contextual, and cognitive-pragmatic approaches. The descriptive dimension enables classification of idioms according to structural patterns and semantic transparency, whereas contextual interpretation focuses on pragmatic functions (evaluation, emotionality, politeness, humor, irony) observable in fictional narrative. This approach resonates with Wierzbicka's (1996) argument that linguistic meaning should be examined through cultural scripts and ethnolinguistic patterns rather than isolated lexical explanation. At the interpretative stage, idioms were examined in their immediate textual environment, attending to speech act types, interpersonal positioning, and stylistic markedness, which aligns with Wray's (2002) claim that idioms are "communicative tools activated only within discourse."

Comparative linguistic interpretation was employed to determine possible correspondences between English idioms and their Uzbek equivalents. Here the study relies on interlingual phraseology (Kunin; Shansky; Makkai) and the concept of cross-linguistic equivalence developed in translation studies (Newmark, 1988; Baker, 1992). This allowed identification of culturally equivalent forms, partially transferable idioms, as well as culturally untranslatable phraseological units whose meanings remain bound to English cultural context and therefore require pragmatic paraphrasing or explicitation in Uzbek.

Results. The analysis identified more than twenty idiomatic expressions functioning as stylistic and culturally motivated narrative elements. Below are representative examples illustrating their semantic,

pragmatic and cultural properties, demonstrating how somatic imagery performs not only expressive but also conceptual functions across literary discourse: *to lose one's head: (Faced with the unexpected collapse of the entire project, he momentarily **lost his head**, issuing contradictory instructions before finally regaining his composure and taking rational control of the situation.)* this idiom denotes becoming confused or panicked. Functionally, it emphasizes emotional reaction in critical situations. Categorically, it belongs to emotion. Culturally, it reflects an English metaphor linking mental state with bodily control. ***In cold blood:** (Detective Marlowe examined the scene with a grim calmness, noting how the victim had been executed **in cold blood** — without the slightest sign of struggle, hesitation, or mercy — as if the killer had approached the act with the calculated precision of someone ticking off a necessary task rather than taking a human life.)* this idiom refers to performing an action deliberately and without emotional involvement, usually implying cruelty or moral indifference. Functionally, it creates a dramatic effect and highlights the psychological distance between the action and emotional reaction.

Categorically, it belongs to emotion with strong evaluative intensity. Culturally, it draws upon Anglo-American moral conceptualization where emotions are expected to regulate behavior, and absence of emotion becomes socially marked. ***Heart sank:** (Her **heart sank** the moment she read the email, as the tone unmistakably conveyed that her long-awaited fellowship application had once again been rejected.)* this idiom expresses sudden disappointment, fear, or negative emotional anticipation. Functionally, it intensifies reader empathy and reveals inner feelings of the character in a condensed form. Categorically, it belongs to emotion and contributes to affective imagery. Culturally, English figurative language frequently associates the heart with emotional condition, which coincides with universal metaphorical thinking. ***Break someone's heart:** (It **broke her father's heart** to realize that all the sacrifices he had made over the years had gone unacknowledged by the very person he cared for the most.)* this idiom denotes inflicting emotional pain, particularly disappointment or romantic sorrow.

Functionally, it operates as a key emotional narrative element, particularly in interpersonal relationships. Categorically, it belongs to emotion, with high affective and expressive value. Culturally, it represents a conventional metaphor in English symbolizing emotional injury through physical damage. ***Cold feet:** (Despite months of meticulous preparation, he suddenly got **cold feet** on the eve of the international conference, questioning whether he truly possessed the expertise to defend his argument before such an esteemed audience.)* this idiom refers to hesitation or fear before undertaking a decisive step. Functionally, it signals character insecurity or internal conflict and prepares narrative tension. Categorically, it combines emotion and cognition, as fear triggers decision-making delay. Culturally, this expression is widely used in colloquial American English, frequently connected with social or personal responsibility. ***At sixes and sevens:** (After the restructuring, the entire department was at **sixes and sevens**, with roles ambiguously defined and responsibilities shifting almost daily.)* this idiom denotes confusion, disorder, or unpreparedness.

Functionally, it emphasizes social or situational chaos, often describing settings or collective conditions. Categorically, it belongs to both action and social categories, because it signals disorder in interpersonal or situational context. Culturally, it has origins in British linguistic tradition and is regarded as culture-specific, requiring contextual approximation in translation. ***Hit the roof:** (When the board discovered that confidential documents had been leaked to the press, the chairman **hit the roof**, demanding an immediate investigation and disciplinary measures.)* this idiom expresses sudden, explosive anger. Functionally, it highlights emotional escalation and dramatizes the intensity of interpersonal conflict in discourse. Categorically, it belongs to emotion, frequently appearing in argumentative or parent–child interaction contexts. Stylistically, it foregrounds exaggerated emotional behavior, typical for narrative tension. Culturally, the metaphor illustrates anger as vertical explosion, which reflects general Anglo metaphoric mapping "anger is heat/upward force." ***Hold someone's horses:** (Before rushing to implement the new policy, **hold your horses** and ensure that the legal implications have been examined thoroughly by the advisory team.)* this idiom instructs someone to slow down or wait.

Functionally, it regulates conversational dynamics and mitigates impulsive actions of characters. Categorically, it belongs to social/action, emphasizing control and patience within interaction. Stylistically, it adds colloquial informality and softens directive speech acts. Culturally, the idiom originates from physical horse control in American frontier discourse and retains cultural color. ***Pull someone's leg:** (He believed every word of her dramatic story until she admitted that she had merely been **pulling his leg** for amusement.)* this idiom means teasing or joking in a playful manner. Functionally, it introduces humor and interpersonal intimacy in dialogue, often used to construct social bonding between characters. Categorically, it belongs to humor/social, as it implies non-serious intention behind literal expression. Culturally, the idiom illustrates English humorous communication where teasing signals closeness rather than negativity. ***Lost someone's marbles:** (His colleagues jokingly remarked that he had **lost his marbles** after he suggested relocating the*

entire company to an uninhabited island to encourage "creative isolation.") this idiom implies irrational behavior or mental instability. Functionally, it contributes to humorous characterization and sometimes indicates social critique. Categorically, it belongs to humor/cognition, since cognitive dysfunction is rendered as humorous exaggeration. Stylistically, it signals colloquial American English, carrying mildly ironic mood. Culturally, it shows conceptual metaphor "thinking is object control," where losing objects equals losing rationality. ***Bite the bullet:*** *(After months of defending her methodology, she finally **bit the bullet** and acknowledged that her approach contained fundamental flaws requiring a complete revision.)* this idiom denotes enduring a difficult situation bravely or accepting inevitable discomfort. Functionally, it constructs the character's inner determination and evaluates moral strength.

Categorically, it belongs to cognition/action, since volition precedes performance. Stylistically, it enhances dramatic self-control, frequently preceding heroic action in narration. Culturally, originating from battlefield practice, it marks bravery through physical endurance. ***On thin ice:*** *(He knew that after the plagiarism accusations he was already **on thin ice** with the university administration, and that even a minor mistake could jeopardize his position.)* this idiom expresses being in a risky or unstable situation. Functionally, it increases suspense and warns of potential negative result. Categorically, it belongs to social/action, since the danger is relational or situational rather than bodily. Stylistically, it visually evokes vulnerability and threat, strengthening narrative tension.

Culturally, the metaphor associates instability with ice, linking climate experience with conceptual insecurity; partly non-equivalent in warm-climate cultures. ***Carry the world on someone's shoulders***: *(Ever since his promotion, he has **carried the world on his shoulders**, constantly feeling accountable not only for his own performance but for the success and well-being of the entire team.)* this idiom expresses excessive responsibility or emotional burden borne by an individual. Functionally, it constructs character seriousness and moral obligation, stressing the narrative weight of decisions. Categorically, it belongs to cognition/social, showing responsibility as a cognitive load. Stylistically, it expands character psychology and creates empathetic alignment with the burden. Culturally, it reflects the archetypal image of Atlas in Western tradition, highlighting metaphoric embodiment of pressure. ***All ears:*** *(When the professor hinted that she would disclose the key to interpreting the ambiguous final chapter of the novel, the students were **all ears**, leaning forward with eager anticipation.)* this idiom means listening very attentively. Functionally, it operates to signal communicative engagement and attention management in dialogue. Categorically, it belongs to social/cognition, since listening behavior implies intention to understand. Stylistically, it marks informal interaction and playful communicative stance.

Culturally, it relies on a body-part metaphor where the ear stands for reception of knowledge or information. ***Spill the beans:*** *(The negotiations were meant to remain confidential, yet one overly talkative delegate **spilled the beans** during a casual conversation with the press.)* this idiom denotes revealing a secret, usually unintentionally. Functionally, it frequently serves as a plot-opening device that leads to conflict or revelation. Categorically, it belongs to social, because secrecy is inherently relational. Stylistically, it signals dramatic turning points and unexpected disclosure. Culturally, this idiom often requires descriptive or contextual translation, reflecting metaphorical association between small objects and information. ***Hit the nail on the head:*** *(In her critique of the policy proposal, she **hit the nail on the head** by highlighting the underlying socioeconomic disparities that its authors had conveniently ignored.)* this idiom indicates absolute correctness or precise identification of a problem. Functionally, it evaluates cognitive accuracy and intellectual competence of the speaker. Categorically, it belongs to cognition/action, combining thinking with metaphorical physical impact. Stylistically, it enhances argumentative strength and authoritative stance. Culturally, it is rooted in mechanical craft metaphor, turning physical precision into mental accuracy. ***Under the weather:*** *(He apologized for being unusually quiet during the meeting, explaining that he had been feeling rather **under the weather** after a sleepless night and persistent migraine.)* this idiom expresses feeling physically unwell or emotionally down. Functionally, it provides shorthand characterization of physical condition without medical specification. Categorically, it belongs to emotion/social, associated with mood and social functioning. Stylistically, it softens negative emotional state, using euphemistic tone.

Culturally, it reflects British conceptual metaphor "mood is weather," connecting climate experience with psychological mood. ***Over the moon:*** *(She **was over the moon** when she learned that her research had been selected for presentation at the prestigious international symposium—an honour rarely granted to early-career scholars.)* this idiom indicates extreme joy or happiness, often after success or positive news. Functionally, it intensifies affective atmosphere and contributes to positive characterization of events. Categorically, it belongs to emotion, highlighting heightened affect. Stylistically, it creates vivid emotional imagery and is often used in enthusiastic, expressive registers. Culturally, it continues the English metaphor

of elevation equaling positive emotion ("UP = HAPPY"). ***Put his foot down:*** *(After months of heated debate, he finally **put his foot down** and insisted that the team abandon the outdated model in favour of a more data-driven approach.)* this idiom denotes insisting firmly on one's decision, often in the face of disagreement. Functionally, it strengthens authority and marks interpersonal power dynamics in the narrative. Categorically, it belongs to social/action, since the act signals behavioural determination. Stylistically, it adds assertive tone, indicating the speaker's resolution rather than aggression. Culturally, it metaphorically transforms physical grounding into mental determination, reflecting conceptual embodiment of volition. ***Jump out of one's skin:*** *(She nearly **jumped out of her skin** when the laboratory's alarm system suddenly activated, piercing the silence with an ear-splitting shriek.)* this idiom expresses sudden extreme fear or surprise. Functionally, it intensifies an emotional reaction and dramatizes the unexpected nature of a narrative event.

Categorically, it belongs to emotion, typically appearing in suspenseful discourse. Stylistically, it relies on hyperbolic bodily imagery, showing bodily escape as sign of emotional peak. Culturally, it correlates with Western metaphor linking emotional shock to physical displacement. ***Throw cold water on (something):*** *(The finance director **threw cold water on** the ambitious expansion plan by presenting a detailed report demonstrating that the proposal was economically unsustainable.)* this idiom refers to discouraging enthusiasm or undermining someone's optimism. Functionally, it blocks initiative and signals interpersonal contradiction. Categorically, it belongs to social/emotion, since discouragement impacts emotional motivation. Stylistically, it strengthens narrative contrast between aspiration and disappointment. Culturally, the metaphor derives from extinguishing fire enthusiasm conceptualized as heat.

Discussion. The findings of the research demonstrate that idioms and phraseological units operate as multi-layered linguistic constructs whose meaning arises not only from the lexical material itself but from a culturally conditioned network of associations activated within discourse. While the structural analysis confirms well-established typological criteria such as fixity, semantic opacity, and non-compositionality, the contextual examination reveals that these features acquire functional significance only in actual communicative environments. Thus, idiomatic meaning is not a static semantic property but a dynamic interpretative event shaped by narrative perspective, speaker intention, and cultural expectations.

The results indicate that idioms fulfil several overlapping discourse functions, including emotional intensification, evaluation, interpersonal alignment, humor, irony, and narrative pacing. For example, emotionally loaded expressions such as heart sank, break someone's heart, or a heavy heart illustrate how affective metaphors condense psychological states into compact verbal imagery, allowing the reader immediate access to character emotions without lengthy narrative description. Conversely, idioms like spill the beans or throw cold water on something perform plot-modulating functions, often serving as triggers for conflict, revelation, or thematic reversal. This confirms Moon's (1997) view that idioms are discourse-organizing devices rather than merely lexical ornaments.

A further point emerging from the analysis concerns the cultural-conceptual dimension of idioms. Many somatic idioms derive their figurative power from embodied metaphors ("EMOTION IS PHYSICAL MOVEMENT," "RESPONSIBILITY IS WEIGHT," "ANGER IS HEAT"), which reflect universally shared cognitive patterns; however, their cultural interpretation is shaped by particular socio-historical experiences. The idiom carry the world on one's shoulders, for instance, draws directly from Greco-Roman mythological imagery, while on thin ice is closely linked with climatic experience of northern cultures. Such observations reinforce the argument advanced by Lakoff & Johnson (1980) and Kövecses (2005) that metaphorical thinking is simultaneously universal and culture-specific.

The comparative English–Uzbek dimension of the study provides additional insights. Some English idioms have near-equivalent Uzbek counterparts (lose face - yuzidan ketmoq; keep an eye on - koʻz-quloq boʻlmoq), suggesting shared social metaphors based on face, honor, and surveillance. Others, however, do not transfer transparently due to divergent cultural imagery. For example, idioms involving ice, sailing, or horse-related metaphors often require pragmatic paraphrasing, as they rely on cultural domains less prominent in Uzbek tradition. These differences illustrate that phraseological equivalence is not merely a matter of semantic overlap but of shared conceptual experience.

Overall, the discussion demonstrates that idioms function as culturally coded mini-narratives, embedding social assumptions, emotional schemas, and historical memory. Their interpretation requires simultaneous attention to form, function, and cultural grounding. The results affirm that phraseological competence is fundamentally intertwined with cultural literacy, and that effective comprehension of idioms necessitates awareness of both linguistic structure and cultural conceptualization.

Conclusion. The study has examined idioms and phraseological units from structural, contextual, and cultural-conceptual perspectives, demonstrating that idiomatic meaning emerges at the intersection of

linguistic form and cultural knowledge. While traditional approaches identify idioms primarily through their semantic opacity and lexical fixity, this research shows that these features alone cannot account for the richness of idiomatic expression. Instead, idioms must be understood as discourse-embedded phenomena whose meaning becomes fully salient only through contextual interpretation.

The comparative analysis with Uzbek phraseology further reveals the extent to which idioms encode culturally specific metaphors, value systems, and social norms. While some idioms exhibit cross-linguistic parallels grounded in universal embodied experience, many others reflect culturally unique conceptualizations that resist direct translation. This confirms that idioms serve as markers of cultural identity and that phraseological competence is essential for both linguistic mastery and intercultural communication.

In conclusion, idioms should be viewed not as peripheral or decorative language elements but as central units of linguistic and cultural cognition. Their study enriches theoretical understanding of semantic complexity, enhances practical interpretative skills, and deepens awareness of how language encodes cultural worldview. The findings underscore the need for continued interdisciplinary research that integrates linguistic theory, cultural studies, cognitive semantics, and discourse analysis to fully grasp the multifaceted nature of idiomatic language.

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UO'K 81

RUS KONSEPTOLOGIYASINING GENDER JIHATI

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Annotatsiya. *Ushbu maqolada zamonaviy kontseptologiyaning dolzarb masalalari, xususan, gender tushunchalari tilida hajm, mavjudlik va vakillik yoritilgan. Tadqiqotning asosiy materiallari zamonaviy rus badiiy adabiyoti matnlari hisoblanadi. Gender aloqasi mexanizmlarini, uning tuzilishi va zamonaviy jamiyatdagi rolini o'rganish quyidagi xulosaga kelishga imkon beradi: "...Jamiyatning ijtimoiy rivojlanish darajasi qanchalik yuqori bo'lsa, unga xizmat ko'rsatadigan tilda jins bo'yicha farqlanish shunchalik kam namoyon bo'ladi".*

Kalit so'zlar: *rus tilining kontseptsiyasi, kontseptsiya, gender tilshunosligi, gender tushunchalari.*

ГЕНДЕРНЫЙ АСПЕКТ РУССКОЙ КОНЦЕПТОЛОГИИ

Аннотация. *В данной статье освещаются актуальные вопросы современной концептологии, в частности, объём, бытование и освещение в языке гендерных концептов. Основным материалом исследования послужили тексты современной отечественной художественной литературы. Исследование механизмов гендерной коммуникации, её структуры и роли в современном обществе позволяет сделать вывод: «...чем выше уровень социального развития общества, тем меньше проявляется дифференцирование по полу в обслуживающем его языке».*

Ключевые слова: *концепт, концептосфера русского языка, гендерная лингвистика, гендерные концепты.*

THE GENDER ASPECT OF RUSSIAN CONCEPTOLOGY

Abstract. *This article covers current issues in modern conceptology, particularly the scope, existence, and representation of gender concepts in language. The study is based on the analysis of contemporary Russian literary works. The analysis of gender communication mechanisms, structure, and role in modern society leads to the conclusion that "the higher the level of social development in a society, the less gender differentiation is evident in the language used to communicate."*

Keywords: *concept, concept sphere of the Russian language, gender linguistics, gender concepts.*

Kirish. Muloqot jarayoni insonning ma'lum bir jinsga mansubligini aniqlash bilan boshlanadi. O`zaro ta'sir bir yoki boshqa jinsga mansub odamlarning xulq-atvor qoidalariga muvofiq davom etadi, aloqa kontekstiga va boshqa maqom xususiyatlariga-yoshi, irqi, ma'lumoti, kasbi, diniga bog'liq bo'ladi. Hokimiyatning tashqi ko'rinishlari kundalik o'zaro munosabatlarning umume'tirof etilgan va o'z-o'zidan qabul qilingan qoidalariga chuqur singib ketgan.

So'nggi o'n yilliklarda tilshunoslikda til hodisalarini o'rganishga antropotsentrik yondashuvga asoslangan yangi tadqiqot yo'nalishlari jadal rivojlanmoqda. Bunday lingvistik yo'nalishlarda gender tadqiqotlari alohida o'rin tutadi, hozirgi vaqtda mamlakatimizda qiziqish tobora ortib bormoqda. Gender tadqiqotlarining asosiy tushunchasi gender bo'lib, u ayollar va erkaklarning ijtimoiy xulq-atvorini, ularning o'zaro munosabatlarini belgilaydigan o'ziga xos madaniy xususiyatlar to'plami sifatida tushuniladi.

Gender tushunchasi markazida jamiyatning erkaklar va ayollarga bo'lgan munosabatini belgilaydigan madaniy va ijtimoiy omillar, shaxslarning ma'lum bir jinsga mansubligi bilan bog'liq xatti – harakatlari, erkak va ayol fazilatlari haqidagi stereotipik g'oyalar-bularning barchasi gender muammolarini biologiya sohasidan ijtimoiy hayot va madaniyat sohasiga o'tkazadi. Madaniyat va til gender munosabatlari bilan to'lib-toshgan, gender esa biologik voqelikka nisbatan ijtimoiy-madaniy ustki tuzilma sifatida va ijtimoiy-siyosiy munosabatlar tizimi sifatida erkak va ayol substratlarining ichki qarama-qarshi va ayni paytda dinamik nisbatini aks ettiradi.

Mavzuga doir adabiyotlar tahlili. Bunday istiqbolda gender muammolarini o'rganish uning tadqiqotiga boshqa fanlarning ma'lumotlarini jalb qilishni o'z ichiga oladi. Psixolingvistika, etnolingvistika, kognitiv lingvistika, madaniyatlararo aloqa, pragmalingvistika, sotsiolingvistika va boshqa fanlar jinsni

lingvistik tahlil qilish uchun material beradi. Gender tilshunoslikda kognitiv hodisa sifatida qaraladi, bu til klishelarida ham, kommunikatorlarning nutq xatti-harakatlarining o'ziga xos xususiyatlarida ham namoyon bo'ladi.

Til insonni o'rab turgan voqelikni va o'zini aks ettirishning asosiy ijtimoiy ahamiyatga ega (fikrlash vositasida) shakli, ya'ni voqelik haqidagi bilimlarni saqlash shakli (epistemik funksiya), shuningdek haqiqat to'g'risida yangi bilimlarni olish vositasi (kognitiv funksiya). Epistemik funksiya tilni voqelik bilan bog'laydi (til birliklarida epistemik tasvirlar shaklida voqelik elementlari belgilanadi, inson ongi tomonidan tanlanadi qayta ishlanadi) va kognitiv — insonning aqliy faoliyati bilan (til birliklarida va ularning xususiyatlarida fikrning tuzilishi va dinamikasi amalga oshiriladi), ya'ni til birliklari haqiqat elementlarini nominatsiya qilish uchun moslashtirilgan (va bundan keyin — bilimlarni saqlash) va fikrlash jarayonining ehtiyojlarini ta'minlash uchun.

Aynan D. S. Lixachev konseptosfera atamasini ilmiy muomalaga kiritgan. Olim "umuman olganda, butun til singari, shaxsning so'z boyligida kashf etilgan potensiallarni" kontseptsiyaosferalari deb atagan [3, 283 b.]. Albatta, olimning bu boradagi izohlari va tushuntirishlari juda qimmatlidir. U shunday yozadi: "Inson madaniyati darajasi, uning ma'lum bir odamlar jamoasiga mansubligi, shaxsiyati bilan belgilanadigan tushunchalar o'rtasida bog'liqlik mavjud. Bir konseptosferani boshqasi bilan birlashtirish mumkin-aytaylik, umuman rus tilining konseptosferasi, lekin u muhandisning konseptosferasiga ega va u oilaning konseptosferasiga ega va u individual konseptosferaga ega. Keyingi konseptosferalarning har biri bir vaqtning o'zida oldingisini toraytiradi, lekin uni kengaytiradi" [3, 285 b.].

Qizig'i shundaki, E. E. Sapogova ushbu tasnifni erkak konseptosferasini talqin qilib, gender tushunchalariga qo'llaydi. An'anaga ko'ra, gender subkulturalarini o'rganish tarixchilar, madaniyatshunoslar va folklorshunoslarning vakolatiga tegishli edi, garchi ular boshqa ilmiy sohalar vakillari - psixologlar, tilshunoslar va boshqalar bilan qiziqishgan bo'lsa-da, birinchi marta gender muammolari asosan XIX- XX asrlarning feministik harakati tufayli ilmiy tahlil mavzusi sifatida belgilandi va shuning uchun olimlar ayol subkulturasining jihatlari bilan ko'proq qiziqishgan.

So'nggi yillarda madaniyatda qabul qilingan erkak va ayol chegaralarining xiralashganligini anglash munosabati bilan "aqliy chegara" muammolariga qiziqish, ayol va erkak o'rtasidagi o'zaro bog'liqlik aniq "ikkinchi yo`nalishga"ega bo'ldi.

"Shunga qaramay, zamonaviy Yevropa, shu jumladan ichki, ijtimoiy tuzilma, - deb yozadi E. Sapogova, - hali ham shakllanmoqda va eng muhimi, u erkaklar tuzilishi deb o'ylashadi: erkaklar jamoalari va erkaklar qadriyatlari butun jamiyat rivojiga, shu jumladan ayollarning xulq-atvori va munosabatiga hal qiluvchi ta'sir ko'rsatadi" [6, 178 b.].

Birinchi sof gender yondashuvi faqat ayollar va erkaklar tilining ijtimoiy mohiyatini talqin qilish bilan bog'liq bo'lib, jamiyatdagi ijtimoiy hokimiyatni qayta taqsimlash xususiyatlari bilan izohlanishi mumkin bo'lgan semantik farqlarni aniqlashga qaratilgan bo'lib, til ma'lum bir til sifatida belgilanadi bunday hollarda ishlatiladigan asosiy tilning funksional hosilasi, nutq sheriklari ijtimoiy ierarxiyaning turli darajalarida bo'lganda. Ushbu yondashuvning nazariy asosini M. Fuko va I. Gofmanning genderizmning sotsiologik konsepsiyasi. [5]

Tadqiqot metodologiyasi. Zamonaviy tilshunoslik, boshqa bir qator tematik kontseptsiyalar qatorida, gender kontseptsiyalari yoki gender stereotiplarini o'z ichiga olgan gender konseptosferasiga katta e'tibor beradi - "madaniy va ijtimoiy jihatdan aniqlangan fikrlar va har ikki jins vakillarining xulq-atvori fazilatlari, atributlari va me'yorlari va ularning tilda aks etishi" [7, 66 b.].

Bir tomondan, gender konseptosferasi-bu kontseptsiyalar to'plamining jinsga xos tartibliligi (ehtimol, milliy konseptosferaning ikkita gender variantlari haqida gapirish kerak, bunda kontseptsiyalarning tarkibi, tuzilishi va tartibining o'ziga xos xususiyatlari shaxslarning jinsiga bog'liqligi bilan belgilanadi); boshqa tomondan, gender konseptosferasi erkaklar yoki ayollarning individual konseptosferalari to'plami sifatida belgilanadi.

Gender konseptosferasining asosiy elementlari "erkak" va "ayol"tushunchalari hisoblanadi. Genderni lingvokulturologiya nuqtai nazaridan o'rganish (ya'ni, bunday yondashuv bizga tushunchalarni tahlil qilishda eng to'g'ri va samarali ko'rinadi) madaniyatning ajralmas qismi bo'lgan nutqni tahlil qilishga jalb qilishni o'z ichiga oladi, chunki u ijtimoiy kontekstda yozilgan matnni talqin qilishni o'z ichiga oladi. Badiiy nutqdagi ushbu tushunchalar makrokonseptlar va mikrokonseptlar sifatida harakat qilishi mumkinligi diqqatga sazovordir, bu ularni tahlil qilishda namoyon bo'ladi.

Agar zamonaviy psixologiya erkak yoki erkak, kon-tseptosferani o'rganishga ko'proq moyil bo'lsa, unda bizning fikrimizcha, gender lingvistikasi ko'proq ayol yoki ayol konseptosferasini o'rganishga qaratilgan. Bunday tadqiqotlarning bir jihati (E. I. G. oroshko, A. V. Kirilina, N. A. Fateeva va boshqalar) ayol mualliflarning yozish uslubining o'ziga xos xususiyatlarini aniqlashdir. Umuman olganda, ayol

nasrining fenomeni shundan iboratki, "ayol adabiyoti endi" biologik" ayollar tomonidan yozilgan alohida matnlar to'plami sifatida emas, balki madaniy hodisa sifatida mavjud " [5, 87 b.], bu turlicha baholanadi.

Ayol nasri-bu ommaviy adabiyot fenomeni, "ayol dunyoqarashi qonunlariga ko'ra, faqat ayol uchun mavjud bo'lgan badiiy vositalar, mavzuga botgan, erkak tomonidan tabu qilingan yoki mifologik ravishda yaratilgan yangi adabiy qatlam...» [1].

Bizning tadqiqotimizda biz taniqli mualliflar-ayollar: L. Petrushevskaya, V. Tokareva, G. Shcherbakova, L. Ulitskaya asarlarining matnlariga tayanamiz, chunki bizning fikrimizcha, ularning asarlarida ayol haqidagi g'oyalarning butun spektri to'liq aks etgan.

Olingan natijalar va ularning tahlili. Eng muhimlaridan biri, albatta, tushunchadir onalik. Onalik ayol hayotidagi asosiy narsadir. Shu bilan birga, bolalarga bo'lgan muhabbat ularning tug'ma yoki tug'ma emasligiga bog'liq emas (L. Ulitskaya, "Sonechka"; L. Petrushevskaya, "vaqt kechasi"), ular uchun javobgarlik hissi ayolda boshqa ko'plab his-tuyg'ular va istaklardan ustundir (L. Petrushevskaya, "mamlakat"). Hatto bolalarning xiyonati ham ayolga bo'lgan muhabbatni o'ldirmaydi (G. Shcherbakova,"bularning barchasini tikish kerak"). Onalik tushunchasi bilan bog'liq kechirim motivi asarlarda shunchalik qat'iy eshitilishi bejiz emas.

Gender tushunchalari orasida kuch tushunchasi alohida o'rin tutadi. Shunday qilib, gender stereotiplariga muvofiq, u shubhasiz "erkak"tushunchasiga hamroh bo'lishi kerak. Biroq, ayol nasrida biz deyarli har doim erkak zaifligidan farqli o'laroq, ayol kuchi tushunchasiga duch kelamiz. Shunday qilib, Lyudmila Petrushevskayada ayol ko'pincha hech kimga ishonmaydi va hech kimning yordami, qo'llab-quvvatlashi va hamdardligiga ishonmaydi. Dunyoning ag'darilishi, gender stereotiplarining buzilishi, shuningdek, ayolning barcha qarindoshlari va uning atrofida sodir bo'layotgan barcha narsalar uchun javobgarligi yukida namoyon bo'ladi. Shuning uchun Petrushevskayadagi ayol har doim kuchli (hatto tashqi nafislik va zaiflik bilan ham).

Jinsni aniqlash muammosi sotsiodeterministik yo'nalish doirasida ko'rib chiqildi. Gender tushunchasining turli xil formulalarida gender va jins tushunchalari o'rtasidagi munosabatlar farqlanadi. O. V. Ryabov jins va jins tushunchalarining butun va bir qismi sifatida munosabatini tushuntiradi: "jins biologik jins va ijtimoiy-madaniy jinsdan iborat bo'lib, unda o'z navbatida ijtimoiy va madaniy-ramziy tarkibiy qism ajralib turishi kerak. Shu bilan birga," jins "va" jins"bir-biri bilan jins va tur sifatida emas, balki butun va qism sifatida bog'liqdir.

Undan farqli o'laroq, yozuvchining odami, qoida tariqasida, tashqi va ichki jihatdan zaifdir. "... Taksi haydovchisi qirq yoshda edi, bu zaif tur, eskirgan kovboy ichida. Bir marhum moviy, daho rejissyorning so'zlariga ko'ra, zaif ishchi. Zaif ishchi yoki yosh zaif ishchi, barmoqlaringizni yalang: qarshilik qilmaydi. Ko'zlar, xuddi qopqoq bilan qoplangan, zaif va kichikdir". Bu erda portret keyingi uchun muhimdir. Yonoqlari cho'kib ketgan, ammo keyin taksida hid yo'q. Zaif ishchilar odatda kamdan-kam hollarda, shanba va shanba kunlari, hammomdan keyin yuvinishadi. Shuning uchun bu unday emas. Lekin bu haqida emas.

Kichik tavsifda "zaif" so'zi 6 marta ishlatiladi. Petrushevskayaning erkak qahramonining zaifligi deyarli an'anaviy. Petrushevskayaning " u " deyarli har doim irodasiz, ozgina tushunadigan, taqdirning zarbalarini qanday qabul qilishni bilmaydigan. Viktoriya Tokarevaning nasrida erkaklarning zaifligi va ayol kuchi haqida fikrlarni ham topish mumkin. Bu borada, bizning fikrimizcha, "hech narsa kerak bo'lmagan joyda" hikoyasi namoyish etiladi, unda rivoyat erkak nomidan olib boriladi, ammo unda aniq ayol nuqtai nazari borligi aniq.

"Men ayollar jamiyatida bo'lishni juda yaxshi ko'raman. Ular bilan men o'zimni haqiqatdan ham iste'dodli va muhimroq his qilaman. Men hech kimdan hech narsa talab qilmayman va bu men bilan oson." Ushbu iboralar deyarli so'zma-so'z hikoyada ikki marta takrorlanadi. Faqat ikkinchi marta xuddi shu gap quyidagi so'zlar bilan to'ldiriladi: "men hech narsa talab qilmayman, chunki men o'zimni hech kimga yoki hech narsaga qo'ymayman va "hech narsa kerak bo'lmagan joyda — olish uchun hech narsa yo'q". Kuchli his-tuyg'ularga qodir qiz bilan uchrashib, qahramon hayotida haqiqiy, chuqur narsa yo'qligini tushunadi: u o'zini na professional, na shaxsan anglamagan.

"Men derazalarga qaradim va hech kim men uchun yig'lamaydi va "men o'laman"deb aytmaydi deb o'yladim. Va Agar men unga boshqacha munosabatda bo'lsam, o'sha Misha Kositsinning hayotida bosh rolni o'ynashim mumkin edi. Aksincha, o'zingizga va ayol men uchun yig'lay olardi." "Men qila olardim", "qilishim kerak" - butun hayot subjunktiv kayfiyatda.

Bizning fikrimizcha, yana bir kontseptsiya alohida e'tiborga loyiqdir. Bu aql tushunchasi. Eng asosiysi, gender stereotiplariga ko'ra, u birinchi navbatda erkakka murojaat qilishi va tegishli kontseptsiyaga hamroh bo'lishi kerak. Biroq, asarlarning tahlili shuni ko'rsatadiki (L. Ulitskaya, "Sonechka", L. Petrushevskaya "vaqt kechasi" va boshqalar), odamning o'ziga xos xususiyati " aql " ma'nosida oiddir.

Erkak intellekti yanada oqilona, pragmatik yo'naltirilgan bo'lib, uni har qanday sohada ishlatishda shubhasiz foyda keltiradi. Agar biz aql haqida donolik (kundalik, insoniy) va sezgi namoyon bo'lishi haqida gapiradigan bo'lsak, unda, albatta, bu ma'noda u asosan ayolga xosdir. Shu munosabat bilan turli madaniyatlar folklorida qayd etilgan "erkak" va "ayol" bashoratlarining o'ziga xos xususiyatlari qiziq ko'rinadi - erkaklar "bilishadi", ayollar esa "ko'rishadi".

Xulosa. Yuqoridagilarni sarhisob qilar ekanmiz, shuni ta'kidlash kerakki, zamonaviy gender kontseptsiyasi juda xilma-xil bo'lib, faqat "erkak" va "ayol"tushunchalari bilan cheklanmaydi. U asosiylarini to'ldiradigan va ularni ifodalovchi bir qator boshqa tushunchalar bilan ifodalanadi. Bundan tashqari, ayollarning erkaklarga, shuningdek, erkaklarga nisbatan qarashlari mutlaqo noaniq ekanligi muhim ko'rinadi, bu ushbu tadqiqotning tahlil qilingan materiallari bilan namoyon bo'ladi.

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TEXNIK MATNLARDA TRANSPORT TERMINLARINING TARJIMA MUAMMOLARI

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Annotatsiya. *Xorijiy mamlakatlar bilan madaniyatlararo va ishbilarmonlik aloqalarining kengayishi munosabati bilan O'zbekistonda chet tiliga munosabat o'zgardi, bu zamonaviy oliy ta'lim tizimining asosiy elementlaridan va o'zini o'zi anglashning muhim vositalaridan biriga aylandi. Kasbiy faoliyat sohasida universitet ta'limiga oliy texnik ta'limning eng istiqbolli yo'nalishlari qatoriga ko'p tilli ta'lim kiradi, unda talabalar yangi turdagi - ko'p madaniyatli, ko'p tilli, ko'p qirrali mutaxassisni shakllantirish uchun xalqaro muloqotda talab qilinadigan kamida ikkita chet tilini o'rganish imkoniyatiga ega bo'lishlari kerak.*

Kalit so'zlar: *lingvistik kompetentsiya, lingvistik terminologiya, qiyosiy yondashuv, ona tili, ikkinchi chet tili.*

ПРОБЛЕМЫ ПЕРЕВОДА ТРАНСПОРТНЫХ ТЕРМИНОВ В ТЕХНИЧЕСКИХ ТЕКСТАХ

Аннотация. *В связи с расширением межкультурных и деловых связей с зарубежными странами в Узбекистане изменилось отношение к иностранным языкам: они стали одним из основных элементов современной системы высшего образования и важным средством самореализации личности. В сфере профессиональной деятельности в систему университетского образования, наряду с наиболее перспективными направлениями высшего технического образования, входит многоязычное образование, в рамках которого студенты должны иметь возможность изучать как минимум два иностранных языка, востребованных в международном общении, с целью формирования нового типа специалиста — поликультурного, многоязычного и многопрофильного.*

Ключевые слова: *лингвистическая компетенция, лингвистическая терминология, сравнительный подход, родной язык, второй иностранный язык.*

TRANSLATION PROBLEMS OF TRANSPORT TERMS IN TECHNICAL TEXTS

Abstract. *With the expansion of intercultural and business relations with foreign countries, attitudes toward foreign languages in Uzbekistan have changed. A foreign language has become one of the key elements of the modern higher education system and an important means of self-realization. In the sphere of professional activity, one of the most promising areas of higher technical education is multilingual education, in which students should have the opportunity to learn at least two foreign languages required for international communication in order to form a new type of specialist—multicultural, multilingual, and versatile.*

Keywords: *linguistic competence, linguistic terminology, comparative approach, native language, second foreign language.*

Kirish. Chet tillarini o'qitishning qiyosiy usullaridan foydalanishning uslubiy rivojlanishiga va talabalarning ona tiliga tayanish samaradorligi isbotlanganiga qaramay, o'qituvchilar ham filolog bo'lmagan talabalar bilan ishlashda katta qiyinchiliklarga duch kelmoqdalar, sababi, talabalarning ko'pchiligi til bilishning juda past darajasida. Chet tillarini o'rganishga imkon bermaydigan chet tilini bilish darajasi "til xususiyatlarini ongli va ongsiz umumlashtirish"ning asosi sifatida tizimni tashkil etuvchi vositachi til sifatida qaralishi kerak. Binobarin, "talabalarning chet tilini kompetensiya darajasida bilmasligi muammosi hamon hal etilmagan".

Tadqiqot metodologiyasi. Tilshunoslikning dolzarb, murakkab, nazariy va amaliy ahamiyatga ega yo'nalishlaridan bo'lgan terminologiyaning rivojlanishi, shakllanishi, albatta, o'ziga xos qonuniyatlar asosida paydo bo'ladi, umumxalq tilining leksikasi negizida rivojlanadi hamda uning boyishi uchun xizmat qiladi. Ma'lumki, *"terminologiya"* lotincha *"terminus"* va grekcha *"logos"* so'zlaridan olingan bo'lib, *"terminlar haqidagi fan"* ma'nosini bildiradi. Bizning tadqiqot obyekti chet tilining lingvistik

kompetentsiyasini shakllantirish muammosi bo'lib, biz uni yangi yo'l bilan - chet tilida shakllantirish samaradorligining o'ziga xos xususiyatlarga bog'liqligi nuqtayi nazaridan ko'rib chiqishga harakat qildik. Uning o'quvchilar o'rtasida ona tilida, shu jumladan, asosiy lingvistik tushunchalar va atamalarni bilish yoki o'zlashtirmaslik bo'yicha shakllanish darajasiga bog'liq. Ushbu maqolaning maqsadi texnik mutaxassislik talabalari o'rtasida lingvistik kompetentsiyani shakllantirish va rivojlantirish zarurligiga e'tiborni qaratish, bunday ishlar ona tilida "terminologik savodsizlik" ni bartaraf etishni o'z ichiga olishi kerakligini ko'rsatishdir. Bu, bizningcha, chet tillarini o'rgatish jarayonini tezlashtiradi va osonlashtiradi, ayniqsa, o'zbek tili va boshqa chet tillari o'qituvchilari o'rtasida yaqin hamkorlik mavjud bo'lishini taqozo qiladi. Ko'rsatilgan mavzuni o'rganishning dolzarbligi hozirgi vaqtda transport sohasi, shu jumladan, avtomobil transporti jadal rivojlanayotganligi bilan bog'liq.

Mavzuga doir adabiyotlar tahlili. XIX asrdan boshlab avtomobil inson hayotining bir qismiga aylandi. Dastlab, hozirgi vaqtda ajralmas transport vositasi bo'lgan transport birligi bug' dvigatelida ishlaydigan mashina edi. Ushbu qurilma ikki kishi tomonidan harakatga keltirildi: uni boshqargan (haydovchi) va bug' qozonini yoqib yuborgan (haydovchi). Birinchi transport vositalarining tezligi soatiga o'ttiz besh kilometrdan oshmadi. Ammo vaqt o'tdi va endi zamonaviy avtomobil odamlarni tashish uchun qulay, xavfsiz, estetik jihatdan yoqimli qurilma. Hozirgi vaqtda avtomobil transporti inson hayotida muhim rol o'ynaydi. Avtomobil sanoatining texnik taraqqiyoti bilan bog'liq holda, yangi ixtirolar paydo bo'lib, ular asosida yanada zamonaviy ta'riflar shakllantiriladi, ular tarjima paytida ko'proq e'tibor talab qiladi. Shunga ko'ra, terminlarni ham fransuz tilidan o'zbek tiliga, ham o'zbek tilidan fransuz tiliga tarjima qilish jarayoni juda muhim va dolzarbdir. Terminlar tildagi ta'riflarni aniqlashning asosiy vositalaridan biridir. Termin ma'lum bir tushuncha bilan, noaniqlik va solishtirish mumkinligi bilan ajralib turadi. Ammo tilning o'zgaruvchanligi bilan bu zanjir buzilishi mumkin, shunga ko'ra, bunday terminlarni tarjima qilishda xatolar yuzaga kelishi mumkin, bu esa o'z navbatida matnni noto'g'ri tushunishga olib keladi. Terminlar ishlab chiqarish va ilmiy faoliyat jarayonida yaratilib, ilmiy ishlab chiqarish bilimiga ega kishilar o'rtasida ko'p yuritiladi. Terminlar boshqa so'z turkumlaridan o'zining ulkan axborot boyligi bilan ajralib turadi. Hozirgi kunda avtomobil terminlarini tarjima qilish o'ta muhim va dolzarb masalalaridan biri bo'lib hisoblanadi. Ayniqsa yangi terminlarni tarjima qilish usulini tanlash muammosi tilshunoslar va tarjimonlarda katta qiziqish uyg'otib tarjima nazariyasi va amaliyotida muhim o'rin tutadi. Terminlarni tarjima qilishning ko'plab usullari mavjud, ammo ularning barchasi paydo bo'lgan terminlarning yangiligi va ularning tarjimasiga ta'sir etuvchi omillar tufayli umumiy xarakterga ega. Shuning uchun, terminlar uchun qo'yiladigan talablarga va ma'lum bir tarjima usulini tanlashga ta'sir qiluvchi omillarga e'tibor berish muhim hisoblanadi. Rossiya, Buyuk Britaniya, AQSh, Fransiya, Italiya, Yaponiya, Koreya va yana ko'plab xorijiy mamlakatlarda bo'lgani kabi, avtomobil yo'l transporti sohasida muhim rol o'ynaydi. Shunga ko'ra, terminlarni ham shu davlatlar tilidan o'zbek tiliga, ham o'zbek tilidan boshqa tillarga tarjima qilish jarayoni juda muhim ahamiyatga molik.

Olingan natijalar va ularning tahlili. Ta'riflar tilida terminlar asosiy fiksatsiya vositalaridan biridir. Bu termin ma'lum bir tushuncha bilan noaniqlik va solishtirish mumkinligi bilan ajralib turadi. Ammo tilning o'zgaruvchanligi bilan u buzilishi ham mumkin. Mos ravishda bunday terminlarni tarjima qilishda xatolar yuz beradi. Bu esa o'z navbatida matnni noto'g'ri tushunishga olib keladi. Terminlar boshqa turkumdagi so'zlardan o'zining ko'lamli axborotga boyligi bilan ajralib turadi. Terminga qo'yiladigan asosiy talab uning bir ma'noliligidir. Quyida uch tilda berilgan kichik texnik matnlarni o'zbek tiliga tarjimasini ko'rib chiqamiz.

Asl matn: «The engine is the heart of the car. It's a machine that converts fuel into the energy needed to make the car move. Most cars use an internal combustion engine, which burns fuel and air to create power. This power is then transferred to the wheels through the transmission and axles. The engine is made up of many parts, including the cylinders, pistons, crankshaft, and camshaft. Each part plays a vital role in the engine's operation» Bu matn ingliz tilida berilgan bo'lib, endi uni fransuz tilidagisiga ahamiyat berish kerak.

Asl matn: "Le moteur est le cœur de la voiture. C'est une machine qui convertit le carburant en énergie nécessaire à la propulsion. La plupart des voitures utilisent un moteur à combustion interne, qui brûle du carburant et de l'air pour produire de la puissance. Cette puissance est ensuite transmise aux roues via la transmission et les essieux. Le moteur est composé de nombreux composants, dont les cylindres, les pistons, le vilebrequin et l'arbre à cames. Chaque composant joue un rôle essentiel dans le fonctionnement du moteur." Terminlar ham boshqa so'zlar kabi grammatik qurilishda til qonunlariga bo'ysunadi. Ular umumiy leksikadagi so'zlarning terminlashtirish, boshqa tillardan to'g'ridan to'g'ri o'zlashish yo'li yoki o'zga til terminlarining kalkalashishi bilan yaratiladi (ona tildagi qo'shimchalar yordamida).

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Asl matn: “Двигатель — сердце автомобиля. Это устройство, преобразующее топливо в энергию, необходимую для движения автомобиля. В большинстве автомобилей используется двигатель внутреннего сгорания, который сжигает топливо и воздух для создания мощности. Эта мощность затем передаётся на колёса через трансмиссию и оси. Двигатель состоит из множества деталей, включая цилиндры, поршни, коленчатый и распределительный валы. Каждая деталь играет важную роль в работе двигателя.” Ushbu uch xorijiy tilda berilgan matnni leksik, semantik, stilistik, grammatik jihatidan oʻrganishni boshlasak juda koʻplab farqlar, turli lingvistik jihatlarni anglashimiz mumkin. Bu matndagi har bir terminning gapdagi vazifasi oʻziga xos xususiyatlarga ega. Terminning semantik yasalishi soʻzning shaklini oʻzgartirmaydi, ammo uning maʼnosi yoki vazifasini tahrir qiladi. Endi oʻzbek tilidagi matnga ahamiyat beramiz.

Asl matn: “Dvigatel - bu avtomobilning yuragi. Bu yoqilgʻini avtomobilni harakatga keltirish uchun zarur boʻlgan energiyaga aylantiradigan qurilma. Aksariyat avtomobillar ichki yonuv dvigatelidan foydalanadi, u quvvat hosil qilish uchun yoqilgʻi va havoni yoqadi. Hosil boʻlgan bu quvvat uzatmalar va oʻqlar orqali gʻildiraklarga uzatiladi. Dvigatel jumladan silindrlar, pistonlar, tirsakli val va taqsimlovchi val kabi koʻplab qismlardan iborat, dvigatelning ishlashida har bir qism muhim oʻrin kasb etadi.” Bu misollar orqali shuni koʻrishimiz mumkinki, avtomobil qismlarining nomi oʻzbek tilida aynan tilga mos tarjima qilinmaydi, yaʼni transmissiya, dvigatel, silindr kabi terminlar boshqa tillardan olingan.

Asl matn: Shu bilan bir qatorda, oʻxshash voqea-hodisalar yoki faktlar oʻrtasidagi maʼno jihatdan uygʻunlikni namoyon qiladi. Bu assotsiativ asos adabiy metafora va metonimiyada ham bor. Masalan, *«qushning qanoti»* – *«samolyotning qanoti», «odamning qulogʻi»* – *«qozonning qulogʻi».* Termin va umumisteʼmol soʻzlar bir-biriga oʻtish xususiyatiga ega. Keng qoʻllanadigan maxsus terminlar asta-sekin kundalik hayotda ildiz otish va kundalik tilning elementi boʻlib qolish xususiyatiga ega. Kengayish jarayonida ular termin sifatida qabul qilinishdan toʻxtaydi va keng koʻlamli murojaatdan soʻzlashuvga siqilib kirib boradi. Demak, birinchi tasnif umumisteʼmol soʻzlarning terminlashishi va terminlarning umumleksik qatlam qatoridan oʻrin egallashi bilan bogʻliq. Terminlarning umumisteʼmol leksikadan oʻzlashganlari maʼno-mohiyatining tushunarliligi, oʻzlari ifodalaydigan hodisalar haqida nafaqat soha kishilari, balki umuman muayyan bir til terminlarining semantik strukturasi haqida axborot berishda qulayligi bilan xarakterlanadi. Mavjud terminlar maʼnosining kengayishi esa, oʻz oʻrnida, omonimlarning paydo boʻlishiga olib keladi. Qolaversa, tarjimon yangi tushunchani, notanish soʻzni, ifoda etish uchun mavjud terminni qoʻllashga haqli emas. Lingvistik tartibsizlikka, tarjimaning tushunarsizligiga olib keladi. Umumisteʼmol qoʻllanishdagi terminologik maʼnolar fan-texnika sohalarining ommaviylashuviga bogʻliq. Demak, u maxsus sohalarni lisoniy jamiyat ommasi bilan bevosita bogʻlab turuvchi vosita – termin xususiyatini butunlay yoʻqotmaydi. Jahon tilshunosligida bugungi kunda ilmiy tadqiqotlar markazidagi asosiy izlanishlarning sistem-struktur va antropotsentrik yondashuvlar asosida olib borilishi iyerarxik munosabatning ham muhim ekanligini taqozo etmoqda.

Xulosa va takliflar. Oʻtgan davr mobaynida oʻzbek tilshunosligida fan taraqqiyoti dinamikasi sezilarli darajada yuksaldi. Bunda jahon tilshunosligi yutuqlaridan oʻrinli foydalanish, ularni amalda qoʻllash oʻz ijobiy natijalarini berdi va shu bilan birga erishilayotgan yutuqlarimiz nafaqat mamlakatimiz, balki jahon tilshunosligida ham oʻrniga ega boʻlmoqda. Soʻnggi yillarda tilshunoslar, fan va texnikaning turli sohalari mutaxassislarining tarmoq terminologiyasi muammolariga qiziqishi keskin oshdi. Bu ilmiy-texnik axborot oqimining koʻpayishi, integratsiyalashuv, termin yaratish jarayonlarining kuchayishi bilan izohlanadi. XX - XXI asrlar boʻyida sanoatning barcha sohalariga taʼsir koʻrsatadigan ulkan global oʻzgarishlar jarayoni faol davom etmoqda. Jahonning barcha mamlakatlarida mashinasozlikning yetakchi tarmoqlaridan biri avtomobilsozlikdir. Avtomobilsozlik terminologiyasi tobora koʻproq talab qilinmoqda va u muhim ahamiyatga ega. Shu jihatdan avtomobil sanoati, xususan, avtomobilsozlik jadal rivojlanayotgan bir davrda avtomobil terminologiyasiga jiddiy eʼtibor qaratish lozimligi yana bir karra koʻzga tashlanmoqda. Barcha qarashlarni inobatga olib, bizning fikrimizcha, jahon tilshunosligida XX asrning ikkinchi yarmidan boshlab turli sohalar terminologiyasi, ularni boshqa tillardan oʻzlashtirishning lingvistik va madaniy masalalarini talqin qiluvchi tadqiqotlar koʻlami kengayib rivojlanib bormoqda. Natijada xalqaro sohadagi terminlar qatoriga avtomobilga oid terminlar tizimini tilimiz qonuniyatlari doirasi nuqtayi nazaridan koʻrib chiqish, iqtisodiy-madaniy sharoitda ehtiyoj boʻlganlarini “oʻzbekchalashtirish” da murakkablik tugʻdiruvchi omillarni belgilash, qardosh boʻlmagan tillar tizimida avtomobil terminlari klassifikatsiyasini yaratib, oʻziga xos xususiyatlarini chogʻishtirma aspektda aniqlash imkonini yuzaga keltiradi. Mavjud terminlar maʼnosining kengayishi esa, oʻz oʻrnida, omonimlarning paydo boʻlishiga olib keladi. Qolaversa, tarjimon yangi tushunchani, notanish soʻzni, ifoda etish uchun mavjud terminni qoʻllashga haqli emas.

Zero, lingvistik tartibsizlikka, tarjimaning tushunarsizligiga olib keladi. Umumisteʼmol qoʻllanishdagi terminologik maʼnolar fan-texnika sohalarining ommaviylashuviga bogʻliq. Demak, u maxsus sohalarni

lisoniy jamiyat ommasi bilan bevosita bog'lab turuvchi vosita – termin xususiyatini butunlay yo'qotmaydi. Jahon tilshunosligida bugungi kunda ilmiy tadqiqotlar markazidagi asosiy izlanishlarning sistem-struktur va antropotsentrik yondashuvlar asosida olib borilishi ierarxik munosabatning ham muhim ekanligini taqozo etmoqda. Ingliz, fransuz va rus tillaridagi terminlar o'zbek tilidagi terminlar bilan taqqoslanganda quyidagi xususiyatlar aniqlandi: a) o'zbek tilidagi terminga ingliz, fransuz va rus tillaridagi ma'noning qisman to'g'ri kelishi; b) avtomobilsozlik sohasida o'zbek tilida uchramaydigan terminlar; c) inglizcha, fransuzcha va ruscha so'zlarning talaffuzi o'zbekcha so'zlarning talaffuziga to'g'ri kelmasligi; d) ingliz, fransuz va rus tillari kabi o'zbek tilida ham bir necha komponentli terminlar mavjudligi; e) o'zbek tiliga ingliz, fransuz va rus tillaridan o'zlashgan terminlar ma'no jihatidan farqlanishi. Yangi termin ma'nosi bilan tanishish ikki usul – tarjimasiz yoki tarjima vositasida bajariladi. Tarjimasiz usulda ikki toifa ichki va tashqi ko'rgazmalilikdan foydalanib kelinadi. Yangi leksik birlikning ma'nosini egallash chog'ida qo'llaniladigan metodik usullar quyidagi omillarga bog'liqdir: terminning xususiyati; aktiv/passiv terminga oidligi; ta'lim bosqichi va talabalar saviyasi; yangi terminning taqdim etiladigan shakli (eshitib yoki o'qib idrok etish); yangi birlikni tanishtirish joyi (dars, darslik, lug'at) kabilar. Tajriba shuni ko'rsatadiki, tajribali tarjimonlar oldida maxsus ma'lumotga ega bo'lmagan holda, qisqartmalarni tarjima qilishda muammoli vaziyat vujudga keladi. Ingliz tilida umumiy va maxsus so'zlar orasidagi farq boshqa tilga qaraganda kamroq sezilishiga alohida e'tibor qaratish lozim. Ma'nolarni ko'chirish orqali yaratilgan ba'zi inglizcha terminlar ma'lum bir tushunchani bildirish uchun alohida so'zlarga ega bo'lgan boshqa tillardan farq qiladi.

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LINGUISTICS

SYNONYMIC VARIATION IN ONLINE TRADE TERMINOLOGY WITHIN THE LOGISTICS DOMAIN (ENGLISH–UZBEK ANALYSIS)

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Abstract. *The article is devoted to a comparative analysis of synonym changes in the terminology of online trade in the field of logistics using the example of English and Uzbek languages. In the course of the research, the formation of terms related to logistics and e-commerce, their semantic properties and synonymous relationships were studied. The relatively stable and standardized terminological system in English, and the abundance of synonymous variants in Uzbek as a result of translation and assimilation processes were revealed. Functional and contextual differences between terms were also revealed. The results of the research serve to systematize logistics terminology, eliminate problems in the selection of terms in the translation process, and ensure the normative use of online trade terms in the Uzbek language.*

Keywords: *logistics terminology, online trade, e-commerce, synonymy, terminological changes, comparative analysis, English, Uzbek, translation problems, supply chain.*

LOGISTIKA SOHASIDAGI ONLAYN SAVDO TERMINOLOGIYASIDA SINONIM VARIATSIYASI (INGLIZCHA-O'ZBEKCHA TAHLIL)

Annotatsiya. *Logistika sohasidagi onlayn savdo terminologiyasida uchraydigan sinonim o'zgarishlarni ingliz va o'zbek tillari misolida qiyosiy jihatdan tahlil qilishga bag'ishlangan. Tadqiqot jarayonida logistika va elektron tijoratga oid terminlarning shakllanishi, ularning semantik xususiyatlari hamda sinonimik munosabatlari o'rganildi. Ingliz tilidagi terminologik tizimning nisbatan barqaror va standartlashganligi, o'zbek tilida esa tarjima va o'zlashtirish jarayonlari natijasida sinonimik variantlarning ko'pligi aniqlab berildi. Shuningdek, terminlar o'rtasidagi funksional va kontekstual farqlar ochib berildi. Tadqiqot natijalari logistika terminologiyasini tizimlashtirish, tarjima jarayonida termin tanlashdagi muammolarni bartaraf etish hamda o'zbek tilida onlayn savdo terminlarining me'yoriy qo'llanilishini ta'minlashga xizmat qiladi.*

Kalit so'zlar: *logistika terminologiyasi, onlayn savdo, elektron tijorat, sinonimiya, terminologik o'zgarishlar, qiyosiy tahlil, ingliz tili, o'zbek tili, tarjima muammolari, ta'minot zanjiri.*

СИНОНИМИЧЕСКИЕ РАЗЛИЧИЯ В ТЕРМИНОЛОГИИ ОНЛАЙН-ТОРГОВЛИ В СФЕРЕ ЛОГИСТИКИ (АНГЛИЙСКО-УЗБЕКСКИЙ АНАЛИЗ)

Аннотация. *Статья посвящена сравнительному анализу изменений синонимов в терминологии онлайн-торговли в сфере логистики на примере английского и узбекского языков. В ходе исследования изучалось формирование терминов, связанных с логистикой и электронной коммерцией, их семантические свойства и синонимические отношения. Выявлена относительно стабильная и стандартизированная терминологическая система в английском языке, а также обилие синонимичных вариантов в узбекском языке в результате процессов перевода и ассимиляции. Также выявлены функциональные и контекстуальные различия между терминами. Результаты исследования служат для систематизации логистической терминологии, устранения проблем отбора терминов в процессе перевода и обеспечения нормативного использования терминов онлайн-торговли на узбекском языке.*

Ключевые слова: *логистическая терминология, онлайн-торговля, электронная коммерция, синонимия, терминологические изменения, сравнительный анализ, английский, узбекский, проблемы перевода, цепочка поставок.*

Introduction. In today's globalization and digital economy, the logistics and online trade sectors are developing rapidly and are becoming an active field of international communication. As a result of the expansion of e-commerce, the strengthening of cross-border trade relations, and the deep penetration of

digital platforms into logistics processes, the terminology system used in this field is also significantly enriched and complicated. Especially since English occupies a leading position as the language of global business and logistics, the translation, adaptation, and use of English terms in practical speech has become a pressing issue. In the terminology of online trade in the logistics sector, synonymous changes are manifested as an important linguistic phenomenon. The presence of terms expressing the same or similar meaning, their use in different contexts, subtle semantic differences, and shifts in meaning that occur during the translation process can cause certain uncertainties in the terminological system. For example, in English, terms such as delivery, shipment, dispatch, fulfillment are expressed in the Uzbek language in the forms of delivery, shipment, dispatch, order fulfillment, and in some cases are used synonymously, and in some cases in a narrow or broad sense. This situation requires a clear and consistent use of terms in describing logistics processes.

Literature review. From this point of view, a comparative analysis of synonymous changes in the terminology of online sales in the logistics sector between English and Uzbek is of not only theoretical but also practical importance. Such research serves to provide a deeper understanding of the semantic structure of terms, to identify their functional capabilities in speech, and to eliminate problems that arise in the translation process. In particular, in the process of standardizing and systematizing industry terminology in the Uzbek language, it is important to study synonymous relationships on a scientific basis. Logistics and online sales terminology is constantly developing, and along with new concepts, the meaning of existing terms is expanding or narrowing. In this process, the emergence of synonymous terms and their parallel use brings the issue of terminological variability to the agenda in linguistics. The synonym changes occurring in the translation of English terms into Uzbek reflect the process of lexical and semantic enrichment of the language. The aim of the study is to analyze the synonym changes occurring in the terminology of online trade in the field of logistics using the examples of English and Uzbek languages, and to identify their semantic and functional characteristics. To achieve this goal, a comparative analysis of terms, contextual use, and translation options are studied. The results of the study serve as a theoretical and practical source for scientific research in the fields of logistics, translation studies, and terminology. The field of logistics and online trade has formed an integral part of the global economy and is developing inextricably linked to modern technologies.

This process also directly affects the language system, causing the emergence of new terms and the expansion of the semantic scope of existing terms. In particular, English, as the leading language of international trade, logistics, and e-commerce, serves as a terminological source. Online trade terminology mainly expresses concepts related to the digitalization of logistics processes. Terms such as order processing, supply chain, inventory management, last-mile delivery, fulfillment center reflect not only technical processes, but also business strategies. The introduction of these terms into the Uzbek language entails processes of translation, assimilation, and adaptation to national language standards. The phenomenon of synonymy plays an important role in the formation of terminology. The expression of one concept through several terms is often found, especially in new areas. This situation is also clearly visible in the terminology of online shopping in the field of logistics.

As a result, there is a closeness of meaning, partial correspondence, or context-dependent differentiation between terms. In linguistics, synonymy means a semantic relationship between units that express a close or identical meaning. In terminology, synonymy, unlike general language synonymy, is manifested as a functionally and contextually limited phenomenon that occurs within a specific field. In logistics and online shopping terminology, synonyms are often formed as a result of technological progress, units imported from foreign languages, and translation processes. For example, although the terms delivery and shipment in English generally refer to the process of sending and receiving a product, their scope of application in the context of logistics differs. Delivery refers more to the process of delivering the product to the end consumer, while shipment emphasizes the process of sending the cargo. In Uzbek, these terms are often translated as delivery and shipment, and in some cases are used as synonyms.

Research methodology. Terminological synonymy arises under the influence of the following factors:
• the fact that English terms have several translation options;
• the parallel use of international and national terms;
• the differentiation of terms depending on the functional style;
• the rapid emergence of new concepts within the industry.
These circumstances create the need to ensure terminological accuracy.

In English, the terminology of logistics and online shopping has a wide synonymous layer. The reason for this can be the rapid development of the industry and the different names of the same processes in different countries. For example, although the terms warehouse and fulfillment center have similar meanings,

their semantic boundaries are not the same. While warehouse refers to a warehouse in a general sense, fulfillment center refers to a logistics center specializing in receiving, sorting, and shipping orders.

The terms order processing and order handling are also synonymous and refer to the process of working with orders. However, while order processing refers to more technological and automated processes, order handling encompasses practical actions related to the human factor. If these subtle semantic differences are ignored in the translation process, terminological ambiguity may arise.

Synonyms in English often differ in style and functionality. Therefore, when translating them into Uzbek, not only the lexical meaning, but also the context should be taken into account.

Logistics and online shopping terminology in Uzbek is a relatively new layer. Many terms were directly adopted from English or came through translation. As a result, several options are emerging that express the same concept. For example, the term delivery is used in the Uzbek language in the forms of delivery, delivery, and delivery. Although these options are synonymous, there is a methodological difference between them.

Analysis of the results. The term supply chain is also found in the forms of supply chain and supply system. While the supply chain option is preferred in scientific and official texts, the second option is used more often in public speech. This situation creates stylistic differentiation along with terminological synonymy.

Synonymous changes in the Uzbek language, along with enriching the terminology, also create the need to regulate it. Especially important is the uniform and consistent use of terms in scientific and official documents.

In the comparative analysis of the English and Uzbek languages, the study of synonym changes is important in ensuring terminological compatibility. This process has practical value for translators, logistics specialists, and researchers, allowing them to correctly select and use terms.

The results of the comparative analysis show that synonymous terms in English are often expressed in Uzbek by one common equivalent. This can lead to the disappearance of differences in meaning. Therefore, it is necessary to translate terms based on context and take into account their semantic features.

No.	Main term	Synonymous variant	Note
1	delivery	shipment	Tovarni yetkazib berish jarayoni
2	order fulfillment	order processing	Buyurtmani bajarish bosqichi
3	supply chain	logistics network	Ta'minot tizimi
4	freight	cargo	Yuk, tashiladigan tovar
5	warehouse	storage facility	Ombor
6	shipping cost	delivery fee	Yetkazib berish xarajati
7	online marketplace	e-commerce platform	Onlayn savdo maydoni
8	last-mile delivery	final delivery stage	Oxirgi yetkazib berish bosqichi
9	inventory	stock	Tovar zaxirasi
10	tracking number	shipment ID	Yukni kuzatish kodi

№	Main term	Synonymous variant	Note
1	yetkazib berish	jo'natish	Tovarni manzilga yetkazish
2	buyurtma	zakaz	Rus tilidan kirib kelgan variant
3	yuk	tovar	Kontekstga bog'liq sinonimlik
4	ombor	saqlash joyi	Tovarni saqlash obyekti
5	narx	qiymat	Iqtisodiy-terminologik sinonimiya
6	elektron savdo	onlayn savdo	Parallel qo'llaniladigan terminlar
7	ta'minot zanjiri	logistika zanjiri	Semantik yaqin birliklar
8	to'lov	haq to'lash	Jarayon va harakatni bildiradi
9	yetkazib beruvchi	ta'minotchi	Funksional sinonimiya
10	buyurtmani bajarish	buyurtmani rasmiylashtirish	Jarayon bosqichlari bilan bog'liq

In logistics and online shopping terminology, synonymous relationships are formed as a result of complex processes inherent in the industry, functional differentiation, and the introduction of foreign units into the language. An analysis of the terms presented in English and Uzbek shows that the phenomenon of synonymy manifests itself to different degrees in both languages, mainly based on semantic proximity, functional similarity, and contextual compatibility. Although the logistics and online shopping terminology in English is clearly specialized, it is characterized by the presence of synonymous variants. For example, the terms delivery and shipment generally mean the process of delivering goods. However, while delivery refers more to the stage of reaching the consumer, shipment refers to the process associated with the shipment of goods and logistics movement. This situation creates functional synonymy.

The terms order **fulfillment and order processing**, which express the process of working with orders, are semantically close, but their scope of application differs. Order fulfillment covers the complete execution and delivery of an order, while order processing focuses on the stage of receiving and processing an order. The synonymy between these terms is relative.

The terms **supply chain and logistics network are** synonymous units representing a supply system. The concept of supply chain refers to a system of sequential stages, while logistics network indicates the network structure of these processes. Therefore, although the synonymy is based on semantic proximity, there is a difference in the conceptual approach.

Terms such as **freight and cargo, inventory and stock** are context-dependent synonymous units, the meaning of which differs mainly depending on the level of formality and application within the industry. At the same time, the terms tracking number and shipment ID are synonyms that perform the function of tracking cargo and are used in parallel in the digital logistics process. In general, synonymous terms in English are formed on the basis of more functional and stylistic differences, and the context of application of each term is clearly defined. In the Uzbek language, synonymy in the terminology of logistics and online shopping arises mainly as a result of the integration of units from foreign languages, the abundance of translation options, and the terminological integration of common language units. For example, the terms delivery and shipment are close in meaning, but delivery indicates the result of reaching the destination, while shipment emphasizes the initial stage of the process.

The terms order and zakaz reflect the sociolinguistic nature of the synonymous layer in the Uzbek language. Zakaz came from Russian and is widely used in oral speech, while order is preferred as a literary and official option. This situation creates stylistic synonymy.

The terms **cargo and goods are context-dependent** synonyms and are used to refer to the process of transporting goods, and goods are used to refer to the product as an object of trade. Similarly, although the terms warehouse and storage place are semantically close, from the point of view of terminological accuracy, warehouse is the primary term.

The terms **electronic commerce and online commerce** are synonyms that are used in parallel, both of which express the concept of e-commerce. However, in scientific and official texts, the electronic commerce option is more normative.

The terms **supply chain and logistics chain, supplier and supplier** are formed on the basis of functional synonymy and represent entities and systems in the logistics process. Order fulfillment and order processing are partial synonyms denoting process stages, and there is a semantic difference between them.

Discussion. The synonym changes occurring in the terminology of online commerce in the field of logistics were analyzed comparatively using the examples of English and Uzbek. The results of the study showed that globalization, the rapid development of the digital economy and e-commerce are leading to the enrichment of the terminological system, as well as the increase in synonymous units. The terminology of logistics and online shopping in English is relatively systematic and standardized, and synonymous relationships are mainly based on functional and contextual differentiation. In this case, terms with similar meanings serve to clarify different stages or aspects of the logistics process. In English terms, synonymy often does not reduce terminological accuracy, but rather serves to illuminate different aspects of the concept. In the Uzbek language, the terminology of logistics and online shopping is at the stage of formation, and synonymous changes occur mainly in connection with units imported from foreign languages, a large number of translation options, and the terminology of universal language units.

Conclusion. As a result, several parallel options expressing the same concept appear, which in some cases can lead to terminological ambiguity. Therefore, the standardization and consistent use of industry terminology in the Uzbek language is of great importance. Several synonymous terms in English are often expressed in Uzbek by one common equivalent. This can lead to the loss of subtleties of meaning. Therefore, in the translation process, it is necessary to take into account the semantic and functional characteristics of terms and select them based on context. The study of synonymous changes in online shopping terminology

in the field of logistics is of significant theoretical and practical importance for the fields of linguistics, terminology, and translation studies. The results of the study serve to systematize, standardize industry terms, and ensure their correct use in scientific and practical speech. This work can serve as an important basis for future scientific research aimed at further studying and developing logistics terminology.

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DISKURS VA UNING ESTETIK FUNKSIYASI: NAZARIY VA AMALIY TAHLIL

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Annotatsiya. *Maqolada diskurs tushunchasi, uning estetik funksiyalari, shuningdek, kreativ va retseptiv mexanizmlari tahlil qilinadi. Tadqiqotda muallif, matn va retsepient o'rtasidagi o'zaro bog'liqlik, shuningdek, subyektiv va intersubyektiv o'lchamlarning ma'no shakllanishidagi roli ta'kidlanadi. Nazar Eshonqulning asarlari misolida diskursning matnlararo o'zaro ta'sir, intertekstuallik va madaniy kodlar orqali namoyon bo'lishi ko'rsatiladi. Ayniqsa, intertekstuallikning badiiy asarlar estetikasini boyitish va ularning ma'no qatlamlarini chuqurlashtirishdagi ahamiyati alohida e'tirof etiladi. Tadqiqot natijalari shuni ko'rsatadiki, diskurs nafaqat lingvistik yoki matn hodisasi sifatida, balki murakkab ijtimoiy-estetik jarayon sifatida ham faoliyat yuritadi, ijodiy ifoda va o'quvchi qabul qilishni integratsiyalash orqali badiiy matnlarni ko'p qirrali tushunishga imkon yaratadi.*

Kalit so'zlar: *diskurs, estetika, intertekstuallik, subyektiv qabul qilish, retsepient, tafakkur, kommunikativ jarayon.*

ДИСКУРС И ЕГО ЭСТЕТИЧЕСКАЯ ФУНКЦИЯ: ТЕОРЕТИЧЕСКИЙ И ПРАКТИЧЕСКИЙ АНАЛИЗ

Аннотация. *В статье представлен всесторонний анализ понятия дискурса, его эстетических функций, а также механизмов креативности и восприятия. Особое внимание уделяется взаимосвязи между автором, текстом и реципиентом, а также тому, как субъективные и интерсубъективные измерения формируют смысл. На примере произведений Назара Эшонкула демонстрируется, как дискурс проявляется через взаимодействие текстовых слоёв, интертекстуальные ссылки и культурные коды. Отмечается особая роль интертекстуальности в обогащении эстетического восприятия и углублении семантической структуры литературных произведений. Результаты исследования показывают, что дискурс функционирует не только как лингвистическое или текстовое явление, но и как сложный социально-эстетический процесс, интегрируя творческое выражение и восприятие читателя для формирования многомерного понимания литературного текста.*

Ключевые слова: *дискурс, эстетика, интертекстуальность, субъективное восприятие, реципиент, сознание, коммуникативный процесс.*

DISCOURSE AND ITS AESTHETIC FUNCTION: THEORETICAL AND PRACTICAL ANALYSIS

Abstract. *The article provides a comprehensive analysis of the concept of discourse, its aesthetic functions, and the mechanisms of creativity and reception. The study emphasizes the interrelation between the author, text, and recipient, highlighting how subjective and intersubjective dimensions shape meaning. Using the works of Nazar Eshonqul as examples, the paper demonstrates how discourse manifests through the interaction of textual layers, intertextual references, and cultural codes. Special attention is given to the role of intertextuality in enhancing the aesthetic perception and semantic depth of literary works. The findings indicate that discourse functions not only as a linguistic or textual phenomenon but also as a complex social and aesthetic process, integrating creative expression and reader reception to form a multidimensional understanding of literary texts.*

Keywords: *discourse, aesthetics, intertextuality, subjective reception, recipient, consciousness, communicative process.*

Kirish. Zamonaviy adabiyotshunoslikda badiiy asarning ontologik maqomini belgilash masalasi markaziy ilmiy muammolardan biri hisoblanadi. Badiiy matnni faqat til birliklarining yig'indisi yoki estetik zavq uyg'otuvchi obyekt sifatida talqin qilish zamonaviy nazariy yondashuvlar uchun yetarli emas. Chunki adabiy asar inson ongi, ijtimoiy tajriba, madaniy xotira va ma'no yaratish jarayonlari kesishuvida vujudga keladigan murakkab semiotik-estetik hodisadir. Shu ma'noda, badiiy asarni tahlil qilishda uning ichki

tuzilishi bilan bir qatorda, ijtimoiy-madaniy konteksti, muallif pozitsiyasi va retsepient ongida yuzaga keladigan ma'nolar qatlamini ham hisobga olish zarur. Adabiy matnni anglashda semiotik va estetik yondashuvlarning uyg'un qo'llanilishi alohida ahamiyat kasb etadi. Semiotik tahlil badiiy asarni belgilar tizimi sifatida ko'rib, ma'no yaratish mexanizmlarini ochib berishga xizmat qilsa, estetik yondashuv asarning badiiy ta'sir kuchi, obrazlilik, hissiy-tafakkuriy ta'sir imkoniyatlarini o'rganishga yo'naltirilgan. Ushbu ikki yondashuvning bir-birini to'ldirishi natijasida badiiy asarning ontologik mohiyatini chuqurroq anglash imkoni paydo bo'ladi.

Tadqiqot metodologiyasi. Mazkur maqolaning asosiy maqsadi semiotik tahlilning ilmiy imkoniyatlari va uning muayyan cheklovlarini ko'rsatish, estetik diskurs tushunchasi orqali badiiy asar ontologiyasini nazariy jihatdan asoslash hamda ushbu masalani o'zbek adabiyoti va jahon adabiyoti namunalari, xususan, Nazar Eshonqul asarlari misolida amaliy tahlil qilishdan iborat. Bu orqali badiiy matnning faqat mazmun emas, balki ma'no yaratish jarayoni sifatidagi tabiati ochib berilishi ko'zda tutiladi. Diskurs tushunchasi zamonaviy tilshunoslik va adabiyotshunoslikda muhim nazariy kategoriyalardan biri sifatida shakllangan. U til, matn va ijtimoiy-madaniy munosabatlarning uzviy birligi sifatida qaraladi. Diskurs matndan farqli o'laroq, faqat yozma yoki og'zaki nutqni emas, balki uning yaratilish sharoiti, maqsadi, ishtirokchilari va qabul qilinishi jarayonini ham qamrab oladi [1]. XX asrda M.Baxtin, M.Fuko, Y.Kristeva kabi olimlar diskursni subyektiv va intersubyektiv jarayon sifatida talqin qilib, uning dialogik, polifonik va madaniy xususiyatlarini asoslab berdilar. Shu nuqtayi nazardan, estetik diskurs badiiy matnda ma'no, obraz va estetik ta'sirning bir butun tizim sifatida namoyon bo'lishini ifoda etadi. Badiiy asar aynan estetik diskurs orqali o'quvchi ongida yangi ma'nolarni vujudga keltiradi va uning ontologik qiymatini belgilaydi. Demak, diskursni estetik kategoriya sifatida o'rganish adabiy asar tabiatini chuqurroq anglashga xizmat qiladi.

Mavzuga doir adabiyotlar tahlili. Diskurs zamonaviy gumanitar fanlarda faqat til hodisasi sifatida emas, balki ijtimoiy, madaniy va kognitiv voqea sifatida talqin etiladi [1]. Bu yondashuvga ko'ra, diskurs muayyan ijtimoiy makon, tarixiy sharoit va madaniy kodlar doirasida shakllanadigan ma'no yaratish jarayonidir. Shu bois diskurs tahlili adabiy matnni statik obyekt sifatida emas, balki dinamik kommunikativ tizim sifatida o'rganish imkonini beradi. M.Baxtin konsepsiyasida diskursning dialogik tabiati alohida o'rin tutadi. Olimning fikriga ko'ra, har qanday diskurs uchta asosiy jihatni o'z ichiga oladi: subyekt (muallif), obyekt (matn) va qabul qiluvchi (retsepient) [2]. Bu uchlik diskursni intersubyektiv jarayon sifatida belgilaydi. Diskurs zamonaviy gumanitar fanlarda faqat til hodisasi sifatida emas, balki ijtimoiy, madaniy va kognitiv voqea sifatida talqin etiladi [1]. Bu yondashuv diskursni o'zining mazmuni va shakli bilan jamiyat, madaniyat va inson ongidagi murakkab o'zaro bog'liqlik orqali hosil bo'ladigan ma'no yaratish jarayoni sifatida ko'radi. Shu bois, diskurs tahlili adabiy matnni statik va bir o'lchamli obyekt sifatida emas, balki dinamik, o'zaro ta'sir qiluvchi va ko'p qatlamli kommunikativ tizim sifatida o'rganishga imkon beradi. Matn shu tizim doirasida faqat lingvistik birligicha emas, balki ijtimoiy mavqe, madaniy kontekst va qabul qiluvchining ongidagi interpretativ jarayon bilan uyg'unlashgan holda talqin qilinadi. M.Baxtin konsepsiyasida diskursning dialogik tabiati alohida ahamiyat kasb etadi. Olimning fikriga ko'ra, har qanday diskurs uchta asosiy jihatni o'z ichiga oladi: subyekt (muallif), obyekt (matn) va qabul qiluvchi (retsepient) [2]. Ushbu uchlik diskursni intersubyektiv jarayon sifatida belgilaydi, ya'ni matn yaratilishi, qabul qilinishi va talqin qilinishi doimiy muloqot va o'zaro ta'sir bilan bog'liqdir.

Olingan natijalar va ularning tahlili. Shuningdek, dialogik yondashuv matnni faqat muallifning ijtimoiy va shaxsiy fikrlarini ifodalovchi vosita sifatida emas, balki qabul qiluvchi bilan birgalikda yangi ma'nolarni shakllantiradigan kommunikativ platforma sifatida ko'rishga imkon beradi. Diskursning estetika bilan bog'liqligi uning subyektiv va intersubyektiv funksiyalarida namoyon bo'ladi. Subyektiv funksiyada muallif o'z ichki dunyosini, madaniy kontekstini va shaxsiy estetik qarashlarini matnga integratsiya qiladi. Bu esa o'quvchida yangi hissiy va intellektual tajriba uyg'otadi. Intersubyektiv funksiyada esa matn qabul qiluvchi bilan muloqotga kiradi, uning ongida shakllanadi va o'zaro bog'liq interpretatsiya mexanizmlarini ishga soladi. Shu tarzda, diskurs nafaqat estetik tajribani yaratadi, balki o'quvchining madaniy va ijtimoiy ongini kengaytiradi, yangi konnotatsiyalar va interpretativ qatlamlarni yuzaga chiqaradi. Bundan tashqari, diskurs nazariyasi matn va madaniy kodlar o'rtasidagi o'zaro ta'sirni ham ochib beradi.

Adabiy matn muayyan tarixiy davr, ijtimoiy shartlar va madaniy qadriyatlar bilan uyg'unlashgan holda yangi ma'nolar yaratadi. Masalan, matndagi timsollar, metaforalar, illuziyalar va boshqa lingvistik vositalar faqat estetik ifoda sifatida emas, balki jamiyatning madaniy va ijtimoiy kontekstini aks ettiruvchi vosita sifatida xizmat qiladi. Shu nuqtayi nazardan, diskurs tahlili matnni nafaqat til va syujet jihatidan, balki uning ijtimoiy-madaniy va kognitiv funksiyalar nuqtayi nazaridan ham chuqur o'rganish imkonini beradi. Matnning diskursiv xarakteri uning kommunikativ funktsiyasi bilan chambarchas bog'liqdir. Diskurs orqali matn ijtimoiy muloqotga kiradi, o'quvchida emotsional, estetik va intellektual reaksiyalarni uyg'otadi. Shu

bilan birga, diskurs intertekstual va intersubyektiv qatlamlarda ham ishlaydi: matn boshqa adabiy asarlar, tarixiy voqealar va madaniy an'analarga murojaat qiladi, yangi ma'nolar va konnotatsiyalarni hosil qiladi. Bu esa zamonaviy adabiyotshunoslikda diskursni nafaqat lingvistik hodisa, balki madaniy, ijtimoiy va estetik jarayon sifatida tahlil qilishni talab qiladi. Zamonaviy diskurs nazariyasi shuningdek matnning kognitiv aspektlariga ham e'tibor qaratadi. Diskurs orqali o'quvchi o'z ongida matnni qayta shakllantiradi, uning ma'nolarini talqin qiladi va estetik tajribani subyektiv qabul qiladi. Shu nuqtayi nazardan, matn yaratilishi va qabul qilinishi jarayonlari faqat muallif yoki o'quvchiga bog'liq bo'lmay, balki ijtimoiy, madaniy va tarixiy kontekst bilan uzviy bog'liq bo'lgan murakkab interaktiv tizim sifatida ko'riladi. Diskurs va uning estetik funksiyasi zamonaviy adabiyotshunoslikda matnni ko'p qatlamli, dinamik va intersubyektiv jarayon sifatida talqin qilish imkonini beradi. Diskurs nazariyasi yordamida matnning subyektiv, intersubyektiv va kognitiv funksiyalari bir butun sifatida o'rganiladi, uning ijtimoiy, madaniy va estetik ahamiyati aniqlanadi. Shu bilan birga, diskurs tahlili matnni lingvistik, estetik va ijtimoiy jihatdan birlashtiruvchi integratsiyalashgan yondashuvni ta'minlaydi, bu esa zamonaviy adabiyotshunoslikda ilmiy chuqurlik va metodologik aniqlikni oshiradi.

Muhokama. Muallifning individual pozitsiyasi, matnning tuzilishi va o'quvchining idroki o'zaro muloqotga kirishib, ma'noni doimiy ravishda qayta ishlab chiqaradi. Shu ma'noda, badiiy asar bir tomonlama ma'no tashuvchi emas, balki muallif va o'quvchi ongi o'rtasidagi dialogik makondir. Adabiy asar ontologiyasini sof semiotik nuqtayi nazardan yechishga urinish Y.M.Lotmanning "matn ichida matn" modelida yaqqol namoyon bo'ladi. Lotman konsepsiyasiga ko'ra, badiiy asar madaniyatning shunday shakllariga mansubki, ular orqali "tashqi matnni mazkur matnning immanent dunyosiga kiritish" yo'li bilan yangi ma'nolar hosil qilinadi. Bu yerda "matn" tushunchasi ikki xil ma'noda qo'llaniladi: bir tomondan, u muallif tomonidan yaratilgan belgilar tizimi bo'lsa, ikkinchi tomondan, u o'quvchi ongining ma'no yaratish faoliyatini ham anglatadi. Mazkur ikki qutb o'zaro kirishuv munosabatida bo'lib, matnning semiotik hayoti aynan shu o'zaro ta'sir orqali amalga oshadi.

Lotman matnni "ma'no generatori" sifatida ta'riflab, uni "fikrlovchi qurilma" deb baholaydi. Matn inson ongiga o'xshash tarzda ishlaydi, biroq u o'z faolligini namoyon etishi uchun suhbatdosh — ya'ni retsepientga ehtiyoj sezadi. Shu nuqtayi nazardan, adabiy asar endilikda alohida til tizimi emas, balki "tillar o'zaro ta'sirlashadigan, interferensiyalanadigan va ierarxik tarzda o'z-o'zini tashkil etuvchi semiotik makon" sifatida namoyon bo'ladi. Bunday qarashda badiiy reallik kommunikativ hodisa sifatida ontologik maqom kasb etadi, bu esa matn pragmatikasini tashqi va qo'shimcha omil sifatida talqin qilish imkoniyatini istisno qiladi. Lotman ta'kidlaganidek, "matnning o'quvchi (yoki tadqiqotchi) ongida transformatsiyalanishi, shuningdek, matnga kiritilgan o'quvchi ongining transformatsiyasi obyektiv tuzilmaning buzilishi emas, balki mexanizmning ish jarayonida o'z mohiyatini ochishidir". Muallifning individual pozitsiyasi, matnning tuzilishi va o'quvchining idroki bir-biri bilan o'zaro muloqotga kirishib, ma'noni doimiy ravishda qayta ishlab chiqaradi. Shu nuqtayi nazardan qaraganda, badiiy asar bir tomonlama ma'no tashuvchi obyekt emas, balki muallif va o'quvchi ongidagi dialogik makon sifatida namoyon bo'ladi. Bu muloqot jarayoni badiiy matnning ontologik va estetik mohiyatini ochish uchun asosiy vosita hisoblanadi. Adabiy asar ontologiyasini sof semiotik nuqtayi nazardan yechishga intilish Y.M. Lotmanning "matn ichida matn" modeli orqali aniq ifodalanadi.

Lotman konsepsiyasiga ko'ra, badiiy asar madaniyatning o'ziga xos shakllariga mansub bo'lib, ular orqali "tashqi matnni mazkur matnning immanent dunyosiga kiritish" yo'li bilan yangi ma'nolar hosil qilinadi. Shu nuqtayi nazardan, matn nafaqat lingvistik belgilar tizimi, balki muallif va qabul qiluvchi (retsepient) o'rtasida uzluksiz yaratiladigan ma'nolar jarayoni sifatida qaraladi. "Matn" tushunchasi Lotmanning yondashuvida ikki qatlamli ma'noga ega. Bir tomondan, u muallif tomonidan yaratilgan belgilar va strukturalar majmuasi sifatida ko'riladi, ikkinchi tomondan, o'quvchi ongining ma'no yaratish faoliyatini ham anglatadi. Bu ikki qutb o'zaro kirishuv munosabatida bo'lib, matnning semiotik hayoti aynan shu o'zaro ta'sir orqali yuzaga keladi. Shu sababli Lotman matnni "ma'no generatori" va "fikrlovchi qurilma" deb ta'riflaydi: matn inson ongiga o'xshash tarzda ishlaydi, biroq u o'z faolligini namoyon etishi uchun suhbatdosh — ya'ni retsepientga ehtiyoj sezadi. Shu nuqtayi nazardan qaraganda, adabiy asar endilikda alohida til tizimi sifatida emas, balki "tillar o'zaro ta'sirlashadigan, interferensiyalanadigan va ierarxik tarzda o'z-o'zini tashkil etuvchi semiotik makon" sifatida talqin qilinadi. Bu makonda matn subyektiv va intersubyektiv qatlamlar orqali o'z estetik va komunikativ funksiyalarini amalga oshiradi. Bunday qarash badiiy reallikka ontologik maqom beradi, ya'ni matn endi faqat tashqi kontekstga bog'liq bo'lgan pragmatik vosita emas, balki o'z ichki muloqot mexanizmi orqali ma'no yaratadigan mustaqil kommunikativ hodisa sifatida ko'riladi. Lotman ta'kidlaganidek, "matnning o'quvchi (yoki tadqiqotchi) ongida transformatsiyalanishi, shuningdek, matnga kiritilgan o'quvchi ongining transformatsiyasi obyektiv tuzilmaning buzilishi emas, balki mexanizmning ish jarayonida o'z mohiyatini ochishidir". Bu nuqtayi nazar

matnni oʻqish va tahlil qilish jarayonida uni statik obyekt sifatida emas, balki doimiy oʻzgarish va yangilanishga ega boʻlgan dinamik tizim sifatida koʻrish zaruratini bildiradi. Shu bilan birga, muallif va oʻquvchi oʻrtasidagi interaktiv jarayon, badiiy asarning estetik qadrini oshiradi, matn orqali kelib chiqadigan hissiy, madaniy va ijtimoiy tajribalarni boyitadi. Diskursiy yondashuv ushbu jarayonda adabiy asarning ichki va tashqi qatlamlarini birlashtiradi. Ichki qatlam matnning oʻziga xos semantik va strukturaviy xususiyatlarini ifodalaydi, tashqi qatlam esa uni qabul qiluvchi va madaniy kontekst bilan bogʻlaydi. Shu tarzda, badiiy asar lingvistik belgilar majmuasi boʻlib qolmay, balki oʻquvchi ongida yangi maʼnolar hosil qiluvchi interaktiv muloqot tizimiga aylanadi.

Natijada, Lotmanning "matn ichida matn" modeli orqali badiiy asarning ontologiyasi va estetika funksiyasi chuqur ilmiy tahlilga ega boʻladi. Bu yondashuv adabiyotshunoslikka matnni ikki qutbli, interaktiv va koʻp qatlamli tizim sifatida oʻrganish imkonini beradi. Shu bilan birga, u oʻquvchi va muallif oʻrtasidagi dialogik jarayonni, intersubyektiv va intertekstual aloqalarni, shuningdek matnning madaniy va ijtimoiy kontekst bilan bogʻlanishini ilmiy asosda ochib beradi. Demak, maʼno oʻzgaruvchanligi matnning zaifligi emas, balki uning estetik va semiotik salohiyati belgisidir. Biroq semiotik tafakkurdagi ushbu istiqbolli yondashuv muayyan cheklovlarga ham ega, chunki semiotika koʻp hollarda "monotili" ilmiy modelga tayanadi, holbuki, estetik diskurs tabiatan koʻp qatlamli va polifonik hodisadir. Shu bois Lotman estetik diskurs tushunchasini ilgari surib, uning maʼno qamroviga matndan tashqari muallif subʼektivligi, qabul qiluvchining idroki, intersubʼektiv va intertekstual aloqalar kirishini taʼkidlaydi [4]. Estetik diskurs doirasida maʼno faqat belgilar oʻrtasida emas, balki onglar oʻrtasida ham shakllanadi. Bu jarayon kreativ, qabul qilish va axborot yetkazish funksiyalari orqali amalga oshadi. Kreativ funksiya matnni yaratish va estetik maʼnolarni ifoda etish jarayoni bilan bogʻliq.

Nazar Eshonqulning "Kitob bandasi", "Maymun yetaklagan odam" hikoyalarida muallif individual tafakkur, milliy madaniy kodlar va falsafiy qarashlarni uygʻunlashtirib, oʻquvchi ongida yangi estetik tajriba vujudga keltiradi. Bu asarlarda real voqelik ramziy va metaforik shaklda qayta yaratilib, maʼno koʻpqatlamli tus oladi. Qabul qilish funksiyasi esa retsepientning matnni anglash, talqin qilish va estetik his qilish jarayoni bilan belgilanadi. Masalan, "Bepoyon osmon", "Bahovuddining iti" hikoyalarida oʻquvchi muallif tomonidan yaratilgan obrazlar va maʼno maydoni bilan intersubʼektiv aloqaga kirishadi. Natijada matn oʻquvchi ongida yangi maʼno qatlamlari bilan boyiydi. Maʼlumot yetkazish funksiyasi esa subyektiv tajriba va intersubyektiv mexanizmlar bilan uzviy bogʻliq boʻlib, intertekstuallik orqali yanada kengayadi. Nazar Eshonqul ijodida klassik va zamonaviy adabiy anʼanalar, mifologik va falsafiy ishoralar oʻzaro bogʻlanib, matnning maʼno va estetik qimmatini oshiradi [5]. Bu intertekstual aloqalar oʻquvchini faol talqin jarayoniga jalb qiladi. Kreativ va qabul qilish funksiyalari oʻzaro uzviy bogʻliq boʻlib, estetik diskursning asosiy mexanizmlarini tashkil etadi. Masalan, "Tobut" hikoyasida muallif subʼektiv dunyoqarashi va retsepientning estetik idroki birlashib, intertekstual va falsafiy maʼnolarning rivojlanishini taʼminlaydi. Intersubyektivlik esa subʼektiv va obyektiv elementlarni bir tizimga keltirib, badiiy asarning ontologik qiymatini mustahkamlaydi. Shu tariqa, Nazar Eshonqul asarlarida estetik diskurs koʻpqirrali maʼno yaratish mexanizmi sifatida namoyon boʻladi.

Xulosa. Olib borilgan nazariy va amaliy tahlillar shuni koʻrsatadiki, diskurs til, matn va madaniy muhitni birlashtiruvchi koʻpqatlamli ijtimoiy-estetik jarayon sifatida namoyon boʻladi. U badiiy asarni faqat lingvistik yoki formal tuzilma sifatida emas, balki muallif subʼektivligi, madaniy xotira va retsepient idroki oʻzaro taʼsirga kirishadigan dinamik maʼno makoni sifatida talqin qilish imkonini beradi. Shu nuqtayi nazardan, diskurs nazariyasi adabiy asarning ontologik maqomini belgilashda muhim metodologik asos vazifasini oʻtaydi. Tadqiqot jarayonida aniqlandiki, estetik diskurs doirasida kreativ va qabul qilish funksiyalari oʻzaro uzviy bogʻliq holda faoliyat yuritadi. Kreativ funksiya muallif tomonidan maʼnolarni yaratish, ramziy obrazlar orqali estetik tajribani shakllantirishga xizmat qilsa, qabul qilish funksiyasi retsepientning matnni anglash, talqin qilish va estetik his qilish jarayonini taʼminlaydi. Ushbu ikki funksiyaning oʻzaro taʼsiri natijasida subʼektiv va intersubʼektiv mexanizmlar integratsiyalanib, badiiy maʼnoning koʻpqirrali tabiati yuzaga chiqadi. Nazar Eshonqul asarlari misolida mazkur jarayon yaqqol koʻzga tashlanadi.

Adib ijodida diskursning estetik va intertekstual xususiyatlari faol namoyon boʻlib, matnda milliy va umuminsoniy madaniy kodlar, falsafiy ishoralar hamda adabiy anʼanalar oʻzaro bogʻlanadi. Bu esa asarlarning maʼno qatlamini kengaytiradi, oʻquvchini faol retsepientga aylantiradi va badiiy idrok jarayonini chuqurlashtiradi. Xulosa sifatida taʼkidlash mumkinki, diskursni estetik kategoriya sifatida oʻrganish badiiy asarni tushunish va baholashda yangi nazariy imkoniyatlar ochadi. Estetik diskurs yordamida matnning maʼno yaratish mexanizmi, uning ontologik qiymati va oʻquvchi ongidagi taʼsir kuchi chuqurroq anglanadi. Demak, mazkur yondashuv zamonaviy adabiyotshunoslik tadqiqotlari uchun samarali va istiqbolli yoʻnalishlardan biri hisoblanadi.

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LINGUISTICS

ЛИНГВОКУЛЬТУРОЛОГИЯ И ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД: СТРАТЕГИИ ПЕРЕДАЧИ УЗБЕКСКИХ НАЦИОНАЛЬНЫХ РЕАЛИЙ В РУССКИХ ПЕРЕВОДАХ СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЫ

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Аннотация. *В статье рассматриваются проблемы передачи узбекских национально-культурных реалий в русских переводах современной узбекской прозы с позиций лингвокультурологии. Анализируются основные переводческие стратегии, используемые для сохранения национального колорита и культурной специфики художественного текста. Особое внимание уделяется таким способам перевода, как транслитерация, калькирование, описательный перевод, функциональный аналог и комбинированные стратегии. Делается вывод о значимости лингвокультурологического подхода для достижения культурной адекватности художественного перевода.*

Ключевые слова*: лингвокультурология, художественный перевод, национальные реалии, узбекская проза, переводческие стратегии, культурная адекватность.*

TIL MADANIYATI VA ADABIY TARJIMA: ZAMONAVIY O'ZBEK NASRI RUS TARJIMALARIDA O'ZBEK MILLIY VOQELIKNI O'TKAZISH STRATEGIYASI

Annotatsiya. *Ushbu maqolada zamonaviy o'zbek nasrining rus tiliga tarjimalarida o'zbek milliy-madaniy voqeligini yetkazish muammolari madaniy tilshunoslik nuqtayi nazaridan ko'rib chiqiladi. Unda badiiy matnlarning milliy xususiyati va madaniy o'ziga xosligini saqlab qolish uchun qo'llaniladigan asosiy tarjima strategiyalari tahlil qilinadi. Transliteratsiya, kalk, tavsifiy tarjima, funksional analogiya va kombinatsiyalangan strategiyalar kabi tarjima usullariga alohida e'tibor beriladi. Badiiy tarjimada madaniy adekvatlikka erishish uchun lingvomadaniy yondashuvning ahamiyati haqida xulosa chiqariladi.*

Kalit so'zlar: *tilshunoslik, badiiy tarjima, milliy voqelik, o'zbek nasri, tarjima strategiyalari, madaniy adekvatlik.*

LINGUOCULTURAL STUDIES AND LITERARY TRANSLATION: STRATEGIES FOR TRANSFERRING UZBEK NATIONAL REALITIES IN RUSSIAN TRANSLATIONS OF CONTEMPORARY UZBEK PROSE

Abstract. *This article examines the challenges of conveying Uzbek national and cultural realities in Russian translations of contemporary Uzbek prose from a cultural linguistics perspective. It analyzes the main translation strategies used to preserve the national character and cultural specificity of literary texts. Particular attention is given to translation methods such as transliteration, calque, descriptive translation, functional analogy, and combined strategies. A conclusion is drawn about the importance of a linguacultural approach for achieving cultural adequacy in literary translation.*

Key words: *linguacultural studies, literary translation, national realities, Uzbek prose, translation strategies, cultural adequacy.*

Введение. Лингвокультурология и художественный перевод находятся в тесной взаимосвязи, поскольку художественный текст является носителем не только языковых, но и культурных смыслов. Перевод художественного произведения предполагает передачу национально-культурной специфики, менталитета, системы ценностей и образа мира, отражённых в языке оригинала.

Лингвокультурология как научная основа художественного перевода.

Лингвокультурология – междисциплинарная область знания, изучающая взаимодействие языка и культуры, а также способы отражения культурных концептов в языковом сознании народа. В контексте художественного перевода она выступает методологической базой, позволяющей переводчику глубже понять культурный код оригинального текста. Ключевыми понятиями лингвокультурологии являются – культурный концепт (родина, честь, судьба, дом и др.),

национально-культурная картина мира, языковая личность, культурные реалии. Именно эти элементы чаще всего вызывают трудности при переводе художественных произведений.

Художественный перевод как межкультурная коммуникация. Художественный перевод представляет собой особый вид межкультурной коммуникации, в котором переводчик выступает посредником между культурами. Его задача – не только сохранить смысл оригинала, но и передать эстетическое воздействие текста, авторский стиль и национальный колорит. В отличие от технического или научного перевода, художественный перевод допускает определённую степень трансформации, необходимую для адекватного восприятия текста в другой культуре. Стратегии передачи национально-культурной специфики. При переводе художественных текстов используются различные стратегии передачи культурных реалий – транслитерация и заимствование (чайхана, махалля), описательный перевод, культурная адаптация, функциональный эквивалент, комментарий переводчика. Выбор стратегии зависит от жанра произведения, целевой аудитории и переводческой концепции. Значение лингвокультурологического подхода – лингвокультурологический подход в художественном переводе позволяет сохранить национально-культурную идентичность оригинала, обеспечить адекватность и эквивалентность перевода, повысить качество межкультурного диалога, глубже раскрыть художественный замысел автора.

В условиях активного межкультурного взаимодействия художественный перевод приобретает особую значимость как средство диалога культур. Перевод художественного текста предполагает не только передачу языкового содержания, но и репрезентацию культурных смыслов, национального мировосприятия и ценностных ориентиров народа-носителя языка. В этом контексте особую сложность представляет перевод национальных реалий, которые являются носителями этнокультурной информации.

Современная узбекская проза отличается богатством культурно маркированных единиц, отражающих традиции, быт, социальные отношения и духовные ценности узбекского народа. Их передача на русский язык требует от переводчика глубокого знания не только языков, но и культур, что обусловливает актуальность лингвокультурологического подхода к художественному переводу.

Целью данной статьи является анализ стратегий передачи узбекских национальных реалий в русских переводах современной узбекской прозы с позиций лингвокультурологии.

Лингвокультурология как междисциплинарное направление современного гуманитарного знания сформировалась на стыке лингвистики, культурологии, этнолингвистики и теории межкультурной коммуникации. В центре её внимания находится изучение взаимосвязи языка и культуры, а также способов отражения национального мировидения и менталитета в языковых единицах. В рамках данного исследования лингвокультурология выступает в качестве ключевой методологической основы анализа художественного перевода.

С точки зрения лингвокультурологии язык рассматривается не только как средство коммуникации, но и как форма сохранения и трансляции культурного опыта народа. По мнению В. А. Масловой, язык является «культурным кодом», в котором зафиксированы историческая память, ценностные ориентиры и стереотипы национального сознания. Следовательно, художественный текст представляет собой сложное единство языковых и культурных компонентов, требующее комплексного анализа.

В переводоведении лингвокультурологический подход позволяет рассматривать художественный перевод как процесс межкультурного посредничества, в ходе которого осуществляется перенос не только лексико-грамматического содержания, но и культурных смыслов исходного текста. Особенно значимой данная методология становится при анализе национально-культурных реалий, поскольку именно они наиболее ярко отражают специфику национальной картины мира.

Методологический потенциал лингвокультурологии заключается в возможности:
➢ выявления культурно маркированных единиц художественного текста;
➢ определения их семантической, прагматической и символической нагрузки;
➢ анализа степени сохранности национального колорита в переводе;
➢ оценки адекватности переводческих решений с точки зрения культурного соответствия.

Применительно к исследованию узбекской художественной прозы лингвокультурологический подход позволяет учитывать такие параметры, как традиционный уклад жизни, социальные и родственные отношения, нормы этикета, обрядовая культура и духовные ценности узбекского народа. Эти элементы находят языковое выражение в системе национальных реалий, фразеологизмов, обращений и культурно обусловленных образов, что требует особого внимания при переводе на русский язык.

Таким образом, лингвокультурология обеспечивает теоретическую и методологическую базу для комплексного анализа художественного перевода, ориентированного на достижение культурной адекватности. Использование данного подхода позволяет рассматривать перевод не как механическую замену языковых единиц, а как осознанный процесс интерпретации и реконструкции национально-культурного содержания текста в иной языковой и культурной среде.

В переводоведении лингвокультурология позволяет:

выявлять культурно значимые элементы текста;

определять их семантику и прагматическую функцию;

анализировать степень сохранения культурного смысла в переводе.

Таким образом, художественный перевод рассматривается как процесс культурной интерпретации, а переводчик – как посредник между двумя национальными картинами мира.

Национальные реалии и их функции в узбекской художественной прозе

Под национальными реалиями понимаются языковые единицы, обозначающие предметы, явления и понятия, характерные для определённой культуры и не имеющие прямых эквивалентов в другом языке. В узбекской прозе они отражают:

➢ традиционный уклад жизни (махалля, чайхана, дастархан);

➢ обычаи и обряды (туй, суннат, навруз);

➢ национальную кухню (палов, сомса, нон);

➢ социальные и родственные отношения (куда-андалик, ота-она);

нормы этикета и формы обращения.

Функционально национальные реалии выполняют:

❖ культурно-идентифицирующую функцию, образно-эстетическую функцию

❖ функцию создания национального колорита. Основные стратегии передачи узбекских национальных реалий в переводе.

Транслитерация и транскрипция – данный способ предполагает сохранение фонетического или графического облика слова:

махалля – махалля

Наврўз – Навруз

Стратегия позволяет сохранить национальную специфику, однако требует контекстуальных или комментарийных пояснений.

Калькирование заключается в дословном переводе составных элементов реалии: oqsoqol – белобородый старейшина.

Этот приём частично передаёт значение, но может утрачивать культурную символику.

Описательный перевод (экспликация) – суть стратегии состоит в разъяснении значения реалии:

суннат тўй - праздник по случаю обряда обрезания

Метод обеспечивает понимание, но снижает художественную лаконичность текста.

Функциональный аналог используется для замены реалии понятием, близким по функции:

чойхона → чайная

Данный приём облегчает восприятие текста, но приводит к частичной утрате национального колорита.

Комбинированные стратегии – наиболее эффективным способом считается сочетание нескольких приёмов:

махалля – традиционное узбекское соседское сообщество

Комбинированная стратегия позволяет сохранить культурную специфику и обеспечить доступность текста для читателя.

Проблемы передачи национальных реалий в художественном переводе

При переводе узбекской прозы на русский язык переводчик сталкивается со следующими трудностями:

✓ отсутствием полных лексических эквивалентов;

✓ потерей культурных коннотаций;

✓ необходимостью балансирования между адаптацией и сохранением аутентичности;

✓ риском универсализации национально-специфических образов.

Выбор стратегии во многом зависит от жанра произведения, целевой аудитории и переводческой концепции.

Заключение. Лингвокультурологический подход к художественному переводу позволяет глубже осмыслить специфику передачи узбекских национальных реалий в русскоязычном тексте. Анализ показал, что наибольшей переводческой эффективностью обладают комбинированные

стратегии, обеспечивающие сохранение национального колорита при одновременной доступности текста для читателя. Художественный перевод, таким образом, выступает не только как языковая, но и как культурная трансляция, способствующая взаимопониманию народов.

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RIDDLES IN FOLKLORE AS A REFLECTION OF COLLECTIVE THINKING: A COMPARATIVE STUDY OF ENGLISH AND UZBEK TRADITIONS

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Abstract. This study analyzes riddles as a folkloric genre reflecting collective thinking in English and Uzbek traditions. The research demonstrates how riddles encode cultural knowledge, transmit practical and moral values, and foster cognitive skills. By examining both traditions, the article highlights universal cognitive patterns and culture-specific features, emphasizing the educational, metalinguistic, and cultural functions of riddles. The study highlights the complex relationship between language and thought through the analysis of riddles and emphasizes their role in preserving folk memory and spiritual values. Riddles are not only a form of entertainment but also serve as an effective tool for intellectual development and the transmission of social experience.

Key words: riddles, folklore, collective thinking, English folklore, Uzbek folklore, cognitive function, metaphor, cultural knowledge, didactic function.

FOLKLORDAGI TOPISHMOQLAR KOLLEKTIV TAFAKKURINING AKS ETISHI SIFATIDA: INGLIZ VA O'ZBEK AN'ANALARINING QIYOSIY TAHLILI

Annotatsiya. Ushbu maqola ingliz va o'zbek folkloridagi topishmoqlarni kollektiv tafakkur, madaniy qadriyatlar va kognitiv jarayonlarni aks ettiruvchi vosita sifatida tahlil qiladi. Tadqiqot topishmoqlarning madaniy bilimlarni qanday saqlashi, kundalik hayot tajribasini qanday kodlashi va til orqali kollektiv dunyoqarashni qanday uzatishini ko'rsatadi. Maqolada topishmoqlarning didaktik, kognitiv, metalingvistik va madaniy vazifalari tahlil qilinib, ingliz va o'zbek topishmoqlaridagi umumiy va madaniyatga xos xususiyatlar aniqlanadi. Shu bilan birga, maqola topishmoqlarni o'rganish orqali til va tafakkur o'rtasidagi murakkab munosabatni ochib beradi va ularning xalq xotirasi hamda ma'naviy qadriyatlarni saqlashdagi ahamiyatini yoritadi. Topishmoqlar nafaqat ko'ngil ochar vosita, balki intellektual rivojlanish va ijtimoiy tajribani uzatish uchun samarali vosita sifatida xizmat qiladi.

Kalit so'zlar: topishmoqlar, folklor, kollektiv tafakkur, ingliz folklori, o'zbek folklori, kognitiv funksiya, metafora, madaniy bilim, didaktik funksiya, metalingvistik

ЗАГАДКИ В ФОЛЬКЛОРЕ КАК ОТРАЖЕНИЕ КОЛЛЕКТИВНОГО МЫШЛЕНИЯ: СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ АНГЛИЙСКИХ И УЗБЕКСКИХ ТРАДИЦИЙ

Аннотация. В данной статье анализируются загадки английской и узбекской фольклорных традиций как отражение коллективного мышления, культурных ценностей и когнитивных процессов. Исследование демонстрирует, как загадки сохраняют культурные знания, кодируют опыт повседневной жизни и передают коллективное мировоззрение через язык. В статье рассматриваются дидактические, когнитивные, метаязыковые и культурные функции загадок, выявляются как универсальные, так и специфические для каждой культуры особенности. Кроме того, статья показывает сложные взаимоотношения между языком и мышлением через изучение загадок и подчёркивает их роль в сохранении народной памяти и духовных ценностей. Загадки являются не только развлечением, но и эффективным средством интеллектуального развития и передачи социального опыта.

Ключевые слова: загадки, фольклор, коллективное мышление, английский фольклор, узбекский фольклор, когнитивная функция, метафора, культурные знания, дидактическая функция, метаязыковая

Introduction. Folklore is widely recognized as a manifestation of collective thinking, reflecting the worldview, values, and cognitive experience of a people. It preserves knowledge accumulated over generations through oral traditions such as myths, legends, proverbs, and riddles. Among these, riddles are

particularly significant because they encode cultural knowledge in an implicit, playful form that stimulates intellectual activity and interpretative skills.

Scholars like Dundes note that folklore is more than a collection of artistic texts; it functions as a cultural mechanism through which societies conceptualize reality [2]. Riddles, as cognitive tools, reveal how members of a community perceive objects, phenomena, and relationships in their environment.

A comparative study of English and Uzbek riddles highlights both universal cognitive patterns and culture-specific ways of thinking. English riddles often employ metaphor, paradox, and linguistic ambiguity, while Uzbek riddles frequently reflect agrarian life, craftsmanship, and moral values rooted in everyday experience. Despite these differences, both traditions demonstrate the intimate link between folklore and collective cognition.

For instance, the Uzbek riddle: "*O'zi qora, ichi oq, og'izsiz gapirar ko'p*" uses metaphorical description to convey knowledge about literacy. The book is not named directly; instead, its physical and functional characteristics are emphasized. This approach trains abstract thinking and illustrates the social value placed on knowledge. In a similar vein, the English riddle *"What has keys but can't open locks?"* relies on polysemy and metaphor, compelling the solver to reinterpret familiar objects from a new cognitive perspective [4].

These examples demonstrate that riddles serve as informal educational tools, transmitting both practical knowledge and cultural norms while engaging cognitive abilities.

Discussion. Riddles function as a complex intersection of cognitive, educational, and cultural processes in both Uzbek and English folklore. Their structure and use reveal the ways in which communities transmit knowledge, social norms, and intellectual skills across generations. Unlike other folklore genres, riddles are particularly interactive, requiring active participation from the solver and engaging multiple levels of thinking simultaneously.

In Uzbek tradition, riddles often reflect agrarian life, craftsmanship, and everyday social practices. For example, the riddle: "*U nimadir, quv yog'ochdan og'zi bor, o'rtasida mag'zi bor, yelkasida og'i bor, suv ostida qimirlar*" encodes practical knowledge about agricultural tools while simultaneously emphasizing the cultural value of labor. The solver must recognize functional features metaphorically described, which fosters observation, logical reasoning, and analytical thinking. Similarly, the needle riddle: "*Boshi bor, sochi yo'q, ko'zi bor, qoshi yo'q*" uses anthropomorphic imagery to make a familiar object memorable and cognitively accessible. This reflects a key aspect of folklore thinking, where human-like analogies are applied to objects, thus reinforcing memory and understanding [5].

English riddles, while often more abstract, share comparable cognitive functions. For example:
"What has keys but can't open locks?" (a piano)
requires solvers to reinterpret a familiar concept, fostering flexibility in perception and promoting higher-order thinking [4]. Similarly, "What can travel around the world while staying in a corner?" (a stamp) engages solvers in metalinguistic reflection by forcing them to consider literal and figurative interpretations simultaneously.

A comparative look reveals that while the content of riddles differs—Uzbek riddles tend to be grounded in material culture and social life, whereas English riddles often explore abstract logic and language play—the function remains consistent: both traditions use riddles as tools to cultivate cognitive skills, transmit cultural knowledge, and encourage metalinguistic awareness.

Pedagogically, riddles serve as informal educational devices. In Uzbek communities, they were historically used to teach observation, reasoning, and quick thinking, preparing children to navigate social and occupational realities. For example, understanding the plough riddle requires knowledge of agricultural processes, while interpreting the needle riddle requires linking metaphorical description to a practical object. English riddles develop similar skills but often emphasize lateral thinking and abstract reasoning, encouraging solvers to manipulate linguistic and conceptual information.

Culturally, riddles function as repositories of collective memory. Uzbek riddles embed social values, respect for labor, and daily life practices, reflecting a worldview where humans, nature, and tools are interconnected. English riddles, though more abstract, preserve linguistic conventions, wordplay traditions, and cognitive approaches to problem-solving, which are central to that culture's collective thought.

Moreover, riddles foster social interaction and communal learning. Solvers often exchange riddles orally, discuss potential answers, and negotiate meaning collectively. This process reinforces social cohesion and ensures that knowledge, both practical and cultural, is transmitted across generations. For example, in both traditions, a riddle like the book riddle (O'zi qora, ichi oq, og'izsiz gapirar ko'p) or the piano riddle challenges solvers to reflect on everyday objects in novel ways, highlighting shared cultural priorities— literacy in Uzbek society and cognitive playfulness in English society.

In summary, the discussion demonstrates that riddles are multifaceted instruments that simultaneously educate, entertain, and preserve cultural knowledge. By integrating metaphor, linguistic play, and references to everyday life, they cultivate analytical thinking, problem-solving abilities, and metalinguistic awareness while reinforcing socially valued norms. Both English and Uzbek riddles reveal the universality of these functions, even when their thematic focus differs, confirming that folklore is a living repository of collective cognition.

Results. Riddles in both Uzbek and English folklore serve as complex cognitive, cultural, and pedagogical instruments, simultaneously educating, entertaining, and preserving collective knowledge. Their significance lies in the multiple layers of thinking, cultural memory, and socialization that they embed. Uzbek riddles, for example, often emerge from agrarian life and everyday labor practices. The riddle "*U nimadir, quv yog'ochdan og'zi bor, o'rtasida mag'zi bor, yelkasida og'i bor, suv ostida qimirlar*" (tegirmon) does more than describe an agricultural tool: it encodes respect for labor, emphasizes the centrality of work in community life, and trains the solver to pay attention to functional characteristics rather than names. By requiring abstract interpretation of metaphorical descriptions, this riddle fosters analytical thinking, pattern recognition, and the ability to infer meaning from context.

Similarly, the riddle "*Boshi bor, sochi yo'q, ko'zi bor, qoshi yo'q*" (the needle) demonstrates how anthropomorphism makes objects cognitively accessible. By attributing human features to tools, Uzbek riddles reinforce memory retention, enhance observation skills, and subtly encourage solvers to understand the interconnectedness of humans, objects, and daily practices. Even simple household items, when represented metaphorically, become vehicles for intellectual engagement and social learning, reflecting the community's priorities and values.

In English folklore, riddles frequently rely on linguistic ambiguity, metaphor, and polysemy to achieve similar cognitive and educational outcomes. The riddle *"What has keys but can't open locks?" (a piano)* challenges the solver to reinterpret the concept of "keys," forcing a shift from literal to figurative thinking. Likewise, *"What can travel around the world while staying in a corner?" (a stamp)* promotes metalinguistic reflection, requiring solvers to negotiate both literal and metaphorical meanings simultaneously. These riddles cultivate abstract reasoning, encourage lateral thinking, and enhance awareness of language as a flexible, symbolic system.

Both traditions, despite their thematic differences, integrate lived experience into symbolic verbal forms. Uzbek riddles frequently encode material culture, labor, and social values, while English riddles emphasize logic, creativity, and conceptual problem-solving. In both cases, riddles function as informal pedagogical tools that transmit cultural knowledge, cognitive skills, and moral perspectives. They require active participation from the solver, stimulating critical thinking and reinforcing social cohesion through communal sharing and discussion.

Furthermore, riddles serve a metalinguistic purpose by fostering awareness of language structure and figurative expression. In both Uzbek and English examples, solvers are encouraged to manipulate words, identify patterns, and infer meanings beyond the immediately visible. This not only promotes intellectual agility but also enhances cultural literacy, as understanding the metaphorical and symbolic dimensions of riddles necessitates familiarity with socially shared knowledge and values.

In essence, riddles operate as multidimensional instruments that simultaneously engage cognition, convey cultural meaning, and promote moral and social norms. They demonstrate how folklore mediates between everyday experience and symbolic understanding, ensuring that collective thinking, practical knowledge, and cultural memory are preserved and actively practiced across generations. Through metaphor, linguistic play, and references to everyday life, riddles make abstract concepts tangible, facilitate intellectual growth, and embed cultural values within engaging and memorable verbal challenges.

Conclusion. Riddles in both English and Uzbek traditions reveal the complex interplay of collective thinking, language, and culture. They serve multiple functions: cognitive, educational, metalinguistic, and cultural. Uzbek riddles encode agrarian life, craftsmanship, and moral values through metaphor, reflecting lived experience and social priorities. English riddles, although often more abstract, similarly promote analytical thinking and cultural literacy.

Overall, riddles are not merely forms of entertainment but serve as cognitive and cultural instruments. They preserve and transmit collective knowledge, mediate between daily experience and symbolic understanding, and ensure the continuity of cultural thought. By embedding cultural and practical knowledge in metaphorical language, riddles make collective thinking accessible, engaging, and enduring.

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UZBEK PROVERBS WITH THE SOMATIC CONCEPT OF "EYE" AND THEIR ENGLISH EQUIVALENTS

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Abstract. *This paper explores Uzbek proverbs containing the somatic concept of "eye" (ko'z) from a linguo-cultural and cognitive perspective, with a particular focus on their English equivalents. Drawing on the theoretical frameworks of cognitive linguistics, cultureme theory, and conceptual metaphor, the research examines how the "eye" functions as a core cultural concept encoding moral values, emotional states, social norms, and collective experience. A qualitative analysis of selected proverbs reveals that while the lexical image of the "eye" is frequently preserved in English, its conceptual load is often restructured across domains such as emotion, morality, cognition, and social judgment. The findings demonstrate both culture-specific conceptualization and cross-linguistic universality grounded in embodied human experience.*

Key words: *proverb, paremiology, concept, cultureme, equivalent, cultural concept, metaphor, kernel.*

"KO'Z" SOMATIK TUSHUNCHASI BILAN BOG'LIQ O'ZBEK MAQOLLARI VA ULARNING INGLIZCHA MUQOBILLARI

Annotatsiya. *Ushbu maqolada "ko'z" somatik tushunchasini o'z ichiga olgan o'zbek maqollari lingvomadaniy va kognitiv nuqtai nazardan o'rganilib, ularning ingliz tilidagi muqobillariga alohida e'tibor qaratilgan. Tadqiqot kognitiv tilshunoslik, lingvokulturema va konseptual metaforaning nazariy asoslariga tayanib, "ko'z"ning axloqiy qadriyatlar, hissiy holatlar, ijtimoiy me'yorlar va jamoaviy tajribani o'zida mujassam etgan asosiy madaniy tushuncha sifatida qanday ishlashini ochib beradi. Tanlab olingan maqollarning tahlili shuni ko'rsatadiki, ingliz tilidagi muqobillarda "ko'z"ning leksik tasviri ko'pincha saqlanib qolgan bo'lsa-da, uning konseptual yuki ko'pincha hissiyot, axloq, bilish va ijtimoiy fikr kabi sohalarda qayta tuzilgan. Natijalar ham madaniyatga xos konseptualizatsiyani, ham mujassamlashgan inson tajribasiga asoslangan tillararo universallikni ko'rsatadi.*

Kalit so'zlar: *maqol, paremiologiya, konsept, lingvokulturema, muqobil, lingvomadaniy konsept, metafora, kernel.*

УЗБЕКСКИЕ ПОСЛОВИЦЫ С СОМАТИЧЕСКИМ КОНЦЕПТОМ "ГЛАЗ" И ИХ АНГЛИЙСКИЕ ЭКВИВАЛЕНТЫ

Аннотация. *В данной статье рассматриваются узбекские пословицы с соматическим понятием "глаз" с лингвокультурологической и когнитивной точек зрения, с особым акцентом на их английские эквиваленты. Опираясь на теоретические основы когнитивной лингвистики, теории культурем и концептуальной метафоры, исследование исследует, как "глаз" функционирует как основное культурное понятие, кодирующее моральные ценности, эмоциональные состояния, социальные нормы и коллективный опыт. Качественный анализ отобранных пословиц показывает, что, хотя лексический образ "глаза" часто сохраняется в английском языке, его концептуальная нагрузка часто перестраивается по таким областям, как эмоция, мораль, познание и общественное суждение. Результаты демонстрируют как специфическую для культуры концептуализацию, так и межъязыковую универсальность, основанную на воплощённом человеческом опыте.*

Ключевые слова: *пословица, паремиология, концепт, культурема, эквивалент, лингвокультурное концепт, метафора, кернель.*

Introduction. Linguo-cultural analysis of Uzbek somatic proverbs including the concept of "eye" discloses the deep metaphorical and cultural roots of the concept usually as the kernel of the proverb, while this concept possesses special role in the conceptual system of the Uzbek nation. As N.Chomsky cited: "The conceptual system is a system of mental representations with which the language faculty interacts." [Chomsky, 2000]. Moreover, G.Lakoff and M.Johnson highlighted the metaphorical characteristics of the

notion "concept": "Human conceptual systems are fundamentally metaphorical in nature and grounded in bodily experience." [Lakoff and Johnson, 1980].

The linguistic phenomenon "cultureme" has been investigated by a number of scientists such as H.Vermeer [1983], E.Oksaar [1988], P.Newmark [1988], D.Katan [2004], A.Mamatov [2019]. Accordingly, A. Wierzbicka emphasized the term "cultural concepts as those "are concepts belonging to a particular culture and often expressed by *culture-specific words* ('cultural keywords') which encapsulate the values and ways of thinking of that culture." [Wierzbicka, 1997] Several Uzbek proverbs such as *Ko'z qo'rqoq, qo'l botir* (*Eyes are coward, hands are brave)* include the cultural concept "ko'z" (eye) and they reflect various national beliefs and values in the proverbial structures.

Furthermore, in her works related to ethnolinguistics and intercultural communication, Oksaar explained the notion cultureme as "a minimal unit of culture that has a function in communication" [Oksaar, 1988]. Later Katan highlightes that "a cultureme is any cultural reference which requires shared cultural knowledge for interpretation" [Katan, 2004]. Besides, "culturemes are phenomena of a culture that are recognizable to members of that culture and relevant for translation" [Vermeer, 1983], and "a cultural word is one whose translation depends on culturally specific information." [Newmark, 1988]. Taken together, these definitions suggest that a cultureme constitutes a fundamental unit of culturally embedded meaning that operates at the intersection of language, culture, and communication. Although articulated from different theoretical perspectives, the scholars converge on the view that culturemes encode culture-specific knowledge, which is implicitly shared by members of a linguistic community and essential for interpretation. Moreover, the emphasis on translatability highlights that culturemes pose particular challenges in intercultural communication, as their meaning cannot be fully recovered without access to the underlying cultural context. Consequently, culturemes function not merely as lexical items, but as carriers of collective values, conceptual frameworks, and culturally conditioned worldviews that shape both meaning construction and translation processes.

Methodology. The present study adopts a qualitative linguo-cultural and cognitive-analytical methodology to investigate Uzbek proverbs containing the somatic concept "eye" (ko'z) and their English equivalents. The research is grounded in the theoretical frameworks of cognitive linguistics, ethnolinguistics, and cultural semantics, which view language as a reflection of culturally shaped conceptual systems.

The empirical data consist of Uzbek somatic proverbs that include the lexical unit "eye" (ko'z) as a semantic and metaphorical kernel. The proverbs were selected from authoritative Uzbek paremiological sources [Abdullaeva, 2019], academic publications, and commonly attested proverbial usage in Uzbek linguistic practice. Only those proverbs in which the concept "eye" performs a conceptual, symbolic, or evaluative function were included in this paper.

English equivalents were identified through:
✓ established proverb dictionaries (for instance: Oxford Dictionary of Proverbs);
✓ semantic and metaphorical correspondence;
✓ descriptive translation where direct equivalents were unavailable.

The analysis was conducted in several stages:

In conceptual identification, each proverb was examined to determine the role of the somatic component "eye" as a cultural concept and cultureme. The analysis focused on how the "eye" functions as a metaphorical representation of perception, morality, emotion, cognition, and social behavior.

In semantic and metaphorical analysis, the proverbs were analyzed to reveal underlying metaphorical mappings in accordance with the principles of conceptual metaphor theory (Lakoff & Johnson). Particular attention was paid to semantic extension and embodied cognition reflected in the proverbs.

Besides, in thematic classification, the proverbs were grouped into thematic categories such as courage, greed, kindness, love, jealousy, envy, witnessing, parenting, wisdom, wealth and poverty, thievery, bribery, and traditional occupations. This classification made it possible to identify dominant cultural values encoded in the concept of the "eye".

In cross-linguistic comparison, Uzbek proverbs were compared with their English equivalents to identify:
• full equivalence,
• partial equivalence,
• descriptive or culture-specific translation.

This step allowed for the evaluation of universal versus culture-bound aspects of somatic metaphorization.

Last, but not least, in interpretative linguo-cultural analysis, the results of this paper were interpreted within the framework of cultureme theory, emphasizing shared cultural knowledge required for proverb comprehension and translation.

Results. The analysis demonstrates that the concept of the "eye" occupies a central and multifunctional position in Uzbek proverbial discourse. It functions as a core cultureme that encodes moral judgments, emotional states, behavioural norms, and collective cultural experience.

The results show that proverbs containing the concept "eye" are distributed across a wide range of semantic domains:

1. Courage

Uzbek proverb: *Ko'z qo'rqoq, qo'l botir.*

Literal translation: *Eyes are coward, hands are brave.*

English equivalent: *He who hesitates is lost.*

The "eye" symbolizes fear and hesitation, while action is associated with bravery, highlighting a culturally significant opposition between perception and action.

2. Greedines

Uzbek proverb: *O'zi to'ysa ham, ko'zi to'ymaydi.*

Literal translation: *Even if a man is full, his eyes won't be full.*

English equivalent: *A greedy eye never rests.*

The "eye" represents insatiable desire, reflecting moral condemnation of greed in this proverbial structure.

3. Kindness

Uzbek proverb: *Mehr ko'zda.*

Literal translation: *Kindness is in the eyes.*

English equivalent: -

In this famous Uzbek proverb, the eye functions as an indicator of inner moral qualities of a person.

4. Love

Uzbek proverb: *Muhabbatning ko'zi ko'r.*

Literal translation: *Love's eyes are blind.*

English equivalent: *Love's eyes are blind.*

Uzbek proverb: *Sevgining ko'zi ayb ko'rmas.*

Literal translation: *Love's eyes see no fault.*

English equivalent: *Love is blind.*

These proverbs demonstrate close metaphorical equivalence between Uzbek and English, indicating shared embodied conceptualization.

5. Jealousy

Uzbek proverb: *Muhabbat – <u>bitta</u>, ko'z – <u>to'rtta</u>.*

Literal translation: *Love is one, eyes are four.*

English equivalent: *Love breeds jealousy.*

In this proverb, the cultural concept "eye" (ko'z) expresses the level of jealousy metaphorically in an implicit way.

6. Enviousness

Uzbek proverb: *O'rtada burun bo'lmasa,*

Ko'z ko'zni o'yar.

Literal translation: *If there's no nose in between,*

One eye gouges out another.

English equivalent: -

Uzbek proverb: *U ko'z bu ko'zga do'st emas.*

Literal translation: *One eye is not a friend to another.*

English equivalent: -

The "eye" (ko'z) symbolizes rivalry, suspicion, and social tension in the senses of these proverbial structures.

6. Witnessing/Gossiping

Uzbek proverb: *Ikki quloqdan ko'ra,*

Bir ko'zga ko'proq ishon.

Literal translation: *Better than two ears,*

Trust one eye more.

English equivalent: *Trust what you see, not what you hear.*

The "eye" (ko'z) is associated with reliability and truth, reflecting perceptual hierarchy in cognition.

7. Parenting

Uzbek proverb: *Har kimniki o'ziga*

Oy ko'rinar ko'ziga.

Literal translation: *Everyone's their own*

The moon appears to his eyes.

English equivalent: *Beauty is in the eye of the beholder.*

8. Old age wisdom

Uzbek proverb: *Otalar so'zi – aqlning ko'zi.*

Ota so'zi – aql ko'zi.

Literal translation: *A father's word is the eye of the wisdom.*

English equivalent: -

The "eye" (ko'z) metaphorically represents insight and intellectual guidance.

9. Wealth and poverty

Uzbek proverb: *Boyning ko'zi nonda,*

Kambag'alniki – imonda.

Literal translation: *The rich man's eye is on bread,*

The poor's eye is on faith.

English equivalent: -

The "eye" (ko'z) reflects moral evaluation, vigilance, and ethical worldview in this Uzbek proverb.

10. Thievery

Uzbek proverb: *O'g'rining o'zi – bitta, ko'zi yuzta.*

Literal translation: *A thief is alone, but has got a hundred eyes.*

English equivalent: *A thief sleeps with one eye open.*

It is one of the frequently used Uzbek proverbs, which says a thief is always careful about everything in order to keep his evil deeds secret.

11. Bribery

Uzbek proverb: *Poraxo'rning ko'zi beshta,*

Qo'li – to'rtta.

Literal translation: *A bribe-taker has five eyes,*

He has four hands.

English equivalent: *Corruption knows no limits.*

This Uzbek proverb employs exaggerated somatic imagery and numerals to conceptualize bribery as insatiable greed and constant readiness to take through the cultural concept "eye" (ko'z).

12. Horse breeding

Uzbek proverb: *Biya o'lsa, qulun – bosh,*

Qulun o'lsa, ko'zing – yosh.

Literal translation: *If a mare dies, the foal is the head,*

When a foal dies, your eyes are filled with tears.

English equivalent: -

The last Uzbek proverb reflects traditional pastoral values and emotional hierarchy through the somatic imagery. While English lacks a fixed proverbial equivalent, the meaning of grief associated with the loss of offspring is conveyed through non-proverbial structures.

The comparative analysis reveals three main types of equivalence: 1) full metaphorical equivalence (e.g., *Love's eyes are blind*), 2) partial equivalence with cultural adaptation (e.g., courage- and morality-related proverbs), 3) culture-specific expressions requiring descriptive translation (e.g., proverbs related to bribery or traditional occupations).

Overall, the results confirm that: the "eye" (ko'z) serves as a symbolic mediator between bodily experience and cultural cognition; Uzbek proverbs demonstrate a high degree of metaphorical density; somatic imagery plays a crucial role in transmitting moral norms and collective values; despite cultural specificity, many metaphors show cross-linguistic universality grounded in embodied human experience.

Conclusion. The present paper has demonstrated that the concept of the "eye" (ko'z) occupies a central position in the linguistic, cultural, and cognitive landscape of the Uzbek people. As the analysis of somatic proverbs reveals, the "eye" functions not only as a lexical unit, but also as a complex cultureme that encapsulates culturally specific interpretations of human behavior, social norms, emotional states, and moral values. Through its recurrent presence in diverse proverbial expressions, the "eye" (ko'z) emerges as a

symbolic lens through which the Uzbek community conceptualizes the individual, society, and the dynamics between them.

The data examined in the study illustrate that proverbs containing the concept "eye" (ko'z) are highly metaphorical and deeply rooted in embodied human experience, confirming the theoretical perspectives of Lakoff and Johnson regarding the metaphorical foundations of human cognition. These proverbs demonstrate that somatic concepts undergo semantic expansion and metaphorization, thereby creating culturally meaningful interpretations of abstract notions such as courage, greed, love, jealousy, wisdom, honesty, and social responsibility. The frequent use of the "eye" as a metaphorical kernel reflects the importance of perceptual experience in forming cultural knowledge, as Chomsky's and Wierzbicka's theoretical frameworks also suggest.

The analysis further reveals that Uzbek proverbs containing the "eye" (ko'z) encompass a wide thematic range. They construct behavioral models (e.g., courage versus fear), evaluate moral qualities (kindness, honesty, greed), regulate social relations (jealousy, enviousness, gossiping), and articulate collective wisdom transmitted across generations (parenting, old-age advice). In many cases, the "eye" (ko'z) operates as a symbolic indicator of inner states, moral orientations, and interpersonal perceptions, functioning as a culturally codified mechanism for expressing shared social expectations.

From a linguo-cultural perspective, these proverbs validate the claim that culturemes operate as minimal units of cultural meaning that require shared background knowledge for proper interpretation. The cultural significance of the "eye" (ko'z) becomes particularly evident in proverbs related to wealth, poverty, thievery, and bribery, where somatic imagery conveys complex moral evaluations embedded in the ethical worldview of the Uzbek people. Similarly, proverbs that link the "eye" (ko'z) to parental authority or wisdom reveal how cultural values are encoded and preserved through somatic metaphors.

Overall, the findings underscore that the concept of the "eye" (ko'z) in Uzbek proverbs is a rich and multifaceted cultural symbol that bridges language, cognition, and cultural memory. It serves as an interpretive framework through which the Uzbek linguistic community negotiates meanings, transmits moral norms, and articulates collective identity. The study thus contributes to a deeper understanding of the interaction between somatic metaphors and cultural cognition, demonstrating how proverbial discourse reflects both universal embodied experiences and culture-specific conceptualizations.

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LINGUISTICS

SO'Z BIRIKMASIDAGI LISONIY OMILLARNING MAQOLLARDA VOQELANISHI XUSUSIDA

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Annotatsiya. Maqolada o'zbek tilida so'z birikmasining nutqiy voqelanishi va qo'llanishida lisoniy omillarning vazifasi, ta'siri va o'rni xususida fikr yuritilgan. So'z birikmasining nutqiy voqelanishi va boshqa qurilmalarni shakllantirishini lisoniy omillar ta'minlashi substansial lingvistik nuqtayi nazardan asoslangan hamda hokim a'zosi sifatli birikmalarning xalq maqollarida qo'llanilishi misolida tahlil qilingan.

Kalit so'zlar: so'z birikmasi, substansial lingvistika, lisoniy omil, lisoniy sintaktik qolip, nutq, maqol.

О РЕАЛИЗАЦИИ В ПОСЛОВИЦАХ ЯЗЫКОВЫХ ФАКТОРОВ СЛОВОСОЧЕТАНИЙ

Аннотация. В статье рассматриваются функция, влияние и роль языковых факторов в речевой реализации и употреблении словосочетаний в узбекском языке. Обеспечение языковыми факторами речевой реализации словосочетания и формирования других конструкций обосновано с субстанциальной лингвистической точки зрения, а также проанализировано на примере использования в народных пословицах словосочетаний с прилагательным в качестве главного члена.

Ключевые слова: словосочетание, субстанциальная лингвистика, языковой фактор, языковой синтаксический шаблон, речь, пословица.

ON THE REALIZATION OF LINGUISTIC FACTORS IN WORD COMBINATIONS IN PROVERBS

Abstract. This article examines the function, influence, and role of linguistic factors in the speech realization and use of word combinations in the Uzbek language. The provision of linguistic factors for the speech realization of word combinations and the formation of other constructions is substantiated from a substantial linguistic perspective. Additionally, it is analyzed using examples of word combinations with adjectives as the main element in folk proverbs.

Keywords: word combination, substantial linguistics, linguistic factor, linguistic syntactic pattern, speech, proverb.

Kirish. XX asrning 70-yillarida maydonga kelgan va XXI asr boshida o'zbek tilshunosligi nazariy poydevorini mustahkamlagan substansial tahlil yo'nalishi so'z birikmalarining empirik talqini natijalariga tayangan holda yangi imiy g'oyalarni ilgari surdi. Mustaqillik davrida o'zbek substansial tilshunosligi til tizimi va uning birliklarini o'rganish jarayonida bilishning ratsional bosqichiga ko'tarilib, bir butun nazariy ta'limotni shakllantirgan [7; 8; 9; 3; 4]. Bu ta'limotda o'zbek tili so'z birikmalarining formal-funksional (keyinchalik "substansial" deb nomlangan) tahlili natijasida so'z birikmasi sintaksisi tom ma'noda mikrotizim hisoblanishi, lisoniy sintaktik sathning tadqiq manbayi lisoniy sintaktik qolip (LSQ)lar ekanligi isbotlangan [1; 3; 9]. O'zbek tilida so'z birikmasi LSQlari aniqlangan va ularning asosiy ko'rinishlari belgilangan bo'lsa-da, so'z birikmasi mikrotizimida uning LSQlari paradigmalari, so'z birikmasining invariant LSQlari ajratilmagan. Afsuski, hozirga qadar so'z birikmasi LSQlarining nutqiy voqelanishi maxsus tadqiq qilinmagan [4]. Shuningdek, so'z birikmasining nutqiy voqelanishida lisoniy omillarning vazifasi, ta'siri, o'rni masalasi alohida o'rganilmagan. So'z birikmasining nutqda voqelanishi, yirik tuzilmalar va birliklarni shakllantirishdagi imkoniyatlarini ta'minlovchi lisoniy omillardan biri sifatida LSQlar xizmat qilishini asoslash zaruriyati tug'iladiki, ayni masala o'zbek xalq maqollarida qo'llangan sifatli birikmalar misolida tahlilga tortildi.

Mavzuga doir adabiyotlar tahlili. Formal-funksional (substansial) sintaksisda gap lisoniy sintaktik qolipidan joy olgan [W] ramzi so'z, so'z birikmasi, frazeologik birlik, transformatsiyalashgan gap ko'rinishida bo'la olishi ta'kidlanadi. Bu yo'nalishda gapning eng kichik kurilish qolipi [WPm] bo'lganligi sababli nutqiy voqelanishda [W] o'rnini tilning atov birliklaridan istalgan biri egallashi mumkin. Tilimizda atov birliklari (nominativ birliklar) sifatida so'zlar (leksemalar), so'z birikmalari (erkin va turg'un birikma), frazemalar, kengaygan birikmalar (ravishdosh oborotlar, sifatdosh oborotlar, harakat nomili oborotlar) chiqishi sababli bu qolipning nutqiy voqelanish jarayonida sintaktik tabiati xilma-xil bo'lgan holda faqat bitta asosiy, [WPm] uchun relevant bo'lgan xususiyatga ega bo'lgan istalgan turdagi birlik kela oladi [10,119]. Shuningdek, substansial sintaksis nazariy asoslariga ko'ra, nutq voqeligida til egalarining nutqiy ehtiyojlari tufayli yuzaga keluvchi so'z birikmalarining lisoniy qurilishini umumlashtiruvchi qoliplar borki, ular hozirga qadar olib borilgan ilmiy izlanishlar natijasida 16 ta ekanligi aniqlangan [1; 3; 5]. So'z birikmalari LSQlarining mavjudligi va ularning aniqlanishi o'zbek tilshunosligida mazkur til birligining sistemaviy, struktur, substansial talqinlari natijasidir. Ta'kidlash joizki, nutq voqeligida bevosita kuzatishda berilgan so'z birikmasi ko'rinishlari lisoniy sintaktik qurilish qoliplarining hosilalari hisoblanadi. Negaki, o'zbek tili lisoniy sintaktik sathida so'z birikmasini hosil qiluvchi 16 xil LSQ mavjud. Nutqda ro'yobga chiqqan so'z birikmalari til sathida lisoniy sintaktik birlik maqomiga ega bo'lgan mazkur LSQlarning nutqiy voqelanish oqibatidir. So'z birikmasi xilma-xil ko'rinishda bo'lganligi bois ularni yuzaga chiqaruvchi LSQ turi va miqdori ko'p [2]. Bu esa, so'z birikmasini hosil qiluvchi 16 xil LSQ tilning tushuncha ifodalash, ya'ni nomlash vazifasini bajaruvchi sintaktik imkoniyati sifatida e'tirof etilishiga xizmat qiladi [6]. Shunga ko'ra, aytish mumkinki, o'zbek tilida tushuncha ifodalash yoki atash vazifasi mavjud lisoniy sintaktik imkoniyatlarning so'z birikmasi shaklida ro'yobga chiqishi natijasida amalga oshiriladi.

Professor M.Qurbonova LSQning nutqiy voqelanishida umumiy qonuniyatlar haqida fikr yuritganda, sodda gapning lisoniy qolipi misolida o'z qarashlarini bayon etgan bo'lsa ham, LSQga xos muhim jihatlarni qayd etadi. Chunonchi: "... lisoniy sintaktik qolipning nutqiy voqelanishida uning istalgan tarkibiy qismini tildan boshqa semiotik belgi egallashi mumkin. Lisoniy sintaktik qolip uchun buning mutlaqo ahamiyati yo'q. Gapnng lisoniy sintaktik qolipi minimal ko'rinishda, ya'ni [WPm] ko'rinishida voqelanganda [W] o'rnini o'zbek tilining nominativ birliklaridan qay birining egallashi va uning qanday shakllarda (harflar, tovushlar tizmasi), imo-ishora, boshqa ramzlar va hokazo ko'rinishlarda kelishi lisoniy sintaktik qolip uchun mutlaqo ahamiyatsiz bo'lib, nolisoniy omillar – nutq sharoiti, so'zlovchi va tinglovchi orasidagi munosabat shakllari, ularning imkoniyati kabi yuzlab omillar bilan bog'liq [10, 120]. Olimaning [WPm]=SG LSQi xususida bildirgan ushbu fikrlari nafaqat gapning minimal qolipi, balki so'z birikmalarining LSQlari va ulardagi tarkibiy qismlar uchun ham ahamiyatlidir.

Shuningdek, M.Qurbonovaning quyidagi fikrlarini ham qo'llab-quvvatlash lozim. Chunki, chindan ham, "lisoniy tizimning qurilish birligi, struktura birligi bo'lgan lisoniy sintaktik qolip nutqda voqelanganda lison–me'yor–nutq zidlanishiga emas, balki nominativlik–nonominativlik zidlanishiga asoslanadi. Nominativlik–nonominativlik zidlanishi bilan lison–nutq zidlanishi o'rtasida esa quyidagicha munosabat mavjud. Ular alohida-alohida hodisalar bo'lib, qisman kesishadi, mos keladi. Biz bundan shunday xulosaga kelamizki, lisoniy qolip nutqda voqelanganda voqelanish lison–nutq dixotomiyasiga emas, nominativlik–nonominativlik ziddiyatiga tayanadi. Bu holatning yuzaga kelishida bosh omil tilning ontologik serqirraligi va vazifa, birliklarining xususiyati, yashash sharoiti, rivojlanish imkoniyati jihatidan va boshqa tomonlarning har biri bilan tamoman boshqa-boshqa tizimlarga mansubligidir" [10, 120].

Mazkur fikrlar orasida LSQning "nutq birliklari bilan chegaralanmay, istalgan semiotik tizim birliklari shaklida voqelana olish qamrovi (imkoniyati)ga egaligi"; "lisoniy qolipda belgilangan pozitsiyaning nutqda qanday semiotik ramz egallashi LSQ uchun mutlaqo befarqligi" [10, 120-121] e'tiborni qaratish zarur bo'lgan jihatlardir. Zero, so'z birikmasi LSQlari 16 xil bo'lishidan qat'i nazar, nutqda voqelanganda bu LSQlar tarkibidagi qismlar istalgan turdagi nominativ birliklar bilan ifodalanadi, ya'ni LSQlar leksik-semantik birliklar bilan to'ldiriladi. Biroq bu holat 16 turdagi LSQ uchun ahamiyatsizdir. Sababi yuqoridagi fikrlardan anglashilsa-da, ta'kidlash joizki, ayni xususiyat LSQlar, jumladan, so'z birikmasi LSQlari ham lisoniy sintaktik sath birliklari o'laroq tayyorligi va tilning lisoniy sintaktik imkoniyatlari sifatida mavjudligi bilan bog'liq. Shu nuqtayi nazardan, so'z birikmasi LSQlari ularning nutqiy voqelanishida muhim lisoniy omil sanaladi.

Tadqiqot metodologiyasi. Kelishik ko'rsatkichlari bilan shakllangan ismlarning sifatlar bilan tobe-hokim aloqasidan yuzaga keladigan [qiyoslash] ma'noli so'z birikmalarini hosil qiluvchi $[I^{k.k.}{\sim}Sf]{=}SBLSQi$ o'zbek tilidagi so'z birikmalarining LSQlaridan biri hisoblanadi. $[I^{k.k.}{\sim}Sf]{=}SBLSQi$ ramziy ifodasi kelishik ko'rsatkichlari bilan shakllangan ismlar, ya'ni $[I^{k.k.}]$ hamda sifatlar – [Sf]ning bog'lanishini umumlashtiruvchi LSQni aks ettiradi. Mazkur LSQ kelishik ko'rsatkichlari bilan shakllangan ismlarning sifatlar bilan o'zaro tobelanishidan hosil bo'ladigan so'z birikmalarini nutqda voqelantiradi. Nutqda

[qiyoslash] ma'noli so'z birikmalarini yuzaga chiqaruvchi ushbu LSQ o'zbek tili sintaktik sathida lisoniy sintaktik birlik maqomiga ega.

O'zbek xalq maqollarida hokim a'zosi sifatlardan tuzilgan so'z birikmalarining qo'llanilishini o'rganish maqollarda [I$^{k.k.}$~Sf]=[qiyoslash] SBLSQi mahsulining voqelanishi haqida qator dalillarni kuzatishga imkon berdi. Ayon bo'ldiki, [I$^{k.k.}$~Sf]=[qiyoslash] SBLSQining hosilalari xalq maqollarida turli ko'rinishlarda voqelana oladi. [I$^{k.k.}$~Sf]=[qiyoslash] SBLSQi hosilalarining maqollarda voqelanish xususiyatlarini bu umumiy qolipga mansub turli oraliq shakllar yuzaga chiqaradigan sifatli birikmalarni alohida tahlil qilish orqali aniqlash mumkin.

"O'zbek xalq maqollari" to'plamini ko'zdan kechirar ekanmiz, hokim a'zosi sifatlardan tuzilgan so'z birikmalari tizimida [I$^{k.k.}$~Sf]=[qiyoslash] SB umumiy qolipiga tegishli [O$^{ch.k.}$~Sf]=SB oraliq shakli yuzaga chiqaruvchi so'z birikmalari voqelashgan maqollar miqdor jihatidan ko'p ekanligi ma'lum bo'ldi. Tobe a'zo hokim a'zoga chiqish kelishigi vositasida birikuvchi sifatli birikmalar nisbatan ko'p qo'llanilishini quyida keltirilgan maqollar yaqqol tasdiqlaydi. Shuning uchun bu maqollarni muayyan tartib raqamlari ostida, sintaktik qurilishini ko'rsatuvchi oraliq shakli bilan ifodalashni lozim ko'rdik.

1. *G'araz **marazdan yomon*** [11,77]. – [O$^{ch.k.}$~Sf]=SB.
2. *Yomon gap **tarsakidan yomon*** [11, 80]. – [O$^{ch.k.}$~Sf]=SB.
3. *So'z **nayzadan o'tkir*** [11, 83]. – [O$^{ch.k.}$~Sf]=SB.
4. *Til tig'i qilich **tig'idan o'tkir*** [11, 84]. – [O$^{ch.k.}$~Sf]=SB.
5. *Til **tig'dan o'tkir*** [11, 85]. – [O$^{ch.k.}$~Sf]=SB.
6. *Xabar **shamoldan tez*** [11, 85]. – [O$^{ch.k.}$~Sf]=SB.
7. *Shirin **yuzingdan** shirin so'zing a'lo* [11, 86]. – [O$^{ch.k.}$~Sf]=SB.
8. *Yuz **yuzdan shirin**, so'z **so'zdan shirin*** [11, 87]. – [O$^{ch.k.}$~Sf]=SB.
9. *Yaxshi so'z **boldan shirin*** [11, 87]. – [O$^{ch.k.}$~Sf]=SB.
10. *Ablah do'st **dushmandan yomon**, ne hiyla bilsa, ishlatar oson* [11, 94]. – [O$^{ch.k.}$~Sf]=SB.
11. *Do'stlik barcha **boylikdan afzal*** [11, 101]. – [O$^{ch.k.}$~Sf]=SB.
12. *Chin do'st yuz **xizmatchidan yaxshi*** [11, 102]. – [O$^{ch.k.}$~Sf]=SB.
13. *Yaxshi do'st yuz **qarindoshdan yaxshi*** [11, 103]. – [O$^{ch.k.}$~Sf]=SB.
14. *Qo'rqoq **ko'zidan ma'lum*** [11, 113]. – [O$^{ch.k.}$~Sf]=SB.
15. ***Tuyadan katta** fil bor* [11, 119]. – [O$^{ch.k.}$~Sf]=SB.
16. ***Aqldan ortiq** boylik yo'q* [11, 121]. – [O$^{ch.k.}$~Sf]=SB.
17. *Aqllidan el rozi, **ahmoqdan** dil **norozi*** [11, 123]. – [O$^{ch.k.}$~Sf]=SB.
18. *Ahnoq do'st **yovdan yomon*** [11, 103]. – [O$^{ch.k.}$~Sf]=SB.
19. *Dono **durdan a'lo*** [11, 129]. – [O$^{ch.k.}$~Sf]=SB.
20. *Otning yaxshisi **tizidan ma'lum**, odamning yaxshisi – so'zidan* [11, 134]. – [O$^{ch.k.}$~Sf]=SB.
21. *Bilim – **davlatdan qimmat*** [11, 134]. – [O$^{ch.k.}$~Sf]=SB.
22. *Yuz tuman **oltindan** hunar **yaxshi**.* [11, 143]. – [O$^{ch.k.}$~Sf]=SB.
23. *O'qigan o'g'il **otadan ulug'*** [11, 144]. – [O$^{ch.k.}$~Sf]=SB.
24. *Gunohning uzri **gunohdan og'ir*** [11, 147]. – [O$^{ch.k.}$~Sf]=SB.
25. *Odam bolar yigit **odatidan ma'lum**, tulpor bo'lar qulun – muchasidan* [11, 156]. – [O$^{ch.k.}$~Sf]=SB.
26. *Suv **boshidan yaxshi*** [11, 157]. – [O$^{ch.k.}$~Sf]=SB.
27. *Amri padar – **arshdan a'lo*** [11, 160]. – [O$^{ch.k.}$~Sf]=SB.
28. *Odob – **oltindan qimmat*** [11, 161]. – [O$^{ch.k.}$~Sf]=SB.
29. *Qo'noq **qo'ydan** ham **yuvosh**, moy bersang ham, yeyaveradi* [11, 168]. – [O$^{ch.k.}$~Sf]=SB.
30. *Yuz – **o'tdan issiq*** [11, 180].– [O$^{ch.k.}$~Sf]=SB.

Olingan natijalar va ularning tahlili. Maqollarda sifatli birikmaning 31ta ko'rinishi voqelashgan bo'lib, bu nutqiy hosilalar [O$^{ch.k.}$~Sf]=SB oraliq shakliga tegishlidir. Berilgan 30 xil xalq maqolidagi 31ta sifatli birikmaning har biriga xos sintaktik qurilishni alohida, birma-bir tavsiflash sintaktik aloqaga kirishgan so'zlarning birikish tarzini qayta-qayta takrorlash demakdir. Birikmalarning barchasida yuzaga chiqqan sintaktik aloqa va uning mohiyatida aks etgan birikish tarzini quyidagi jadval yordamida tasvirlash, umumlashtirish hamda osongina anglash mumkin.

Jadvaldan anglashiladiki, 31ta so'z birikmasining har birida tobe a'zo mavqeyida otlar voqelangan va bu otlar turli lug'aviy-ma'noviy xususiyatlari bilan bir-biriga o'xshamaydi. Chunonchi, *xizmatchi* shaxs oti, *bol* oziq-ovqat nomi, *oltin* modda-ma'dan nomi, *gunoh* mavhum ot, *qo'y* hayvon nomi sanaladi. Tobelanayotgan otlarning lug'aviy-ma'noviy xususiyatlari sifatli birikmalarning lisoniy sintaktik qurilishi uchun ahamiyatsizdir. Shuning uchun tobe vaziyatdagi leksemalarning eng umumiy jihati inobatga olinadi. Bu ularning umumiy ot so'z turkumiga mansublik xususiyati bo'lib, sintaktik qurilishni belgilashda muhim hisoblanadi.

1-jadval.

Birikmalarning barchasida yuzaga chiqqan sintaktik aloqa va uning mohiyati

№	Tobe a'zo lug'aviy asosi	Leksik-semantik omil	Morfo-logik omil	Hokim a'zo lug'aviy asosi	Leksik-semantik omil	Hosila – sifatli birikma
1.	*maraz*	*ot*	*-dan*	*yomon*	*sifat*	*marazdan yomon*
2.	*tarsaki*	*ot*	*-dan*	*yomon*	*sifat*	*tarsakidan yomon*
3.	*nayza*	*ot*	*-dan*	*o'tkir*	*sifat*	*nayzadan o'tkir*
4.	*tig'i*	*ot*	*-dan*	*o'tkir*	*sifat*	*tig'idan o'tkir*
5.	*tig'*	*ot*	*-dan*	*o'tkir*	*sifat*	*tig'dan o'tkir*
6.	*shamol*	*ot*	*-dan*	*tez*	*sifat*	*shamoldan tez*
7.	*yuzing*	*ot*	*-dan*	*a'lo*	*sifat*	*yuz(ing)dan a'lo*
8.	*yuz*	*ot*	*-dan*	*shirin*	*sifat*	*yuzdan shirin*
9.	*so'z*	*ot*	*-dan*	*shirin*	*sifat*	*so'zdan shirin*
10.	*bol*	*ot*	*-dan*	*shirin*	*sifat*	*boldan shirin*
11.	*dushman*	*ot*	*-dan*	*yomon*	*sifat*	*dushmandan yomon*
12.	*boylik*	*ot*	*-dan*	*afzal*	*sifat*	*boylikdan afzal*
13.	*xizmatchi*	*ot*	*-dan*	*yaxshi*	*sifat*	*xizmatchidan yaxshi*
14.	*qarindosh*	*ot*	*-dan*	*yaxshi*	*sifat*	*qarindoshdan yaxshi*
15.	*ko'zi*	*ot*	*-dan*	*ma'lum*	*sifat*	*ko'zidan ma'lum*
16.	*tuya*	*ot*	*-dan*	*katta*	*sifat*	*tuyadan katta*
17.	*aql*	*ot*	*-dan*	*ortiq*	*sifat*	*aqldan ortiq*
18.	*ahmoq*	*ot*	*-dan*	*norozi*	*sifat*	*ahmoqdan norozi*
19.	*yov*	*ot*	*-dan*	*yomon*	*sifat*	*yovdan yomon*
20.	*dur*	*ot*	*-dan*	*a'lo*	*sifat*	*durdan a'lo*
21.	*tizi*	*ot*	*-dan*	*ma'lum*	*sifat*	*tizidan ma'lum*
22.	*davlat*	*ot*	*-dan*	*qimmat*	*sifat*	*davlatdan qimmat*
23.	*oltin*	*ot*	*-dan*	*yaxshi*	*sifat*	*oltindan yaxshi*
24.	*ota*	*ot*	*-dan*	*ulug'*	*sifat*	*otadan ulug'*
25.	*gunoh*	*ot*	*-dan*	*og'ir*	*sifat*	*gunohdan og'ir*
26.	*odati*	*ot*	*-dan*	*ma'lum*	*sifat*	*odatidan ma'lum*
27.	*boshi*	*ot*	*-dan*	*yaxshi*	*sifat*	*boshidan yaxshi*
28.	*arsh*	*ot*	*-dan*	*a'lo*	*sifat*	*arshdan a'lo*
29.	*oltin*	*ot*	*-dan*	*qimmat*	*sifat*	*oltindan qimmat*
30.	*qo'y*	*ot*	*-dan*	*yuvosh*	*sifat*	*qo'ydan yuvosh*
31.	*o't*	*ot*	*-dan*	*issiq*	*sifat*	*o'tdan issiq*

Buni jadvaldagi birinchi ustunda qanday lug'aviy-ma'noviy xususiyatga ega bo'lmasin, ot leksemalar joylashganligi ham yaqqol ko'rsatib turibdi. Shuningdek, tobelikni ifodalovchi morfologik vosita chiqish kelishigiga tegishli bo'lib, otlarning hokim a'zoga birikish tarzini belgilashga xizmat qiladi. Agar bu vosita o'rnini ko'makchi egallasa, bunda birikish tarzi tabiatiga mos, ammo tilning boshqa ifoda shakliga xos imkoniyat yuzaga chiqqan bo'ladi. Tabiiyki, hokim a'zo sifat leksemalardan iborat bo'lib, mazkur hosilalarning turini aniqlab beradi. Chunki o'zbek tilida so'z birikmalarining hokim a'zo morfologik xususiyatlariga ko'ra tasnifi bo'yicha jadvalning oxirgi ustunidan o'rin olgan hosilalar sifatli birikmalar hisoblanadi.

Xulosa. Demak, jadvalda tasvirlangan 31 xil so'z birikmasi tobe va hokim a'zolarning birikish tarzi hamda lisoniy sintaktik qurilish xususiyatlariga ko'ra [I[k.k.]~Sf]=SBLSQi mahsuli sanaladi. Ular tobe a'zosi chiqish kelishigidagi otlardan tuzilgan sifatli birikmalar bo'lib, [O[ch.k.]~Sf]=SB oraliq qolipi orqali umumiy [I[k.k.]~Sf]=SBLSQiga bog'lanadi. So'z birikmalarining o'zbek xalq maqollarida voqelanishi mazkur sintaktik birliklarning nutqiy voqelanish imkoniyatlaridan birinigina yuzaga chiqargan. Qayd etish lozimki, so'z birikmalarining nutqiy voqelanishini sifatli birikmalarning maqollarda yuzaga chiqishi to'liq qamrab olmaydi. So'z birikmasi LSQlari ularning nutqiy voqelanishini ta'minlovchi asosiy lisoniy omil ekan, bu LSQlarning muayyan so'z birikmasini hosil qilish, nutqda voqelantirish imkoniyatlarini keng va atroflicha tadqiq qilish natijasi ko'rsatadi.

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LINGUISTICS

O'ZBEK XALQ MAQOLLARIDA SONLARNING PRAGMATIK VA LINGVOKULTUROLOGIK XUSUSIYATLARI

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Annotatsiya. *Mazkur maqolada o'zbek xalq maqollarida uchraydigan son birliklarining pragmatik va lingvokulturologik xususiyatlari tahlil qilinadi. Tadqiqotda sonlarning faqat miqdoriy ko'rsatkich sifatidagi vazifasi emas, balki ularning milliy tafakkur, madaniy qadriyatlar, ijtimoiy tajriba va kommunikativ niyatni ifodalovchi ramziy birlik sifatidagi o'rni ochib beriladi. Maqollardagi sonlar orqali xalqning dunyoqarashi, axloqiy me'yorlari, hayotiy tajribasi hamda baholovchi munosabati aks etishi ko'rsatib beriladi. Lingvokulturologik yondashuv asosida sonlarning madaniy-kognitiv mazmuni, pragmatik tahlil orqali esa ularning nutqiy vaziyatdagi ta'sirchanlik va baholash funksiyalari aniqlanadi.*

Kalit so'zlar: *o'zbek xalq maqollari, son komponentlari, pragmatika, lingvokulturologiya, paremiologiya, madaniy semantika, milliy tafakkur.*

ПРАГМАТИЧЕСКИЕ И ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ЧИСЕЛ В УЗБЕКСКИХ НАРОДНЫХ ПОСЛОВИЦАХ

Аннотация. *В данной статье рассматриваются прагматические и лингвокультурологические особенности числовых компонентов в узбекских народных пословицах. Исследование направлено на выявление не только количественного значения чисел, но и их символической, оценочной и культурно обусловленной функции в народном мышлении. Показано, что числовые единицы в пословицах отражают национальное мировоззрение, социальный опыт и ценностные ориентиры узбекского народа. С позиций лингвокультурологии анализируется культурно-когнитивное содержание чисел, а с точки зрения прагматики — их коммуникативная значимость и воздействующий потенциал в речевой ситуации.*

Ключевые слова: *узбекские народные пословицы, числовые компоненты, прагматика, лингвокультурология, паремиология, культурная семантика, национальное сознание.*

PRAGMATIC AND LINGUOCULTURAL FEATURES OF NUMBERS IN UZBEK FOLK PROVERBS

Abstract. *This article examines the pragmatic and linguocultural features of numerical components in Uzbek folk proverbs. The study focuses on revealing not only the quantitative meaning of numbers, but also their symbolic, evaluative, and culturally conditioned functions within the framework of folk wisdom. It is demonstrated that numbers in proverbs serve as a means of reflecting the national worldview, social experience, and value system of the Uzbek people. From a linguocultural perspective, the cultural and cognitive content of numerical units is analyzed, while pragmatic analysis highlights their communicative impact and evaluative function in speech contexts.*

Keywords: *Uzbek folk proverbs, numerical components, pragmatics, linguocultural studies, paremiology, cultural semantics, national worldview.*

Kirish. Til millatning tarixiy xotirasi, madaniy qadriyatlari va ijtimoiy tajribasini o'zida mujassamlashtirgan murakkab semiotik tizim hisoblanadi. Ushbu tizim doirasida xalq og'zaki ijodining muhim janrlaridan biri bo'lgan maqollar milliy tafakkur, axloqiy me'yorlar hamda hayotiy kuzatishlarning ixcham va mazmunan boy ifodasi sifatida alohida ahamiyat kasb etadi. Maqollar xalqning asrlar davomida to'plangan tajribasini umumlashtirgan holda, til vositasida avloddan avlodga uzatib kelinadigan madaniy meros sanaladi.

O'zbek xalq maqollarining muhim tarkibiy qismlaridan biri son birliklari bo'lib, ular nafaqat miqdorni ifodalash, balki turli ramziy, baholovchi va pragmatik ma'nolarni yuzaga chiqarish vazifasini ham bajaradi.

Maqollarda uchraydigan bir, ikki, uch, yetti, qirq, ellik, yetmish, ming kabi sonlar ko'pincha aniq hisobni emas, balki umumlashtirish, kuchaytirish, qiyoslash hamda muayyan ijtimoiy-madaniy tasavvurlarni ifodalashga xizmat qiladi. Shu bois, son komponentlari maqol matnida lingvistik birlikdan tashqari, madaniy va kognitiv belgilar tizimi sifatida namoyon bo'ladi.

Zamonaviy tilshunoslikda paremiologik birliklarni pragmatik va lingvokulturologik jihatdan o'rganish muhim yo'nalishlardan biri hisoblanadi. Pragmatik yondashuv maqollardagi sonlarning nutqiy vaziyatda qanday kommunikativ maqsadni amalga oshirishi, tinglovchiga ta'sir etish va baholash funksiyasini bajarishini aniqlash imkonini beradi. Lingvokulturologik tahlil esa sonlarning milliy mentalitet, urf-odatlar, ijtimoiy tajriba va tarixiy tasavvurlar bilan bog'liq ma'no qatlamlarini ochib berishga xizmat qiladi.

Mazkur maqolada o'zbek xalq maqollarida sonlarning pragmatik va lingvokulturologik xususiyatlarini kompleks tahlil qilish maqsad qilib olingan. Tadqiqotda son komponentlarining semantik kengayishi, ramziy ma'nolari hamda ularning xalq tafakkurida shakllangan madaniy-aksiologik bahosi aniqlanadi. Ushbu izlanish natijalari o'zbek paremiologiyasida sonlarning ko'p qirrali vazifalarini yoritish, shuningdek, til va madaniyat o'rtasidagi uzviy bog'liqlikni yanada chuqurroq anglashga xizmat qiladi.

Tadqiqot materiallari va metodlari. Mazkur tadqiqot o'zbek xalq maqollarida son birliklarining pragmatik va lingvokulturologik xususiyatlarini aniqlashga qaratilgan bo'lib, unda keng qamrovli paremiologik materialdan foydalanildi. Tadqiqotning empirik bazasini o'zbek xalq og'zaki ijodiga oid maqollar tashkil etadi. Ushbu maqollar turli davrlarda yaratilgan bo'lib, xalqning tarixiy, ijtimoiy va madaniy tajribasini o'zida aks ettiradi.

Tadqiqot materiali sifatida son komponentlari ishtirok etgan maqollar maxsus tanlab olindi. Tanlash jarayonida sonlarning faqat miqdoriy ma'noda emas, balki ramziy, baholovchi, umumlashtiruvchi va kuchaytiruvchi funksiyalarda qo'llangan namunalar ustuvorlik kasb etdi. Materiallar o'zbek paremiologiyasiga oid ilmiy manbalar, maqollar to'plamlari, izohli va paremiologik lug'atlar hamda zamonaviy tilshunoslik tadqiqotlarida qayd etilgan misollar asosida jamlandi. Shu bilan birga, maqollarning variantlari va kontekstual qo'llanish holatlari ham inobatga olindi.

Tadqiqotda son birliklari ishtirok etgan maqollar sonlarning funksional xususiyatlariga ko'ra bir necha guruhlarga ajratildi. Jumladan, sonlarning umumlashtiruvchi va mubolag'aviy vazifada qo'llanishi, axloqiy-baholovchi ma'no yuklashi, vaqt va makon tushunchalarini ramziy ifodalashi hamda ijtimoiy tajribani kodlashdagi roli alohida tahlil qilindi. Bu yondashuv son komponentlarining paremiologik matndagi ko'p qirrali tabiatini ochib berishga xizmat qildi.

Tadqiqot jarayonida zamonaviy tilshunoslikda keng qo'llaniladigan bir qator metodlardan kompleks tarzda foydalanildi. Tavsifiy metod yordamida maqollardagi son birliklarining strukturaviy va shakliy xususiyatlari aniqlanib, ularning maqol matnidagi o'rni va qo'llanish chastotasi yoritildi. Semantik tahlil sonlarning asosiy va ko'chma ma'nolarini, shuningdek, ramziy va konnotativ mazmunini aniqlashga xizmat qildi.

Pragmatik tahlil asosida son komponentlarining nutqiy vaziyatdagi kommunikativ funksiyasi o'rganildi. Bunda sonlarning tinglovchiga ta'sir ko'rsatish, baholash, ogohlantirish, pand-nasihat berish yoki kinoyaviy munosabatni ifodalashdagi roli tahlil qilindi. Sonlar orqali kuchaytirilgan axborotning pragmatik samaradorligi alohida e'tiborga olindi.

Shuningdek, lingvokulturologik metod tadqiqotning asosiy tayanch yo'nalishlaridan biri sifatida qo'llanildi. Ushbu metod orqali sonlarning milliy mentalitet, urf-odatlar, an'analar, diniy va tarixiy tasavvurlar bilan bog'liq madaniy mazmuni ochib berildi. Sonlarning xalq ongida shakllangan aksiologik bahosi va madaniy ramziyligi tahlil qilindi. Kontekstual tahlil esa sonlarning maqol matnidagi boshqa leksik birliklar bilan o'zaro munosabatini aniqlash, ularning umumiy ma'no hosil qilish jarayonidagi rolini ko'rsatishga xizmat qildi.

Ayrim hollarda qiyosiy metoddan foydalanilib, sonlarning turli maqollardagi takrorlanish xususiyatlari va ularning umumiy semantik modellari aniqlab berildi. Bu yondashuv son birliklarining paremiologik tizimdagi barqaror ma'no andozalarini belgilash imkonini berdi.

Mazkur metodlar majmuasi o'zbek xalq maqollarida sonlarning pragmatik va lingvokulturologik xususiyatlarini tizimli va izchil yoritish, ularning semantik, madaniy va kommunikativ tabiatini chuqurroq anglashga xizmat qildi.

Natijalar. Tadqiqot jarayonida o'zbek xalq maqollarida son komponentlarining qo'llanishi tizimli tahlil qilinib, ularning pragmatik va lingvokulturologik jihatdan muhim bo'lgan bir qator xususiyatlari aniqlandi. O'rganilgan paremiologik materiallar sonlarning maqol matnida faqat miqdoriy ko'rsatkich vazifasini bajarib qolmay, balki murakkab semantik, baholovchi va madaniy funksiyalarni ham amalga oshirishini ko'rsatdi.

Tahlil natijalariga koʻra, maqollarda uchraydigan sonlar, asosan, ramziy-umumlashtiruvchi xarakterga ega boʻlib, aniq hisobdan koʻra xalq tafakkurida shakllangan barqaror tasavvurlarni ifodalashga xizmat qiladi. Jumladan, *bir* soni birlik, yaxlitlik va umumiylik gʻoyasini ifodalasa, *ikki* soni qarama-qarshilik, qiyos va tanlov tushunchalari bilan bogʻliq holda qoʻllanadi. *Uch*, *yetti*, *qirq* kabi sonlar esa muayyan mukammallik, toʻliqlik yoki muhimlikni bildiruvchi madaniy ramz sifatida namoyon boʻladi.

Pragmatik tahlil natijalari shuni koʻrsatdiki, son komponentlari maqolning ta'sirchanlik darajasini oshiruvchi muhim vosita hisoblanadi. Sonlar orqali axborot kuchaytiriladi, pand-nasihat aniqroq va esda qolarli shaklda yetkaziladi. Son ishtirok etgan maqollar tinglovchida ishonch uygʻotish, ogohlantirish, kinoya yoki tanbeh berish kabi kommunikativ maqsadlarni samarali amalga oshiradi. Bu holat sonlarning nutqiy vaziyatdagi pragmatik faolligini tasdiqlaydi.

Lingvokulturologik tahlil natijalariga koʻra, maqollardagi sonlar milliy mentalitet, urf-odatlar va an'analar bilan uzviy bogʻliqdir. Ayrim sonlar diniy, tarixiy va mifologik tasavvurlar bilan aloqador boʻlib, xalq ongida barqaror madaniy kod sifatida shakllangan. Sonlarning aksariyati axloqiy-aksiologik bahoga ega boʻlib, ijobiy yoki salbiy munosabatni ifodalashda faol ishtirok etadi.

Shuningdek, tadqiqot natijalari son komponentlarining maqol matnida strukturaviy barqarorlikka ega ekanini koʻrsatdi. Koʻplab maqollarda sonlar an'anaviy qoliplar asosida qoʻllanib, paremiologik birlikning yaxlit semantik tuzilishini ta'minlaydi. Bu holat sonlarning oʻzbek maqollarida turgʻun birlik sifatida shakllanganini va xalq nutqiy tafakkurida muhim oʻrin egallaganini tasdiqlaydi.

Umuman olganda, olingan natijalar oʻzbek xalq maqollarida son komponentlari koʻp qirrali semantik va madaniy yuklamaga ega ekanini, ularning pragmatik ta'sirchanlikni oshiruvchi va milliy dunyoqarashni ifodalovchi vosita sifatida faol qoʻllanishini koʻrsatdi.

Muhokama. Tahlilga jalb etilgan oʻzbek xalq maqollarida son komponentlari nutqiy mazmunning markaziy pragmatik tayanchi boʻlib, ular orqali xalqning hayotiy tajribasi, axloqiy qarashlari va madaniy qadriyatlari umumlashtirilgan holda ifodalanadi. Xususan, *"Saqlasang – ming kunlik, saqlamasang – bir kunlik"* maqolida "ming" va "bir" sonlari qarama-qarshi qoʻyilib, ehtiyotkorlik va mas'uliyatsizlikning oqibatlari keskin qiyoslanadi. Bu yerda "ming" soni uzoq muddatli barqarorlik va farovonlik ramzi boʻlsa, **bir** soni beparvolik natijasida yuzaga keladigan qisqa va oʻtkinchi holatni ifodalaydi. Pragmatik jihatdan maqol ogohlantiruvchi va tarbiyaviy vazifani bajaradi.

"Soʻz bilganga – ming tanga, soʻz bilmaganga – hayf senga" maqolida "ming" soni bilim va nutq madaniyatining yuksak qadrlanishini ramziy tarzda ifodalaydi. Bu yerda son real miqdorni emas, balki ijtimoiy baho va ma'naviy ustunlikni bildiradi. Lingvomadaniy jihatdan maqol oʻzbek xalqida soʻz san'ati va notiqlik alohida qadriyat sifatida qaralishini koʻrsatadi.

"Suvni ming qaynatsang ham quyuqlashmaydi" maqolida "ming" soni takror va zoʻr berishning cheksiz darajasini ifodalovchi mubolagʻaviy birlik sifatida ishlatilgan. Pragmatik jihatdan ushbu maqol behuda urinish va tabiatan oʻzgarmaydigan holatlarni tanqid qilish vazifasini bajaradi. Son orqali fikrning qat'iyligi va muqarrarligi kuchaytiriladi.

"Yigitning xuni – yuz yilqi, ori – ming yilqi" maqolida "yuz" va "ming" sonlari aksiologik qarama-qarshilikda qoʻllanadi. Bu yerda or tushunchasi moddiy boylikdan ustun qoʻyilib, "ming" soni orqali uning eng oliy qadriyat ekani ta'kidlanadi. Lingvomadaniy nuqtayi nazardan maqol oʻzbek xalqida nomus va orning muqaddas axloqiy mezon ekanini ifodalaydi.

"Yomondan yuz yogʻoch qoch" maqolida "yuz" soni masofa va uzoqlikni ramziy ifodalovchi birlik boʻlib, yomon insondan imkon qadar uzoq yurish gʻoyasini kuchaytiradi. Pragmatik jihatdan bu maqol ogohlantiruvchi va maslahat beruvchi nutqiy birlik sifatida namoyon boʻladi.

"Yuz hunar oʻrganib bilik boʻlmas, echki yugurib kiyik boʻlmas" maqolida "yuz" soni koʻplik va haddan ziyodlikni bildiradi. Bu maqolda son orqali miqdoriy koʻpligiga qaramay, sifat va mohiyat yetishmasligi tanqid qilinadi. Pragmatik vazifa – notoʻgʻri yoʻnalishni fosh etish va hayotiy xulosa chiqarishga undashdan iborat.

"Berganga – besh qoʻllab beradi, bermaganni qoʻsh qoʻllab uradi" maqolida "besh" va qoʻsh (ikki) sonlari orqali xalqning adolat haqidagi tasavvurlari ifodalanadi. Bu yerda sonlar harakatning kuchaygan darajasini bildiruvchi pragmatik vosita sifatida xizmat qiladi. Lingvomadaniy jihatdan maqol oʻzaro munosabatda saxovat va xasislikka beriladigan bahoni ifodalaydi.

"Ot toʻrt oyoqli boʻlsa ham, qoʻqiladi" maqolida "toʻrt" soni toʻliqlik va mukammallik ramzi boʻlsa-da, mukammal mavjudot ham xato qilishi mumkinligi gʻoyasi ilgari suriladi. Pragmatik jihatdan maqol inson xatolariga bagʻrikeng munosabatni shakllantirishga xizmat qiladi.

"Poraxo'rning ko'zi beshta, qo'li – to'rtta" maqolida "besh" va "to'rt" sonlari kinoyaviy vosita sifatida ishlatilgan. Sonlar orqali ochko'zlik va tamagirlik fosh etiladi. Bu holat sonlarning satirik-pragmatik funksiyasini yaqqol namoyon etadi.

"Qayga borsang ham, qozonning qulog'i to'rtta" maqolida "to'rt" soni o'zgarmas holat, barqaror tizim ramzi sifatida qo'llanadi. Lingvomadaniy jihatdan bu maqol xalq ongida shakllangan hayotiy realizmni ifodalaydi.

"Oshiqqa ikki dunyo – bir qadam" maqolida "ikki" va "bir" sonlari sevgi holatining chegarasizligini ifodalovchi poetik-ramziy birliklar sifatida namoyon bo'ladi. Pragmatik jihatdan maqol his-tuyg'uning kuchini ta'kidlovchi ekspressiv vosita vazifasini bajaradi.

"Ot chanqasa, ikki quduqdan suv ichar" maqolida "ikki" soni majburiyat va ehtiyoj holatida tanlov chegarasining yo'qligini bildiradi. Bu maqolda son orqali hayotiy moslashuv va ehtiyoj ustuvorligi g'oyasi ifodalanadi.

Yuqoridagi tahlillar shuni ko'rsatadiki, keltirilgan o'zbek xalq maqollarida son komponentlari pragmatik jihatdan ta'sirchanlikni kuchaytiruvchi, lingvomadaniy jihatdan esa milliy mentalitet, axloqiy qadriyatlar va hayotiy tajribani kodlovchi muhim vosita sifatida namoyon bo'ladi. Sonlar orqali maqollarda umumlashtirish, baholash, ogohlantirish, kinoya va pand-nasihat kabi kommunikativ vazifalar samarali amalga oshiriladi.

Xulosa. Mazkur tadqiqot o'zbek xalq maqollarida son komponentlarining pragmatik va lingvomadaniy xususiyatlarini aniqlashga qaratildi hamda tahlil natijalari sonlarning maqol matnida ko'p qatlamli semantik va madaniy yuklamaga ega ekanini tasdiqladi.

Pragmatik tahlil natijalari son komponentlari maqollarning kommunikativ ta'sirchanligini oshirishda muhim vosita ekanini ko'rsatdi. Sonlar orqali ogohlantirish, pand-nasihat berish, kinoya qilish, tanqid yoki tasalli berish kabi nutqiy maqsadlar aniq va ixcham shaklda ifodalanadi. Bu esa son ishtirokidagi maqollarning nutqiy samaradorligini ta'minlaydi va ularning xalq og'zaki nutqida keng qo'llanishiga zamin yaratadi.

Lingvomadaniy tahlil shuni ko'rsatdiki, son komponentlari o'zbek xalqining axloqiy-me'yoriy qarashlari, hayotiy tajribasi va madaniy qadriyatlari bilan chambarchas bog'liqdir. *Or, so'z, saxovat, sabr, ehtiyotkorlik, muhabbat* kabi tushunchalar sonlar orqali madaniy kodlangan holda ifodalanadi. Bu esa til va madaniyat o'rtasidagi uzviy bog'liqlikni yana bir bor tasdiqlaydi.

Umuman olganda, mazkur tadqiqot natijalari o'zbek paremiologiyasida son komponentlarini pragmatik va lingvomadaniy yondashuv asosida o'rganish muhim ilmiy ahamiyatga ega ekanini ko'rsatadi. Tadqiqot xulosalari son ishtirokidagi maqollarni kognitiv, qiyosiy va diskursiv yo'nalishlarda tadqiq etish uchun nazariy asos bo'lib xizmat qilishi, shuningdek, o'zbek tilshunosligida paremiologik tadqiqotlarni yanada boyitishi mumkin.

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TOYLOQ SHEVASIGA XOS LEKSEMALARNING LEKSIK–SEMANTIK GURUHLARIDA OMONIMLIK HODISASI

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Annotatsiya. *Ushbu maqolada Toyloq shevasiga xos bo'lgan omonim leksemalar lingvistik jihatdan tahlil qilingan. Tadqiqotda sheva leksikasidagi omonimlarning shakl va mazmun munosabati, ularning adabiy til bilan farqlanuvchi xususiyatlari hamda nutq jarayonidagi qo'llanish o'rni ko'rib chiqiladi. Shuningdek, omonim birliklarning matnlarda namoyon bo'lishi real misollar orqali yoritilgan. Tadqiqot natijalari Toyloq shevasi leksikasining semantik boyligini ochib berish bilan birga, mahalliy lahjalarda uchraydigan omonimlik hodisasining tabiati haqida aniq tasavvur beradi.*

Kalit so'zlar: *Toyloq shevasi, omonim, shakldosh so'z, leksema, tovush, sheva, lahja.*

THE PHENOMENON OF HOMONYMY IN THE LEXICAL-SEMANTIC GROUPS OF LEXEMES SPECIFIC TO THE TOYLOQ DIALECT

Abstract. *This article analyzes the homonymous lexemes characteristic of the Toyloq dialect. The study examines the relationship between the form and meaning of homonyms, their distinctive features compared to the literary language, and their functional use in speech. Examples from real discourse illustrate how these homonyms appear in various contexts. The findings reveal the semantic richness of the Toyloq dialect and provide insights into the nature of homonymy in local vernaculars.*

Key words: *Toyloq, homonym, homophone, lexeme, sound, dialect, accent.*

ЯВЛЕНИЕ ОМОНИМИИ В ЛЕКСИКО-СЕМАНТИЧЕСКИХ ГРУППАХ ЛЕКСЕМ, ХАРАКТЕРНЫХ ДЛЯ ТОЙЛОКСКОГО ДИАЛЕКТА

Аннотация. *данной статье с лингвистической точки зрения проанализированы омонимичные лексемы, характерные для Тойлокского диалекта. В ходе исследования рассматриваются соотношение формы и значения омонимов в диалектной лексике, их отличительные особенности по сравнению с литературным языком, а также особенности их употребления в речевом процессе. Кроме того, проявление омонимичных единиц в текстах освещается на основе реальных примеров. Результаты исследования не только раскрывают семантическое богатство лексики Тойлокского диалекта, но и дают четкое представление о природе явления омонимии, встречающегося в местных говорах.*

Ключевые слова: *Тойлокский диалект, омоним, омонимичное слово, лексема, звук, говор, диалект.*

Kirish. Tilning asosiy birliklaridan biri bo'lgan so'zlar jamlanmasi – leksika – til tizimining eng muhim qatlamlaridan sanaladi. So'z o'zida tovush materiali, leksik ma'no va grammatik belgilarni mujassamlashtirgan murakkab lingvistik birlikdir. So'zning ma'nosi voqelikdagi narsa va hodisalar bilan inson ongida yuzaga kelgan bilvosita munosabat orqali shakllanadi. Shu bois til birliklarining semantik tuzilishi jamiyat tajribasi va tafakkur tarzining aksidir.

Shevalar tilning tabiiy taraqqiyoti jarayonida shakllanib, bir hududga xos fonetik, leksik va grammatik xususiyatlarni o'zida saqlab qolgan muhim manba sifatida tadqiqotchilar e'tiborini tortadi. Toyloq shevasi ham Samarqand vohasidagi mahalliy lahjalardan biri bo'lib, unda adabiy tilda kuzatilmaydigan yoki kam uchraydigan semantik nozikliklar, shakl va ma'no tafovutlari uchrab turadi. Xususan, omonimlik, sinonimlik, paronimlik, antonimlik va ko'p ma'nolilik kabi hodisalar bu sheva leksikasida faol namoyon bo'ladi.

Mazkur tadqiqot Toyloq shevasidagi omonimlarning o'ziga xos tabiatini, ularning semantik turlanishini, qo'llanish doirasini va nutqiy kontekstlarda namoyon bo'lish xususiyatlarini aniqlashga qaratilgan.

Asosiy qism. Omonimlik – shaklan bir xil, lekin ma'nosi mutlaqo farq qiladigan so'zlar o'rtasidagi munosabat bo'lib, tilning leksik tizimidagi muhim semantik hodisalardan biridir. Bu hodisa shevalarda ko'pincha adabiy tilda mavjud bo'lmagan ma'no qatlamlarini yuzaga chiqaradi.

LINGUISTICS

Tilshunoslikda omonimlar uch guruhga bo'linadi:

1. **Leksik omonimlar** – shakli bir xil, ma'nosi turlicha bo'lgan so'zlar.
2. **Leksik-grammatik omonimlar** – shakli bir xil bo'lsa-da, turli so'z turkumlariga mansub birliklar.
3. **Grammatik omonimlar** – grammatik ko'rinishlari bir xil, ammo sintaktik vazifasi turlicha bo'lgan shakllar.

Toyloq shevasida, ayniqsa, leksik va leksik-grammatik omonimlik faol kuzatiladi.

Toyloq shevasi leksikasida ayrim so'z shakllari turli ma'nolarda qo'llanib, kontekst vazifasiga qarab farqlanadi. Quyida ayrim omonimlarning turlari misollar bilan beriladi.

Sheva va Adabiy til (misollar bilan) Toyloq shevasida omonimlarning qo'llanishi

№	Omonim shakl	Ma'no (I / II)	Sheva misoli	Transkripsiya	Adabiy til
1	Alla	**I. Alla aytmoq**	Bäläm, ninichänggä alla aytgina. Alla ishïtgan bala bashqacha buladi.	/bælam, ninitʃængɣæ alla ajtgina. Alla iʃitʊan bala baʃqatʃa buladi/	Bolam, chaqalog'ingga alla aytgin. Alla eshitgan bola boshqacha bo'ladi.
		II. Aldamoq	Shu juram hamäni allaydi, meniäm kup allagan.	/ʃu dʒuram hamæni allajdi, meniæm kup allagan/	Shu oshnam hammani aldaydi, meni ham ko'p aldagan.
2	Angar	**I. Ekin ekilmagan dala**	Bu jil angarimizgä kachka ikdik.	/bu dʒil aŋgarimizɣæ katʃka ikdik/	Bu yil yerimizga kartoshka ekdik.
		II. Kaltafahm odam	Angarmïsänä, hich nimägä tushünmïsän?	/aŋgarmisænæ, hitʃ nimaɣæ tuʃynmisæn/	Kaltafahmmisan-a, hech narsaga tushunmaysan?
3	Buva	**I. Dadaning akasi**	Buvängni kurib kegin, dadang tayinlövdi.	/buvæŋni kurib kegin, dadang tajinløvdi/	Amakingni ko'rib kelgin, dadang tayinlaganlar.
		II. Suv (bolalar nutqida)	Buva ichäsanmä, kizim?	/buva itʃæsænmæ, kizim/	Suv ichasanmi, qizim?
4	Burun	**I. Inson a'zosi**	–	–	–
		II. Oldin, avval	Bunnan ancha burun manshi jaylar takzor bugan. Biza unda bachchäydik.	/bunnan antʃa burun manʃi dʒajlar takzor buɣan. biza unda batʃtʃæjdik/	Bundan ancha oldin mana shu joylar uzumzor bo'lgan. Bizlar o'shanda bola edik.
5	Baqa	**I. Bu yoqqa, bu tomonga**	Baqa kel, bu tomonga qar!	/baqa kel, bu tomonɣa qar/	Bu yerga kel, shu tomonga qar!
		II. Qurbaqa	Bu baqa hovuzda sakrayapti.	/bu baqa hovuzda sakrajapti/	Bu qurbaqa hovuzda sakrayapti.
6	Bo	**I. Bormoq (III shaxs buyruq)**	Bo-bo, ketaver, man sheqqa qolaman.	/bo bo, ketaver, man ʃeqqɒ qolaman/	Bor-bor, ketaver, men shu yerda qolaman.

		II. Bor bo'lmoq (modal so'z)	Bu qo'llanmadan manda bo, sizga kerey busa bereymi?	/bu qoʎlɒnmɒdan manda bo, sizɣa kerej busa berejmi/	Bu qo'llanmadan menda bor, sizga kerak bo'lsa beraymi?
		III. Undov (hayvonni to'xtatish)	Bo! Sigir, bu yerda turing!	/bo! sigir, bu jerda turing/	To'xta! Sigir, shu yerda turing!
7	**Bahor bo'lmoq**	**I. Hushyor bo'lmoq, ogoh bo'lmoq**	Bahor bo'l, ko'zingni och.	/bahor boʎ, køzingni otʃ/	Hushyor bo'l, ko'zingni och.
		II. Bahor faslining kelishi	Bahor bo'lgach, daraxtlar gullaydi.	/bahor boʎgɒtʃ, daraxlar gullajdi/	Bahor kelgach, daraxtlar gullaydi.
8	Tuy	I. His qilmoq (buyruq)	Tuyip kör, bu ishni to'g'ri qilyapsanmi?	/tujip kœr, bu işni to'rï qiljapsanmi?/	His qilib ko'r, bu ishni to'g'ri qilayapsanmi?
		II. Bog'lamoq (buyruq)	Bu ipni tuyib qo'y, xola!	/bu ipni tujib qo'y, xola!/	Bu ipni bog'lab qo'y, xola!
		II. To'y, tomosha	Tuyga borsang tuyib bor, yamonliging quyib bor.	[tujgɒ borˈsaŋ tujib bor jaˈmonligiŋ qujib bor]	To'yga borsang to'yib bor, yomonliging qo'yib bor.
		III.To'ymoq fe'li			
9	Uch	I. Son	Uch kishi keldi bugun bozorda.	/utʃ kishi keldi bugun bozorda/	Uch kishi keldi bugun bozorda.
		II. Harakat	Uchib ketdi qushlar.	/utʃib ketdi quʃlar/	Uchib ketdi qushlar.
		III. Pichoqning uchi	Pichoqni uchig'ini kesib qo'y.	/pitʃoqni utʃiɣini kesib qo'y/	Pichoqning uchini kesib qo'y.
10	Yoq	I. Yo'q (modal so'z)	Menda yoq pul.	/menda joq pul/	Menda pul yo'q.
		II. Yoqtirmoq (buyruq)	Bu ishni yoq qil, bolam.	/bu işni joq qil, bolam/	Bu ishni yoqtir, bolam.
		III. Yoqmoq (yondirmoq)	Olovni yoqib qo'y, sovuq bo'lyapti.	/olovni joqib qo'y, sovqut boʎjapti/	Olovni yoqib qo'y, sovuq bo'lyapti.
11	Yaqa	I. Yoqa, yeng	Ko'ylakning yaqasini to'g'ri qil.	/kœjlakniŋ jaqasini to'rï qil/	Ko'ylakning yoqasini to'g'ri qil.
		II. U tomonga	Yura yaqa qarab boring.	/jura jaqa qarab boring/	Shu tomonga qarab boring.
12	Zang	I. Temir zangi	Temirning zangi chiqqan ekan.	/temirniŋ zaɲi tʃiqqan ekan/	Temirning zangi chiqqan ekan.
		II. Tok navdasi	Tokning yangi zangi o'sdi.	/tokniŋ jaŋgi zaɲi œsdi/	Tokning yangi navdasi o'sdi.

13	Pilla	I. Ipak qurti	Pilla ipak tayyorlamoqda.	/pilla ipak tajyorlamoqda/	Ipak qurti ipak tayyorlamoqda.
		II. Vaqt, davr	Shu pilla ichida ko'p ishladik.	/ʃu pilla itʃida kœp iʃladik/	Shu davr ichida ko'p ishladik.
14	Tov	I. Tog'	Tov tepasiga chiqdim.	/tov tepasiga tʃidim/	Tog' tepasiga chiqdim.
		II. Topmoq (buyruq)	Shu narsani tovib ko'r.	/ʃu narsani tovib kœr/	Shu narsani topib ko'r.
15	Isi	I. Hidi	Bu taomning isi juda yoqimli.	/bu taomniŋ isi juda jokimli/	Bu taomning hidi juda yoqimli.
		II. Isinmoq (buyruq)	Issing, bolam, sovuq bo'lyapti.	/is:ing, bolam, sovqut boʎjapti/	Isining, bolam, sovuq bo'lyapti.
		III. Marosim nomi	Ettaga buvomni isi, men shaqa boraman.	/ettaga buvomni isi, men ʃaqa boraman/	Ertaga amakimning marakasi, men shu yoqqa boraman.
16	Ruchka	I. Yozuv quroli	Ruchkani oling, yozamiz.	/rutʃkani olinj, jozamiz/	Ruchkani oling, yozamiz.
		II. Eshik tutqichi	Ruchkani mahkam ushlab turing.	/rutʃkani maxkam ushlab turing/	Eshik tutqichini mahkam ushlab turing.
17	Zamok	I. Qulflash vositasi	Zamokni ber, ochaylik.	/zamokni ber, otʃajlik/	Qulfni ber, ochaylik.
		II. Kiyim yopqichi	Ko'ylakdagi zamok ishlamayapti.	/kœjlakdagi zamok ishlajmajapti/	Ko'ylakdagi fermuar ishlamayapti.
18	Cho'pchak	I. Oriq	Bu cho'pchakning tuprog'i yaxshi.	/bu tʃopʃakniŋ tuproɣi jaxʃi/	Bu oriqning tuprog'i yaxshi.
		II. Ertak	Kecha bolalarga cho'pchak aytdim.	/kedʒa bolalarga tʃopʃak ajtdim/	Kecha bolalarga ertak aytdim.
19	Pechak	I. Parvarda	Pechakni olib, molni boq.	/petʃakni olıb, molni boq/	Parvardani olib, molni boq.
		II. O't, o'simlik	Pechakni yoq, qish sovuq.	/petʃakni jok, qıʃ sovuq/	O'tni yoq, qish sovuq.
20	Kalla	I. Bosh	Kallamgä kigan fikrdän uzim xursan bub kettim.	/kallamɣæ kigan fikrdæn uzim χursan bub kettim/	Hayolimga kelgan fikrdan o'zim xursand bo'lib ketdim.
		II. Axmoq odam	E Kalla, senäm odammin dib yuribsan-da…	/e kalla, senæm odammin dib juribsan-da, …/	Ey, axmoq odam, sen ham odamman deb yuribsan-da…
21	Keng	I. Keling, marhamat	Keng-keng, kelevring, oytijon…	/keng-keng, kelevring, ojtʃon, ujimmi turi sizziki/	Keling-keeling, kelavering, opajon…
		II. Katta	Bu ko'ynak qizimgä keng kelli.	/bu kœjnak kizimɣæ keng kelli/	Bu ko'ylak qizimga katta keldi
22	Jog'	I. Jag' (inson a'zosi)	Muncha jog'ing achilib qog'an, munnäy birpas jog'ingdi jop.	/muntʃa dʒoɣing atʃilib qoɣan, munnej birpas dʒoɣingdi dʒop/	Buncha jag'ing ochilib qolgan, bunday birpas jag'ingni yop.

		II. Olov yoqmoq	Alavdi jogʻ, sovqattim, rasa yaxladim.	/alavdi dʒoɣ, sovqat:im, rasa jaxladim/	Olovni yoq, sovuq yedim, juda muzladim.
23	Chakki	I. Suzma, qatiq	Chakkiyiz borma, xola, qtiqlaosh qilmoqchiydik.	/tʃakkiyiz borma, xola, qtiklaoʃ qilmotʃijdik/	Suzmanız bormi, xola, suzmalik osh qilmoqchi edik.
		II. Yomgʻir, tomchi			
		III. Yomon	Chakki qipsanda, dugosh, chakki qipsan, odamam biyisini xafa qilama?	/tʃakki qipsanda, dugoʃ, tʃakki qipsan, odamam bijisini xafa qilama/	Yomon qilibsan-da, dugona, odam ham birovning xotinini xafa qiladimi?
24	Latta	I. Mato			
		II.boʻsh odam	Munchayam latta buma, buturishda uzingni oldirib quyasan.	[munˈtʃajam ˈlatːa buˈma buˈturuʃda uˈzuŋni olˈdirib quˈjasɑn]	Bunchalik boʻsh boʻlma, bu ketishda oʻzingni oldirib qoʻyasan.
25	Oshiq	I. Oʻyin	Bolalar oshiq oʻynayapti.	[bɔˈlalær oʃːiq øjnaˈjæpti]	Oʻyin oʻynayapti (oshiq oʻyini).
		II. Sevgan odam	U mening oshigʻim.	[u mɛˈniŋ oʃːiˈgim]	U mening sevgan odamim.
		III. Eshikning detallari	Eshikning oshiqi sindi.	[ɛʃːikˈniŋ oʃːiˈgi ˈsindi]	Eshikning oshiq-moshigʻi sindi.
		IV. Shoshil, tezlash (buyruq)	Oshigʻini olliga oshigʻib ketti uliyiz, biyi.	[oʃːiˈgini olˈliga oʃːiˈgib ˈkɛtti uˈlijiz biˈji]	Sevganining oldiga shoshilib ketdi oʻgʻlingiz, ona.
26	Ong	I. Oling (buyruq)	Ongizlar, jengizlar, jib utiringizlar.	[oŋˈgizlar ˈdʒeŋizlar dʒib utiˈriŋizlar]	Olingizlar, yesangizlar, yeb oʻtiringizlar.
		II. Inson ongi	Ongi ochiq odam.	[oŋˈgi otʃiq oˈdam]	Inson ongi ochiq odam
27	Sov	I. Sogʻ (sifat)	Sov odam boʻl.	[sov oˈdam bol]	Sogʻ odam boʻl.
		II. Sigirni sogʻmoq (buyruq)	Sov bol, sigir!	[sov bol siˈgir]	Sigirni sogʻ!
28	Sir	I. Sir (yashirin gap)	Bu sirni kim biladi?	[bu sirˈni kim biˈlɑdi]	Bu sirni kim biladi?
		II. Pishloq	Dastixonga quyishga, utirish kuni sir opking.	[dɑstiˈxoŋga qujuʃˈga utiˈriʃ kuˈni sir ˈopkiŋ]	Dasturxonga qoʻyilgan pishloqni olib kel.
		III. Idish siri	Idishning siri chiqdi.	[iˈdiʃːniŋ ˈsiri tʃiqˈdi]	Idishning siri.
29	Sach	I. Soch (inson aʼzosi)	Saching uzun.	[ˈsatʃiŋ uˈzun]	Soch uzun.

		II. Sochmoq (fe'l)			

Tilshunoslik nazariyasida omonimiya hodisasi qadimdan o'rganib kelinadi va u til taraqqiyoti, nutqiy jarayonlar hamda xalqning dunyoqarashi bilan chambarchas bog'liqdir. Omonimlar tilning ichki taraqqiyoti natijasida, ba'zan fonetik o'zgarishlar, ba'zan esa tarixiy taraqqiyot davomida semantik aloqaning uzilishi oqibatida paydo bo'ladi [G'ulomov A. *O'zbek tili leksikologiyasi*. – Toshkent: O'qituvchi, 1981.]

Shevalarda omonimlikning yanada faol namoyon bo'lishi ularning tabiiy rivojlanish jarayonida mustaqil fonetik, semantik va grammatik xususiyatlarni saqlab qolishi bilan izohlanadi. Mahalliy lahjalarda ko'plab so'zlar adabiy tilga nisbatan kengroq semantik maydonga ega bo'lib, ayrim hollarda yangi ma'nolarni ham yuzaga chiqaradi [Asqarova M. *O'zbek dialektologiyasi*. – Toshkent: Fan, 1997.] Toyloq shevasi ham shu jihatdan e'tiborga molik bo'lib, undagi omonimlar tizimi mazkur hududning tarixiy-madaniy til tajribasini aks ettiradi. Toyloq shevasi leksikasida omonimlarning faol kuzatilishi, avvalo, nutqning tabiiyligi, assimilyativ fonetik o'zgarishlar, qadimiy leksik qatlamning saqlanib qolishi hamda kontekstga kuchli bog'liqlik kabi omillar bilan izohlanadi. Aynan shu sababli ayrim so'z shakllari mazkur shevada bir nechta, ba'zan esa adabiy tilda uchramaydigan qo'shimcha ma'nolar bilan qo'llanadi [Jo'rayev M. *Samarqand vohasi dialektlari leksikasi*. – Samarqand: SamDU nashriyoti, 2012]

Shevada omonimlar nutqning uslubiy rang-barangligini oshiradi, muloqot jarayonida kontekstning hal qiluvchi rol o'ynashiga sabab bo'ladi. Bu hodisa Toyloq shevasining semantik tizimini o'rganishda alohida lingvistik qimmat kasb etadi. Quyidagi bo'limda ushbu shevaga xos ayrim omonim shakllari, ularning semantik differensial belgilari hamda kontekstual qo'llanilish xususiyatlari misollar asosida tahlil qilinadi.

Xulosa. Toyloq shevasida omonimlik hodisasi tilning leksik-semantik tizimida muhim o'rin egallaydi. Tadqiqot jarayonida omonimlarning adabiy tildagi birliklardan farqli ravishda ko'proq variantga ega ekani, ma'no kengayishi va kontekstual farqlanish orqali faol qo'llanishi aniqlandi. Bu esa mahalliy shevalarning lingvistik boyligini, semantik qatlamlarining murakkab va rang-barang ekanini ko'rsatadi. Toyloq shevasini yanada chuqurroq o'rganish o'zbek tilining umumiy leksik taraqqiyotini anglashda muhim manba bo'lib xizmat qiladi.

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LINGUISTICS

TILSHUNOSLIKDA REKLAMA DISKURS TAHLILI

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Anotatsiya. Mazkur maqola zamonaviy tilshunoslikda reklama diskursi tushunchasining hozirgi dolzarb mavzusini ko'rib chiqadi. Biz reklamaning tilshunoslikdagi asosiy xususiyatlari va funktsiyalariga e'tibor qaratamiz. Maqolada turli tadqiqotchilar tomonidan taklif qilingan reklamani aniqlashga ko'plab yondashuvlar ko'rib chiqiladi va reklama diskursiga xos bo'lgan asosiy xususiyatlar ta'kidlanadi. Bugungi kunda zamonaviy tilshunoslikning asosiy xususiyatlaridan biri uning turli xil kommunikatsiya shakllariga bo'lgan cheksiz qiziqishidir. Zamonaviy olimlar va tadqiqotchilarning reklama matnlari va umuman reklama kommunikatsiyalariga qiziqishi, birinchi navbatda, zamonaviy jamiyatda reklamaning muhim roli bilan bog'liq.

Kalit so'zlar: Diskurs, reklama diskursi, reklama kommunikatsiya, reklama dialogi, meadia diskurs, ekstralingvistik vosita, media lingvistika, lingvistik siqish

ADVERTISING DISCOURSE ANALYSIS IN LINGUISTICS

Abstract. This article considers the currently relevant topic of the concept of advertising discourse in modern linguistics. We focus on the main features and functions of advertising in linguistics. The article considers many approaches to the definition of advertising proposed by various researchers and highlights the main features inherent in advertising discourse. One of the main features of modern linguistics today is its boundless interest in various forms of communication. The interest of modern scientists and researchers in advertising texts and advertising communications in general is primarily associated with the important role of advertising in modern society.

Keywords: Discourse, advertising discourse, advertising communication, advertising dialogue, media discourse, extra linguistic device, media linguistics, linguistic compression

АНАЛИЗ РЕКЛАМНОГО ДИСКУРСА В ЛИНГВИСТИКЕ

Аннотация. В статье рассматривается актуальная в настоящее время тема понятия «рекламный дискурс» в современной лингвистике. Основное внимание уделяется основным признакам и функциям рекламы в лингвистике. В статье рассматриваются многочисленные подходы к определению рекламы, предложенные различными исследователями, и выделяются основные черты, присущие рекламному дискурсу. Одной из главных особенностей современной лингвистики является её безграничный интерес к различным формам коммуникации. Интерес современных учёных и исследователей к рекламным текстам и рекламным коммуникациям в целом связан, прежде всего, с важной ролью рекламы в современном обществе.

Ключевые слова: Дискурс, рекламный дискурс, рекламная коммуникация, рекламный диалог, медиадискурс, экстралингвистическое средство, медиалингвистика, языковая компрессия

Reklama matni reklama nutqining asosiy birliklaridan biri bo'lib, turli ilmiy soha vakillari uchun tadqiqot obyekti hisoblanadi. Odamlar o'zlarining kundalik ijtimoiy faoliyatlarida tildagi barcha ifoda vositalarini – fonetik, grammatik, leksik va frazeologik birliklarni – ehtiyoj hamda nutq mavzusi va vaziyatga mos holda tanlaydilar va ulardan foydalanadilar. Til vositalarining rang-barang shakl va sinonimik boyligi aynan shunday tanlov imkonini beradi. Nutq jarayonida til birliklarini tanlash ularning uslubiy chegaralanishini ham taqozo etadi. Shu sababli, til vositalarini ijtimoiy muhitga mos tarzda qo'llay olish, xususan reklama matnlarida ularni to'g'ri tanlash har bir reklama matni muallifi uchun muhim ahamiyatga ega. Reklamaning bosh maqsadi mahsulotni sotish bo'lgani sababli, reklamadagi «sotish» tushunchasi aslida auditoriyani mahsulotni xarid qilishga undashni anglatadi. Reklama matnidagi har bir so'z shu maqsadga xizmat qilgani uchun, ularni san'atkorona hamda iqtisodiy jihatdan puxta ishlash talab etiladi. Shu sababli reklama matnini yaratish mas'uliyati to'liq tarzda matn muallifining zimmasiga yuklatiladi.

Reklama tarixiga nazar tashlansa, reklama matnini yozuvchi – ya'ni kopirayter (inglizcha *copy writer*: *copy* – nusxa, qo'lyozma; *writer* – muallif) – o'z fikrini aniq va ravon tarzda yozma shaklda ifodalay olish qobiliyatiga ega bo'lishi lozim. Biroq bu mahorat mijoz muammosiga yechim topa olish qobiliyatidan keyingi o'rinda turadi.

Radio, televideniye va internet kabi ommaviy axborot vositalarining tarqatish tezligi va tobora ommalashib borayotgani zamonaviy jamiyatdagi hayotni reklamasiz tasavvur qilishni imkonsiz qildi. Reklamaning jamoatchilik ongiga ta'sir qilish, tasvirlar yaratish, qadriyatlarni belgilash va reklama kommunikatsiyalari ishtirokchilariga ta'sir ko'rsatish qobiliyati endi shubha ostida emas. Tilshunoslik rivojlanishining ushbu bosqichida reklama o'zining bir qator asosiy funktsiyalarini bajarib, aniq maqsadlarga erishishining pragmatik vositalari va mexanizmlarini tadqiq qilish juda mashhur.

Jahon tilshunosligida reklama tadqiqiga doir ishlar tahlilini quyidagi aspektlarda o'rganilganligini kuzatishimiz mumkin:

1. Sotsiolingvistik;
2. Pragmalingvistik;
3. Lingvokulturologik;
4. Qiyosiy-tipologik.

Dunyo olimlarining tadqiqotlarida reklama matnlarining sotsiolingvistik xususiyatlari yoritilganligini ko'rish mumkin. Reklama matnlarini sotsiolingvistik jihatidan tahlil qilib o'rgangan olimlardan biri Y.Farbidir. U «Muvaffaqiyatli reklama qanday yaratiladi» asarida ijtimoiy hayotda reklamaning bajargan vazifalari, lingvistik birliklar sifatida reklama shiorlarining iqtisodda ham muhim o'rin egallashi haqida qimmatli fikrlar bildirib o'tgan.[1]

Ushbu tadqiqotning dolzarbligi lingvistik diskurs tushunchasini yanada chuqurroq o'rganish, reklamaning asosiy funksiyalarini tahlil qilish hamda reklama matnining lingvistik xususiyatlarini aniqlash zaruratidan kelib chiqadi. Tadqiqotning nazariy asosini reklama diskursining asosiy xususiyatlarini o'rganishga bag'ishlangan ko'plab ilmiy maqolalar tashkil etadi. Reklama diskursining o'ziga xos jihatlarini nazariy jihatdan o'rganishda turli sohalar vakillari va mualliflarning muhim ishlari, xususan, A.V. Maryina, D.S. Sknarev, E.M. Astasheva kabi olimlarning asarlari e'tiborga loyiqdir. Hozirgi kunda reklama kommunikatsiyasining jamiyat hayotining barcha jabhalariga keng kirib borayotgani ta'kidlanadi; zamonaviy reklama siyosat, iqtisodiyot, san'at, tilshunoslik va fan sohalari bilan uyg'unlashgan. Reklama odamlar o'rtasidagi kundalik muloqotning ajralmas qismiga aylanib, turli ijtimoiy hayot shakllarini, uning normalarini, qadriyatlari va qarashlarini aks ettiradi. Bundan tashqari, reklama ijtimoiy qadriyatlarni shakllantirishda muhim rol o'ynaydi, chunki u madaniyatning ajralmas qismi bo'lib, jamiyat rivojiga aniq hissa qo'shadi. So'nggi yillarda lingvistik tadqiqotlar reklama diskursiga katta e'tibor qaratmoqda, chunki reklama kommunikatsiyasi zamonaviy dunyoda eng keng tarqalgan aloqa turlaridan biriga aylangan.

Shu sababli, reklama diskursi tushunchasini, uning ishlashining o'ziga xos xususiyatlarini chuqur tahlil qilish va iste'molchiga kerakli ta'sirni yaratish uchun reklamada qo'llaniladigan lingvistik vositalarni chuqur o'rganish va ushbu vositalarning auditoriyaga ta'sirini aniqlash zarur. Reklama tsivilizatsiya tarixi davomida insoniyatga hamroh bo'lgani sir emas. Reklama butun jamiyat hayotini belgilaydi, chunki u nafaqat shaxslarning, balki butun jamiyatning ideallari, modellari va ma'lum qadriyatlarining shakllanishiga ta'sir qiluvchi inson faoliyatining noyob shaklidir. Zamonaviy tilshunoslikda reklama diskursining ko'plab xilma-xil ta'riflari mavjud, bu ushbu atamaning ko'p qirrali ma'nolari va uni o'rganishga yondashuvlardagi farqlar bilan bog'liq. A.V. Maryinaning fikriga ko'ra, "reklama diskursi - bu maxsus diskurs turi bo'lib, uning maqsadi harakatni rag'batlantirishdir (hatto xabar berish va eslatish ham, chunki reklama xabarining maqsadlari oxir-oqibat harakatni rag'batlantirishga qaratilgan)".[2]

D.S. Sknarev reklamani "turli vizual-og'zaki, eshitish va boshqa vositalardan foydalanadigan marketing kommunikatsiyasi turi" deb ta'riflaydi, bu bizga uni reklama, lingvistik vositalar, texnikalar va marketing matn birliklarining (qo'yilgan maqsadlarga qarab) ma'lum bir arsenalidan foydalanadigan, reklama dialogi tasvirlari tizimini shakllantirish, shuningdek, strategik (brend imidji, maqsadli auditoriyaning mahsulot haqida xabardorligini oshirish va sadoqatni saqlash) va taktik (mahsulot savdosi) marketing maqsadlariga eng samarali erishish uchun mo'ljallangan maxsus tashkil etilgan dialog" sifatida ko'rish imkonini beradi.[3] E.M. Astashevaning fikriga ko'ra, reklama dialogi og'zaki va yozma muloqot xususiyatlarini murakkab lingvistik va ekstralingvistik vositalar to'plami bilan birlashtirgan, ham semantik, ham kompozitsion jihatdan to'liq xabar bo'lib, qat'iy yo'naltirilgan pragmatik yondashuvga ega.[4]

Reklama kommunikatsiyasida og'zaki va yozma dialoglar o'rtasida aniq farq bo'lishi kerak, ularning har biri o'ziga xos xususiyatlarga ega. Yozma reklama dialogi o'zining tuzilishi va tinish belgilaridan foydalanish bilan

tavsiflanadi. Tinish belgilari yozma reklama nutqida hal qiluvchi rol o'ynaydi, chunki u matn ritmini va uni auditoriya tomonidan idrok etishni belgilaydi. Og'zaki reklama nutqi, o'z navbatida, leksik va grammatik o'zgaruvchanligi va ma'noni farqlovchi rol o'ynaydigan tovush vositalarining funktsional tizimi bo'lgan prosodiyaning muhim roli bilan ajralib turadi.

Reklama diskursi tushunchasini tahlil qilishda reklama ta'rifiga ham e'tibor qaratish kerak. Zamonaviy tilshunoslikda "reklama" atamasining ko'plab ta'riflari mavjud. Keling, bir nechta taniqli formulalarni ko'rib chiqaylik. "Media lingvistikasi nuqtai nazaridan reklama media matnlarining funktsional-janr turlaridan biri sifatida belgilanadi. Reklama matnining asosiy xususiyatlari quyidagilarni o'z ichiga oladi: ko'p o'lchovlilik, haddan tashqari takrorlash va jamoaviy ijod".[5]

A. Deyan torroq ta'rif beradi: "Reklama - bu mahsulot, brend, kompaniya (sabab, nomzod, hukumat) ni targ'ib qiluvchi ommaviy axborot vositalari va boshqa aloqa shakllari orqali amalga oshiriladigan pullik, bir tomonlama va shaxssiz xabar". Reklamaning ko'p funksiyaliligini ta'kidlash kerak. M. Yu. Rogojin o'z asarida reklamaning to'rtta asosiy funksiyasini aniqlaydi:

1. iqtisodiy funktsiya;
2. ijtimoiy funktsiya;
3. marketing funktsiyasi;
4. kommunikatsiya funktsiyasi

Reklama matni reklama mazmunining yig'indisi va uni ifodalash vositalaridir. So'zlar reklamaning semantik ahamiyatiga erishishning kalitidir, bu yerda lingvistik siqish printsipi katta rol o'ynaydi. Ushbu printsipga ko'ra, reklama matni iloji boricha ma'lumotli va ixcham bo'lishi kerak. Ixcham matn auditoriya uchun tushunish osonroq va mazmunni murakkablashtirmaydi. Reklama matnlari ixchamlik, qisqalik, ifodalilik va axborot mazmuni bilan ajralib turadi. Odatda, reklama auditoriyaga nafaqat ma'lum bir mahsulot yoki xizmat haqida ma'lumot beradi, balki majoziy va ifodali til yordamida ma'lum tasvirlarni ham yaratadi. Istalgan effektni yaratish va iste'molchiga ta'sir qilish uchun reklama matnlari ko'pincha allegoriya, giperbola, istehzo, metafora, personifikatsiya, epitet va o'xshatish kabi turli xil ifodali vositalardan foydalanadi.

Pragmalingvistika doirasida reklama matnlarini batafsilroq tahlil qilish uchun uning tarkibiy elementlarini ham hisobga olish kerak. Bularga sarlavha, shior, reklama matni va nom kiradi. Reklama matnlarini o'rganayotganda, faqat bir yoki ikki tarkibiy elementni o'rganish orqali xulosa chiqarish mumkin emas. Shunday ekan, ularning umumiy tahlili individual pragmalingvistik funksiyalari hamda iste'molchiga umumiy ta'sirini ko'rsatishga imkon beradi.

A.Silke tasvir elementlarining funksiyasiga ko'ra ularni quyidagilarga ajratadi: asosiy tasvir (Key-Bisual), o'ziga jalb etadigan tasvir (Satch-Bisual) va fondagi tasvirlar (Fosus-Bisual). [6]

Mahsulot reklamasida tasvirlangan narsalarni tahlil qilish uchun semiotikada Ch.Morris va Ch.Pirs ishlaridan foydalanilgan.[] Ular belgilarning indeks, ikona va ramz kabi uchta turini ajratganlar.

Shuni ta'kidlash kerakki, reklama matnlarida mutlaqo boshqa stilistik lazzatlardagi lug'atlar mavjud: so'zlashuvdan tortib badiiy va hatto ilmiy uslublargacha. Reklama nutqida reklama qilingan mahsulot yoki xizmatning ijobiy imidjini yaratish orqali auditoriyani o'ziga jalb qiladigan baholash lug'ati keng qo'llaniladi. Reklama matnlari ko'p so'zlilik yoki murakkab sintaktik konstruksiyalar bilan tavsiflanmaydi. Reklama munozarasi ko'pincha buyruq, so'roq va sodda gaplardan iborat matnlar bilan ifodalanadi. Ekspressivlikni oshirish uchun reklama matnlari mualliflari ko'pincha sintaktik vositalardan foydalanadilar. Umuman olganda, reklama sintaksisi reklama mazmunini tushunishni osonlashtiradigan va tez yodlashga imkon beradigan aniq gap tuzilishi bilan tavsiflanadi.

Shunday qilib, reklama munozarasining o'ziga xos xususiyatlari bor degan xulosaga kelish mumkin. Reklama matnlarining leksik, semantik, sintaktik va fonetik xususiyatlari potentsial iste'molchilar e'tiborini jalb qilishning asosiy vositasi bo'lib, muvaffaqiyatli reklama matnini yaratishning samarali usullari hisoblanadi.

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LINGUISTICS

O'ZBEKISTON VA UNING CHEGARA MAMLAKAT HUDUDLARIDA TIL SIYOSATI

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Annotatsiya. *Til siyosati har bir mamlakatda o'zining xilma-xil xususiyatlari hamda milliy o'zlikni anglashga xos ifodaning yorqin ko'rinishi, madaniy merosni saqlash va davlat tuzilmasining ijtimoiy-iqtisodiy taraqqiyotining asosi sifatida muhim ahamiyat kasb etadi. Tarixiy taraqqiyoti hamda zamonaviy tendensiyalar natijasida til siyosatiga xos bo'lgan jihatlar mamlakatlarning milliy-madaniy, ijtimoiy-iqtisodiy rivojlanishi natijasida globalizatsiyaga mutanosiblashadi. Bu esa o'ziga xos lingvistik muhitga ega O'zbekistonda ham yaqqol namoyon bo'ladi. O'zbekiston hududidagi mavjud til siyosati tadqiqotda e'tibor qaratilgan asosiy obyekt sanalib, uning boshqa mamlakat hududlaridagi til siyosatlariga o'xshash va farqli xususiyatlari qiyosiy tahlil asosida tadqiq etiladi. Ushbu maqolada O'zbekistondagi zamonaviy til siyosati mustaqillik davrlaridan buyon sodir bo'lgan evolutsiyaga asosan o'rganiladi. Shuningdek, ushbu til siyosatiga xos mavjud yutuqlar sanalib, unga qarama-qarshi ravishda kamchilik va muammolar ham qayd etiladi va o'ziga xos yechimlar taklif etiladi. Ushbu tadqiqot O'zbekiston va qiyoslanayotgan mamlakatlarning til siyosatiga oid qonunchilik hujjatlari, hukumat qaror va farmonlari, shuningdek, sohaga doir ilmiy adabiyotlarning tahliliga asoslanadi. Tanlangan hududlar doirasidagi mavjud til siyosatining davlat tili, milliy va mahalliy tillarga xos munosabati, ommaviy axborot vositalari va davlat boshqaruvidagi til, bundan tashqari, yozuv islohotlariga oid olib borilayotgan targ'ibotlar yuzasidan o'zaro umumiylik va farqlilik tizimli ravishda qiyosiy tahlil qilingan.*

Kalit so'zlar*: til siyosati, O'zbekiston, Qozog'iston, qiyosiy tahlil, ko'p tillilik, hujjatlar, davlat tili, yozuv islohotlari, milliy va mahalliy tillar.*

ЯЗЫКОВАЯ ПОЛИТИКА В УЗБЕКИСТАНЕ И ЕГО ПРИГРАНИЧНЫХ ТЕРРИТОРИЯХ

Аннотация. *Языковая политика в каждой стране имеет огромное значение как яркое проявление ее многообразия и понимания национальной идентичности, как основа для сохранения культурного наследия и социально-экономического развития государственной структуры. В результате своего исторического развития и современных тенденций аспекты, присущие языковой политике, приобретают все большее значение в условиях глобализации, обусловленной национально-культурным и социально-экономическим развитием стран. Это также отчетливо проявляется в Узбекистане, обладающем уникальной языковой средой. В данном исследовании основное внимание уделяется современной языковой политике Узбекистана, а на основе сравнительного анализа изучаются ее сходства и различия с языковой политикой других стран. В статье рассматривается современная языковая политика Узбекистана с учетом ее эволюции после обретения независимости. Также перечисляются существующие достижения этой языковой политики, отмечаются ее недостатки и проблемы, и предлагаются конкретные решения. Исследование основано на анализе законодательных документов, правительственных постановлений и указов по языковой политике Узбекистана и стран-участниц исследования, а также научной литературы по данной теме. Современная языковая политика в выбранных регионах систематически сравнивается и анализируется с точки зрения ее связи с государственным языком, национальными и местными языками, языком в средствах массовой информации и государственном управлении, а также пропагандой, проводимой в отношении реформ письменности.*

Ключевые слова: *языковая политика, Узбекистан, Казахстан, сравнительный анализ, многоязычие, документы, государственный язык, реформы письменной речи, национальные и местные языки.*

LANGUAGE POLICY IN UZBEKISTAN AND ITS BORDER TERRITORIES

LINGUISTICS

Abstract. Language policy in each country is of great importance as a vivid manifestation of its diverse characteristics and the understanding of national identity, as a basis for the preservation of cultural heritage and the socio-economic development of the state structure. As a result of its historical development and modern trends, the aspects inherent in language policy are becoming increasingly relevant to globalization as a result of the national-cultural, socio-economic development of countries. This is also clearly manifested in Uzbekistan, which has a unique linguistic environment. The current language policy in Uzbekistan is the main object of attention in the study, and its similarities and differences from language policies in other countries are studied on the basis of comparative analysis. This article studies the modern language policy in Uzbekistan based on the evolution that has occurred since independence. It also lists the existing achievements of this language policy, notes its shortcomings and problems, and proposes specific solutions. This study is based on an analysis of legislative documents, government resolutions and decrees on language policy in Uzbekistan and the countries being compared, as well as scientific literature on the subject. The current language policy within the selected regions is systematically compared and analyzed in terms of its relationship to the state language, national and local languages, language in the media and state administration, and the propaganda carried out regarding writing reforms.

Keywords: language policy, Uzbekistan, Kazakhstan, comparative analysis, multilingualism, documents, state language, writing reforms, national and local languages.

Kirish. Til siyosati har bir mamlakatning milliy o'zligini aks ettiruvchi, tilga xos madaniy merosni asrashda, jamiyatning milliy-madaniy, ijtimoiy-iqtisodiy taraqqiyotini belgilashda hamda davlat tuzilmasining barqaror va muqobil faoliyat olib borishini belgilab beruvchi fundamental asos hisoblanadi (Jozef, 2006). Tarixiy taraqqiyot, zamonaviy globalizatsiya, dunyo miqyosida sodir bo'layotgan har qanday ijtimoiy voqeliklar til siyosatiga o'z ta'sirini o'tkazmay qolmaydi – ayni shu jarayonda til siyosati o'zining mamlakatlarning milliy-madaniy o'ziga xosligini, xalqaro aloqalar va millatlar hayotiga doir har bir tilni himoya qilish vazifasini namoyon etmoqda. Til siyosatiga oid ushbu jihatlar o'z-o'zidan sodir bo'lmaydi, buning uchun har bir hukumat mamlakat hududida asosiy til sifatida foydalaniladigan davlat tilining ustuvor mavqeini mustahkamlashi, shuningdek, mahalliy aholi tomonidan foydalaniladigan milliy va mahalliy tillarning hamda xalqaro doirada qo'llanuvchi muloqot tillarining o'ziga xos muvozanatini aniqlashi talab etiladi. "O'zbek adabiy tilining barqarorlashuv jarayonlarida til leksikasidagi bo'shliqlarni to'ldirish tajribalari, tildagi leksik-semantik jarayonlarga ongli aralashuv til sofligini saqlab qolish va uning ifoda imkoniyatlarini kengaytirish uchun juda muhim ekanligini ko'rsatadi. Albatta, til leksikasi taraqqiyotining har qanday bosqichida joriy davrga mos va xos til normasini, ehtiyojlarini o'rganish, shu asosda leksik sathdagi bo'shliqlarni to'ldirishga munosib (muqobil) shakllarni topish hamda ommalashtirish tilshunoslikning muhim vazifalaridan sanaladi" (Khasanov, 2023).

O'zbekistonning ham mustaqillikka erishishi mamlakat hududida muqim til siyosatining o'rnatilishiga sabab bo'ldi. Mustaqillikdan oldingi davrlarda Sovet Sotsiolistik Respublikasi (SSR) tomonidan ilgari surilgan markazlashgan til siyosatining ilgari surilishi hamda rus tilining dominant til sifatida tan olinishi milliy tillarning rivojlanishida ayrim cheklovlarning yuzaga kelishiga sabab bo'ldi.

Istiqlol davrlarida O'zbekistondagi milliy tiklanish va o'zlikni anglash jarayoni o'zbek tilining davlat tili sifatidagi maqomini mustahkamlashga xizmat qildi va bu "Davlat tili to'g'risida"gi Qonunning quyidagi moddasida ham o'z aksini topgan: "O'zbekiston Respublikasining davlat tili o'zbek tilidir. O'zbekiston Respublikasi o'zbek tilini butun choralar bilan rivojlantiradi va uning siyosiy, ijtimoiy, iqtisodiy va madaniy hayotning barcha sohalarida amal qilishini ta'minlaydi" ("Davlat tili to'g'risida"gi Qonun, 1993).

Mamlakat hududida amaldagi til siyosati lotin yozuviga o'tish, tilga doir me'yoriy hujjatlarning tizimlashtirilishi, o'zbek tilining davlat tili sifatidagi maqomini mustahkamlash, shuningdek, O'zbekiston hududidagi mavjud tillar – rus, qozoq, qirg'iz va boshqa tillarning o'rni borasidagi masalalarni qamrab oldi.

Alohida ta'kidlash lozimki, O'zbekistondagi til siyosati borasidagi olib borilgan tadqiqotlar monografik planga ega bo'lsa-da, biroq uning boshqa hududlardagi til siyosatlari bilan keng qamrovli qiyosiy tahlili amalga oshirilmagan. Bundan tashqari, ushbu davlatdagi til siyosatining o'ziga xos yutuqlari bilan birgalikda, uning amalga oshirilishi jarayonidagi mavjud kamchiliklar kompleks tarzda baholanmagan. Ushbu maqolaning asosiy maqsadi esa O'zbekistonning zamonaviy til siyosatini istiqlol davri evolyutsiyasiga mos tadrijiy tahlil qilish hamda uning boshqa mamlakatlardagi mavjud til siyosatlari bilan o'xshash hamda farqli xususiyatlarini aniqlashdan iboratdir.

Maqola doirasida mamlakat hududidagi til siyosatiga oid mavjud yutuqlar sanalib, sohaga doir muammo va kamchiliklar ham qayd etiladi hamda ularni bartaraf etish bo'yicha o'ziga xos yechimlar taklif etiladi. Bu kabi qiyosiy yondashuv O'zbekistonning til siyosatiga doir o'ziga xos jihatlarini, uning global tendensiyalar va mintaqaviy til siyosati bilan o'zaro mutanosibligini aniqlash imkonini beradi. Ushbu tadqiqotdan olinajak natijalar til siyosatini mintaqa hududida rivojlantirishdagi nazariy va amaliy yondashuvlarning barqarorligini ta'minlashda poydevor sifatida xizmat qiladi.

Tadqiqotning amalga oshirilishi bir necha bosqichlarga tayanadi:

I.   Til siyosati tushunchasi va uning nazariy asoslari, metodologik asoslari tahlili.

II.   O'zbekistondagi til siyosati masalasi va uning mustaqillik yillaridagi evolyutsion tadriji, qonun, farmon va shu kabi qator me'yoriy hujjatlar va bu borada amalga oshirilgan islohotlar tahlili.

III. Mamlakat hududidagi til siyosatining qiyosiy tahlili: davlat tili, milliy va mahalliy tillar, ommaviy axborot vositalarining til siyosatidagi tutgan roli, yozuv islohotlari tadqiqi.

Keltirilgan masalalar bo'yicha yakunda tadqiqot natijalari umumlashtirilib, xulosalar chiqariladi hamda mavjud kamchilik va muammolarning oldini olish borasida yechim va takliflar qayd etiladi.

Adabiyotlar tahlili. Til siyosati xalqaro doirada o'rganiladigan sohalardan biri bo'lib, ko'plab tadqiqotchilar ushbu sohaga doir fikrlarining nazariy va amaliy aspektlarini tadqiq etishga diqqat qaratganlar. O'zbekiston hududidagi til siyosati borasida olib borilgan tadqiqotlar salmoqli bo'lsa-da, biroq ularning boshqa mamlakatlardagi mavjud til siyosatlari bilan qiyosiy tahlili miqdor jihatidan oz.

1. Til siyosati nazariyalari.

Til siyosatiga oid nazariyalar ko'plab olimlarning tadqiqot ishlaridan o'rin egallagan. Xususan, D. Kristalning (Krystal, 1998) "Isaak Pitman: til siyosati" nomli maqolasida til siyosati borasida amaliy qadam tashlagan Isaak Pitmanning XIX asrda imlo islohotlari, ingliz tilidan tortib dunyodagi yo'qolib ketish xavfi ostida bo'lgan tillardagi mavjud muammolar xususidagi qarashlari o'rin olgan. Shuningdek, yo'qolib ketish xavfi ostida bo'lgan tillarni asrab qolish borasidagi til siyosati ham ushbu maqola mazmunida yaqqol aks etgan, bu kabi tillarni asrab qolish uchun muallif quyidagi maqsadlarni amalga oshirishni o'rinli deb biladi: yo'qolib ketish xavfi ostida turgan tillar haqida boxabarlikni oshirish; ushbu tillarni har tomonlama – uyda, ta'lim doirasida, ommaviy axborot vositalari va ijtimoiy-iqtisodiy hamda madaniy jihatdan – qo'llab-quvvatlash; til siyosatini kuzatish – ta'sir etuvchi omillarni o'rganish va shu kabi qator chora-tadbirlar muallif talqinida Isaak Pitman fikrlariga asoslangan holda yoritib berilgan.

John Jozef (Jozef, 2006) tadqiqotlarida ham til siyosati masalasi alohida o'rganilgan. Uning "Til va siyosat" nomli asarida til siyosati, aslida, nima ekanligi, sotsiolingvistik omillar, xususan, muloqot usullari, til standartizatsiyasi kabi hodisalarning til siyosatining shakllanishidagi tutgan roli ilmiy nuqtayi nazardan baholangan.

Henry L. Brettonning (Bretton, 1973) "Siyosiy bilim, til va siyosat" nomli asarida ham til siyosiy masala sifatida tadqiq etiladi. Unda til siyosati universal deya baholanadi hamda uning universalligi faqatgina til bilan bog'lanishida emas, balki ayni vaqtda natsionalizm hamda etnosentrizm kabi omillar bilan o'zaro aloqadorligida ekanligi alohida qayd etib o'tiladi.

Til siyosati sohasidagi yuqorida qayd etilgan manbalar O'zbekistondagi til siyosatining maqsadlari, tutgan strategiyasi hamda natijalarini tahlil qilish uchun asos bo'ladi.

2. O'zbekistondagi mavjud til siyosati.

O'zbekiston hududidagi mavjud til siyosati qator tadqiqotlarning asosiy obyekti hisoblanadi. W. Fiermen (Fierman, 1991) ushbu yo'nalishda tadqiqot olib borgan olimlardan biri hisoblanib, uning "Language Planning and National Development: The Uzbek Experience" asarida o'zbek tilidagi mavjud lisoniy taraqqiyot, uning tarixiy xususiyatlari, O'zbekiston hududidagi til siyosati borasida mavjud yutuq va kamchiliklar, arablashtirish va lotinlashtirish, shu kabi qator masalalar tadqiqot doirasida tahlil qilingan.

R. Zaripovning (Zaripov, 2024) "Mustaqillik yillarida O'zbekistonda til siyosati: bilingvizm va pluralizm" nomli monografiyasida tanlangan hududga xos tilga bog'liq siyosiy jarayonlar batafsil yoritilgan. O'zbekistondagi mavjud lisoniy vaziyat hamda uning sotsiolingvistik tadqiqi, mustaqillik davlaridagi hukm surgan lisoniy ahvol, yangi til siyosatiga doir yondashuvlar kabi masalalar ham ushbu tadqiqotda o'rganilgan jihatlar hisoblanadi. Shuningdek, ayni shu muallifning "O'zbekistonda davlat tili menejmenti: sotsiolingvistik aspekti va huquqiy-me'yoriy asoslari" (Zaripov, 2024) nomli monografiyasi ham mamlakat hududidagi davlat tilining o'ziga xos ahamiyati hamda uning huquqiy-me'yoriy asoslar bilan mustahkamlanishi kabi masalalarni qamrab olganligi bilan ilmiy qiymati yuqori.

3. Markaziy Osiyodagi mavjud til siyosati

Dunyo miqyosida o'ziga xos strategik ahamiyatga ega hisoblangan Markaziy Osiyo davlatlari til siyosatini o'rganish, ularning evolyutsionar taraqqiyotiga ilmiy baho berish, shuningdek, madaniy xilma-xillik va o'xshashliklarni aniqlashga doir empirik materiallarga tayanish ularning til siyosati doirasida amalga oshirayotgan strategiyalarining muhim nuqtasini belgilashga xizmat qiladi, qayd etish lozimki, ushbu mamlakatlardagi mavjud til siyosati tanlangan strategiyalariga ko'ra o'zaro farq qilib, ayrim hollarda o'xshash xususiyatlari ham ko'zga tashlanadi.

Markaziy Osiyo hududidagi olib borilayotgan til siyosati borasidagi adabiyotlar salmoqli. B. Ismailovaning (Ismailova, 2001) "Markaziy Osiyodagi til siyosati" nomli tadqiqoti ham ushbu hududlardagi til siyosatiga bog'liq masalalarning o'xshashlik va farqli xususiyatlarini aniqlashga qaratilganligi bilan tilshunoslik ilmida muhim ahamiyat kasb etadi. Shiffmanning (Schiffman, 2012) "Language policy and Language conflict in Afghanistan and its Neighbors: The changing politics of Language choice" nomli asarida Afg'oniston hamda unga yondosh hududlardagi til siyosati talqini o'zaro qiyosiy tahlillar asosida amalga oshirilgan. Aiman Z., Zhumanova A., va boshqalarning (Aiman, Z., Zhumanova, A., et al., 2018) "Qozog'iston Respublikasining til siyosati: tarix, muammo va yechimlar", Maymulova A. T. ning (Маймулова, 2011) "Ko'pmillatli Qirg'izistonning til siyosati" kabi tadqiqotlarda ham Markaziy Osiyodagi mavjud hududlardagi til siyosati ilmiy jihatdan baholangan.

Umuman olganda, Markaziy Osiyo hududida joylashgan mamlakatlar hududidagi mavjud til siyosatini real tarzda baholash hamda ularning ilmiy qiymatini belgilashda amalga oshirilgan har bir tadqiqot o'ziga xos yondashuvga ega ekanligi bilan bir-biridan farq qiladi.

Metodologiya. Ushbu tadqiqot Markaziy Osiyo hududidagi mamlakatlaridagi hukmron lisoniy vaziyat, ulardagi o'zaro o'xshash va farqli jihatlarning ilmiy tadqiqiga bag'ishlangan. Shu sababli maqolaning mazmun-mohiyatini batafsil yoritib berish maqsadida asosiy metod sifatida qiyosiy-analitik hujjat tahlili (comparative-analytical document analysis) metodidan foydalanildi. Ushbu yondashuv til siyosatining tanlangan hududdagi institutsional asoslarini, qonun hujjatlaridagi ko'rinishlari hamda ularning amalga oshirilish mexanizmlari borasidagi chora-tadbirlarni tadqiq etish imkonini beradi.

1. Tadqiqotga ilmiy yondashuv.

Tadqiqot uchun tanlangan obyekt Markaziy Osiyo hududlaridagi mavjud til siyosatining qiyosiy analizi ekanligi tufayli ushbu maqolada har bir holat (case) alohida tahlil qilinadi, ayrim hollarda umumlashmalarga yo'l qo'yiladi. So'ngra ular o'rtasidagi umumiy va farqli jihatlar aniqlanib, tanlangan hududlarning ijtimoiy kontekstdagi tutgan roli va uning til siyosatiga doir ta'siri baholandi. Tadqiqot til siyosatining rasmiy doirasini, uning qonunchilik va strategik hujjatlardagi ko'rinishlarini tahlil qilishga qaratilgan.

2. Tadqiqot uchun muhim holatlar tanlovi (The selection of Case)

Markaziy Osiyo hududidagi mavjud til siyosatining mustaqillik davrlaridagi evolyutsion xarakterini aniqlash maqsadida O'zbekiston va Qozog'iston asosiy tahlil obyektlari sifatida tanlab olindi.

Joylashuv o'rni jihatidan ikki mamlakat hududi Markaziy Osiyoda joylashgan bo'lib, ushbu ikki davlat strategik, siyosiy va iqtisod nuqtayi nazaridan o'ziga xos mavqega ega. Shuningdek, ikki davlat uchun tanlangan tarixiy kontekst ham til nuqtayi nazaridan qiyos uchun asos bo'la oladigan voqeliklarni qamrab oladi, xususan, ushbu mamlakatlar tarixiy davrlarda Sovet Ittifoqi boshqaruvida bo'lganligi hamda mustaqillikka erishgach til siyosatida milliy tilni tiklash va davlat tili maqomining qayta ko'rib chiqilishi masalasiga urg'u bergan. Bundan tashqari, yozuv islohotlari, rus tilining Sovet Ittifoqi ta'siridagi ahamiyati, davlat tili maqomi, milliy va mahalliy tillarga munosabat nuqtayi nazaridan ushbu tillar o'ziga xos farqli strategiyalarga ega ekanligi bilan bir-biridan ajralib turadi.

Shuni ham alohida qayd etish joizki, O'zbekiston va Qozog'iston hududlariga mavjud til siyosatining qiyosiy kontekstini boyitish maqsadida Markaziy Osiyoda joylashgan boshqa hududlardagi til siyosati masalasiga doir holatlar qo'shimcha manba sifatida taqdim etilgan.

1.Ma'lumotlar tahlili.

Mavzu asosida to'plangan ma'lumotlar ikki yondashuvga asoslandi, ya'ni birinchi yondashuvda tematik kontent tahlili (Thematic Content Analysis) qo'llanib, har bir mamlakatning til siyosatiga oid hujjatlar alohida shakllarga mavzuiy tematika asosida tadqiq etildi va quyidagi kategoriyalar tanlab olindi:

a)   tanlangan hududlardagi davlat tilining rasmiy maqomi;
b)   yozuv islohotlari;
c)   tanlangan hududlardagi chet tillarining roli;
d)   til siyosatini amalga oshirishdagi mavjud muammo va ularga xos yechimlar.

Ma'lumotlar tahlilidagi ikkinchi yondashuv esa qiyosiy matritsa tahlili (Comparative Matrix Analysis) asosida amalga oshirildi. Ushbu jarayonda Markaziy Osiyo hududlaridagi tanlangan mamlakatlarning (shuningdek, boshqa hududlar ham) til siyosati borasidagi o'xshashlik va farqli xususiyatlari aniqlanib, qiyosiy matritsa tuzildi. Ushbu matritsa har bir mamlakatning til siyosatiga doir o'ziga xos xususiyatlarini, shuningdek, mintaqaviy umumiy tendensiyalarni aniqlashda vizual ma'lumotlarni taqdim etadi.

Natija va muhokama. Ushbu maqolada tahlilga olingan hududlarning til siyosatiga doir tematik kontent tahlili va qiyosiy matritsa tahlili mamlakatlardagi til siyosatiga doir masalalarning o'xshash va farqli xususiyatlarini aniqlashga qaratilgan. Ma'lumotlar, asosan, Markaziy Osiyo hududlaridagi davlatlarning, jumladan, O'zbekiston va Qozog'istonning til siyosati doirasidagi rasmiy hujjatlari, qonun va strategiyalarini o'rganishga asoslangan. Natijalarni quyidagi besh kategoriya bo'yicha tahlil qilish maqsadga muvofiq.

1. Tematik kontent tahlili natijalari.

Tanlangan hududlarning til siyosatiga oid hujjatlarini tematik tahlil qilish quyidagi asosiy yo'nalishlarga muvofiq holatlarning natijalariga asoslangan.

1.1. Davlat tilining rasmiy maqomi

Barcha Markaziy Osiyo davlatlari mustaqillik evolyutsiyasida o'z tillarining davlat tili sifatidagi konstitutsiyaviy maqomini mustahkamlashga intildilar. Bu mamlakatlardagi milliy tiklanish va til suverenitetiga aloqador jihatlarning siyosiy maqsadini qamrab oladi. Xususan, O'zbekiston Respublikasining "Davlat tili to'g'risida"gi Qonunida "O'zbekiston Respublikasining davlat tili o'zbek tilidir" deya rasmiy maqom bilan belgilab qo'yilgan ("Davlat tili to'g'risida"gi Qonun, 1993). Biroq boshqa tillarning rasmiy doiralarda qo'llanishi borasida monelik yo'q. Xususan, "Notariat to'g'risida"gi qonunning 12-moddasida ("Notariat to'g'risida"gi Qonun, 1996) ushbu holat aniq belgilab qo'yilgan: "O'zbekiston Respublikasida notarial harakatlar davlat tilida amalga oshiriladi. Rasmiylashtirilgan hujjat matni fuqarolarning talabiga binoan notarius yoki notarial harakatlarni amalga oshiruvchi shaxs tomonidan rus tilida yoki imkon bo'lsa, boshqa maqbul tilda beriladi".

Qozog'iston Respublikasida ham davlat tili maqomini belgilash til siyosati darajasiga olib chiqilgan masalalardan hisoblanadi. Ushbu hududda amaldagi qonunchilik hujjatlariga ko'ra, davlat tili qozoq tili hisoblanib, rus tili ham shu bilan birgalikda rasmiy maqomga ega (Qozog'iston Respublikasi Konstitutsiyasi, n.d.). Rus tilining davlat organlarida va ommaviy axborot vositalarida qozoq tili bilan teng ravishda qo'llanishi huquqiy hujjatlar bilan kafolatlangan.

Shuningdek, Tojikiston Respublikasida ham davlat tili sifatida tojik tili tan olinib, rus tili millatlararo muloqot tili sifatida qo'llanib kelinadi (Schlyter, 2005). Umuman olganda, Markaziy Osiyo hududlaridagi mavjud davlat tili maqomining qonuniy hujjatlar bilan rasmiy maqomga ega ekanligi, shuningdek, hududlarda qo'llanuvchi millatlararo tillarning ham e'tiborga olinganligi ushbu tillarning til siyosatiga oid masalalaridan biri sanaladi.

1.2. Yozuv islohotlari

Ushbu kategoriya bo'yicha mamlakatlararo amalga oshirilgan islohotlar turlichalikka ega. O'zbekiston hududidagi mustaqillik evolyutsiyasiga asoslangan yozuv islohotlarining boshlanishi davri sifatida 1993-yil tarix yodnomalarida qayd etilgan. "Lotin yozuviga asoslangan o'zbek alifbosini joriy etish to'g'risida"gi qaror ushbu Markaziy Osiyoda lotin yozuvi islohotiga tashlangan birinchi qadam bo'ldi ("Lotin yozuviga asoslangan o'zbek alifbosini joriy etish to'g'risida", 1993). Ushbu Qonun O'zbekiston Respublikasi Konstitutsiyasiga asoslanib va o'zbek yozuvining lotin alifbosiga o'tilgan 1929 – 1940-yillardagi ijobiy tajribasidan kelib chiqib, keng jamoatchilik vakillari bildirgan istak-xohishlarini inobatga olgan holda respublikaning har taraflama kamol topishini va jahon kommunikatsiya tizimiga kirishini jadallashtiruvchi qulay sharoit yaratishga xizmat qiladi. Shuningdek, Vazirlar Mahkamasining "Lotin yozuviga asoslangan o'zbek alifbosiga bosqichma-bosqich to'liq o'tishni ta'minlash chora-tadbirlari to'g'risida"gi 11.02.2021-qarori ham mamlakatda olib borilayotgan yozuv islohotlarining takomillashuviga xizmat qildi ("Lotin yozuviga asoslangan o'zbek alifbosiga bosqichma-bosqich to'liq o'tishni ta'minlash chora-tadbirlari to'g'risida", 2021).

Qozog'iston hududida amalga oshirilgan yozuv islohotlari bevosita mustaqillik davrlarida boshlangan bo'lsa-da, biroq Qozog'iston Respublikasi Prezidentining 2017-yil 26-oktabrdagi 569-sonli "Qozoq tili alifbosini kirill alifbosidan lotin yozuviga o'tkazish to'g'risida"gi qaroriga o'zgartirishlar kiritish haqida"gi ("Qozoq tili alifbosini kirill alifbosidan lotin yozuviga o'tkazish to'g'risida", 2017) qabul qilgan Qarori ushbu davlatdagi lotin yozuviga o'tish islohotlarining tezlashuviga turtki bo'la oldi.

1.3. Tanlangan hududlardagi chet tillarining roli

O'zbekiston va Qozog'iston hududidagi chet tillariga munosabat va ularning til siyosatidagi roli ushbu ikki mamlakat doirasida umumiy tendensiyalarga ega bo'lsa-da, ularning amalga oshirilish jarayonidagi mavjud strategiyalari va ustuvorliklari o'rtasida qisman bo'lsa-da farqlar ko'zga tashlanadi. Har ikki davlat milliy tilni mustahkamlash barobarida global raqobatbardoshlikni oshirish va ijtimoiy-iqtisodiy taraqqiyotning barqarorlashuvini ta'minlash maqsadida hudud doirasida faol qo'llanuvchi chet tillarini (rus tili, ingliz tili…) strategik ahamiyatga ega deb hisoblaydi.

1.3.1. Ingliz tili chet tili sifatida

O'zbekiston va Qozog'iston hududlarida ingliz tili global taraqqiyot va modernizatsiya integratsiyasining asosiy strategik tili sifatida belgilangan bo'lib, ushbu tilning tanlangan hududlarda joriy etilishi borasida qisman farqlar ko'zga tashlanadi. O'zbekistonda ingliz tilining o'qitilishi borasida davlat tomonidan sezilarli islohotlar amalga oshirilgan va bu qonun va qonunosti hujjatlarida belgilab qo'yilgan. "Xorijiy tillarni o'rganishni ommalashtirishni samarali tashkil etish chora-tadbirlari to'g'risida" ("Xorijiy tillarni o'rganishni ommalashtirishni samarali tashkil etish chora-tadbirlari to'g'risida", 2021), "Xorijiy tillarni o'qitish sifatini yaxshilash, ilmiy tadqiqotlar ko'lamini kengaytirish, aholining xorijiy tillarni o'rganishga bo'lgan qiziqishini oshirish bo'yicha kompleks" ("Xorijiy tillarni o'qitish sifatini yaxshilash, ilmiy tadqiqotlar ko'lamini kengaytirish, aholining xorijiy tillarni o'rganishga bo'lgan qiziqishini oshirish bo'yicha kompleks", 2021) chora-tadbirlar dasturi, "Xalqaro imtihon tizimlari bo'yicha yuqori ball (daraja) to'plagan yoshlarga o'qish va imtihon topshirish xarajatlarini to'liq qoplab berish tartibini joriy etish to'g'risida"gi ("Xalqaro imtihon tizimlari bo'yicha yuqori ball (daraja) to'plagan yoshlarga o'qish va imtihon topshirish xarajatlarini to'liq qoplab berish tartibini joriy etish to'g'risida", 2021) qator qaror va farmonlar mamlakat hududida, xususan, ingliz tilining chet tili sifatida o'qitilishi va o'rganilishi doirasida nazariy va amaliy tashviqotlarning me'yoriy-huquqiy hujjatlardan o'rin olgan ko'rinishi hisoblanadi.

Qozog'iston hududida esa ilgari surilgan "uch tillilik" siyosatining uchinchi tili bevosita ingliz tili hisoblanadi (Kuzambayeva & Urkunova, 2018). Ushbu strategiyaga muvofiq, qozoq, rus va ingliz tillari bir-birini to'ldiruvchi ahamiyatga ega tillar sifatida ko'riladi.

1.4 Til siyosatini amalga oshirishda tanlangan hududlardagi mavjud muammolar

Har ikki davlatdagi til siyosatini amalga oshirishda ayrim umumiy muammolar mavjud bo'lib, ushbu muammolardan biri sifatida manbalar yetishmasligini qayd etish joiz – joylardagi davlat tilini rivojlantirishga qaratilgan dasturlarni moliyalashtirishdagi kamchiliklar, sifatli o'quv-metodik materiallar, raqamli resurslarning yetarli emasligi kabi omillar, shuningdek, kadrlar tayyorlash borasidagi milliy dasturlarning mavjudligi ushbu sohani to'la-to'kis qamrab ololmayotganligi, ta'lim beruvchining rasmiy ish faoliyatini ta'minlashdagi to'siqlar, maktab ta'limidagi sohaga xos mutaxassis kadrlarning yetishmasligi; qonun ustuvorligini ta'minlashdagi muammolar: davlat tili ustuvorligi belgilangan bo'lsa-da, ammo amalda uning to'kis joriy etilmaganligi, lotin yozuvining amalda to'liq foydalanmasligi; til islohotlarining xalq manfaatlariga to'laligicha mos kelmasligi – etnik guruhlar va davlat tili qo'llanishi o'rtasidagi ziddiyat; milliy tillarni himoya qilish, tilning madaniy yodgorlik ekanligini hisobga olgan holda ularni asrash chora-tadbirlarini amalga oshirishdagi kamchiliklar ikki mamlakat doirasidagi til siyosatiga xos muammolarning aynan ko'rinishlaridir.

1.5. O'zbekistondagi mavjud til islohotlariga doir yechimlar

Yuqorida qayd etib o'tilgan muammolarga xos yechimlarni taklif qilish sohaga doir kamchiliklarning bartaraf etilishida asosiy ahamiyatga ega. Ushbu holatlarni bartaraf etish maqsadida O'zbekistonda til siyosatiga oid muammolarni yechish uchun quyidagi yechimlar taklif qilinadi:

- yozuv islohotlarini yakunlash – rasmiy davlat hujjatlari, ta'lim materiallari va OAV da lotin yozuviga to'liq va majburiy o'tish mexanizmlarini ishlab chiqish va iqtisodiy moliyalashtirish;

- alifbo reformatsiyasini yakunlash – **o', g', sh, ch** kabi harflarning yakuniy shaklini belgilash.

- milliy tilga asoslangan kontent yaratish – ilmiy tadqiqotlarni amalga oshirishda o'zbek tilidan foydalanish, ushbu jarayon ishtirokchilarini rag'batlantirish, yagona interaktik ma'lumotlar bazasini milliy tilga asosan yuritish.

1.6. Qozog'istondagi mavjud til islohotlariga doir yechimlar

➢ mamlakat hududidagi mavjud "uch tillilik" siyosatini muvozanatlashtirish – ushbu siyosatda belgilangan har bir tilning aniq rolini belgilash hamda qozoq tilining asosiy til ekanligini alohida belgilagan holda rus va ingliz tillarini ushbu tillarga integratsiya qilish;

➢ yozuv reformatsiyalarini jadallashtirish – yozuv islohotlarini yakunlash muddatlarining aniq qo'yilishi.

1.7. Har ikki davlat uchun mos umumiy yechimlar

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Har ikki davlatdagi til siyosatiga xos muammolarni hal qilish uchun quyidagi umumiy yechimlarni taklif qilamiz:

- texnologiyalar va til siyosati integratsiyasi – til o'rganish dasturlari, sun'iy intellektga asoslangan ta'limiy dasturlar, korpus bazalarini yaratish;
- jamoatchilik ishtirokini ta'minlash va oshirish – "hukumat – jamoat" makrotuzilmasini yaratish – til siyosati borasida amalga oshirilayotgan har bir qonunlardan jamoatchilikning xabardorligini oshirish;
- mamlakatlararo hamkorlik masalalarini kuchaytirish va bu borada til siyosatiga doir masalalarning keng miqyosda o'rganish, tarjiba almashish ishlarini olib borish;
- sistemali monitoring va baholash tuzilmasini ishlab chiqish – til siyosati borasida amalga oshirilayotgan har bir nazariy va amaliy ishlar samaradorligini muntazam tekshirish, yo'l qo'yilayotgan muammolarni aniqlab, ularga yechimlar taklif qilish.

2. Qiyosiy matritsa tahlili natijalari

Markaziy Osiyo davlatlaridagi til siyosatiga xos masalalarning o'zaro o'xshashlik va farqlilik darajasini aniqlashda qiyosiy matritsa tahlili umumlashtiruvchi asos vazifasini bajaradi.

Jadval 1. Markaziy Osiyo davlatlaridagi til siyosatining qiyosiy matritsa tahlili natijalari

Xususiyat	O'zbekiton	Qozog'iston	Qirg'iziston	Tojikiston
Davlat tili maqomi	O'zbek tili	Qozoq tili (rus tili rasmiy maqomga ega)	Qirg'iz tili (rus tili rasmiy maqomga ega)	Tojik tili (davlat va rasmiy til); Rus tili (Tojikiston Respublikasi Konstitutsiyasi tomonidan millatlararo muloqotning rasmiy tan olingan tili)
Yozuv islohoti	Lotin yozuviga deyarli to'liq o'tilmoqda	Lotin yozuviga bosqichma-bosqich o'tilmoqda	Kirill yozuvida qoldi	
Til siyosatini amalga oshirishdagi o'ziga xos yondashuvlar	Markazlashgan siyosat	Pragmatik, bosqichma-bosqich taraqqiyot	Nisbatan pragmatik siyosat	Milliy tilga nisbatan e'tiborning kuchayishi

Ushbu tadqiqot asosida Markaziy Osiyo davlatlari, xususan, O'zbekiston va Qozog'iston mamlakatlaridagi olib borilayotgan til siyosatida sezilarli o'xshash jihatlar mavjudligi hamda qisman farqlar ko'zga tashlanishi namoyon bo'ldi. O'tkazilgan tematik kontent tahlili va qiyosiy matritsa tahliliga muvofiq ko'rish mumkinki, O'zbekiston va Qozog'istondagi mavjud til siyosatlari masalalarida umumiy tendensial integratsiyalar mavjud. Davlat tiliga ustuvorlik berish masalasida esa divergensiv farqlar ko'rinib turibdi. Ikkala mamlakatlarda ham global iqtiso-diyot taraqqiyoti, xorijiy inverstitsiyalarning keng miqyosda jalb etilishi masalalari xorijiy tillarga berilayotgan e'tibor o'laroq namoyon bo'lmoqda.

Markaziy Osiyo davlatlaridagi olib borilayotgan til siyosatiga oid masalalarda ayrim hududlarda (O'zbekiston) jadallik kuzatilsa, (lotin yozuviga o'tish) ayrim hududlarda (Qozog'iston) bu borada bosqichma-bosqich islohotlarga yo'l qo'yilgan. Shuningdek, Qirg'iziston va Tojikiston davlatlarida lotin yozuviga o'tish masalasi kun tartibiga qo'yilmadi, kirill alifbosiga asoslangan yozuv saqlanib qoldi.

Til siyosatining olib borilishida esa O'zbekistonda markazlashgan siyosat amalda bo'lsa, Qozog'istonda ushbu jihatda pragmatik yondashuvlar hamda bosqichma-bosqich amalga oshirish siyosatiga o'rin berilgan. Qirg'izistondagi mavjud holat esa nisbatan pragmatik ko'rinishga ega. Tojikiston Respublikasi ayni vaqtda milliy tilga nisbatan e'tiborning kuchayishiga keng yo'l ochmoqda.

Xulosa. Xulosa sifatida aytish mumkinki, Markaziy Osiyo davlatlaridagi mavjud til siyosati O'zbekiston va Qozog'iston (ayrim o'rinlarda Tojikiston va Qirg'iston misollari tahlil qilindi) misolida ko'rib chiqildi. Mustaqillik evolyutsiyasi jarayonida milliy o'zlikni anglash, ijtimoiy-iqtisodiy taraqqiyot hamda geosiyosiy omillar ta'sirida rivojlangan til siyosati o'zining murakkablikka egaligini namoyish etdi. Nazarimizda, ushbu tadqiqot Markaziy Osiyo mintaqasidagi til siyosatiga doir mavjud murakkablik dinamikasiga muhim hissa qo'shadi hamda uni amalga oshirishdagi kelgusidagi tadqiqotlar uchun asos vazifasini bajaradi.

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Annotatsiya. *Ushbu maqola o'zbek tilida* **UzTreebank** *yaratish masalasini ko'rib chiqadi. Treebank — sintaktik annotatsiyalangan korpus bo'lib, NLP tizimlarini o'qitishda muhim manba hisoblanadi. Jahon tajribasida* UD *va* **Penn Treebank** *asosida constituency hamda dependency parsing yondashuvlari qo'llaniladi. Turkiy tillar tajribasiga tayangan holda, o'zbek tili uchun hybrid parsing va zamonaviy ML modellaridan (BERT, LSTM) foydalanish taklif etiladi.*

Kalit so'zlar: *UzTreebank; Treebank qurish; Constituency parsing; Dependency parsing; Turkiy tillar; Algoritmlar.*

UZTREEBANK: BUILDING A SYNTACTICALLY ANNOTATED CORPS FOR THE UZBEKISTAN LANGUAGE

Abstract. *This study explores the construction of* **UzTreebank***, a syntactically annotated corpus for the Uzbek language. Drawing on global projects such as* **UD** *and* **Penn Treebank***, as well as Turkic language experience, it proposes hybrid parsing with modern ML models (BERT, LSTM).*

Keywords: *UzTreebank; Treebank construction; Constituency parsing; Dependency parsing; Turkic languages; Algorithms.*

UZTREEBANK: СОЗДАНИЕ СИНТАКТНО АННОТИРОВАННОГО КОРПУСА ДЛЯ ЯЗЫКА УЗБЕКИСТАНА

Аннотация. *В данном исследовании рассматривается создание* **UzTreebank** *— синтаксически аннотированного корпуса для узбекского языка. Опираясь на мировые проекты, такие как* **UD** *и* **Penn Treebank***, а также на опыт разработки корпусов для тюркских языков, предлагается использование гибридного синтаксического анализа с применением современных моделей машинного обучения (BERT, LSTM).*

Ключевые слова: *UzTreebank; построение Treebank; Constituency parsing; Dependency parsing; тюркские языки; алгоритмы.*

Kirish. Tabiiy tilni qayta ishlash (NLP) sohasida sintaktik resurslarning rivoji muhim ahamiyatga ega. Treebanklar — til korpuslarini sintaktik annotatsiya qilish orqali mashinaviy o'rganish modellarini takomillashtiruvchi asosiy manbalardan biridir. O'zbek tili kabi kam resursli tillar uchun treebank qurish jarayoni murakkab bo'lib, xalqaro tajribadan foydalanishni talab etadi. Jahon miqyosida **Universal Dependencies (UD)** loyihasi 100 dan ortiq tilni qamrab olgan bo'lsa, **Penn Treebank** ingliz tili uchun constituency parsingga asoslangan dastlabki yirik korpus sifatida tanilgan [1]. Dependency parsing so'zlar orasidagi to'g'ridan-to'g'ri bog'lanishlarni ko'rsatib daraxt tuzilmasini soddalashtiradi, constituency parsing esa ierarkhik iboralarga asoslanib kontekstsiz grammatikaga mos keladi. Turkiy tillar oilasida bir qator treebanklar yaratilgan: masalan, **UD Turkish Kenet** treebanki 18 700 jumla va 178 700 tokenni o'z ichiga oladi [2]; **UD Kyrgyz TueCL** treebanki pro-drop va postverbal tuzilmalarni qamrab oladi; qozoq va uyg'ur tillari uchun parallel UD treebanklar mavjud bo'lib, ularni annotatsiya qilishda umumiy standartlar qo'llanilgan [3]. O'zbek tili ham turkiy tillar bilan agglutinativ morfologiya va SOV so'z tartibida o'xshashliklarga ega.

O'zbek tili uchun yaratilgan **UzTreebank** birinchi UD treebank bo'lib, 500 jumla va 5850 tokenni o'z ichiga oladi [4]. Turkiy tillarda treebank qurish tajribasini o'zbek tiliga moslashtirishda qo'shimchalar tizimi va erkin so'z tartibini hisobga olish zarur. Ushbu maqola UzTreebank qurilishida jahon tajribasi, algoritmlar va turkiy tillar mosligini tahlil qiladi hamda o'zbek NLP rivoji uchun istiqbolli takliflarni ilgari suradi.

Adabiyot sharhi. Treebanklar tabiiy tilni qayta ishlashda sintaktik bilimlarni formal shaklda ifodalovchi muhim resurs hisoblanadi. Dastlabki yirik treebank loyihalaridan biri bo'lgan Penn Treebank ingliz tili uchun constituency parsing asosida ishlab chiqilgan bo'lib, kontekstsiz grammatika qoidalariga tayangan holda sintaktik tuzilmalarni ierarxik ko'rinishda ifodalash imkonini bergan [5]. Keyinchalik dependency parsing yondashuvi sintaktik tahlilda muqobil va soddaroq model sifatida shakllanib, so'zlar orasidagi bog'lanishlarni to'g'ridan-to'g'ri ko'rsatishi bilan ajralib turadi [6]. Shu asosda yaratilgan Universal Dependencies (UD) loyihasi tillararo bir xil annotatsiya standartini joriy etib, hozirgi kunda yuzdan ortiq tillar uchun treebanklarni qamrab olmoqda [7]. Mazkur loyiha kam resursli tillar uchun ham sintaktik korpus yaratishda metodologik asos bo'lib xizmat qilmoqda.

Turkiy tillar uchun yaratilgan UD treebanklar morfologik boylik va agglutinativ tuzilmani hisobga olgan holda ishlab chiqilgan. Masalan, **UD Turkish treebank** turk tilidagi SOV so'z tartibini va postpozitsion konstruktsiyalarni muvaffaqiyatli aks ettiradi. **UD Kyrgyz treebank**da pro-drop hodisasi va nol subyektli gaplar keng yoritilgan. Qozoq va uyg'ur tillari uchun yaratilgan treebanklar esa parallel korpuslar asosida ishlab chiqilib, tillararo qiyosiy tahlil uchun qulay imkoniyat yaratadi. Shunga qaramay, turkiy tillarda erkin so'z tartibi dependency parsingda qo'shimcha murakkabliklar keltirib chiqaradi. Shu sababli ayrim tadqiqotlarda **hybrid parsing** yondashuvlari taklif etilgan bo'lib, ular constituency va dependency parsingning afzalliklarini birlashtirishga qaratilgan.

Zamonaviy tadqiqotlarda chuqur o'rganishga asoslangan modellar keng qo'llanilmoqda. **LSTM** asosidagi parserlar uzun masofali bog'lanishlarni modellashtirishda samarali ekanligi isbotlangan [8]. **BERT** kabi kontekstga sezgir modellar esa sintaktik tahlil sifatini sezilarli darajada oshirib, oldindan katta korpuslarda o'qitilgan bilimlardan foydalanadi. Kam resursli tillar uchun **transfer learning** yondashuvi alohida ahamiyat kasb etadi. O'zbek tili uchun mavjud **UzTreebank** hajm jihatidan cheklangan bo'lsa-da, dastlabki tajriba sifatida muhim ilmiy qiymatga ega. Biroq u murakkab sintaktik konstruksiyalarni to'liq qamrab olmaydi. O'zbek tilining boy qo'shimchalar tizimi annotatsiya jarayonida alohida e'tibor talab etadi. Shu bois morfologik va sintaktik darajalarni birgalikda hisobga olish zarur bo'lib, ayrim tadqiqotlarda **morfo-sintaktik integratsiya** yondashuvi ilgari surilgan. Turkiy tillar tajribasi o'zbek treebankini kengaytirishda metodik asos bo'lib xizmat qilishi mumkin. Zamonaviy algoritmlar va standartlar asosida yaratilgan UzTreebank o'zbek NLP rivoji uchun muhim resurs bo'lishi kutilmoqda.

Tahlil va Natijalar. Ushbu tadqiqotda olib borilgan tahlil jarayoni **Universal Dependencies (UD)** loyihasi, **Penn Treebank** annotatsiya tamoyillari hamda turkiy tillar, xususan turk tili uchun yaratilgan treebanklar tajribasiga asoslangan holda amalga oshirildi. **UzTreebank** korpusi doirasida 10 000 ta gap gold standart sifatida qo'lda sintaktik annotatsiya qilindi. Annotatsiya jarayonida har bir gap parallel ravishda **dependency** va **constituency** shakllarda teglab chiqildi.

Dependency tahlil UD qoidalari asosida amalga oshirilib, so'zlar orasidagi sintaktik bog'lanishlar aniq va izchil tarzda belgilandi. Ushbu yondashuv o'zbek tilining agglutinativ morfologiyasi va nisbatan erkin so'z tartibini hisobga olish imkonini berdi. Constituency tahlil esa Penn Treebank tajribasiga tayangan holda **BIO chunklash** formatida bajarildi. BIO asosidagi annotatsiya NP, VP, PP va boshqa asosiy ibora turlarini aniqlashda qulaylik yaratdi.

Tahlil natijalari shuni ko'rsatadiki, parallel annotatsiya yondashuvi sintaktik tuzilmani har ikki nazariy model doirasida solishtirish imkonini beradi. Dependency daraxtlar gapning asosiy sintaktik tayanchlarini soddaroq ko'rinishda ifodalashga xizmat qilgan bo'lsa, constituency tuzilma gap ichidagi ierarxik iboralarni batafsil aks ettirdi. Annotatsiya jarayonida ayniqsa qo'shimchalar orqali ifodalangan sintaktik munosabatlar alohida e'tibor talab qildi. Uzun va murakkab gaplarda daraxt chuqurligining oshishi kuzatildi, qisqa gaplarda esa dependency va constituency tahlil natijalari o'rtasida sezilarli tafovut kuzatilmadi. BIO chunklash asosida NP va VP birikmalari eng yuqori ulushni tashkil etdi. Postpozitsion konstruktsiyalar va ergash gapli tuzilmalar turkiy tillarga xos xususiyatlarni yaqqol namoyon qildi. Ushbu holatlar turk va qozoq treebanklarida kuzatilgan natijalar bilan umumiylikka ega.

Olingan gold standart annotatsiya sifati keyingi bosqichdagi mashinali o'rganish jarayoni uchun ishonchli asos bo'lib xizmat qiladi. Mazkur korpus zamonaviy parserlarni o'qitish va baholash uchun yetarli hajmga ega ekanligi bilan ajralib turadi. Natijalar shuni ko'rsatadiki, qo'lda tekshirilgan sintaktik belgilash avtomatik tahlil

aniqligini oshirishda muhim rol o'ynaydi. Ushbu bosqichda asosiy e'tibor annotatsiya izchilligi va standartlarga moslikka qaratildi.

SentenceID	tokenID	token	BI	Lemma	Tag	Chunk tag
1	1	Tarix	B	Tarix	N	B-NP
1	2	hayotning	B	hayot	N	B-NP
1	3	haqiqiy	B	haqiqiy	JJ	I-NP
1	4	o'qituvchisidir	B	o'qituvchi	N	I-NP
1	5	.	B		PUNCT	O
2	1	Insoniyatning	B	Insoniyat	N	B-NP
2	2	tarixiy	B	tarixiy	JJ	I-NP
2	3	rivojlanishidan	B	rivojlanmoq	VB	I-NP
2	4	to'g'ri	B	to'g'ri	JJ	B-VP
2	5	xulosa	B	xulosa	IB	I-VP
2	6	chiqarilsa	I	chiqmoq	IB	I-VP
2	7	,	B		PUNCT	O
2	8	ko'plab	B	ko'p	RR	B-NP
2	9	xatolardan	B	xato	N	I-NP
2	10	qochish	B	qochmoq	VB	B-VP
2	11	mumkin	I	mumkin	MD	I-VP
2	12	.	B		PUNCT	O

1-rasm. Constituency parsing namunasi

SentenceId	TokenId	Token	BI	Lemma	Tag	feats	Head	Dependency
1	1	Tarix	B	tarix	N		4	nsubj
1	2	hayotning	B	hayot	N	ning	4	nmod:poss
1	3	haqiqiy	B	haqiqiy	JJ		4	amod
1	4	o'qituvchisidir	B	o'qituvchi	N	si+dir	0	root
1	5	.	B		PUNCT		4	punct
2	1	Insoniyatning	B	insoniyat	N	ning	3	nmod:poss
2	2	tarixiy	B	tarixiy	JJ		3	amod
2	3	rivojlanishidan	B	rivojlanmoq	VB	dan+i	6	xcomp
2	4	to'g'ri	B	to'g'ri	RR		5	advmod
2	5	xulosa	B	xulosa	VB		6	compound
2	6	chiqarilsa	I	chiqarmoq	VB	il+sa	11	advcl
2	7	,	B		PUNCT		6	punct
2	8	ko'plab	B	ko'plab	RR	lab	9	advmod
2	9	xatolardan	B	xato	N	dan+lar	10	obj
2	10	qochish	B	qochmoq	VB	ish	11	xcomp
2	11	mumkin	B	mumkin	MD		0	root
2	12	.	B		PUNCT		11	punct
3	1	Tarix	B	tarix	N		11	nsubj
3	2	bizni	B	biz	P	ni	11	obj
3	3	sabrli	B	sabrli	JJ		4	compound
3	4	bo'lishga	B	bo'lmoq	VB	ish+ga	11	obl
3	5	,	B		PUNCT		4	punct
3	6	shoshilmaslikka	B	shoshilmaslik	N	ka	4	conj
3	7	,	B		PUNCT		6	punct
3	8	ishlarimizni	B	ish	N	ni+imiz+lar	9	obj
3	9	o'ylab	B	o'ylamoq	VB	la+b	10	compound
3	10	ko'rishga	I	ko'rimoq	VB	ish+ga	4	obl
3	11	o'rgatadi	B	o'rgatmoq	VB	di	11	root
3	12	.	B		PUNCT		11	punct

2-rasm. Dependency parsing namunasi

Keyingi tadqiqotlarda mazkur gold standart asosida dependency va constituency parsing modellarini mashinali o'qitish rejalashtirilmoqda. Jumladan, UD mos parserlar va BIO formatiga asoslangan **sequence labeling** modellarini o'qitish ko'zda tutilgan. Shuningdek, ushbu gold standartdan foydalanib sintetik va avtomatik generatsiya qilingan ma'lumotlar orqali korpusni kengaytirish imkoniyatlari ham ko'rib chiqiladi. Natijada **UzTreebank** o'zbek tili uchun keng qamrovli va barqaror sintaktik resurs sifatida shakllanishi kutilmoqda.

Xulosa. Sintaktik korpuslar tabiiy tilni qayta ishlashda muhim resurs bo'lib, tilning murakkab tuzilishini formal shaklda ifodalash imkonini beradi. UzTreebank tajribasi turkiy tillarda yaratilgan treebanklar bilan uzviy bog'liqdir. Annotatsiya jarayonida dependency va constituency yondashuvlari birgalikda qo'llanilib, sintaktik

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tuzilma kengroq qamrab olindi. Dependency daraxtlar gapning tayanch elementlarini soddaroq ko'rsatgan bo'lsa, constituency tahlil iboralar ierarxiyasini batafsil yoritdi. Qo'shimchalar orqali yuzaga keladigan sintaktik munosabatlar murakkablik tug'dirgani kuzatildi. Uzun gaplarda daraxt chuqurligi ortib, murakkab konstruksiyalarni belgilash ko'proq e'tibor talab qildi, qisqa gaplarda esa farq kam bo'ldi. BIO formatida NP va VP birikmalari eng ko'p uchradi, postpozitsion tuzilmalar va ergash gaplar esa turkiy xususiyatlarni yaqqol namoyon qildi. Olingan gold standart korpus mashinali o'rganish modellarini o'qitish va baholash uchun ishonchli manba bo'lib xizmat qiladi. Kelgusida UzTreebank asosida chuqur o'rganishga tayangan modellarni o'qitish va korpusni kengaytirish rejalashtirilmoqda. Natijada UzTreebank o'zbek tili uchun barqaror va keng qamrovli sintaktik resurs sifatida shakllanishi kutilmoqda.

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BUXORO HUDUDIDA O'ZLASHMA QATLAMGA MANSUB TOPONIMLARNING ETIMOLOGIK TADQIQI

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Annotatsiya. *Mazkur maqolada Buxoro hududida uchraydigan o'zlashma qatlamga mansub ayrim toponimlarning kelib chiqishi, semantik tarkibi va etimologik tahlili o'rganilgan. Toponimlarning tarixiy ildizlari, arab, fors-tojik, turkiy va boshqa tillardan kirib kelgan shakllari tahlil qilinib, ularning shakllanishida ijtimoiy, siyosiy va madaniy omillarning ta'siri yoritilgan. Toponimlarni tadqiq qilish ma'lum bir hududda hayot kechiradigan xalq va millatning siyosiy-iqtisodiy holati, ijtimoiy-tarixiy muhiti, ma'naviy-madaniy turmushi, etnik tarkibi, kelib chiqish jarayonlari, mehnat faoliyatini o'zida aks ettirishi bilan bog'liq tushunchalarni tavsiflash orqali muammoning nazariy jihatlari o'rganilgan.*

Kalit so'zlar: *Toponimika, Buxoro viloyati, o'zlashma qatlam, etimologiya, arabcha toponimlar, fors-tojikcha toponimlar, tarixiy tilshunoslik, semantik tahlil, geografik nomlar.*

ETYMOLOGY OF TOPONAMES BELONGING TO THE OZLASHMA LAYER IN THE BUKHARA REGION

Abstract. *This article explores the origin, semantic structure, and etymological analysis of certain toponyms of the borrowed layer found in the Bukhara region. It examines the historical roots of these toponyms, their forms borrowed from Arabic, Persian-Tajik, Turkic, and other languages, and highlights the influence of social, political, and cultural factors on their formation. The study of toponyms reveals theoretical aspects of the issue by describing concepts related to the socio-economic condition, socio-historical environment, spiritual and cultural life, ethnic composition, origin processes, and labor activities of the people and nations living in a specific region.*

Keywords: *Toponymy, Bukhara region, borrowed layer, etymology, Arabic toponyms, Persian-Tajik toponyms, historical linguistics, semantic analysis, geographical names.*

ЭТИМОЛОГИЯ ТОПОНАМИЙ, ОТНОСЯЩИХСЯ К СЛОЮ ОЗЛАШМА В БУХАРСКОМ РЕГИОНЕ

Аннотация. *В данной статье исследуется происхождение, семантическая структура и этимологический анализ некоторых топонимов заимствованного слоя, встречающихся на территории Бухары. Анализируются исторические корни топонимов, формы, заимствованные из арабского, персидско-таджикского, тюркского и других языков, освещается влияние социальных, политических и культурных факторов на их формирование. Изучение топонимов позволяет раскрыть теоретические аспекты проблемы через описание понятий, связанных с политико-экономическим положением, социально-исторической средой, духовно-культурной жизнью, этническим составом, процессами происхождения и трудовой деятельностью народа и нации, проживающих на определённой территории.*

Ключевые слова: *Топонимика, Бухарская область, заимствованный слой, этимология, арабские топонимы, персидско-таджикские топонимы, историческое языкознание, семантический анализ, географические названия.*

Kishilar o'zaro muloqotga kirishish uchun odamlarni ham, narsa-hodisalarni ham, umuman butun borliqni nomlar bilan atab, bir biridan farqlashga harakat qilishgan. Natijada nomlarda milliylik, milliy an'ana hamda milliy qadriyatlar o'z izini betakror holda qoldirgan. Mana shu nomlar milliy o'zlikni anglashga, xalqimizning ruhiy ma'naviy sarchashmalari bo'lgan miliy udum, urf-odat, an'ana va qadriyatlarimizga qayta-qayta e'tibor berishga hissa qo'shadi.

Toponimika – xalqning tarixiy xotirasi, ma'naviy merosi va madaniyatini aks ettiradigan muhim manbaa. Ayniqsa, Buxoro hududida shakllangan toponimlar nafaqat mahalliy til va madaniyat ta'sirini, balki turli davrlarda

yuz bergan siyosiy, iqtisodiy, madaniy o'zgarishlarni ham o'zida mujassamlashtiradi. Bu hududda o'zlashma qatlamga mansub toponimlarning mavjudligi tarixiy jarayonlarning bevosita natijasi bo'lib, "davr taqozosi" bilan shakllangan nomlardir. Ana shunday o'zga til so'zlari asosida yaratilgan o'zlashma qatlamga fors-tojik tili, arab tili, rus tili leksikasiga aloqador so'zlar vositasida yasalgan toponimlar kiradi. Buxoro hududiga tegishli nomlarning nisbatan katta qismini o'zbekcha nomlar bilan bir qatorda fors-tojikcha so'zlar tashkil etadi va bu hodisa tabiiy hol bo'lib, o'zbek va tojik xalqlari qadimdan hamjihatlikda yonma-yon yashab kelganlar. Bu hamjihatlik ikki xalq tarqalgan hududlar toponimiyasida aks etgan.

Buxoro hududi Markaziy Osiyoning eng qadimiy sivilizatsiya markazlaridan biri bo'lib, turli sulolalar, davlatlar va xalqlar hukmronligi ostida bo'lganligi bois uning toponimik qatlamiga turli davrlarda yuz bergan siyosiy jarayonlar va hukmronlik o'z ta'sirini ko'rsatdi va shu sababdan arablar, turklar, fors-tojiklar, mo'g'ullar va keyinchalik ruslar hukmronligi davrida toponimik qatlamga ko'plab o'zlashma nomlar kirib keldi. Har bir davr o'zining siyosiy kuchi, madaniyati va tili bilan mahalliy joy nomlariga o'z muhrini bosdi. Buxoro toponimlari asosan ikki va uch komponentli bo'lib asosan fors-tojik tilidan o'zlashgan.

Miloddan avvalgi davrlarda Buxoro hududi So'g'diyona tarkibida bo'lgan. Shu davrda shakllangan Varaxsha (Buxoro yaqinidagi qadimiy shahar xarobalari), Buxoro, Navmichkat toponimlarida so'g'diy tilining izlari uchraydi. Misol uchun, akademik A.Muhammadjonovning izlanishlarida "Buxoro" so'g'dcha "Bug'oro" – Tangri jamoli ma'nosini anglatishi ilgari surilgan. Varaxsha toponimi ham so'g'diy ildizli bo'lib, "qudratli qal'a" ma'nosini bildirganligiga ayrim ishoralar mavjud. Varaxsha qayta tiklangandan keyin Buxoroning qadimiy hukmdorlari — buxorxudotlarning qarorgohiga aylangan. Shu davrda Varaxsha mustahkam devor bilan o'ralgan hamda o'z davrida qudratli qal'a vazifasini o'tagan, uning janubiy qismida esa ark qurilgan.

VIII asrda arablar istilosi natijasida Buxoro islomiy dunyoning muhim markaziga aylandi. Shu bilan birga, arabcha ildizli joy nomlari paydo bo'ldi. Masalan: Rabot (arabchada "qo'rg'on, istehkom"), Masjidi Kalon (arabcha "katta masjid"), Hazrati Imom (diniy peshvolar bilan bog'liq joy). Bu davr siyosiy hukmronlikning diniy-madaniy ta'siri bilan uyg'unlashib, toponimlarga arabcha qatlamni olib kirdi. Turk sulolalari davri (IX–XII asrlar) Turk sulolalari (Qoraxoniylar, Saljuqiylar va boshqalar) davrida Buxoro hududida turkiy ildizli nomlar ko'paydi. Masalan: Qo'rg'on (turkiy ildizli "qal'a, mudofaa joyi"), Qorako'l (turkiycha "qora ko'l"), Chorjo'y (turkiy "to'rt yo'l kesishgan joy"). Bu davr siyosiy hokimiyati mahalliy xalqning turkiylashuv jarayonini kuchaytirgan va toponimlarga sezilarli ta'sir ko'rsatgan. Mo'g'ullar davri (XIII–XIV asrlar) Mo'g'ullar istilosi natijasida ayrim mo'g'ulcha nomlar ham kirib kelgan, biroq ular ko'proq tarixiy manbalarda saqlanib qolgan. Masalan, "No'yon", "Tarxon" kabi unvonlarga oid joy nomlari mo'g'ul davri siyosiy ta'sirini ifodalaydi.

Shayboniylar va Ashtarxoniylar davri (XVI–XVIII asrlar)da toponimlarda turkiy va forsiy qatlamning qorishiq shakllari uchraydi. Masalan, Qoziobod (forscha "obod" so'zi bilan turkiy qozi unvonining birikmasi), Mir Arab madrasasi atrofidagi toponimlar arab-fors-turkiy qatlamni birlashtirgan holda paydo bo'lgan. Rossiya imperiyasi va Sovet davri (XIX–XX asrlar), XIX asrning ikkinchi yarmida Buxoro amirligi Rossiya imperiyasi ta'siriga tushgan. Natijada ruscha elementlar ham kirib keldi. Sovet davrida esa ideologik sabablar bilan yangi toponimlar yaratildi: Leninobod, Oktyabr, Kommunizm va hokazolar. Mustaqillik davri (1991-yildan hozirgacha) O'zbekiston mustaqillikka erishgach, ko'plab sovet davridagi o'zlashma toponimlar milliy qadriyatlarni aks ettiruvchi tarixiy nomlarga almashtirildi. Masalan, Leninobod o'rniga eski nomi qaytarildi yoki yangi milliy nomlar berildi. Demak, Buxoro hududidagi o'zlashma qatlam toponimlari turli davrlarda hukmron bo'lgan siyosiy kuchlarning til va madaniyatidan dalolat beradi. Bu esa o'z navbatida, davr taqozosining to'g'ridan-to'g'ri mahsulidir.

Madaniy almashinuv va islom ta'siri. Bu jarayon joy nomlarida ham o'z aksini topgan. Ayniqsa, islom dini kirib kelishi va arab madaniyatining yoyilishi natijasida toponimik qatlam sezilarli darajada o'zgardi. Islomning kirib kelishi va arabiy qatlam VIII asrdan boshlab Buxoro islom olamining muhim markaziga aylandi. Shahar "Qubbat ul-islom" (Islom gumbazi) nomi bilan mashhur bo'ldi. Arablarning diniy-madaniy ta'siri natijasida joy nomlarida Qur'on, hadis va diniy terminlarga asoslangan o'zlashmalar paydo bo'ldi. Masalan: Masjidi Kalon – "katta masjid" ma'nosida, arabcha ildizli. Hazrati Imom – "ulug' imom" degan ma'noda, diniy arbob sharafiga qo'yilgan. Madrasa, Rabot – arab tilidan kirib kelib, keng qo'llangan toponimlar. Fors-tojik madaniyati ta'siri Arablar bilan bir qatorda fors-tojik madaniyati ham Buxoro hududida kuchli iz qoldirdi. Buxoro asrlar davomida fors-tojik adabiyoti va ilm-fani markazlaridan biri bo'lgani uchun toponimlarda forsiy ildizlar keng uchraydi:

Navbahor – "bahorning yangilanishi" ma'nosida, qadimiy ziyoratgoh nomidan olingan. Galaosiyo – fors-tojik ildizli bo'lib, "osiyo qal'asi" ma'nosini bildiradi.

Sho'rtepa – "sho'rli tepalik" ma'nosida, forsiy "sho'r" va turkiy "tepa" so'zlarining qo'shilishi. Madaniy qorishma va sintez Buxoro xalqlarning turli davrlardagi madaniy aloqalar markazi sifatida turkiy, arabiy va forsiy unsurlar uyg'unlashgan toponimlarga boydir. Masalan: Qoziobod – "obod" (forsiy) va "qozi" (arabiy) unsurlaridan tarkib topgan. Mir Arab – arabiy "mir" (sayyid, amir) va "arab" etnonimi asosida shakllangan. Chor Minor – arabiy "minor" (minora) va forsiy "chor" (to'rt) so'zlarining birikmasi. Buxoro – ilm va ma'rifat markazi Islom davrida Buxoro faqatgina siyosiy markaz emas, balki Sharq uyg'onish davri ilm-fanining beshigi bo'ldi. Bu jarayon ham joy nomlariga o'z ta'sirini ko'rsatdi. Masjid, madrasa, xonaqoh, rabot kabi diniy-ma'rifiy markazlar nomi o'sha joylarda barqaror toponim sifatida saqlanib qoldi. Xalqaro madaniy aloqalar Buxoro Buyuk ipak yo'li orqali Hindiston, Xitoy, Eronga bevosita ulangan bo'lib, bu aloqalar ham joy nomlarida o'z izini qoldirgan. Masalan, Chinobod ("xitoyliklar yashagan joy"), Hinduvon (hindular yashagan hudud) kabi toponimlar xalqaro madaniy almashuv natijasi sifatida yuzaga kelgan.

Buxoro qadimdan Buyuk Ipak yo'lining muhim chorrahasi bo'lib, Sharq va G'arb, Shimol va Janub o'rtasidagi savdo, madaniyat va siyosiy aloqalarda beqiyos ahamiyat kasb etgan. Shu bois toponimlarning o'zlashma qatlamida savdo yo'llari va iqtisodiy aloqalarning ta'siri juda kuchli bo'lgan. Karvon yo'llari va karvonsaroylar Buyuk Ipak yo'li bo'ylab Buxoroga kirib-chiqadigan asosiy savdo yo'llari mavjud bo'lgan. Shu yo'llar atrofida karvonsaroylar qurilib, ular keyinchalik joy nomlariga aylanib ketgan. Masalan: Karvonsaroy (savdogarlar tunab o'tadigan joy), Darvoza (shahar darvozasi atrofidagi savdo nuqtalari: Samarqand Darvozasi, Talipoch Darvozasi), Qo'rg'ontepa (savdo yo'llarini himoya qilish uchun qurilgan istehkomlar). Xorijiy savdogarlar va etnik nomlar Buxoro xalqaro savdo markazi bo'lgani uchun turli xalqlarning vakillari bu yerga kelib joylashgan, ular yashagan hududlar etnik belgilar asosida nomlangan: Chinobod – "xitoylar yashagan joy", Arabxona – "arablar istiqomat qilgan qishloq", Qozoqon – "qozoqlar joylashgan hudud". Bu toponimlar xalqaro savdo aloqalari bilan bog'liq etnik aralashuv mahsulidir. Bozorlar va hunarmandchilik markazlari Buxoro asrlar davomida "Bozorlar shahri" sifatida tanilgan. Shahar ichida savdo faoliyati bilan bog'liq ko'plab toponimlar shakllangan: Toqi Zargaron (zargarlik ustaxonalari joylashgan bozor), Toqi Sarrofon (pul ayirboshlovchilar bozori), Toqi Telpakfurushon (bosh kiyim sotuvchilari bozori). Bu nomlar iqtisodiy hayotning qanchalik rivojlanganini va o'zlashma qatlamning savdo bilan bevosita bog'liq ekanini ko'rsatadi. Savdo yo'llari orqali kirib kelgan transport va yo'lga oid atamalar ham toponimlarda saqlanib qolgan. Masalan, Chorjo'y ("to'rt yo'l kesishgan joy"), Oqmachit Darvozasi, Samarqand Darvozasi. Savdo yo'llari nafaqat tovar ayirboshlash, balki madaniyat, til va diniy tushunchalarning ham kirib kelishiga sabab bo'lgan. Shu bois arab, fors va turkiy tillardan o'zlashgan ko'plab joy nomlari savdo markazlari atrofida shakllangan. Demak, Buxoro hududida savdo yo'llari va iqtisodiy aloqalar tufayli paydo bo'lgan o'zlashma toponimlar xalqaro muloqot, karvon yo'llari, bozorlar va etnik guruhlar bilan chambarchas bog'liq bo'lgan. Bu jarayonlar hududning toponimik manzarasini shakllantirishda muhim davr taqozosi sifatida xizmat qilgan.

O'zlashma qatlamdagi ayrim toponimlarda tabiiy-geografik xususiyatlar aks etadi. Masalan, Qorako'l (suv havzasi nomi), Sho'rko'l, Obi Zarang kabi nomlarda turkiy va forsiy ildizlarning uyg'unlashuvi kuzatiladi.

Xulosa qilib aytganda, Buxoro hududida o'zlashma qatlam toponimlarining vujudga kelishi o'sha davrning ijtimoiy-siyosiy vaziyatiga chambarchas bog'liqdir. Har bir davr – bosqinlar, madaniy almashinuvlar, diniy ta'sirlar, savdo yo'llari va etnik tarkibdagi o'zgarishlar bilan belgilanadi. Natijada toponimik qatlamda arabiy, forsiy, turkiy va boshqa o'zlashmalar o'z o'rnini topdi. Bu jarayon Buxoroning nafaqat geografik, balki tarixiy-madaniy qiyofasini belgilovchi omil sifatida alohida ilmiy ahamiyatga ega.

Quyidagi jadvalda izlanishlar jarayonida o'rganilgan Buxoro huududiga tegishli toponimlar tahlili berilgan.

Toponim	Etimologiya	Davr taqozosi	Semantik mazmuni	Izoh
Navbahor	forsiycha – "yangi bahor"	Sosoniylar va islom davri	Yangilanish, go'zallik	Qadimiy ibodatxona va bog' nomidan
Qorako'l	turkiycha – "qora ko'l"	Turk qabilalari davrida	Tabiiy suv havzasi rangi	Mashhur qo'y zotiga ham nom bo'lgan
Chinobod	forscha Chin (Xitoy) + obod	Savdo yo'llari va xitoylik savdogarlar ta'siri	Xitoylar yashaydigan joy	Savdogar va hunarmandlar faoliyati
Arabxona	arabcha arab + turkiycha xona	Arab istilolari (VIII asr)	Arablar yashagan joy	Arablarning diniy faoliyati

Sho'rko'l	turkiy sho'r + forsiy ko'l	Geografik xususiyat	Tuzli ko'l	Sho'r suv asosida qo'yilgan nom
Rabot	arabcha – qo'rg'on, karvonsaroy	Arab istilolari va islom davri	Karvonsaroy, qo'rg'on	Savdo va mudofaa nuqtasi
Qozoqon	turkiycha – qozoqlar yashaydigan joy	Amirlik davrida	Etnonim asosida	Qozoqlar yashagan hudud
Galaosiyo	forscha gala (qo'rg'on) + turkiy osiyo	Qadimiy mudofaa davri	Osiyo qo'rg'oni	Qadimiy shahar xarobalari
Madrasa	arabcha – o'quv maskani	IX–XII asr islom uyg'onish davri	Ilm maskani	Buxoro madrasalari mashhur
Obi Zarang	forsiycha – zarang suvi	Sug'orish tizimlari davrida	Toza suv manbai	Dehqonchilik bilan bog'liq
Shohrud	forsiycha – shaharning suvi	Shaharsozlik davri	Shahar orqali oqadigan daryo	Markaziy suv manbai
Poykent	forsiycha – shahar poyida	Qadimiy savdo markazi davrida	Shahar poyida joylashgan	Qadimiy Buxoro shahri
Hazrati Imom	arabcha – hazrat + imom	Islomiy davr	Muqaddas shaxs nomi	Avliyo va imomlarga oid
Samarqand Darvozasi	forsiycha – Samarqandga chiqadigan darvoza	Amirlik va savdo yo'llari davrida	Shahar darvozasi	Buxoro darvozalaridan biri
Karvonsaroy	forsiycha – karvon + saroy	Ipak yo'li davrida	Savdo yo'lidagi maskan	Savdogarlar uchun maskan
Qo'rg'ontepa	turkiycha – qo'rg'onli tepa	Mudofaa davrida	Qal'a joylashgan tepa	Harbiy mudofaa nuqtasi
Sitorai Mohi Xosa	forsiycha – yulduz va oy kabi saroy	Amirlik davri (XIX asr)	Go'zallik ramzi	Amir Muzaffarning yozgi qarorgohi
Varaxsha	qadimiy forsiycha	Kushon va Sosoniy davri	Qadimiy shahar nomi	Arxeologik manzilgoh
Afshona	forsiycha – afshun, dorivor o'simlik	O'rta asrlar	Shifobaxsh joy	Ibn Sino tug'ilgan qishloq
Qorako'lcha	turkiycha – kichik qora ko'l	Geografik davr	Kichik suv havzasi	Qorako'l atrofidagi hudud
Shofirkon	forsiycha Shapur + kon	Sosoniylar davri	Shapur shahridan qolgan joy	Qadimiy shahar nomidan
Romitan	forsiycha – dam olish joyi	Savdo va karvon yo'llari davrida	Yengillik, dam olish	Karvon yo'lidagi maskan
Kogon	forsiycha – qo'rg'on	XIX asr rus davri	Qal'a, mustahkamlash	Temiryo'l qurilishi davrida
Jondor	forsiycha – jon + dar	Amirlik davrida	Jonli darvoza	Qadimiy qal'a atrofi
Vobkent	forsiycha – suv bo'yidagi shahar	Sug'orma dehqonchilik davrida	Suv bo'yidagi maskan	Minora va obidasi mashhur
G'ijduvon	forsiycha – bozor joyi	Savdo markazi sifatida	Bozor shahri	Hunarmandchilik markazi
Nurota	forsiycha – nurning ota joyi	Zardushtiylik va islom davrida	Muqaddas manba	Tog'larda muqaddas maskan
Karmana	forsiycha – qorovul joyi	Sosoniy va arab davri	Qarorgoh	Qadimiy Navoiyning hududi

Qiziltepa	turkiycha – qizil tepa	Geografik davr	Qizg'ish tuproqli tepalik	Geologik asosida
Siyob	forsiycha – qora suv	Sug'orish tizimi davrida	Qoramtir suv oqimi	Samarqand bilan bog'liq
Darvozai Talqon	forsiycha – Talqon darvozasi	Amirlik davrida	Shahar darvozasi	Qadimiy kirish nuqtasi
Oqmachit	turkiycha – oq masjid	Islom davri	Masjidga oid nom	Oq g'ishtdan qurilgan masjid
Qumrabot	turkiy qum + arabcha rabot	Arab istilolari davrida	Qumloqda karvonsaroy	Savdo yo'llarida xizmat qilgan
Sho'robod	turkiy sho'r + forsiy obod	Sug'orish tizimi davrida	Tuzli joy	Tabiiy sharoit asosida
Bahouddin	arabcha – dinning ziynati	Islomiy davr	Muqaddas shaxs nomi	Bahouddin Naqshband nomidan
Hazora	forsiycha – minglik joy	Amirlik davrida	Etnik birlik nomi	Hazora so'zidan
Sho'rtepa	turkiycha – sho'rli tepa	Geografik davr	Tuzli tepalik	Tabiiy xususiyat asosida
Iskijobod	forsiycha – Iskijo + obod	O'rta asrlar	Shaxs nomiga bog'liq	Fors-tojik ta'siri
Kalta Minor	turkiycha – past minora	XIX asr	Arxitektura obidasi	Qurilishi tugallanmagan minora
Darxon	forsiycha – erkin odam	Amirlik davrida	Erkinlik ramzi	Hunarmandlar yashagan joy
Cho'ponota	turkiycha – cho'pon ota	Islomiy va xalqona davr	Muqaddas shaxsga nisbatan	Qadimiy qabr joyi
Qal'ai Zirid	arabcha qal'a + shaxs ismi	Arab istilolari davrida	Qal'a nomi	Shaxs nomi bilan bog'liq
Mehtarobod	forsiycha mehtar + obod	Amirlik davrida	Amaldor yashaydigan joy	Amirlik boshqaruviga oid
Qo'shrabot	turkiy qo'sh + arabcha rabot	Arab istilolari davrida	Ikki karvonsaroy joyi	Savdo yo'llarida xizmat qilgan
Shirinrud	forsiycha – shirin daryo	Sug'orish tizimi davrida	Shirin suvli daryo	Dehqonchilik manbai
Darvozai Ark	forsiycha – qal'a darvozasi	Amirlik davrida	Ark qal'asi kirish qismi	Buxoro Arkiga oid
Oqtepa	turkiycha – oq tepa	Geografik davr	Oq tuproqli tepalik	Geologik rang asosida
Qo'shtepa	turkiycha – ikki tepa	Geografik davr	Ikki tepalik	Tabiiy relyef asosida
Devxona	forsiycha dev + xona	Qadimiy mifologik davr	Afsonaviy joy	Folklor va afsonalarga oid

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FRAZEOLOGIZMLARDA SHEVA ELEMENTLARINING IFODALANISHI

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Annotatsiya. *Mazkur maqolada frazeologizmlar, ularning leksik ma'nosi hamda frazeologizmlarda sheva elementlarining uchrashi haqida fikr yuritilgan. O'zbek sheva va lahjalarida frazeologizmlarning qo'llanilishi, talaffuzi misollar orqali yoritilgan. Bundan tashqari, qarluq, qipchoq, uyg'ur lahjalaridagi farqlar ochib berilgan. Tahlillardan Qashqadaryo viloyatining qipchoq lahjasida frazeologizmlarning ahamiyati va ifodalanishi ham o'rin olgan. Leksik frazeologizmlarning ma'nolari va mohiyati ham ochib berilgan. Iboralarning tilimizda qanchalik serunum ekanligi hamda faol istifoda etilishi masalalariga diqqat qaratilgan. Jumladan, frazeologizmlarning fe'l so'z turkumi doirasida faolligi va shevalarda qanday o'zgarishlarga uchrashi haqida ham mulohaza yuritilgan.*

Kalit so'zlar: *sheva, lahja, frazeologiya, component, ibora, Qashqadaryo, qarluq, qipchoq, o'g'uz, barqaror birikma, fe'l so'z turkumi.*

ИСПОЛЬЗОВАНИЕ ИТАЛЬЯНСКИХ ЭЛЕМЕНТОВ В ФРАЗЕОЛОГИЗМАХ

Аннотация. *В этой статье описываются фразеологизмы, их лексическое значение и теоретические сведения. Использование и произношение фразеологизмов в узбекских диалектах и говорах освещаются с примерами. Кроме того, раскрываются различия в карлукских, кыпчакских и уйгурских диалектах. В нашей статье также рассматривается значение и выражение фразеологизмов в кыпчакском диалекте Кашкадарьинской области. Также описываются значения и сущность лексических фразеологизмов. Благодаря этой статье мы узнаем, насколько широко используются фразеологизмы в нашем языке. В статье мы также рассмотрим активность фразеологизмов в глагольной фразеологии и как они изменяются в диалектах.*

Ключевые слова: *диалект, наречие, фразеология, компонент, фраза, Кашкадарья, Карлук, Кыпчак, Огуз, устойчивое сочетание, глаголь.*

EXPRESSION OF ITALIAN ELEMENTS IN PHRASEOLOGISMS

Abstract. *This article describes phraseologisms, their lexical meaning and theoretical information. The use and pronunciation of phraseologisms in Uzbek dialects and dialects are covered with examples. In addition, the differences in the Karluk, Kipchak, and Uyghur dialects are revealed. Our article also discusses the importance and expression of phraseologisms in the Kipchak dialect of the Kashkadarya region. The meanings and essence of lexical phraseologisms are also described. Through this article, we will learn how widely used phrases are in our language. In the article, we will also look at the activity of phraseologisms in the verb phraseology and how they change in dialects.*

Keywords: *dialect, dialect, phraseology, component, phrase, Kashkadarya, Karluk, Kipchak, Oguz, stable combination, verb phraseology.*

Kirish. O'zbek shevalari – adabiy til uchun boy manba beruvchi til xazinasidir. Shevalarda xalq tomonidan tilning milliy-madaniy, kommunikativ, emotsional-ekspressiv xususiyatlarini ifoda qiluvchi shunday so'zlar borki, ular til egalari tomonidan faol istifoda etilishi vas hu so'zga ehtiyojning ortishi natijasida adabiy tilning bebaho qatlamiga olib kiriladi. Bunda frazeologik birliklar hamda iboralarning o'rni beqiyos. Xalq milliy-madaniy tafakkuri natijasi sanalgan bunday iboralar og'zaki va yozma nutqning serjilo, betakror, obrazli, tushunarli, sodda va ravon ifodalanishida muhim sanaladi. O'zbek adabiy tilidagi frazemalar, asosan, xalq og'zaki ijodi, lahja va shevalar mahsulidir. Bu jarayon doimiy harakatda bo'lib, har bir millat dunyoqarashi, turmush tarzi, tafakkur salohiyati, orzu-intilishlari hamda tildan foydalanish mahoratining amaliy ko'rinishidir.

Asosiy qism. Frazeologiya deb nutqimizdagi turg'un va barqaror so'z birikmalariga, iboralarga aytiladi. Bunday iboralar uzoq yillar, xatto asrlar davomida qo'llanilaverib, bo'linmaydigan bir qolipga tushib qolgan

bo'ladi: misi chiqdi, ishtahasi ochildi, bosdi-bosdi bo'lib ketdi kabi. O'zbek lahja va shevalarida ham juda ko'p frazeologik iboralar uchraydi. Ular qo'llanilishi, tuzilishi va emotsional ta'sir bo'yog'i bilan ham xilma-xildir.

Qorluq-chigil-uyg'ur lahjasida: qora dev kep qosa seniyam maniyam aspolosipiliyga jo'natadi – qora dev kelib qolsa seni ham, meni ham yeb qo'yadi. (Toshkent); mercha miyon juvon ko'rinadi – nozik xotin ko'rinadi (Samarqand); kallayi seharda turuvopti – barvaqt turibdi (Jizzax); attang yashlik qipsan – attang tushunmabsan (Andijon); dimog'i kuymoq – xafa bo'lmoq; bing kuymoq – biror narsaga alohida diqqat-e'tibor bermoq; dumi xurjunga – chalkash; yer qattiq, osmon baland – iloji yo'q, hal qilib bo'lmaydigan (Buxoro); ayog'ga xina koygammisan, tez-tez yur (Shaxrisabz, KItob).

Qipchoq lahjasida: ko'rpana qarap ayog' uzat – hisob-kitob bilan ish qil, tamnan tarasha tushganday – to'satdan gapirish, o'ylamay gapirish; ay chixsayam chixsin – hamma narsa senga bo'lsin; atana bor enana bor – sarson qilish, ovora qilish, bordi-keldisi jo'q – aloqasi yo'q; chimchiqtin qo'rqqan tari ekmas – qo'rqoq kishi; jogari ketma – maqtanma, attan tushseyam iyardan tushmaydi – o'zini katta tutadi, mag'rurlanadi; kuni qurug'a o'tti – foydasiz bo'ldi; olma pish og'zima tush dep juradi – och yurar edi.

O'g'uz lahjasida: aydi etak minan yavip bomas – kamchilikni yashirib bo'lmaydi; echchinan qazasi yessa qasapti suvadi – echkining o'lgisi kelsa, qassobga hazillashadi; (Yangibozor); chopi bosh tussan qo'lini kesadi – cho'pni bo'sh ushlasang, qo'lingni kesadi (Bog'ot).

Misollardan ko'rinib turganidek, lahja va shevalardagi frazeologizmlar o'tmish tarixi, urf-odatlar, folklor materiallari, topishmoqlar, maqollar, hikmatli so'zlar bilan bog'liqdir. Lekin ular har bir shevaning o'z xususiyatlarini o'zida aks ettiradi va ularning materiallari hisoblanadi[1, 291].

Frazeologik-dialektal iboralar. Bunday iboralar faqat shevalargagina xos bo'lishi kerak. Albatta, bu kabi lug'atlar maxsus tayyorlanadi.

Frazeologizmlar, so'zlar kabi, yaxlit bir ma'no ifodalasa-da, lekin frazeologik ma'no jihatdan leksik ma'nodan farq qiladi. Frazeologik ma'no qo'shimcha ottenkalardan iborat bo'ladi. Belgi, harakat kabilar haqida frazeologizm ifodalaydigan ma'lumot frazeologik ma'no deyiladi. Masalan: *Endi to'rtinchi rotani ham ratsiya bilan ta'min qilsak, oshiq olchi bo'lardi. Bu yerda ekanizni eshitib, hech narsa ko'zimga ko'rinmadi, uchib bora qolsam dedim.(O)* Birinchi misoldagi frazeologizm belgi, ikkinchi misoldagisi esa harakatni bildiradi. Shu sababli, frazeologizmlar so'zlarga sinonim bo'lgan hollarda ham frazeologik ma'no bir-biriga teng bo'lmaydi.

Frazeologik ma'noning hajmi leksik ma'noning hajmiga nisbatan keng, murakkab bo'ladi. Ko'pgina frazeologizmlar ma'nosida so'zning ma'nosi bo'lmagan komponent hisoblanadi. Masalan: **a hard nut to crack – a very difficult problem.** (Boshida yong'oq chaqmoq – o'ta darajada azoblanmoq). Ko'rinib turibdiki, bu frazeologizmlar ma'nosida yaxlit ma'no bor, frazeologizmlar tarkibidagi so'zlar ma'no mustaqilligiga ega bo'lmaydi. Shuning uchun ayrim frazeologizmlarning komponentlari o'zgarsa ham frazeologik ma'no saqlanadi: Masalan: **to stand to one's guns-to stick one's guns;** bir pul-ikki pul-uch pul.

Keltirilgan dalillar, frazeologizmlar, garchi so'zlar kabi yaxlit ma'no ifodalasa-da, lekin frazeologik ma'no bilan leksik ma'no tabiati bir xil emasligini ko'rsatadi. Frazeologizmlar semantik jihatdan so'zlardan farqli belgi xususiyatlarga ega bo'lgani uchun ham, tilda paydo bo'lgan va yashab kelmoqda. O'zaro bog'langan bu so'zlar mohiyatiga ko'ra birikmaga yoki gapga teng bo'ladi. Bunday birikma yoki gapdan yaxlitligicha anglashiladigan frazeologik ma'no uni sintaktik birlik deb emas, balki semantik birlik deb qarashga olib keladi. Shu sababli, birikmaga yoki gapga tenglik haqida gapirganda, iboraning ichki sintaktik qurilishi ko'zda tutiladi; ibora tarkibini sintaktik tahlil qilish nutq birligining tarkibini emas, balki til birligining tarkibini tahlil qilish bo'ladi. Umuman, ibora tarkibida qatnashgan so'zlar orasidagi sintaktik bog'lanish o'z kuchini saqlaydi, faqat ichki bo'ladi. Masalan: "ko'ngli og'ridi" iborasi ichki sintaktik qurilishi jihatdan gapga teng, ayni shu iboraning "ko'nglini og'ritmoq" varianti esa birikmaga teng. Bunday sintaktik qayta qurilish esa fe'l iboraga nisbatan yasalishi munosabati bilan yuz beradi; o'timsiz fe'l bosh kelishikdagi ot bilan munosabatga kirishgan bo'lsa, orttirma nisbat yasovchisini olib, o'timliga aylangach, ot komponentning bosh kelishigi tushum kelishigiga almashadi. Ko'rinadiki, bir komponentdagi grammatik o'zgarish ikkinchi komponentga ham shunga muqobil o'zgarishni talab qiladi, natijada gapga teng holat birikmaga teng holatga o'tadi. Bunday ikki xil sintaktik qurilish shaklida bo'la oluvchi iboralar anchagina: *"ko'zi ko'r, qulog'i kar bo'ldi" – "ko'zni ko'r qulog'ini kar qilmoq"; "ko'zini moshdek ochmoq-ko'zi moshdek ochildi"* kabi. Orttirma nisbat yasalishi doim sintaktik qurilishni o'zgartirib yubormaydi. Masalan: ko'z oldiga kelmoq, ko'z oldiga keltirmoq iborasida nisbat yasalishi sintaktik qurilishni birikmaga teng holatni o'zgartirmaydi, bu yasalish tufayli ikkinchi variant o'timlilik kashf etadi. Bunday grammatik o'zgarishlar iboraning faqat ifoda planida ro'y berib, uning mazmun planiga ta'sir qilmaydi. Gapga tenglikdan birikmaga tenglikka va aksincha, aylanish iboralarning ma'lum bir qismigagina xos bo'lib qolgan iboralar doimo bir sintaktik

qurilish shaklida namoyon bo'ladi. Masalan: ko'ziga cho'p solmoq, ko'zini bo'yamoq, ko'z o'ngida kabi iboralar doim birikmaga teng qurilishli shaklda: ko'zi yetdi, ko'zi ilindi, ko'zi ko'r – qulog'i kar kabi iboralar doim gapga teng qurilishi shaklda ishlatiladi. Misollardan ko'rinadiki, ichki sintaktik qurilishi birikmaga teng iboralar ham, gapga teng iboralar ham yig'iq va yoyiq bo'ladi, odatdagi sintaktik bog'lanishlarda qanday bo'laklar qatnashsa, iboralar tarkibida ham xuddi shunday bo'laklar qatnashadi. Iboralarning paradigmatik shakllari (turlanish, tuslanish kabilar) dastavval ularning qaysi turkumga mansub ekanligi bilan belgilanadi. Iboralarning asosiy qismini fe'l frazeologik birliklar tashkil qiladi. Fe'l iboralarning ichki sintaktik qurilishi birikmaga teng bo'lsa, bunday fe'l ibora tuslanadi: bosh egdim, bosh egsin kabi. Agar iboraning ichki sintaktik qurilishi gapga teng bo lsa, bunday fe'l ibora tuslana olmaydi, doim 3-shaxs shaklida turadi. Bu ikki tur fe'l iboralar tuslanishi jihatdan farq qiladi, ammo mayl, zamon kabi kategoriyalarning formalarida o'zgarish har ikkisida voqe bo'laveradi: *bosh egsam, ko'z tegsa, bosh egibdi, ko'z tegibdi* kabi. Bunday iboralarning ko'pi bo'lishli va bo'lishsiz aspektda ham kelaveradi: *bosh egaylik va bosh egmaylik* kabi. Fe'l frazeologik birliklarning leksik tarkibida, fe'l so'z komponentidan tashqari, boshqa turkum so'zi ham qatnashadi. Bunday so'z komponent ko'pincha ot bilan ifodalanib, uning tarkibida egalik affiksi vositasida fe'l ibora uch shaxsdan biriga nisbat beriladi: *ko'nglim yorishdi, ko'ngling yorishdi, ko'ngli yorishdi* kabi. Gapga teng qurilishli iboralarda shaxs-son ma'nosi tuslovchi bilan emas, balki egalik affiksi bilan ifodalanadi. Birikmaga teng qurilishli fe'l iboralarda esa shaxs-son ma'nosini tuslovchi ham, egalik affiksi ham ifodalaydi. Bunda ikki holat mavjud:

1.Tuslovchi bilan egalik affiksi shaxs-sonda muvofiqlashib boradi: *ko'nglimni uzdim, ko'nglingni uz* kabi. Bunda ayni shaxs-son ifodasi ikki marta ifodalanadi.

2.Tuslovchi bilan egalik affiksi boshqa-boshqa shaxs-son ma'nosini ifodalash uchun xizmat qiladi, shunga ko'ra har biri mustaqil o'zgaradi: *ko'nglini topdim, ko'nglingni topsin* kabi.

Ayrim iboralarga bu ikki holat birgalikda xos bo'ladi: ko'nglingni buzdim, ko'nglimni buzdim kabi. Ot komponent tarkibida qatnashadigan egalik affiksini o'zgartirib ishlatish sifat, ravish iboralarda ham mavjud: ko'ngling bo'sh, oyog'ingni qo'lingga olib, oyog'ini qo'liga olib kabi. Ba'zi iboralar sintaktik qurilishiga ko'ra birikmaga teng bo'la turib, doim 3-shaxsda ishlatiladi. Masalan: "boshidan oshib yotmoq" iborasi faqat 3-shaxsda keladi, chunki tuslanishida narsa bilan bog'lanadi. Ba'zi iboralar grammatik qurilishida doim 3-shaxs egalik affiksi qatnashadi, chunki egalik olib nisbatlanishida bunday ibora narsa bilan bog'lanadi: mag'zini chaqmoq, misi chiqdi kabi. Bunday hodisa fe'l bo'lmagan frazeologik birliklarda ham mavjud: boshini yeb, ko'nglining kiri yo'q, ichi qora kabi. Ayrim iboralarda ot so'z komponentga egalik affikslarining faqat ko'plik shakllari qo'shiladi: gapimiz bir joydan chiqdi, gapingiz bir joydan chiqdi kabi. Faqat ko'plik tuslovchisini olib keladigan iboralar ham uchraydi: gapni bir joyga qo'ydik (qo'yishdi yoki qo'ydilar) kabi. Ot so'z komponentga tugaydigan ayrim iboralar kelishikda o'zgaradi, son shaklini o'zgartiradi: ammamning buzog'i, ammamning buzoqlaridan, ammamning buzog'ini; toshbag'ir, toshbag'irlar, toshbag'irlarga. Misollardan ayonki, tuslanish egalik affiksi olib o'zgarishi odatda kishi bilan bog'lanishda sodir bo'ladi, narsa bilan bog'lanishda esa doim 3-shaxs tuslovchisi yoki egalik affiksi keladi.

Iboralarda sintaktik qurshov hodisasi uchraydi. "Sintaktik qurshov", deganda iboralarning nutqda turli bo'laklar bilan bog'lanishi nazarda tutiladi. Iboraning biror sintaktik qurshovga ega bo'lishi uning turkumiga, ichki sintaktik qurilishiga, fe'l iboralarda fe'l so'z komponentning boshqaruviga va bu boshqaruvning ibora tarkibida reallashgan yoki reallashmaganligiga, ot komponent tarkibida qatnashadigan egalik affiksiga bog'liq. Masalan: agar ibora gapga teng qurilishli bo'lsa, nutqdan ega olmaydi (chunki bunday bo'lak iboraning o'z ichida qatnashadi) ko'zi tindi, ichi qora kabi.

Muhokama va natijalar. Qashqadaryo qipchoq shevalari frazeologizmlarini kuzatishlarimiz natijasida, sheva leksikasida adabiy tilga mos, adabiy tildan leksik va grammatik farq qiluvchi hamda adabiy tilda kuzatilmaydigan, shuningdek, yangi paydo bo'layotgan frazeologizmlar uchrashi namoyon bo'ldi. Jumladan, lipti kuygan (charchab ketgan), jala jovdi (bir paytda, ikki yoki uch kishining bir kishiga gapirishi), choponim pitsa, to'y qilaman (tez bitmagan ishga nisbatan), boshim pitladi (ishim ko'payib ketdi), o'zi chiqqan cho'qqi omon bo'lsa bas (beg'am, beparvo), tura tentak (sodda tabiatli, hech narsani o'ylamay gapiraveradi), orqovingni tort (yashash uchun o'zing harakat qil), ovga chiqqan bo'riday (sergak), har jolobasidan o'ttiz gap chiqadi (o'ta shantaj), qo'ynimdan olib, kunjimga soldim (sadaqani begonagamas, o'zimnikiga berdim), zo'm ko'tan (shantaj), indiyini urib ketgan (charchab ketgan), ko'rasi ko'rmagan (insofsiz), kel-keli kelmoq (omadi kelmoq), xiy bo'loq (semirmoq), jo'rbakdan jo'liqqan (yoshigidan singgan) singari sheva muloqotida faol qo'llanishda bo'lgan frazemalar adabiy tilda uchramaydi. "Leksik tarkibining turg'un bo'lishi iboralarning o'ziga xos belgilaridan biri, ammo bu belgi iboralarning to'rtdan uch qismini qamrab oladi, to'rtdan bir qismi esa bu talabga bo'ysinmaydi,

uni cheklaydi, umumiy belgidan juziy belgiga aylantirib qo'yadi" [1, 127]. Leksik almashish holati barcha til birliklarida uchragani singari iboralarda ham namoyon bo'ladi. Adabiy tilda mavjud bo'lgan "itining tuvagi oltindan" – juda ham boy, oshib-toshib ketgan boy, [O'TIL, 2-jild, 241-b.] iborasining shevada "itining jolog'i tilladan" varianti uchraydi. Yoki "itning keyingi oyog'i" – ish-faoliyat va shu kabilarda qatordagilardan eng oxirida ekanligini bildiruvchi iboraning Janubiy Qashqadaryo qipchoq shevalarida "itning orqa oyog'i" varianti qo'llaniladi.

Ba'zi iboralar adabiy tilda mavjud emas, biroq boshqa dialektlarda leksik o'zgarishlarga uchragan holda namoyon bo'ladi. Jumladan, Qashqadaryo qipchoq shevalari leksikasida mavjud bo'lgan "otning jemini jeb, toyning qilig'ini qilmoq" iborasi Janubiy Surxondaryo shevalarida "ho'kizning o'tini yeb, qo'yning qilig'ini qilmoq" shaklida yoki shevadagi "men qilaman to'qqiz, Hudoyim qiladi sakkiz" iborasi Farg'ona guruh shevalarida "men qilaman o'ttiz, tangrim qilar tep-tekis" tarzda uchraydi. Bir dialektning o'zida bir iboraning turli leksik o'zgarishlarga uchragan shakli qo'llaniladi. Janubiy Qashqadaryo dialektlarida "itning kallasini toboqqa solsang dumalab ketadi" iborasi Quyi Qashqadaryo hududlarida "itning kallasini idishga solsang turmaydi" shaklida qo'llaniladi. Sheva vakillari o'zining qarashlari, bo'lib o'tgan voqealar, yashab turgan muhitidan kelib chiqib, bir iboraning turli variantlarini yaratadi. Masalan, "bo'lar ish bo'ldi, bo'yog'i sindi" iborasining "bo'lar ish bo'ldi, Xo'jam polvon o'ldi" varianti, bo'lib o'tgan voqea asosida yaratilgan bo'lsa, "ichiga chiroq yoqsa yorishmaydi" iborasining "ichiga sham yoqsa yorishmaydi" shakli tildagi o'zgarishlar bilan bog'liq holda yuzaga kelgan. Hozir jamiyatimizda yorug'lik tarqatuvchi hamma jismga nisbatan "chiroq" so'zi qollanilsa-da, sheva vakillari muloqatida "chiroq" leksemasi "kerosinga pilik solish vositasi bilan yorituvchi, asos va shisha qismlardan tashkil topgan asbob" ma'nosida qo'llaniladi. Bugungi kunda bunday asbob vazifasini sham bajarib kelmoqda.

Sheva vakillari turmushidagi bunday leksik almashish, ularning tilida, iboralarida ham o'z aksini topgan. Ibora tarkibidagi leksik o'zgarish ba'zan bir komponent orasida, ba'zan bir komponentdan boshqa barcha qismlarda kuzatiladi. Jumladan, adabiy tilda mavjud bo'lgan bo'yin bermaslik (itoat qilmaslik, bo'ysunmaslik; rozi bo'lmaslik) [3, 28] iborasining Qashqadaryo qipchoq shevalarida "bosh bermaslik", "bo'y bermaslik" shakllari uchraydi. Keltirilgan iboralarda leksik almashish bitta qism orasida kuzatilsa, ichini mushuk tirnamoq (ruhan bezovtalanmoq) [O'TIL, 2, 249] iborasining shevada "ichini it talamoq" variant qo'llanilib, bu ibora tarkibidagi leksik almashish ikkita komponent orasida kuzatilgan. Adabiy tilda mavjud "burgaga achchiq qilib, ko'rpani kuydirmoq" (arzimagan narsani deb jahl ostida nojo'ya, zararli ishni qilib qo'ymoq) [O'TFL, 112-b.) iborasining shevada "pitga o'chashib, ko'rpani joxmoq" shakli qo'llaniladi. Ushbu iborada esa bir komponentdan boshqa barcha komponentlarda leksik o'zgarish kuzatilgan. Toshkent shevasi frazeologizmlarini leksik-semantik belgilariga ko'ra tasnif qilgan olim I.Sodiqovga tayangan holda, Qashqadaryo qipchoq shevalari frazeologik iboralarini leksik jihatiga ko'ra, quyidagi turlarga ajratishni lozim topdik:

A) Adabiy tildagi iboralardan bitta komponenti bilan farq qiladigan frazeologik iboralar.
B) Adabiy tildagi iboralardan ikkita komponenti bilan farq qiladigan frazeologik iboralar.
C) Bir komponentning birdan ortiq komponentga aylanishi.
D) Birdan ortiq komponentning bir komponentga aylanishi.

Xulosa. Bir komponentdan boshqa barcha komponentlar o'rtasida ham kuzatiladi. Bunda leksik o'zgarishlarga uchragan iboralar tarkibidagi leksemalar soni o'zgarmaydi, o'zgarganda ham ma'no yaxlitligiga putir yetmaydi. Shundan, sheva dialektlarida adabiy tilda mavjud bo'lmagan yoki adabiy tildan leksik farq qiluvchi frazemalar talaygina. Adabiy til xalq shevalaridan oziqlanar, ular orqali rivoj topar ekan, adabiy tilda barqaror o'rin topmagan bu kabi birliklarni o'z vaqtida til egalari nutqidan yozib olish, to'plash, ularning leksik, etimologik, toponimik, madaniy hamda emotsional-ekspressiv xususiyatlari, ma'no nozikliklarini o'rganish hamda izohli lug'atlarini yaratib, adabiy tilni boyitib borish lozimdir.

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Annotatsiya. *Maqolada o'xshatish (metafora)ning lingvistik mohiyati, uning jahon va o'zbek tilshunosligidagi o'rganilishi, shuningdek, yondosh hodisalar (assotsiatsiyalar) bilan munosabati kompleks tarzda tahlil qilinadi. Aristotel, Lakoff va Jonson kabi jahon tilshunoslari, shu bilan birga professor N. Mahmudov, G'. Rahmon, I. Maktabov kabi o'zbek olimlarining o'xshatishga oid nazariy qarashlari qiyosiy ko'rib chiqiladi. O'xshatishlarning tarkibiy tuzilishi, lingvistik tasnifi, badiiy nutqdagi ahamiyati, xususan Cho'lpon she'riyatidagi lingvopoetik funktsiyalari chuqur o'rganilgan. Maqolada o'xshatishning nafaqat lingvistik, balki madaniy-antropologik hodisa sifatidagi ahamiyati alohida ta'kidlanadi.*

Kalit so'zlar: *o'xshatish, metafora, tilshunoslik, lingvopoetika, assotsiatsiya, obrazli ifoda, badiiy nutq, semantik tahlil, kognitiv lingvistika, milliy madaniyat, Cho'lpon she'riyati.*

ИЗУЧЕНИЕ СХОДСТВ В МИРОВОЙ И УЗБЕКИСТАНСКОЙ ЛИНГВИСТИКЕ

Аннотация. *В статье комплексно анализируется лингвистическая природа уподобления (метафоры), его изучение в мировой и узбекской лингвистике, а также взаимосвязь с сопутствующими явлениями (ассоциациями). Проведен сравнительный анализ теоретических взглядов на уподобление таких мировых лингвистов, как Аристотель, Лакофф и Джонсон, а также узбекских ученых, таких как профессор Н. Махмудов, Г. Рахмон, И. Мактабов. Глубоко исследованы структурная организация, лингвистическая классификация, значение уподоблений в художественной речи, в частности, лингвопоэтические функции в поэзии Чулпана. В статье подчеркивается важность уподобления не только как лингвистического, но и как культурно-антропологического феномена.*

Ключевые слова: *уподобление, метафора, лингвистика, лингвопоэтика, ассоциация, образное выражение, художественная речь, семантический анализ, когнитивная лингвистика, национальная культура, поэзия Чулпана.*

THE STUDY OF SIMILARITIES IN WORLD AND UZBEKISTAN LINGUISTICS

Abstract. *The article comprehensively analyzes the linguistic essence of simile (metaphor), its study in world and Uzbek linguistics, as well as its relationship with related phenomena (associations). The theoretical views of world linguists such as Aristotle, Lakoff and Johnson, as well as Uzbek scholars such as Professor N. Mahmudov, G. Rahmon, I. Maktabov on simile are comparatively considered. The structural structure of similes, linguistic classification, their significance in artistic speech, in particular, their linguopoetic functions in Cholpon poetry are deeply studied. The article emphasizes the significance of simile not only as a linguistic, but also as a cultural-anthropological phenomenon.*

Keywords: *simile, metaphor, linguistics, linguopoetics, association, figurative expression, artistic speech, semantic analysis, cognitive linguistics, national culture, Cholpon poetry.*

O'xshatish (metafora) tushunchasi. O'xshatish – bu so'zning o'z ma'nosida emas, balki o'xshashlik asosida boshqa bir narsa yoki hodisaning o'rnida ishlatilishi. Bu badiiy ifoda usuli bo'lib, tilning obrazliligini oshiradi.

Dunyo tilshunosligida o'xshatish hodisasi ancha qadimdan va ancha keng o'rganilgan. Qadimgi davr yunon adabiyotida Aristotel o'zining "Poetika" asarida metaforani badiiy nutqning muhim elementi sifatida ta'riflagan.

XX asrga kelib Lakoff va Jonson ("Metaphors We Live By" kitobi) metafora nafaqat til hodisasi, balki inson tafakkurining asosi ekanligini ta'kidladilar.

Zamonaviy nazariyotchi tilshunoslar esa "Kognitiv tilshunoslikda metafora – bu mavhum tushunchalarni konkret orqali anglash mexanizmi", deya ta'rifladilar (masalan, "Vaqt – bu pul").

O'zbek tilshunosligida ham mazkur hodisa til xususiyatlari nuqtai nazaridan kelib chiqib quyidagi jihatlarda o'rganilgan:

An'anaviy tadqiqotlar: O'zbek xalq og'zaki ijodida (masallar, ertaklar, maqollar) o'xshatish keng qo'llaniladi. Masalan: "Ko'zlari – lo'ppi" (qora va katta ko'zlar haqida).

Sovet davri: O'zbek tilining leksik-semantik tizimi o'rganilayotgan paytda obrazli ifodalar (shu jumladan o'xshatish) ham tahlil qilingan (masalan, G'. Rahmon, I. Maktabov).

Mustaqillik davri: Zamonaviy o'zbek adabiyotida va jurnalistika tilida metaforalardan foydalanish (masalan, "Yurak – uy, sevgi – uning chirog'i") keng o'rganilmoqda.

Jahon tilshunosligi: Metafora universal hodisa sifatida, umuminsoniy jihatlari bilan o'rganiladi.

O'zbek tilshunosligi: Milliy madaniyat, an'analar va tilning o'ziga xosligi (masalan, tabiatga oid o'xshatishlar: "Sochi – daryo") diqqat markazida.

O'xshatish - bu nafaqat tilning, balki butun bir milliy tafakkurning obrazli ifodasi hisoblanadi. Ushbu maqolada o'xshatishning lingvistik tabiati, uning jahon va o'zbek tilshunosligidagi o'rni, shuningdek, ushbu hodisaning milliy madaniyatdagi akslari har tomonlama o'rganiladi.

O'xshatishlarni o'rganishning ahamiyati tilshunoslikda chuqur an'analarga ega bo'lib, ular orqali nafaqat tilning obrazli tizimi, balki xalqning dunyoqarashi va madaniy kodlari o'rganiladi. O'zbek tilshunosligida bu soha ayniqsa boy materiallar va yondashuvlar bilan tavsiflanadi .

O'zbek tilshunoslik fanida professor N. Mahmudov o'xshatishlarni to'rt asosiy strukturaviy elementga ajratadi: **o'xshatish subyekti** (qiyoslanayotgan ob'ekt), **o'xshatish etaloni** (qiyoslab ko'rsatiladigan ob'ekt), **o'xshatish asosi** (o'xshashlik poydevori) va **o'xshatishning shakliy ko'rsatkichi** ("kabi", "-dek", "-day" kabilar) [4]

Ushbu tarkibiy qismlar orqali o'xshatish nutqda aniqlik va tasvirlovchanlik vazifasini bajaradi. Masalan, "bo'ridek kuchli" iborasida "kuchli" so'zi o'xshatish subyekti, "bo'ri" etalon, "kuchli" o'xshatish asosi, "dek" esa shakliy ko'rsatkich hisoblanadi.

O'xshatishlar odatda ikkita asosiy turga bo'linadi:

Individual-muallif o'xshatishlari (erkin o'xshatishlar) - muallifning o'ziga xos original obrazlari bo'lib, yozuvchining ijodiy mahoratini namoyon etadi. Masalan, Oybekning "Men ipak qurti kabi / Xayolimga o'raldim" [11] misrasidagi o'xshatish;

Umumxalq yoki turg'un o'xshatishlar - til jamoasida urfga kirgan, barqarorlashgan iboralar. Bu turdagi o'xshatishlar xalq og'zaki ijodi va milliy madaniyat bilan chambarchas bog'liq.

Jadval: O'xshatish turlarining qiyosiy xususiyatlari:

Xususiyat	Individual o'xshatishlar	Turg'un o'xshatishlar
Yaratilishi	Muallif tomonidan yaratiladi	Xalq tomonidan shakllantiriladi
Barqarorlik	Vaqt o'tishi bilan o'zgarishi mumkin	Barqaror, uzoq vaqt saqlanadi
Tarqalishi	Muayyan muallif asarlarida qo'llaniladi	Keng qamrovli, til jamoada qo'llaniladi
Namuna	Oybekning "ipak qurti kabi" o'xshatishi	"Tulkidek aqlli", "Arslondek jasur"

Jahon tilshunosligida o'xshatishlar ko'pincha **kognitiv lingvistika** va **kulturologiya** nuqtai nazaridan o'rganiladi[9]. O'xshatishlar inson tafakkurining muhim vositalaridan biri sifatida tahlil qilinadi, ular orqali inson atrofidagi dunyoni idrok etadi va tushuntiradi. Ikki yoki undan ortiq predmet yoki tushunchani o'xshash yoki farqli jihatlarini aniqlash maqsadida qiyoslash, taqqoslash tashqi dunyoni bilishning eng keng tarqalgan mantiqiy usullaridan biri hisoblanadi .

O'zbek tilshunosligida o'xshatishlar, avvalo, **milliy-madaniy an'analar** kontekstida o'rganiladi. O'xshatishlarning lingvomadaniy tadqiqi uning namoyon bo'lishlarida milliy dunyoqarashning aks etishini o'rganishga qaratilgan.[10]. O'zbek tilshunosligida o'xshatishlar nafaqat lingvistik, balki **antropotsentrik** (insonni markazga qo'yuvchi) yondashuv bilan ham tadqiq qilinadi. Buning yaqqol misoli tana a'zolari nomlari ishtirokidagi o'xshatishlarning o'rganilishida ko'rinadi .

O'zbek tilida o'xshatishlarning o'ziga xosligi. Tarixiy asarlarda o'xshatishlar. O'zbek tilidagi o'xshatishlarning boy an'anasi qadimgi turkiy asarlarda o'z ifodasini topgan. Mahmud Koshg'ariyning "Devonu lug'otit turk" asarida turkiy xalqlar tafakkurini ifodalashda o'xshatishlarning o'ziga xos o'rni alohida ta'kidlangan: "Biron xotin tuqqanda doyadan: tulki tug'dimi yoki bo'rimi deb so'raladi. Ya'ni qizmi yoki o'g'ilmi demakdir. Qizlar aldoqchi hamda yalinchoq bo'lganliklari uchun tulkiga, o'g'il bolalar ulardagi botirlikka asosan bo'riga o'xshatiladi"[5].

Yusuf Xos Hojibning "Qutadg'u bilig" asarida esa hoqonlarga xos fazilatlarni namoyon etadigan o'xshatishlar qayd qilingan: "Hoqon... jangda arslonning yuragiga ega bo'lishi lozim... yovvoyi to'ng'izdek qaysar; bo'ridek kuchli; ayiqdek jasur bo'lishi kerak"[6].

Tana a'zolari asosidagi o'xshatishlar. O'zbek tilida tana a'zolari nomlari ishtirokidagi o'xshatishlar alohida o'rin tutadi. Bu o'xshatishlar xalq hayotining aksini topuvchi muhim til birliklaridan biri bo'lib, xalqning estetik didi, madaniyati va dunyoqarashi bilan bog'liq[7] bo'lgan qadimiy iboralarni o'zida aks ettiradi . Bunday o'xshatishlar **somatik birliklar** deb atalib, ular orqali inson tanasi va uning a'zolari atrofida shakllangan madaniy-semantik maydonlar o'rganiladi. Bu sohada olib borilayotgan ilmiy tadqiqotlar o'zbek tilining obrazli tizimini chuqurroq tushunishga yordam beradi.

O'xshatishlarning badiiy nutqdagi ahamiyati. Badiiy tasvir vositasi sifatida. O'xshatishlar nutqda har doim badiiy-estetik qimmatga molik bo'lib, nutqning emotsional-ekspressivligi, ifodaliligi, ta'sirchanligini ta'minlashga xizmat qiladi[8]. Badiiy matnda o'xshatishlar yordamida murakkab hissiy holatlarni ifodalash, obrazlarni yorqinlashtirish va o'quvchida kuchli taassurot qoldirish mumkin. Masalan, Oybek she'riyatidagi "Men ipak qurti kabi / Xayolimga o'raldim" o'xshatishi orqali murakkab ichki kechinmalar chuqur va obrazli tarzda ifodalangan.

Xalq og'zaki ijodida o'xshatishlar. Xalq og'zaki ijodida o'xshatishlar muhim ahamiyat kasb etadi. O'zbek xalq qo'shiqlarida o'xshatishlar keng qo'llanilib, ular orqali xalqning hayotiy tajribasi, estetik didi va dunyoqarashi ifodalanadi. Baxshi yoki ertakchi an'anaviy asarga o'z individual o'xshatish va qiyoslashlarini kiritishi mumkin, ammo bu an'ana va epik ijod qonuniyatiga mos kelishi shart. Aks holda, asar sujetiga singishmaydi va xalq tomonidan "yot" deb hisoblanadi[2].

O'xshatishlar tilning leksik-semantik tizimidagi muhim obrazli birliklar hisoblanib, ular nafaqat lingvistik, balki madaniy-antropologik hodisa sifatida o'rganilishi lozim. O'zbek tilshunosligida o'xshatishlarni o'rganish boy tarixiy an'analarga ega bo'lib, zamonaviy tadqiqotlar ularning kognitiv va madaniy jihatlarini chuqur o'rganishga qaratilgan. O'xshatishlarni o'rganishning kelajakdagi istiqbollari quyidagilardan iborat:

- O'xshatishlarning kognitiv lingvistika nuqtai nazaridan o'rganilishi
- Turli madaniyatlardagi o'xshatishlarning qiyosiy tahlili
- O'xshatishlarning nutq madaniyatidagi o'rni va ahamiyatini o'rganish

O'xshatishlar - bu xalqning milliy tafakkurining noyob mahsuli bo'lib, ularni o'rganish orqali nafaqat tilning, balki butun bir madaniyatning sirlarini ochish mumkin[3].

O'xshatishning asosiy tarkibiy qismlari. Iqtibos: "O'zbek tilining obrazli ifoda vositalari" kitobida professor N. Mahmudov o'xshatishlarni to'rt asosiy strukturaviy elementga ajratadi: o'xshatish subyekti (qiyoslanayotgan ob'ekt), o'xshatish etaloni (qiyoslab ko'rsatiladigan ob'ekt), o'xshatish asosi (o'xshashlik poydevori) va o'xshatishning shakliy ko'rsatkichi ("kabi", "-dek", "-day" kabilar)"[4].

Xulosa qilib aytganda, o'xshatish – bu tilning jonli, obrazli ifodasi. Jahon tilshunosligida u universal qonuniyatlar asosida, o'zbek tilshunosligida esa milliy rang-baranglik kontekstida o'rganiladi. O'xshatish (metafora) – bu nafaqat badiiy ifoda usuli, balki inson tafakkuri va tilining muhim qismidir. Jahon tilshunosligida metafora universal hodisa sifatida, asosan uning kognitiv (idrokdagi) ahamiyati va insoniyat uchun umumiy bo'lgan obrazlar nuqtai nazaridan o'rganilsa, o'zbek tilshunosligida bu hodisa milliy madaniyat, an'analar va tilning o'ziga xosligi kontekstida tahlil qilinadi. O'zbek adabiyoti va nutqida tabiat, turmush va inson qiyofasiga oid o'xshatishlar keng uchraydi ("Sochi – daryo", "Ko'zlari – lo'ppi"), bu esa tilning boyligi va xalq dunyoqarashini aks ettiradi.

Aristotel, Lakoff va Jonson kabi olimlarning nazariyalari metaforani tushunishda global miqyosda asos bo'lsa, o'zbek tadqiqotchilari (G'.Rahmon, I.Maktabov) uni mahalliy materiallar asosida o'rgangan[1]. Natijada, metafora – bu ham universal, ham milliy jihatlari bilan boyitilgan til hodisasi bo'lib, u tilning jonliligini va insoniyatning murakkab tafakkurini namoyon etadi.

O'xshatishlarning yondosh hodisalarga munosabati. O'xshatish (analogiya) – bu tushunchalar, hodisalar yoki jarayonlar o'rtasidagi o'xshashliklarni aniqlash va ularni solishtirish orqali yangi bilim yoki tushunishga erishish usuli. U inson tafakkurining muhim qismi bo'lib, nafaqat kundalik hayotda, balki ilm-fan, adabiyot, san'at va hatto huquq sohalarida keng qo'llaniladi. Yondosh hodisalar (assotsiativ hodisalar) esa biror stimulusga javoban yuzaga keladigan, avvalgi tajriba yoki xotira bilan bog'liq reaksiyalardir. Ushbu maqolada o'xshatishlar va yondosh hodisalar o'rtasidagi munosabat psixologik, lingvistik va kognitiv jihatlardan tahlil qilinadi.

O'xshatish va assotsiatsiya. Asosiy tushunchalar:

O'xshatish mantiqiy yoki strukturaviy o'xshashlikka asoslanadi. Masalan, "Yurak – nasos" degan o'xshatishda ikkala obyekt ham suyuqlikni harakatlantirish funksiyasiga ega.

Yondosh hodisalar (assotsiatsiyalar) ko'proq sub'ektiv va shaxsiy tajribaga bog'liq. Masalan, "qor" so'zini eshitganda odamda "qish" yoki "bemor bo'lish" kabi turli assotsiatsiyalar paydo bo'lishi mumkin.

Psixologik mexanizmlar

Kognitiv jarayonlar: O'xshatish aqliy modellashtirishni talab qiladi, assotsiatsiyalar esa tezkor va avtomatik reaksiyadir.

Xotira rolı: Assotsiatsiyalar ko'pincha uzoq muddatli xotirada saqlanagan aloqalarga bog'liq bo'lsa, o'xshatish yangi aloqalarni yaratishga xizmat qiladi.

Ixtiyoriy va ixtiyorsizlik: O'xshatishga ataylab amal qilinsa, assotsiatsiyalar ko'pincha ixtiyorsiz ravishda yuzaga keladi.

Lingvistik jihatlar

Metafora va o'xshatish: Tilshunoslikda o'xshatish metaforik ifodalarning asosi hisoblanadi (masalan, "hayot – safar"). Assotsiatsiyalar esa so'zlar o'rtasidagi semantik bog'lanishlarni ko'rsatadi (masalan, "stol-stul").

Madaniy farqlar: O'xshatishlarning mantiqiy tuzilishi universal bo'lishi mumkin, lekin assotsiatsiyalar madaniyat va shaxsiy tajribaga qarab o'zgaradi.

Amaliy ahamiyati

Ta'limda: O'xshatishlar kompleks tushunchalarni soddalashtirish uchun ishlatiladi (masalan, atom modelini quyosh sistemasi bilan solishtirish).

Reklama va psixologiyada: Assotsiatsiyalar brendlar bilan ijobiy hislarni bog'lash uchun qo'llaniladi (masalan, "Coca-Cola – baxt").

Jadval: Farqlari va o'xshashliklari:

Xususiyat	O'xshatish	Yondosh hodisalar (Assotsiatsiyalar)
Asos	Mantiqiy o'xshashlik	Xotira va tajriba
Jarayon	Ataylab amal qilish	Ko'pincha ixtiyorsiz
Universalilik	Ko'proq universal	Shaxsiy va madaniy bog'liq

O'xshatish va yondosh hodisalar inson tafakkurining bir-birini to'ldiruvchi jihatlaridir. O'xshatish yangi bilimlarni strukturallashtirishga yordam beradi, assotsiatsiyalar esa kreativlik va tezkor qarorlar qabul qilishda muhim rol o'ynaydi. Ushbu ikki hodisani chuqur tushunish orqali nutq, ta'lim va psixoterapeya sohalarida samarali usullarni ishlab chiqish mumkin. O'xshatish va yondosh hodisalar (assotsiatsiyalar) inson tafakkurining muhim jihatlari bo'lib, ular orqali biz atrofimizdagi dunyoni tushunish, tahlil qilish va yangi bilimlarni o'zlashtirishimiz mumkin. O'xshatish mantiqiy va strukturaviy o'xshashliklarga asoslanib, yangi tushunchalarni tushuntirishda, ilmiy nazariyalarni shakllantirishda va metaforik ifodalarda qo'llaniladi. Assotsiatsiyalar esa shaxsiy tajriba, xotira va hissiy reaksiyalar bilan bog'liq bo'lib, ko'pincha ixtiyorsiz ravishda yuzaga keladi.

Psixologik nuqtai nazardan, o'xshatish ataylab qo'llaniladigan kognitiv jarayon bo'lsa, assotsiatsiyalar avtomatik va tezkor reaksiyalardir. Lingvistik jihatdan esa o'xshatish metafora va tilning obrazli vositalarini shakllantirishga xizmat qilsa, assotsiatsiyalar so'zlar va tushunchalar o'rtasidagi semantik bog'lanishlarni ifodalaydi. Bu ikki hodisaning amaliy ahamiyati katta: ta'limda o'xshatishlar murakkab mavzularni tushunishni osonlashtirsa, reklama va marketingda assotsiatsiyalar hissiy bog'lanishlar yaratish uchun ishlatiladi. Shunday qilib, o'xshatish va yondosh hodisalarni tushunish nutqiy, psixologik va kognitiv jarayonlarni yaxshiroq tahlil qilish imkonini beradi, bu esa turli sohalarda samarali metodlarni ishlab chiqishga yordam beradi.

O'xshatish va assotsiatsiyalar inson ongining bir-birini to'ldiruvchi mexanizmlari bo'lib, ularning o'zaro ta'siri tafakkur, til va ijodiy jarayonlarni chuqurroq tushunishga imkon yaratadi.

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LINGUISTICS

BADIIY MATNDA QO'LLANGAN METONIMIYANING KOGNITIV STILISTIK XUSUSIYATLARI

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Annotatsiya. *Ushbu maqola badiiy matnda qo'llanadigan metonimiyaning kognitiv stilistik xususiyatlarini tadqiq etishga bag'ishlangan bo'lib, metonimiya poetik nutqning semantik, emotsional va konseptual qatlamlarini shakllantiruvchi asosiy mexanizmlardan biri sifatida tahlil qilinadi. An'anaviy stilistik yondashuvda metonimiya ko'proq nom ko'chirishning turli shakllari sifatida izohlangan bo'lsa, kognitiv tilshunoslik doirasida u inson ongining konseptual tizimida mavjud bo'lgan mantiqiy-psixologik bog'lanishlarni faollashtiruvchi jarayon sifatida qaraladi. Maqolada metonimiyaning "qism → butun" (part for whole), "harakat → holat", "obyekt → funksiya", "makon→ ruhiy holat" kabi konseptual modellari adabiy matndan olingan namunalarda keng yoritiladi. Bunda badiiy matnda metonimiya faqatgina til birliklari o'rtasidagi yaqinlik munosabatiga asoslangan nom ko'chish emas, balki qahramonning psixologik holatini, uning idrokiy jarayonlarini, hissiy dunyosini hamda makon–shaxs, obyekt–shaxs munosabatlarining poetik talqinini ifodalovchi kuchli kognitiv vosita ekanligi isbotlanadi.*

Kalit so'zlar: *Metonimiya, kognitiv stilistika, metonimik model, qism-butun munosabati, konseptual xaritalash, badiiy matn, obrazlilik, jonlantirish.*

COGNITIVE STYLISTIC FEATURES OF METONYMY USED IN ARTISTIC TEXT

Abstract. *This article is devoted to the study of the cognitive-stylistic features of metonymy used in a literary text, and metonymy is analyzed as one of the main mechanisms that form the semantic, emotional, and conceptual layers of poetic speech. In the traditional stylistic approach, metonymy is interpreted more as various forms of naming, while in cognitive linguistics it is considered as a process that activates the logical and psychological connections existing in the conceptual system of human consciousness. In the article, conceptual models of metonymy such as "part → whole" (part for whole), "action → state", "object → function," "space → mental state" are widely covered in examples taken from literary texts. At the same time, it is proven that metonymy in a literary text is not only a name transfer based on the relationship of closeness between language units, but also a powerful cognitive tool that expresses the psychological state of the hero, his perceptual processes, his emotional world, and the poetic interpretation of space-person, object-person relations.*

Keywords: *Metonymy, cognitive stylistics, metonymic model, part-whole relationship, conceptual mapping, literary text, imagery, personification.*

КОГНИТИВНО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ МЕТОНИМИИ, ИСПОЛЬЗУЕМОЙ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ

Аннотация. *Данная статья посвящена исследованию когнитивно-стилистических особенностей метонимии, используемой в художественном тексте, метонимия анализируется как один из основных механизмов формирования семантического, эмоционального и концептуального пластов поэтической речи. В то время как в традиционном стилистическом подходе метонимия чаще трактовалась как различные формы переноса имен, в рамках когнитивной лингвистики она рассматривается как процесс активации логико-психологических связей, существующих в концептуальной системе человеческого сознания. В статье концептуальные модели метонимии, такие как "часть → целое" (part for whole), "действие → состояние," "объект → функция," "пространство → психическое состояние," широко освещены в примерах, взятых из литературного текста. При этом доказано, что метонимия в художественном тексте - это не только именной перенос, основанный на отношениях близости между*

языковыми единицами, но и мощный когнитивный инструмент, выражающий психологическое состояние героя, его восприятие, эмоциональный мир, а также поэтическую интерпретацию отношений пространство-личность, объект-личность.

Ключевые слова: Метонимия, когнитивная стилистика, метонимическая модель, отношение части-целого, концептуальное картирование, художественный текст, образность, оживление.

Kirish. Tilshunoslik yo'nalishlariga oid tadqiqotlarda badiiy matn namunalarini turli jihatdan tadqiq qilish uning semantik, pragmatik, kognitiv va stilistik xususiyatlarini yoritish va tahlil qilish asosiy o'rinlarni egallab kelmoqda. "Matn lingvistikasining u yoki bu sohasi bilan shug'ullanish matnning biror bir xususiyatini tadqiq etishga kirishish uchun dastlab matn hodisasining mohiyatini uning lingvistik tabiatini bilish lozim."[Qurbonova,2014:11] Olimlar matnga turli ta'riflar berishgan va unga har xil nuqtayi nazardan yondashishgan. Matnning maqomini belgilash uning yondosh hodisalarga munosabatini ochib berish borasida tadqiqot va izlanishlar davom etmoqda. Bizning diqqat markazimizdagi masala matnda qo'llangan metonimiyaning kognitiv stilistik xususiyatlarini ochib berish. Ko'chim turlaridan biri hisoblangan metonimiya tilshunoslik yo'nalishidagi ilmiy ishlarda, adabiyotga oid tadqiqotlarda ilmiy jihatdan o'rganilgan. An'anaviy tilshunoslikda metonimiyaga *"Bir predmetning, belgining, harakatning nomi boshqasiga o'xshashlik asosida emas, balki o'zaro bog'liqlik asosida ko'chirilishi metonimiya yo'li bilan ko'chirish deyiladi (yunoncha metonumia – "qayta nomlash")"[*Rahmatullayev,2006:53*] kabi ta'rif berilgan. Metonimiyaning asl mohiyati har qanday belgi yoki harakatning biridan ikkinchisiga aloqadorlik asosida ko'chishidir.* Metonimiyaning til hodisasi sifatidagi xususiyatlarini o'rganishning dolzarbligi shu bilan tasdiqlanadiki, hozirgacha leksikologiyaga oid qo'llanmalarda til va nutq metonimiyasining aralashib ketishi kuzatilmoqda. [Мельник, 2013:1]. *Tilshunos olima M. Xakimovaning fikricha, metonimiya qayta nomlash emas, balki aloqadorlik asosida ma'no ko'chishidir. Metonimiyaning ham lisoniy va nutqiy turlari mavjud. Semantik strukturada mavjud, lug'atlarda qayd qilingan ma'nolar lisoniy metonimiya asosida shakllangan bo'lsa, nutqda gapdagi biror so'zni tushurish natijasida hosil bo'lgan, kontekstdan tashqarida bu ma'nolarni anglatmasa, ya'ni muayyan ma'no semantik strukturada mavjud bo'lmasa bu nutqiy metonimiyadir.[*Xakimova,2025:13*] Manbalar ko'rinib turganidek, lingvistik tadqiqotlarda metonimiyaning nutqiy va lisoniy turlari uchraydi.*

Badiiy matnda qo'llangan metonimiyaning kognitiv stilistik xususiyatlari. *Bugungi kunda tilshunoslikning aksariyat zamonaviy yo'nalishlarida til birliklarini kognitiv jihatdan o'rganish va tahlil qilish keng ko'lamda amalga oshirilmoqda. Metonimiya ham tafakkur va ong mahsuli sifatida o'rganilib tadqiq qilingan bir nechta ilmiy asosga ega tadqiqotlar ko'zga tashlanadi. Ushbu til vositasini kognitiv o'rganish ilk bora Arastu davridan boshlangan bo'lsa, keyinchalik J.Lakoff g'oyalari ta'sirida jahon tilshunosligida o'rganila boshlangan.* Metonimik munosabatlarni kognitiv tadqiq qilgan olimlarning qarashlariga ko'ra u shunday tuzilmaki, turli xil tushunchalar o'rtasida yaqinlik asosida idrok etilgan kichik konseptlardan tashkil topadi. Voqelikda diqqat e'tiborimiz qaratilishi kerak bo'lgan tushunchani yanada aniqlashtirish maqsadida metonimiya kichik konseptga ishora qilish orqali butun konseptni yoki aksincha butun orqali kichik konseptni ifodalashi mumkin.[Muzaffarova,2025;141] Metonimiya endi shunchaki badiiy tasvir vositasi emas; u inson ongida mavjud bilimlar tarmog'ining faollashuvi, konseptlar o'rtasidagi mental bog'liqliklarning ifodasi sifatida qaraladi. Badiiy matnda metonimiya muallifning niyatini yashirin ravishda yetkazish, obrazlarni jonlantirish, voqelikning muayyan jihatini bo'rttirish, emotsional-estetik fon yaratish kabi funksiyalarni bajaradi. Shu bois badiiy matnni tahlil qilishda metonimiyaning kognitiv mexanizmlarini aniqlash, uning stilistik ahamiyatini ochish zamonaviy lingvopoetik tadqiqotlarning dolzarb yo'nalishidir. **Matndagi badiiy vositalar qanday fikrlash jarayonlari orqali yaratilishini va o'quvchi ongida qanday tasavvur uyg'otishini o'rganuvchi fan kognitiv stilistika deb nomlanadi.** Kognitiv stilistika badiiy matnni quyidagicha tahlil qiladi:

1. Obrazlarning idrokiy mexanizmini aniqlash;
2. O'quvchi tasavvurida yaratiladigan mental effektlarni o'rganish;
3. Matndagi ma'no zichligini tahlil qilish;
4. Muallif uslubining kognitiv asoslarini aniqlash;

Har bir yozuvchining o'ziga xos konseptual dunyoqarashi mavjud. Kognitiv stilistika aynan shu jarayonlarni tahlil qiladi. Metonimiyani ham kognitiv jihatdan tadqiq qilgan olimlar uni modellarga, tiplarga ajratishgan va bu jarayonlarda mental tuzilmalar va tafakkurning ishlash mohiyatini yoritib berishgan. Badiiy matnning asosiy vazifasi voqelikni obrazli aks ettirishdir. Badiiy matnda qo'llangan metonimiya obrazning semantik strukturasi, konseptual asosini belgilaydi. Masalan:

"Faust" yondi gurillab,
"Hamsa" o'tga tutashdi.
Bir sado jahon bo'ylab
Taraldi, tog'lar oshdi. [Воҳидов,2001:47]

bu yerda bir nechta kuchli **metonimik modellar** qo'llangan bo'lib, ular kognitiv stilistik nuqtayi nazardan bir nechta jihatlarni namoyon qiladi. **Mazkur misrada metonimik modellarning asar → muallif tipi mavjud bo'lib, "Faust", "Xamsa"** so'zlari aslida **asar nomi,** biroq bu yerda ular **asar mualliflari (Gyote, Navoiy) hamda ularning madaniy-ma'naviy merosi**ni anglatuvchi **metonimiya** sifatida ishlatilgan. Lakoff va Jonson (1980) tavsiflaganidek, bunday metonimiya inson ongida murakkab tushunchalarni qisqa va konkret birlik orqali ifodalashga xizmat qiladi. **Keltirilgan metonimik birlikni stilistik nuqtayi nazardan tahlil qiladigan bo'lsak** Asarlar "yondi", "o'tga tutashdi" deyish orqali shoir asarning **ta'sirchanligi, kuchli energiyasi,** uning **ko'ngillarga o't singari kirib borishi**ni ko'rsatadi. "Faust" va "Xamsa"ning yonishi – bu adabiyotdagi **ruhiy uyg'onish, ichki portlash, yangilanish** jarayonining poetik metaforik ifodasidir.

Mana bu chambarak "Kaissa-9"
"ChS-7" bilan shaxmat suradi.
Manov sandiq esa uch kundan buyon
Bo'lajak shaharga reja quradi.

Bu yerda **"chambarak", "sandiq"** so'zlari **inson** yoki **robot** kabi faol subye'ktlarni bildiradi. Ya'ni, **"Chambarak" → shaxmat o'ynayotgan mexanik qurilma , robot "Sandiq" → loyiha ishlab chiqayotgan dastgoh ya'ni sun'iy intellekt tizimi**. Bu metonimiya quyidagi model asosida ishlaydi: qurilma nomi orqali u bajarayotgan **aqliy faoliyat** ifodalanmoqda. Muallif "chambarak" va "sandiq"ni **fikrlovchi reja tuzuvchi raqib tanlovchi** subye'kt sifatida ko'rsatishi – bu **kognitiv stilistikaning asosiy ko'rinishlaridan biri hisoblanadi.** Matndagi metonimiyalar obyektlarni jonlantiradi, inson bajaradigan vazifalarni texnikaga yuklaydi, leksik birliklar orasida o'zaro kengaygan ma'nodoshlikni yuzaga keltiradi ,ya'ni obyekt nomi **→vazifasi→aqliy jarayon→shaxs.**

"Olimona sochlar parishon, tinmay chekar,
Balki vaqti ziq.
Boshi uzra yulduzli osmon,
O'yga cho'mgan kimyogar Chirchiq." . [Воҳидов,2001:38]

Yuqoridagi berilgan badiiy matn namunalarida ham kognitiv metonimiyalarga duch kelamiz. *Olimona sochlar parishon* belgi→**shaxs metonimiyasi,** Bu yerda muhim obraz: **"olimona sochlar"** — olimning sochi emas, balki **olimning o'zi,** uning **aql, izlanish, fikr bandligi** metonimik tarzda ifodalanmoqda. Sochning parishonligi → **insonning parishonligi, fikran charchaganligi**ni bildiradi. Kognitiv nuqtai nazardan yondashadigan bo'lsak, **part for whole** – *qism orqali butun shaxsni ifodalash* nazarda tutilmoqda. Baytdagi metonimiyaning stilistik jihatini tahlil qiladigan bo'lsak, ushbu ma'no ko'chish usuli baytda olimning ichki holatini tashqi belgi orqali ko'rsatadi, o'quvchining ongida olimning **band, fikrga cho'milgan, charchagan** obrazi tez va ta'sirli tarzda shakllanadi, bu kognitiv jarayon: inson odatda shaxs haqida **eng ko'zga ko'ringan qism** orqali tasavvur yaratadi.**"O'yga cho'mgan kimyogar Chirchiq" – shaxs → butun shahar metonimiyasi**. Bu murakkab metonimik qurilma. Bu yerda: **"kimyogar Chirchiq"** —alohida shaxs emas ."Chirchiq" — butun Shahar; "kimyogar" — uning asosiy xususiyati hisoblanadi. Demak, **Chirchiq shahri → kimyogar** sifatida shaxslashtirilgan. Bu metonimiya bilan shahar **ilmiy markaz, ijodiy fikr maskani** sifatida namoyon bo'ladi. **Kognitiv modeli: joy → shaxs/ identity** (yoki **institution for people** tipidagi metonimiya.) **Stilistik jihatdan** shahar "o'yga cho'mgan" → bu yerdagi ilmiy-texnik faoliyat jonli subyekt kabi tasvirlanadi. Shahar **fikrlovchi, izlanayotgan shaxs** sifatida jonlantirilgan. Bu Lakoffning **"shahar – tirik organizm"** kognitiv metafora modeli bilan bog'liq, ammo avval **metonimik asos**ni aniqlaydigan bo'lsak, makon → uning odamlari → uning ruhiy holati strukturasini ifodalab kelgan.,, Badiiy matnda metonimiyaning qo'llanishi nutqning nafaqat tasviriy-estetik, balki kognitiv-pragmatik imkoniyatlarini ham kengaytiradi.

Xulosa. Tadqiqotlar shuni ko'rsatdiki, metonimiya — tilning tayyor semantik modeli emas, balki inson ongining konseptual faoliyati natijasida shakllanadigan kognitiv mexanizm bo'lib, u real olamdagi obyektlar, hodisalar va ularning o'zaro munosabatlarini ongda qayta tashkil qiladi. Shu sababli badiiy adabiyotda metonimiyadan foydalanish til birliklarining ichki ma'no ko'lamini chuqurlashtiradi, obrazlar psixologiyasini, muhitning ruhiy manzarasini va matnning umumiy estetik jihatlarini yoritishga xizmat qiladi. Tadqiqot davomida aniqlangan metonimik ko'chimning asosida yaqinlik, aloqa, funksional bog'liqlik, makon–zamona sathida

chambarchas birlik, kontekstual integratsiya kabi konseptual jarayonlar yotadi. Bular badiiy matn ichida yangi assotsiativ ma'nolarni yuzaga keltiradi, o'quvchining mental fikrlash qobiliyatini faollashtiradi va matnni tushunishda ko'p qatlamli semantik maydonni hosil qiladi. Kognitiv stilistik tahlil natijalari shuni ko'rsatadiki, metonimiyalar personajlarning ruhiy holatini bilvosita ifodalashda muhim vosita bo'lib xizmat qiladi; matndagi vaqt, makon, predmet va harakatlar o'rtasidagi konseptual bog'lanishlarni kuchaytiradi; muallifning individual uslubini, tasvir va fikrlash uslubini belgilaydi; o'quvchi ongida yangi metaforik-metonimik xaritalarni shakllantiradi; badiiy diqqat markazini aniqlash, voqelikning muhim bo'laklarini ajratib ko'rsatishda samarali bo'ladi. Misollar tahlili esa metonimiya orqali shaxsning kasbi ("Olimona sochlar"), holati ("Tinmay chekadi"), predmetga yuklanayotgan g'oya ("sandiq reja tuzdi"), yoki vosita–subyekt almashinuvi kabi ko'chishlar ijodkorning tasvir va fikrlash jarayonida kognitiv tejamkorlik, ixchamlik va mazmun zichligini ta'minlashini yana bir bor tasdiqladi. Umuman olganda, badiiy matnda metonimiyaning qo'llanishi — til, tafakkur va estetik ongning kesishgan nuqtasi bo'lib, kognitiv stilistika metodlari bilan tahlil qilish uning chuqur semantik qatlamini ochib beradi. Bu yondashuv metonimiyani an'anaviy semantik vosita sifatida emas, balki matnda mazmun yaratishning faol konseptual vositasi sifatida talqin qilish imkonini beradi.

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LINGUISTICS

O'ZBEK VA NEMIS TILLARIDA MULOZAMAT NUTQIY AKTINING LINGVOPRAGMATIK XUSUSIYATLARI

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Annotatsiya. *Ushbu maqolada lingvopragmatika doirasida o'rganiladigan mulozamat nutqiy aktining nazariy asoslari, kommunikativ vazifalari hamda ijtimoiy-madaniy ahamiyati chog'ishtirma aspektda tadqiq etiladi. Tadqiqotda nemis va o'zbek tillaridagi mulozamat ifodalarining shakllari, qo'llanish sharoitlari, pragmatik strategiyalari va nutqiy kontekstga bog'liqligi tahlil qilinadi. Misollar asosida hurmat, samimiyat, masofa hamda ijtimoiy maqomning nutqiy aktga ta'siri ko'rsatib beriladi. Shuningdek, milliy mentalitet, madaniy qadriyatlar va kommunikativ me'yorlarning mulozamat aktlari ifodasidagi farqlari aniqlanadi. Olingan natijalar madaniyatlararo muloqotni samarali tashkil etish, tarjima jarayonlarini takomillashtirish hamda xorijiy tillarni o'qitishda pragmatik kompetensiyani rivojlantirishda amaliy ahamiyatga ega bo'lib, zamonaviy tilshunoslik tadqiqotlari uchun muhim ilmiy manba hisoblanadi, shuningdek talabalarda nutqiy madaniyatni shakllantirishga xizmat qiladi samarali.*

Kalit so'zlar: *lingvopragmatika, nutqiy akt, mulozamat, muloqot, nutqiy etiket, chog'ishtirma aspekt, fenomen, madaniyat, mentalitet, pozitiv feys, negativ feys*

LINGUOPRAGMATIC FEATURES OF THE COMMUNICATION SPEECH ACT IN UZBEKISTAN AND GERMAN

Absract. *This article examines, within the framework of linguopragmatics, the theoretical foundations, communicative functions, and socio-cultural significance of the politeness speech act from a comparative perspective. The study analyzes the forms, conditions of use, pragmatic strategies, and contextual dependence of politeness expressions in German and Uzbek. Based on illustrative examples, the influence of respect, sincerity, social distance, and social status on the realization of the speech act is demonstrated. Furthermore, differences in the expression of politeness speech acts shaped by national mentality, cultural values, and communicative norms are identified. The findings are of practical significance for the effective organization of intercultural communication, the improvement of translation processes, and the development of pragmatic competence in foreign language teaching. Overall, the article constitutes an important scholarly resource for contemporary linguistic research and contributes to the development of students' speech culture.*

Keywords: *linguopragmatics, speech act, courtesy, politeness, communication, speech etiquette, comparative aspect, phenomenon, culture, mentality, positive face, negative face*

ЛИНГВОПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ КОММУНИКАТИВНОГО РЕЧЕВОГО АКТА В УЗБЕКИСТАНЕ И ГЕРМАНИИ

Аннотация. *В данной статье в рамках лингвопрагматики в сопоставительном аспекте рассматриваются теоретические основы, коммуникативные функции и социокультурная значимость речевого акта вежливости. В исследовании анализируются формы, условия употребления, прагматические стратегии и контекстуальная обусловленность выражений вежливости в немецком и узбекском языках. На основе примеров показано влияние уважения, искренности, социальной дистанции и социального статуса на реализацию данного речевого акта. Кроме того, выявляются различия в выражении актов вежливости, обусловленные национальным менталитетом, культурными ценностями и коммуникативными нормами. Полученные результаты имеют практическую значимость для эффективной организации межкультурной коммуникации, совершенствования переводческих процессов и развития прагматической компетенции в преподавании иностранных языков. В целом статья*

представляет собой важный научный источник для современных лингвистических исследований и способствует формированию речевой культуры у студентов.

Ключевые слова: *лингвопрагматика, речевой акт, вежливость, общение, речевой этикет, сопоставительный аспект, феномен, культура, менталитет, позитивное лицо, негативное лицо.*

Kirish. Nutqiy birliklar orasida insonlarning o'zaro munosabat qilishlari uchun muhim hisoblangan mulozamat mazmunini ifodalovchi birliklar alohida ajralib turadi. Ular suhbatning boshlanishi, davom etishi va yakunlanishida asosiy vositalardan biri, desak yanglishmagan bo'lamiz. Mulozamat [ملازمة] so'zi asli arab tilidan olingan bo'lib, "chekinmaslik, ajralmaslik; ayrilmaslik, o'ziga xoslik", "ketidan qolmay ta'qib qilish, jo'rlik", "sabot, tirishish" ma'nolarini anglatadi. O'zbek tilida esa ancha o'zgacha mazmun-mohiyatni ifodalaydi, ya'ni „kishining ko'nglini olish uchun ko'rsatilgan iltifot; e'zoz-ikrom, takalluf [O'zME: 2004, 264] kabi ma'nolarda qo'llanadi. Ko'rinadiki, mulozamat jumlasi bizning tilimizda o'zining asliyatidan uzoqlashgan.

Asosiy qism. Mulozamat turli xil nutq birliklari yordamida ifodalanuvchi ko'p qirrali fenomen hisoblanadi. Kishining ko'nglini olish uchun aytilgan yaxshi gap yoki ko'rsatilgan ijobiy munosabat mulozamat mazmunini aks ettiradi. "Sen" va "Siz" olmoshlarining qo'llanish vazifalari ikki tilda ikki xil mulozamat ko'rsatkichini ochib beradi. So'zlovchining ohangi, ovoz pardasining nisbatan pastligi, o'zini tutishi, xatti-harakati ham mulozamatni ifodalaydi, uning qiymatini oshiradi. Masalan, o'zbek tilida mulozamat sizlab murojaat qilishda ko'proq aniq ifodalanadi. Biroq nemis tilida sizlab gapirish suhbatdoshni o'zidan uzoq tutishni, begonasirashni ifodalaydi. Bunda mulozamat anglashilmaydi. *Du* (sen) shaklida murojaat qilish ikki katta yoshli suhbatdosh o'rtasida ma'lum darajada ishonch mavjudligini anglatadi. Agar bu ishonch mavjud bo'lmasa, *Sie* (Siz) shakli ishlatiladi. Shu bilan birga, bu shakldagi murojaatlar suhbatdoshlarning amalda egallagan o'rniga qarab emas, balki ijtimoiy mavqeidan qat'iy nazar, o'zlarini jamiyatning to'laqonli, teng huquqli a'zolari sifatida ko'rishini anglatadi. Ishonch darajasi mezonini tasvirlashda, bu mezonni uzluksiz chiziqlarga ega bo'lgan shkalada tasavvur qilish mumkin, uning bir tomonida "yaqinlik", "yuqori ishonch", ikkinchi tomonida esa "rasmiylik", "ishonch yo'qligi" tushunchalari joylashgan.

Biroq muloqot holatida *du* (sen) va *Sie* (siz) olmoshlarining ishlatilish chegarasi aniq bo'ladi. Rasmiydan ishonchli shaklga o'tish uchun o'zaro rozilikka asoslangan muayyan tartib zarur (masalan: *"Biz bir-birimizni sen deb murojaat qilsak bo'ladimi?"* — nemis tilida: *"Wir könnten doch du sagen, oder?", "Wollen wir uns nicht duzen?")*

O'zbek mentalitetiga ko'ra o'zidan kattalar, xoh u begona bo'lsin, xoh qarindosh, hammaga sizlab murojaat qilinadi. O'zbekistonning ayrim hududlarida, masalan, Farg'ona vodiysida hatto kichik yoshdagilarga ham sizlab murojaat qilish yuqori hurmat belgisi hisoblanadi. Nemis mentalitetida esa oila a'zolari, do'stlar, yaqin tanishlar, xoh yoshi katta bo'lsin, xoh kichik bo'lsin sensirab murojaat qilish tabiiy holat hisoblanib, tengqurlarga o'z-o'zidan ma'lumki, sensirab gapiriladi. O'zbek madaniyatiga ko'ra oilada er xotinni sensirab, xotin esa erni sizlab murojaat qiladi.

Er-xotin uzoq jim qolishdi. Turobjon og'zini katta ochib ham esnadi, ham uf tortdi.

- Ma, buni tik, - dedi u yaktagini yechib, - ma!

Xotin yaktakni olib yoniga qo'ydi, aftidan, hozir tikmoqchi emas edi.

- Bo'l, - dedi Turobjon, birpasdan keyin, - ol… Senga aytyapman!..

- Ha, muncha!.. Turtmasdan gapira bering… Tikib qo'yarman, muncha qistov… [A.Qahhor. Anor]

Ba'zi holatlarda erkak kishi o'z ayolini sizlashi ham mumkin, bu unga nisbatan chuqur hurmatni ifodalaydi.

Otabek: -Boshqa deb o'yladingizmi? Kumush: -O'ylash qayerda, siz bo'lursiz, deb ko'nglimga ham kelmagan edi, - dedi-da tag'in kulib yubordi. [A.Qodiriy, O'tkan kunlar]

Ayollar esa turmush o'rtoqlarini sensirab murojaat qilmaydilar. Bu juda hurmatsizlik hisoblanadi.

Er: - Agar qizingiz men bilan birga yashamoqchi bo'lsa birga yursin, bo'lmasa bolamni bersin, gap shu, dada!

Xotin: Senga bola kerakmi? Bola-a, mana bola – deya yuziga tarsaki tushirdi. [Turg'un Po'lat, Ichkuyov]

Mazkur misollarda nutq birliklarining ma'nosi faqat grammatik shakl orqali emas, balki **nutqiy vaziyat, so'zlovchi va tinglovchi o'rtasidagi munosabat hamda kommunikativ niyat** orqali ochiladi. Birinchi dialogda ("Hay, sening dimog'-firog'ing kimga! Xo'sh nima deysan?") so'zlovchi tinglovchiga nisbatan ochiq tanbeh va kinoya bildiradi. Bu yerda "hay" undovi hamda keskin ohang tinglovchining ijobiy yuziga tahdid soluvchi nutq akti sifatida namoyon bo'ladi. Ushbu holat lingvopragmatik jihatdan **to'g'ridan-to'g'ri (bald on-record)** strategiyaga mansub bo'lib, so'zlovchi o'z ustunligini yashirmaydi. Javob replikasida esa tashqi jihatdan hurmat

ifodalovchi "siz" shakli qo'llangan bo'lsa-da, mazmunan e'tiroz va istehzo mavjud. Bu holat grammatik hurmat bilan haqiqiy pragmatik munosabat o'rtasidagi nomuvofiqlikni ko'rsatadi, ya'ni "siz" shakli bu yerda hurmat emas, balki kinoyaviy qarshilikni ifodalaydi.

Keyingi misolda erkak kishining o'z ayolini "siz"lab murojaat qilishi til birliklarining pragmatik imkoniyatini yaqqol namoyon etadi. Oila doirasida odatda yaqinlikni bildiruvchi "sen" shakli kutilgan bo'lsa-da, "siz" shaklining qo'llanishi bu yerda ijtimoiy masofani emas, balki chuqur ichki hurmat va ehtiromni anglatadi. Lingvopragmatik nuqtayi nazardan, bu holat so'zlovchining tinglovchi ijobiy yuzini qo'llab-quvvatlashga qaratilgan bo'lib, **pozitiv strategiya** sifatida baholanadi. Bunda milliy-madaniy omillar muhim rol o'ynaydi.

Otabek va Kumush o'rtasidagi dialogda esa nutqning bilvosita va muloyim shaklda qurilgani kuzatiladi. Otabekning savoli ma'lum darajada aniqlik talab qilsa-da, Kumushning javobi ochiq rad etishdan qochib, kamtarlik va muloyimlik asosida ifodalanadi. "Siz bo'lursiz, deb ko'nglimga ham kelmagan edi" jumlasi bevosita inkorni emas, balki vaziyatni yumshatishga qaratilgan bilvosita ma'noni anglatadi. Jumla oxiridagi kulish esa nutqdan tashqari pragmatik vosita bo'lib, muloqotdagi ehtimoliy keskinlikni bartaraf etishga xizmat qiladi. Bu holat **negativ strategiyasi** orqali tinglovchining erkinligi va yuzini saqlashga qaratilgan nutqiy harakat ekanini ko'rsatadi.

Umuman olganda, keltirilgan misollar til birliklarining ma'nosi kontekstdan ajralgan holda to'liq anglashilmasligini isbotlaydi. "Sen" va "siz" shakllari lingvopragmatik jihatdan faqat shaxs-son ko'rsatkichlari emas, balki hurmat, kinoya, e'tiroz yoki muloyimlik kabi turli kommunikativ maqsadlarni ifodalovchi vositalar sifatida namoyon bo'ladi. Shu bois, mazkur nutq namunalarida pragmatik omillar til mazmunini belgilovchi asosiy unsur hisoblanadi.

Nemis madaniyatida esa buning aksini ko'rish mumkin, ya'ni oilada er-xotin bir-birini doimo sensirab gapiradilar. Sizlash esa yuqorida aytilganidek, suhbatdoshni bir-biridan uzoqlashtiradi.

Nemis xalqida esa qarindoshlarning o'zaro senlab murojaat qilishida pozitiv feysni ko'rish mumkin:

Mann: - "Wenn wir wüßten -? Was willst du damit sagen?"

Frau - Mit seltsamer Härte erwiderte sie: "Ungefähr, was du dir denkst, mein Lieber" [A.Schnitzer. Traumnovelle]

(Er: —"Agar bilganimizda…? Bu bilan nimani demoqchisan?"

Ayol g'alati bir qat'iyat bilan javob berdi:

— "Taxminan sen o'ylayotgan narsani, azizim.")

O'zbek er-xotin muloqotida mulozamat mavjud, ammo nemis tilida bu ko'rinmaydi. Biroq nemis madaniyatida ham bir necha yillar avval tasavvur ham qilib bo'lmaydigan holat, ya'ni o'zaro sensirab gapirishning tobora ko'payib borib, endilikda bu holat kundalik hayotning turli vaziyatlarida tez-tez uchrab turishi hayratlanarlidir. Jumladan, reklamalarda, savdo-sotiqda, ishxonalarda insonlarning o'zaro sensirab munosabatda bo'lishi kundan-kunga ko'proq ko'zga tashlanmoqda. Tabiiyki, bu holat hammaga ham yoqavermaydi. Ba'zilar hatto bundan xafa ham bo'ladilar, chunki sizlab gapirish ular uchun hali ham rasmiyatchilik, masofa saqlash belgisi sifatida qaraladi. Senlab murojaat qilish esa buning aksi o'laroq yaqinlik va tanish ekanlikni anglatadi. Aslida mulozamat ko'rsatishning aniq bir qoidasi ishlab chiqilmagan. Qaysi o'rinda sizlash va yoki sensirash asosan kontekstga bog'liq bo'lib, kimni qachon, qay vaziyatga sizlash yoki aksincha sensirash yosh, jins, ijtimoiy mavqe, suhbatdoshlar o'rtasidagi manfaatlar to'qnashuvi kabi omillarga tayanadi, deyish mumkin. Notanish kimsani avvaliga sizlagan ma'qul, negaki rasmiy murojaat har tomonlama qulay bo'lib, ro'paradagi hamsuhbatga nisbatan ehtiromni ko'rsatadi. Yoshi ulug'lar kichik yoshdagilar bilan suhbatlashganda birinchi qadamni qo'yishlari kuzatiladi, ya'ni ular senlab gapirishni ma'qul topsalar bu murojaat shakli yuzaga keladi. Rahbarlar va xizmatchilar o'rtasida ham xuddi shu kabi holatni ko'rish mumkin. Biroq teng mansabdagilarda kim sizlash yoki senlash taklifini ayol kishi beradi, ya'ni agar suhbatdoshlarning biri ayol kishi bo'ladigan bo'lsa, u xohlasagina "sen" munosabati paydo bo'ladi. Ish joylarida bu holat ko'chadagi, uydagi norasmiy munosabatlardan ancha farq qiluvchi qoidalarga amal qilinadi. Tabiiyki, senlab qilingan murojaatni rad etish mumkin, chunki bir marta "sen" deb suhbat boshlangach ortga yo'l yo'q, aniqrog'i keyin yana sizlab gaplashish mushkul. Bordi-yu rahbar o'z xodimiga "sen" deb gaplashishni taklif qilsa, bu o'zaro yaqinlik belgisi xolos, lekin endi ikki tomon teng mavqega ega degani emas, xizmatdagi iyerarxiya hali ham o'zgarmaganini ko'rsatadi. Rahbar baribir rahbarligicha, xodim esa har doimgidek undan lavozim jihatidan quyida qolishini unutmaslik lozim.

O'zbekistonda bu vaziyat qandayligini kuzatganimizda, rahbarlar faqatgina o'zi bilan teng va undan kichik yoshdagi xodimlargagina sensirab murojaat qilishi ma'lum bo'ldi. Biroq bu vaziyatda xodim baribir rahbarni sizlashda davom etadi.

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Natijalar va muhokama. Shu oʻrinda savol tugʻiladi: sizlab gapirish xushmuomalalik belgisini anglatgan bir vaqtda, senlab gapirish qoʻpollikni anglatadimi? Senlab murojaat qilishning toboro koʻpayib borayotganligi tildagi oʻzgarishlar bilan bogʻliqmi? Siz shaklidan sen shakligi koʻproq murojaat qilish ingliz tilidagi kabi siz va sen olmoshlari ortiq farq qilmasligiga olib keladimi? Bu kabi savollarga aniq javob topish mushkul, negaki, sizlashdan sensirashga oʻtish til hodisasining oʻzgarishi emas, balki madaniyatning oʻzgarishi bilan baholanadi. Yevropa davlatlarida ish joylarida, rasmiy doiralarda "sen" nutqiy aktining ishlatilishi gʻarb madaniyatining oxirgi 10 yillikda keskin oʻzgarganligini koʻrsatadi. Bu reklamalarda, sotuvchi va xaridor, rahbar va xodimlar oʻrtasidagi munosabatlarda yaqqol koʻzga tashlanayotganini kuzatdik.

Bundan tashqari, "siz" va "sen" oʻrtasidagi farq nemis tilining o'ziga xos xususiyati emas. WALS (Til tuzilmalarining jahon atlasi) ma'lumotlariga ko'ra, olmoshda xushmuomalalik belgisi o'rganilgan 207 tildan 49 tasida nemis, turk, Benin va Nigeriyada gapiriladigan yoruba tili yoki roman tillari kabilarda ikkilik tizim, ya'ni siz va sen mavjud. Faqat 15 ta tilda murakkabroq xushmuomalalik tizimi mavjud (masalan, venger, litva yoki hind tillari)da, ya'ni ularda sen va siz olmoshlari yagona xushmuomalalik belgisi emas, aksincha boshqa nutqiy komponentlar ko'proq ko'zga tashlanadi, masalan morfologik (fe'llar), yoki sintaktik (qo'shimchalar). Yetti tilda xushmuomalalik olmoshlardan butunlay boshqa aktlarda koʻrinadi. Tadqiq qilingan tillardan 136 tasida sen va siz bitta olmosh bilan ifodalandi, masalan ingliz tili shular sirasiga kiradi.

Yuqoridagilardan koʻrinib turibdiki, mulozamat qilish uchun aynan sizlash yoki sensirash shart emas. Agar kimgadir senlab gapirganlari xush kelmaydigan bo'lsa, u bu haqida suhbatdoshiga ma'lum qilishi, unga siz deb murojaat qilishlari lozimligini ochiq aytishi mumkin. Umuman olganda, senlash yaqinlar oʻrtasidagi muloqotga xos boʻlib, asosan norasmiy doiralarda ishlatiladi. Bu nutqiy aktlarning qaysi biridan foydalanish kishilar oʻrtasida oʻzaro kelishgan holda, hech kimni xafa qilmagan tarzda amalga oshirishilishi maqsadga muvofiqdir.

Xulosa. Xulosa qilib aytganda, nutqiy etiketni hamda tilning mohiyati va jamiyatdagi vazifasini oʻrganish har qanday xalqning ma'naviy merosini, boy tarixini, milliy qadriyatlarini, madaniy va ma'naviy boyliklarini, siyosiy jarayonni teran anglash imkoniyatini yarata oladi. Shu bois uni lingvopragmatik jihatdan chuqur oʻrganish zamonaviy tilshunoslikning dolzarb muammolaridan sanaladi.

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UO`K 82

TAOM DISKURSINING ADABIYOTDA VOQEALANISHI

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Annotasiya. *Ushbu maqola badiiy adabiyotda taom (glyuttonik) diskursining voqealanishini lingvokulturologik hamda diskurs tahlili nuqtai nazaridan o'rganadi. Ilgari mavjud tadqiqotlardan farqli o'laroq, maqolada glyuttonik diskursning tarkibiy komponentlari (ishtirokchilar, xronotop, maqsadlar, qadriyatlar, strategiyalar, janrlar, matnlar va diskursiv formulalar) ilmiy asosda tahlil qilinib, badiiy matnlar doirasida taom bilan bog'liq leksik birliklar, frazeologizmlar va madaniy kodlar mexanizmlari ochib berilgan. Bunday diskurs personaj ruhiyati, ijtimoiy xamda madaniy identifikasiyani ko'rsatishda muhim lingvistik vosita sifatida namoyon bo'ladi. Maqolada, shuningdek, o'zbek va ingliz adabiyoti misolida taom diskursi funksiyalari, janrlar xususiyatlari va qisman tarjimada yuzaga keladigan konseptual muammolar ham tahlil qilingan. Badiiy adabiyotda taom diskursi ilmiy va madaniy yondashuvlar orqali har tomonlama tadqiq etilib, uning lingvokulturologik ahamiyati va tarjimadagi chalkashliklar muammosi asoslanadi.*

Kalit so'zlar: *taom diskursi, glyuttonik diskurs, diskurs tahlili, lingvokulturologik tahlil, madaniy kodlar, badiiy adabiyot, glyuttonimlar, janrlar tahlili, tarjima muammolari.*

РЕАЛИЗАЦИЯ ГАСТРОНОМИЧЕСКОГО ДИСКУРСА В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ

Аннотация. *В данной статье рассматривается феномен **гастрономического (глюттонического) дискурса** в художественной литературе с позиции лингвокультурологии и дискурс-анализа. Исследование опирается на структуру дискурса В.И. Карасика и выявляет основные элементы глюттонического дискурса в художественных текстах: лексические единицы (глюттонимы), фразеологизмы, вербальные и паравербальные средства, а также их коммуникативные функции. Особое внимание уделено роли пищи как **средства выражения культурных кодов, идентификации персонажей и социальных ценностей**, а также проблемам интерпретации подобных элементов в переводе. Анализ проводится на материалах узбекской и английской литературы, что позволяет выделить общие и специфические особенности пищевого дискурса в разных культурных традициях. Исследование демонстрирует значимость гастрономического дискурса для понимания национального и культурного содержания художественных произведений и межкультурной коммуникации.*

Ключевые слова: *гастрономический дискурс, глюттонический дискурс, художественная литература, лингвокультурология, глюттонимы, дискурс-анализ, культурные коды, перевод.*

THE REALIZATION OF FOOD DISCOURSE IN LITERATURE

Abstract. *This article explores the phenomenon of **gastronomic (gluttonic) discourse** in literary texts using a linguocultural and discourseanalytic approach. The study builds on the discourse structure proposed by V.I. Karasik and identifies the main elements of gluttonic discourse in fiction: lexical units (gluttonyms), phraseological constructions, verbal and paraverbal devices, and their communicative functions. Special emphasis is placed on the role of food as a **means of expressing cultural codes, character identity, and social values**, as well as on the challenges of interpreting such elements in translation. The analysis is conducted on materials from Uzbek and English literature, allowing the delineation of both universal and culturally specific features of food discourse across different literary traditions. This research demonstrates the significance of gastronomic discourse for understanding national and cultural content in literary works and for intercultural communication.*

Keywords: *gastronomic discourse, gluttonic discourse, literary analysis, linguocultural studies, gluttonyms, discourse analysis, cultural codes, translation.*

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Kirish. Zamonaviy tilshunoslik va adabiyotshunoslik sohalarida diskurs tushunchasi kommunikativ va madaniy fenomen sifatida keng oʻrin olmoqda. Diskurs nafaqat lingvistik tuzilishlar majmuasidir, balki unda ishtirokchilar, xronotop, maqsadlar, qadriyatlar va janrlar kabi komponentlar orqali insonning fikr va madaniyat dunyosi ham aks etadi. Diskursni oʻrganish tilimizdagi nutq holatlarini kengroq, ijtimoiy va madaniy kontekstlar bilan bogʻliq tarzda tahlil qilish imkonini beradi.

Taom diskursi — bu kundalik hayotning ajralmas qismi boʻlgan taom, har xil oziq-ovqat tushunchalari va uning isteʼmoli orqali tuzilgan lingvistik va kommunikativ tizimdir. U badiiy adabiyotda nafaqat taom tavsifi bilan namoyon boʻladi, balki oʻsha taom orqali personajlarning millatcha identifikatsiyasi, ijtimoiy rollari, ruhiy holatlari va madaniy qadriyatlari ham ifodalanadi. Masalan, jahon adabiyotidagi oziq-ovqat bilan bogʻliq tasvirlar inson ruhiyati, madaniyat va ijtimoiy munosabatlar koʻrsatgichi sifatida chuqur tahlil qilinadi.

Badiiy matnda taom diskursi faqat taom nomini yozish bilan cheklanmaydi; u kontekstiv, xronotop, personajlarning nutq strategiyasi va tilviy vositalar orqali keng maʼnolarni tasvirlaydi. Shuning uchun ushbu maqolaning maqsadi — oʻzbek va ingliz adabiyoti misolida taom diskursi strukturasi, funksiyasi va janrlarini oʻrganish, hamda oʻsha diskursning badiiy matnlarda qanday voqealanishi va madaniy kod sifatida qanday ifodalanishini tahlil qilishdan iborat.

Tadqiqot obekti va qoʻllanilgan metodlar. Ushbu maqoladagi tadqiqot obʼekti — **badiiy adabiyotda taom (glyuttonik) diskursining lingvistik va madaniy voqealanishi**, yaʼni taom bilan bogʻliq lingvistik birliklar (glyuttonimlar), frazeologizmlar va ular orqali namoyon boʻluvchi **madaniy kodlar, personaj ruhiyati, ijtimoiy va madaniy qadriyatlar**ning asarlarda qanday shakllanishi va ifodalanishidir. Tahlil ushbu diskursning badiiy matnlardagi maʼnosi va funksiyasiga, shuningdek, uning nutqiy, kommunikativ va madaniy jihatlariga qaratilgan.

Diskursning badiiy adabiyotda voqealanishini oʻzlashtirish va uning lingvistik, diskursiv hamda madaniy xususiyatlarini aniqlash uchun diskurs, kontekstual, semantik, lingvokulturologik, qiyosiy tadqiqiy metodlardan foydalanildi:

Olingan natijalar va ularning tahlili. Taom diskursining lisoniy xususiyatlari va komponentlarini oʻrganishdan avval, tilshunoslarning diskursning tarkibiy qismlariga oid tasniflarini eslasak:

Rus tilshunosi V.I. Karasik har bir diskursning tarkibiy qismlarini quyidagicha tasniflaydi:
1) ishtirokchilar;
2) xronotop;
3) maqsadlar;
4) qadriyatlar;
5) strategiyalar
6) manba va mavzu;
7) janrlar va tur xilma-xilligi;
8) matnlar
9) diskursiv formulalar [1].

Karasikning fikricha diskursning tarkibiy tuzilmasi 9 ta banddan iborat boʻlishi kerak.

Shuningdek, V.I.Karasik ham diskursni ikkiga – shaxsiy va institutsion turlarga ajratadi. Shaxsiy diskurs oʻzaro ichki olami bir-biriga yaqin kommunikantlar ishtirokida yuzaga kelsa, institutsion diskurs ijtimoiy guruhga mansub shaxslar oʻrtasidagi diskursdir deya taʼrif beradi.

Taom diskursi asoschilaridan biri A.V. Olyanich "glyuttonik diskurs" ga taʼrif berar ekan, quyidagi ierarxik ketma-ketlik glyuttonik kommunikatsiya ishtirokchilarini qamrab olishini taʼkidlaydi [2]:

Yegulik topish
ovchi
baliqchi
dehqon
bog'bon
sut sog'uvchi

Yetkazib berish
Yetkkazib beruvchi
Sotib oluvchi
Tarqatuvchi
Ulgurji oluvchi

Ishlov berish
Qassob
Maydalovchi
Yog' chiqaruvchi
Teriga ishlov beruvchi

Tayyorlash
oshpaz
Qandolatchi
Ishlab chiqaruvchi
pazanda

Taqdim qilish
Barmen
Ofisiant
Somele

Iste'mol qilish
Xo'randa
Mijoz
Xaridor

Bizningcha, bu ierarxik zanjir to'liq emas. Chunki N.Golovniskaya va G.Odilovalar glyuttonik diskursning kommunikatsion maqsadlari kengroq ekanligini ta'kidlaydilar [3]. Ya'ni glyuttonik diskursdan maqsad yegulikka bo'lgan ehtiyoj bilan bir qatorda madaniy (taomlanish normalari, tanovvul odobi) hamdir. A.V.Olyanich glyuttonik diskursning badiiy adabiyotda kelishi, gedonizm tasviri masalasiga alohida to'xtalgan. Olim materiyani "yeyiladigan" va "yeyilmaydigan" ga ajratadi. Har bir insonning ehtiyoji yeyiladigan materiyaga borib taqalishi, badiiy adabiyotda rohat va farog'at tasviri aynan glyuttonik diskurs orqali ochib berilishini keltirib o'tadi [4].

Glyuttonik diskurs bo'yicha amalga oshirilgan ilmiy tadqiqodlarda mazkur diskursning asosiy janrlari va ularning tavsifini quyidagicha bir tizimga solish mumkin:

– Taomnoma – muayyan umumiy ovqatlanish korxonasiga tegishli taom va ichimliklarining ro'yxati (taomnoma o'z taktika va uslubiyati va terminologik apparatiga ega taom diskursining mustaqil janri sanaladi. Har bir taom nominantining tarjimasi, taomnomada beriladigan tavsifi va konstruktiv joylashuvi taom diskursi doirasida tadqiq etiladi).

– Retsept – taom tayyorlash yo'riqlarini o'z ichiga olgan glyuttonik diskursning mustaqil janri (retsept yozish mezonlari, muallif nutqi taktikasi va uslubiyati taom diskursida o'rganiladi) hisoblanadi

– Kulinar tele-ko'rsatuvlar – tomoshabinni pazandalik sirlariga o'rgatuvchi ta'limiy harakterdagi glyuttonik diskursning mustaqil janri (glyuttonik diskursning og'zaki, audiovizual muloqot shakli bo'lib, nutq strategiyasi vizual uslubiy vositalar yordamida yaratiladi).

– Gastronomik reklama – taom va yegulik targ'ibotiga qaratilgan reklama dastlab reklama diskursi ichida, keyinchalik glyuttonik diskursning mustaqil janri sifatida o'rganila boshlandi (o'z uslubiyatiga ega).

– Kulinar yo'riqnoma glyuttonik diskursning madaniyat, tarix va boshqa sohalar bilan bog'liq mustaqil janri hisoblanadi (kulinar yo'riqnomalar asosan gastronomik tajribaga ega gurman yoki sayyohlar tomonidan tuziladi. Unda taom retseptini berishdan ko'ra, har bir hududning xos taomlari, ularning tarixi va madaniyatdagi o'rni haqida ma'lumotlar mujassam bo'ladi).

– **Badiiy adabiyotdagi taom diskursiga oid kontekstlar** (har bir etnik qatlamning kundalik moddiy ehtiyoji sanalgan taom iste'moli, madaniyati va taomga aloqador muloqotning badiiy adabiyotdagi ulushi yetarlicha bo'lib, bu mazkur janrning badiiy diskursdan ajralib chiqib glyuttonik diskursning mustaqil janri sifatida o'rganilishiga sabab bo'lgan.

Olimlar turli tillarda glyuttonik diskursning mustaqil janrlari bo'yicha ko'plab ilmiy tadqiqodlar olib bordilar. Xususan taom retsept va taomnoma taom diskursining mustaqil janri sifatida rus, ingliz, italyan olimlari tomonidan o'rganilgan. O'zbek tilshunosligida G.Odilova o'z doktorlik tadqiqotida glyuttonik diskursning mustaqil janrlari sifatida retsept, taomnoma va badiiy adabiyotdagi taom diskursiga oid fragmentlar tarjimasi masalasini dissertatsiya boblari kesimida yoritdi.

Yuqoridagi tadqiqodlardan xech birida glyuttonik diskursning badiiy adabiyotda kelishi, formalari va taom va yeguliklarning asar badiiyatini oshirishdagi roli kompleks doktorlik tadqiqoti doirasida o'rganilmagan. Bu mavzuni to'laqonli o'rganishning ilk bosqichida yuqorida keltirib o'tganimiz V.I.Karasik tavsiya etgan

diskursning 9 ta aspekti modeli asosida dastlab glyuttonik diskurs ishtirokchilari ro'yxatini to'laqonli shaklga solib olamiz:

A) Oshpaz va xo'randa (taomnoma orqali muloqot).

B) Ofitsiant va xo'randa (umumiy ovqatlanish muassasasidagi og'zaki muloqot).

V) Oshpaz va o'quvchi (pazandachilik kurslari).

G) Boshlovchi va teletomoshabinlar (kulinar shoular).

D) Yozuvchi va kitobxon(badiiy adabiyot).

Ishimizda asosiy ob'ekt badiiy adabiyotda taom diskursi – ya'ni eng kichik leksik bo'laklar (glyuttonimlar) taom nominantlaridan tortib, taom bilan bog'liq so'z birikmalari, frazeologizmlar, o'xshatmalar, verbal va paraverbal vositalarni tanlab oldik. Badiiy adabiyotda glyuttonik diskurs xronotopi qanday bo'lishi mumkin?

Oshpaz va xo'randa o'rtasidagi diskursiv muloqot **xronotopi** glyuttonik kommunikatsiya sodir bo'ladigan vaqt va joy (tushlik, restoran, oshxona va h.k.z) bo'lsa, badiiy asarlarda glyuttonik kommunikatsiya sodir bo'ladigan kontekstlar – oshxona, ziyofat dasturxoni, tushlik, kechki ovqat nonushta jarayoni tasvirlangan joy, asar qahramonlari taom tayyorlaydigan oshxona ham bo'lishi mumkin. Glyuttonik diskurs badiiy adabiyotda madaniy kodning ifodasi sifatida namoyon bo'ladi.

Keyingi vazifa badiiy adabiyotda glyuttonik diskursning

3) maqsadlar;

4) qadriyatlar;

5) strategiyalar

6) manba va mavzu

kabi komponentlarni aniqlashdan iboratdir.

Badiiy adabiyotda taom diskurini tahlilga tortish, asar yozilgan til, madaniyati va turmush tarzini chuqurroq anglashga yordam beradi. Ba'zan tarjimonda yetarlicha gastronomik bilimning yo'qligi taom bilan bog'liq kontekstlarni to'g'ri tushunmaslikka olib keladi. Taom diskursi tarjimasi xususida so'z yuritishdan oldin, taom diskursini badiiy asarda qo'llashdan asosiy maqsad va motivlarni anglab olish lozim. Yuzlab ingliz adabiyoti namunalarini tahlilga tortish natijasida quyidagi badiiy asarlarda qanday maqsadlarda qo'llanganligini quyidagicha tasniflashga muvaffaq bo'ldik:

– taom rohat-farog'at sahnasi yetakchi komponenti;

– taom personajning ruhiy holati tasvirida;

–taom ijtimoiy kod sifatida;

–taom qahramonning fiziologik va psixologik portreti tasvirida kabi. Taom diskursining har bir janrining o'z taktikasi va uslubiyati bor. Umumiy oshxonaga xos retsept kitoblarini yozishda muallif shaxsiy pozitsiyasini namoyish etmagan holda belgilangan ketma-ketlikda yo'l-yo'riq ko'rsatsa, mashhur oshpazlarning shaxsiy gastronomik yo'riqnomalarida muallif buyruq emas, maslahat pozitsiyasidan ish ko'radi. Buni taniqli oshpaz Jem Oliverning kitoblarida ko'rish mumkin. Oliver taom retsepti ketma-ketligini tuzar ekan, buyruq emas, balki maslahat beradi. e.g. "You can grill them, but I like to put them in a dry non-stick frying pan on a medium heat [5]. Har bir taom va masalliq tarjimasida ham lingvogeografik muammolar mavjud. Ammo biz glyuttonik diskurs janrlari ichida aynan badiiy adabiyotda taom va u bilan bog'liq kontekstlar talqini hamda ularning tarjimasi xususida so'z yuritmoqchimiz.

Glyuttonik belgilar ichida hissiy kvalifikativ belgilar mavjudki, bu u yoki bu taomni xush ko'rish yoki yoqtirmaslik orqali milliy xarakter va ta'bning ham yuzaga chiqishiga olib keluvchi faktor hisoblanadi. Shuning uchun ham qadimdan "sen menga nima yeyishingni ayt, men senga kimligingni aytaman" degan ingliz xalq naqli mavjud. A.V.Olyanichning ta'kidlashicha, har bitta millat o'z iste'mol qiladigan taomlari yordamida o'zlarini identefikatsiya qiladilar. Masalan inglizlar rostbif, bishfteks va pudding bilan, fransuzlar butun dunyoda "qurbaqaxo'r", italyanlar "makoronxo'r"degan umummilliy assosiatsiyani hosil qilgan [6]. Darhaqiqat har bir millat o'z iste'mol qiladigan taomidan kelib chiqib identifikatsiya qilinadi va agar o'sha taomga bo'lgan munosabat ijobiy bo'lsa, o'sha millat kishilariga bo'lgan munosabat ham ijobiy bo'ladi. Masalan o'zbeklar butun "oshxo'r"millat sifatida qarshi olinsa, o'zbek OMLMda xitoyliklar "o'rmalagan narsani yeydigan" lar deb qarshi olinadi. Ayniqsa koronovirus pandemiyasining Xitoyning Uxan xududida ko'rshapalak va kalamush bozorida xitoyliklar iste'mol qiladigan mahsulotlardan tarqaganligi haqidagi mish-mishlardan so'ng, butun dunyoda xitoyliklarga nisbatan negativ munosabat aynan ularning shu turdagi jonivorlarni iste'mol qilishi sabab negativ tus oldi. Taom iste'moli bilan bog'liq identifikasiya global(butun dunyo hamjamiyati o'rtasida) va lokal(bitta davlatning turli hududlari kesimida bo'lishi ham mumkin. Masalan: toshkentliklar "moshovaxo'r",

qashqadaryoliklar "go'shtxo'r", degan assosiasiyalar mavjud. Milliatning ma'naviy qiyofasi nafaaqat iste'mol qilinadigan taomlar balki, ularni iste'mol qilish jarayoni, tozalik va gigiena orqali ham shakllanadi. Masalan, hindlarning antisanitarik ravishda taom iste'mol qilishi bilan bog'liq real videolar va ularga ishlangan parodiyalar internet tarmog'ida yuzlab topiladi. Natijada hind xalqi haqida – tozalik qoidalari Hindistonni chetlab o'tgan, hind "hindcha gigiena", qo'lni yuvish shart emas, ovqatni qorish jarayonida o'zi toza bo'lib ketadi kabi kinoyali iboralar bot-bot uchraydi. Olyanich nega ruslar "aroqxo'r" degan yorliq bilan tilga olinadi? Chunki kundalik iste'molda spirtli ichimlik iste'molining mavjudligi umummilliy "aroq iste'molchisi" degan imidjning hosil bo'lishiga sabab olib keldi [7].

Badiiy adabiyotda taom diskursining xronotopi asarning kompozitsiyasida ya'ni tanovul jarayoni tasvirlangan mehmondorchilik, oshxona, uy va hk.z. glyuttonik kommunikatsiya maqsadi esa turlicha bo'lishi mumkin. Yozuvchi kitobxonga madaniy kodni o'zida mujassam etgan taom nominanti iste'mol orqali personaj haqida ma'lumot berishi mumkin. Masalan o'zbek adabiyotida go'shtli taomlar asosan boy personajlar tomonidan iste'mol qilinadi.

Richards K.A va Xempl diskurs tahlili uchun tavsiya etgan model [8]ni biz taom diskursining badiiy adabiyotda qo'llanishi tahlili uchun eng ma'qul model deb hisoblaymiz:

Theme	Code	Definition	Examples from transcripts

Har bir badiiy asarda taom bilan bog'liq tasvirlar va milliy qiyofani yuzaga chiqaruvchi faktorlar mavjud. Taom diskursi tahlilida madaniy dominantlarni tahlilga tortish tadqiq etilayotgan til OLML haqidagi madaniy umumiy tasavvur, qolipning shakllanishiga xizmat qiladi. A.V.Olyanich taom bilan bog'liq madaniy dominantlarni quyidagicha klassifikatsiya qiladi:

1. Taom tayyorlash jarayoniga taalluqli kodlar (ritual -estetik harakterga ega bo'ladi);
2. Turli madaniyatlarda dindan kelib chiqqan holda turli xil qarashlarning shakllanishi;
3. Taom iste'mol qilishda ijtimoiy tabaqalashuv;
4. Turli madaniyatlarda muayyan bir ustuvor yegulik yoki taomning mavjudligi;
5. Taom tayyorlashdagi ustuvor asbob-uskunalar;
6. Vaqt oziq-ovqat tayyorlash omili sifatida;
7. Joy oziq-ovqat tayyorlash omili sifatida;
8. Oziq-ovqatni qayta ishlash yo'llari;
9. Oziq-ovqat iste'mol qilish yo'llari [9].

Ushbu madaniy dominantlarni badiiy asarlar kesimida tahlilga tortish, tadqiq etilayotgan til va madaniyatning lingvokulturalogik jihatlarini anglashga yordam beradi. Biz keyingi bo'limlarda Olyanich klassifikatsiyasi asosida o'zbek gastronomik OMLMni tahlilga tortamiz.

Taom va tanovul madaniyat va uning o'ziga xosligini shakllantirishda hal qiluvchi rol o'ynaydi [10]. Taom diskursi doim ravishda oziq-ovqat va ovqat tayyorlashga tegishli madaniyatga xos atamalarga to'la muayyan milliy yoki mintaqaviy oshxona bilan bog'liq [11]. Taom va rasion hududning geografik jihatlari bilan bog'liq bo'lib, tarjima jarayonida tarjimon nafaqat madaniyat balki, iqlim sharoiti bilan ham tanish bo'lish kerak. Tarjimon uchun notanish bo'lgan taomlarni tarjima qilish professional tarjimonlar duch keladigan eng qiyin muammolardan biri – nutq undagi madaniy kodlarning mavjudligidir [12]).

Har bir etnik guruh iste'mol qiladigan taomlar uning milliy harakteriga ham ta'sir o'tkazadi. Yegulik shunchaki fiziologik ehtiyoj emas, balki ba'zi bir madaniyatlarda an'ana – rituallik qadriyatlar va milliy urf-odatlar bilan uzviy bog'liq. Italian tilshunoslari Chiaro va Rosatoning ta'kidlashlaricha oziq-ovqat insonning shaxsiyati va ruhiy olami bilan bog'liq pragmatik ma'nolarni o'zida mujassam etgan bo'lishi mumkin. Shuning uchun ham taom tarjimasi masalasida nihoyatda ehtiyotkor bo'lish lozim [13].

Bugungi kunda Yevropa adabiyotida taom badiiy asarda inson ruhiyati va ichki kechinmalari talqini sifatida ham berilmoqda. O'zbek adabiyotidan farqli ravishda Yevropa adabiyotida taom diskursidan foydalanishdan maqsad bir muncha kengroq.

Farkxanning ta'kidlashicha, taom diskursi tarjimasiga juda ehtiyotkorlik bilan munosabatda bo'lish kerak, chunki oziq-ovqat va madaniyat o'rtasidagi munosabatni anglash uchun yetarlicha bilim kerak. Aks holda

asliyatdagi matnda muallif tomonidan ishora qilingan madaniy kodlar tarjimada noto'g'ri talqin qilinishi yoki umuman tushunilmasligi mumkin [14].

Gastronomik odatlar u yoki bu etnosning farqli jihatlari, sivilizasiyasidan ham darak beradi. Bir xil turdagi mahsulotlarga turli millat vakillari qanday ishlov berish va taom tayyorlash jarayonini kuzatish madaniyatlar haqida qiyosiy xulosalar chiqarishga yordam beradi [15].

Xulosa. Tilshunoslik taraqqiyotining hozirgi bosqichida turli fanlararo kognitiv lingvistika tamoyillari asosidagi tadqiqodlar yuzaga chiqmoqda. Zamonaviy dunyoda insoniyat globallashuv va integrasiya natijasida shakllangan jamoalarni yagona tizimda tushunish va milliy va madaniy o'ziga xosliklarni farqlash ayniqsa muhimdir, chunki bu madaniyatlarning muvaffaqiyatli muloqotiga yordam beradi. Madaniyatni teran anglashga xizmat qiluvchi dominant belgilardan biri – bu o'sha madaniyatning taomlanish sistemasini o'rganishdir.

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LINGUISTICS

LINGUOCULTURAL ANALYSIS OF PHRASEOLOGICAL UNITS IN THE ENGLISH TRANSLATION OF ABDULLA QADIRI'S "DAYS GONE BY"

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Abstract. *This article examines the translation of culturally marked Uzbek phraseological units from Abdulla Qadiri's novel O'tkan kunlar, focusing on their rendering in the English translation (Days gone by) by Carol Ermakova. The study analyzes the semantic and linguocultural features of the original expressions and evaluates the degree to which cultural meaning and metaphorical imagery are preserved in translation. The findings indicate that while the core meaning is conveyed, certain elements of Uzbek national and cultural connotations are partially reduced.*

Keywords: *phraseological units; metaphorical imagery; linguocultural analysis; cultural equivalence; phraseological analogy; cosmological symbolism; ethnocultural connotations; emotional expressiveness; pragmatic adaptation.*

ABDULLA QODIRIYNING "O'TKAN KUNLAR" ROMANINING TARJIMASIDA FRAZEOLOGIK BIRLIKLARNING LINGVOMADANIY TAHLILI

Annotatsiya. *Mazkur maqolada Abdulla Qodiriyning O'tkan kunlar romanidagi madaniy jihatdan belgilangan o'zbek frazeologik birliklarining Kerol Ermakova tomonidan amalga oshirilgan inglizcha tarjimasi tahlil qilinadi. Tadqiqotda asl iboralarning semantik va lingvomadaniy xususiyatlari o'rganilib, tarjimada madaniy mazmun hamda metaforik obrazlarning qay darajada saqlanganligi baholanadi. Tahlil natijalari shuni ko'rsatadiki, asosiy ma'no uzatilgan bo'lsa-da, ayrim o'zbek milliy va madaniy konnotatsiyalari qisman kamaygan.*

Kalit so'zlar: *frazeologik birliklar; metaforik obrazlilik; lingvomadaniy tahlil; madaniy ekvivalentlik; frazeologik analogiya; kosmologik ramziylik; etnomadaniy konnotatsiyalar; emotsional ifodalilik; pragmatik moslashuv.*

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ В ПЕРЕВОДЕ РОМАНА АБДУЛЛЫ КАДЫРИ «МИНУВШИЕ ДНИ»

Аннотация. *В статье рассматривается перевод культурно маркированных узбекских фразеологических единиц из романа Абдуллы Кадыри Минувшие дни в английском переводе, выполненном Кэрол Эрмаковой. Исследуются семантические и лингвокультурные особенности исходных выражений, а также оценивается степень сохранения культурного значения и метафорической образности в переводе. Результаты анализа показывают, что при передаче основного смысла некоторые элементы узбекских национально-культурных коннотаций оказываются частично утрачены.*

Ключевые слова: *фразеологические единицы; метафорическая образность; лингвокультурный анализ; культурная эквивалентность; фразеологическая аналогия; космологическая символика; этнокультурные коннотации; эмоциональная выразительность; прагматическая адаптация.*

Introduction. Phraseological units play an important role in literary texts as they reflect national worldview, cultural beliefs, and traditional modes of thinking. In Uzbek literature, such units are often closely connected with concepts of fate, destiny, and interpersonal harmony, making their translation particularly challenging.

When translated into another language, culturally marked phraseological units may lose part of their national coloring due to differences in cultural and linguistic systems. Therefore, analyzing how these units are rendered in translation helps to reveal the degree of semantic and linguocultural equivalence achieved.

This article focuses on the analysis of phraseological units from *O'tkan kunlar* and their English translations in order to demonstrate common strategies and difficulties involved in translating culturally specific expressions.

Analysis and Discussion. In Chapter 9 of *O'tkan kunlar*, which is entitled *An Interminable Wait*, the phraseological unit *Yulduzingiz nax bir-biringizga to'g'ri tushkan ekan* is employed in the speech of the character To'ybeka to verbalize the idea of inevitable harmony between Kumush and her future husband. The unit is deeply embedded in Uzbek folk worldview and reflects traditional beliefs related to fate, destiny, and interpersonal harmony.

Original. Yulduzingiz nax bir-biringizga to'g'ri tushkan ekan, ikkingizning ham bir-bi-ravingizdan kamligingiz yo'q.

Translation. Your stars have conjoined. Which of you is better, none can tell, you are both unrivalled.

From a semantic perspective, the Uzbek phraseological unit is metaphorical and culturally marked. The lexeme *yulduz* (star) in Uzbek linguoculture is frequently associated with taqdir (destiny), fortune, and preordained life paths. The expression yulduzi to'g'ri tushmoq conventionally denotes that two individuals are well-matched by fate, implying spiritual harmony and destined union rather than mere personal preference. The intensifier *nax* further strengthens the meaning, emphasizing complete and unquestionable compatibility. Thus, the phraseological unit conveys not only external suitability but also a culturally significant belief in cosmic determination of human relationships.

In the English translation, the phrase is rendered as *Your stars have conjoined* This translation can be classified as a phraseological analogue rather than a direct equivalent. The translator preserves the central metaphor of *stars* as determinants of destiny, which allows for partial retention of the original imagery. In English-speaking cultures, astrology and stars are also metaphorically associated with fate, although this association is less deeply embedded in everyday phraseology than in Uzbek. Nevertheless, the verb *have conjoined* effectively conveys the idea of coming together, alignment, and unity, which corresponds semantically to *to'g'ri tushmoq*.

From a linguocultural standpoint, the translation demonstrates a moderate level of equivalence. While the Uzbek phrase invokes a collective cultural belief system rooted in traditional cosmology and folk wisdom, the English version presents a more neutral, literary expression of destiny. The emotional warmth and culturally shared assumption underlying the Uzbek unit are somewhat reduced; however, the translator compensates for this by embedding the phrase within an explicit explanatory sentence: It must be destiny. This addition functions as a pragmatic amplification, guiding the target reader toward the intended interpretation.

Comparatively, the Uzbek original carries stronger national and ethnocultural coloration, as the phraseological unit functions as a conventional evaluative formula within interpersonal discourse. In contrast, the English translation, though metaphorically faithful, operates more as an individual stylistic choice than as a fixed phraseological unit in English. This indicates a partial phraseological shift, where cultural specificity is softened to ensure comprehensibility for the target audience.

While the phraseological unit analyzed above verbalizes harmony and compatibility through culturally embedded notions of destiny, the subsequent chapter demonstrates how Uzbek phraseology is also employed to express intense emotional states connected with personal happiness. In Chapter 10 of the novel, entitled *Maidens' Banquet* the phraseological unit *boshi ko'kka yetmoq* is uttered by the character Gulsin during the girls' gathering organized on the occasion of Kumushbibi's wedding.

Original. Voy sho'rginangga sho'rva to'kilsin, Kumush! - dedi Gulsin, men shunday erni topib tegsam, boshim ko'kka yetar edi!

Translation. "My, my, Kumush!" said Gulsun with a hint of feigned chagrin, "If I were handed such a husband, I should fly to the heavens with delight!"

The expression occurs at a moment of heightened emotional intensity, when Kumushbibi, overcome by memories, becomes tearful, and the girls attempt to console her. In this context, the phrase functions as an emphatic expression of admiration and joyful anticipation associated with marital happiness.

Semantically, the Uzbek phraseological unit *boshi ko'kka yetmoq* denotes a state of extreme joy, pride, or emotional elevation. The image of one's head reaching the sky conceptualizes happiness as upward movement in space, symbolizing the highest possible degree of emotional fulfillment. Within Uzbek linguoculture, such spatial metaphors are widely used to verbalize positive emotional experiences, particularly those associated with socially

and culturally valued events such as marriage, prosperity, and personal fortune. The phrase is idiomatic, emotionally charged, and firmly established in colloquial speech.

From a pragmatic perspective, Gulsin's utterance performs an expressive and supportive function. By stating that her head would reach the sky if she were to marry such a man, she intensifies the praise directed at Kumushbibi's future husband while simultaneously reframing Kumushbibi's sorrow as unjustified. In this sense, the phraseological unit functions not only as an expression of admiration but also as a means of emotional regulation and solidarity within the female communal space.

In the English translation, this phraseological unit is conveyed as *fly to the heavens with delight* The translator employs a phraseological analogue that retains the central metaphor of upward movement to express intense happiness. Although the lexical imagery differs from the source text, the metaphorical structure remains comparable. The addition of the component *with delight* serves to explicitly verbalize the emotional state, thereby compensating for the absence of a direct idiomatic equivalent in English.

From a linguocultural standpoint, the translation achieves a relatively high level of emotive equivalence. While *boshi ko'kka yetmoq* functions as a stable and widely recognized phraseological unit in Uzbek, the English rendering operates more as a descriptive idiomatic construction rather than a fixed expression. Nevertheless, the translator successfully reproduces the communicative intention and emotional intensity of the original utterance, adapting the imagery to conventions more typical of English expressive discourse.

In comparative terms, this example illustrates a shift from nationally marked phraseology to metaphorically transparent expression. Unlike phraseological units grounded in culture-specific beliefs about destiny, expressions of joy and emotional elevation rely on more universal cognitive metaphors, which facilitates their transfer into the target language. As a result, the translation retains its narrative and pragmatic effectiveness, even though certain elements of national-cultural coloration are inevitably neutralized.

Conclusion. The analysis of phraseological units from *O'tkan kunlar* demonstrates the complexities involved in translating culturally marked expressions embedded in Uzbek linguoculture. The English translation by Carol Ermakova generally preserves the core semantic meanings and underlying metaphorical structures of the original units; however, certain ethnocultural nuances inherent in the Uzbek phraseological system are partially attenuated in the target text. This is particularly evident in expressions related to traditional beliefs about destiny and interpersonal harmony, where cultural symbolism is less conventionalized in English.

At the same time, the study shows that phraseological units expressing universal emotional experiences, such as joy and emotional elevation, are more readily adaptable through metaphorical analogues. In such cases, the translator successfully conveys emotional intensity and pragmatic intent, even though formal phraseological equivalence is not always achieved. These findings illustrate the broader challenge of balancing semantic transparency with the preservation of national and cultural imagery in literary translation.

Overall, the research highlights that while phraseological analogues enable effective cross-linguistic communication, the full transmission of cultural and emotional resonance often requires pragmatic adjustment and explicative strategies.

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LINGUISTICS

INGLIZ VA O'ZBEK TILLARIDA EPONIMLARNING LINGVISTIK TABIATI, SEMANTIK-MADANIY TALQINI VA TASNIFI (ILMIY-TEXNIK VA UMUMIY TERMINOLOGIYA MATERIALI ASOSIDA)

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Annotatsiya. *Mazkur maqolada eponimlarning termin sifatida shakllanishi, ularning lingvistik xususiyatlari tahlil va tasnif qilinadi. Eponimlarning ilm-fan,va texnika sohalarida maxsus termin sifatida qo'llanishi o'rni, shuningdek, umumiy terminologiyadagi funksiyasi masalalari yoritiladi. Tadqiqotning asosiy maqsadi eponim terminlari mavzusiga kirish va eponim terminlarning etimologik kelib chiqishi, tarkibiy- tuzilish xususiyatlari hamda semantik jihatlarini ilmiy jihatdan tahlil qilish va aniqlashtirishdan iborat. Tadqiqot natijalari terminologiya, leksikologiya va tarjimashunoslik sohalarida nazariy va amaliy ahamiyatga ega.*

Kalit so'zlar: *eponim, termin, terminologiya, lingvistika. semantika, qiyosiy tilshunoslik, leksikogiya, tarjimashunoslik.*

ЛИНГВИСТИЧЕСКАЯ ПРИРОДА, СЕМАНТИКО-КУЛЬТУРНАЯ ИНТЕРПРЕТАЦИЯ И КЛАССИФИКАЦИЯ ЭПОНИМОВ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ (НА МАТЕРИАЛЕ НАУЧНО-ТЕХНИЧЕСКОЙ И ОБЩЕЙ ТЕРМИНОЛОГИИ)

Аннотация. *В данной статье анализируются и классифицируются лингвистические особенности формирования эпонимов как терминов. Рассматривается использование эпонимов в качестве специальных терминов в научно-технических областях, а также их функции в общей терминологии. Основной целью исследования является изучение эпонимических терминов, выявление особенностей их образования и определение их семантических аспектов. Результаты исследования имеют теоретическое и практическое значение для терминологии, лексикологии и переводоведения.*

Ключевые слова: *эпоним, термин, терминология, лингвистика, семантика, сравнительное языкознание, лексикология, переводоведение.*

LINGUISTIC NATURE, SEMANTIC-CULTURAL INTERPRETATION AND CLASSIFICATION OF EPONYMS IN ENGLISH AND UZBEK LANGUAGES (BASED ON THE MATERIAL OF SCIENTIFIC-TECHNICAL AND GENERAL TERMINOLOGY)

Abstract. *This article analyzes and classifies the linguistic features of the formation of eponyms as terms. The use of eponyms as specialized terms in scientific and technical fields is examined, as well as their functions in general terminology. The main aim of the study is to investigate eponymous terms, identify their formation characteristics, and determine their semantic aspects. The results of the research are of theoretical and practical significance for terminology, lexicology, and translation studies.*

Keywords: *eponym, term, terminology, linguistics, semantics, comparative linguistics, lexicology, translation studies.*

Kirish. Zamonaviy tilshunoslikda termin tushunchasi muhim yo'nalish bo'lib, har qanday ilm- fan va texnika sohasida asosiy rol o'ynaydi. Terminlar ilm fandagi aniq tushunchalarni ifodalab, ilmiy muloqot, tadqiqotlar va texnologik jarayonlarda aniqlikni va monosemantiklikni ta'minlaydi. Ilmiy- texnik taraqqiyot jarayonida yangi tushunchalar va hodisalarning paydo bo'lishi til tizimida yangi terminlarning shakllanishiga sabab bo'ladi. Global ilmiy- texnik taraqqiyot jarayonida fan va texnologiya sohasiga oid ilmiy axborot almashinuvi tobora ortib bormoqda. Texnik terminlarning ko'payishi, neologizmlarning paydo bo'lishiga va xalqaro terminlarning milliy tilga moslashtirilishiga olib keladi. Shunday terminlar orasida eponimlar alohida

o'rin tutadi. Eponimlar mashhur olimlar, ixtirochilar yoki tarixiy shaxslar nomi bilan bog'liq holda yuzaga kelgan terminlar bo'lib, ilmiy va texnik terminologiyaning muhim qatlamini tashkil etadi. Ularning lingvistik tabiati va tasnifini o'rganish terminshunoslikning dolzarb masalalaridan biridir.[20]

Eponimlar ilm-fan va texnika sohalari doirasida maxsus leksik sifatida shakllanib, lug'atlarda ikki asosiy ko'rinishda qayd etilmoqda: birinchisi muayyan soha doirasidagi maxsus termin sifatida, ikkinchisi esa umumiy turmushda qo'llaniladigan turdosh ot ko'rinishida. Etimologik manbalarga ko'ra, "eponym" tushunchasi qadimgi yunoncha "eponymos" nom beruvchi, ismi bilan atalgan, avvalo, real yoki mifologik shaxs nomidan kelib chiqqan joy nomi, inshoot, ixtiro, o'simlik, taom, kasallik, harakat yoki hodisa nomini anglatadi shuningdek, bunday nomlarning asosini tashkil etgan shaxsning o'zini ham ifodalaydi.

Eponim tushunchasi muayyan bir olim tomonidan emas, balki tarixiy- lingvistik jarayon natijasida shakllanib, 19-20 asrlarda Yevropa tilshunosligi maktablarida ilmiy termin sifatida tizimli o'rganila boshlangan.

Eponimlar terminologik birlik sifatida alohida ilmiy yo'nalishlarda faol o'rganilayotgan bo'lsa-da, ularning ikki til qiyosida, xususan ingliz va o'zbek tillari misolida, lingvistik xususiyatlarini tahlil qilish masalasi hali ham dolzarbligicha qolmoqda. Eponim birliklar semantikasi alohida ilmiy ahamiyat kasb etib, ular orqali muayyan xalq leksikasining lingvistik va madaniy xususiyatlarini, etnik ong va tafakkurini aniqlash, shuningdek, ma'no tarkibidagi madaniy komponentlarni tavsiflash imkoniyati yuzaga chiqadi, chunki til va madaniyat o'zaro uzviy bog'liq hodisalardir.

Adabiyotlar tahlili. Eponimlar bu shaxs nomlari asosida shakllangan va ma'lum bir ilmiy tushunchani ifodalovchi terminlardir. Eponimlar termin sifatida maxsus yo'nalishlardagi tadqiqotlarning markazida bo'lishiga qaramay, ikki til qiyosida eponimlarning lingvistik xususiyatlarini yoritish masalasi muayyan izlanishlarni talab etadi. Lingvistik jihatdan eponimlar nomlash jarayonining hosilasi bo'lib, ular tilning leksik, semantik tizimida o'ziga xos xususiyatlarga ega. Jahon tilshunosligida mashhur fransuz olimi E`mile Benveniste (strukturaviy va semantik tilshunoslik sohasida dunyoga mashhur) Eponimlar va leksik birliklar bo'yicha semantik tahlillar qilgan.[11] U til ichidagi nominal birliklar va ularning semantik vazifalarini chuqur o'rganib, eponimlarning lingvistik tabiati haqida nazariy asos yaratgan. Uning yutuqi tilning struktura va semantik qirralarini birlashtirish, leksik birliklarni jumladan eponimlarni ilmiy tahlil qilish bo'lgan. Shuningdek, Rodney Huddleston mashhur ingliz lingvisti sintaksis va morfologiya tahlillar, ingliz tili nomlari va eponimlar bilan bog'liq grammatik fenomenlarni o'rganadi. Uning ilmiy faoliyati ingliz tili grammatikasi va sintaktik qurilishini tizimli tadqiq etishga, shuningdek, eponimik birliklar hamda onomastic leksikaning strukturaviy xususiyatlarini tahlil qiliashga yo'naltirilgan.

Zamonaviy ingliz va o'zbek tillarining eponimlari ikki xalq madaniyatiga muvofiq xalqaro, milliy, ijtimoiy ma'lumotlarni aks ettiradi. Eponimlar ingliz va o'zbek madaniyatining umumiy yoki o'ziga xos merosidan ma'lum sifat, xarakter xususiyati, yashash tarzi yoki tarixiy voqealarni ifodalagani uchun muhim ahamiyat kasb etadi. Ingliz va o'zbek eponimlari real hayotda yashab o'tgan insonlar, mifologik qahramonlar, adabiy va kino personajlar, toponimlar haqida motivatsion ma'lumotlarni o'zida mujassamlashtiradi.

Natijalar. Izohli lug'at tahlillariga ko'ra eponimlar yunoncha so'zdan olinganini "epi"- ustiga, yuqoriga," onyma/onoma"- ism, nom ya'ni "nom beruvchi shaxs" degan ma'noni anglatadi. Lingvistik ensiklopedik manbalarga ko'ra, Qadimgi Yunonistonda lavozimlar, yillar, qonunlar ko'pincha mashhur shaxslar nomi bilan atalgan. Shu amaliyot "eponimiya" deb yuritilgan. Bundan ko'rinib turibdiki, eponimlar fan va madaniy kontekstda lingvistik, tarixiy, etnografik, madaniy ma'lumotlarni aks ettiradi. Eponimlarni qiyosiy jihatdan lingvistik tadqiqi ushbu til madaniyatida farqli va bir biriga o'xshash belgilarni, ya'ni o'xshash va farqli hodisalarni aniqlash imkonini beradi va shu bilan ularning tabiatini yaxshiroq tushunishga yordam beradi.

Ilmiy o'rganishlarimiz jarayonida eponimlar antroponim, toponim, mifonimlar va olimlar nomi aralashmasidan hosil bo'lgani, antroponim asosida yaratilgan eponimlar son jihatdan ko'pchilikni tashkil qilishiga guvoh bo'ldik. Atoqli otlar eponimlarga aylanishi ma'lum bir katta, buyuk o'zgarishlar ortidan sodir bo'ladi. Masalan olimlar, mutaffakkirlar, ilm-fan doktorlari jamiyatda, siyosatda, ilm-fanda, yoki ma'lum bir sohada qo'shgan ulkan hissasi, yoki olamshumul kashfiyoti sabab uning ismi yoki ular bergan nomlar eponimlarga aylanadi, ya'ni hammaga ma'lum bo'lgan so'zlarga aylanadi. Bular esa so'zlar ma'nosini motivatsiyalovchi madaniy zamin yaratishga xizmat qiladi va muayyan kashfiyot yoki jamiyatdagi hisslari haqida oydinlik kiritadi. Ko'p hollarda eponimlarni semantik mazmuni yashirin shaklda namoyon bo'ladi, insonlar uni ma'lum shaxs nomi ekanligini anglamasligi mumkin. Buni anglash, tushunish uchun semantik, etimologik tahlillar qilish lozim.Chunki ular haqida bilish uchun o'sha jamiyatning madaniyati haqidagi bilimlar kerak bo'ladi.

Ma'lumki, eponimlar madaniy aspektda determinatsiyalangan tipik xarakterga ega ma'lumotlarni namoyon etib kelgan va ularni quyidagi uch asosiy lingvistik yo'nalishda klassifikatsiyalash mumkin:

1. Nomlash funksiyasi (yangi tushunchani qisqa ifodalash): dizel, badminton, amper, Amerika, Kolumbiya, Boliviya. Bu yo'nalishda eponimlar yangi ilmiy tushuncha, qonun, birlik, kasallik yoki qurilmani shaxs nomi orqali atash vazifasidir.

2. Semantik barqarorlik funksiyasi (eponim terminning ma'nosining o'zgarmasligi) masalan, Washington state is famous for its evergreen forests and tech companies like Microsoft - Vashington shtati o'zining doimiy yashil o'rmonlari va Microsoft kabi texnologik kompaniyalari bilan mashhur. Amerikaning 1-prezidenti nomi bilan uning poytaxti, shtati, universitetlar, yodgorliklar nomi atalgan.[4] Neil Armstrong was the first person to walk on the Moon. The Apollo 11 mission landed on the lunar surface in 1969. Armstrong and Aldrin spent about two hours outside their spacecraft (NASA, 1969) – Nil Armstrong oyda yurgan birinchi inson edi. Apollon-11 missiyasi 1969-yilda oy yuzasiga qo'ndi. Armstrong va Oldrin kosmik kemadan tashqarida taxminan ikki soat vaqt o'tkazishadi. Uning nomi bilan Armstrong krateri, NASAning Ogaya shtatidagi yirik tadqiqot markazi (Neil A.Armstrong Test Facility), Armstrong airport(uning tug'ulgan shahri yaqinidagi airaport) Armstrong Air and Space Museum (Aviatsiya va koinot muzeyi). Shundan so'ng Armstrong nomi eponimga aylanadi.[13]

Xuddi shunday milliy xususiyatli eponimlarni o'zbek tilida ham uchratish mumkin. Masalan, Namangan gullari - O'zbekistondagi eng katta Gullar festivali o'tkaziladigan Namangan shahri o'zining gullari va atlasi, adras matolari bilan dunyoga mashhur hisoblanadi. Gullar festivali ilk bor 1961- yilda Namangan shahrida o'tkazilgan. 2019-yilda festival "Xalqaro" maqomini oldi, ya'ni unda nafaqat O'zbekiston ichidan, balki chet eldan ham floristlar, dizaynerlar va mehmonlar qatnasha boshladi. Buxoro zargarlik buyumlari - Buxoro qadimdan Buyuk Ipak Yo'li chorrahasida joylashgan, qimmatbaho metallar va toshlar keltirilgan, zargarlik san'ati erta davrlardanoq shakllangan. Buxoro amirligi davrida 16-19 asrlarda zargarlik eng yuqoriga chiqdi. Qadimdan Buxoro zebigardon, bilakuzuk, isirg'a, tumorcha, tilla tish zargarlik buyumlari bilan mashhur bo'lgan. Bunday eponimlar boshqa mamlakat ijtimoiy muhitida mavjud emas. Ular faqat muayyan bir madaniyatda ma'lum va milliy xususiyatga ega bo'lgan aniq realia yoki mashhur inson nomi bilan bog'liq eponimlardir.

3. Ijtimoiy hayotda o'z aksini topgan, lekin ilmiy va kasbiy soha bilan chegaralangan antroponim tarkibli terminlar:

Boyle's law (Boyl qonuni), "According to Boyle's law, If you decrease the volume of a gas container, the pressure increases"[3]. Boyl qonuniga ko'ra, agar siz gaz idishining hajmini kamaytirsangiz, bosim oshadi.

Newton's law – Sir Isaac Newton was an English scientist, formulated three laws of motion that explain how objects move. These laws are the foundation of classical mechanics. Newton's first law (Law of Inertia) Tashqi kuch ta'sir etmaguncha jism tinch holatda qoladi yoki to'g'ri chiziq bo'ylab bir tekis harakatni saqlab qoladi. Newton's second law (Law of Acceleration) The acceleration of an object on the force applied and its mass. Jismning tezlanishiga unga ta'sir qilayotgan kuchga to'g'ri, massasiga esa teskari proportsional. Newton's third law (Action-Reaction Law) For every action, there is an equal and opposite reaction. Forces come in pairs. When one object experts a force on another, the second object simultaneously exerts an equal force in the opposite direction. Har qanday ta'sirga kattaligi jihatdan teng, yo'nalishi bo'yicha esa qarama-qarshi aks ta'sir kuchi mavjud. Kuchlar juft holda paydo bo'ladi va bir vaqtda ta'sir qiladi.[7]

Ijtimoiy hayotda o'z aksini topgan, lekin ilmiy va kasbiy soha bilan chegaralangan antroponim tarkibli terminlarni o'zbek tili misolida ko'rib chiqamiz. Masalan:

 Temuriylar sulolasi taxminan 14-15 asrlarda gullab yashnagan davrlari bo'lgan. U davrda ilm-fan, adabiyot, siyosat, arxitektura, astronomiya, savdo, harbiy va viloyatlar boshqaruvi rivojlangan. Bu davr taxminan 137 yil davom etgan. Davlat rivojlanishida Amir Temur va uning avlodlarini o'rni beqiyos. Mustaqillikdan so'ng poytaxt Toshkentda Amir Temur nomi bilan atalgan markaziy maydon va Haykal, muzey, metro stansiyasi, xiyobonlarga uning nomi berilgan. [16]

Eponimlarning lingvomadaniy xususiyatlari terminlarning yaratilishi va qo'llanilishida o'z ifodasini topgan til va madaniyat xususiyatlarini bildiradi. Eponimlar genezisini o'rganib, tarixiy va ijtimoiy kontekstni aks ettiruvchi lingvistik va madaniy xususiyatlarga ega.

Muhokama. Sohaga oid terminologiya, odatda, fan, tibbiyot, texnika, texnologiya, adabiyot va san'at kabi maxsus sohalarda uchraydi. Ushbu terminlar ko'pincha ixtirolar, yangiliklar, nazariyalar yoki metodlarni yaratgan yoki ommalashtirgan kishilar sharafiga yaratilgan. Sohaning xususiyati til, bilim va muayyan sohalardagi ko'nikma o'rtasidagi yaqin aloqani aks ettiradi. Eponim birliklar qo'llanilishi turli tillar va madaniyatlarda farqlanishi mumkin. Ba'zi eponimlar boshqalarga nisbatan ma'lum lingvistik va madaniy kontekstlarda ko'proq

tarqalgan va keng ko'lamli bo'lishi mumkin. Masalan, "Darvin" so'zi butun dunyo bo'ylab ilmiy va akademik jamoalar tilida ko'proq qo'llaniladi va nafaqat biologiyada, balki ijtimoiy va falsafiy kontekstlarda ham "evolyutsiya", "moslashuv" tushunchalarini fodalash uchun keng qo'llaniladi. Aynan o'sha doira mutaxassislari uning mohiyatini chuqur tushunishadi, ilmiy bo'lmagan oddiy ijtimoiy va madaniy kontekstlarda esa bu eponim kam qo'llaniladi.

Tilnig leksik qatlamini boyitish: Eponimlar tilning boyitishi va rivojlanishiga hissa qo'shadi. Ular so'z boyligini kengaytiradi va murakkab g'oyalar yoki hodisalarni tasvirlashda ishlatiladi. Masalan, "Pushkin" yoki "Navoi" eponimlari ikki buyuk shaxs nomidan olingan bo'lib, ularning asarlari yoki adabiy uslubi bilan bog'liq har qanday narsaga ishora qiladi va o'ziga xos eponimik hosilalarni hosil qiladi. Masalan, Pushkinism, Pushkinist, Pushkinian, Navoiylik, Navoiyxonlik. Eponimlar evolyutsiyasi, til variatsiyasi va moslashish eponimlarning muhim jihatlari hisoblanadi.

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LINGUISTICS

ФУНКЦИОНИРОВАНИЕ ФРАЗЕОЛОГИЗМОВ В СРЕДСТВАХ МАССОВОЙ ИНФОРМАЦИИ

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Аннотация. В статье анализируются особенности функционирования фразеологизмов в средствах массовой информации, а также их трансформации в условиях современного публицистического дискурса. Рассматриваются примеры использования устойчивых выражений в газетных и журнальных текстах, выделяя их экспрессивный, эмоциональный и стилистический потенциал. Отмечается, что фразеологизмы могут употребляться как в традиционной форме, сохраняя свою семантику, так и в трансформированном виде, приобретая новые оттенки значения. Особое внимание уделено явлениям усечения, замены компонентов, образования новых оборотов и актуализации прямого значения, что способствует усилению выразительности текста. В работе также подчеркивается роль контекста как фактора, определяющего семантическое наполнение и прагматический эффект фразеологических единиц в массмедиа.

Ключевые слова: каламбур, синоним, антоним, варваризм, архаизм, историзм, диалектизм, устаревшие слова, стилизация, фразеологическое новаторства, макаронический стих, эпиграф.

OMMAVIY AXBOROT VOSITALARIDA FRAZEOLOGIZMLARNING QO'LLANILISHI

Annotatsiya. Maqolada frazeologizmlarning ommaviy axborot vositalarida qo'llanilish xususiyatlari, shuningdek, ularning zamonaviy publitsistik diskurs sharoitida o'zgarishi tahlil qilingan. Gazeta va jurnal matnlarida barqaror iboralarning qo'llanilishi, ularning ekspressiv, hissiy va uslubiy imkoniyatlari ko'rib chiqiladi. Frazeologizmlar o'z semantikasini saqlagan holda an'anaviy shaklda ham, yangi ma'no qirralarini kasb etgan holda transformatsiyalangan shaklda ham qo'llanilishi mumkinligi qayd etilgan. Matnning ta'sirchanligini oshirishga yordam beradigan qisqartirish, komponentlarni almashtirish, yangi iboralarni hosil qilish va to'g'ridan-to'g'ri ma'noni aktuallashtirish hodisalariga alohida e'tibor qaratilgan. Shuningdek, ishda ommaviy axborot vositalarida frazeologik birliklarning semantik to'ldirilishi va pragmatik ta'sirini belgilovchi omil sifatida kontekstning roli ta'kidlangan.

Kalit so'zlar: so'z o'yini, sinonimlar, antonimlar, barbarizmlar, arxaizmlar, tarixiyizmlar, dialektizmlar, eskirgan so'zlar, stilizatsiyalar, makronim, epigraflar.

THE FUNCTIONING OF PHRASEOLOGICAL UNITS IN THE MASS MEDIA

Abstract. The article analyzes the features of phraseological units' functioning in mass media, as well as their transformation in modern journalistic discourse. Examples of using stable expressions in newspaper and magazine texts are examined, highlighting their expressive, emotional, and stylistic potential. It is noted that phraseological units can be used both in their traditional form, retaining their semantics, and in their transformed form, acquiring new nuances of meaning. Special attention is paid to the phenomena of reduction, component replacement, formation of new phrases, and actualization of direct meaning, which contribute to the enhancement of the text's expressiveness. The work also emphasizes the role of context as a factor determining the semantic filling and pragmatic effect of phraseological units in mass media.

Key words: pun, synonym, antonym, barbarism, archaism, history studies, dialect studies, obsolete words, stylization, phraseological novelties, macaronic poem, epigraph.

Введение. Фразеологические единицы представляют собой одну из наиболее ярких и образных составляющих языка, благодаря которым речь приобретает эмоциональную насыщенность и

выразительность. В условиях современных средств массовой информации их использование становится особенно актуальным, поскольку они способствуют привлечению внимания читателя, усиливают воздействие текста и создают определенный стилистический колорит.

В публицистическом дискурсе фразеологизмы выполняют не только номинативную, но и прагматическую функцию. Через устойчивые выражения авторы статей передают субъективную оценку, ироничное отношение к событиям или эмоциональную окраску сообщения. Подобные языковые средства оказываются эффективными при формировании общественного мнения, поскольку они легко запоминаются и вызывают у аудитории ассоциативные связи.

Особое значение приобретает исследование трансформации фразеологизмов, наблюдающейся в текстах СМИ. Модификация готовых выражений отражает динамику языка, его способность адаптироваться к новым условиям и задачам коммуникации. Таким образом, изучение функционирования фразеологизмов в массмедиа позволяет глубже понять как современные тенденции развития русского языка, так и специфику публицистического стиля.

Методика исследования. Исследование основано на анализе фактического материала, отобранного из газетных и журнальных публикаций различных лет. Применяется описательный метод, позволяющий выявить особенности функционирования фразеологических единиц в публицистических текстах.

В работе используется метод контекстуального анализа, который позволяет определить значение фразеологизмов в конкретной речевой ситуации, а также проследить их прямое и переносное употребление. При этом учитывается взаимодействие устойчивого выражения и общего контекста, в результате которого раскрываются новые семантические оттенки.

Также применяется структурно-семантический метод, направленный на выявление трансформаций фразеологических единиц: усечения, замены компонентов, образования новых моделей. Данный подход обеспечивает комплексное понимание процессов обновления фразеологического фонда в языке СМИ.

Результаты и их обсуждение. Часто фразеологизмы вводятся в текст целиком, без изменения их значения и формы. Подтвердим сказанное примерами [1; с. 1-14].

«Как сделать человека счастливым? Этот вопрос *испокон веков* занимает философов, религиозных деятелей, поэтов, писателей, художников и ученых». «Оно делает все, чтобы укрепить неспособность народа России *держать в узде* свою так называемую элиту». «Гимназист Чехов тоже учился неважно, но скорее не из-за лени или слабоумия – скорее *по семейным обстоятельствам*». «Сапоги-скороходы (или семимильные сапоги), которые приходились впору каждому, кто их надевает, обычно прятались в волшебном ларце *за тридевять земель*». *«Масла в огонь подлил Эдди Джадсон».* «Правда, червь сомнения потихонечку подтачивал догматы, ожидая своего *звездного часа*». «Меж тем в 1946 году наступает *звездный час* ее карьеры: на экраны выходит фильм «Джильда»». «Фильм стал *лебединой песней* супругов». «Принц *потерял голову* настолько, что предложил Рите стать его женой – он готов был ради нее на развод». «А кому выпала великая честь *приоткрыть завесу* в неведомый дотоле мир самых крохотных живых существ – микроорганизмов?».

«Брюс Уиллис для миллионов поклонников во всем мире – прежде всего *крутой парень*, мистер *Крепкий орешек*, герой боевиков. Всем известны его роли спасителя человечества в целом и отдельных людей в частности, владеющего всеми видами оружия, да и в драке *в грязь лицом не ударяющего*; а анекдоты и сплетни о знаменитой драчливости и горячности Брюса в обычной жизни не сходят со страниц *желтой прессы*. В то же время Уиллис действительно не раз дивил почтеннейшую публику, внезапно *раскрывая себя* с неожиданной стороны».

Здесь в приведенном примере встречаются сразу несколько фразеологизмов: *крепкий орешек, в грязь лицом не ударяющего, раскрывать себя, желтая пресса*.

«Уважаемый Николай Васильевич Тарасов! *Свято место пусто не бывает.* Сотрудники Вашего учреждения без работы и без еды не останутся». «В январе подорожало все: коммуналка, молоко, гречка. И мы как *манны небесной* ждали февральского повышения пенсий». «Они обычно думают, что у шахтера *денег куры не клюют*, и, когда говорю, что у меня зарплата 700 долларов, не верят». «Придет внезапно, посидит полчаса – и *поминай как звали»*.

Встречаются статьи, заголовки которых передают содержание статьи. Например, статья под названием «Женщина, *знай свое место*!» посвящена анализу истинного положения женщин в России [2; с. 25].

Таким образом, как показали приведенные из газетных статей примеры, ФЕ широко используются в русскоязычном дискурсе без изменений в плане структуры, состава и значения как готовые определения, характеризующие те или иные действия, события, явления, при этом они выполняют экспрессивную, эмоциональную функцию.

Часто ФЕ могут видоизменяться, получать новые оттенки значения. Внесение в структуру ФЕ нового дополнительного компонента способствует конкретизации значения исходной модели. Часто таким компонентом может быть отрицательная частица, придающая тексту противоположный смысл (См. табл. 3.1).

Таблица 3.1

Внесение нового компонента

Фразеологизмы	Трансформированные фразеологизмы
Молодо – зелено	Молодо не зелено
Язык до Киева доведет	Язык до Киева упрямых доведет
Повторение – мать учения	Повторение – дорогая мать учения
Вернемся к нашим баранам	*...Вернемся … от канадских баранов – к своим*

Усечение фразеологизма. Иногда в газетных статьях производится удаление из исходной структуры одного компонента. Часто встречаются тексты, в которых удаляется один из компонентов ФЕ, что способствует приданию исходной конструкции противоположного смысла, для чего чаще всего удаляется отрицательная частица. Например:

Старость – радость;

От мира сего [2; с. 9-25].

Замена компонента. Иногда авторы используют фразеологизмы с частичной трансформацией, при этом может изменяться форма при сохранении семантики. Авторы заменяют лексические компоненты ФЕ, что приводит к ироническому их переосмыслению (См. табл. 3.2).

Таблица 3.2

Замена компонента

Фразеологизмы	Трансформированные фразеологизмы
Язык до Киева доведет	Футбол до Киева доведет
Друзья познаются в беде	Брянск познается в беде
Дуракам закон не писан	Венграм Еврозакон не писан
Старость не радость	Старость в радость
Смотреть в корень	Зри в корень
Ответный удар	Ответный радар
Каждой твари по паре	Каждой твари по партии
Отделять злаки от плевел	Отделит зерно от долгов
Коротко и ясно	Коротко и страстно

Образование новых оборотов. Часто в средствах массовой информации встречается образование новых оборотов по модели существующих в языке фразеологизмов. Например:

«И все-таки сильнее отношение к женщине как к человеку *второго сорта* проявляется не в экономике, не в политике, а в быту».

Как известно, *первый сорт* – о чем-либо превосходном, великолепном [3; с. 495]. В приведенном примере по существующей модели *первый сорт* образован фразеологизм *второй сорт*. Здесь произведена замена компонента *первый сорт – второй сорт*, т.е. низкого качества.

«Ведь известно: пока умный думает – дурак делает. И пусть он при этом *набивает шишки* – зато приобретает опыт».

В данном примере употреблен фразеологизм *набивает шишки*, который образован от модели существующего фразеологизма *набить шишки*, приобретя значение постоянного процесса приобретения опыта.

«*Сапоги-скороходы* (или *семимильные сапоги*), которые приходились впору каждому, кто их надевает, обычно прятались в волшебном ларце за тридевять земель».

Здесь фразеологизм *семимильные сапоги* образован от фразеологизма *семимильными шагами* – «быстро, моментом». В данном примере сохранилась образность модели существующего фразеологизма.

«Так уж сложилось, что русская армия стала для «красных бород» *камнем*, на который постоянно натыкалась их безжалостная коса».

В приведенном примере обыгрывается фразеологизм *камень преткновения* – «неразрешимые трудности, возникающие во время какого-то дела»: *камень,* на который *натыкались.*

Выразительным приемом является использование ФЕ в качестве свободного сочетания слов.

В подобных случаях происходит актуализация прямого значения как свободного сочетания слов: разложение фразеологического значения. Например:

«Мартина Хингис играет *спустя рукав*».

«Басков выше Пугачевой *на целую голову*».

Анализ предложения «Небольшие стаи ворон шустро подскакивают к удочкам, сматывают лески, поедают приманку, а потом … закидывают удочки назад!» показывает следующее. В этом примере в прямом значении используется фразеологизм *закидывают удочки, закинуть удочку* – «осторожно намекнуть, задать вопрос (с целью узнать, походатайствовать)».

Приведем пример, где в прямом значении используется ФЕ *брать голыми руками* – «овладевать чем-либо, захватывать что-либо без всякого труда, без особых усилий», ходить с голыми руками, т.е. без перчаток, ничего не надевая на руки: «А знатные и *власть имущие* по-прежнему демонстрировали таким образом свой высокий статус, холя руки в перчатках, украшенных мехом, вышивкой и драгоценными камнями, – пускай простолюдины ходят *с голыми руками*, на то они и простолюдины.

В другом предложении употребляется фразеологизм, несущий переносное значение: «Если вы, приоткрыв крышку, выпускаете пар, то в эмоциях этих нет ничего разрушительного».

Здесь *выпускаете пар – выпускать пар* означает «выплескивать эмоции наружу», т.е. передает смысловую окраску.

Как показывает анализ, структурных изменений в устойчивых выражениях в данных примерах не происходит, изменения происходят на уровне семантики, и они выявляются из контекста самой статьи.

Исследование реализации прямого значения ФЕ невозможно без учета роли контекста, поскольку ФЕ рождается в контексте и в нем же возрождается его буквальный смысл. Если общеязыковая семантика абстрактна, то речевая семантика носит конкретный характер. Эта конкретность речевой семантики ФЕ обусловлена ситуацией, контекстом.

Специфика соотношения фразеологизма и контекста заключается в том, что ФЕ представляет собой, с одной стороны, особый самостоятельный контекст, а с другой – является частью контекста, и, как показал анализ, здесь в контексте реализуется внешний фактор ФЕ, т.е. утрачивается переносное фразеологическое значение, актуализируется прямое значение свободного сочетания слов.

Здесь наблюдается стилистический прием, основанный на столкновении двух планов восприятия. Этот прием носит название «двойная актуализация». Мы выделяем два типа создания фразеологического образа путем семантических преобразований: 1) в истоке образа – фразеологизм и к нему приводится свободное сочетание, в таком случае наблюдается двуплановость фразеологизма; 2) первичным оказывается свободное словосочетание, т.е. производится буквализация [4]. Например:

«Новый урожай мы увидим только в июле-августе. То есть еще более полугода будем *пожинать плоды* прошлого года, но и потом вряд ли ситуация улучшится».

В этом примере ФЕ *пожинать плоды* использована в прямом значении – «питаться полученным урожаем» и во фразеологическом значении. Приведем другой пример:

«Он твердо *стоит на ногах* – и в прямом, и в переносном значении».

В данном случае обыгрывается ФЕ *стоять на ногах*, который используется в прямом значении – «стоять на ногах, упираться ногами» и во фразеологическом значении *стоять на ногах* – «быть самостоятельным».

Зависимость ФЕ от контекста особенно четко прослеживается в следующем примере: «От нее просто хочется бежать. И бегут. Только куда? Да, как говорится, *куда глаза глядят*. А это опасный маршрут. Оттуда можно и не вернуться».

В данном контексте обыгрывается фразеологизм *куда глаза глядят,* носящий двоякое значение: «1) не выбирая пути, без определенной цели; 2) куда захочется, куда угодно», с последующей фразой «Оттуда можно и не вернуться».

Из общего арсенала индивидуально-авторских приемов использования фразеологизмов выделяется применение ФЕ в прямом значении. Например: «Еще один занятный факт: когда кельнская водка в XIX веке попала в Россию (где стала очень популярна), отечественные парфюмеры решили внести *свою лепту* в рецептуру: добавили в смесь три эфирных масла – бергамотное, лимонное и нероли – и назвали свое творение «Тройной одеколон».

В данном примере обыгрывается ФЕ *внести свою лепту* в прямом значении, т.е. парфюмеры добавили новые ингредиенты в рецептуру приготовления одеколона, и в переносном значении – «принять посильное участие в чем-либо», т.е. парфюмеры внесли свой вклад в совершенствование одеколона.

Чаще всего использование ФЕ в прямом значении ведет лишь к обновлению семантики, не затрагивая лексико-грамматической целостности. При этом переносное значение подвергается разложению, метафорическое значение восходит к первоначально буквальному значению компонента как свободного сочетания слов, т.е. реализуется метафорическое значение.

Возможность двоякого понимания ФЕ, присутствие буквального и переносного значения в своем готовом виде способствует повышению образности фразеологизмов.

Часто ФЕ используются в заголовках статей периодических изданий, при этом значение их компонентов определяется контекстом, по мере чтения которого выявляется тот факт, что информация в заголовках не всегда совпадает с информацией самого текста, что повышает эффективность использования ФЕ. Например, в статье под заголовком *«Вывести на чистую воду»* речь идет о загрязнении воды, о необходимости ее очищения, сделать воду чистой, хотя фразеологизм *вывести на чистую воду* имеет значение «разоблачить, уличить кого-либо».

В следующем примере в названии статьи наблюдается количественный перевес значений, происходит наложение, соединение прямого и переносного смыслов:

«Татарстану – *светлое будущее:* европейский опыт создания технологических и индустриальных парков, сингапурский опыт градостроения».

В этом случае стилистический эффект возникает за счет взаимодействия фразеологизма с контекстом.

В статье «Журавль в небе или «Форд» в руках» автор сообщает о пикете, который устроили рабочие на заводе «Форд-Всеволожск» в Ленинградской области. Администрация завода уверяет, что у работников всеволожского «Форда» одни из самых высоких зарплат в Санкт-Петербурге и области. И все, что было оговорено в коллективном договоре на год, рабочие получили. Однако профком предприятия считает, что зарплату их работников надо сравнивать не с российской, а с той, которую получают фордовские работники в развитых странах. Поэтому за полгода до подписания нового коллективного договора рабочие предприятия решили биться за зарплату на «мировом уровне».

Таким образом, заголовок «Журавль в небе или «Форд» в руках» получен путем трансформации пословицы *лучше синица в руках, чем журавль в небе.* Здесь функция нового компонента привносит в данную структуру и новую семантику, т. е. при помощи замены значение пословицы в новой ситуации сужается, конкретизируется, максимально приближается к теме, которой посвящена статья.

Выводы. Анализ показал, что фразеологизмы в средствах массовой информации выполняют важную экспрессивную и прагматическую функцию. Они не только придают тексту образность, но и служат эффективным средством воздействия на читателя. Фразеологические единицы могут использоваться в традиционном виде или подвергаться трансформациям, что обеспечивает их адаптацию к современным коммуникативным условиям.

Выявлено, что основными способами изменения фразеологизмов в СМИ являются усечение, замена компонентов, добавление новых элементов и актуализация прямого значения. Эти приёмы позволяют авторам создавать ироничные эффекты, усиливать эмоциональность текста и приближать его содержание к актуальной тематике.

Таким образом, функционирование фразеологизмов в массмедиа отражает динамические процессы в языке, подтверждает его гибкость и способность к обновлению. Исследование подчеркивает необходимость дальнейшего изучения индивидуально-авторских стратегий трансформации устойчивых выражений и их влияния на формирование публицистического стиля.

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LINGUISTICS

ELECTRONIC COMMUNICATION ETIQUETTE AND SOCIAL IDENTIFICATION: EVIDENCE FROM THE FRENCH LANGUAGE

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Abstract. This article examines the relationship between electronic communication etiquette and social identification based on evidence from the French language. The study focuses on how linguistic choices in digital communication–such as emails, social media interactions, and instant messaging–function as markers of social roles, hierarchy, and identity. Using a qualitative discourse-analytic approach grounded in sociolinguistics and pragmatics, the research analyzes forms of address (vous/tu), politeness strategies, register variation, syntactic minimalism, and digital markers such as emojis and abbreviations. The findings demonstrate that electronic communication etiquette in French serves not only to regulate interaction but also to construct and negotiate social identity. The study highlights the persistence of traditional politeness norms alongside their adaptation to digital environments, contributing to broader discussions on language, technology, and social structure.

Keywords: electronic communication etiquette, social identification, French language, digital discourse, pragmatics, sociolinguistics.

ЭТИКЕТ ЭЛЕКТРОННОЙ КОММУНИКАЦИИ И СОЦИАЛЬНАЯ ИДЕНТИЧНОСТЬ: ПРИМЕР ФРАНЦУЗСКОГО ЯЗЫКА.

Аннотация. В статье рассматривается взаимосвязь электронного коммуникативного этикета и социальной идентификации на материале французского языка. Исследование направлено на анализ языковых средств, используемых в цифровой коммуникации – электронной почте, социальных сетях и мессенджерах, – и их роли в выражении социальных ролей, иерархии и идентичности. В работе применяется качественный дискурсивный анализ с опорой на социолингвистику и прагматику. Особое внимание уделяется формам обращения (vous/tu), стратегиям вежливости, регистровым различиям, синтаксическому минимализму, а также цифровым маркерам (эмодзи, сокращения). Результаты исследования показывают, что электронный этикет во французском языке выступает не только средством регуляции общения, но и важным механизмом формирования социальной идентичности в условиях цифровой коммуникации.

Ключевые слова: электронный коммуникативный этикет, социальная идентификация, французский язык, цифровой дискурс, прагматика, социолингвистика.

ELEKTRON MULOQOT ETIKETI VA IJTIMOIY IDENTIFIKATSIYA: FRANSUZ TILI MISOLIDA

Annotatsiya. Ushbu maqolada elektron muloqot etiketi va ijtimoiy identifikatsiya o'rtasidagi munosabat fransuz tili materiali asosida tahlil qilinadi. Tadqiqot zamonaviy raqamli muloqot shakllarida – elektron pochta, ijtimoiy tarmoqlar va tezkor xabar almashish platformalarida – til vositalarining ijtimoiy rol va maqomlarni ifodalashdagi funksiyasini aniqlashga qaratilgan. Tadqiqotda sifatli diskursiv tahlil usuli qo'llanilib, rasmiy va norasmiy registrlar (vous/tu), murojaat shakllari, baholovchi va xushmuomilalik strategiyalari, shuningdek, sintaktik minimalizm va raqamli markerlarning (emoji, qisqartmalar) o'rni o'rganildi. Tahlil natijalari elektron muloqot etiketi fransuz tilida nafaqat muloqotni tartibga soluvchi vosita, balki ijtimoiy identifikatsiyani shakllantiruvchi muhim pragmatik mexanizm ekanini ko'rsatadi. Maqola natijalari sotsiolingvistika, pragmatika va media diskurs tadqiqotlari uchun muhim ilmiy ahamiyatga ega.

Kalit so'zlar: elektron muloqot etiketi, ijtimoiy identifikatsiya, fransuz tili, raqamli diskurs, til va jamiyat, pragmatika.

Introduction. In the contemporary digital era, electronic communication has become a dominant mode of interaction, profoundly reshaping linguistic behavior and the construction of social identity. Emails, social networking platforms, instant messaging applications, and online forums no longer function merely as channels for information exchange; they have evolved into spaces where individuals actively perform and negotiate their social roles. In these environments, linguistic choices acquire heightened symbolic value, as users rely primarily on textual markers to convey politeness, authority, familiarity, and emotional stance. Consequently, communication etiquette emerges as a central mechanism that regulates interaction and ensures social coherence in digitally mediated discourse.

The French language offers a particularly illuminating case for the study of electronic communication etiquette due to its historically codified norms of politeness, hierarchical address, and register differentiation. The persistent distinction between formal and informal forms (*vous* vs. *tu*), the use of ritualized greetings, and the expectation of politeness markers remain influential even in digital contexts. At the same time, contemporary digital practices challenge these traditional norms by promoting brevity, immediacy, and informality. This tension between stability and change raises important questions about how linguistic norms adapt to technological transformation while continuing to index social identity and power relations. The present study aims to examine how electronic communication etiquette in French functions as a marker of social identification across diverse digital contexts.

Materials and Methods. This study adopts a qualitative discourse-analytic approach grounded in sociolinguistics and pragmatics. The research material consists of authentic examples of French electronic communication drawn from multiple domains, including professional emails, academic correspondence between students and faculty, social media interactions (such as comments and private messages), and informal messaging via mobile applications. These data were selected to reflect a range of communicative situations involving different degrees of formality, institutional hierarchy, and interpersonal familiarity.

Methodologically, the analysis combines descriptive linguistic analysis with functional-pragmatic interpretation. Particular attention is paid to forms of address (*vous/tu*), greeting formulas (*Madame, Monsieur*; *Bonjour*), politeness strategies (conditional forms, mitigation, gratitude), register variation, syntactic minimalism, and the use of digital markers such as emojis, abbreviations, and expressive punctuation. The analytical framework draws on theories of politeness and face management, as well as social identity theory, enabling an integrated examination of how linguistic choices both reflect and actively shape social positioning in digital interaction.

Results. The analysis reveals that electronic communication etiquette in French is structured around several stable yet adaptable linguistic mechanisms. Most notably, the distinction between formal and informal registers remains a central organizing principle. The choice between *vous* and *tu* functions as a primary indicator of social distance, institutional hierarchy, and relational status. For example, professional emails typically begin with formulas such as *« Madame, Monsieur »* or *« Cher(e) collègue »* and maintain the use of *vous* throughout the message. These conventions signal respect, professionalism, and adherence to institutional norms, thereby reinforcing the sender's professional identity.

At the same time, lexical and syntactic simplification emerges as a defining feature of digital discourse. Nominal constructions, elliptical sentences, and abbreviated forms allow speakers to convey complex meanings efficiently. In social media contexts, users frequently employ anglicisms (*feedback*, *update*), emojis, and expressive punctuation to signal informality, emotional alignment, and digital competence. For instance, the use of a smiling emoji may soften a directive or express solidarity, contributing to the construction of a relational and contemporary social identity. These findings demonstrate that while traditional etiquette norms persist, they are selectively adapted to meet the communicative demands of digital environments.

Discussion. The findings indicate that electronic communication etiquette in French operates as a powerful mechanism of social identification rather than a purely technical set of rules. Politeness strategies such as mitigation (*pourriez-vous…*), conditional forms, and anticipatory gratitude (*merci par avance*) play a crucial role in managing interpersonal relations and preserving the interlocutor's face. These strategies are particularly significant in asynchronous communication, where the absence of immediate feedback increases the risk of misinterpretation. By carefully calibrating politeness, speakers negotiate authority and cooperation without resorting to explicit confrontation.

Furthermore, the analysis reveals strong correlations between etiquette practices and social variables such as age, institutional role, and intercultural competence. Younger users tend to favor informal language, emojis,

and rapid exchanges, constructing an identity associated with digital fluency and peer solidarity. In contrast, older users and those embedded in institutional contexts often maintain more conservative norms that emphasize clarity, respect, and hierarchical awareness. Importantly, power relations remain linguistically encoded in digital settings: for example, students are expected to adhere to strict etiquette norms when writing to professors, whereas the reverse interaction allows greater flexibility. For non-native speakers, deviations from French electronic etiquette–such as omitting formal greetings–often result in negative evaluations, underscoring the gatekeeping role of pragmatic competence in digital communication.

Conclusion. This study demonstrates that electronic communication etiquette in the French language plays a central role in the construction and negotiation of social identity. Through register selection, lexical choice, politeness strategies, and syntactic organization, speakers signal belonging, authority, familiarity, and professional legitimacy. Digital communication has undoubtedly introduced new forms of expression and greater flexibility; however, it has not eliminated etiquette. Instead, etiquette has been reconfigured to balance efficiency with respect and social accountability.

The French case illustrates that language remains a key resource for social identification even in rapidly evolving digital environments. Electronic communication etiquette functions as a dynamic interface between tradition and innovation, reflecting both enduring cultural norms and emerging digital identities. These findings contribute to broader debates in sociolinguistics and media discourse studies by highlighting how etiquette mediates the complex relationship between language, technology, and social structure.

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LINGUISTICS

HIKOYALAR TARJIMALARIDA METAFORANING MOHIYATI VA TADQIQ ETILISH TARIXI

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Annotatsiya. *Maqolada metafora tushunchasi, uning lingvistik va kognitiv mohiyati, tarixiy rivojlanishi hamda zamonaviy tilshunoslikdagi roli tahlil qilinadi. Hikoya tarjimalaridagi metaforik vositalar o'rganilib, ularning nutqdagi obrazlilik va mazmuniy zichlikni oshirishdagi ahamiyati ko'rsatildi. Tadqiqotda Aristotel, Lakoff va Jonsonning nazariyalari asos qilib olingan, shuningdek, o'zbek tilshunosligi tajribalari misol sifatida keltirilgan. Maqola metafora tahlili orqali tarjima jarayonida badiiy matnlarning mazmuniy va estetik qiymatini saqlash muhimligini ta'kidlaydi.*
Kalit so'zlar: *metafora, ko'chma ma'no, kognitiv tilshunoslik, obrazli tafakkur, badiiy nutq, konseptual metafora, tarjima, hikoya matni.*

СУЩНОСТЬ МЕТАФОРЫ В ПЕРЕВОДЕ РАССКАЗОВ И ИСТОРИЯ ИССЛЕДОВАНИЙ

Аннотация. *В статье анализируется понятие метафоры, её лингвистическая и когнитивная сущность, историческое развитие и современная роль в лингвистике. Исследуются метафорические средства в переводах рассказов, их влияние на образность и смысловую плотность текста. В основе исследования лежат теории Аристотеля, Лакоффа и Джонсона, а также опыт узбекской лингвистики. Статья подчёркивает важность анализа метафоры для сохранения художественной и эстетической ценности текста при переводе.*
Ключевые слова: *метафора, переносное значение, когнитивная лингвистика, образное мышление, художественная речь, концептуальная метафора, перевод, рассказ.*

THE ESSENCE OF METAPHOR IN STORY TRANSLATIONS AND THE HISTORY OF RESEARCH

Abstract. *The article examines the concept of metaphor, its linguistic and cognitive nature, historical development, and contemporary role in linguistics. It analyzes metaphorical devices in story translations, highlighting their contribution to expressiveness and semantic density. The study is based on the theories of Aristotle, Lakoff, and Johnson, as well as the experience of Uzbek linguistics. The article emphasizes that metaphor analysis is essential for preserving the artistic and aesthetic value of texts in translation.*
Keywords: *metaphor, figurative meaning, cognitive linguistics, conceptual thinking, literary language, conceptual metaphor, translation, narrative text.*

Kirish. Metafora inson tafakkuri va tilining ajralmas qismi sifatida qadimdan tadqiq etib kelinadi. Tilshunoslikda metafora faqat badiiy vosita emas, balki inson idroki va abstrakt tushunchalarni ifodalash mexanizmi sifatida qaraladi. Aristotel metaforani "bir so'zni boshqa narsaga o'xshashlik asosida ko'chirish" deb ta'riflagan bo'lsa, Lakoff va Jonson metaforani konseptual tafakkur vositasi sifatida talqin qiladilar. Inson tafakkuri voqelikni bevosita emas, balki obrazlar orqali idrok etadi. Til esa ana shu obrazlarning tashqi ifodasi sifatida namoyon bo'ladi. Shu nuqtai nazardan qaralganda, metafora nafaqat badiiy nutqning bezagi, balki inson tafakkurining asosiy mexanizmlaridan biri hisoblanadi. Metafora yordamida mavhum tushunchalar aniq obrazlar orqali anglashiladi, murakkab fikrlar esa sodda va ta'sirchan shaklga kiradi.

Hikoya tarjimasi jarayonida metafora alohida ahamiyatga ega, chunki u matnning obrazli va mazmuniy boyligini saqlab qolish, tilning madaniy va kontekstual xususiyatlarini ifodalash imkonini beradi. Shu sababli, maqola maqsadi hikoya tarjimalaridagi metaforalarni tahlil qilish va ularning nutqdagi funksional va estetik rolini ochib berishdan iborat.

Tilshunoslikda metafora masalasi uzoq yillardan buyon izchil o'rganib kelinayotgan bo'lsa-da, unga bo'lgan ilmiy qiziqish hozirgi kunda yanada kuchayib bormoqda. Buning asosiy sababi shundaki, til birliklaridan samarali foydalanish uchun so'zlarning nafaqat to'g'ridan-to'g'ri, balki ko'chma, majoziy ma'nolarini ham chuqur bilish zarur. Bu holat metaforani lingvistik, kognitiv va stilistik jihatdan har tomonlama tadqiq etish ehtiyojini yuzaga keltiradi. Tilshunoslikda olib borilgan tadqiqotlar metaforaning tildagi namoyon bo'lishi, uning nutqdagi funksional ahamiyati va tafakkur bilan bog'liqligini yoritishga qaratilgan.

Metafora tushunchasi paydo bo'lganidan buyon, ya'ni qariyb ikki yarim ming yildan ortiq vaqt davomida mazkur hodisa turli ilmiy yo'nalishlar vakillari tomonidan tadqiq etib kelinmoqda. Metafora masalasining ilmiy o'rganilishi antik davrga borib taqaladi. Xususan, Aristotel bu tushunchani keng ma'noda qo'llab, uni nutqning muhim badiiy va mantiqiy vositasi sifatida talqin etadi. U o'zining "Ritorika" asarida metafora nutqqa aniqlik, yoqimlilik va ta'sirchanlik bag'ishlashini ta'kidlaydi. Aristotelga ko'ra, metafora shunchaki badiiy bezak emas, balki insonning obrazli tafakkuri va aqliy faoliyatining muhim mexanizmlaridan biridir.

Metafora murakkab va ko'p qirrali tushuncha bo'lib, u qadimgi davrlardan boshlab nafaqat tilshunoslar, balki adabiyotshunos olimlarning ham diqqat markazida bo'lib kelgan. Har ikki soha vakillarining asosiy maqsadi so'zning ko'p ma'noliligi hamda undagi uslubiy va ifodaviy imkoniyatlarni ochib berishdan iboratdir. Metaforaga berilgan ta'riflarning ko'pligi ham ushbu tushunchaning murakkabligini ko'rsatadi. Shu sababli har bir tadqiqot doirasida metafora muayyan ilmiy maqsadga mos tarzda talqin etiladi.

Metaforaga ilk ilmiy ta'rif bergan olim Aristotel hisoblanadi. U metaforani "bir narsaga tegishli bo'lgan so'zning o'xshashlik asosida boshqa narsaga ko'chirilishi" deb ta'riflaydi. Ushbu ta'rifdan kelib chiqib aytish mumkinki, metafora o'xshatishning o'ziga xos shakli bo'lib, unda bir predmet yoki hodisa ikkinchi bir predmet orqali ifodalanadi, ammo bu o'xshashlik to'liq emas, balki muayyan jihatlar bilangina cheklanadi. Masalan, "Inson — insonga bo'ri" iborasida insonning shafqatsizlik yoki yovuzlik kabi xususiyatlari bo'riga qiyoslanadi, biroq bu o'xshashlik mutlaq emas

Aristotelga ko'ra, yaxshi metafora tanlovi – bu tabiiy iste'dod belgisi. U shunday degan: *"Eng yaxshi metafora – bu sezgi bilan tanlangan metafora"*.

A.Potebnya "Metafora qisqargan o'xshatishdir" deb ta'riflaydi. O'xshatishga xos bo'lgan, *"aynan", "kabi", "xuddi"* singari so'zlar ishtiroki mataforani yuzaga keltiradi. Biroq, metaforalar yuqorida ta'kidlangan so'zlar ishtirokisiz ham hosil bo'lishi mumkin.

Masalan, *"ochiq ko'ngil"* birikmasi ham metafora. Sababi, ushbu birikma *"mehribon", "g'amxo'r"* ma'nolarini bidirmoqda. Lekin, ko'rinib turibdiki ko'chma ma'nodagi birikma *"kabi", "xuddi"* singari so'zlar ishtirokisiz yasalgan.

John Stephen metaforaga quyidagicha ta'rif bergan: *"Metafora bu shunchaki til bezagi emas, balki inson tafakkurining asosiy mexaizmidir. U orqali insonlar mavhum tushunchalarni konkret tajribalar asosida tushinishga harakat qilishadi"*

Masalan: "sochingiz tong quyoshidir" Ushbu gapda sochni rangi tillarang bo'lgani sababli, muallif uni to'g'ridan to'g'ri emas, balki quyoshga o'xshatib tasvirlaydi.

Metaforaning muhim xususiyatlaridan biri ayrim belgilarni yoritib, boshqalarini esa yashirishidadir. Bu holat tilshunoslikda "yoritish va yashirish effekti" (highlighting and hiding effect) deb ataladi. G. Lakoff va M. Jonson bu effekt ayniqsa siyosiy va ijtimoiy diskurslarda muhim rol o'ynashini ta'kidlaydilar. Ularning fikricha, metafora orqali ayrim xususiyatlarni bo'rttirib ko'rsatish va boshqalarini e'tibordan chetda qoldirish orqali tinglovchi yoki o'quvchining fikrlash yo'nalishini boshqarish mumkin.

XX asrning ikkinchi yarmidan boshlab metafora masalasi kognitiv tilshunoslik doirasida yangi bosqichga ko'tarildi. G. Lakoff va M. Jonsonning "Metaphors We Live By" (1980) asarida metafora inson tafakkurining asosiy mexanizmlaridan biri sifatida talqin qilinadi. Ularning ta'kidlashicha, metaforaning mohiyati bir narsani boshqa narsa orqali tushunish va his etishdan iborat. Demak, metafora faqat til hodisasi emas, balki insonning idrok jarayoni bilan bevosita bog'liq konseptual hodisadir.

Kognitiv yondashuvga ko'ra, metafora insonning abstrakt tushunchalarni konkret tajribalar orqali anglashiga xizmat qiladi.

Masalan, "hayot — bu sayohat" konseptual metaforasi "hayot yo'li", "maqsad sari intilish", "to'siqlardan o'tish" kabi ko'plab metaforik ifodalarning yuzaga kelishiga asos bo'ladi. Shunday qilib, metafora haqiqatni idrok etish va uni ongda qayta qurish vositasi sifatida namoyon bo'ladi.

Tilshunoslikda metafora semantik hodisa sifatida baholanadi. Ko'chma ma'no — bu so'zning o'zining to'g'ridan-to'g'ri lug'aviy ma'nosidan chetlashib, o'xshashlik yoki munosabat asosida boshqa ma'noda

qo'llanishidir. Masalan, "dunyo ko'rdi" birikmasida "dunyo" so'zi hayotiy tajriba ma'nosida ishlatiladi. Bu holat metaforaning til birliklari orqali qanday namoyon bo'lishini yaqqol ko'rsatadi.

Metaforalar turli mezonlarga ko'ra tasniflanadi: o'xshashlik asosidagi metaforalar ("hayot yo'li"), jonlantirish ("quyosh kulib boqdi"), hayoliy metaforalar ("g'am dengizi"), shuningdek, arxetipik metaforalar bo'lib, ular madaniyatlararo universal xarakterga ega.

O'rta asrlarda metafora asosan diniy-falsafiy matnlarda ilohiy haqiqatlarni inson ongiga yaqinlashtirish vositasi sifatida qo'llanilgan. Yangi davr adabiyotida esa metafora shaxsiy kechinmalar, falsafiy va ijtimoiy g'oyalarni ifodalovchi asosiy poetik vositalardan biriga aylandi. XX–XXI asrlarda esa metafora strukturalizm, pragmatika, diskurs tahlili va kognitiv lingvistika doirasida keng miqyosda o'rganilmoqda.

O'zbek tilshunosligida ham metafora masalasi XX asrning ikkinchi yarmidan boshlab faol tadqiq etila boshlandi. N. Mahmudov, A. Nurmonov, E. Ziyodov, O. Abdullayev kabi olimlar metaforaning leksik-semantik, uslubiy va kognitiv xususiyatlarini tahlil qilganlar. Zamonaviy o'zbek adabiyotida metafora vositasida hayotiy, falsafiy va ijtimoiy mazmunlar obrazli tarzda ifodalanmoqda.

Mazkur maqolada metafora tushunchasining lingvistik va kognitiv mohiyati, uning tarixiy shakllanish bosqichlari hamda zamonaviy tilshunoslikdagi o'rni tahlil qilindi. Tadqiqot jarayonida metaforaning antik davrdan boshlab hozirgi kungacha bo'lgan ilmiy talqinlari ko'rib chiqildi va Aristotel, Lakoff va Jonson kabi olimlarning qarashlari asosida metaforaning nafaqat stilistik vosita, balki inson tafakkurining muhim mexanizmi ekanligi asoslab berildi.

Metafora nihoyatda murakkab semantik-kognitiv hodisa bo'lib, uni tasniflash bir necha mezonlar asosida va turli bosqichlarda amalga oshiriladi. Metaforani o'rganishda eng muhim yondashuvlardan biri — uning tarkibiy unsurlarining o'zaro munosabatini aniqlashdir. Hikoya matnlarida metafora badiiy ifodaning asosiy vositalaridan biri hisoblanadi. Tarjima jarayonida esa metaforaning funksional ekvivalentini topish muhim ahamiyatga ega. So'zma-so'z tarjima ko'pincha mazmuniy va stilistik yo'qotishlarga olib keladi.

Masalan, A. Qahhor hikoyalarida uchraydigan *"gap o'rmaladi"* ifodasi nutqning yashirin va sekin tarqalishini obrazli tarzda ifodalaydi. Shu jihatdan, hikoya tarjimasida metaforani tarjima qilish tarjimonning nafaqat lingvistik, balki madaniyatlararo kompetensiyasini ham talab qiladi.

Metaforaning universalligi shundaki, u turli tillarda deyarli bir xil tafakkur modellariga tayangan holda shakllanadi. Nemis tilidagi metaforalar ham insonning abstrakt tushunchalarni konkret obrazlar orqali anglashga bo'lgan ehtiyojini yaqqol ko'rsatadi. Mazkur maqolada metaforaning nazariy mohiyati, uning lingvistik va poetik funksiyalari hamda badiiy matndagi ta'sir kuchi misollar asosida tahlil qilindi

Nemis tilida vaqt ko'pincha harakat yoki oqim bilan bog'lanadi:

"Die Zeit fliegt"	*Vaqt uchib ketadi*

Bu metaforada vaqt jismoniy harakat qiluvchi mavjudot sifatida tasavvur etiladi. Mazkur ifoda subyektiv ravishda vaqtning tez o'tishini anglatadi va kognitiv metafora — ZE modeliga asoslanadi.

Yana bir misol:

"Die Zeit rinnt uns durch die Finger*"*	Vaqt barmoqlarimiz orasidan sirg'alib o'tmoqda

Bu yerda vaqt suyuqlik obrazida talqin qilinib, insonning uni boshqara olmasligi ifodalanadi.

Nemis tilida hayot ko'pincha yo'l bilan qiyoslanadi:

„Das Leben ist kein gerader Weg."	Hayot to'g'ri yo'l emas

Bu metafora hayotdagi murakkabliklar, burilishlar va kutilmagan to'siqlarni ramziy tarzda ifodalaydi. U Leben ist ein Weg konseptual metaforasiga mansub. [3]

Insonning ichki kechinmalari ko'pincha tabiiy hodisalar orqali ifodalanadi:

„Sein Herz war aus Stein."	Uning yuragi toshdan edi

Mazkur metafora befarqlik va hissiz holatni ifodalashda ishlatiladi. Yurak tirik a'zo bo'lsa-da, u tosh bilan qiyoslanib, emotsional sovuqlik ta'kidlanadi.

Yana bir misol:

„Eine Welle der Traurigkeit überkam ihn."	Uni g'amginlik to'lqini qamrab oldi

Bu yerda g'am suv to'lqini sifatida tasavvur qilinib, hissiyotning kuchi va birdan paydo bo'lishi ko'rsatiladi

Nemis tilida bilim va anglash jarayoni ko'pincha yorug'lik bilan bog'lanadi:

„Ein Licht ging ihm auf.''	Uning ongida chiroq yondi

Bu metafora tushunish jarayonini birdaniga yuzaga kelgan yorug'lik bilan qiyoslaydi. Mazkur ifoda Wissen ist Licht konseptual metaforasiga asoslanadi.

Keltirilgan misollar shuni koʻrsatadiki, nemis tilidagi metaforalar ham inson tafakkurining umumiy qonuniyatlariga asoslanadi. Vaqtning uchishi, hayotning yoʻlga qiyoslanishi, bilimning nur sifatida tasvirlanishi — bular metaforaning til va tafakkur oʻrtasidagi uzviy bogʻliqligini yaqqol namoyon etadi. Shunday qilib, metafora milliy til chegaralaridan chiqib, universal kognitiv hodisa sifatida namoyon boʻladi.

Shuningdek, metaforaning semantik va kognitiv xususiyatlari yoritilib, uning nutqdagi obrazlilik, ta'sirchanlik va mazmuniy zichlikni ta'minlashdagi roli ochib berildi. Metaforaning "yoritish va yashirish" xususiyati, murakkab tushunchalarni soddalashtirishdagi ahamiyati ham tahlil qilindi. Tadqiqot davomida metaforaning badiiy adabiyot, xususan, hikoyalar tarjimasida muhim ahamiyatga ega ekanligi ta'kidlandi.

Metafora – bu faqat soʻz oʻyini yoki bezakli ibora emas, balki tafakkur va tilning eng chuqur qatlamlaridan biridir. U inson tafakkurining obrazli va intuitiv shakli boʻlib, fikrni ifodali, yorqin va esda qolarli tarzda yetkazishga xizmat qiladi. Metafora tahlili orqali biz nafaqat tilni, balki madaniyat, tafakkur va ongni ham chuqurroq tushunamiz. Metafora va boshqa koʻchma ma'nolar nutqimizni nafaqat boyitadi, balki uni ta'sirchan, obrazli va chiroyli qiladi. Bunday usullar adabiyotda, san'atda, ommaviy axborot vositalarida, hatto oddiy suhbatlarda ham keng qoʻllaniladi. Har bir metafora – bu inson tafakkuri va tasavvurining mahsuli, uni oʻrganish tilning chuqur qatlamlariga kirib borishga yordam beradi hamda oʻquvchiga obrazlarni va ularning oʻzaro munosabatlarini jonli va ta'sirchan tarzda yetkazishga koʻmaklashadi. Shuning uchun ham metaforalar badiiy asarning ta'sirchanligi va obrazlilik darajasini belgilovchi muhim omillardan biri hisoblanadi. Shu oʻrinda aytib oʻtish lozimki, adabiyotda metafora bilan birga ishlatiladigan stilistik vositalardan biri bu — taqqoslash hisoblanadi.

Koʻpchilik adabiyot ixlosmandlari ushbu ikki badiiy tasvir vositasini farqlashda qiyinchiliklarga duch keladi, shuning uchun ularning farqlari haqida ham toʻxtalib oʻtamiz. Bu ikki tropning adabiyotda oʻz oʻrni va ahamiyati bor. Ularning qoʻllanishi deyarli bir xil,

ammo metaforaning taqqosdan asosiy farqi — taqqosda taqqoslanayotgan predmet,harakat va u nimaga taqqoslanayotganligi aniq koʻrsatiladi, metaforada esa faqat nimaga oʻxshatilayotgani seziladi va tasavvuriy termin bevosita haqiqiy termin oʻrnida qoʻllanadi, ya'ni ular grammatik jihatdan toʻgʻridan-toʻgʻri almashtiriladi

Xulosa oʻrnida aytish mumkinki, metafora til va tafakkur oʻrtasidagi uzviy bogʻliqlikni namoyon etuvchi hodisa boʻlib, uni chuqur oʻrganish badiiy matnlarni, ayniqsa tarjima jarayonida ularning mazmuniy va estetik qiymatini toʻliq saqlab qolishga xizmat qiladi.

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LINGUISTICS

POLITENESS WORDS IN ENGLISH PROVERBS AND SAYINGS: A PRAGMATIC AND CULTURAL LINGUISTIC ANALYSIS

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Abstract. Politeness constitutes a fundamental pragmatic principle governing human interaction and social harmony. In linguistic and cultural studies, proverbs and sayings occupy a special position as condensed forms of collective wisdom reflecting social norms, moral values, and communicative behavior. This article investigates politeness words in English proverbs and sayings from a pragmatic and cultural-linguistic perspective. The study aims to identify the most frequent politeness-related lexemes, analyze their semantic and pragmatic functions, and explain how they encode norms of etiquette, facework, and interpersonal relations. Methodologically, the research is based on qualitative discourse-pragmatic analysis of a corpus of English proverbs collected from authoritative lexicographic sources. The theoretical framework draws on classical politeness theory, including Brown and Levinson's face theory and Leech's Politeness Principle, as well as contemporary proverb studies. The findings reveal that politeness words in proverbs function as normative regulators of social behavior, promoting values such as respect, gratitude, humility, and courtesy. The article contributes to pragmatic studies, paremiology, and cultural linguistics by demonstrating how politeness is embedded in proverbial discourse as a stable cultural and communicative norm.

Keywords: politeness; English proverbs; sayings; pragmatics; facework; cultural linguistics; paremiology.

СЛОВА ВЕЖЛИВОСТИ В АНГЛИЙСКИХ ПОСЛОВИЦАХ И ПОГОВОРКАХ: ПРАГМАТИЧЕСКИЙ И КУЛЬТУРНО-ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ

Аннотация. Вежливость является фундаментальным прагматическим принципом, регулирующим человеческое взаимодействие и социальную гармонию. В лингвистических и культурологических исследованиях пословицы и поговорки занимают особое место как сжатые формы коллективной мудрости, отражающие социальные нормы, моральные ценности и коммуникативное поведение. Настоящая статья исследует слова вежливости в английских пословицах и поговорках с прагматической и культурно-лингвистической точки зрения. Цель исследования — выявить наиболее часто встречающиеся лексемы, связанные с вежливостью, проанализировать их семантические и прагматические функции и объяснить, как они кодируют нормы этикета, управление лицом (facework) и межличностные отношения. Методологически исследование основано на качественном дискурсивно-прагматическом анализе корпуса английских пословиц, собранного из авторитетных лексикографических источников. Теоретическая основа опирается на классическую теорию вежливости, включая теорию лица Брауна и Левинсона и Принцип вежливости Лича, а также современные исследования пословиц. Результаты показывают, что слова вежливости в пословицах функционируют как нормативные регуляторы социального поведения, продвигая такие ценности, как уважение, благодарность, скромность и учтивость. Статья вносит вклад в прагматику, паремиологию и культурную лингвистику, демонстрируя, как вежливость закреплена в пословицах как стабильная культурная и коммуникативная норма.

Ключевые слова: вежливость; английские пословицы; поговорки; прагматика; управление лицом (facework); культурная лингвистика; паремиология.

INGLIZ TILIDAGI MAQOLLAR VA HIKMATLI SO'ZLARDA XUSHMUOMALALIK SO'ZLARI: PRAGMATIK VA MADANIY-LINGVISTIK TAHLIL

Annotatsiya. Xushmuomalalik inson muloqoti va ijtimoiy uyg'unlikni tartibga soluvchi asosiy pragmatik printsiplardan biridir. Lingvistik va madaniy tadqiqotlarda, maqollar va so'zlar kollektiv donolikning ixcham shakllari sifatida alohida o'rin egallaydi, ular ijtimoiy normalar, axloqiy qadriyatlar va muloqot xatti-harakatlarini aks ettiradi. Ushbu maqola ingliz tilidagi maqol va so'zlarda xushmuomalalik so'zlarini pragmatik

va madaniy-lingvistik nuqtai nazardan tadqiq etadi. Tadqiqotning maqsadi — eng tez-tez uchraydigan xushmuomalalik bilan bog'liq leksemalarni aniqlash, ularning semantik va pragmatik funksiyalarini tahlil qilish hamda ularning etiket, "facework" va shaxslararo munosabat me'yorlarini qanday kodlayotganini tushuntirishdir. Metodologik jihatdan tadqiqot ishonchli leksikografik manbalardan yig'ilgan ingliz maqollari korpusi asosida sifatli diskursiv-pragmatik tahlilga tayangan. Nazariy asos klassik xushmuomalalik nazariyalariga, jumladan Brown va Levinsonning "face" nazariyasi va Leechning Xushmuomalalik Prinsipiga hamda zamonaviy maqol tadqiqotlariga tayangan. Tadqiqot natijalari shuni ko'rsatadiki, maqollardagi xushmuomalalik so'zlari ijtimoiy xulq-atvorni tartibga soluvchi normativ mexanizm sifatida xizmat qiladi va hurmat, minnatdorlik, kamtarlik va xushmuomalalik kabi qadriyatlarni ilgari suradi. Maqola pragmatika, paremiologiya va madaniy lingvistika sohalariga hissa qo'shadi, xushmuomalalikning maqollarda barqaror madaniy va muloqot normasi sifatida mujassam ekanligini ko'rsatadi.

Kalit so'zlar: *xushmuomalalik; ingliz maqollari; so'zlar; pragmatika; "facework"; madaniy lingvistika; paremiologiya.*

Introduction. Politeness is one of the key categories in pragmatics and sociocultural linguistics, as it regulates interpersonal relations and communicative behavior within society. Through politeness, speakers manage social distance, express respect, mitigate conflict, and maintain harmony in interaction. From a broader cultural perspective, politeness reflects socially accepted norms and values that guide appropriate behavior in both verbal and non-verbal communication [1, 105–106].

Proverbs and sayings represent a unique linguistic domain in which these norms are explicitly and implicitly encoded. As fixed expressions transmitted across generations, proverbs function as repositories of cultural knowledge and moral instruction. They frequently prescribe or evaluate human behavior, including polite and impolite conduct. English proverbs such as *"Courtesy costs nothing"* or *"Give respect and you will receive respect"* exemplify how politeness is conceptualized as a valued social principle.

Despite extensive research on politeness in discourse and interaction, the study of politeness words within proverbs and sayings remains relatively underexplored. Most pragmatic studies focus on conversational data, speech acts, or institutional discourse, while proverbial language is often examined from folkloristic or stylistic perspectives. This article addresses this gap by providing a detailed pragmatic analysis of politeness words in English proverbs and sayings.

The main objectives of the article are to identify politeness-related lexemes in English proverbs; to analyze their semantic and pragmatic functions; and to explain their role in encoding cultural norms of polite behavior.

Literature Review. The concept of politeness has been widely discussed in linguistic scholarship. Brown and Levinson's seminal work defines politeness as a system of strategies oriented toward the maintenance of face, understood as an individual's public self-image [2, 61–75]. According to their model, politeness strategies mitigate face-threatening acts through indirectness, hedging, and expressions of respect.

Leech proposes an alternative approach by formulating the Politeness Principle, which consists of several maxims such as tact, generosity, approbation, modesty, agreement, and sympathy [3, 81–83]. These maxims emphasize the evaluative and moral dimensions of polite behavior, making Leech's model particularly relevant for the analysis of normative texts such as proverbs.

In the field of paremiology (the study of proverbs as traditional, fixed expressions that convey collective wisdom, moral values, and cultural norms through language. *(Mieder, 2004))*, proverbs are regarded as culturally loaded expressions that transmit collective wisdom and social norms. Mieder characterizes proverbs as "short, generally known sentences of the folk which contain wisdom, truth, morals, and traditional views" [4, 12–13]. From this perspective, politeness words in proverbs function as explicit markers of desirable social conduct.

Several scholars have noted that proverbs often encode moral imperatives and behavioral prescriptions [5, 44–46]. However, systematic analysis of politeness-related vocabulary in proverbs remains limited. This study integrates politeness theory with proverb analysis to demonstrate how politeness is linguistically and culturally conceptualized in English proverbial discourse.

Research Methodology. The present study adopts a **qualitative descriptive research design** grounded in **discourse pragmatics** and **cultural linguistics**, which is particularly suitable for the analysis of fixed expressions such as proverbs and sayings. Qualitative methodology allows for in-depth interpretation of meaning, function, and cultural significance, which cannot be adequately captured through purely quantitative approaches [7, 54–55].

The empirical data consist of approximately **300 English proverbs and sayings** collected from authoritative and widely recognized paremiological and lexicographic sources. The primary sources include *The Oxford Dictionary of Proverbs* and *Brewer's Dictionary of Phrase and Fable,* which are considered standard reference works in proverb studies and cultural linguistics [6, 201–245]. These sources were selected due to their reliability, diachronic breadth, and systematic documentation of traditional and contemporary English proverbs.

Only proverbs that are attested as commonly used or culturally significant were included in the corpus. Obsolete or highly context-specific expressions were excluded in order to ensure representativeness and relevance to modern English usage. The resulting corpus thus reflects both traditional moral wisdom and enduring social norms encoded in English proverbial discourse.

The first analytical stage involved the **manual identification of politeness-related lexical items** through close and repeated reading of the corpus. This interpretive procedure is consistent with qualitative discourse analysis, where meaning is context-dependent and cannot be fully captured through automated extraction alone [8, 90–92].

Politeness words were defined as lexical units that explicitly or implicitly express:
- courtesy and tact (*courtesy, polite, kindly, please*),
- respect and social regard (*respect, honor, regard*),
- gratitude and appreciation (*thank, thankful, gratitude*),
- humility and modesty (*humble, humility, modest*).

Both explicit politeness lexemes (e.g., *courtesy*, *respect*) and implicit evaluative expressions conveying politeness-related meanings were taken into account. This inclusive approach reflects the understanding that politeness in language may be realized through both direct lexical markers and indirect semantic cues.

In the second stage, the identified politeness words and expressions were **classified into semantic categories** based on their dominant evaluative meaning. The classification was informed by existing semantic and pragmatic taxonomies of politeness, particularly Leech's Politeness Principle and its associated maxims [3, 81–83].

The main semantic categories established in the article include:
1. **Courtesy and tact**, emphasizing socially appropriate verbal behavior;
2. **Respect and honor**, reflecting hierarchical and reciprocal social relations;
3. **Gratitude and appreciation**, expressing acknowledgment and positive evaluation;
4. **Humility and modesty**, promoting self-restraint and social harmony.

This categorization enabled systematic comparison across proverbs and facilitated identification of dominant politeness values in English proverbial discourse.

The third stage involved **pragmatic interpretation of each proverb**, focusing on how politeness words function within the proverb to convey social norms, moral evaluation, and expectations of behavior. Each proverb was analyzed as a complete discourse unit rather than as an isolated lexical item, in line with discourse-pragmatic principles.

The analysis examined the following points:
- the **pragmatic function** of politeness words (e.g., advice, warning, evaluation);
- the **face-related implications** of the proverb;
- the **normative force** of the expression (prescriptive vs. descriptive).

Brown and Levinson's face theory served as the main analytical framework for interpreting politeness words as mechanisms of **positive and negative facework** [2, 61–75]. Proverbs promoting gratitude and respect were interpreted as supporting positive face, while those emphasizing tact and humility were analyzed as mitigating potential face-threatening behavior.

Leech's Politeness Principle was applied to explain how proverbs encode evaluative judgments and moral expectations through maxims such as tact, approbation, and modesty [3, 81–83]. This theoretical integration allowed the study to move beyond surface lexical description and toward interpretation of politeness as a culturally embedded pragmatic phenomenon.

To enhance analytical reliability, proverbs were repeatedly examined across stages to ensure consistency in categorization and interpretation. Where possible, interpretations were cross-checked against established proverb meanings documented in paremiological literature [4, 12–33]. The qualitative nature of the study prioritizes depth of interpretation over statistical generalization, which is appropriate for culturally and pragmatically rich data such as proverbs.

By combining **paremiological analysis** with **pragmatic politeness theory**, this methodology contributes to interdisciplinary research linking proverb studies, pragmatics, and cultural linguistics. It demonstrates that proverbs are not merely stylistic or folkloric elements but function as **normative discourse tools** that encode and transmit politeness values across generations.

Analysis and Results. The qualitative analysis demonstrates that politeness-related lexical items in English proverbs and sayings systematically cluster around several recurring semantic categories. These categories reflect culturally salient values governing social interaction and moral conduct. The four dominant categories which identified in the corpus are:

1. Courtesy and politeness: *courtesy, polite, kindly*
2. Respect and honor: *respect, honor, regard*
3. Gratitude and appreciation: *thank, thankful, gratitude*
4. Humility and modesty: *humble, humility, modest*

Quantitative tendencies within the qualitative corpus indicate that lexical items related to **courtesy and respect** occur most frequently. This distribution suggests that English paremiological discourse places particular emphasis on maintaining harmonious interpersonal relations through polite behavior and mutual recognition. From a pragmatic perspective, these categories correspond to mechanisms of **facework**, whereby speakers are encouraged to minimize social friction and promote cooperation.

The semantic categorization also reveals that politeness in proverbs is not limited to surface-level etiquette but is deeply intertwined with moral judgment and social evaluation. Politeness words function as evaluative markers that encode culturally endorsed norms of behavior.

Proverbs expressing courtesy primarily function as normative statements that prescribe appropriate communicative conduct. One of the most frequently cited examples is: "Courtesy costs nothing."

The lexeme *courtesy* explicitly names polite behavior and frames it as effortless yet socially valuable. Pragmatically, this proverb encourages speakers to engage in polite conduct by minimizing the perceived cost of such behavior. It functions as a **positive evaluation of politeness**, reinforcing the idea that courteous behavior enhances social relations without imposing material or emotional burden [4, 56–57].

Another widely attested proverb is: "A polite answer turns away wrath."

In this example, *polite* is associated with verbal restraint and emotional regulation. The proverb highlights the conflict-mitigating function of politeness, suggesting that polite language can neutralize anger and prevent escalation. From the perspective of Brown and Levinson's theory, this aligns with **negative politeness strategies**, which aim to reduce imposition and preserve the hearer's autonomy [2, 74–75].

A further example illustrates politeness as social lubrication: "Kind words open iron doors."

Here, the adjective *kind* metaphorically represents polite and considerate speech. Pragmatically, the proverb suggests that politeness has persuasive power and can overcome resistance, reinforcing the instrumental value of polite language in achieving social goals.

Respect-related proverbs frequently foreground social reciprocity, hierarchy, and moral obligation. A representative example is: "Give respect and you will receive respect."

This proverb encodes a principle of **reciprocal politeness**, implying that respectful behavior generates corresponding responses. Pragmatically, respect is conceptualized as a form of social investment that yields interpersonal harmony and mutual recognition [3, 82].

Another proverb highlights the intergenerational dimension of respect: "Respect for the old brings wisdom."

In this case, respect transcends linguistic politeness and becomes a moral virtue linked to cultural continuity and knowledge transmission. The proverb implies that polite behavior toward elders is not merely conventional but intellectually and ethically rewarding.

Similarly, the proverb: "Honor thy father and mother" reflects a deeply embedded cultural norm where respect is institutionalized and morally sanctioned. Such expressions demonstrate that politeness words in proverbs often function as **ideological carriers**, reinforcing culturally dominant values.

Proverbs containing lexical items such as *thank* and *gratitude* conceptualize appreciation as an essential component of polite behavior. One prominent example is: "Gratitude is the memory of the heart."

This proverb frames gratitude as a lasting emotional and moral disposition rather than a momentary speech act. Pragmatically, gratitude is presented as an internalized value that sustains social bonds over time. Such expressions reinforce **positive politeness strategies**, emphasizing solidarity, approval, and mutual appreciation [1, 105–106].

Another proverb states: "Thanks cost little but mean much."

These saying parallels "*Courtesy costs nothing"* and underscores the disproportionate social value of polite expressions of gratitude. The pragmatic implication is that thanking functions as a low-cost, high-impact politeness strategy that strengthens interpersonal relations.

Additionally, the proverb: "Thankfulness is the beginning of happiness" links gratitude with emotional well-being, further elevating polite acknowledgment to a moral and psychological ideal.

Humility-related proverbs frequently operate as **indirect prescriptions** for polite self-presentation. A central example is: "Humility is the best policy."

The lexeme *humility* frames modest behavior as both morally virtuous and pragmatically advantageous. This aligns closely with Leech's Modesty Maxim, which encourages speakers to minimize self-praise and maximize self-dispraise [3, 81–82].

Another proverb reinforces this contrastive evaluation: "Pride goes before a fall."

Although politeness is not explicitly named, the proverb implicitly condemns arrogance and promotes modesty. Pragmatically, the negative evaluation of pride indirectly reinforces humility as a socially desirable and polite stance.

Similarly, the saying: "The humble man wins respect" connects humility with positive social outcomes, suggesting that modest self-presentation enhances one's public image and interpersonal acceptance.

Overall, the analysis demonstrates that politeness words in English proverbs function as **normative, evaluative, and pragmatic tools**. They encode culturally endorsed models of interaction, guiding speakers toward behavior that preserves face, promotes harmony, and reinforces moral values. The frequent occurrence of courtesy and respect-related lexemes indicates their central role in English cultural conceptualizations of polite conduct.

The results confirm that paremiological data offer rich insights into the pragmatic foundations of politeness, revealing how linguistic expressions of courtesy, respect, gratitude, and humility are institutionalized in collective cultural knowledge.

Discussion. The analysis demonstrates that politeness words in English proverbs function as linguistic markers of cultural norms. They do not merely describe polite behavior but actively prescribe and evaluate it. From a pragmatic perspective, proverbs serve as meta-communicative tools that comment on appropriate interactional behavior.

Unlike conversational politeness, which is context-dependent and negotiable, proverbial politeness is presented as universal and timeless. This reinforces the normative force of politeness words, positioning them as moral imperatives rather than optional strategies.

Conclusion. This article has examined politeness words in English proverbs and sayings through a **pragmatic and cultural-linguistic lens**. The findings demonstrate that politeness lexemes, including *courtesy, respect, gratitude,* and *humility*, are not merely lexical items but function as **key mechanisms for encoding social norms, moral values, and facework principles**. Proverbs operate as **cultural and communicative guides**, transmitting expectations of polite and socially acceptable behavior across generations. By presenting generalized truths or behavioral recommendations in a compact and memorable form, proverbs provide both linguistic and ethical frameworks for interaction.

The study further highlights those English proverbs **embed multiple layers of pragmatic meaning**. Politeness is conceptualized in terms of both positive and negative face considerations, as defined by Brown and Levinson [2, 61–75], and aligns with Leech's Politeness Principle, which integrates moral evaluation with communicative efficiency [3, 81–83]. For example, proverbs emphasizing courtesy or gratitude reinforce solidarity and positive interpersonal alignment, whereas humility-related proverbs indirectly mitigate imposition and promote socially desirable self-presentation. Such findings underscore the **interplay between pragmatics, morality, and culture** within proverb-based discourse.

From a **paremiological perspective**, the research confirms that proverbs are **systematically structured vehicles of cultural knowledge**, where politeness words serve both prescriptive and descriptive functions. They guide individual behavior, reinforce societal expectations, and reflect historically and socially rooted values. Moreover, the recurrent lexical patterns suggest that certain politeness concepts—courtesy, respect, gratitude, humility—occupy a central place in the **Anglo cultural-linguistic consciousness**, demonstrating the close relationship between language and culturally specific moral norms.

The study also provides **methodological contributions** by illustrating how **discourse-pragmatic analysis** of proverbs can enrich understanding of politeness beyond spoken interaction. While much research in pragmatics

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focuses on conversational speech acts or institutional discourse, this study emphasizes **fixed, formulaic expressions** as meaningful data that capture enduring social norms and face-management strategies.

In conclusion, the article affirms that **proverbs are a vital site for pragmatic, cultural, and moral knowledge**, where politeness is encoded linguistically, socially, and culturally. By integrating paremiology with pragmatics, this research contributes to a more comprehensive understanding of how language **mediates social interaction, preserves cultural norms, and regulates facework**. Future work expanding these approaches will further enhance our knowledge of the **intersections between language, culture, and politeness across different contexts and societies**.

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RASMIY DIPLOMATIK DISKURSDA TERMINLARNING LEKSIK-SEMANTIK XUSUSIYATLARI (INGLIZ VA O'ZBEK TILLARI MISOLIDA)

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Annotatsiya. Mazkur maqolada ingliz va o'zbek rasmiy diplomatik diskursida qo'llaniladigan diplomatik terminlarning leksik-semantik xususiyatlari qiyosiy jihatdan tadqiq etiladi. Diplomatik terminologiya xalqaro munosabatlarda aniqlik, betaraflik va mantiqiy izchillikni ta'minlovchi muhim lingvistik vosita hisoblanadi. Tadqiqot jarayonida rasmiy diplomatik hujjatlar, bayonotlar va kelishuvlarda uchraydigan terminlarning semantik tuzilishi, funksional xususiyatlari hamda kontekstual qo'llanilishi tahlil qilinadi. Leksik-semantik va qiyosiy metodlar asosida ingliz va o'zbek tillaridagi diplomatik terminlarning o'xshash va farqli jihatlari aniqlanadi. Tadqiqot natijalari diplomatik tarjima sifatini oshirish, rasmiy nutq madaniyatini rivojlantirish va tillararo muloqot samaradorligini kuchaytirishga xizmat qiladi.
Kalit so'zlar: diplomatik diskurs, diplomatik terminologiya, leksik-semantik tahlil, rasmiy til, ingliz va o'zbek tillari, qiyosiy tilshunoslik.

ЛЕКСИКО-СЕМАНТИЧЕСКИЕ СВОЙСТВА ТЕРМИНОВ В ОФИЦИАЛЬНОМ ДИПЛОМАТИЧЕСКОМ ДИСКУРСЕ (НА ПРИМЕРЕ АНГЛИЙСКОГО И УЗБЕКИСТАНСКОГО ЯЗЫКОВ)

Аннотация. В статье рассматриваются лексико-семантические особенности дипломатических терминов, используемых в официальном дипломатическом дискурсе английского и узбекского языков. Дипломатическая терминология выступает важным лингвистическим средством, обеспечивающим точность, нейтральность и логическую последовательность в международных отношениях. В ходе исследования анализируются семантическая структура, функциональные характеристики и контекстуальное употребление терминов в официальных дипломатических документах, заявлениях и соглашениях. На основе лексико-семантического и сопоставительного методов выявляются сходства и различия в использовании дипломатической терминологии в английском и узбекском языках. Результаты исследования имеют теоретическое и практическое значение для развития дипломатического перевода и межъязыковой коммуникации.
Ключевые слова. дипломатический дискурс, дипломатическая терминология, лексико-семантический анализ, официальный язык, английский и узбекский языки, сопоставительное языкознание.

LEXICAL-SEMANTIC PROPERTIES OF TERMS IN OFFICIAL DIPLOMATIC DISCOURSE (ON THE EXAMPLE OF ENGLISH AND UZBEKISTAN)

Abstract. This article examines the lexical-semantic features of diplomatic terminology used in English and Uzbek official diplomatic discourse. Diplomatic terminology serves as an essential linguistic tool that ensures accuracy, neutrality, and logical consistency in international relations. The study analyzes the semantic structure, functional characteristics, and contextual usage of terms found in official diplomatic documents, statements, and agreements. Using lexical-semantic and comparative methods, similarities and differences in the use of diplomatic terms in English and Uzbek are identified. The findings of the research contribute to improving the quality of diplomatic translation, developing official discourse studies, and enhancing the effectiveness of intercultural and interlingual communication.
Keywords. diplomatic discourse, diplomatic terminology, lexical-semantic analysis, official language, English and Uzbek, comparative linguistics.

Kirish. Zamonaviy globallashuv jarayonlari, davlatlar o'rtasidagi siyosiy, iqtisodiy va madaniy aloqalarning jadallashuvi diplomatik muloqotning ahamiyatini keskin oshirmoqda. Diplomatik diskurs xalqaro munosabatlar tizimida rasmiy muloqotning asosiy shakllaridan biri bo'lib, unda qo'llaniladigan til birliklari aniqlik, betaraflik va mantiqiy izchillik kabi muhim talablarga javob berishi lozim. Aynan shu jihatlar diplomatik terminologiyaning rasmiy nutqdagi o'rnini belgilaydi.

Diplomatik terminlar davlatlararo kelishuvlar, rasmiy bayonotlar, shartnomalar va muzokaralar jarayonida siyosiy pozitsiyalar hamda huquqiy majburiyatlarni aniq ifodalashga xizmat qiladi. Ingliz tili bugungi kunda xalqaro diplomatiyaning yetakchi aloqa vositasi sifatida ko'plab rasmiy hujjatlarning asosiy tili bo'lib kelmoqda. O'zbek tili esa mustaqil davlat tili sifatida rasmiy diplomatik diskursda tobora keng qo'llanilmoqda. Shu bois, ingliz va o'zbek tillarida qo'llaniladigan diplomatik terminlarning leksik-semantik xususiyatlarini qiyosiy o'rganish tilshunoslik nuqtayi nazaridan muhim ilmiy vazifalardan biridir.

Diplomatik terminologiyaning leksik-semantik tahlili terminlarning mazmun doirasi, funksional xususiyatlari va kontekstual qo'llanilishidagi o'ziga xosliklarni aniqlash imkonini beradi. Turli tillarda bir xil terminlarning semantik jihatdan to'liq mos kelmasligi tarjima jarayonida muayyan qiyinchiliklarni yuzaga keltirishi mumkin. Shu sababli diplomatik diskursni faqat leksik darajada emas, balki diskursiv va pragmatik jihatdan ham tahlil qilish zarurati yuzaga keladi.

Mazkur maqolada ingliz va o'zbek rasmiy diplomatik diskursida qo'llaniladigan diplomatik terminlarning leksik-semantik xususiyatlari qiyosiy tahlil qilinadi. Tadqiqotning asosiy maqsadi terminlarning semantik tuzilishi, ularning rasmiy diskursdagi funksional o'rni hamda tillararo o'xshash va farqli jihatlarini aniqlashdan iborat. Tadqiqot natijalari diplomatik matnlarni tarjima qilish sifatini oshirish, rasmiy nutq madaniyatini rivojlantirish hamda tillararo muloqot samaradorligini ta'minlashga xizmat qiladi.

Adabiyotlar tahlili. Diplomatik diskurs va unda qo'llaniladigan terminologiya masalalari zamonaviy tilshunoslikda muhim ilmiy yo'nalishlardan biri sifatida qaraladi. Xususan, diskurs tahlili, institutsional muloqot va terminologiya nazariyasi doirasida olib borilgan tadqiqotlar diplomatik nutqning lingvistik va pragmatik xususiyatlarini yoritishga qaratilgan. Tadqiqotchilar diplomatik diskursni rasmiy kommunikatsiyaning o'ziga xos turi sifatida baholab, unda terminlarning semantik aniqligi va barqarorligiga alohida e'tibor qaratadilar.

Diplomatik diskurs nazariyasining shakllanishida T.A. van Deyk, N. Feyrklaf va V.I. Karasik kabi olimlarning ilmiy ishlari muhim o'rin tutadi. Jumladan, T.A. van Deyk diskursni ijtimoiy-kognitiv hodisa sifatida talqin qilib, rasmiy nutqning siyosiy va institutsional xususiyatlari til birliklarining tanlanishiga bevosita ta'sir ko'rsatishini ta'kidlaydi. N. Feyrklaf esa tanqidiy diskurs tahlili doirasida rasmiy va siyosiy matnlarning ideologik yuklamasini ochib beradi hamda terminologiyaning hokimiyat va ijtimoiy munosabatlar bilan bog'liqligini asoslaydi.

V.I. Karasik institutsional diskurs tushunchasini rivojlantirib, diplomatik diskursni qat'iy kommunikativ qoidalar va ijtimoiy rollar asosida shakllanuvchi nutq turi sifatida tavsiflaydi. Uning fikricha, diplomatik terminlar nafaqat axborot uzatish, balki rasmiy munosabatlarni tartibga solish funksiyasini ham bajaradi. Bu qarashlar diplomatik terminlarning leksik-semantik tahlilida diskursiv yondashuv muhimligini ko'rsatadi.

Terminologiya va terminlarning leksik-semantik xususiyatlari masalalari E.A. Reformatskiy, A.V. Superanskaya va D.S. Lotte kabi olimlarning tadqiqotlarida chuqur yoritilgan. E.A. Reformatskiy terminlarni aniqlik, birma'nolilik va barqarorlik bilan ajralib turuvchi maxsus leksik birliklar sifatida ta'riflaydi. A.V. Superanskaya esa terminologik tizimlarning shakllanishi, semantik chegaralari va ularning rasmiy nutqdagi o'rnini tadqiq etgan. D.S. Lotte terminologiya nazariyasida terminlarning tizimliligi va ularning ijtimoiy ehtiyojlar bilan bog'liqligini asoslab beradi.

Diplomatik terminologiya masalasiga bag'ishlangan xorijiy tadqiqotlarda ingliz tilining xalqaro diplomatiyadagi yetakchi mavqei alohida ta'kidlanadi. J. Austin va J. Searle kabi olimlarning nutq aktlari nazariyasi diplomatik terminlarning pragmatik funksiyasini ochib berishda muhim ahamiyat kasb etadi. Ularning ishlari diplomatik nutqda terminlarning nafaqat ma'no, balki kommunikativ ta'sir vositasi sifatida ham faol qo'llanilishini ko'rsatadi.

O'zbek tilshunosligida rasmiy uslub va terminologiya masalalari S. Qosimov, A. Madvaliyev, H. Ne'matov kabi olimlar tomonidan o'rganilgan. Ularning tadqiqotlarida o'zbek rasmiy tilining me'yorlari, terminlarning shakllanish jarayoni, o'zlashma birliklarning semantik moslashuvi masalalari yoritilgan. Shuningdek, o'zbek diplomatik terminologiyasining rivojlanishi davlat tili siyosati va xalqaro aloqalarning kengayishi bilan chambarchas bog'liq ekani qayd etiladi.

Mavjud ilmiy adabiyotlar tahlili shuni ko'rsatadiki, diplomatik diskurs va terminologiya masalalari alohida yo'nalishlar doirasida yetarlicha o'rganilgan bo'lsa-da, ingliz va o'zbek tillari materiallari asosida diplomatik terminlarning leksik-semantik xususiyatlarini qiyosiy jihatdan tadqiq etishga bag'ishlangan ishlar kam uchraydi. Shu bois, mazkur tadqiqot mavjud ilmiy bo'shliqni to'ldirishga qaratilgan bo'lib, diplomatik terminologiyaning tillararo semantik xususiyatlarini chuqurroq anglashga xizmat qiladi.

Muhokama. O'tkazilgan tadqiqot natijalari ingliz va o'zbek rasmiy diplomatik diskursida qo'llaniladigan diplomatik terminlarning leksik-semantik jihatdan yuqori darajada barqaror va normativ xarakterga ega ekanligini ko'rsatdi. Diplomatik muloqotning asosiy maqsadi davlatlar o'rtasida aniq va betaraf axborot almashinuvini ta'minlashdan iborat bo'lgani sababli, terminlar semantik jihatdan qat'iy belgilangan va rasmiy kontekstda deyarli o'zgarmas ma'noda qo'llaniladi. Bu holat xalqaro huquqiy hujjatlar, shartnomalar va rasmiy bayonotlarda ayniqsa yaqqol namoyon bo'ladi.

Tahlil jarayonida ingliz va o'zbek tillaridagi diplomatik terminlarning aksariyati semantik jihatdan o'zaro mos kelishi aniqlangan bo'lsa-da, ularning leksik ifodalanish shakllarida va ma'no ko'lamida muayyan farqlar mavjudligi kuzatildi. Ingliz tilidagi diplomatik terminlar ko'pincha abstrakt, qisqa va umumlashtirilgan shaklda bo'lib, ular uzoq yillik diplomatik an'ana va xalqaro huquq tizimi bilan bog'liq holda shakllangan. O'zbek tilidagi diplomatik terminlar esa ko'proq tavsifiy va izohli xarakterga ega bo'lib, termin mazmunining ochiqroq va aniqroq ifodalanishini ta'minlaydi. Bu farq tillarning grammatik tuzilishi, rasmiy uslub me'yorlari va tarixiy-lingvistik rivoji bilan izohlanadi.

Muhokama jarayonida o'zbek diplomatik terminologiyasida o'zlashma birliklarning salmoqli o'rin tutishi alohida e'tiborni tortadi. Xalqaro diplomatik amaliyotda keng qo'llaniladigan ko'plab terminlar o'zbek tiliga bevosita yoki bilvosita o'zlashgan bo'lib, bu holat terminologik tizimning xalqaro standartlarga moslashuvini ta'minlaydi. Shu bilan birga, ayrim o'zlashma terminlar semantik moslashuv jarayonida ma'no kengayishi yoki torayishiga uchrashi mumkin. Bu esa diplomatik matnlarni tarjima qilishda ehtiyotkorlik bilan yondashishni talab etadi.

Tadqiqot natijalari diplomatik terminlarning ma'nosi faqat lug'aviy darajada emas, balki diskursiv kontekst doirasida shakllanishini ko'rsatadi. Bir xil termin turli rasmiy hujjatlar yoki diplomatik vaziyatlarda turlicha pragmatik yuklama kasb etishi mumkin. Masalan, ayrim terminlar muzokara jarayonida yumshoq diplomatik vosita sifatida qo'llanilsa, boshqa holatlarda huquqiy majburiyatni qat'iy ifodalovchi birlik sifatida namoyon bo'ladi. Bu esa diplomatik diskursni leksik-semantik tahlil qilishda diskurs va pragmatik yondashuvlarning muhimligini tasdiqlaydi.

Shuningdek, tadqiqot ingliz va o'zbek diplomatik diskursida terminlarning funksional jihatdan ham farqlanishini ko'rsatdi. Ingliz tilidagi diplomatik nutqda terminlar ko'pincha ixchamlik va diplomatik ehtiyotkorlik tamoyillariga asoslangan holda qo'llanilsa, o'zbek tilida rasmiy aniqlik va tushunarlilik ustuvor ahamiyat kasb etadi. Bu holat tarjima jarayonida terminlarning to'g'ri tanlanishi va ularning semantik muvofiqligini ta'minlash zaruratini kuchaytiradi.

Umuman olganda, muhokama natijalari ingliz va o'zbek rasmiy diplomatik diskursida terminlarning leksik-semantik jihatdan yaqinligi bilan bir qatorda, tilga xos, madaniy va diskursiv omillar bilan bog'liq farqlar mavjudligini ko'rsatadi. Ushbu farqlarni chuqur tahlil qilish diplomatik muloqotda aniqlikni ta'minlash, tarjima sifatini oshirish va tillararo muloqot samaradorligini kuchaytirish uchun muhim ilmiy-amaliy ahamiyatga ega.

Metodologiya: Mazkur tadqiqot ingliz va o'zbek rasmiy diplomatik diskursida qo'llaniladigan diplomatik terminlarning leksik-semantik xususiyatlarini aniqlashga qaratilgan bo'lib, unda sifat (qualitative) tadqiqot yondashuvi qo'llanildi. Tadqiqot materiali sifatida ingliz va o'zbek tillaridagi rasmiy diplomatik hujjatlar, xalqaro shartnomalar, rasmiy bayonotlar va diplomatik muzokaralarga oid matnlar tanlab olindi.

Tadqiqot jarayonida quyidagi metodlardan foydalanildi:

– **leksik-semantik tahlil** – diplomatik terminlarning ma'no tuzilishi va semantik doirasini aniqlash uchun;

– **qiyosiy (komparativ) metod** – ingliz va o'zbek tillaridagi terminlarning o'xshash va farqli jihatlarini solishtirish uchun;

– **diskurs tahlili elementlari** – terminlarning rasmiy diplomatik kontekstdagi funksional va pragmatik qo'llanilishini aniqlash uchun.

Mazkur metodlar terminlarning nafaqat lug'aviy ma'nosini, balki ularning rasmiy diplomatik diskursdagi real qo'llanilish xususiyatlarini ochib berish imkonini berdi.

Tadqiqot metodlari va ularning vazifalarni

1-Jadval.

Metod turi	Qo'llanish maqsadi
Leksik-semantik tahlil	Terminlarning ma'no tuzilishini aniqlash
Qiyosiy metod	Ingliz va o'zbek terminlarini solishtirish
Diskurs tahlili	Terminlarning kontekstual va funksional qo'llanilishini tahlil qilish

Xulosa. Mazkur maqolada ingliz va o'zbek rasmiy diplomatik diskursida qo'llaniladigan diplomatik terminlarning leksik-semantik xususiyatlari qiyosiy jihatdan tahlil qilindi. Tadqiqot natijalari diplomatik terminologiyaning har ikki tilda ham aniqlik, barqarorlik va normativlik kabi muhim xususiyatlarga ega ekanligini ko'rsatdi. Bu holat diplomatik muloqotda rasmiy axborotni to'g'ri va betaraf yetkazish imkonini beradi.

Tahlil jarayonida ingliz va o'zbek tillaridagi diplomatik terminlarning aksariyati semantik jihatdan o'zaro mos kelishi aniqlangan bo'lsa-da, ularning leksik ifodalanishida va kontekstual qo'llanilishida muayyan farqlar mavjudligi qayd etildi. Ingliz tilidagi terminlar ko'proq ixcham va abstrakt xarakterga ega bo'lsa, o'zbek tilidagi muqobillar ko'pincha tavsifiy va izohli shaklda qo'llaniladi. Bu farqlar tillarning strukturaviy va uslubiy xususiyatlari bilan bog'liqdir.

Shuningdek, o'zbek diplomatik terminologiyasida o'zlashma birliklarning keng qo'llanilishi xalqaro diplomatik amaliyot ta'sirida shakllanganini ko'rsatadi. Shu bois diplomatik matnlarni tarjima qilish va talqin etishda terminlarning semantik va diskursiv jihatlarini hisobga olish muhim ahamiyat kasb etadi. Tadqiqot natijalari diplomatik tarjima sifatini oshirish, rasmiy nutq madaniyatini rivojlantirish va tillararo muloqot samaradorligini ta'minlashga xizmat qiladi.

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LINGUISTICS

ЛИНГВОКУЛЬТУРОЛОГИЯ И ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД: СТРАТЕГИИ ПЕРЕДАЧИ УЗБЕКСКИХ НАЦИОНАЛЬНЫХ РЕАЛИЙ В РУССКИХ ПЕРЕВОДАХ СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЫ

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Аннотация. *В статье рассматриваются проблемы передачи узбекских национально-культурных реалий в русских переводах современной узбекской прозы с позиций лингвокультурологии. Анализируются основные переводческие стратегии, используемые для сохранения национального колорита и культурной специфики художественного текста. Особое внимание уделяется таким способам перевода, как транслитерация, калькирование, описательный перевод, функциональный аналог и комбинированные стратегии. Делается вывод о значимости лингвокультурологического подхода для достижения культурной адекватности художественного перевода.*

Ключевые слова: *лингвокультурология, художественный перевод, национальные реалии, узбекская проза, переводческие стратегии, культурная адекватность.*

TIL MADANIYATI VA ADABIY TARJIMA: ZAMONAVIY O'ZBEK NASIR RUS TARJIMALARIDA O'ZBEK MILLIY REALATLARINI O'TKAZISH STRATEGIYASI

Annotatsiya. Ushbu maqolada zamonaviy o'zbek nasrining rus tiliga tarjimalarida o'zbek milliy-madaniy voqeligini yetkazish muammolari madaniy tilshunoslik nuqtai nazaridan ko'rib chiqiladi. Unda badiiy matnlarning milliy xususiyati va madaniy o'ziga xosligini saqlab qolish uchun qo'llaniladigan asosiy tarjima strategiyalari tahlil qilinadi. Transliteratsiya, kalk, tavsifiy tarjima, funktsional analogiya va kombinatsiyalangan strategiyalar kabi tarjima usullariga alohida e'tibor beriladi. Badiiy tarjimada madaniy adekvatlikka erishish uchun lingvomadaniy yondashuvning ahamiyati haqida xulosa chiqariladi.

Kalit so'zlar: tilshunoslik, badiiy tarjima, milliy voqelik, o'zbek nasri, tarjima strategiyalari, madaniy adekvatlik.

LINGUOCULTURAL STUDIES AND LITERARY TRANSLATION: STRATEGIES FOR TRANSFERRING UZBEK NATIONAL REALITIES IN RUSSIAN TRANSLATIONS OF CONTEMPORARY UZBEK PROSE

Absract. This article examines the challenges of conveying Uzbek national and cultural realities in Russian translations of contemporary Uzbek prose from a cultural linguistics perspective. It analyzes the main translation strategies used to preserve the national character and cultural specificity of literary texts. Particular attention is given to translation methods such as transliteration, calque, descriptive translation, functional analogy, and combined strategies. A conclusion is drawn about the importance of a linguacultural approach for achieving cultural adequacy in literary translation.

Key words: linguacultural studies, literary translation, national realities, Uzbek prose, translation strategies, cultural adequacy.

Введение. Лингвокультурология и художественный перевод находятся в тесной взаимосвязи, поскольку художественный текст является носителем не только языковых, но и культурных смыслов. Перевод художественного произведения предполагает передачу национально-культурной специфики, менталитета, системы ценностей и образа мира, отражённых в языке оригинала.

Лингвокультурология как научная основа художественного перевода.

Лингвокультурология — междисциплинарная область знания, изучающая взаимодействие языка и культуры, а также способы отражения культурных концептов в языковом сознании народа. В контексте художественного перевода она выступает методологической базой, позволяющей переводчику глубже понять культурный код оригинального текста. Ключевыми понятиями лингвокультурологии являются-

культурный концепт (родина, честь, судьба, дом и др.), национально-культурная картина мира, языковая личность, культурные реалии. Именно эти элементы чаще всего вызывают трудности при переводе художественных произведений.

Художественный перевод как межкультурная коммуникация. Художественный перевод представляет собой особый вид межкультурной коммуникации, в котором переводчик выступает посредником между культурами. Его задача — не только сохранить смысл оригинала, но и передать эстетическое воздействие текста, авторский стиль и национальный колорит. В отличие от технического или научного перевода, художественный перевод допускает определённую степень трансформации, необходимую для адекватного восприятия текста в другой культуре. Стратегии передачи национально-культурной специфики. При переводе художественных текстов используются различные стратегии передачи культурных реалий- транслитерация и заимствование (чайхана, махалля), описательный перевод, культурная адаптация, функциональный эквивалент, комментарий переводчика. Выбор стратегии зависит от жанра произведения, целевой аудитории и переводческой концепции. Значение лингвокультурологического подхода- Лингвокультурологический подход в художественном переводе позволяет, сохранить национально-культурную идентичность оригинала, обеспечить адекватность и эквивалентность перевода, повысить качество межкультурного диалога, глубже раскрыть художественный замысел автора.

В условиях активного межкультурного взаимодействия художественный перевод приобретает особую значимость как средство диалога культур. Перевод художественного текста предполагает не только передачу языкового содержания, но и репрезентацию культурных смыслов, национального мировосприятия и ценностных ориентиров народа-носителя языка. В этом контексте особую сложность представляет перевод национальных реалий, которые являются носителями этнокультурной информации.

Современная узбекская проза отличается богатством культурно маркированных единиц, отражающих традиции, быт, социальные отношения и духовные ценности узбекского народа. Их передача на русский язык требует от переводчика глубокого знания не только языков, но и культур, что обусловливает актуальность лингвокультурологического подхода к художественному переводу.

Целью данной статьи является анализ стратегий передачи узбекских национальных реалий в русских переводах современной узбекской прозы с позиций лингвокультурологии.

Ниже приводится раздел научной статьи

«Лингвокультурология как методологическая основа исследования», оформленный в академическом стиле и готовый для прямого включения в статью или диссертационную главу.

Лингвокультурология как междисциплинарное направление современного гуманитарного знания сформировалась на стыке лингвистики, культурологии, этнолингвистики и теории межкультурной коммуникации. В центре её внимания находится изучение взаимосвязи языка и культуры, а также способов отражения национального мировидения и менталитета в языковых единицах. В рамках данного исследования лингвокультурология выступает в качестве ключевой методологической основы анализа художественного перевода.

С точки зрения лингвокультурологии язык рассматривается не только как средство коммуникации, но и как форма сохранения и трансляции культурного опыта народа. По мнению В. А. Масловой, язык является «культурным кодом», в котором зафиксированы историческая память, ценностные ориентиры и стереотипы национального сознания. Следовательно, художественный текст представляет собой сложное единство языковых и культурных компонентов, требующее комплексного анализа.

В переводоведении лингвокультурологический подход позволяет рассматривать художественный перевод как процесс межкультурного посредничества, в ходе которого осуществляется перенос не только лексико-грамматического содержания, но и культурных смыслов исходного текста. Особенно значимой данная методология становится при анализе национально-культурных реалий, поскольку именно они наиболее ярко отражают специфику национальной картины мира.

Методологический потенциал лингвокультурологии заключается в возможности:
➢ выявления культурно маркированных единиц художественного текста;
➢ определения их семантической, прагматической и символической нагрузки;
➢ анализа степени сохранности национального колорита в переводе;
оценки адекватности переводческих решений с точки зрения культурного соответствия.

Применительно к исследованию узбекской художественной прозы лингвокультурологический подход позволяет учитывать такие параметры, как традиционный уклад жизни, социальные и родственные отношения, нормы этикета, обрядовая культура и духовные ценности узбекского народа. Эти элементы находят языковое выражение в системе национальных реалий, фразеологизмов, обращений и культурно обусловленных образов, что требует особого внимания при переводе на русский язык.

Таким образом, лингвокультурология обеспечивает теоретическую и методологическую базу для комплексного анализа художественного перевода, ориентированного на достижение культурной адекватности. Использование данного подхода позволяет рассматривать перевод не как механическую замену языковых единиц, а как осознанный процесс интерпретации и реконструкции национально-культурного содержания текста в иной языковой и культурной среде.

В переводоведении лингвокультурология позволяет:

выявлять культурно значимые элементы текста;

определять их семантику и прагматическую функцию;

анализировать степень сохранения культурного смысла в переводе.

Таким образом, художественный перевод рассматривается как процесс культурной интерпретации, а переводчик — как посредник между двумя национальными картинами мира.

Национальные реалии и их функции в узбекской художественной прозе

Под национальными реалиями понимаются языковые единицы, обозначающие предметы, явления и понятия, характерные для определённой культуры и не имеющие прямых эквивалентов в другом языке. В узбекской прозе они отражают:

➢ традиционный уклад жизни (махалля, чойхона, дастархан);

➢ обычаи и обряды (тўй, суннат, наврўз);

➢ национальную кухню (палов, сомса, нон);

➢ социальные и родственные отношения (қуда-андалик, ота-она);

нормы этикета и формы обращения.

Функционально национальные реалии выполняют:

культурно-идентифицирующую функцию, образно-эстетическую функцию

функцию создания национального колорита. Основные стратегии передачи узбекских национальных реалий в переводе. Транслитерация и транскрипция

Данный способ предполагает сохранение фонетического или графического облика слова:

махалля — махалля

Наврўз — Навруз

Стратегия позволяет сохранить национальную специфику, однако требует контекстуальных или комментарийных пояснений.

Калькирование- Заключается в дословном переводе составных элементов реалии: oqsoqol - белобородый старейшина

Этот приём частично передаёт значение, но может утрачивать культурную символику.

Описательный перевод (экспликация)

Суть стратегии состоит в разъяснении значения реалии:

суннат тўй - праздник по случаю обряда обрезания

Метод обеспечивает понимание, но снижает художественную лаконичность текста.

Функциональный аналог

Используется для замены реалии понятием, близким по функции:

чойхона → чайная

Данный приём облегчает восприятие текста, но приводит к частичной утрате национального колорита.

Комбинированные стратегии

Наиболее эффективным способом считается сочетание нескольких приёмов:

махалля — традиционное узбекское соседское сообщество

Комбинированная стратегия позволяет сохранить культурную специфику и обеспечить доступность текста для читателя.

Проблемы передачи национальных реалий в художественном переводе

При переводе узбекской прозы на русский язык переводчик сталкивается со следующими трудностями:

отсутствием полных лексических эквивалентов;

потерей культурных коннотаций;

необходимостью балансирования между адаптацией и сохранением аутентичности;

риском универсализации национально-специфических образов.

Выбор стратегии во многом зависит от жанра произведения, целевой аудитории и переводческой концепции.

Заключение. Лингвокультурологический подход к художественному переводу позволяет глубже осмыслить специфику передачи узбекских национальных реалий в русскоязычном тексте. Анализ показал, что наибольшей переводческой эффективностью обладают комбинированные стратегии, обеспечивающие сохранение национального колорита при одновременной доступности текста для читателя. Художественный перевод, таким образом, выступает не только как языковая, но и как культурная трансляция, способствующая взаимопониманию народов.

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