E-ISSN 2181-1466
9 772181 146004

ISSN 2181-6875
9 772181 687004

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Научный вестник Бухарского государственного университета
Scientific reports of Bukhara State University

5/2025

BUXORO DAVLAT UNIVERSITETI

BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI

5/2025

BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI
SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY
НАУЧНЫЙ ВЕСТНИК БУХАРСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

Ilmiy-nazariy jurnal
2025, № 5, may

Jurnal 2003-yildan boshlab **filologiya** fanlari bo‘yicha, 2015-yildan boshlab **fizika-matematika** fanlari bo‘yicha, 2018-yildan boshlab **siyosiy** fanlar bo‘yicha, **tarix** fanlari bo‘yicha 2023-yil 29-avgustdan boshlab O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar Vazirligi huzuridagi Oliy attestatsiya komissiyasining dissertatsiya ishlari natijalari yuzasidan ilmiy maqolalar chop etilishi lozim bo‘lgan zaruriy nashrlar ro‘yxatiga kiritilgan.

Jurnal 2000-yilda tashkil etilgan. Jurnal 1 yilda 12 marta chiqadi.

Jurnal O‘zbekiston matbuot va axborot agentligi Buxoro viloyat matbuot va axborot boshqarmasi tomonidan 2020-yil 24-avgust № 1103-sonli guvohnoma bilan ro‘yxatga olingan.

Muassis: Buxoro davlat universiteti
Tahririyat manzili: 200117, O‘zbekiston Respublikasi,Buxoro shahri Muhammad Iqbol ko‘chasi, 11-uy.
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MUNDARIJA *** СОДЕРЖАНИЕ *** CONTENTS		
TILSHUNOSLIK * LINGUISTICS *** ЯЗЫКОЗНАНИЕ**		
Гудзина В.А.	Русские мужские календарные имена в антропонимическом пространстве басен И.А.Крылова	4
Шермухамедова Н.А.	Моделирование морфологического анализа на основе окончания слова для узбекского языка	10
Хушманова Ш.И.	Структура концепта: когнитивные и лингвистические аспекты	15
Сулайманов Б.К.	Терминология государственного управления восточного происхождения в русском и узбекском языках	19
Каримова В.В.	Влияние гендерных стереотипов на социальные нормы и роли в современном лингвистическом обществе	25
Искаков М.С.	Зоонимы как носители лингвокультурной информации	30
Gadoyeva M.I., Xayrulloyeva A.T.	Ommaviy axborot vositalari va badiiy matnlardagi kiyim-kechak obrazlari	35
Xamroyeva Sh.I.	Muallif mushohadasining milliy-madaniy o‘ziga xosligi	39
Saidova N.A.	Global reklama bozorida tarjimaning o‘rni: ispan va o‘zbek tillari misolida	44
Sharipova M.B.	Literonimlarning leksik tizim tarkibidagi o‘rni	49
Saidov A.A.	Roald Dal ijodida til o‘yini fenomeni (“The BFG” ertagi misolida)	53
Safarova D.B.	O‘zbek badiiy matnida gaplararo aloqaning ifodalanishi: Nazar Eshonqulning “Oq alanga” hikoyasi misolida	61
Ro‘ziyeva N.K.	Badiiy diskurs va unda rad etish kommunikativ strategiyalarining qo‘llanilishi	66
Abdulkhakova D.Sh.	The evolution and development of cognitive models in cognitive linguistics	71
Asadov A.B.	Preventiv nutqiy aktining sotsiopragmatik xususiyatlari	76
Azimova A.O‘., Asadov T.H.	Muallif nutqi neologizmlarining Toshpo‘lat Ahmad ijodidagi ifodasi	80
Barnoyeva Z.S.	Imom G‘azzoliy asarlarida so‘filik terminlarining zamonaviy interpretatsiyasi	84
Esirgapov M.N.	New form of English language - global English and its influence on lexico-semantic changes	88

Eshtukhtarova B.B.	Linguo-pragmatic analysis of speech acts in English and Uzbek languages	93
Rabieva M.G.	The significance of euphemisms in political discourse	97
Burkhanova D.I.	Comparative study of cognitive linguistics in three languages	101
Egamnazarova D.Sh.	Zamonaviy ingliz va o‘zbek she’riyatida sintaktik deviatsiyalarning badiiy-funksional tahlili	107
Khalimova N.Kh.	The role of informal speech in reflecting cultural changes	111
Hojiyeva N.H.	O‘z qatlamga oid meva nomlari xususida	117
Ibraximova D.T.	Ingliz va o‘zbek tillariga xos so‘z guruhlarining o‘rganilishi	121
Isakova Z.Z.	Bilish va baholashning kognitiv bosqichlari	125
Sobirova D.A., Jamoldinova G.N.	Lingua-stylistics features of the texts of English and Uzbek news	130
Karimjonova Sh.R.	Vizual kognitiv fe’llarning morfologik va sintaktik xususiyatlari	134
Kendjayeva G.F., Ochilova G.A.	Ingliz va o‘zbek maqollaridagi metaforalarning ma’naviy va tarbiyaviy roli	139
Khametov I.R.	Digital dynamics: studying the formation of neologisms in the era of online globalization	143
Kozieva I.K., Faxriddinova M.K.	A.Qodiriyning “O‘tkan kunlar” asaridagi antroponimlarning o‘rganilishi	148
Maxsudova N.I.	Antroponim asosli regionimlar haqida ba’zi mulohazalar	155
Najmiddinova S.N.	Siyosiy diskursning turlari va ularning zamonaviy ijtimoiy-siyosiy kontekstdagi ahamiyati	159
Ortiqova H.M.	Shaxs nutqiga yosh xususiyatlarining ta’siri masalasi	163
Navruzova N.Kh.	Comparative study of connotative meanings in English and Uzbek languages	167
Abdullaeva N.E.	Paremiographic issues of finding English equivalents of Uzbek proverbs containing the morpheme “ko‘k”	172
Ochilova M.R.	Semantic and stylistic analysis of art terminology in modern Uzbek and English	177

Ortiqova H.M.	Verbal assotsiatsiyalarning matn yaratishdagi o‘rni	182
Raxmonova G.N.	So’z birikmalari semantik tuzilishida freym andozalaridan foydalanish	186
Inomova D.U.	Sources of neologism formation in English and Russian languages and their functions in the globalization process	191
Kilichev B.E., Kozieva I.K.	National names of Russia	195
Nazarov S.Sh.	A comparative study of the structural-semantic features of English and Uzbek word combinations	205
Sarimsokov X.A.	Sharh va sharhlashga doir nazariy yondashuvlar	209
Baxtiyorova M.B.	Badiiy onimlarning stilistik va konnotativlik xususiyatlari	215
Ataboev N.B., Abdullaeva N.A.	Corpus analysis of 263 Islamic supplications in English and Uzbek	219
Ashurbayeva R.Q.	O‘zbek tilining jahon miqyosidagi mavqei: tarixiy ildizlar, bugungi holat va istiqbollar	226
Isakova N.A., Nafasova G.Sh.	Key concepts in literary translation: theoretical overview	232
Mardiyev B.X.	Shaxs nomlarining o‘rganilish tarixi va u bilan bog‘liq nazariy qarashlar	240
Saidov Z.Sh.	Causes of language interference in second language learning	244
Isakova N.A., Abdurakhimova M.U.	Loanwords in language evolution: classification, adaptation, and sociolinguistic impact	248
Sodiqova O.Sh.	Belgini anglatuvchi metaforalarning tavsifiy o‘rganilishi	253
Tagaeva S.U., Urazkulova A.A.	Mutterschaft / onalik borlig‘i subfreymlarining frazeologik birliklar vositasida ifodalanishi	258
Xurramova S.X.	Yel-yog‘in otlari tushunchasi va tizimi	263
Saidov Z.Sh.	Explanatory dimensions of language mismatch in the process of second language acquisition	268
Akhundjanov B.Z.	Etymology and classification of figurative expressions	272
Matyakubova N.Sh.	Alignment of word combinations in Uzbek and English	276

УДК 81

РУССКИЕ МУЖСКИЕ КАЛЕНДАРНЫЕ ИМЕНА В АНТРОПОНИМИЧЕСКОМ ПРОСТРАНСТВЕ БАСЕН И.А.КРЫЛОВА

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Аннотация. *Данное исследование посвящено одному из актуальных аспектов проблемного поля современной лингвистики, вызывающего пристальное внимание учёных - анализу русских мужских календарных имён в басенном творчестве И.А.Крылова. Актуальность темы заключается в том, что традиционно в поле зрения исследователей басен Крылова оказываются вербализующие людские пороки зоонимические единицы. Пласт русских мужских календарных имён, также актуализирующий отрицательные качества человека, остаётся несправедливо вне круга лингвистических интересов. Рассмотрение функциональной нагрузки антропонимических единиц в басенном тексте на примере конкретного материала способствует определению основных тенденций использования антропонимического фонда русского языка в качестве приоритетного маркера дескрипции героев произведения, а также репрезентации авторских установок и стратегий. До И.А.Крылова в русских баснях не использовались календарные (церковные) имена, поскольку основную нагрузку традиционно несла на себе зооморфная лексика, которая в силу специфики жанра была частотна в баснях. Заслуга Крылова состоит в том, что в его творчестве русские календарные имена потеснили зоонимы, став инновационным маркером для того времени и традицией для последующих поколений авторов.*

Ключевые слова: *антропоним, календарное имя, художественный текст, ономастика, антропонимическое пространство, ирония, зооморфная лексика, басня.*

I.A. KRILOVNING MASALLARIDAGI ANTROPONIMIK MAYDONDA RUS ERKAKLARINING TAQVIM NOMLARI

Annotatsiya. *Ushbu tadqiqot zamonaviy tilshunoslikning dolzarb masalalaridan biri bo‘lgan I.A. Krilovning masallaridagi rus erkaklarining taqvimiy ismlarini tahlil qilishga bag‘ishlangan. Mavzuning dolzarbligi shundaki, odatda Krilov masallari tadqiqotchilari e’tiborini inson nuqsonlarini ifodalovchi zoonimik birliklar jalb etadi. Insonning salbiy xususiyatlarini aks ettiruvchi rus erkaklarining taqvimiy ismlari qatlami esa nohaq ravishda tilshunoslar e’tiboridan chetda qolmoqda. Aniq materiallar asosida masal matnidagi antroponimik birliklarning vazifalarini o‘rganish, asar qahramonlarini tasvirlashda rus tili antroponimik fondidan foydalanishning asosiy yo‘nalishlarini aniqlashga, shuningdek, muallif yondashuvlari va strategiyalarini aks ettirishga yordam beradi. I.A. Krilovgacha rus masallarida taqvimiy (cherkov) ismlar qo‘llanilmagan, chunki an’anaviy ravishda asosiy vazifani zoomorfik so‘zlar bajargan, bu esa janr xususiyatlariga ko‘ra masallarda tez-tez uchraydi. Krilovning xizmati shundaki, uning ijodida rus taqvimiy ismlari zoonimlarni siqib chiqarib, o‘sha davr uchun yangilik va keyingi avlod ijodkorlari uchun an’anaga aylandi.*

Kalit so‘zlar: *antroponim, taqvimiy ism, badiiy matn, onomastika, antroponimik makon, kinoya, zoomorfik leksika, masal.*

RUSSIAN MALE CALENDAR NAMES IN THE ANTHROPONYMIC SPACE OF I.A. KRYLOV'S FABLES

Abstract. *This study focuses on one of the current aspects in the field of modern linguistics that is attracting close attention from scholars - the analysis of Russian male calendar names in the fables of I.A. Krylov. The relevance of this topic lies in the fact that researchers of Krylov's fables have traditionally focused on zoonymic units that verbalize human vices. The layer of Russian male calendar names, which also highlights negative human qualities, remains unfairly outside the scope of linguistic interests. Examining the functional role of anthroponymic units in fable texts using specific material helps to determine the main trends in using the Russian language's anthroponymic fund as a priority marker for describing characters in the work, as well as representing the author's attitudes and strategies. Before I.A. Krylov, calendar (church) names were not used in Russian fables, as the main burden was traditionally*

carried by zoomorphic vocabulary, which was common in fables due to the specifics of the genre. Krylov's merit lies in the fact that in his work, Russian calendar names displaced zoonyms, becoming an innovative marker for that time and a tradition for subsequent generations of authors.

Keywords: *anthroponym, calendar name, literary text, onomastics, anthroponymic space, irony, zoomorphic vocabulary, fable.*

Введение. Антропонимика представляет собой раздел ономастики, изучающий происхождение, эволюцию, закономерности функционирования имен людей, который выделился в самостоятельное направление в 60-70-е годы XX века. Как верно отмечает И.В.Арнольд, «антропонимика как часть языка может позиционироваться как адаптивная система, приспосабливающаяся к условиям своего функционирования не только путём обогащения своего состава, но и путём изменения самой своей структуры». [1, С.94]. Антропонимика детально изучает информацию, которую может нести имя: характеристику человеческих качеств, связь лица с отцом, родом, семьёй, информацию о национальности, роде занятий, происхождении из какой-либо местности, сословия, касты. Разработкой основных вопросов антропонимики занимались В.Д. Бондалетов, Н. А. Баскаков, С.И. Зинин, Ю.А. Карпенко, В.Н. Михайлов, А.А. Реформатский, В.П. Морошкин, Н.А. Петровский, А.М. Селищев, А.В. Суперанская, О.Н. Трубачёв, Н.М. Тупиков, В.К. Чичагов. В 1980-90-е годы XX столетия русская антропонимика пополнилась работами И.М. Ганжиной, М.В. Горбаневского, Ю.А. Карпенко, И. А. Королёва, Т.Н. Кондратьевой, В.А. Никонова, Н.Н. Парфёновой, Н.В. Подольской, Б.О. Унбегауна, Н.К. Фролова. И в XXI веке антропонимические исследования входят в современную лингвистическую повестку, о чём красноречиво говорят многочисленные диссертационные работы и монографические труды в этом направлении. Кроме того, вопрос функционирования антропонимов в тексте был и остается актуальным и до конца нерешенным.

Как известно, основная функция антропонима в художественном тексте является номинативной (идентифицирующей). На это указывает в своём фундаментальном труде «Общая теория имени собственного» А.В.Суперанская: «Давая конкретные, пусть даже самые распространённые, собственные имена персонажам, писатель неизбежно индивидуализирует их, а читатель закономерно идентифицирует художественный образ с тем или иным лицом» [5, С.272]. Вместе с тем, попадая в орбиту художественного произведения, антропонимы в целом, и календарные имена в частности, приобретают дополнительные имплицитные смыслы, требующие особого изучения и рассмотрения. Благодаря тому, что русские календарные имена могут нести в себе большой объём «закодированной» информации, они представляют собой наиважнейший смыслообразующий элемент художественно-информационного пространства текста.

Антропонимическое пространство как совокупность всех личных имён структурируется в ходе длительного исторического процесса языковой картиной мира, в которой отражаются как древние ментальные установки народа, так и современные тенденции в этой области. У каждого настоящего художника в ономастическом пространстве его произведений создаётся свой уникальный антропонимический мир, выражающий авторские нарративы. «Под ономастическим пространством понимается сумма имён собственных, которые употребляются в языке данного народа для наименования реальных, гипотетических и фантастических объектов» [5, С.138]. Вследствие этого художественный дискурс конструируется на антропонимической оси, способствующей лучшей ориентации читателя в текстовом пространстве.

Рассмотрение функциональной нагрузки антропонимических единиц в прозаическом, поэтическом или басенном тексте на примере конкретного материала способствует определению основных тенденций использования антропонимического фонда русского языка в качестве приоритетного маркера дескрипции героев произведения, а также репрезентации авторских установок и стратегий. По словам В.В.Виноградова, в процессе создания художественного текста главной целью автора является проблема «склонить читателя в сторону того или иного понимания, той или иной оценки разных сторон воспроизводимой действительности, воздействовать на читателя и направлять его чувства и симпатии в соответствии с идейной концепцией писателя» [2, С.34]. Данное исследование посвящено анализу русских мужских календарных имён в басенном творчестве И.А.Крылова – одному из актуальных аспектов проблемного поля современной лингвистики, вызывающего пристальное внимание учёных. Анализ научной литературы показал, что традиционно в поле зрения исследователей басен оказываются зоонимические единицы, передающие эксплицитно людские пороки: Лиса – хитрость, Заяц – трусость, Волк – глупость, Кот – коварство и т.п. В то же время в крыловских баснях присутствует пласт русских мужских календарных имён, также

актуализирующий данные отрицательные качества человека, но остающийся до настоящего времени вне круга лингвистических интересов.

Объект и методика исследования. Объектом исследования является басенное творчество выдающегося русского баснописца Ивана Андреевича Крылова. Методом сплошной выборки выделены в художественных текстах календарные русские имена, отражающие авторские стратегии номинации ключевых персонажей. Исследование проведено в русле ономастических работ. При анализе материала использовались следующие методы: дескриптивный, классификационный, этимологический. Принцип антропоцентрического подхода к басенному материалу опирается на постулат о важности рассмотрения антропонимических единиц, к которым относятся календарные имена, в корреляции «язык и человек».

Результаты и их обсуждение. Как известно, русская антропонимическая система включает в себя трёхкомпонентную модель номинаций человека, состоящую из имени, фамилии и отчества. Все самобытные русские имена до X века ономатологи называют языческими. Христианские имена, пришедшие на Русь после крещения, именуются календарными, т.к. выбирались строго по церковному календарю. Именно календарные имена составляют основной фонд современного антропонимикона. Надо особо отметить, что до И.А.Крылова в русских баснях не использовались календарные имена, поскольку основную нагрузку традиционно несла на себе зооморфная лексика, которая в силу специфики жанра была частотна в баснях. Однако с приходом на творческий Парнас И.А.Крылова календарные русские имена в басенных дискурсах уверенно потеснили зоонимы, став инновационным маркером для того времени и традицией для последующих поколений авторов. Именно этот антропонимический пласт, введённый И.А.Крыловым в язык русской басни, способствовал более адекватному восприятию и успешному декодированию читателями произведения. В баснях Крылова нами выделено 19 антропонимов, имеющих календарное (церковное) происхождение, небольшое количество которых компенсируется высоким уровнем их семантического потенциала. Новаторство И.А.Крылова заключается в том, что поэтический антропоним в его баснях обладает не просто статичной знаковостью календарных имён, но инкорпорируется в мотивационную основу басенного конфликта, определяет движение нарратива, раздвигает масштабность изображения. Надо отдельно выделить, что 17 из 19 антропонимов относятся к мужским календарным именам, что свидетельствует о присутствии гендерной асимметрии, так характерной для русского патриархального общества. Схематично это можно представить в виде следующей таблицы.

Таблица 1.

Семантика календарных имен в творчестве И.А.Крылова

№	Антропоним	Вариант Крылова	Значение	Название басни
1.	Александр	Александр	Защитник людей	«Чиж и ёж»
2.	Анна	Анюточка	Благосклонная	«Ягнёнок»
3.	Андрей	Андрей	Мужественный	«Купец»
4	Георгий	Егор	Воин, землепашец	«Два мужика»
5.	Демьян	Демьян	Покоритель	«Демьянова уха», «Волк и Кот»
6.	Климентий	Клим	Милосердный	«Откупщик и сапожник», «Волк и Кот»
7.	Матвей	Матвей	Божий человек	«Крестьянин и змея»
8.	Матрёна	Матрёна	Мать семьи	«Ворона»
9.	Мирон	Мирон	Благоухающий	«Мирон»
10.	Пётр	Пётр	Камень, скала	«Зеркало и обезьяна»
11.	Савелий	Савва	Старец, мудрец	«Пастух»
12.	Семён	Сеня	Услышанный Богом	«Два мальчика»
13.	Степан	Степан	Венец, корона	«Крестьянин и работник», «Волк и Кот»
14.	Трофим	Трофим	Кормилец	«Волк и кот»
15.	Трифон	Тришка	Роскошь, величие	«Тришкин кафтан»
16.	Фаддей	Фаддей	Восхваляющий	«Два мужика»
17.	Фёдор	Федюша	Божий подарок	«Два мальчика»
18.	Фока	Фока	Тюлень	«Крестьянин в беде»
19.	Фома	Фома	Близнец, двоякий	«Три мужика»

В творчестве И.А.Крылова календарные имена инкорпорируются в качестве инновационного сегмента художественной палитры русской басни. В стилистическом плане они обладают неограниченной ёмкостью образно-характерологической и национально-типизирующей конденсации, и, поскольку календарные имена лишены эксплицитной семантики традиционных масок, заложенных в зоолексемах, то читатель сможет адекватно декодировать смысл календарных имен типа *Трифон* и *Степан* лишь в процессе вдумчивого прочтения. При этом иноязычная по происхождению (греческая, латинская, древнееврейская) внутренняя форма антропонимов становится лишь этимологической аллюзией, не оказывая давления на читателя.

Впервые мужское календарное имя введено И.А.Крыловым в басне «Откупщик и Сапожник». Богач, которому мешал своими песнями бедняк сосед Сапожник, подарил тому мешок денег. И эти деньги «украли» беспечную жизнь. В результате вернул наш Клим коварный подарок со словами: «за песни и за сон не надобен и миллион». Мужской антропоним «Клим» включён в басенный нарратив для выражения авторской иронической стратегии, явно обозначенной в ремарке:

Ну, что, брат, каково делишки,
Клим, идут?
(В ком нужда, уж того мы знаем,
как зовут). [4, С.73]

Антропоним «Клим», который переводится с латинского языка как «милосердный», содержит эксплицитную характеристику персонажа басни. Кроме того, этимология календарного имени указывает на его нейтральный сословный статус. В конце XVIII – начале XIX веков оно не было закреплено ни за дворянами, ни за крестьянами. В связи с тем, что сословный маркер антропонима не проявляется однозначно, сложно решительно утверждать о социально-типологической роли календарного мужского имени, поскольку в рамках данного контекста решающие позиции принадлежат традиционным параметрам литературного именника, установкам басенного жанра и авторской позиции нарратора. Поэтому выбор имени «Клим» обусловлен внутренней природой фабулы басни.

Опубликованная в 1830 году басня «Купец» подтверждает тезис о том, что приём использования И.А.Крыловым календарных мужских имён иноязычного происхождения вследствие непонятной для читателя их этимологии является магистральным на протяжении всего периода его творчества.

«Поди-ка, брат, **Андрей**
Куда ты там запал? Поди сюда, скорей,
Да подивуйся дяде!
Торгуй по-моему, так будешь не в накладе» [4, С.242].

В басне описывается хвастовство купца, который удачно продал испорченное польское сукно. При этом незадачливого покупателя называет «олушкой» (олухом). Однако племянник резонно замечает, что олухом возможно является он сам, так как ему заплатили фальшивыми деньгами. Крылов неслучайно останавливает свой выбор имени для племянника на антропониме греческого происхождения «Андрей», поскольку внутренняя его форма «мужественный» выступает в качестве характерологической краски персонажа. Мораль басни опирается на ряд русских паремий, гласящих, что на любого хитреца может найтись ещё более хитрый человек.

Интересно, что первоначально, в черновых набросках басни, Крылов выбрал имя «Фаддей», которое также идеально рифмовалось со словом «скорей». Но с этимологической точки зрения календарное имя «Фаддей», имеющее древнееврейское происхождение и значение «тот, кто восхваляет Бога» не отвечало сверхзадаче дискурса, вследствие чего было заменено на имя «Андрей»:

«**Фаддей! Фаддей**! Где ты запал?
Поditко поскорей…» [4].

В басне «Мирон» И.А.Крылов обращает внимание на мужское календарное имя, которое стоит и в самой сильной позиции (названии), призывая читателя поразмыслить над его ролью в дешифровке авторских интенций. Действительно, семантика имени «Мирон», буквально означающего в переводе с греческого языка «источающий миро», лишь усиливает ложь его обладателя. Данное календарное мужское имя было необходимо баснописцу для показа настоящего лица жадного богача, прикидывающегося милосердным и заботливым по отношению к беднякам:

Жил в городе богач по имени **Мирон.**
Я имя вставил здесь не с тем, чтоб стих наполнить;

Нет, этаких людей не худо имя помнить [4, С.245].

В басне «Пастух» многослойность присуща мужскому антропониму «Савва», являющемуся прецедентным именем, который отсылает носителя языка к русской паремии «На волка только слава, а ест овец-то Савва». Данная паремиологическая единица цитируется полностью в финальной части басни в качестве нравоучения и с лингвистической точки зрения представляет собой один из сигналов интертекстуальности. Связь басни с русской паремией осуществляется эксплицитно, через «раскавыченную» цитату.

За волком поиски; клянёт его весь свет;
Обшарили весь лес – а волка следу нет.
Друзья! Пустой ваш труд: на волка только слава,
А ест овец-то **Савва** [4, С.257].

Русские мужские календарные имена функционируют в баснях И.А.Крылова «в качестве узловых точек авторской стратегии и ориентиров для стратегий читателя – являются ключевыми знаками, важными для семантического пространства текста» [3, С.136]. Так, в басне «Волк и Кот» оторвавшийся от погони Волк просит Кота назвать мужика в деревне, который мог бы его спрятать у себя в доме от гончих собак. Кот называет лучших деревенских мужчин: *Степана, Демьяна, Трофима и Клима*. Однако Волк к ним обратиться не может, так как каждому из них раньше он сильно навредил.

– «Проси скорей **Степана;**
Мужик предобрый он», – Кот-Васька говорит.
«То так; да у него я ободрал барана»,
«Ну, попытайся же у **Демьяна**». –
«Боюсь, что на меня и он сердит:
Я у него унёс козлёнка». –
«Беги ж, вон там живет **Трофим**» [4, С.250].

Данная басня представляет нехарактерный для этого жанра случай, когда положительная коннотация календарных имён совпадает с положительным нравственным обликом их носителей. Ведь имя «Степан» переводится с греческого языка как «венец, корона», антропоним «Демьян» имеет также греческое происхождение и переводится как «покоритель», третье календарное мужское имя «Трофим» переводится с греческого языка как «кормилец». Все три имени на семантическом уровне имплицитно поддерживают «ожидания» читателя – справедливое наказание Волка.

В других случаях Крылов использует мужские календарные имена для иронической игры с их семантическим полем. Так, в календарных именах персонажей басни «Два мужика» кроется тонкая насмешка. Ирония заключается в том, что имя «Фаддей» переводится с древнееврейского языка как «восхваляющий» или «похвала». Однако вряд ли человек, который «сжёг дотла свой дом» заслуживает похвалы, как раз наоборот достоин самого сурового осуждения. Как видим, семантика имени входит в диссонанс с поведением персонажа. Ирония имени «Егор» видится в его корреляции с русским фразеологизмом «объегорить» – обмануть. Также многовекторность имени заключается в том, что «Егор», являющийся русским вариантом антропонима «Георгий», представляет собой аллюзию к агиониму «Георгий Победоносец» – одного из самых почитаемых на Руси святых. Даже с натяжкой нельзя признать «победоносцем» человека, упавшего в подвал и ставшего калекой. Вызывает интерес и третий персонаж «Степан», не вовлечённый в развитие действия, что подтверждает название басни, где указываются два, а не три мужика. Крылов вводит в сюжетную канву данного героя с целью обличения Фаддея и Егора, а также для произнесения авторского нравоучения.

Сказал им сват **Степан**: «Коль молвить правду, я
Совсем не чту за чудо,
Что ты сожёг свой двор, а ты на костылях [4, С.219].

Выводы. Таким образом, антропонимическое пространство басен И.А.Крылова реализует как структурно-организующую функцию, так и колоссальный объём лингвистического и лингвокультурологического знаний. Календарные имена как значимая часть антропонимического пространства являются ценным элементом образной системы координат басенного произведения. Русские мужские календарные имена представляют собой «антропонимический» ключ к декодированию крыловских басен, выступая в качестве приоритетного текстоформирующего маркера и одного из сегментов формальных крепов басенного пространства.

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УДК 81

МОДЕЛИРОВАНИЕ МОРФОЛОГИЧЕСКОГО АНАЛИЗА НА ОСНОВЕ ОКОНЧАНИЯ СЛОВА ДЛЯ УЗБЕКСКОГО ЯЗЫКА

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Аннотация. *Узбекский язык, обладающий агглютинативным характером, образует слова путём сочетания аффиксов с корнями, используя флективные окончания для различных морфологических признаков. Это свойство создаёт большое количество комбинаций окончаний слов и значительно увеличивает словарный запас и объём данных проблемы разреженности статистических моделей. В этой статье рассматривается модель морфологического анализа, которая включает в себя выделение корней, лемматизацию и извлечение морфологической информации с учётом морфофонетических исключений. Суть модели заключается в разработке полного набора окончаний слов с соответствующей морфологической информацией и дополнительных наборов данных для морфологического анализа. Предложенная модель была протестирована с использованием специально разработанного набора тестов, включающего 5,3 тысячи слов. Точность на уровне слов превысила 91%, что было определено с помощью ручной проверки основы, леммы и исправлений морфологических признаков, проведённых экспертами-лингвистами. Созданный на основе предложенной методологии инструмент доступен в виде пакета Питон с открытым исходным кодом, а также веб-приложения, включающего общедоступный API.*

Ключевые слова: *узбекский язык, морфологический анализ, морфологическая сегментация, стемминг, лемматизация, связанная морфема, флективное окончание.*

MODELING MORPHOLOGICAL ANALYSIS AT THE END OF A WORD FOR THE UZBEK LANGUAGE

Abstract. *The Uzbek language, characterized by its agglutinative nature, forms words by combining affixes with roots, utilizing inflectional endings for various morphological features. This property creates a vast number of word-ending combinations and significantly increases the vocabulary and data volume, exacerbating the problem of statistical model sparsity. This article examines a model of morphological analysis that includes root identification, lemmatization, and extraction of morphological information, taking into account morphophonetic exceptions. The essence of the model lies in developing a comprehensive set of word endings with corresponding morphological information and additional datasets for morphological analysis. The proposed model was tested using a specially developed set of tests comprising 5,300 words. Word-level accuracy exceeded 91%, as determined through manual verification of stems, lemmas, and corrections of morphological features carried out by expert linguists. The tool, created based on the proposed methodology, is available as an open-source Python package, as well as a web application featuring a publicly accessible API.*

Keywords: *Uzbek language, morphological analysis, morphological segmentation, stemming, lemmatization, bound morpheme, inflectional ending.*

O‘ZBEK TILI UCHUN SO‘Z TUGALLANISHIGA ASOSLANGAN MORFOLOGIK TAHLILNI MODELLASHTIRISH

Annotatsiya. *Agglyutinativ xususiyatga ega bo‘lgan o‘zbek tili so‘z yasashda o‘zaklarga qo‘shimchalar qo‘shish orqali turli morfologik belgilarni ifodalovchi flektiv qo‘shimchalardan foydalanadi. Bu xususiyat so‘z qo‘shimchalarining ko‘p sonli birikuvlarini hosil qiladi hamda lug‘at boyligini va ma’lumotlar hajmini sezilarli darajada oshiradi, bu esa statistik modellarning siyrakligi muammosini keltirib chiqaradi. Ushbu maqolada morfofonetik istisnolarni hisobga olgan holda o‘zaklarni ajratish, lemmalash va morfologik ma’lumotlarni ajratib olishni o‘z ichiga olgan morfologik tahlil modeli ko‘rib chiqiladi. Modelning mohiyati tegishli morfologik ma’lumotlarga ega bo‘lgan so‘z qo‘shimchalarining to‘liq to‘plamini va morfologik tahlil uchun qo‘shimcha ma’lumotlar to‘plamini ishlab chiqishdan iborat. Taklif*

etilgan model 5,3 ming so‘zni o‘z ichiga olgan maxsus ishlab chiqilgan sinovlar to‘plami yordamida tekshirildi. So‘zlar darajasidagi aniqlik 91 foizdan yuqori bo‘ldi, bu esa tilshunos-mutaxassislar tomonidan asos, lemma va morfologik belgilar tuzatishlarini qo‘lda tekshirish orqali aniqlandi. Taklif etilgan metodologiya asosida yaratilgan vosita ochiq kodli Python paketi, shuningdek, ommaviy API ni o‘z ichiga olgan veb-ilova ko‘rinishida foydalanish uchun mavjud.

Kalit so‘zlar: *o‘zbek tili, morfologik tahlil, morfologik segmentatsiya, stemming, lemmalash, bog‘liq morfema, flektiv qo‘shimcha.*

Введение. Компьютерная лингвистика интегрирует моделирование естественного языка человека с помощью основанного на правилах подхода, опирающегося на статистические модели, модели машинного и глубокого обучения. Тот факт, что в некоторых языках широко используются суффиксы и префиксы для передачи грамматического значения (например, согласование подлежащего и глагола), представляет собой проблему для большинства современных языковых технологий. Суффиксы и префиксы в таких языках в более общем смысле можно назвать морфемами, которые определяются как значимые составные части слов. Правила, которые языки используют для сочетания морфем, а также сами используемые ими морфемы называются морфологией языка. Языки, которые широко используют морфемы для построения слов, считаются морфологически богатыми. Узбекский язык, как и другие тюркские языки, имеет богатую морфологию и множество исключений в морфологической структуре слов. Морфология фокусируется на том, как части слова, такие как основы, префиксы и суффиксы, организованы или изменены для передачи различных значений. Существует две основные категории морфологии: словоизменительная морфология и словообразовательная морфология. Каждая из этих двух категорий имеет своё значение в различных аспектах НЛП. Словоизменительные морфемы, как правило, суффиксы, добавляются до конца слова, чтобы передать грамматические нюансы. Эти словоизменительные окончания служат для изменения значения слова, сохраняя при этом его фундаментальное значение. В этом проекте мы исследуем модель морфологического анализа, основанную на полном наборе окончаний слов, которые образовались только из словоизменительных морфем. Модель морфологического анализа включает в себя методы стемминга, лемматизации и морфологической сегментации наряду с извлечением морфологической информации. Морфологический анализ узбекского языка предполагает разбор сложных структур слов, включающих префиксы, суффиксы и корневые формы. Высокая флективность языка требует тщательного подхода к выделению признаков и пониманию контекстуальной семантики. Модели нейронных сетей, обладающие способностью улавливать сложные паттерны и контекстуальные свойства, обладают потенциалом для улучшения работы в этом сложном лингвистическом ландшафте.

Обзор литературы. Работа [1] была посвящена разработке морфологических анализаторов, которые разделяют слова на последовательности морфем или слогов в уйгурском языке. Процесс сегментации морфем является центральным в создании всеобъемлющего корпуса уйгурского языка. В то время как контролируемый подход в сочетании с правилами и алгоритмами статистического обучения эффективно справляется с сегментацией морфем, значение лингвистических морфем в расширении охвата слов и сокращении размера словарного запаса. Кроме того, эти морфологические анализаторы предназначены для обработки как стандартных, так и поверхностных форм, учитывающих фонетические изменения и сложные морфологические изменения.

Хранение всех поверхностных слов в словаре для морфологически богатого тюркского языка уже давно является сложной задачей и накладывает ограничения на широкое применение нейронного машинного перевода (NMT). В работах [2], [3] устраняется это ограничение путём внедрения инновационного подхода к морфологической сегментации тюркских языков, основанного на концепции полного набора окончаний (CSE). Основанный на CSE метод сегментации, как показано на примере казахского, киргизского и узбекского языков, эффективно уменьшает объём словарного запаса в исходных текстах. Вычислительные эксперименты NMT, в частности, с акцентом на казахском языке, показали убедительные результаты. По сравнению с сегментацией, основанной на парном байтовом кодировании (BPE), подход, основанный на CSE based, повышает балл двуязычного дублёра для казахско-английских и англо-казахских пар. В контексте морфологического анализа узбекского языка было предложено несколько моделей с использованием конечных автоматов (FSM). В [4] авторы используют предопределённые грамматические правила для извлечения морфологической информации из заданных слов с помощью автоматов. Однако важно отметить, что эта методология использует словарь словоформ в качестве фундаментальной базы данных, в отличие от использования грамматических, морфотаксических и морфологических правил. В работе [5],

которая является одной из работ по морфологическому анализу слов узбекского языка на основе модели конечного автомата (FSM), исследуется задача определения корня с извлечением соответствующей морфологической информации. Тем временем для узбекского языка были разработаны морфотаксические правила [6] и модели морфологического анализа [7], [8]. Считается, что узбекские слова имеют довольно сложную структуру, и существует множество исключительных случаев. Узбекский язык представляет собой сложную задачу из-за наличия омонимии и синонимии аффиксов, гармонии гласных, что может привести к ошибкам в морфологической сегментации. Это также может привести к снижению точности моделей морфологического анализа, основанных на FSM.

Методология. В этом разделе мы представляем подробное описание узбекской модели морфологического анализа. Используемая модель дополняет набор данных об окончаниях слов и дополнительных наборах данных и включает в себя методы определения корней, лемматизации и морфологического анализа на основе правил.

Начальный этап предлагаемой методологии включает в себя разработку полного набора языковых данных по окончаниям (CSE). Морфемная часть слова будет разделена на две части: словообразовательную и словоизменительную морфологию. Словоизменительная морфология включает в себя последовательности словосочетаний, лексические и синтаксические суффиксы. Словообразовательные морфемы изменяют часть речи слова. В этой работе мы сохраняем словоизменительную часть слова. При формировании набора данных мы собрали все возможные окончания слов; была предоставлена морфологическая информация, связанная с окончаниями каждого слова. Эта морфологическая информация включает различные лингвистические атрибуты, такие как часть речи (POS), время, принадлежность, связка, форма единственного или множественного числа, форма вопроса, падеж и многое другое. Набор данных окончаний слов создаётся экспертами-лингвистами для обеспечения точности морфологической информации. На основе анализа морфологической структуры слов была разработана структура базы данных для хранения всей необходимой информации для модели морфологического анализа.

Из-за гармонии гласных и правил аффиксации суффикс в узбекском языке может иметь несколько алломорфов. Итак, в наборе данных окончаний слов отмечены конкретные обозначения для учёта вариаций и алломорфов. Для описания алломорфных суффиксов мы используем следующие обозначения из предыдущей работы [5]:

G:{g,k,q}; K:{g,k}; Q:{g,g‘,k,q}; Y:{a,y}; T:{t,d}; (): буква, заключённая в круглые скобки, может быть опущена.

Для процесса ввода мы разработали веб-приложение, в котором каждому эксперту-лингвисту присваиваются уникальные имя пользователя и пароль, с помощью которых он может получить доступ к веб-сайту и ввести новое слово, заканчивающееся соответствующей морфологической информацией. Значительная часть словоизменительных окончаний правильно соответствует глаголу и существительному как грамматической функции слова. В наборе данных 1205 и 150 записей являются глаголами и существительными соответственно. Кроме того, набор данных содержит 22 записи числительных, 10 записей прилагательных, 20 записей местоимений и 10 записей наречий.

Кроме того, мы сформировали пять наборов данных для повышения точности производительности методологии. Исключительные корни (доллар, ташкари, ...), список корней, для которых в нем есть какой-либо дополнительный конец. Неаффиксированные основы (va, lekin, ya na, ...), список основ, к которым никогда не было никаких прикреплений.

Числовые основы (bir, ikki, ellik, ...).

Основы короткой длины (длина<=2) (u, bu, ot, un, ...).

Исключительная лемма (bitta, bir, ta / single, singil, i).

На следующем этапе методологии для каждого элемента будут сгенерированы алломорфы из столбца affix в наборе данных CSE. Затем в процесс моделирования будут включены спецификации алфавита, которые используются для проверки морфологических правил. После этого вводимые слова будут переведены к процессу очистки, который включает в себя преобразование всех символов в нижний регистр и замену определённых специальных символов по мере необходимости. Это гарантирует, что введённые слова будут надлежащим образом подготовлены для последующей обработки и проверки правил.

Прежде чем определить окончание введенного слова, мы проверяем предопределённые основы в дополнительных созданных наборах данных, что гарантирует быструю работу модели и низкий уровень ошибок. Извлекается окончание слова, что предоставляет дополнительный уровень морфемной информации. Для повышения точности морфологического анализа при извлечении

окончаний слов применяются правила аффиксации. Затем извлечённое окончание слова сравнивается с набором данных CSE для выявления совпадений. При обнаружении совпадения результирующему набору присваивается соответствующая морфологическая информация. Когда прогнозируемая длина стебля составляет менее двух знаков, выполняется дополнительный этап проверки. Для подтверждения правильности определения стебля используется набор данных о короткой длине стебля. Этот процесс проверки обеспечивает точность определения коротких стеблей, что повышает общую надёжность морфологического анализа. Результаты этих этапов обработки возвращают список, включающий основу, лемму и морфологическую информацию для данного слова и POS-тега.

Результаты и обсуждение. В качестве цели оценки предложенная модель была проанализирована с использованием данных построенного корпуса для метода морфологической сегментации. Для тестирования был использован построенный корпус, состоящий из 40 документов, полученных с новостной платформы (daryo.uz), которые были разделены на четыре группы по десять документов в каждой. Этот корпус содержит в общей сложности 11 952 слова, из которых 5 288 уникальных составляют 44,24% от общего числа слов. Слова были аннотированы экспертом-лингвистом с правильной сегментацией. В процессе оценки время работы модели составляет около 1000 слов в секунду. Выходные данные модели сравниваются для каждого слова с фактическими ожидаемыми выходными данными. Выходные данные модели были разделены на пять различных вариантов, один из которых указывал на правильные прогнозы, в то время как остальные четыре указывали на различные типы ошибок, обнаруженных во время оценки. В таблице 1 результаты оценки модели на основе собранного корпуса демонстрируют разбивку результатов по категориям в случаях. В таблице поверхностное слово определено как образец «китобимдан» (из моей книги), оно разделено на три морфемы: китоб [основа], -(i)м [принадлежность к первому лицу] и -дан [аблятивный падеж].

Примерный образец кейсов %

1. Правильное предсказание китобимни > китоб 4821 91,2%

2. Ни один аффикс не был вычеркнут, хотя аффикс(ы) существует китобимни > китобимни 24 0,5%

3. Аффикс(ы) был удалён из основы, в то время как основа имеет аффикс(ы) китобимни > кито 131 2,5%

4. Частично полосатые аффиксы китобимни > китобим 158 3,0%

Большинство ошибок возникает из-за наличия коротких окончаний слов в основах (3-й, 5-й падежи), и все варианты ещё не охвачены в наборе данных CSE (4-й случай).

Инструмент Питон, созданный для этой работы, находится в открытом доступе, а также может быть легко установлен с помощью следующей команды, популярной в сообществе Python: pip устанавливает морфологический анализатор.

Существует также общедоступная система API 2 для интеграции модели в другое программное обеспечение, и более подробную информацию о ней можно найти в репозитории проекта на гитхаб 3.

Вывод. В этом исследовании проводится всесторонний морфологический анализ узбекского языка, охватывающий различные задачи, связанные со структурой слов и морфологическими свойствами. Методология включает в себя разработку набора данных о словоизменительных окончаниях, который лингвистические эксперты дополняют морфологической информацией. помощью существительных и глаголов, которые играют определенную роль в изменении грамматических свойств слов. Процесс оценки включает в себя определение основы, лемматизацию и морфологический анализ, что приводит к впечатляющему показателю точности – более 91% для проверки основы и леммы. Кроме того, мы представили код на Питон, веб-инструмент и API, созданные для использования предложенной модели.

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УДК 81

СТРУКТУРА КОНЦЕПТА: КОГНИТИВНЫЕ И ЛИНГВИСТИЧЕСКИЕ АСПЕКТЫ

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Аннотация. *В данной статье рассматривается многогранная природа понятия концепта, его значение в современной лингвистике и когнитивной науке. Исследуя различные подходы: лингвокультурологический, когнитивный и психолингвистический, в статье выделяется сложная структура концептов, которая включает в себя как основные идеи, так и культурные ассоциации. Обсуждение включает в себя подробный анализ того, что концепции функционируют как ментальные конструкты, отражающие коллективное сознание общества, а также включающие индивидуальный опыт. Посредством синтеза различных научных точек зрения, статья направлена на обеспечение всестороннего понимания концепций, их определений и их значения в языке, культуре и человеческом познании.*

Ключевые слова: *концепт, лингвокультурологический подход, когнитивная лингвистика, психолингвистика, ментальные конструкты, культурное познание, язык и культура, семантическая структура, представление знаний, коллективное сознание, когнитивная психология, концептуальный каркас.*

KONSEPT TUZILISHI: KOGNITIV VA LINGVISTIK ASPEKTLARI

Annotatsiya. *Ushbu maqolada konsept tushunchasining ko‘p qirrali tabiati, uning zamonaviy tilshunoslik va kognitiv fanlardagi ahamiyati tahlil qilinadi. Lingvokulturologik, kognitiv va psixolingvistik kabi turli yondashuvlarni o‘rganib chiqib, maqolada konseptlarning murakkab tuzilishi ochib beriladi, bu tuzilish asosiy g‘oyalar va madaniy assotsiatsiyalarni o‘z ichiga oladi. Muhokamada konsepsiyalarning jamiyatning jamoaviy ongini aks ettiruvchi hamda individual tajribani qamrab oluvchi aqliy tuzilmalar sifatidagi faoliyati batafsil tahlil etiladi. Turli ilmiy qarashlarni uyg‘unlashtirish orqali maqola tushunchalar, ularning ta’riflari va til, madaniyat hamda inson bilimi tizimidagi ahamiyatini har tomonlama tushuntirishga intiladi.*

Kalit so‘zlar: *konsept, lingvokulturologik yondashuv, kognitiv tilshunoslik, psixolingvistika, aqliy tuzilmalar, madaniy bilish, til va madaniyat, semantik tuzilish, bilimlarni ifodalash, jamoaviy ong, kognitiv psixologiya, konseptual tizim.*

STRUCTURE OF THE CONCEPT: COGNITIVE AND LINGUISTIC ASPECTS

Abstract. *This article explores the multifaceted nature of the concept, examining its significance in modern linguistics and cognitive science. By analyzing various approaches—linguocultural, cognitive, and psycholinguistic—the study highlights the complex structure of concepts, which encompasses both core ideas and cultural associations. The discussion includes a detailed analysis of how concepts function as mental constructs, reflecting the collective consciousness of society while also integrating individual experience. Through the synthesis of different scientific perspectives, the article aims to provide a comprehensive understanding of concepts, their definitions, and their significance in language, culture, and human cognition.*

Keywords: *concept, linguocultural approach, cognitive linguistics, psycholinguistics, mental constructs, cultural knowledge, language and culture, semantic structure, knowledge representation, collective consciousness, cognitive psychology, conceptual structure.*

Введение. Термин «концепт» первоначально был заимствован из математической логики и упоминается в «Классической теории понятий» Аристотеля. В то же время понятие «концепт» является одновременно и старым, и новым. Латинское слово conceptus переводится как «эмбрион». Это понятие было названо «многомерным кластером смысла», «семантическим срезом жизни», «геномом культуры», «определённым потенциалом смысла», «единицей памяти», «квантом знаний» и «зародышем когнитивных операций». Сегодня термин «концепт» широко используется в различных областях лингвистики. Она вошла в понятийную систему когнитивной, семантической и культурологической лингвистики [1].

Изучение этого понятия в современной лингвистике имеет особое значение, и каждая попытка понять природу этого понятия сопровождается огромным разнообразием различных мнений. В когнитивной

лингвистике этот термин ассоциируется со способами познания, в то время как в лингвистической культурологии он относится к процессам передачи определённого культурного кода. В психолингвистике он воспринимается как базовое перцептивно-когнитивно-аффективное образование динамического характера. Ю.Степанов считает, что «концепт» – это фразы, фрагменты общения, которые заставляют наш ум создавать образы, знакомые нам на протяжении многих лет». Под концепцией можно понимать культурное накопление в сознании индивидов, облегчающее восприятие культуры и влияющее на неё. Концепт накапливается в вербальной форме в ходе познавательной деятельности носителей языка и представляет собой продукт коллективного сознания. Как когнитивная единица значения, понятие – это абстрактная идея или ментальный символ, который может быть определён как «единица знания». Этот блок состоит из различных компонентов, которые по-разному характеризуют концепцию [2].

Концепты – это единицы познания, с помощью которых участники коммуникации получают представление о культуре конкретного народа. По словам В. Эванса, «понятия лежат между словами и экстралингвистической реальностью». Только ценностно-ориентированные явления реальности могут перейти в область понятий. Это отражается в таких языковых единицах, как пословицы, поговорки, афоризмы, стихи и проза.

Методы исследования. В настоящее время существует несколько подходов к изучению этой концепции. Исследователи рассматривают это понятие как лингвистическо-культурный, лингво-когнитивный, психолингвистический или лингвистический феномен. Каждый подход основан на подчёркивании той или иной составляющей концепции [3]. Первый подход рассматривает концепцию как культурный феномен. «Концепт – это самоорганизующаяся, интегративная, функционально систематическая, многомерная, идеализированная единица, основанная на семантической основе и выраженная в языковом знаке в виде слов (словосочетаний) повседневного языка, или более сложных лексико-грамматических и семантических конструкций, или невербальных субъективных образов или действий».

А. Вержбицкая утверждает, что «концепт» – это объект из «идеального» мира, имеющий конкретное название и отражающий культурное понимание реального мира. Концепт описывает типичные ситуации в культуре и является предметом культурологии. По мнению Ю. Степанова, «концепт является первичной культурной единицей душевного мира человека». Концепт – это ментальная структура, отражающая знания носителя языка о той или иной составляющей окружающего мира. Концепт аккумулирует ценностные ориентации как отдельных представителей языкового сообщества, так и всего языкового сообщества в целом. Анализируя концепцию с культурной точки зрения, важно учитывать, что содержание концепта ограничено конкретной культурой и эпохой [4].

Представители второго подхода предлагают рассматривать концепт как лингвистический когнитивный феномен. Концепт содержит информацию о том, что носитель языка знает, думает, предлагает и представляет. Понятие «концепт» относится к чувствам, которые человек использует в процессе созерцания и которые являются результатом всей человеческой деятельности и процесса постижения предметного мира. Концепт – это форма алгебраического выражения значения в письменном языке [5].

В. Нерост считает, что «концепт – это особый абстрактный образ, отражающий посредством слов фрагмент национальной картины мира». Согласно лингвокогнитивному подходу, это понятие неразрывно связано с вербальными средствами языка. Язык не образует понятий, а служит средством обмена информацией во время общения. Понятия заложены в ментальной структуре каждого человека, но для коммуникации они должны быть вербализованы, то есть выражены с помощью лингвистических средств. Понятие может быть вербализовано в языке с помощью отдельных слов, фраз, предложений или целых текстов, определяющих само понятие. Выбор языковых средств зависит от значения, модальности, психической составляющей, словарного запаса участников общения [6].

Понимание термина «концепт» как познавательной деятельности является методом и результатом категоризации окружающей действительности. Это связано с тем, что понятие содержит ментальную составляющую, определяющую форму абстракции, и модель, которая не только описывает объект, но и создаёт его [7]. Наиболее ярко психолингвистический подход представлен в работах. М. Фрумкиной, А. А. Леонтьева, А. А. Залевской, И. Н. Горелова, К. Ф. Седова, А. В. Михеева и др. Согласно И. Н. Горелову и К. Ф. Седову, понятие есть социально-психическая единица. А. А. Залевская делит понятия на две группы. К первой группе относятся понятия как достояние индивида, а ко второй – как к инвариантам, актуализированным в конкретном обществе или даже культуре. С точки зрения психолингвистического подхода природа понятия связана с психологическим взаимодействием понятий «душа» и «тело».

Результаты и обсуждение. Специалисты считают, что концепт обладает динамической сущностью и функционирует как фундаментальный перцептивно-когнитивный компонент коммуникативной

деятельности человека, «подчиняющийся законам психологической жизни человека и, как следствие, отличающийся по ряду параметров от понятий и значений как продуктов научного описания с позиций лингвистической теории». Концепт, как феномен психолингвистики, обладает определёнными специфическими характеристиками.

Одной из таких характеристик является невербальная природа концепта, в основе которого лежит набор одновременно реконструируемых сенсорных и моторных представлений. Особый интерес представляет анализ структуры концепции. По словам Степанова, концепция имеет сложную структуру. Все уровни концепции отражают культурную жизнь определённой эпохи. Особая структура концепта включает в себя основную идею, дополнительные идеи (пассивные, исторические), а также внутреннюю форму. Внутренняя форма воспринимается как этимологическая основа, на которой строятся все остальные уровни.

Сочетание образов и восприятий окружающей действительности олицетворяет менталитет. Например, возьмём взгляды обычного человека, который не является врачом, на «больного» и «здорового». Их объединяет понятие «болезнь», и концепт. Это понятие закрепляется в сознании обычных людей без привязки к профессиональной сфере или понятиям, связанным с историей болезни конкретного пациента или набором специфических симптомов того или иного заболевания. Этот набор представлений, концепций и ассоциаций, сопровождающих слово «болезнь», и есть понятие «болезнь». По сравнению с концепциями в профессиональной сфере (например, «история болезни», «хроническое заболевание», «болезнь Альцгеймера»), концепции подвержены переживаниям и эмоциям, а не только мыслям и знаниям [8].

Лингвокультурологическое понятие является предметом изучения в лингвистической культурологии, а также связано с культурологическими, когнитивными и лингвистическими науками. Согласно определению Ю. Степанова, лингвокультурологическое понятие – это психическая единица, связанная с языком, познанием и культурой. Природа лингвокультурного понятия связана с менталитетом. При этом Г. Блум подчёркивает связь менталитета с типичными проявлениями душевных и духовных качеств через национальный характер и способы категоризации окружающей действительности через национальный язык. Многие ученые сходятся во мнении, что легче описать менталитет, чем дать ему определение. Психика связана с глубокими когнитивными процессами и поведенческими стандартами, определяющими внутреннее желание индивида действовать в той или иной ситуации. Лингвокультурологическое понятие подразумевает наличие оценочной составляющей, которая всегда находится в центре концепта [9].

Заключение. Учёные рассматривают эту концепцию как многомерную когнитивную единицу, в которой преобладает оценочный элемент. Концепция группируется вокруг сознательного ядра, от которого расходятся ассоциативные векторы. Большинство первичных ассоциаций носителей языка составляют ядро концепции, в то время как менее важные ассоциации формируют периферию. Концепция не имеет четких границ; По мере удаления от ядра ассоциации становятся более расплывчатыми. Это понятие воспроизводится в сознании через языковые единицы. Концепция может быть реализована на разных языковых уровнях: лексемах, идиомах, паремиях, предложениях и даже текстах. Исследователи выделяют в структуре концепции четыре зоны: основную зону (внутреннее ядро) и дополнительные зоны (квазизоны). Основная зона выражает денотативное и коннотативное значения слова.

Квазизоны связаны ассоциациями, благодаря которым понятие приобретает дополнительные оттенки смысла. В. Эванс считает, что внутренняя организация концепта включает в себя и чувственный образ, и информационное понятие, и содержательные особенности. Чувственный образ в структуре концепта формируется когнитивными свойствами восприятия. Эти свойства возникают в сознании носителей языка и отражают окружающую действительность через органы чувств. Содержательные черты формируют метафорическое содержание предметов и явлений. Структура концепции формируется когнитивными компонентами, которые сливаются с когнитивными чертами в зависимости от степени яркости ума [11].

Информационная часть понятия состоит из минимального количества когнитивных характеристик, обозначающих наиболее важные и отличительные черты объекта или явления. Содержательное поле включает в себя когнитивные характеристики, раскрывающие информационное содержание понятия. Отличительной чертой содержательной стороны является наличие когнитивных свойств, взаимодействующих друг с другом. Структура понятия может быть описана только в том случае, если определено его содержание, т.е. раскрыта познавательная сторона понятия. В результате структуру понятия можно представить в виде круга. Основная концепция – ядро концепции – находится в центре структуры, в то время как всё, что отражает культуру, традиции и личный опыт, остаётся на периферии.

В нашем понимании понятие – это достояние не только конкретного индивида, но и общества в целом. В нём присутствует образная составляющая, определённый менталитет и культурно-исторические особенности того или иного этноса. Поэтому концепцию следует рассматривать комплексно, чтобы результаты исследования были максимально глубокими и объективными.

Понятие также имеет определённую структуру, но разные учёные определяют его по-своему. Таким образом, структура концепта может включать в себя основную идею, дополнительные идеи (пассивные, исторические), а также внутреннюю форму. Понятие может быть изучено как расширенная смысловая конструкция, которая различает коннотативную, денотативную и оценочную стороны. Ряд учёных выделяет в структуре концепции следующие зоны: основную (внутреннее ядро) и дополнительные зоны (квазизоны).

Таким образом, структура концепта формируется различными особенностями, которые сливаются с интеллектуальными, образными, когнитивными и другими компонентами. Перспективы дальнейших исследований проблемы мы видим в более детальном изучении природы понятия, его связи с различными сферами человеческой деятельности, а также в выработке единого определения термина «концепт»

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УДК 81'373.1:32(075)

ТЕРМИНОЛОГИЯ ГОСУДАРСТВЕННОГО УПРАВЛЕНИЯ ВОСТОЧНОГО ПРОИСХОЖДЕНИЯ В РУССКОМ И УЗБЕКСКОМ ЯЗЫКАХ

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Аннотация. *Данное исследование посвящено анализу терминологии государственного управления восточного происхождения в русском и узбекском языках. В статье рассматриваются заимствования, которые появились в этих языках через арабский, персидский и тюркский языки в период исторического взаимодействия с восточными культурами. Особое внимание уделено сравнению терминов, связанных с административными структурами и властными институтами, таких как «султан», «амир», «халиф» и другие. Анализ показывает, что в русском и узбекском языках данные термины имеют схожие семантические корни, но различаются в контексте использования и адаптации. Исследование раскрывает влияние восточных культур на языковое и политическое развитие обеих стран, а также предлагает пути для дальнейших исследований в области лексикографии и исторической лингвистики.*

Ключевые слова: *государственное управление, терминология, восточное происхождение, русский язык, узбекский язык, исторические связи, политическая система, лексикология, заимствования, административная структура, арабский язык, персидский язык, турецкий язык.*

RUS VA O‘ZBEK TILLARIDA SHARQ KELIB CHIQISHIGA EGA BO‘LGAN DAVLAT BOSHQARUVI TERMINOLOGIYASI

Annotatsiya. *Ushbu tadqiqot rus va o‘zbek tillaridagi sharqiy kelib chiqishli davlat boshqaruvi atamalarini tahlil qilishga bag‘ishlangan. Maqolada Sharq madaniyatlari bilan tarixiy aloqalar davrida arab, fors va turkiy tillardan o‘zlashtirilgan so‘zlar ko‘rib chiqiladi. «Sulton», «amir», «xalifa» kabi ma’muriy tuzilmalar va hokimiyat institutlariga oid atamalarni qiyoslashga alohida e’tibor qaratilgan. Tahlil natijalariga ko‘ra, rus va o‘zbek tillarida bu atamalar o‘xshash semantik ildizlarga ega bo‘lsa-da, qo‘llanilishi va moslashuvida farqlanadi. Tadqiqot Sharq madaniyatlarining har ikki mamlakatning til va siyosiy rivojlanishiga ta’sirini yoritib beradi, shuningdek, lug‘atshunoslik va tarixiy tilshunoslik sohasidagi kelajak izlanishlar uchun yo‘nalishlar taklif etadi.*

Kalit so‘zlar: *davlat boshqaruvi, atamalar, sharqiy kelib chiqish, rus tili, o‘zbek tili, tarixiy aloqalar, siyosiy tizim, leksikologiya, o‘zlashmalar, ma’muriy tuzilma, arab tili, fors tili, turkiy tillar.*

TERMINOLOGY OF EASTERN-ORIGIN STATE ADMINISTRATION IN THE RUSSIAN AND UZBEK LANGUAGES

Abstract. *This study is dedicated to the analysis of the terminology of state administration of Eastern origin in the Russian and Uzbek languages. The article examines borrowings that appeared in these languages through Arabic, Persian, and Turkic languages during the period of historical interaction with Eastern cultures. Special attention is given to comparing terms related to administrative structures and power institutions, such as «sultan», «amir», «caliph», and others. The analysis shows that these terms in both Russian and Uzbek languages have similar semantic roots but differ in their usage and adaptation context. The study reveals the influence of Eastern cultures on the linguistic and political development of both countries and also suggests directions for further research in lexicography and historical linguistics.*

Keywords: *state administration, terminology, Eastern origin, Russian language, Uzbek language, historical ties, political system, lexicology, borrowings, administrative structure, Arabic language, Persian language, Turkish language.*

Введение. Государственное управление представляет собой сложную систему взаимодействия между различными властными структурами, государственными институтами и гражданами, и эта система имеет свои уникальные особенности в каждой культуре. Особое внимание в данном контексте следует уделить терминологии, которая используется для описания различных аспектов

государственного управления. Одним из интересных направлений в исследовании таких терминов является изучение заимствованных слов, пришедших в язык через восточные культуры.

Восточные культуры, с их многообразием языков, политических и социальных систем, оказали значительное влияние на формирование государственной терминологии в различных странах, включая Россию и Узбекистан. Изучение этой терминологии важно, поскольку оно позволяет не только понять процессы заимствования слов, но и проследить, как эти термины трансформировались и адаптировались в новых языковых и культурных контекстах.

Историческое и культурное взаимодействие России и Центральной Азии, особенно в периодах существования Золотой Орды, Османской империи и различных восточных государств, способствовало активному обмену терминами. Эти термины, связанные с властью, правлением, администрацией и религиозными структурами, зачастую переходили в языки через посредничество арабского, персидского и тюркского языков. Примером таких терминов могут служить слова как «султан», «амир», «халиф», «бей» и другие, которые использовались для обозначения различных типов власти и правителей.

Кроме того, важно отметить, что эти заимствования не являются прямыми копиями исходных слов. Они претерпели изменения, адаптировались к особенностям русской и узбекской культур и языков, что привело к появлению новых значений и оттенков в их употреблении. В русском языке, например, слова с восточными корнями приобрели более широкие или несколько иные значения, чем в их изначальном контексте. В то время как в узбекском языке многие термины сохранили свои оригинальные значения, тесно связанные с исламской и феодальной культурой.

Цель настоящего исследования – провести анализ и сравнение терминов восточного происхождения в контексте государственного управления в русском и узбекском языках, выявить общие черты и различия в их употреблении, а также рассмотреть их влияние на развитие политических и административных систем этих стран. Исследование будет включать в себя анализ исторических и культурных аспектов, повлиявших на заимствование этих терминов, а также их лексическое и семантическое развитие в каждом из языков.

Таким образом, понимание того, как восточные заимствования были восприняты и адаптированы в русском и узбекском языках, позволяет глубже изучить культурное и политическое взаимодействие между Востоком и этими регионами. Это также даёт возможность осветить влияние внешних культур на развитие внутренних политических структур и языковых систем.

Методы. В данном исследовании применены различные методы, позволяющие глубже понять процесс заимствования и адаптации терминов восточного происхождения в области государственного управления в русском и узбекском языках. Среди основных методов, использованных в работе, можно выделить сравнительно-исторический анализ, лексикографический анализ и контекстуальный подход.

1. Сравнительно-исторический анализ:

Термин «султан»

Слово «султан» в арабском и персидском языках обозначало правителя или властителя, часто в контексте мусульманских государств. Этот термин проник в русский язык через тюркские и арабские языки, особенно в период Золотой Орды и в ходе османского влияния. Например, в «Слове о полку Игореве», написанном в XIII веке, упоминаются «султаны», что подчёркивает важность этих правителей в политических процессах того времени. Это свидетельствует о том, что термин «султан» был знаком в России ещё в средневековый период, когда политические и культурные связи с Востоком были довольно тесными. В узбекском языке слово «султан» сохранило своё прямое значение и употребляется для обозначения мусульманских правителей или монархов в контексте исламской культуры. В Узбекистане этот термин активно используется в исторических и современных контекстах для обозначения правителей мусульманских государств, таких как Тимуриды, и остаётся важной частью политической и культурной традиции страны.

2. Лексикографический анализ:

Термин «амир»

В арабском языке «амир» означал военачальника, командующего войском, а также правителя или местного администратора. В русский язык этот термин был заимствован в период татаро-монгольского владычества и в эпоху османского влияния. В исторических источниках, таких как летописи, слово «амир» встречается в контексте описания правителей, командующих армиями или управляющих регионами. Например, в русском языке часто встречается слово «амир» в контексте описания времён Золотой Орды и правления Османской империи. В узбекском языке термин «амир» также использовался для обозначения правителей или командующих. В эпоху Тимуридов амиры

управляли крупными территориями, и термин стал обозначать высокопоставленных феодалов. В отличие от русского языка, где этот термин использовался в основном для описания чуждых правителей, в узбекской традиции «амир» был частью местной административной структуры и часто использовался для обозначения влиятельных правителей.

3. Контекстуальный подход:

Термин «халиф»

В арабском языке «халиф» означал духовного и политического лидера мусульман, преемника пророка Мухаммеда. В русском языке этот термин использовался для обозначения религиозных и политических лидеров в мусульманском мире, в том числе в контексте Золотой Орды и Османской империи. Например, в исторических источниках, относящихся к периоду Золотой Орды, упоминаются халифы как высшие духовные авторитеты, что подчёркивает важность исламского руководства в политических процессах того времени. В узбекском языке термин «халиф» также сохраняет значение духовного лидера, но в определённые исторические периоды, такие как в эпоху Тимуридов, халифы могли иметь и светскую власть. Это подчёркивает различие в контексте использования термина в русском и узбекском языках: в Узбекистане халиф мог быть не только религиозным, но и политическим лидером, что отличает его от русской традиции.

4. Документальный и исторический анализ:

Термин «бей»

Слово «бей» в тюркских и арабских языках означало местного правителя, феодала, или владельца земель. В русском языке этот термин стал использоваться в контексте описания татарских ханов, а также в связи с османским влиянием. В исторических документах, таких как переписка московских князей с татарскими ханами, слово «бей» использовалось для обозначения местных правителей и феодалов, играющих важную роль в политической системе. В узбекском языке слово «бей» сохраняло своё значение местного правителя и феодала, особенно в контексте земельной и феодальной системы. До советской власти бей был ключевым элементом социальной и политической структуры, играя важную роль в управлении регионами, особенно в аграрных районах.

5. Анализ транслитерации и адаптации слов:

Термин «наиб»

Арабское слово «наиб» означало заместителя правителя. В русском языке этот термин был заимствован в эпоху Московского государства и использовался для обозначения заместителей властителей, например, наибов в татарских землях. В исторических источниках, таких как летописи, встречается слово «наиб», обозначающее «заместитель» или «помощник». В русском языке это слово стало обозначать должностное лицо, которое исполняло функции управления на местах, например, наибы в районах, подчинённых татарскому или османскому влиянию. В узбекском языке «наиб» также сохранил свою роль как заместителя местного правителя. Термин активно использовался в судебной и административной практике, особенно в период исламского правления. В Узбекистане наибы выполняли важные функции в управлении и судопроизводстве, что подчёркивает сохранявшееся значение этого термина в политической и административной практике страны.

Результаты.

1. Общие черты и различия в заимствованиях

Обе страны, Россия и Узбекистан, подвергались влиянию восточных культур, что отразилось на их языках через заимствование терминов, связанных с государственным управлением и социальными структурами. Важно отметить, что в процессе заимствования терминов в оба языка влияли различные исторические контексты и политические реалии. В русском языке многие термины восточного происхождения появились через арабский, турецкий и персидский языки в период Золотой Орды, а также османского и татарского владычества. В свою очередь, в узбекском языке значительное число терминов пришло через арабский и персидский языки в связи с распространением ислама и феодализацией общества, что связано с более глубоким влиянием этих культур на политическую структуру региона.

2. Термины в русском языке

В русском языке заимствованные восточные термины часто претерпели изменения в значении и использовании. Рассмотрим несколько ключевых примеров:

«Амир»: В арабском языке «амир» означал военачальника или правителя. В русском языке этот термин использовался в основном для обозначения правителей, особенно во времена татаро-монгольского владычества и в период османского влияния. Например, в русских летописях «амир» употребляется для описания местных правителей в зонах влияния Золотой Орды. В современных текстах этот термин сохранил значение местного правителя или командующего войсками.

«Султан»: Этот титул правителей в исламском мире, особенно в Османской империи, стал известен в русском языке через татарский и турецкий языки. В исторических источниках этот термин использовался для обозначения властителей Востока. Например, в произведении «Слово о полку Игореве» упоминается султан, что говорит о его важности для политической жизни того времени. В русском языке «султан» часто употребляется для обозначения восточного монарха.

«Калиф»: Этот термин в арабском языке обозначал духовного и политического лидера мусульман. В русском языке слово «калиф» вошло через арабский и персидский языки и стало обозначать высшего духовного и политического авторитета, например, в контексте Золотой Орды. В российском контексте это слово редко используется в повседневной речи, но сохраняет свое значение в исторических документах.

«Бей»: В тюркских языках «бей» означал местного феодала или правителя. В русском языке этот термин использовался для обозначения правителей в тюркских и восточных странах. Например, в переписке московских князей с татарскими ханами часто встречается слово «бей». Это слово подчёркивает административную структуру и связи между Москвой и тюркскими народами.

«Шах»: В персидском языке слово «шах» означало царя, и в русском языке оно стало обозначать монарха в странах Востока, особенно в Персии (Иране). Примером является использование термина в исторических текстах, например, в связи с правителями Сефевидов и их правлением в Персии.

3. Термины в узбекском языке

В узбекском языке также присутствуют многочисленные заимствования, которые активно использовались в контексте исламской культуры и феодальной системы:

«Халиф»: Этот термин в арабском языке обозначает духовного лидера мусульман, преемника пророка Мухаммеда. В узбекском языке «халиф» сохранил свою связь с исламским духовенством, и в период Средневековья этот термин также мог употребляться для обозначения духовного лидера с элементами политической власти. В отличие от русского контекста, где слово «халиф» связано исключительно с религиозной властью, в Узбекистане в определённые исторические периоды халиф мог иметь и светские полномочия.

«Наиб»: В арабском языке «наиб» означал заместителя правителя. В узбекском языке слово «наиб» использовалось для обозначения заместителя местного правителя или в контексте ислама – заместителя во главе религиозных организаций. В административной структуре до советского времени наибы исполняли функции управления на местах в различных районах, что подчёркивает важность этого термина в узбекской феодальной системе.

«Мирза»: Это слово происходило из арабского языка, где оно означало писца или секретаря. В узбекском языке мирза часто использовался для обозначения чиновника, ответственного за ведение документации и записи в административных учреждениях. В Средневековом Узбекистане мирза также мог быть высокопоставленным должностным лицом при дворе монарха.

«Бей»: Как и в русском языке, в узбекском языке слово «бей» обозначало местного феодала или владельца земель. В отличие от русского языка, где этот термин употреблялся для описания правителей в тюркских землях, в узбекском контексте слово «бей» ассоциировалось с местной феодальной системой и часто использовалось для обозначения владельцев крупных земельных участков и политических фигур.

4. Сравнительный анализ

Сравнительный анализ показывает, что в обоих языках восточные заимствования в области государственного управления имеют схожие семантические корни, но различаются в контексте использования и адаптации.

В русском языке термины, такие как "султан" и "амир", приобрели более широкое значение и часто используются в контексте монархической власти, в то время как в узбекском языке эти термины сохраняют более узкое значение, тесно связанное с исламской культурой и феодальной системой.

В русском языке термин "калиф" использовался для обозначения религиозного лидера, но не имел ярко выраженной светской коннотации, в то время как в узбекском языке халиф мог также олицетворять светскую власть, что подчеркивает специфические особенности использования этих слов в разных культурах.

Термин "бей" в русском и узбекском языках сохраняет схожее значение, но в узбекском языке он более активно ассоциируется с феодальной структурой, в то время как в русском языке он часто используется в контексте истории Золотой Орды и османских владений.

Таким образом, несмотря на общие исторические и культурные корни, заимствованные восточные термины в русском и узбекском языках отличаются в своей адаптации, значении и использовании, что обусловлено различиями в политических и социальных системах двух стран.

Обсуждение. Применение восточных терминов в государственных и административных контекстах не только отражает исторические связи, но и демонстрирует культурные обмены, которые происходили между народами, особенно в период Средневековья и в эпоху монгольского и османского владычества. Заимствованные термины в обоих языках (русском и узбекском) служат связующим звеном между восточной культурой и языковыми традициями этих народов.

В русском языке процесс заимствования и адаптации восточных терминов был достаточно сложным и долгим, часто через несколько слоев – арабский, тюркский и персидский языки. Эти многоступенчатые заимствования привели к определенной трансформации значения терминов, а также их роли в русском языке. Например, термин "султан" в русском языке ассоциируется с монархами и императорами Востока, в то время как в узбекском языке "султан" сохраняет прямое значение, связанное с правителем в исламской политической системе. В русском контексте термин часто приобретал более обобщённое значение, иногда использовался в переносном смысле для обозначения сильного правителя, например, в исторических произведениях или политических текстах.

Примером может служить использование термина "амир". В арабском языке это слово означало командующего войсками или правителя, в русском языке оно, попав через татарский язык, стало употребляться в контексте местных правителей в татарских и османских землях, в то время как в узбекском языке этот термин сохранил значение командующего, но стал более связан с феодальными отношениями в период правления Тимуридов и с исламской культурой. В узбекском контексте слово "амир" было не только титулом военачальника, но и ключевой фигурой в социальной и политической структуре, олицетворяя власть в феодальной системе.

В противоположность этому, в узбекском языке термины, такие как "халиф" или "наиб", оставались ближе к своему изначальному значению и использовались в строгом соответствии с исламскими традициями. "Халиф" в узбекском языке продолжает использоваться как титул духовного лидера, в то время как в русском языке этот термин стал в большей степени связан с историческими и политическими контекстами, связанными с мусульманскими правителями в Восточной Европе. Например, в русском контексте термин "халиф" может встречаться в исторических хрониках, относящихся к Золотой Орде, где халифы имели значительное влияние на мусульманскую элиту.

Важной особенностью является то, что в узбекском языке "наиб" продолжает использоваться в роли заместителя правителя, что чётко отражает его роль в феодальной структуре. Этот термин широко использовался в административной практике, особенно в период исламского правления, в то время как в русском языке "наиб" употреблялся лишь в контексте тюркских и татарских владений, а затем приобрел ограниченное употребление в исторических текстах, что связано с различиями в политических традициях.

Заключение. Терминология государственного управления восточного происхождения в русском и узбекском языках является важным и интересным элементом культурного обмена, который глубоко укоренился в исторических и политических процессах этих стран. Несмотря на схожее происхождение терминов, использование и значения этих слов в каждом из языков имеют свои особенности, что связано с культурными, религиозными и политическими различиями.

В русском языке восточные заимствования часто претерпели значительные изменения, принимая более широкие и обобщенные значения, что связано с историей русских взаимоотношений с Востоком, а также с более сложной языковой адаптацией через несколько слоев языков. В узбекском языке эти термины, напротив, сохранили свою более прямую связь с исламской культурой и феодальными структурами, и их использование тесно связано с политической и административной реальностью Узбекистана в историческом контексте.

Будущее исследование может быть направлено на более глубокое изучение того, как эти термины будут развиваться в условиях глобализации и изменения политических систем, а также на исследование новых форм влияния восточных терминов на современную политику и управление в обеих странах. Например, с учётом современных изменений в политических системах и глобализации, термины вроде "султан" и "амир" могут быть переосмыслены в современном контексте, что открывает новые направления для дальнейших исследований в лексикографии и политической лингвистике.

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УДК 811.81'272

ВЛИЯНИЕ ГЕНДЕРНЫХ СТЕРЕОТИПОВ НА СОЦИАЛЬНЫЕ НОРМЫ И РОЛИ В СОВРЕМЕННОМ ЛИНГВИСТИЧЕСКОМ ОБЩЕСТВЕ

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Аннотация. *В данной статье рассматриваются гендерные стереотипы и их влияние на формирование социокультурных норм и ценностей. Проанализированы процессы гендерной социализации, концепции мужественности и женственности, а также их эволюция в историческом контексте. Особое внимание уделяется влиянию феминистских теорий, изменению роли женщин в обществе и их участию в науке, образовании и политике. Также приводятся статистические данные, подтверждающие рост женского участия в общественной жизни, и обсуждаются современные вызовы, связанные с гендерным равенством.*

Ключевые слова: *гендерная социализация, гендерные стереотипы, феминизм, мужественность и женственность, гендерная идентичность, гендерное равенство, феминистские теории, социальные роли, образование и гендер.*

ZAMONAVIY LINGVISTIK JAMIYATDA GENDER STEREOTIPLARINING IJTIMOIY NORMALAR VA ROLLARGA TA’SIRI

Annotatsiya. *Ushbu maqolada gender stereotiplari va ularning ijtimoiy-madaniy normalar va qadriyatlarni shakllantirishga ta’siri o‘rganiladi. Gender sotsializatsiyasi jarayonlari, erkaklik va ayollik tushunchalari hamda ularning tarixiy rivojlanishi tahlil qilinadi. Feministik nazariyalarning ta’siri, jamiyatdagi ayollarning o‘rni va ularning ilm-fan, ta’lim va siyosatda ishtiroki muhokama qilinadi. Shuningdek, ayollarning jamoat hayotida ishtirok etish darajasi ortib borayotganini tasdiqlovchi statistik ma’lumotlar keltirilgan hamda gender tengligi bilan bog‘liq zamonaviy muammolar yoritilgan.*

Kalit so‘zlar: *gender sotsializatsiyasi, gender stereotiplari, feminizm, erkaklik va ayollik, gender identifikatsiyasi, gender tengligi, feministik nazariyalar, ijtimoiy rollar, ta’lim va gender*

THE IMPACT OF GENDER STEREOTYPES ON SOCIAL NORMS AND ROLES IN MODERN LINGUISTIC SOCIETY

Abstract. *This article examines gender stereotypes and their impact on the formation of socio-cultural norms and values. The processes of gender socialization, the concepts of masculinity and femininity, and their evolution in a historical context are analyzed. Special attention is given to the influence of feminist theories, changes in the role of women in society, and their participation in science, education, and politics. Statistical data confirming the growing involvement of women in public life are presented, and contemporary challenges related to gender equality are discussed.*

Keywords: *gender socialization, gender stereotypes, feminism, masculinity and femininity, gender identity, gender equality, feminist theories, social roles, education and gender.*

Введение. Понятие гендера широко обсуждается в современных научных исследованиях и лингвистике. Гендер – это не просто термин, обозначающий биологические или культурные различия, но и социальная конструкция общества, специфика языка и отражение социальных отношений. В статье анализируется, как гендерные проблемы рассматриваются в научных исследованиях и лингвистике, как гендерные стереотипы формируются посредством языка и их влияние на гендерные отношения в обществе.

Гендерные стереотипы представляют собой устойчивые представления о ролях, характеристиках и поведении мужчин и женщин в обществе. Эти представления формируются под влиянием культуры, традиций, религии и исторического опыта. Несмотря на прогресс в области равноправия, гендерные стереотипы продолжают оказывать значительное влияние на различные сферы жизни, включая образование, карьеру и семейные отношения. Цель данной статьи –

рассмотреть природу гендерных стереотипов в социокультурном контексте, их влияние на общество и возможные пути их преодоления.

Гендерная социализация – это процесс усвоения человеком социальной культуры, ценностей и социальных норм, через формирование системы гендерных знаний, развитие гендерных отношений и поведения. Общий процесс социализации личности складывается из различных её стилей (культурного, морального, правового, трудового, психологического, полового, а также гендерного и др.). Все эти типы взаимосвязаны.

В образовании учитываются положительные и отрицательные эффекты гендерной социализации. Социологи ввели два типа социализации – «пассивная социализация» и «активная социализация», то есть идея самосознания. Существуют объективные условия, способствующие активной социализации, нейтральные и стремящиеся выступить в роли субъекта жизнедеятельности, стремящиеся изменить окружающую среду. Будучи субъектом социализации, юноши и девушки усваивают социальные нормы и культурные ценности, присутствующие в высшем образовании. Это усвоение осуществляется в образовательном процессе высшей школы вместе с реализацией собственной деятельности, саморазвитием и самореализацией. На этом возрастном этапе у ученика проявляется субъективность в решении тех или иных задач.

Методика исследования. В данном исследовании использованы сравнительный и аналитический методы. Анализируются научные труды, посвящённые гендерным исследованиям, а также исторические источники, фиксирующие эволюцию социальных ролей мужчин и женщин. Лингвистический анализ позволяет выявить влияние языка на восприятие гендера. Социологические исследования и статистические данные о роли женщин в различных сферах общества служат основой для анализа современных тенденций.

Наряду с этим в статье использованы теоретические и эмпирические методы исследования. Гендерные выражения, грамматические категории и фразы изучаются в лингвистике посредством анализа литературы, сравнительных методов и анализа лингвистического корпуса. В анализ также были включены существующие исследования в области социальных наук, выявляющие взаимодействие гендера в языке и обществе, формирование стереотипов и их роль как социального конструкта.

Результаты и их обсуждение. Гендерные стереотипы остаются устойчивым фактором, формирующим социальные нормы и роли, особенно в лингвистическом контексте. Язык, как зеркало культуры, не только отражает существующие социальные установки, но и активно участвует в их воспроизводстве. В современном обществе, несмотря на прогресс в области гендерного равенства, стереотипные представления о мужских и женских ролях сохраняются как в лексике, так и в речевых практиках.

Пример 1: Гендерно окрашенные профессии. Во многих языках, включая русский, профессии традиционно ассоциируются с определённым полом. Слова «врач», «инженер», «директор» чаще воспринимаются как мужские, несмотря на то, что женщины активно занимают эти должности. Между тем профессии вроде «медсестра», «воспитательница», «секретарь» автоматически связываются с женским полом. Такая ассоциация закрепляется через язык и влияет на ожидания общества: например, мужчина-воспитатель может восприниматься как «исключение» или даже вызывать подозрение.

Пример 2: Языковые выражения и поговорки. Многие устойчивые выражения также демонстрируют гендерные установки. Например, выражения вроде «мужик сказал – мужик сделал», «женская логика», «баба с возу – кобыле легче» содержат оценочные суждения о мужской решительности и женской ненадёжности или эмоциональности. Это формирует у молодого поколения шаблонное восприятие поведения, ожидаемого от представителей разных полов.

Пример 3: Гендер в детской литературе. В учебниках и детских книгах чаще можно встретить мужские образы в роли героев, лидеров, изобретателей, а женские персонажи представлены как заботливые, послушные, эмоциональные. Так, в школьных задачах по математике мальчики считают яблоки, а девочки – помогают маме на кухне. Это с ранних лет формирует установки о «мужской логике» и «женской эмпатии».

Пример 4: Попытки языкового реформирования. В последние годы активно обсуждается внедрение феминитивов: «авторка», «редакторка», «психологиня». Несмотря на противоречивое восприятие в обществе, такие изменения отражают стремление к лингвистическому равенству. В некоторых странах уже приняты инклюзивные языковые стандарты. Например, в Германии активно используется форма «Leser*innen» (читатели/читательницы), а во Франции внедряют двойные формы типа «les étudiant·e·s».

Таким образом, гендерные стереотипы в языке по-прежнему влияют на социальные нормы, но в условиях современного лингвистического общества нарастает движение к деконструкции и пересмотру этих норм. Язык становится ареной борьбы за равноправие, где каждое слово может нести как нагрузку прошлого, так и потенциал перемен.

Понятия «биологический пол», «гендер», «женственность» и «мужественность» широко используются в зарубежных исследованиях. Гендер определяется не только биологическими характеристиками, но и совокупностью социальных и культурных факторов, формирующих идентичность личности. Гендерные символы и роли варьируются в зависимости от культурного контекста, что демонстрирует их гибкость.

Во второй половине XX века активизировались лингвистические исследования гендерных различий в речи. Робин Лакофф предложила «теорию дефицита», согласно которой женская речь характеризуется меньшей уверенностью по сравнению с мужской. Барри Торн и Нэнси Хенли разработали «теорию доминирования», рассматривая влияние патриархальных структур на язык. Дебора Таннен, в свою очередь, предложила «теорию различий», согласно которой мужчины и женщины развивают разные языковые субкультуры.

Современные исследователи, включая Д. А. Каверду и В. А. Вострову, анализируют влияние гендерных стереотипов на социальные нормы. В. А. Вострова указывает, что в условиях рыночной экономики женщины часто рассматривались как надёжные, но низкооплачиваемые работники. В массовом сознании продолжают существовать традиционные представления о мужественности и женственности, что препятствует достижению полного гендерного равенства.

Социальные роли и гендерные стереотипы складывались на основе патриархальных норм. В традиционных обществах женщины играли преимущественно семейную роль, а их участие в науке, культуре и политике было ограничено. Исторические источники, такие как «Домострой» XVI века, закрепляли представления о мужчине как главе семьи и женщине как хранительнице домашнего очага. Эти установки сохранялись даже в советский период, несмотря на формальное провозглашение равноправия. С точки зрения стереотипов женственности/мужественности, мужскому полу присуще множество личных качеств: физически сильный, открытый, смелый, умный, умелый, уравновешенный, любознательный, ловкий, смелый. Женщины показаны спокойными, терпеливыми и независимыми. В то же время существует преувеличенный стереотип, то есть стереотип о «мужском интеллекте» и «женском интеллекте», примером которого являются такие пословицы, как «Длинные волосы, короткий мозг».

В последние десятилетия наблюдается рост женского участия в образовании, науке и политике. В Узбекистане женщины составляют значительную часть депутатского корпуса, а их влияние в бизнесе и на руководящих должностях увеличивается. Гендерные реформы способствуют повышению международного рейтинга страны по вопросам гендерного равенства.

Сегодня полноправное участие женщин в системе науки и образования, активное участие в экономическом развитии страны, государственной безопасности, вопросах внутренней и внешней политики становится обычным явлением. В зависимости от участия женщин в экономических и политических процессах, их поддержки со стороны общества можно определить прогресс, уровень развития и положение этой страны.

Представляется, что гендерное равенство как социальная норма до сих пор не в полной мере учитывается в обществе. Вопрос гендерных стереотипов в формировании социокультурных норм и ценностей современного общества до сих пор остается открытым.

Однако, несмотря на достигнутые успехи, проблема гендерного равенства остаётся актуальной. Гендерные стереотипы продолжают оказывать влияние на общественные установки и социальные практики, что требует дальнейших исследований и разработки мер по их преодолению.

Гендерная социализация представляет собой процесс усвоения человеком социальных норм, ценностей и культурных установок, связанных с его гендерной идентичностью. Этот процесс охватывает различные аспекты, включая культурный, моральный, правовой, трудовой, психологический и социальный. Все эти элементы взаимосвязаны и формируют поведенческие модели, ожидаемые от мужчин и женщин в конкретном обществе.

В сфере образования проявляются как положительные, так и отрицательные эффекты гендерной социализации. Социологи выделяют два типа социализации: пассивную и активную. Активная социализация подразумевает осознание личностью своей социальной роли и стремление к трансформации окружающей среды. Молодые люди в процессе обучения не только усваивают социальные нормы и культурные ценности, но и развивают свои способности, адаптируясь к изменяющимся условиям общества.

Результаты анализа показывают, что структура языка и стили выражения играют важную роль в формировании понятия гендера. Грамматические категории пола и гендерно-специфические выражения, существующие во многих языках, отражают то, как гендерные отношения отражаются в обществе. Исследования также доказали, что язык может усиливать или изменять гендерные стереотипы, а также влиять на достижение социального равенства.

Философские подходы играют важную роль в понимании гендерных отношений. Процессы интеграции и дифференциации женского и мужского полов составляют диалектическую основу развития человека. Понятие гендера широко изучалось в XX веке в области лингвистики и социологии. В западной лингвистике понятия мужского и женского рода связаны не только с биологическим полом, но и включают в себя культурные и духовные аспекты, сформированные обществом. В узбекской лингвистике понятие гендера стало активно изучаться в период новой независимости.

Анализ, проведённый в статье, показывает, что взаимодействие языка и пола очень сложное и многогранное. Гендерно-специфические грамматические и лексические элементы, выявленные в ходе лингвистического анализа, создают основу для формирования социальных ролей и стереотипов в обществе. Например, в некоторых языках грамматические категории, выражающие пол, тесно связаны не только с языковой структурой, но и с социальными отношениями и культурными ценностями. В то же время лингвистические исследования показывают, что гендерные стереотипы закрепляются не только в языке, но и в повседневном общении, образовании и средствах массовой информации. Эта ситуация свидетельствует о необходимости сосредоточиться на роли языка и его трансформации в обеспечении гендерного равенства и искоренении стереотипов в будущем. Результаты исследования позволяют проводить более глубокий анализ гендерных проблем посредством междисциплинарного подхода с участием лингвистики и социальных наук.

Выводы. Гендерные стереотипы играют значительную роль в формировании социальных норм и общественных ожиданий. Несмотря на существенные шаги к достижению равноправия, влияние устоявшихся представлений о мужских и женских ролях остаётся ощутимым. Исследование показало, что гендерные различия проявляются не только в языке и коммуникации, но и в социально-экономических аспектах, таких как занятость, уровень доходов и доступ к руководящим позициям.

Для преодоления негативных последствий гендерных стереотипов необходимы дальнейшие научные исследования, разработка образовательных программ и активная государственная политика, направленная на устранение дискриминации. Важную роль в этом процессе играет изменение общественного сознания, популяризация гендерного равенства и поощрение равных возможностей для мужчин и женщин во всех сферах жизни. Достижение полной гендерной интеграции возможно только при совместных усилиях государства, общества и научного сообщества.

В последние десятилетия наблюдается рост женского участия в образовании, науке и политике. В Узбекистане женщины составляют значительную часть депутатского корпуса, а их влияние в бизнесе и на руководящих должностях увеличивается. Гендерные реформы способствуют повышению международного рейтинга страны по вопросам гендерного равенства.

Несмотря на достигнутые успехи, проблема гендерного равенства остаётся актуальной. Гендерные стереотипы продолжают оказывать влияние на общественные установки и социальные практики, что требует дальнейших исследований и разработки мер по их преодолению.

В статье показано, что понятие гендера является широким и сложным понятием в научном и лингвистическом контексте. Результаты анализа выявляют важную роль языка во взаимодействии языка и социальных отношений, особенно в формировании гендерных стереотипов. В дальнейшем необходимо укреплять сотрудничество между лингвистикой и социальными науками, расширять исследования, направленные на обеспечение гендерного равенства, снижение стереотипов. Таким образом, глубокий междисциплинарный анализ гендерных проблем может внести значительный вклад в социальное равенство и культурное развитие общества.

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УДК 81

ЗООНИМЫ КАК НОСИТЕЛИ ЛИНГВОКУЛЬТУРНОЙ ИНФОРМАЦИИ

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Аннотация. *Статья посвящена исследованию зоонимов как важных элементов лингвокультурной информации. Зоонимы, то есть слова, обозначающие животных, играют ключевую роль в культурной и языковой практике. Они часто становятся носителями символического значения, отражая национальные особенности восприятия мира, в том числе в контексте мифологии, религии, традиций и фольклора. В работе анализируется использование зоонимов в различных языках и их роль в передаче культурной информации, а также определяется их значение в контексте этнокультурных различий. Особое внимание уделяется сравнению зоонимов в русской и англоязычной лексике.*

Ключевые слова: *зоонимы, лингвокультурная информация, символика животных, этнокультурные различия, фольклор, мифология.*

ZOONYMS AS CARRIERS OF LINGUOCULTURAL INFORMATION

Abstract. *The article is devoted to the study of zoonyms as important elements of linguocultural information. Zoonyms, that is, words denoting animals, play a key role in cultural and linguistic practice. They often become carriers of symbolic meaning, reflecting national characteristics of world perception, including in the context of mythology, religion, traditions and folklore. The paper analyzes the use of zoonyms in various languages and their role in transmitting cultural information, and determines their meaning in the context of ethnocultural differences. Particular attention is paid to the comparison of zoonyms in Russian and English vocabulary.*

Keywords: *zoonyms, linguocultural information, animal symbolism, ethnocultural differences, folklore, mythology.*

ZOONIMLAR - LINGVOKULTUROLOGIK MA’LUMOTLARNING TASHUVCHILARI

Annotatsiya. *Maqola lingvomadaniy ma’lumotlarning muhim elementlari sifatida zoonimlarni o‘rganishga bag'ishlangan. Zoonimlar, ya’ni hayvonlarni bildiruvchi so‘zlar madaniy va lingvistik amaliyotda asosiy o‘rin tutadi. Ular ko‘pincha dunyoni idrok etishning milliy xususiyatlarini, shu jumladan, mifologiya, din, an’analar va folklor kontekstida aks ettiruvchi ramziy ma’noning tashuvchisiga aylanadi. Maqolada zoonimlarning turli tillarda qo‘llanilishi va ularning madaniy ma’lumotlarni uzatishdagi roli tahlil qilinadi, shuningdek, ularning etnik-madaniy farqlar kontekstidagi ahamiyati aniqlanadi. Rus va ingliz lug‘atidagi zoonimlarni solishtirishga alohida e’tibor beriladi.*

Kalit so‘zlar: *zoonimlar, lingvomadaniy ma’lumotlar, hayvonlar ramzi, etnomadaniy farqlar, folklor, mifologiya.*

Введение. В современной лингвистике зоонимы и их роль в культуре и языке приобретают все большее значение. Зоонимы – это слова, обозначающие животных, которые играют ключевую роль не только в обозначении живых существ, но и в отражении культурных и национальных особенностей народов. Они являются важными носителями лингвокультурной информации и часто служат средствами передачи символических значений, связанных с моралью, традициями, мифологией и религией.

Каждый народ, в зависимости от своего природного окружения и исторического контекста, по-своему воспринимает животных, наделяя их различными качествами и символами. Таким образом, зоонимы становятся важными маркерами этнокультурных особенностей. Например, в русском языке медведь ассоциируется с силой и мощью, а волк – с честностью и стремлением к свободе. В английском языке же «bear» (медведь) символизирует дикость и угрозу, а «wolf» (волк) может быть связан с одиночеством и опасностью. Это различие в восприятии животных находит отражение в языке и культуре разных народов.

Зоонимы играют не только номинативную функцию, но и культурную, символическую. В разных языках животные могут олицетворять различные черты характера, моральные ценности или даже сверхъестественные силы. Эти символы часто имеют связь с фольклором, мифами,

религиозными верованиями и бытовыми практиками народов. Через использование зоонимов можно проследить, как культура народа отражает его восприятие мира.

Данная работа направлена на исследование зоонимов как носителей лингвокультурной информации, а также на их роль в передаче культурных смыслов. Особое внимание будет уделено сравнению зоонимов в русском и английском языках. В ходе исследования будет проанализировано, как символика животных передает важные культурные и этнические особенности народов, а также как зоонимы влияют на восприятие окружающего мира носителями языка.

Таким образом, цель работы – проанализировать, каким образом зоонимы в языке служат каналами передачи культурной информации и как они влияют на формирование мировоззрения людей через язык.

Методология. В данной работе используется несколько методов исследования, направленных на комплексное изучение зоонимов как носителей лингвокультурной информации.

1. Лексикографический анализ. Это основной метод, с помощью которого осуществляется сбор и систематизация зоонимов в разных языках. Лексикографический подход позволяет определить значение слов и их использование в языке, а также выявить скрытые культурные и символические значения, связанные с животными. Применение лексикографического метода позволит составить картины, отражающие значение и роль зоонимов в языке, а также их изменения и вариативность в разных контекстах.

2. Сравнительно-культурный анализ. Для выявления культурных особенностей восприятия животных в разных языках и культурах будет использован сравнительный метод. Он поможет проанализировать, как одни и те же зоонимы могут иметь разные значения и ассоциации в русском и английском языках. Например, в русском языке медведь часто ассоциируется с силой и могуществом, тогда как в англоязычной культуре может быть воспринимаем как символ дикости и угрозы. Сравнительно-культурный подход позволит глубже понять, как культурный контекст влияет на восприятие животных и их символику в языке.

3. Метод лексической семантики. Для анализа значения зоонимов в языке, а также для выявления скрытых семантических слоев, будет использован метод лексической семантики. Этот метод позволяет разобрать слова на составные части, выделить их основные значения, а также исследовать возможные метафорические и символические значения. В рамках данного метода будет рассмотрено, как зоонимы используются не только в своём прямом значении, но и в переносном, символическом контексте, например, в устойчивых выражениях или фразеологизмах.

4. Когнитивно-лингвистический подход. Важным аспектом исследования является использование когнитивной лингвистики, которая помогает выявить, как представления о животных и их символика отражаются в мышлении носителей языка. С помощью когнитивной лингвистики можно понять, как народная культура формирует образы животных и как они становятся частью общей картины мира, воспринимаемой через язык.

5. Этнолингвистический анализ. Этот метод поможет выявить взаимосвязь между языком и культурой народа, а также исследовать, как зоонимы отражают мировоззрение и этнокультурные особенности. Этнолингвистика позволяет рассматривать язык как часть культурной идентичности народа, и зоонимы, как его важную составную часть, передающую традиции, обычаи и моральные ценности.

6. Историко-этимологический анализ. Этот метод направлен на исследование происхождения зоонимов, что позволяет выявить, как исторические и социальные изменения влияли на их значение. С помощью этимологии можно проследить, как со временем менялись культурные ассоциации с животными и как изменялись символические значения тех или иных зоонимов.

7. Культурно-исторический подход. В рамках данного метода будет рассматриваться влияние исторических событий, религиозных и мифологических воззрений на восприятие животных. Например, как зоонимы были использованы в мифах, сказках и религиозных текстах, чтобы передать идеалы и моральные уроки.

Использование этих методов в совокупности позволит комплексно исследовать зоонимы и их роль в языке и культуре, а также даст возможность глубже понять, как языковая картина мира и культура народа связаны через образы животных.

Результаты и обсуждение. Зоонимы, как важный элемент лексической системы языка, несут в себе не только номинативную функцию, но и культурно-символическую значимость, отображая особенности восприятия мира различными народами. В ходе проведённого исследования были получены следующие ключевые результаты:

1. Символическое значение зоонимов. Зоонимы выполняют важную роль в передаче культурных смыслов и ценностей. Например, в русском языке медведь ассоциируется с символом силы, мощи и стойкости, в то время как в англоязычной культуре «bear» (медведь) часто воспринимается как символ дикости и угрозы. В то же время, в обоих языках медведь часто выступает как метафора для выражения неукротимой силы или жестокости. Важно отметить, что символика животных не ограничивается только их внешними характеристиками, но часто основывается на исторических и культурных контекстах. Например, волк в русской культуре может символизировать верность и стремление к свободе, в то время как в англоязычных странах он ассоциируется с одиночеством и угрозой.

2. Этнокультурные различия в восприятии животных. В ходе сравнительного анализа зоонимов в русском и английском языках было установлено, что восприятие животных в разных культурах может существенно различаться. Например, в русском языке заяц является символом трусости, в то время как в английском языке «rabbit» может восприниматься как символ невинности и нежности. Эти различия обусловлены различиями в историческом опыте, религиозных воззрениях и особенностях культурных традиций. В некоторых случаях одни и те же животные могут нести совершенно разные ассоциации в разных языках, что подчеркивает уникальность восприятия мира каждым народом.

3. Использование зоонимов в фольклоре и мифологии. Зоонимы играют важную роль в фольклорных традициях и мифах разных народов. В русской культуре часто встречаются сказки, где медведь изображается как помощник героя, символизируя силу и непоколебимость. В то же время в английском фольклоре медведь может быть связан с агрессией и опасностью. Эти различия также отражаются в фольклорных образах, где зоонимы становятся важными маркерами культурных и моральных норм. В мифологических системах животные играют ключевую роль в формировании архетипов, символизируя различные силы природы и общества.

4. Зоонимы в устойчивых выражениях и фразеологизмах. Зоонимы активно используются в фразеологизмах и устойчивых выражениях, где их значение часто выходит за пределы прямого обозначения животного. Например, в русском языке фраза «волк в овечьей шкуре» обозначает лицемера, в то время как в английском «a wolf in sheep’s clothing» несёт аналогичное значение. Такие выражения, в которых животные становятся метафорами для человеческих качеств, играют важную роль в формировании культурных стереотипов и социальных норм. Это также подчёркивает универсальность символики животных в разных языках, несмотря на культурные различия.

5. Влияние исторического и религиозного контекста на зоонимы. В ходе исследования также было выявлено, что исторические и религиозные аспекты играют значительную роль в формировании символики животных. Например, в христианской культуре кошка нередко ассоциируется с нечистыми силами, что связано с историческим восприятием кошки как существа, связанного с магией и суевериями. В то же время в египетской культуре кошка была священным животным, символизируя защиту и мудрость. Таким образом, восприятие одного и того же животного может сильно изменяться в зависимости от религиозных и исторических контекстов, что также отражается в языке и культуре.

6. Зоонимы как индикаторы социального и психологического состояния общества. Зоонимы, часто представляющие собой метафоры и символы, могут служить индикаторами социальных и психологических изменений в обществе. Например, в периоды войны и нестабильности в языке может увеличиваться количество зоонимов, связанных с насилием и агрессией (например, «тварь», «зверь»), в то время как в мирное время акцент может смещаться на образы добродушных и дружелюбных животных. Это демонстрирует, как язык и использование зоонимов могут служить отражением социальных и психологических настроений народа.

Таким образом, результаты исследования показывают, что зоонимы играют важную роль не только в языке, но и в культуре, религии, мифологии и фольклоре. Их символическое значение и культурное восприятие во многом определяются историческими и этнокультурными особенностями. Зоонимы активно участвуют в формировании и передаче культурных ценностей, а их метафорическое использование в языке помогает передавать глубокие смыслы и психологические состояния общества.

Заключение. В ходе проведённого исследования зоонимов как носителей лингвокультурной информации была выявлена их значимость не только как номинативных единиц, обозначающих животных, но и как символов, играющих важную роль в культурной и языковой практике. Зоонимы оказываются важным инструментом для анализа связи языка и культуры, поскольку они отражают мировоззрение народа, его этнические, исторические и религиозные особенности.

Во-первых, было установлено, что зоонимы часто служат символами, которые несут в себе глубокий культурный и философский смысл. Например, медведь в русской культуре олицетворяет силу и мощь, а в англоязычной культуре – дикость и угрозу. Эти символы помогают передать важные моральные и этнические ценности, а также отражают взаимоотношение человека с природой. Зоонимы становятся не только средствами обозначения животных, но и важными маркерами социальных и психологических характеристик, которые могут меняться в зависимости от исторической и культурной ситуации.

Во-вторых, исследование показало, что использование зоонимов в фольклоре, мифологии и религиозных текстах играет значительную роль в формировании культурных архетипов. Образы животных часто связываются с божественными силами, моральными уроками и мифологическими сюжетами, что делает зоонимы важными элементами культурной идентичности. Примером этого служат различные мифологемы, где животные играют роли символов добра и зла, силы и слабости, мудрости и наивности.

Кроме того, результаты исследования подчёркивают важность зоонимов в фразеологии и устойчивых выражениях. Животные становятся метафорами человеческих качеств и социальных ролей, что способствует распространению культурных стереотипов и социальных норм. Например, в русском языке выражения типа «волк в овечьей шкуре» или «зверь в клетке» обогатили язык, предоставив богатую метафорическую основу для выражения моральных оценок.

В-третьих, историко-культурный контекст играет ключевую роль в формировании значений зоонимов. Изменение исторических и социальных условий, а также религиозные воззрения, оказывают влияние на восприятие и символику животных. Например, в разных религиозных традициях кошка воспринималась как священное существо, в то время как в других культурах она могла ассоциироваться с нечистыми силами. Таким образом, зоонимы становятся индикаторами изменяющихся взглядов и ценностей общества, а их символика может существенно изменяться в зависимости от времени и контекста.

Зоонимы также играют важную роль в формировании коллективной идентичности и понимания мира. Они помогают народу закреплять и передавать свои ценности, отражают отношение к природе, а также являются частью национального сознания. Язык и культура, через которые они выражаются, неразрывно связаны, и зоонимы оказываются важными связующими звеньями в этом процессе.

Таким образом, зоонимы являются важными не только как слова, обозначающие животных, но и как культурные символы, которые помогают в передаче лингвокультурной информации. Их исследование позволяет не только лучше понять язык, но и глубже изучить культуру народа, его историю, традиции и мировоззрение. В дальнейшем исследования в области зоонимов могут продолжить развивать наше понимание того, как язык отражает восприятие мира и как культуры передают свои знания и ценности через символику животных.

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UO‘K 81

OMMAVIY AXBOROT VOSITALARI VA BADIIY MATNLARDAGI KIYIM-KECHAK OBRAZLARI

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Annotatsiya. *Mazkur ish ommaviy axborot vositalari va badiiy matnlardagi kiyim-kechak obrazlarining lingvomadaniy tahliliga bag‘ishlangan. Ushbu maqolada kiyim-kechak leksikasining matnlardagi funksional xususiyatlari, ularning milliy-madaniy konnotatsiyasi va ijtimoiy-ta’sirchanlik darajasi o‘rganiladi.*

Ommaviy axborot vositalarida kiyim-kechak atamalari ko‘pincha moda, reklama, sotsiokulturologik jarayonlarni yoritishda ishlatiladi va jamoatchilik ongiga ta’sir ko‘rsatish vositasi sifatida namoyon bo‘ladi. Badiiy matnlarda esa kiyim-kechak obrazlari qahramonlarning ijtimoiy mavqeyini, psixologik holatini yoki voqea rivojining semantik kontekstini ochib beruvchi vosita sifatida xizmat qiladi.

Kalit so‘zlar: *kiyim-kechak leksikasi, lingvomadaniy tahlil, ommaviy axborot vositalari, badiiy matnlar, kiyim-kechak obrazlari, semantik tahlil, stilistik xususiyatlar, milliy-madaniy konnotatsiya, tarjima muammolari, moda va reklama tilshunosligi, identifikatsiya va kiyim, ijtimoiy-madaniy kontekst***.**

ОБРАЗЫ ОДЕЖДЫ В СРЕДСТВАХ МАССОВОЙ ИНФОРМАЦИИ И ХУДОЖЕСТВЕННЫХ ТЕКСТАХ

Аннотация. *Данное исследование посвящено лингвокультурному анализу образов одежды в средствах массовой информации и художественных текстах. В статье рассматриваются функциональные особенности лексики, связанной с одеждой, её национально-культурная коннотация и уровень социального воздействия.*

В средствах массовой информации терминология, относящаяся к одежде, часто используется при освещении моды, рекламы и социокультурных процессов, выступая в качестве средства влияния на общественное сознание. В художественных текстах образы одежды служат инструментом для раскрытия социального статуса персонажей, их психологического состояния или семантического контекста развития событий.

Ключевые слова: *лексика одежды, лингвокультурный анализ, средства массовой информации, художественные тексты, образы одежды, семантический анализ, стилистические особенности, национально-культурная коннотация, проблемы перевода, язык моды и рекламы, идентификация и одежда, социально-культурный контекст.*

IMAGES OF CLOTHING IN MASS MEDIA AND LITERARY TEXTS

Abstract. *This study is dedicated to the linguocultural analysis of clothing imagery in mass media and literary texts. The article examines the functional characteristics of clothing vocabulary in texts, its national-cultural connotations, and its level of social influence.*

In mass media, clothing terminology is often used in the coverage of fashion, advertising, and sociocultural processes, serving as a means of influencing public consciousness. In literary texts, however, clothing imagery functions as a tool to reveal characters' social status, psychological state, or the semantic context of plot development.

Keywords: *clothing vocabulary, linguocultural analysis, mass media, literary texts, clothing imagery, semantic analysis, stylistic features, national-cultural connotation, translation issues, fashion and advertising linguistics, identification and clothing, socio-cultural context.*

Kirish. Til – xalq madaniyati, urf-odatlari va dunyoqarashining aksidir. Har bir tilning lug‘aviy boyligi o‘sha jamiyatning turmush tarzi va qadriyatlarini o‘zida mujassam etadi. Shu nuqtai nazardan, kiyim-kechak leksikasi ham lingvomadaniy tadqiqotlar uchun muhim ahamiyat kasb etadi. Chunki kiyim inson hayotining ajralmas qismi bo‘lib, nafaqat amaliy ehtiyojlarni qondiradi, balki milliy o‘ziga xoslik, ijtimoiy maqom va estetik didning ifodasi hamdir[1].

Ommaviy axborot vositalari va badiiy matnlarda kiyim-kechak obrazlarining qo‘llanilishi muayyan jamiyatga xos madaniy kodlarni ochib berishga xizmat qiladi. OAVda kiyim-kechak leksikasi moda va reklama sohalarida ko‘p uchrab, iste’molchilar ongiga ta’sir qilish vositasi sifatida namoyon bo‘ladi. Badiiy matnlarda esa kiyim obrazi qahramon xarakterini shakllantirish, voqealar rivojiga ta’sir ko‘rsatish yoki muayyan davr va muhitni tasvirlashda muhim rol o‘ynaydi.

Mazkur tadqiqot kiyim-kechak leksikasining ommaviy axborot vositalari va badiiy matnlardagi lingvomadaniy xususiyatlarini tahlil qilishga bag‘ishlangan. Tadqiqot ingliz va o‘zbek tillaridagi matnlar misolida kiyim-kechak obrazlarining semantik, stilistik va pragmatik jihatlarini o‘rganishga qaratiladi[2].

Adabiyotlar tahlili va metodologiya. Ommaviy axborot vositalari (OAV) va badiiy matnlarda kiyim-kechak obrazlarini o'rganish lingvistika, madaniyatshunoslik va sotsiologiya sohalarining kesishgan nuqtasida joylashgan. Ushbu mavzuga oid adabiyotlar tahlili quyidagi yo'nalishlarda amalga oshiriladi:

1. OAV va madaniyatlararo kommunikatsiya: Amanova Onorxol Choriyevna va Karimov Abdilxofiz Abdivaxob o'g'li maqolasida OAVning madaniyatlararo hamjihatlik, tinchlik va barqaror rivojlanishdagi o'rni tahlil qilingan. Ular media savodxonlik va moslashuvchanlikning asosiy sifatlarini ko'rib chiqadilar[3].

2. OAVning yoshlar ongiga ta'siri: Sattarova Nodira maqolasida OAVning yoshlar ongiga ta'siri, axborot-psixologik xavfsizlik muammolari va ularning yechimlari muhokama qilingan. Ushbu tadqiqot OAV orqali tarqatilayotgan kiyim-kechak obrazlarining yoshlar ongiga ta'sirini tushunishga yordam beradi[4].

3. OAV va ijtimoiy stereotiplar: Xaydarov Abror maqolasida OAVning ommaviy ongga, ijtimoiy stereotiplarga ta'siri, jamoatchilik fikriga ta'sir o'tkazish mexanizmlari tahlil qilingan. Bu kiyim-kechak obrazlari orqali shakllanadigan ijtimoiy stereotiplarni o'rganishda muhimdir.

4. O'zbekistonda OAV faoliyati: Mutalibova Zahroxon va Xomidova Malohatoy maqolasida O'zbekistonda OAV faoliyatining muammolari va istiqbollari tahlil qilingan. Ushbu tadqiqot mahalliy OAVda kiyim-kechak obrazlarining aks etishini tushunishga yordam beradi.

5. Mamlakat imijini oshirishda OAVning roli: Zoxitova Nodira Xusan qizi maqolasida O'zbekiston imijini oshirishda OAVning roli haqida so'z boradi. Bu kiyim-kechak obrazlari orqali mamlakat imijini shakllantirish masalasini o'rganishda foydalidir.

6. Tanqidiy fikrlashda adabiyot va OAVning roli: Boltaboyev Abdug'ani Mamirovich maqolasida tanqidiy fikrlash rivojida adabiyot, san'at va OAVning roli tahlil qilingan. Bu kiyim-kechak obrazlari orqali tanqidiy fikrlashni shakllantirishni o'rganishda muhimdir[5].

Metodologiya. OAV va badiiy matnlardagi kiyim-kechak obrazlarini o'rganish uchun quyidagi metodologik yondashuvlar tavsiya etiladi:

1. Leksik-semantik tahlil: Kiyim-kechak leksikasining semantik tuzilishini o'rganish, ularning matnlardagi ma'no va funksiyalarini aniqlash.

2. Diskursiv tahlil: OAV va badiiy matnlarda kiyim-kechak obrazlarining qo'llanilishini, ularning ijtimoiy va madaniy kontekstdagi rolini tahlil qilish.

3. Qiyosiy tahlil: Ingliz va o'zbek tillarida kiyim-kechak leksikasining o'ziga xosliklarini taqqoslash, ularning madaniy va lingvistik farqlarini aniqlash[6].

4. Tarjima tahlili: Kiyim-kechak terminlarining tarjima jarayonidagi muammolarini o'rganish, ekvivalentlik va adekvatlik masalalarini tahlil qilish.

5. Korpus lingvistikasi: Korpus ma'lumotlari asosida kiyim-kechak leksikasining statistik tahlilini o'tkazish, ularning qo'llanilish chastotasi va kontekstlarini o'rganish.

6. Pragmatik tahlil: Reklama va moda matnlarida kiyim-kechak terminlarining ishlatilishini, ularning iste'molchilarga ta'sirini tahlil qilish[7].

Natijalar. Tadqiqot natijalari ommaviy axborot vositalari va badiiy matnlardagi kiyim-kechak obrazlarining lingvomadaniy xususiyatlarini aniqlashga qaratilgan. Quyidagi asosiy natijalarga erishildi:

1. OAV va badiiy matnlarda kiyim-kechak obrazlarining lingvomadaniy ahamiyati

OAVda kiyim-kechak terminlari ko‘proq reklama, moda va sotsiokultural kontekstda ishlatiladi. Ular iste’molchilarni jalb qilish va ma’lum ijtimoiy qadriyatlarni targ‘ib qilishga xizmat qiladi.Badiiy matnlarda kiyim obrazlari qahramonlarning xarakterini shakllantirish, ularning ijtimoiy mavqeini, ruhiy holatini va tarixiy kontekstni ochib berish vositasi sifatida namoyon bo‘ladi[8].

2. Ingliz va o‘zbek tillarida kiyim-kechak leksikasining o‘ziga xosliklari.Ingliz tilida kiyim-kechak atamalari global moda va zamonaviy tendensiyalar bilan bog‘liq bo‘lib, ko‘pincha brendlar yoki dizayner nomlari orqali ommalashgan.O‘zbek tilida esa milliy va an’anaviy kiyim atamalarining qo‘llanilishi keng tarqalgan bo‘lib, ular tarixiy-madaniy meros bilan chambarchas bog‘liq.

3. Kiyim-kechak obrazlarining madaniy konnotatsiyalari.Ingliz tilidagi matnlarda kiyim obrazlari shaxsiy ifoda va individuallikni ta’kidlasa, o‘zbek matnlarida ular ko‘proq jamoaviy identifikatsiya va urf-

odatlar bilan bog‘liq.Reklama matnlarida kiyim-kechak obrazlari estetika, qulaylik va status belgisi sifatida taqdim etiladi, badiiy matnlarda esa ularning ramziy ma’nolari kengroq ochiladi[9].

4. Kiyim-kechak leksikasining tarjima muammolari. Ingliz va o‘zbek tillarida kiyim atamalarining to‘g‘ridan-to‘g‘ri ekvivalenti har doim ham mavjud emas, bu esa tarjima jarayonida ma’lum qiyinchiliklarga olib keladi.Badiiy matnlarda kiyim-kechak nomlarini tarjima qilishda milliy koloritni saqlab qolish muhimligi aniqlandi.

5. Amaliy natijalar. Tadqiqot natijalari lingvistik tahlil, tarjima amaliyoti va xorijiy tillarni o‘qitish jarayonida qo‘llanilishi mumkin.O‘quv materiallarida kiyim-kechak leksikasidan samarali foydalanish bo‘yicha tavsiyalar ishlab chiqildi.

Ushbu natijalar kiyim-kechak obrazlarining ommaviy axborot vositalari va badiiy matnlardagi lingvomadaniy funksiyalarini chuqurroq tushunishga xizmat qiladi hamda lingvistika, tarjima va madaniyatshunoslik sohalarida amaliy ahamiyatga ega[10].

Muhokama. Tadqiqot natijalari ommaviy axborot vositalari va badiiy matnlarda kiyim-kechak obrazlarining lingvomadaniy funksiyalarini chuqurroq anglash imkonini berdi. Quyida natijalarning muhokamasi berilgan:

1. Kiyim-kechak leksikasining ommaviy madaniyat va badiiy diskursdagi roli.

Tahlil natijalariga ko‘ra, OAV va badiiy matnlarda kiyim-kechak leksikasi turli funksiyalarni bajaradi:

OAVda kiyim atamalari ko‘pincha reklama, moda va ommaviy madaniyat ta’sirida shakllanadi. Bu jarayon auditoriyani jalb qilish, iste’molga rag‘batlantirish va ijtimoiy mavqe belgisi sifatida kiyim obrazlarini yaratishga qaratilgan[11].

Badiiy matnlarda kiyim tasvirlari qahramonlarning shaxsiyati, ijtimoiy holati va tarixiy kontekstni ochib berishda muhim vosita sifatida ishlatiladi. Masalan, o‘zbek adabiyotida milliy kiyim turlari an’anaviy qadriyatlarni ifodalashga xizmat qilsa, ingliz adabiyotida zamonaviy kiyim obrazlari individuallik va o‘z ifodani namoyish etish usuli sifatida aks etadi.

2. Ingliz va o‘zbek tillarida kiyim-kechak terminlarining qiyosiy tahlili.

Ingliz tilidagi matnlarda kiyim atamalarining ko‘pligi global moda industriyasi va tijorat reklamalari bilan bog‘liq. Ingliz tilida kiyim nomlari orasida brend atamalari (masalan, "jeans", "sneakers", "trench coat") keng tarqalgan bo‘lsa, o‘zbek tilida kiyim nomlari milliy madaniyat va an’anaviy hayot tarzi bilan bog‘liq ("do‘ppi", "atlas ko‘ylak", "lozim").

Ingliz va o‘zbek tillarida kiyim-kechak obrazlari turli pragmatik ma’nolarga ega. Masalan, "formal suit" ingliz tilida biznes muhitida professionalizm belgisi sifatida qabul qilinsa, o‘zbek tilida "chopon" kiyish ko‘proq an’anaviy hurmat ifodasi sifatida talqin qilinadi[12].

3. Kiyim-kechak leksikasining madaniy konnotatsiyalari va stereotiplar.

Tadqiqot shuni ko‘rsatdiki, OAVda kiyim obrazlari orqali muayyan madaniy stereotiplar shakllantiriladi. Masalan, g‘arb matbuotida qora rangli kiyim "misteriozlik" va "elegantlik" bilan bog‘langan bo‘lsa, o‘zbek matbuotida oq rangli kiyim "poklik" va "hurmat" ramzi sifatida tasvirlanadi.

Badiiy adabiyotda kiyimlar qahramonlarning ijtimoiy maqomi va hissiy holatini anglatishda ishlatiladi. Masalan, ingliz adabiyotida "ragged clothes" (yirtilgan kiyim) qashshoqlik yoki iztirob belgisi sifatida tasvirlansa, o‘zbek adabiyotida "kamzul" yoki "salla" kiygan qahramonlar donishmand va hurmatga loyiq inson sifatida ko‘rsatiladi[13].

4. Tarjima jarayonida kiyim-kechak terminlarining o‘ziga xos muammolari.

Kiyim-kechak leksikasini tarjima qilishda muayyan madaniy va semantik tafovutlar aniqlangan. Masalan, "kimono" yoki "sarafan" so‘zlari boshqa tilda aniq ekvivalentga ega bo‘lmagani sababli transliteratsiya qilinadi yoki izohli tarjima talab etiladi.Badiiy matnlarni tarjima qilishda milliy koloritni saqlash muhimligi aniqlandi. Masalan, ingliz tilida "headscarf" deb tarjima qilingan so‘z o‘zbek tilida "ro‘mol" yoki "laklak" kabi ma’lum konnotatsiyaga ega atamalar bilan ifodalanadi[14].

5. Tadqiqot natijalarining amaliy ahamiyati.

Tadqiqot natijalari lingvistika, madaniyatshunoslik va tarjima tadqiqotlari sohalarida qo‘llanilishi mumkin. O‘quv materiallari va til o‘qitish jarayonida kiyim-kechak leksikasidan samarali foydalanish bo‘yicha tavsiyalar ishlab chiqildi. Reklama va media matnlarida kiyim-kechak obrazlarining auditoriyaga ta’sir qilish usullarini chuqurroq o‘rganish zarurati aniqlandi[15].

Xulosa. Ushbu tadqiqot ommaviy axborot vositalari va badiiy matnlarda kiyim-kechak obrazlarining lingvomadaniy xususiyatlarini o‘rganishga qaratildi. Tadqiqot natijalari shuni ko‘rsatadiki, kiyim-kechak leksikasi nafaqat til birliklari sifatida, balki madaniy, ijtimoiy va psixologik konnotatsiyalarga ega bo‘lgan semantik tizim sifatida ham ahamiyatlidir. Tadqiqot shuni ko‘rsatadiki, kiyim-kechak obrazlari til va madaniyat o‘rtasidagi murakkab o‘zaro bog‘liqlikni aks ettiradi. Ular shaxsiy identifikatsiya, ijtimoiy mavqe

va madaniy qadriyatlarni ifodalovchi muhim lingvistik vosita hisoblanadi. OAV va badiiy matnlarda kiyim-kechak terminlarining qo‘llanilishi sotsiokulturniy jarayonlarni tushunishda muhim ahamiyat kasb etadi.

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UO‘K 81

MUALLIF MUSHOHADASINING MILLIY-MADANIY O‘ZIGA XOSLIGI

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Annotatsiya. *Milliy-madaniy o‘ziga xoslikni tahlil qilish asarning g‘oyaviy-badiiy xususiyatlarini teran anglashga yordam beradi. Lingvokulturologik birliklar xalqning ko‘p asrlik hayotiy tajribalari, doimiy kundalik kuzatishlar xulosasini tugal fikr tarzida qat’iy qutbiylikda ifodalaydi, shuningdek, lingvokulturologiya xalq madaniyatining tilda yorqin ifodasini o‘zida namoyon etuvchi noekvivalent leksika va lakunlar, tilning stilistik jamlanmasi, til birliklarning miflashgan ko‘rinishlari: arxitip va miflar, tilda o‘z aksini topgan rasm-rusum va odatlar, tilning paremiologik fondi, til etalonlari, imo-ishora va ramzlar, tildagi o‘xshatish va metaforalar hamda o‘zbek nutq odatlari va nutqiy etiket shakllari tashkil etadi. Maqolada badiiy matndagi muallif mushohadasida lingvokulturologik birliklar orqali xalqning milliy-madaniy o‘ziga xos xususiyatlari ifodalanishi tahlil qilinadi.*

Kalit so‘zlar: *lingvokulturologiya, lingvomadaniy birliklar, lakuna, metafora, arxetip, etalon, stereotip.*

НАЦИОНАЛЬНО-КУЛЬТУРНОЕ СВОЕОБРАЗИЕ АВТОРСКОГО РАЗМЫШЛЕНИЯ

Аннотация. *Анализ национально-культурной идентичности помогает глубже понять идейно-художественные особенности произведения. Лингвокультурные единицы выражают обобщение многовекового жизненного опыта народа, постоянных повседневных наблюдений в завершённой мысленной форме в строгой полярности, а также к лингвокультурным единицам относятся безэквивалентная лексика и лакуны, которые отражают яркое выражение национальной культуры в языке, стилистический набор языка, мифологические проявления языковых единиц: архетипы и мифы, образы и обычаи, отражённые в языке, паремиологический фонд языка, языковые нормы, жесты и символы, аналогии и метафоры в языке, а также узбекские речевые привычки и формы речевого этикета. В статье анализируется проявление национально-культурных особенностей народа через лингвокультурные единицы в художественном тексте, по наблюдениям автора.*

Ключевые слова: *лингвокультурология, лингвокультурные единицы, лакуна, метафора, архетип, стандарт, стереотип.*

NATIONAL-CULTURAL UNIQUENESS OF THE AUTHOR'S REFLECTION

Abstract. *Analysis of national-cultural identity helps to deeply understand the ideological and artistic features of the work. Linguo-cultural units express the conclusion of centuries-old life experiences of the people, constant daily observations in a complete thought form in a strict polarity, and linguo-cultural units also include non-equivalent lexicons and lacunae, which reflect the vivid expression of national culture in the language, stylistic set of the language, mythological manifestations of language units: archetypes and myths, images and customs reflected in the language, paremiological fund of the language, language standards, gestures and symbols, analogies and metaphors in the language, as well as Uzbek speech habits and speech etiquette forms. The article analyzes the expression of national-cultural characteristics of the people through linguo-cultural units in the artistic text, as observed by the author.*

Keywords: *linguoculturology, linguocultural units, lacuna, metaphor, archetype, standard, stereotype.*

Kirish. Tilshunoslikda shakllangan nazariyalardan biri bu – til faoliyati va tafakkur o‘rtasidagi bog‘liqlik asosida hosil bo‘ladigan “olamning lisoniy manzarasi” tushunchasi bo‘lib hisoblanadi. Uni anglatuvchi termin tilshunoslikka ilk marotaba L.Vaysgerber tomonidan tatbiq etilgan. Bugungi kundagi antropotsentrik tadqiqotlarda olam lisoniy manzarasi tushunchasi markaziy o‘rinni ishg‘ol etadi. Unga oid dastlabki fikrlar V. fon Gumboldt, M.Blek, M.Xaydegger, S.A.Vasilyev, G.A.Brutyan, G.V.Kolshanskiy, N.I.Sukalenko, Z.D.Popova, I.A.Sterninlarga tegishlidir. Ularning olam lisoniy manzarasi xususidagi g‘oyalari asosida ushbu tushuncha til ilmida yanada ommalashdi.

Lingvokulturologiya termini XX asrning ikkinchi choragida shakllandi. Bu fanning yuzaga kelishida nemis olimi V. fon Gumboldtning xizmatlari kattadir. Til va madaniyat yaxlitligini o‘rganuvchi lingvokulturologiyaning ildizlari Yevropada V. fon Gumboldtga, Amerikada F.Boas, E.Sepir, B.Uorflarga borib taqaladi. Shuningdek, ushbu soha takomiliga L.Vaysgerber, X.Glins, X.Xols, U.D.Uitni, D.U.Pauell, G.Brutyan, A.Vejbitskaya, D.Xaymz kabi lingvistlar munosib hissa qo‘shishgan. Rossiyada lingvokulturologiya sohasining vujudga kelishida D.K.Zelenin, E.F.Karskoy, A.A.Shaxmatov, A.A.Potebnya, A.N.Afanasyev, A.I.Sobolevskiylarning tadqiqotlari muhim ahamiyatga molik bo‘ldi. V.N.Teliya ushbu tarmoqning yanada ravnaq topishida alohida o‘rinni egallaydi. Shundan keyin N.Arutyunova, Y.Lotman, A.Vejbitskaya, V.Vorobyov, V.Maslova, G.Tokarev, N.Alefirenko, Z.Sabitovalarning bu soha doirasida olib borgan tadqiqotlari ham qimmatlidir.

Adabiyotlar tahlili. O‘zbek tilshunosligida antroposentrik paradigma ustuvor bo‘lgan bir qancha maqolalar e’lon qilingan. Ayniqsa, N.Mahmudov, Z.Saliyeva, R.Ibragimova, E.Begmatov, A.Nurmonov, D.Xudoyberganova, D.Yuldashevlar antroposentrik yo‘nalishdagi ishlarni amalga oshirishgan. Xususan, S.Mo‘minov, M.Hakimova, Sh.Safarovlarning tadqiqotlarida aynan lingvokulturologik mohiyat yoritilmagan bo‘lsa-da, shunga yaqin sohalar, sotsiolingvistika, lingvopragmatika, psixolingvistika, kognitiv tilshunoslik singari yo‘nalishlar tahlil markaziga olingan. Qoraqalpoq til ilmida lingvokulturologiya sohasining qamrab olinishi Sh.Abdinazimov nomi bilan bevosita bog‘liq. Ushbu tilshunoslikda til va madaniyat uzviyligiga doir bir qator tadqiqotlar amalga oshirilgan bo‘lib, G.K.Kdirbayeva, G.A.Adilova, Sh.M.Qunnazarova, B.K.Bekniyazov, G.A.Usenova, R.A.Jumamuratovalarning ishlari shular jumlasiga mansub. Biroq ularning deyarli barchasida til va madaniyat yaxlitligi masalasi faqat ingliz va qoraqalpoq tillari misolida o‘rganilganligini qayd qilish lozim.

Bugungi kunda tilshunoslarning qayd etishicha, millat tilida tilning barcha o‘ziga xosliklari, dunyoga munosabat, xalq urf-odatlari ifodalanadi. Shu nuqtayi nazardan, turli xil tilda muloqotga kirishuvchi, turli madaniyat egalari butun olamni turlicha idrok etadi. Dunyodagi tillarning turfa xilligiga bog‘liq ravishda olamning lisoniy manzarasi rang-barangdir. Qadriyatlar olam lisoniy manzarasini kishilar ko‘z o‘ngida namoyon bo‘lishida muhim ahamiyatga ega. Olam lisoniy manzarasi N.Mahmudov talqiniga ko‘ra, tegishli til jamoasi ongida tarixan shakllangan va uning tilda barqarorlashgan dunyo haqidagi tasavvurlari bilan birga dunyoni anglash va bo‘laklash usullarining jamidir.

Darhaqiqat, inson o‘zining sezgi a’zolari bilan, tafakkur qurolini ishga solib olamni anglaydi, kuzatish, bilish, idrok etish, axborotni ongda qayta sintezlash orqali olam haqidagi tasavvurlar majmuini yaratadi.

Badiiy adabiyot insoniyatning bebaho ma’naviy merosi bo‘lib, u orqali xalqlarning tarixi, turmushi, urf-odatlari, dunyoqarashi va ma’naviy qadriyatlari aks etadi. Har bir xalqning o‘ziga xos milliy madaniyati mavjud bo‘lib, u badiiy adabiyotda yorqin ifodasini topadi. Shu bois, badiiy matnni milliy-madaniy o‘ziga xoslik nuqtayi nazaridan tahlil qilish adabiyotshunoslikning muhim vazifalaridan biri hisoblanadi. Milliy-madaniy o‘ziga xoslikni tahlil qilish asarning g‘oyaviy-badiiy xususiyatlarini teran anglashga yordam beradi. Asarda tasvirlangan voqealar, qahramonlar xarakteri, ularning xatti-harakatlari, tili va nutqi, urf-odatlari, an’analari va boshqa jihatlar milliy ruh, milliy kolorit bilan yo‘g‘rilgan bo‘ladi. Bu jihatlarni tahlil qilish orqali biz asarning badiiy qimmatini to‘liq anglay olamiz. Masalan, Alisher Navoiyning “Xamsa” asarini o‘qir ekanmiz, unda tasvirlangan voqealar, qahramonlarning liboslari, taomlari, turmush tarzi, urf-odatlari va boshqa jihatlar orqali o‘sha davr odamlari hayoti, ularning dunyoqarashi va ma’naviy qadriyatlari haqida tasavvur hosil qilamiz. Asarda qo‘llanilgan o‘xshatishlar, metaforalar, maqollar va boshqa badiiy vositalar ham milliy ruh bilan yo‘g‘rilgan bo‘lib, ular asarning badiiy qimmatini yanada oshiradi. Milliy-madaniy o‘ziga xoslikni tahlil qilish, shuningdek, turli xalqlar adabiyoti o‘rtasidagi o‘xshashlik va farqlarni aniqlashga imkon beradi. Bu esa, o‘z navbatida, xalqlar o‘rtasidagi madaniy aloqalarni mustahkamlashga, ularning bir-biriga bo‘lgan hurmatini oshirishga xizmat qiladi.

Ma’lumki mamlakatimizda hozirgi vaqtda lingvokulturologiya jahon, xususan, rus tilshunosligida ham eng rivojlangan yo‘nalishlardan biri bo‘lib, bu borada bir qancha o‘quv qo‘llanmalar yaratilgan. Lingvokulturologiyaning bevosita til bilan bog'liq jihatiga kelsak, shuni aytish lozimki, matn ham boshqa til birliklari qatorida bu sohaning tadqiq obyektlaridan biri hisoblanadi. “Lingvokulturologiya” kitobining muallifi V.A. Maslova bu borada quyidagicha yozadi: “Matn tilshunoslik va madaniyatning haqiqiy kesishuv nuqtasidir. Zero, matn til hodisasi va uning oliy sathi hisoblanadi, shu bilan birga u madaniyat mavjudligining amal qilish shakli hamdir. Lingvokulturologiya esa tilni madaniy qadriyatlar tajassumi sifatida tadqiq etadi”. Kuzatishlar natijasida aytish mumkinki, o'xshatish va uning qisqargan shakli bo‘lgan metaforalar matnda muhim kognitivsemantik ahamiyat kasb etishi bilan birga, til sohiblarining milliy-madaniy tafakkuriga xos jihatlarni ham namoyon etuvchi hodisa bo'la oladiTilshunoslarning e’tirof etishicha, ularning orasida eng mashhuri V.A.Maslova tomonidan yaratilgan o‘quv qo‘llanma hisoblanadi. Shuningdek, lingvokulturologik yondashuvdagi tadqiqotlar o‘zbek tilshunosligida ham oxirgi o‘n yilliklarda

paydo bo‘la boshladi. Masalan, Z.I.Saliyevaning nomzodlik ishi o‘zbek va fransuz tillaridagi sentensiya, ya’ni axloqiy-ta’limiy xarakterdagi matnlarning milliy-madaniy xususiyatlariga bag‘ishlangan. Xususan, N.Mahmudov ayni sohaning eng asosiy tushunchalaridan bo‘lgan til va madaniyat haqida quyidagilarni yozadi: “Til va madaniyat deganda, ko‘pincha, “nutq madaniyati” deyiladigan muammo assotsiativ holda esga tushsa-da, bu ikki o‘rindagi madaniyatning aynanligini aslo ko‘rsatmaydi. Til va madaniyat deganda, odatda til orqali u yoki bu madaniyatni yoki aksincha, madaniyatni o‘rganish orqali u yoki bu tilni tushuntirish nazarda tutiladi, aniqroq qilib aytadigan bo‘lsak, lingvokulturologiyadagi madaniyatning ma’nosi “aqliy-ma’naviy yoki xo‘jalik faoliyatida erishilgan daraja, saviya emas, balki “kishilik jamiyatining ishlab chiqarish, ijtimoiy va ma’naviy-ma’rifiy hayotida qo‘lga kiritgan yutuqlari majmui demakdir. Ma’lumki, lingvokulturologiya fanining obyektini xalq madaniyatining tilda yorqin ifodasini o‘zida namoyon etuvchi noekvivalent leksika va lakunlar, tilning stilistik jamlanmasi, til birliklarning miflashgan ko‘rinishlari: arxitip va miflar (asotir va rivoyatlar), tilda o‘z aksini topgan rasm-rusum va odatlar, tilning paremiologik fondi, til etalonlari, imo-ishora va ramzlar, tildagi o‘xshatish va metaforalar hamda o‘zbek nutq odatlari va nutqiy etiket shakllari tashkil etadi.

Metodologiya. Ma’lumki, lingvokulturologiya fanining obyektini xalq madaniyatining tilda yorqin ifodasini o‘zida namoyon etuvchi noekvivalent leksika va lakunlar, tilning stilistik jamlanmasi, til birliklarning miflashgan ko‘rinishlari: arxitip va miflar (asotir va rivoyatlar), tilda o‘z aksini topgan rasm-rusum va odatlar, tilning paremiologik fondi, til etalonlari, imo-ishora va ramzlar, tildagi o‘xshatish va metaforalar hamda o‘zbek nutq odatlari va nutqiy etiket shakllari tashkil etadi. Bu borada lingvokulturologik obyekt bo‘la oladigan maqollarni quyidagicha tahlil qilamiz va ularning nutqdagi o'rni haqida gaplashamiz. “Bir mayizni qirq kishi bo‘lib yeydi”. O‘zbek xalqiga xos bo‘lgan eng oliy xususiyatlardan biri ahillik, inoqlikdir. Bu bizga ajdodlarimizda singgan fazilatdir. Bir mayizni qirqqa bo‘lib yeyishlik, o‘zi yemay o‘zgaga ilinishlik xalqimizga xos bo‘lgan insoniy fazilatlarga ishora qiladi. “Bitta qaldirg‘och kelgani bilan bahor bo‘lmas”. Qaldirg‘och xalqimizda yaxshilik, qut-baraka elchisi sifatida e’zozlanadi. Shuningdek, u bahor darakchisi. Maqolning lug‘aviy ma’nosiga e’tibor qiladigan bo‘lsak, u mazmunan “Qars ikki qo‘ldan chiqadi” maqoliga sinonim hisoblanadi va avvalgi maqolga hamohang tarzda uni to‘ldiradi. Aynan qaldirg‘och obrazining olinganiga sabab xalqimizda bu qushga nisbatan o‘zgacha qarash, mehr tufayli. Bu esa maqolda etalon sifatida o‘z aksini topgan. Ushbu lingvokulturologik birliklarning nutqdagi o‘rni beqiyos hisoblanib gapirayotganimizda ularni aytishni xohlaymiz. Go‘yoki ularsiz nutqimiz chiroyli bo‘lmay qolganga o'xshab ko'rinadi. Chunki ular o‘xshatishlar orqali so‘z ma'nosini bezaydi. Ammo bu lingvokulturologik birliklarni ishlatishning o‘z o‘rni bor bo‘lib ularni o‘z o‘rnida mohirona qo‘llay olish so‘z boyligini oshiradi. Shuning uchun ham o‘zbek xalqi purma’no so‘zga, o‘git-u naqllarga boy xalq sanaladi.

Lingvokulturologiya o‘rganish obyektiga ko‘ra madaniyatshunoslik va tilshunoslik fanlariga birmuncha yaqin, biroq mazmun-mohiyati, o‘rganish obyektiga bo‘lgan yondashuviga ko‘ra farqli deb aytish mumkin. V.V.Vorobyev “lingvokulturologiya – sintezlovchi toifadagi kompleks ilm sohasi bo‘lib, u madaniyat va til o‘rtasidagi o‘zaro aloqalar va ta’sirlashuvlarni o‘rganadi. Bu jarayonni yagona lisoniy va nolisoniy (madaniy) mazmunga ega birliklarning yaxlit tarkibi sifatida mazkur jarayonni zamonaviy nufuzli madaniy ustuvorliklarga (umuminsoniy me’yorlar va qadryatlar) qaratilgan tizimli metodlar yordamida aks ettiradi”, - deb ko’rsatadi. Ushbu tushunchalarning o’zaro farqli jihatlarini professor O‘. Yusupov quyidagicha izohlaydi. “Lingvokulturema – o‘z semantikasida (ma’nosida) madaniyatning biror bo’lagini aks ettiruvchi til yoki nutq birligi. Lingvokulturemalarga madaniyatning biror bo‘lagini aks ettiruvchi so‘zlar, frazeologik birliklar, so‘z birikmalari, gaplar, paremiyalar, murakkab sintaktik butunliklar, matnlar va hokazolar kiradi. Lingvokulturema mazmun va ifoda planiga ega, ifoda plani yuqorida ko‘rsatilgan birliklar, mazmun planini esa o‘sha birliklarning semantikasi tashkil qiladi. Demak, lingvokulturema konseptdan o‘zining mazmun va ifoda planiga ega bo‘lishi bilan farq qiladi, lingvokulturologiya uchun xalq madaniyatini lisoniy ko‘rinishda namoyon etish asosiy vazifa hisoblanadi. Uningcha, “lingvokulturema” tushunchasi qiyosiy tilshunoslik uchun foydali, “zero til – madaniy fakt, biz meros qilib oladigan madaniyatning tarkibiy qismi va ayni paytda qurol hamdir. Xalq madaniyati til orqali verballashadi, aynan til madaniyatining tayanch, asosiy tushunchalarini harakatga keltiradi va ularni belgilar korinishida, ya’ni so‘zlar vositasida ifoda etadi”.

XX asr ingliz adabiyotida muallifning mushohadasi ko‘pincha postmodernizm, oqimdagi ong (stream of consciousness) va metafikshn (metafiction) usullari bilan bog‘liq bo‘lib, muallif syujetni to‘xtatib, o‘quvchi bilan bevosita muloqot qiladi, ijtimoiy stereotiplarni tanqid qiladi yoki madaniy lakunalarni (konseptual tushunmasliklarni) fosh etadi.

Jumladan, James Joycening “Ulysses” (1922) asari postmodern mushohadalar va milliy madaniyat stereotiplarni aks ettiradi. Joyce roman davomida tez-tez irland milliy madaniyati, din va siyosatga murojaat qilib, Dublin hayotini tasvirlaydi.

“A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.”

Fragmentni ingvokulturologik tahlil qilsak, Joyce “genius” tushunchasini an’anaviy ma’noda emas, balki irland milliy ozodlik harakati kontekstida talqin qiladi. Shuningdek, “Portals of discovery”– bu Yangi Dunyo kashfiyotlari metaforasi orqali irlandiyaliklarning mustamlakachilikdan qutulish izlanishi ifodalanadi. Milliy-madaniy o‘ziga xoslik shundaki, Joyce irland tilidagi idiomalar va dublingo (Dublin slangi) dan foydalanadi, masalan, “ould” (old) kabi so‘zlar irland inglizchasiga xos.

XX asr o‘zbek adabiyotida muallifning mushohadasi ko‘pincha tarixiy, falsafiy, milliy-ma’naviy yoki ijtimoiy mavzular atrofida rivojlanadi. Bu mushohadalar orqali muallif o‘quvchi bilan bevosita muloqot qiladi, o‘zbek madaniyati, urf-odatlari va zamonaviy muammolar haqida fikr yuritadi.

Abdulla Qodiriy “Otamdan qolgan dalalar” (1936) asaridan olingan fragmentda milliy istiqlol va tarixiy xotira aks etgan. Qodiriy roman davomida o‘zbek xalqining Rossiya imperiyasi mustamlakachiligi davridagi azob-uqubatlarini tasvirlab, tez-tez falsafiy mushohadalar bilan syujetni to‘xtatadi.

“Tarix – bu odamlarning yuraklarida yashiringan darddir. Uni yozmasang ham, u bor. Uni o‘qimasang ham, u sen bilan.”

Fragmentda “Tarix – dard” tushunchasi g‘arb tarixshunosligidagi rasmiy yondashuvdan farq qiladi (o‘zbek madaniyatida tarix shaxsiy va hissiy tajriba sifatida qaraladi). “Yurakda yashiringan dard” – metaforasi bu milliy og‘riqning ramziy ifodasi. Qodiriy “dard” so‘zini ko‘plab ma’noli (polysemantik) tarzda ishlatadi – bu o‘zbek she’riyatiga xos xususiyat hisoblanadi.

Antropotsentrik tilshunoslikning yetakchi yo‘nalishlari qatorida lingvokulturologiya tilshunoslik, madaniyatshunoslik, etnografiya, psixolingvistika sohalari hamkorligida paydo bo‘ldi. U tilning madaniyat bilan aloqasi va ta’sirini antroposentrik paradigma tamoyillari asosida o‘rganadi. Bu soha XX asr oxirida yuzaga kelgan bo‘lib, ilk bor “lingvokulturologiya” termini V.N.Teliya rahbarligidagi Moskva frazeologik maktabi tomonidan olib borilgan izlanishlarga bog‘liq holda qo‘llanildi. Til qurilishida xalqlarning milliy mental xususiyatlari aks etishi sababli lingvist V. fon Gumboldt bundan qariyb ikki asr ilgari har qaysi tilning o‘z tizimi mavjudligini, tilni tadqiq etishni, qaysi maqsadda bo‘lishidan qat’iy nazar, shundan boshlash kerakligini qayd qilgan edi. Uning nazariy qarashlari ta’sirida XIX asrning ikkinchi yarmida A.A.Potebnya til va xalq ruhiyatining aloqadorligini o‘rgandi. U tilni madaniyat va xalq ma’naviy dunyosining tashkil etuvchisi sifatida baholadi. XX asrga kelib amerikalik lingvist E.Sepir o‘z tadqiqotlarida til va madaniyat mushtarakligini yangicha talqinda tavsifladi. Uning fikricha, til madaniyatdan uzilgan holda yashamaydi. Til – xalq madaniyatining ko‘rsatkichi. Chunki uning leksikasida ma’lum darajada o‘zi xizmat qilayotgan xalqning madaniyati aniq tasvirlangan bo‘ladi. XX asrning so‘nggi choragida “til – madaniyat mahsuli” ta’rifi yetakchilik qildi. Aslida ham shunday. Til madaniyatning mahsuli hisoblanadi. Tilning ajdodlardan yetib kelgan madaniyatni saqlab, keyingi avlodlarga yetkazishda vorisiylikni ta’minlashi, jamiyat va millatning rivoji uchun muhim vazifani bajarishi istisnosiz.

Natijalar. Qayd qilinishicha, chindan ham har bir millatning o‘ziga xos ko‘rish tarzi bor, o‘ziga xos idrok intizomi bor, umumlashtirib aytganda, o‘ziga xos tafakkur tamoyili bor. Shuning uchun ham “milliy ong”, “milliy tafakkur”, “milliy tuyg‘u” degan oddiy tushunchalar, ming yillardir, odam bolasining qalbidagi nurga qudrat va qamrov baxsh etib keladi. Tilning mohiyati, vazifasi, ko‘pincha, benihoya jo‘n talqin etiladi. Go‘yoki til – eng muhim aloqa vositasi bo‘lgan ijtimoiy hodisa. Tilning aloqa vositasi ekanligi uning juda ko‘plab vazifalaridan bittaginasi xolos. Aslida til, eng avvalo, dunyoni ko‘rish, eshitish, bilish, idrok etish vositasidir. Ayni paytda, tilning ruhiy, estetik hodisa ekanligini ham unutmaslik kerak. Haqiqatan ham, dunyodagi har bir millat olamni o‘ziga xos tarzda ko‘radi, tafakkuri orqali idrok etadi. Shu asosda borliqdagi sir-sinoatlar haqida inson ongida tasavvur hosil bo‘ladi.Tilshunos Sh.Safarovning til va madaniyat haqidagi fikri ham e’tiborga loyiq:“Har bir shaxsning lisoniy qobiliyati va muloqot malakasi ma’lum madaniyathududida, madaniy muhitda shakllanadi va faollashadi. Shunday ekan, insonning tafakkuri va lisoniy faoliyati jarayonida yuzaga keladigan birliklarning strukturaviy va mazmuniy sathlarida madaniy elementlarning aks etishi tabiiydir”. Darvoqe, kishilar nutqida qo‘llaniladigan leksik, frazeologik, paremiologik yoki boshqa birliklar ularning qay darajada nutq madaniyatini egallaganligini tasdiqlaydi. Bunda insonning nutq madaniyatiga u yashab turgan, istiqomat qilayotgan jamiyat, muhitda barqarorlashgan madaniyat bevosita ta’sir ko‘rsatadi.

O‘zbek tilshunosligida shu vaqtga qadar til va madaniyat mushtarakligi tavsifiga bag‘ishlangan bir qator ishlar vujudga kelgan. Ularda til va madaniyat uzviyligi masalasining faqat u yoki bu tomoni e’tiborga olingan bo‘lishiga qaramay, ular til ilmi rivojiga ulkan hissa bo‘lib qo‘shilganligi isbot talab qilmaydigan haqiqatdir.

Xulosa. Yuqoridagilardan kelib chiqib, asrdan asrlarga, ajdodlardan avlodlarga o‘tib kelayotgan tarbiya natijasidir. Til va mentalitetning doimiy hamrohligi haqiqat. Ular hamisha “til – mentalitet” va “mentalitet – til” mexanizmi asosida ish ko‘radi. Til orqali xalqlarning mentalitetiga xos xususiyatlar ta’rif-u

tavsiflanadi. Bu haqida so‘z yuritilishicha, mentalitet verbal va noverbal voqelanadi. Uning avloddan-avlodga o‘tishi – vorisiylik mexanizmi ham shunday. Agar noverbal voqelanish xalqning urf-odatlari, an’analari, e’tiqodi, san’ati bilan bo‘lsa, verbal voqelanish til orqali kechadi. Insonlarni o‘rab turgan tashqi olam va unda mavjud bo‘lgan barcha narsahodisalarning ongdagi tasviri, ushbu manzaraning lison orqali voqelanishi “olam lisoniy manzarasi”ning asosini tashkil etadi. Dunyodagi har bir millat turli iqlim sharoitida yashashiga bog‘liq holda o‘zining turmush tarzi, diniy e’tiqodi va boshqa xususiyatga ega. .

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UO‘K 81

GLOBAL REKLAMA BOZORIDA TARJIMANING O‘RNI: ISPAN VA O‘ZBEK TILLARI MISOLIDA

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Annotatsiya. *Bugungi globallashgan dunyoda reklama bozori turli tillar va madaniy kontekstlarni qamrab oladi. Shu bois xalqaro reklama kampaniyalarida tarjima va lokalizatsiya muhim ahamiyat kasb etadi. Ushbu maqolada ispan va o‘zbek tillari misolida global reklama bozorida tarjimaning o‘rni o‘rganiladi. Shuningdek, maqolada reklama matnlarini tarjima qilishning muhim jihatlari tahlil qilinadi.*

Kalit so‘zlar: *reklama janri, madaniyatlararo muloqot, raqobardosh mahsulotlar, ommaviy madaniyat, lingvokulturologiya, marketing.*

РОЛЬ ПЕРЕВОДА НА МИРОВОМ РЫНКЕ РЕКЛАМЫ: НА ПРИМЕРЕ ИСПАНСКОГО И УЗБЕКСКОГО ЯЗЫКОВ

Аннотация. *В современном глобализированном мире рекламный рынок охватывает различные языки и культурные контексты. Поэтому перевод и локализация играют важную роль в международных рекламных кампаниях. В данной статье рассматривается роль перевода в глобальном рекламном рынке на примере испанского и узбекского языков. Кроме того, анализируются ключевые аспекты перевода рекламных текстов.*

Ключевые слова: *рекламный жанр, межкультурная коммуникация, конкурентоспособные продукты, массовая культура, лингвокультурология, маркетинг.*

THE PLACE OF TRANSLATION IN THE GLOBAL ADVERTISING MARKET: ON THE EXAMPLE OF SPANISH AND UZBEK

Abstract. *In today's globalized world, the advertising market encompasses various languages and cultural contexts. Therefore, translation and localization play a crucial role in international advertising campaigns. This article examines the role of translation in the global advertising market, using Spanish and Uzbek as case studies. Additionally, it analyzes key aspects of advertising text translation.*

Keywords: *advertising genre, intercultural communication, competitive products, mass culture, linguoculturology, marketing.*

Kirish. Bugungi kunda media va ayniqsa, reklama global miqyosda katta ta’sir kuchiga ega bo‘lib, jamiyatga ta’sir ko‘rsatishning eng samarali vositalaridan biriga aylangan. Reklama nafaqat mahsulot va xizmatlarni targ‘ib qilish, balki madaniyatlararo muloqotni shakllantirish, xalqaro bozorga chiqish va kompaniyalar imijini mustahkamlashga xizmat qiladi. Dunyo bo‘ylab yirik brendlar turli tillarda reklama yaratib, auditoriya e’tiborini jalb qilish uchun tarjima va lokalizatsiya jarayonlaridan foydalanadilar. Turli davlatlarda reklama san’ati o‘ziga xos jihatlarga ega bo‘lib, ularning tili, madaniyati va iste’molchilar mentalitetiga moslashtiriladi. Masalan, AQSh va Yevropa davlatlarida reklama asosan bevosita va ta’sirchan bo‘lsa, Osiyo mamlakatlarida ko‘proq an’anaviy qadriyatlar va hissiyotga urg‘u beriladi. Ispan tilida reklama esa ko‘pincha emotsional va qiziqarli bo‘lib, iste’molchilar bilan hissiy bog‘liqlik o‘rnatishga qaratilgan. O‘zbek tilidagi reklamalarda esa ko‘proq milliy va madaniy qadriyatlarni aks ettirish muhim sanaladi.

Adabiyotlar tahlili. O‘zbekiston Respublikasida ham reklama sohasi jadal rivojlanib, davlat tomonidan uning samaradorligini oshirish va xalqaro standartlarga moslashtirish bo‘yicha qator chora-tadbirlar amalga oshirilmoqda. Xususan, O‘zbekiston Respublikasi Prezidentining 2019-yil 12-iyuldagi "O‘zbek tilining davlat tili sifatida nufuzi va mavqeyini oshirish chora-tadbirlari to‘g‘risida"gi farmonida til masalasiga alohida e’tibor qaratilgan bo‘lib, bunda reklama va ommaviy axborot vositalarida o‘zbek tilidan to‘g‘ri va samarali foydalanish muhimligi ta’kidlangan[1]. Bu esa reklama matnlarini tarjima qilish va ularni o‘zbek tilida sifatli taqdim etish zarurligini anglatadi.

Reklama janri o‘zbek tili uchun juda yangi yo‘nalish hisoblanadi. Bugungi O‘zbek jamiyati deyarli barcha sohada intilishlar va rivojlanishlar o‘chog‘i sifatida tan olinmoqda. Xususan, iqtisodiy sohada tadbirkorlik subyektlarining ortishi va bozor iqtisodiyotida raqobatdosh mahsulotlarning paydo bo‘lishi

natijasida reklamaga ehtiyoj ortib bordi va rivojlantirish maqsadida til nazariyasida ilmiy o‘rganish uchun e’tibor berildi. Reklama sohasi rivojlanishi natijasida moliyaviy aylanmalar yaxshi natijaga erishildi. Ammo jamiyat qonunlariga va milliy qoidalarga zid ravishda ommaviy madaniyatni targ‘ib qilish quroliga aylandi. Shu sababdan hukumatimiz tomonidan bunday holatlarni tartibga soluvchi mavjud qonun, qaror va farmoyishlarni qayta o‘rganilib tahrir qilindi va yangi hujjat loyihalari ishlab chiqildi.

Reklama iqtisod, lingvistika, psixologiya va lingvokulturologiya, sotsiologiya kabi bir nechta soha kesishmasidagi tushuncha bo‘lganligi sababli tadqiqotchilar tomonidan unga turli xil ta’riflar berilgan. S.I. Ojegov ta’rificha, “Reklama - bu keng tarqalgan shon-sharafni yaratish, iste’molchilar va tomoshabinlarni jalb qilish uchun turli xil usullarda ogohlantirish”[2]. Ushbu ta’rif dan tushunish lozimki, har qanday mish-mishlar, g‘iybat va piarlardan to ommaviy axborot vositalarida tarqatiladigan deyarli har qanday mahsulot haqidagi ma’lumotgacha reklama hisoblanadi. Reklamani tor ma’noda tushunadigan bo‘lsak, faqat mahsulot va xizmatlar bilan cheklangan. Ammo shaxs, hudud yoki turizm joylari, siyosiy partiyalar kabilar ham o‘z o‘rnida turlicha usullarda reklama qilinadi. AQShning Shimoli-G‘arbiy universiteti marketing professori Filip Kotler tomonidan ham reklama to‘g‘risida o‘ziga xos ta’rif berilgan: “Reklama - bu pul mablag‘lari manbai aniq ko‘rsatilgan pulli axborotni tarqatish vositasi orqali amalga oshiriladigan shaxsiy kommunikatsiya shakli” [3]. S. I. Ojegovning ta’rifidan farqli o‘laroq, Kotler barcha bepul ma’lumotlar, mish-mishlar va g‘iybatlarni rad etadi va tovarlar, xizmatlar to‘g‘risidagi ma’lumotlarni tarqatishda pulli vositalardan foydalanishni ta’kidlaydi. Bizning fikrimizcha, tarqatiladigan barcha mahsulot ta’riflari pulli yoki bepul bo‘lishi iste’mol doirasi miqdorini belgilaydi.

Reklamaga ta’rif berilgani sayin, uning yangi-yangi qirralari ochilib, ularni yagona qolipga solish murakkab masala ekanligi oydinlashadi. Chunki dunyodagi iqtisodiy va texnikaviy rivojlanishlar davom etar ekan, reklama sohasi ham rivojlanishda davom etadi. Ammo eng muhim jihati o‘zgarmaydi. Bu – reklama muloqot turi sifatida qabul qilinadi va iste’molchilarni qiziqtirishda turli ko‘rinishlarda namoyon bo‘ladi. Rekla mada kommunikatsiya, albatta, ijtimoiy aloqaning ma’lum bir turi sifatida belgilanishi kerak, chunki reklamaning mavjudligi va rivojlanishi bevosita jamiyat bilan bog‘liq holda amalga oshadi. Reklama tili ustida ko’plab olimlar tadqiqot olib borishgan va uni lingvistik jihatdan tadqiq qilishgan. Masalan, Leech reklama matnining asosiy tamoyillarini belgilab bergan[4]: E’tiborni jalb qilishi, O’qishga osonligi, Esda qolishi va Sota olishi (Attention value, Readability, Memorability and Selling power). Zamon o’zgarishi bilan reklama matniga qo’yiladigan talablar ham o’zgarib borishi bu sohada olib borilgan so’ngi ilmiy yangiliklardan doimiy xabardor bo’lishni talabqiladi. Shu jumladan, so’ngi yillarda reklama matniga doir ko’plab ilmiy ishlar olib borildi. Ushbu o’rganishlar reklama matnining turli jihatlarini, jumladan, ta’sir kuchi, o’qishga osonligi, samarasi va ishontiruvchi tili kabilarni tadqiq qilgan. Motes et al. (1992), Myers (1997), Foster (2001), Ding (2003), Kohli et al. (2007), Christopher (2012), Fatihi (2014) kabi ko’plab olimlar reklama tili va va uning lingvistilk jihatlarini o’rganish sohasiga sezilarli hissa qo’shishgan. Ular reklama matnining turli jihatlarini tahlil qilishgan va bu sohadagi rivojlanishlarga turtki bo’lgan. Lekin bu sohadagi taqdidotlar hanuzgacha o’z muhimligini yo’qotgani yo’q, buning sababi esa reklama sanoatining o’rni oshib borayotganidir.

Reklama tarjimasi – bu shunchaki lingvistik jarayon emas, balki madaniy va psixologik moslashuvni talab qiluvchi muhim strategik vositadir. Kotler va Keller (2016) o‘zlarining "Marketing Management" kitobida reklamaning xalqaro bozorga moslashuvi brendning muvaffaqiyatiga qanday ta’sir qilishini ta’kidlaydilar[5]. Ularning fikricha, har bir mamlakat reklama materiallariga o‘ziga xos tarzda munosabat bildiradi, shu sababli tarjima jarayonida lokalizatsiya usulidan foydalanish zarur. Munday (2016) esa "Introducing Translation Studies" asarida tarjima strategiyalarini batafsil tahlil qilgan bo‘lib, reklama tarjimasida transkreatsiya (yaratuvchan tarjima) va madaniy moslashuv tamoyillari muhim ekanligini ko‘rsatgan[6]. U reklama matnlari so‘zma-so‘z tarjima qilinmasligi, balki maqsadli auditoriyaning madaniy qadriyatlariga mos ravishda qayta yaratib berilishi kerakligini ta’kidlaydi.

Reklama tarjimasida auditoriyaning psixologik qabul qilish xususiyatlari ham katta ahamiyatga ega. Nielsen Global Report (2021) ma’lumotlariga ko‘ra, iste’molchilar reklamalarga turli madaniyatlarda turlicha javob qaytaradi. Masalan, ispan auditoriyasi reklamalarda hissiyot va hikoyalarga asoslangan strategiyalarni afzal ko‘rishadi, o‘zbek auditoriyasi esa ishonchli va an’anaviy qadriyatlar asosida qurilgan reklamalarga ijobiy munosabat bildiradi[7]. Psixolog J. Nida (1964) "Toward a Science of Translating" asarida tarjima qilingan matnning ta’sirchanligi iste’molchilar hissiyotlariga qanday ta’sir qilishiga bog‘liqligini tahlil qiladi. Uning tadqiqotlariga ko‘ra, reklama tarjimasi semantik va pragmatik jihatdan to‘g‘ri moslashtirilmasa, uning auditoriyaga ta’siri pasayadi[8]. Reklama tarjimasi brendlarning xalqaro bozorda muvaffaqiyat qozonishida muhim rol o‘ynaydi. Statista (2023) ma’lumotlariga ko‘ra, global reklama bozori hajmi 2022 yilda 600 milliard dollardan oshgan va uning sezilarli qismi xalqaro tarjima va lokalizatsiyaga bog‘liq bo‘lgan[9]. Google Ads Market Trends (2022) tahlillariga ko‘ra, tarjima va

lokalizatsiya qilingan reklamalar asl tilida qoldirilgan reklamalar bilan solishtirganda 35-50% samaraliroq natija koʻrsatadi. Bu esa tarjimaning nafaqat lingvistik, balki iqtisodiy ahamiyatini ham ochib beradi[10].

Ispan va oʻzbek tillarida reklama tarjimasining oʻziga xos jihatlari mavjud**.** Globalization and Localization Association (GALA, 2021) hisobotida keltirilishicha, ispan tilida reklama tarjimasi koʻpincha hissiyot, dinamika va jonli ifodalarga asoslangan**,** oʻzbek tilida esa koʻproq rasmiylik, an'anaviy qadriyatlar va ishonchlilik ta'kidlanadi[11]**.** M. Baker (2018) "In Other Words: A Coursebook on Translation" asarida shuni qayd etadiki, har bir tilning reklama tili turlicha boʻlib, reklama tarjimasida lingvistik normativlardan tashqari, madaniy jihatlarni ham hisobga olish lozim[12]**.** Deyarli barcha janrlarda media matnlarning muhim xususiyatlaridan biri bu ulardagi xabar va ta'sir elementlarining kombinatsiyasidir. Ommaviy axborot vositalarining asosiy vazifasi axborotni uzatish deb hisoblanadi, ammo bu juda kamdan-kam hollarda neytral, ya'ni tinglovchi va oʻquvchilarga ta'sir qilish elementlaridan xolis boʻladi. Koʻp hollarda, ma'lumotlarning uzatilishi toʻgʻridan-toʻgʻri yoki til vositasi va nutq texnikasi bilan birga niqoblangan holda keladi. Bu tinglovchi va oʻquvchilarni uzatilayotgan ma'lumotlarga, xabarga e'tiborni jalb qilish vositasi yoki xabarda koʻrsatilgan nuqtai nazarga undashga ya'ni ma'lum ta'sirga tushishga majbur qiladi. Haqiqiy professional tarjimon oʻz tarjimasida axborotning oʻzi va axborot vositalarining nisbatlarini sezishi va yetarli darajada yetkazishi kerak. Ommaviy axborot vositasi tilining lingvistik va stilistik xususiyatlari, uning umumiyligi uni boshqa funksional uslublar tilidan ajratib turadigan xususiyatlar orasida ishlatiladigan vositalarni barqaror va klişe ifodalarining katta qismi, har xil jurnalistik qoliplar, leksiklashtirilgan metaforalar, standart atamalar va nomlar va boshqalar yuqori darajadagi standartlashtirilganligini aytib oʻtish mumkin. Qabul qiluvchining e'tiborini jalb qilish, uzatilayotgan ma'lumotlarga munosabatni bildirish, baholovchi urgʻu va hokazolarni ifodalash uslubi sifatida tilning ekspressivligiga misollar nutq kliklari va shtamplari, baholash epitetlari, oʻquvchiga toʻgʻridan-toʻgʻri murojaat boʻlishi mumkin.

Natija va muhokama. Tadqiqot natijalari shuni koʻrsatdiki, global reklama bozorida tarjima muhim rol oʻynaydi va u mahsulot yoki xizmatning turli madaniy muhitlarga muvaffaqiyatli moslashishida hal qiluvchi omil hisoblanadi. Ayniqsa, ispan va oʻzbek tillari misolida olib borilgan tahlillar reklama tarjimasida lingvistik va madaniy jihatlarni hisobga olish zarurligini tasdiqlaydi. Tahlil natijalariga koʻra, quyidagi asosiy xulosalarga kelindi:

1. Madaniy moslashuv zarurati- Reklama tarjimasi nafaqat soʻzma-soʻz tarjimani, balki ma'no va madaniy xususiyatlarni hisobga olgan holda moslashtirishni talab qiladi. Ispan va oʻzbek tillarida olib borilgan tahlillar shuni koʻrsatadiki, har ikki tilning oʻziga xos iboralari, tarixiy asoslari va reklama qabul qilishdagi psixologik jihatlari mavjud.
2. Lokalizatsiya strategiyasining ahamiyati- Ispan tilida reklama materiallari koʻpincha hissiyotga asoslangan boʻlib, metaforalar, shiorlar va jonli ifodalar keng qoʻllaniladi. Oʻzbek tilida esa an'anaviy qadriyatlar, ishonch va mahalliy muhitga mos tushadigan ifodalar koʻproq talab etiladi. Shu sababli, reklama tarjimasida oddiy tarjimadan koʻra, lokalizatsiya strategiyasi samaraliroq boʻladi.
3. Brend imijiga ta'sir qiluvchi omillar- Notoʻgʻri yoki beparvo tarjima brendning qabul qilinishiga salbiy ta'sir koʻrsatishi mumkin. Xususan, ba'zi iboralar yoki kontseptlar bir til va madaniyatda ijobiy ta'sir koʻrsatishi mumkin boʻlsa, boshqa madaniyatda salbiy qabul qilinishi mumkin. Bu esa reklamaning samaradorligini pasaytiradi.
4. Tilshunoslik va psixologiyaning tutashuvi- Tadqiqot natijalari reklama tarjimasida psixolingvistik yondashuv muhim ekanligini koʻrsatdi. Ispan auditoriyasi emotsional ta'sirga asoslangan reklamalarga koʻproq moyil boʻlsa, oʻzbek auditoriyasi axborotga boy va ishonchli manbalar asosida tuzilgan reklamalarga ijobiy munosabat bildiradi.
5. Reklama tarjimasida muqobil usullar- Ispan va oʻzbek tillari misolida olib borilgan tadqiqotlar shuni koʻrsatdiki, reklama tarjimasida quyidagi usullar samarali boʻlishi mumkin:

- ✓ Adaptatsiya – tarjimada matnni toʻgʻridan-toʻgʻri emas, balki maqsadli auditoriyaga moslab berish.
- ✓ Transkreatsiya – reklamaning hissiyotli ta'sirini saqlab, ijodiy yondashuv orqali uni yangi madaniy kontekstga moslashtirish.
- ✓ Kod-almashinuvi – ba'zan reklamalarda ingliz, ispan yoki oʻzbek tillarining aralash holda qoʻllanishi auditoriyaga yanada katta ta'sir oʻtkazishi mumkin.

Media-matnlarning oʻziga xos xususiyati va ayniqsa soʻzlar, iqtiboslar, tashbehlar va shaklan oʻzgargan iboralarga asoslangan sarlavhalarning tarjima muammosidir[13]. Koʻrinib turibdiki, bunday sarlavhalar, boshqa koʻplab ekspresif elementlar singari, soʻzma-soʻz tarjima qilinishi mumkin emas. Asl matndagi ma'nosini tarjimasi qilishda unga mos soʻz topish kerak. Agar bunday muammoning echimi topilmasa sarlavhani toʻliq oʻzgartirib, uni neytral, ammo maʻnosi aniq va matn mavzusi bilan bogʻlash yaxshiroqdir. Albatta, har qanday vaziyatga mos keladigan tayyor tavsiya va universal metodlar mavjud

emas. Ammo agar tarjimon bunday muammolarga oldindan tayyor bo‘lsa, u tarjima qilingan matnning shu va boshqa xususiyatlarining mohiyatini, mazmunini, kommunikativ funktsiyasini va uslubiy ta’sirini tushunib yetsa, metafora va kinoya, jumboqlarni va boshqalarni qanday tarjima qilishni bilsa, uning tarjimasi yetarli darajada bo‘lishiga umid bor. Albatta, tarjimon talab qilinadigan kasbiy mahorat va tegishli ish tillariga ega bo‘lishi sharti bilan. Axborot matnini tarjima qilishda asosiy vazifa uning mazmunini o‘quvchiga eng aniq, tanish shaklda etkazish, ya’ni nutqiy asarning vazifasini etkazishdir. Bunday matn stilistik cheklov bilan ajralib turadi bu turli tillarning axborot matnlarini o‘xshash bo‘ladi. Axborot matnlarini tarjima qilishning o‘ziga xos xususiyatlari gazetaning axborot xabarining sarlavhalari va tuzilishini uzatishda eng aniq namoyon bo‘ladi, bu ularni batafsil ko‘rib chiqish zaruriyatini keltirib chiqaradi[14]. Bundan tashqari, ularning birinchisi uzatiladigan ma’lumotlarning eng muhim va muhim tarkibiy qismlarini o‘z ichiga olishi kerak. Yuqorida qayd etilgan xususiyatlar tarjima uchun eng zarurdir. Boshqa qat’iy bo‘lmagan materiallarga o‘tishda tarjima qoidalari yanada moslashuvchan bo‘ladi.

Ko’rinib turibdiki, tarjima va reklama bu ikki tushuncha bir biriga chambarchas bog’liqdir. Reklamada tarjimaning muhim jihatlari quyidagilardan iborat[15]:

1. Lokalizatsiya va moslashtirish- Reklama matnlarini tarjima qilishda faqat so‘zma-so‘z tarjima yetarli emas. Reklama mazmuni, uning ohangi va ta’sirchanligi maqsadli auditoriyaning madaniy qadriyatlariga mos kelishi kerak. Masalan, ba’zi reklama shiorlari ispan tilida o‘zbek tiliga bevosita tarjima qilinganda o‘zining ta’sirini yo‘qotishi mumkin. Shu bois tarjimonlar va marketing mutaxassislari tarjimani lokalizatsiya qilish, ya’ni maqsadli auditoriyaga moslashtirish ustida ishlashlari lozim.

2. Brend imijini saqlash- Tarjima jarayonida brend xabari saqlanib qolishi kerak. Ispan tilida yaratilgan reklama o‘zbek tiliga o‘girilganda brendning mohiyati va asosiy g‘oyasi o‘zgarmasligi lozim. Ba’zi hollarda, shior yoki reklama matni to‘g‘ridan-to‘g‘ri tarjima qilinmay, o‘sha tilga mos muqobil variant ishlab chiqilishi lozim. Quyida eng taniqli brendlar bo‘yicha reklama tarjimasining samaradorligi haqidagi statistik ma’lumotlarni ko’rib chiqamiz[9]:

1-jadval.

Brendlar bo‘yicha reklama tarjimasining samaradorligi (%)

Yil	Brend	Reklama turi	Ispan tilida samaradorlik (%)	O‘zbek tilida samaradorlik (%)
2021	Coca-Cola	Brend shiori tarjimasi	87%	78%
2021	Samsung	Mahsulot ta’rifi tarjimasi	80%	82%
2021	Nike	Reklama ssenariysi	84%	73%
2021	McDonald's	Ijtimoiy tarmoq reklamasi	89%	80%
2021	Apple	Banner reklamasi	77%	72%
2022	Coca-Cola	Brend shiori tarjimasi	85%	76%
2022	Samsung	Mahsulot ta’rifi tarjimasi	78%	80%
2022	Nike	Reklama ssenariysi	82%	72%
2022	McDonald's	Ijtimoiy tarmoq reklamasi	88%	79%
2022	Apple	Banner reklamasi	76%	70%
2023	Coca-Cola	Brend shiori tarjimasi	86%	77%
2023	Samsung	Mahsulot ta’rifi tarjimasi	79%	81%
2023	Nike	Reklama ssenariysi	83%	74%
2023	McDonald's	Ijtimoiy tarmoq reklamasi	90%	81%
2023	Apple	Banner reklamasi	78%	73%

Ispan va o‘zbek tillari misolida reklama tillarini taqqoslab ko’ramiz. Ispan tili dunyoda eng ko‘p so‘zlashiladigan tillardan biri bo‘lib, global reklama bozorida katta o‘ringa ega. O‘zbek tili esa Markaziy Osiyoda keng qo‘llaniladigan tillardan biri bo‘lib, o‘ziga xos fonetik va semantik xususiyatlarga ega. Misol uchun, ba’zi xalqaro kompaniyalar ispan tilidagi reklama kampaniyalarini bevosita tarjima qilish o‘rniga, lokalizatsiya jarayonidan o‘tkazib, aniq auditoriyaga yo‘naltirilgan matnlar yaratishadi[16]. O‘zbek tiliga tarjima qilingan reklamalarda ham shu yondashuv qo‘llanilishi mumkin. Global kompaniyalarning tarjima strategiyalari mavjud bo’lib, ko‘pgina global brendlar tarjima va lokalizatsiya jarayoniga katta e’tibor qaratishadi. Quyida ba’zi muvaffaqiyatli va xatolik bilan tarjima qilingan reklama misollarini keltiramiz:

Muvaffaqiyatli tarjima misollari:

- Coca-Cola: Ushbu brend o‘z reklama kampaniyalarini ispan tiliga lokalizatsiya qilib, har bir mintaqaning madaniy xususiyatlarini inobatga oladi.
- Nike: Ularning “Just Do It” shiori ispan tiliga "Solo Hazlo" shaklida tarjima qilinib, original ma’no va ta’sirchanligini saqlab qolgan.

Noto‘g‘ri tarjima misollari:

- Chevrolet Nova: Ushbu avtomobil nomi ispan tilida "Nova" (yurmaydi) degan ma’noni anglatgani sababli, bu reklama muvaffaqiyatsiz bo‘lgan.
- Pepsi: Bir reklama kampaniyasida "Come Alive with Pepsi" shiori ispan tiliga noto‘g‘ri tarjima qilinib, "Pepsi o‘liklarni hayotga qaytaradi" degan ma’noni anglatib, tushunmovchilikka sabab bo‘lgan.

Xulosa va takliflar. Yuqorida keltirilgan ma’lumotlarni xulosa qilib shuni ta’kidlash joizki, reklama tarjimasi global bozorda muhim ahamiyat kasb etadi. Tarjima jarayonida so‘zma-so‘z tarjimadan ko‘ra, lokalizatsiyaga ko‘proq e’tibor qaratish muhim. Ispan va o‘zbek tillari misolida reklama matnlarini to‘g‘ri tarjima qilish va moslashtirish orqali kompaniyalar brend imijini mustahkamlashlari va o‘z auditoriyalariga samarali tarzda yetib borishlari mumkin. Shu bois tarjimonlar va marketing mutaxassislari birgalikda ishlashlari va reklama matnlarini madaniy xususiyatlarni hisobga olgan holda yaratishlari lozim.

Takliflar:

1. **Tarjimon va marketing mutaxassislari hamkorligi** – Reklama matnlarini tarjima qilishda mutaxassislar birgalikda ishlashlari va madaniy kontekstni inobatga olishlari lozim.
2. **Lokalizatsiyaga e’tibor qaratish** – To‘g‘ridan-to‘g‘ri tarjima qilish o‘rniga, reklama mazmunini auditoriyaga moslashtirishga urg‘u berish kerak.
3. **Texnologiyadan foydalanish** – Sun’iy intellekt va avtomatik tarjima vositalari bilan inson tarjimonlari ishlashi reklama samaradorligini oshirishi mumkin.
4. **Reklama sifati ustidan nazoratni kuchaytirish** – Tarjima sifati va madaniy mosligini ta’minlash uchun maxsus tahlillar va testlar o‘tkazish zarur.
5. **Davlat siyosatini qo‘llab-quvvatlash** – Prezident farmonida belgilanganidek, reklamada davlat tilining to‘g‘ri ishlatilishini ta’minlash muhim vazifalardan biri bo‘lib qoladi.

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UO‘K 81.14

LITERONIMLARNING LEKSIK TIZIM TARKIBIDAGI O‘RNI

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Annotatsiya. *Maqolada o’zbek tili leksik tizimidagi otlarning ma’noviy guruhlaridan biri – grafik belgilarni ifodalovchi otlar (grafonimlar) va ularning bir guruhchasi bo’lgan harf nomlari, ya’ni literonimlar o’zbek – arab alifbosidagi alif, lom, mim harflari misolida tahlil etilgan, leksik, semantik va funksional xususiyatlari ko’rsatib o’tilgan, lisoniy tizimdagi o’rni aniqlangan. Harf nomlari maxsus tartibga bo’ysundirilgan holda joylashtirilgan va bu tartib mohiyatan lingvistik-ontologik tabiatga ega bo’lmasa-da, ijtimoiy-hududiy shartlangan va qat’iy belgilangan, butun jamiyat uchun majburiy tarzda berilgan tartibga ega. Unga ixtiyoriy ravishda o’zgartirishlar kiritish mumkin emas. Harf nomlari o’ziga xos boshqa terminologik tizimlarda bo’lgani kabi alohida bir – literonomik lug’aviy- ma’noviy guruhni tuza oladi va bu lug’aviy – ma’noviy guruh o’zining ontologik xususiyatlaribilan lisoniy lug’aviy-ma’noviy guruhlarga qo’yiladigan talablarga tola javob beradi.*

Kalit so’zlar: *o’zbek, til, leksika, so’z, leksema, leksik tizim, grafonim, grafik shakl literonim, o’zbek – arab alifbosi, nomema, fonema, semema, shakl, ibora.*

РОЛЬ ЛИТЕРОНИМОВ В ЛЕКСИЧЕСКОЙ СИСТЕМЕ

Аннотация. *В статье анализируется одна из семантических групп существительных в лексической системе узбекского языка - существительные, обозначающие графические символы (графонимы), и их подгруппа - названия букв, то есть литеронимы, на примере букв алиф, лом, мим в узбекско-арабском алфавите. Рассматриваются их лексические, семантические и функциональные особенности, определяется их место в языковой системе. Названия букв расположены в соответствии с определённым порядком, и хотя этот порядок по сути не имеет лингвистико-онтологической природы, он социально-территориально обусловлен и строго определён, являясь обязательным для всего общества. В него нельзя вносить произвольные изменения. Названия букв, как и в других специфических терминологических системах, могут образовывать отдельную литерономическую лексико-семантическую группу, и эта группа своими онтологическими особенностями полностью соответствует требованиям, предъявляемым к языковым лексико-семантическим группам.*

Ключевые слова: *узбекский, язык, лексика, слово, лексема, лексическая система, графоним, графическая форма, литероним, узбекско-арабский алфавит, номема, фонема, семема, форма, выражение.*

THE ROLE OF LITERONYMS IN THE STRUCTURE OF THE LEXICAL SYSTEM

Abstract. *The article analyzes one of the semantic groups of nouns in the lexical system of the Uzbek language—nouns denoting graphic symbols (graphonyms), focusing on a subgroup of these called letter names, i.e., literonyms, using the letters alif, lom, and mim from the Uzbek-Arabic alphabet as examples. The lexical, semantic, and functional features of these nouns are examined, and their place within the linguistic system is identified. The names of letters are arranged in a special order, and although this order is not of a linguistic-ontological nature, it is socio-territorially conditioned and strictly defined, mandatory for the entire society. It is impossible to make voluntary changes to it. The names of letters, as in other terminological systems, can form a separate - litheronomic lexical-semantic group, and this lexical-semantic group, with its ontological characteristics, fully meets the requirements for linguistic lexical-semantic groups.*

Keywords: *Uzbek, language, lexicon, word, lexeme, lexical system, graphonym, graphic form, literonym, Uzbek-Arabic alphabet, nomeme, phoneme, sememe, form, expression.*

Kirish. O’zbek tilshunosligida leksikani sistema sifatida o’rganish, asosan, o’tgan asrning 60 – yillarida boshlandi. O’tgan davr mobaynida qator ilmiy tadqiqotlar yaratildi. Natijada shaxs otlari (antroponim), zoonimlar (hayvonlarni atovchi so’zlar), fitonimlar (o’simliklarni atovchi otlar), makon otlari,

payt otlari, rnitonimlar (qush nomlari), meva nomlari, ot, sifat, va fe'llarning o'nlab lug'aviy – ma'noviy guruhlari tadqiqotchilar tomonidan tahlil etildi. Bu ishlarda lug'aviy ma'no guruhlari tarkibidagi leksemalarning o'zaro munosabatiga katta e'tibor berildi.

Alohida ta'kidlash o'rinliki, o'zbek tili leksik tizimidagi otlarning ma'noviy guruhlaridan biri – grafik belgilarni ifodalovchi otlar (grafonimlar) va ularning bir guruhchasi bo'lgan harf nomlari – literonimlar shu vaqtgacha maxsus tadqiq manbai bo'lgan emas. Vaholanki, literonimlar har tomonlama tadqiq va tavsifni talab etuvchi va alohida bir lug'aviy – ma'noviy guruhga ajratilishi mumkin bo'lgan so'zlar – turdosh, muayyan (konkret) yakka otlarning o'ziga xos bir ichki guruhidir.

Harf nomlari ya'ni literonimlar tilshunos va adabiyotshunoslar diqqatini azal – azaldan o'ziga tortib kelgan, u bilan bog'liq xilma – xil iboralar yaratilgan chunonchi, lotincha *Alpha to omega*, ruscha *от Алфы до Омеги*, *от А до Я* kabilar), ular ishtirokida so'zlar yasalgan (chunonchi: ozbekcha *alifbo, alifbe;* ruscha *alfavit, azbuka;* yunoncha *alphabetos*; inglizcha *alphabet*; fransuzcha *alphabet* kabilar) bo'lsa-da, harf nomlari til leksik tizimining o'ziga xos birligi – leksema sifatida uning leksik, semantik va funksional xususiyatlari maxsus tadqiq etilmagan. Vaholanki, yozuvga ega barcha tillar alfavitida harflarning nomi degan bo'lim mavjud va bu bo'limda harflarning grafik shakli hamda ularni ifodalaydigan tovush nomlari keltirilgan. O'zbek xalqi VIII-XX asrlarda foydalangan arab alifbosidagi harflar ham o'z nomiga ega bo'lgan.

Adabiyotlar tahlili. Ma'lumki, og'zaki nutqda harflar nomlari bilan ataladi. Yozma nutqda esa harf nomi yozilmaydi, uning shakli yoziladi. Harf nomi leksema sanalishi mumkinmi? Bu savolga "ha" deb javob berish mumkin. Chunki alifbolarning barchasida harfning nomi, uning grafik ko'rinishi va u ifodalaydigan tovush (fonema) alohida -alohida bo'limlarda berilgan. Harfning so'z bilan ifodalangan alohida nomi mavjudligi lisoniy tizimda ularni leksema sifatida belgilashni taqozo etadi.

Harf nomlari alohida ya'ni mustaqil leksema sifatida belgilanar ekan, ularning leksik – semantik xususiyatlari nimalardan iborat, degan savol tug'ilishi tabiiydir. Mazkur masalani o'zbek – arab alifbosidagi harflarning nomlari misolida aniqlashga harakat qilamiz.

Bizga ma'lumki, so'z (leksema)ga qo'yiladigan talablar qo'yidagilardan iborat:

a)leksema o'ziga xos shakl va nomemaga ega bo'lishi lozim;

b) leksema o'ziga xos ma'no (semema)ga ega bo'lishi kerak;

g) leksemaning nomemasi fonemalarning barqaror butunligi shakliga ega bo'lishi shart;

e) nomema ma'lum bir semema bilan ijtimoiy muhitda shartli bog'lanishda bo'lishi lozim;

g) nomema bilan bog'liq bo'lgan semema so'zlovchi va tinglovchi ongida ma'lum bir tushuncha bilan bog'langan bo'lishi va tushuncha borliqda ma'lum bir narsa voqea – hodisa (denotata, signifikat, referensiya atalmish bilan bog'langan bo'lishi kerak [Qarang: 2,32].

Umuman olganda, til birligi sifatida so'zga (leksemaga) qo'yiladigan asosiy talablar mana shulardan iborat.

Darhaqiqat, asar tilini turli, chunonchi, semantik va lingvopoetik aspektlarda o'rganish yoki kuzatish, ijodkorning induvidual badiiy nutqini ilmiy jihatdan tadqiq qilish lingvistikaning muhim vazifalaridan biri hisoblanadi. Bunday talqin muayyan tilning lisoniy imkoniyatlari, nutqiy voqelanishi, ma'lum bir ijodkorning tildan foydalanish mahoratini ochib berish uchun muhim ahamiyat kasb etadi.

Leksemaga qo'yiladigan talablarni dastlab ***alif*** leksemasi misolida ko'rib o'tamiz:

Alif literonimi nomemasi barqaror bo'lib, u ikkinchi bug'indagi unlisi urg'uli bo'lgan ***a,l,i,*****f** tovushlarining barqaror butunligidan iborat. Undagi tovushlarni ixtiyoriy ravishda o'zgartirish va buzish – uni ***aluf, olif, anif*** deb ixtiyoriy ravishda o'zgartirish mumkin emas, aks holda, bu nomema so'zlovchilar uchun tushunarsiz bo'lib qoladi.

Alif nomemasi o'zbek tili leksemalarining nomemalari uchun xos bo'lgan barcha qonuniyatlarga bo'ysunadi. Chunonchi, so'z oxirida (auslautda) kelgan f portlovchi ***p*** ga o'tishi mumkin.(M.Mirtojievning " Hozirgi o'zbek tili" asarida alifni alif, alip, tarzida ifodalanishi qayd etilgan). [Qarang:2-5]

Ma'lumki, o'zbek tilining o'z so'zlarida **f** sirg'aluvchi undoshi yo'q. U arab-eroniy tillardan olingan va ruscha baynalmilal so'zlarda uchraydi. Mazkur undosh tovush pastki labning tepa kurak tishlariga yaqinlashuvi orqali ular oralig'idan havoning kuchli bosimi bilan sizib chiqishi natijasida hosil bo'ladigan jarangsiz sirg'aluvchidir. O'zbek tilida u odatda shunday talaffuz etilmaydi,ya'ni **f** tovushi o'z tarkibida portlovchi **p** undoshi bilan almashtiriladi. Masalan: **faqat>paqat; kifti>kipti; saf>sap** kabi. ***Alif*** nomemasining ikkinchi bo'g'inidagi **i** old qator va o'ta qisqa ***алъп*** tarzida talaffuz etilishi mumkin. Mazkur nomemaning talaffuzi bilan bog'liq bo'lgan barcha qonuniyatlar o'zbek fonetikasining umumiy qonuniyatlariga bo'ysinadi. Demak, ***alif*** nomemasi o'zbek tilida nomemalar uchun xos bo'lgan barcha xususiyatlarga ega. Bu xususiyatlar B.B Reshetov, Sh Shoabdurahmonov, A.Abduazizov, H. Maxmudov, M.

Mirtojievlarning tadqiqotlarida batafsil tahlil etilgan va ularda ***alif*** tegishli barcha qonuniyatlarga ko'ra nomema bo'la olishi ta'kidlangan.

2. Ma'lumki, lisoniy ma'no borliqdagi narsa-hodisa bilan o'zaro bog'langan bo'lishi lozim. ***Alif*** tovushlar tizmasi o'zbek ongida ma'lum bir imloviy(grafik) belgi bilan uzviy bog'langan. U harfning nomidir. ***Alif*** nomemasining sememasi ***ma'lum bir shaklga ega bo'lgan va yozuv (grafika)da ma'lum bir vazifalarni bajaradigan, imloviy belgini atovchi harf***dir. ***Alif*** bu jihati bilan ma'lum bir sohaga xos hodisani atab kelishi bilan terminlarga juda yaqin turadi. ***Alif*** nomemasining ma'nosi eski o'zbek yozuvi bilan tanish bo'lgan shaxsgagina ma'lum. Bu yozuv tizimi bilan tanish bo'lmagan shaxs uchun esa uning ma'nosi ravshan emas.

Bu barcha terminologik leksika uchun xos xususiyatdir. Chunonchi, ***ega*** so'zining lingvistik terminologiya ma'nosi tilshunoslik bilimiga ega bo'lgan shaxs uchun tushunarlidir. Kimyoviy bilim tizimi bilan tanish bo'lmagan shaxs реакция ma'nosini tushunmagandek, eski o'zbek yozuvidan bexabar shaxs ***alif*** nomemasi ma'nosini o'qmaydi. O'zbek- arab yozuvi tizimi bilan tanish bo'lgan shaxsda ***alif*** tushunchasi obyektiv borliqning bir parchasi, bir bo'lagi sifatida mavjud bo'ladi.

3. Tildagi barcha so'zlar kabi harf nomlari ham qo'shma va juft sozlar yasash tizimida ishtirok eta oladi. Ayonki, o'zbek tilida ***alif*** literonimi bilan bog'liq ravishda alifbe yoki arab alifbosi boshidagi birinchi va ikkinchi harf (alif va bo) nomidan ***alifbo*** qo'shma so'zi yasalgan. Ta'kidlash o'rinliki, eski yozma manbalar tilida unung ***alifbo*** shakli keng qo'llanilgan.

Hozirgi o'zbek tilida *alif* **quyidagi ma'nolarni ifodalaydi:**

1.Alfavit ma'nosini.Misol:***Tuzuk alifbeni bilib olibsiz.***(Hamid G'ulom, Mash'al).

2.Boshlang'ich savod chiqarish kitobi. Misol: ***Birinchi sinf o'quvchilari uchun alifbe.Faqir xalqning farzandlari alifbega zor.***(Oybek, Nur qidirib).

3.Ko'chma ma'noda: biror maslak, ta'limot, ilm va shu kabilarning boshlang'ich asoslari, eng oddiy qoidalari. Misol: ***Muhammad Jamol alifbesidan boshlab, do'stining ongidan xurofotlar bulutini tarqatishga tirishdi.***(Oybek, Nur qidirib).

Alif leksemasi maqol, matal va frazemalarda tarkibida ko'chma ma'noda ham uchraydi. Bular Sh.Rahmatullayevning [Qarang:4,126] ilmiy ishlarida ancha keng o'rganilgan. Chunonchi, olimning ta'riflashicha: "Bittadan ortiq leksik negizdan tarkib topgan, tuzilishi jihatidan birikmaga, gapga teng, mazmunan so'zga ekvivalent, yaxlitligicha ustama ko'chma ma'no anglatuvchi lug'aviy birlikka frazeologizm (frazeologik birlik) deyiladi ***alifni kaltak, beni g'altak demoq; dilida alif yo'q, sallasi qozondek*** kabi iboralar ham olim ishlarida tahlil etilgan. Eski maktabda dars beruvchi muallim o'z shogirdlari ongiga arab alifbosidagi harflarning grafik shaklini yodda saqlashlarini osonlashtirish uchun kundalik hayotda ko'p uchraygigan narsa – buyumlardan, ularning shakliy tuzilishidan ta'lim vositasi va usuli sifatida keng foydalangan. ***Alif*** harfining grafik shakli(...) ***kaltakka*** o'xshaganligi bois u shunga bog'liq holda o'rgatilgan**.** Shu asosda ***alifni kaltak demoq*** iborasi voqelangan bo'lib, bu ibora ko'chma ma'noda **alifni kaltak deyolmaslik*, g'irt savodsiz bo'lmoq, hech narsa bilmaslik*** ma'nosida qo'llanilgan. Mazkur iboraning variantlari ham mavjud bo'lib ular badiiy asarlarda ishlatilgan: ***alifni tayoq deyolmaslik; alifni tayoq demoq.*** Masalan: ***Yo'g'-e, qanaqa qilib o'qirdim. Alifni kaltak deyolmayman-ku.*** (Oydin, Sadag'ang bo'lay, komandir). ***Men-ku bunday masalada alifni tayoq deyolmayman, ammo injenerlarga ishonaman.***(Oybek, Oltin vodiydan shabadalar); ***Alifni tayoq deydigan savodsiz. Xurram kal bilan yoshligida "Haftiyak"ka tushmayoq maktabga bormay qo'ygan usta zamon.***(SH.Toshmatov.Erk qushi); ***Akam paqirning qornini yorsang, alif chiqmaydi-yu, tag'in palon- u pistonmadon deganiga kuyaymi!*** va boshqalar.

"**Be**"ni g'altak demoq iborasi ham dastlab tashqi o'xshashlik, ya'ni ***be(...)*** harfining grafik shakli qisman g'altakka o'xshaganligi asosida yuzaga kelgan. Keyinchalik, esa ilmga ega bo'lmagan besavod, Ollohni tanimaydigan, sallasi qozondek kishilarga nisbatan ushbu ibora qo'llanilgan. Misol:

Yotquzib qo'ysang banogah qornidan chiqmas alif,
Sallasin ko'rgan kishi der: Katta mullo bachchag'ar. [Qarang: 3.3]

Mazmuni: Nogahon mullani yotqizib qo'ysang ham qornidan hech vaqo chiqmaydi, ammo boshidagi sallasining kattaligini nazarga tutib, shoir o'z davrining besavod, chala mullalarni tanqid ostiga oladi.

Bu hodisani "**lom"** harfida ham kuzatish mumkin. Mazkur harf bilan bog'liq ***lom demaslik, lom- mim demaslik*** iboralari qo'llaniladi va ular **e'tiroz qilmay, qarshilik qilmay** ma'nosini ifodalaydi. Yuqoridagi ibora ***lom-u mim demay*** o'rnida ham ishlatiladi. Masalan: ***Hamma uning aytganini "lom-mim" demay bajarayotganini Rahim ko'rib turgan edi.(***H.Nazir, Ko'korol chiroqlari***) Qolgan fuqarolarning osoyishtalik bilan kori xayr ishida "lom-u mim demay" ishlamoqlari lozim ekanini so'zladi***(G'afur Fulom. Arkning yemirilishi***); O'zi yaxshi yigit-u, onasiga "lom-mim" deyolmaydi-da.*** (Said Ahmad. Hasrat); ***Ular yaylovga "lom-mim"deb og'iz ochmadilar***(O.Yoqubov. Tog' qizi)***; "Lom-mim" demay gapirganning og'ziga jim***

turganning ko'ziga tikilib o'tirardi.(I. Rahim.Hilola); ***Ashraf amaki to uyiga yetib kelguncha hamrohlariga"lom" ,demadi, o'z uyi bilan bo'ldi***(S.Anorboyev.Kuyov); ***U kishi katta ishtirokiyun. Ammo bekajon, bu haqda birovga "lom-mim" demaydi***.(Sh.Toshmatov. Erk qushi).

Natijalar. Yana shuni ta'kidlash joizki, harf nomlari maxsus tartibga bo'ysundirilgan holda joylashtirilgan va bu tartib mohiyatan lingvistik-ontologik tabiatga ega bo'lmasa-da, ijtimoiy-hududiy shartlangan va qat'iy belgilangan, butun jamiyat uchun majburiy tarzda berilgan tartibga ega. Unga ixtiyoriy ravishda o'zgartirishlar kiritish mumkin emas. Harf nomlari o'ziga xos boshqa terminologik tizimlarda bo'lgani kabi alohida bir – literonomik lug'aviy- ma'noviy guruhni tuza oladi va bu lug'aviy – ma'noviy guruh o'zining ontologik xususiyatlaribilan lisoniy lug'aviy-ma'noviy guruhlarga qo'yiladigan talablarga tola javob beradi. O'zbek tilining a'zosi boshqa lug'aviy-ma'noviy guruhlari uchun xos munosabatlarning barchasi harf nomlari literonimlar uchun ham xosdir va bu xulosa harf nomlarining o'zbek tili lersik tizimining boshqa birliklari bilan teng huquqli a'zosidir.

Xulosa. Yuqoridagi mazkur masalalar asosida shunday xulosaga kelish mumkinki, harf nomlari, ya'ni literonimlar o'zbek tili lersemalari oldiga qo'yilgan barcha talablar – alohida shakl va nomemaga , o'ziga xos sememaga, fonemalarning barqaror butunligi shakliga ega bo'lish, nomemaning ma'lum semema bilan ijtimoiy muhitda shartli bog'lanishda bo'lishi kabilarga javob bera oladi va shunga ko'ra ularni leksema sifatida belgilash lozim.

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UO‘K 81

ROALD DAL IJODIDA TIL O‘YINI FENOMENI (“THE BFG” ERTAGI MISOLIDA)

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Annotatsiya. *Mazkur tadqiqot bolalar uchun mo‘ljallangan asarlarda til o‘yinining asosiy funksiyalarini aniqlash, ya’ni til o‘yinining aniq usullari va bolalar ongining asosiy dominantalari o‘rtasidagi bog‘liqlikni o‘rnatishni maqsad qilgan. Ushbu maqsadga erishish uchun Roald Dalning “The BFG” ertagida til o‘yinining namoyon bo‘lish holatlari kompleks tahlil qilinadi. Bunda uning ifoda usullari (usullar, til tizimi darajalari), syujet epizodlari bilan bog‘liqligi va o‘quvchi-bolaning everistik qobiliyatlariga yo‘naltirilganligi nuqtayi nazaridan o‘rganiladi. Bu ayniqsa, bugungi kunda bolalar, xususan, bolalar tarjima adabiyotining ommalashuvi sharoitida juda muhimdir.*

Kalit so‘zlar: *Roald Dal, "The BFG", til o‘yini, okkazionalizmlar, fonetik o‘yin, sintaktik o‘yin, morfologik o‘yin, lingvokreativ yondashuv, onomastik o‘yin, bolalar adabiyoti, neologizmlar, kinoya.*

ФЕНОМЕН ЯЗЫКОВОЙ ИГРЫ В ТВОРЧЕСТВЕ РОАЛЬДА ДАЛЯ (НА ПРИМЕРЕ СКАЗКИ (“THE BFG”)

Аннотация. *Данное исследование направлено на выявление основных функций языковой игры в произведениях, предназначенных для детей, а также на установление связи между конкретными приёмами языковой игры и доминантами детского сознания. С этой целью проводится комплексный анализ проявлений языковой игры в сказке Роальда Даля «Большой и добрый великан» («The BFG»). Рассматриваются способы выражения (приёмы, уровни языковой системы), связь с сюжетными эпизодами и ориентация на эвристические способности ребёнка-читателя. Это особенно актуально в условиях роста популярности детской, в частности, переводной детской литературы.*

Ключевые слова: *Роальд Даль, «Большой и добрый великан», языковая игра, окказионализмы, фонетическая игра, синтаксическая игра, морфологическая игра, лингвокреативный подход, ономастическая игра, детская литература, неологизмы, ирония.*

THE PHENOMENON OF LANGUAGE GAME IN ROALD DAL'S WORK (IN THE EXAMPLE OF THE FAIRY TALE "THE BFG")

Abstract. *This research aims to identify the main functions of language play in children's literature, specifically focusing on establishing a connection between the specific techniques of language play and the dominant elements of children's cognitive perception. To achieve this goal, the study conducts a comprehensive analysis of the use of language play in Roald Dahl’s fairy tale The BFG. It explores the expressive methods (techniques and levels of the language system), their connection with the plot episodes, and their orientation toward the heuristic abilities of child readers. This topic is especially relevant today, given the increasing popularity of children's literature, particularly translated works.*

Keywords*: Roald Dahl, The BFG, language play, occasionalisms, phonetic play, syntactic play, morphological play, linguo-creative approach, onomastic play, children's literature, neologisms, irony.*

Kirish. Roald Dalning kitoblari shunchalik mashhurki, hozirgacha millionlab nusxalarda sotilmoqda, 59 tilda tarjima qilingan, ular asosida badiiy va animatsion filmlar suratga olingan (“Willy Wonka and the Chocolate Factory”, “The BFG”, “The Witches”, “Matilda” va boshqalar). Bundan tashqari, “Oxford University Press” nashriyoti yozuvchining mualliflik okkazionalizmlarini o‘z ichiga olgan “Oxford Roald Dahl Dictionary” lug‘atini chop etgan.

Roald Dal ijodiy merosining nihoyatda mashhurligi shundan ham dalolat beradiki, ingliz tilida *Dahlesque* sifati paydo bo‘lib, u til amaliyotida mustahkam o‘rin egalladi va 2016-yilda Oxford lug‘atiga muallifning *Oompa Loompa* hamda *scrumdiddlyumptious* kabi neologizmlari qatorida kiritilgan. Roald Dal matnlari lingvistlar e’tiboridan ham chetda qolmay, uning asarlaridagi turli janr-uslubiy va lingvistik xususiyatlar o‘rganilmoqda [13; 15; 17-20; 26; 27].

Ma’lumki, Roald Dal nafaqat bolalar uchun ertaklar, balki kattalar uchun ham hikoyalar yozgan, biroq u asosan bolalar yozuvchisi sifatida mashhur. Uning qalamiga mansub 22 ta bolalar asari mavjud bo‘lib, ularda muallif turli shakllardagi o‘yin usullaridan foydalanadi.

“The BFG” (“Big and Friendly Giant”) shubhasiz, boshqa asarlar orasida alohida ajralib turadi, chunki bu asarda so‘z o‘yini ertakchi-Dalning shunchaki badiiy uslubi sifatida namoyon bo‘lmaydi. “The BFG” – Dal bolalar prozasining kvintessensiyasidir. Amerika Milliy Ta’lim Assotsiatsiyasi ushbu kitobni “O‘qituvchilar ro‘yxati: bolalar uchun eng yaxshi 100 ta kitob” tarkibiga kiritgan (2007-yilgi onlayn so‘rovnoma).

Nima uchun Roald Dal asarlari bunchalik mashhur? F. Kazulli haqli ravishda ta’kidlaganidek, Dal inson tabiatan mehribon ekanini ko‘rsatishga intilmaydi, aksincha, u kichik o‘quvchilarini hayotning shafqatsizligiga tayyor bo‘lishga undaydi [18]. Shu bilan birga, yovuzlik har doim jazolanadi, qiyin ahvolga tushib qolgan kichik qahramonlarni esa doimo ijobiy katta qahramonlar qo‘llab-quvvatlaydi.

Biroq bolalarni faqatgina Dalning g‘ayrioddiy ertaklar mavzusi va syujeti jalb qilmaydi. Uning bolalar uchun yozgan asarlari tili juda oddiy, shu bilan birga, mualliflik innovatsiyalari – okkazionalizmlar va kinoyalar bilan boyitilgan bo‘lib, ular “badiiy ertakni haqiqiy o‘yinga aylantiradi” [Ibidem, 29].

Adabiyotlar tahlili va metodologiya. *“The BFG”* – albatta, o‘yin aralashgan matnidir. T.A. Gridina va A.V. Kubasov o‘yin aralashgan matnni quyidagicha ta’riflaydi: “shartli badiiy haqiqatni yaratishning o‘ziga xos shakli bo‘lib, unda til o‘yini kodlari syujetni shakllantiruvchi asosiy tamoyil hisoblanadi” [3, 46]. O‘yin aralashgan matnning kommunikativ jihatdan belgilovchi xususiyatlari qatoriga muallifning kommunikativ niyati, o‘yin strategiyasini amalga oshirish (bu esa real va shartli dunyoning ataylab qarama-qarshi qo‘yilishini anglatadi) va matnning “sezgir” o‘quvchiga yo‘naltirilganligi kiradi [9, 208]. Ya’ni, u “matndagi o‘yin asosida qurilgan jihatlarni ilg‘ay oladigan” o‘quvchi bo‘lishi kerak [12, 9]. Bu fikr bizning tadqiqotimiz uchun ayniqsa muhim. O‘yin aralashgan matnning formal xususiyatlari ko‘pincha mazmuniy jihatlaridan ham ahamiyatliroq bo‘ladi, chunki aynan “uning o‘yin resurslari o‘quvchining estetik zavqlanishini ta’minlaydi” [12, 9].

Til o‘yini atamasi L. Vitgenshteyn tomonidan yarim asr oldin «Falsafiy tadqiqotlar» asarida kiritilgan bo‘lib, u tilni kommunikatsiya ishtirokchilari uchun shartli qoidalar tizimi sifatida tavsiflaydi. Hozirgi kunda bu atama ko‘proq tor ma’noda – nutq shakli bilan o‘ynash, til birliklarini noan’anaviy qo‘llash, til me’yorlarini qasddan buzish, til qonuniyatlaridan voz kechish orqali uslubiy ta’sir yaratish, qabul qiluvchining muayyan emotsional va estetik reaksiyasini shakllantirish, tilning poetik funksiyasini ro‘yobga chiqarish sifatida tushuniladi [6; 7; 11; 21; 22]. So‘nggi yillarda til o‘yiniga bag‘ishlangan tadqiqotlar asosan turli janrlar yoki mualliflar asarlarida komik ifoda qanday namoyon bo‘lishini o‘rganishga qaratilgan [1].

Ko‘plab tadqiqotchilarning ta’kidlashicha, til o‘yinini tahlil qilishda quyidagi omillarni hisobga olish zarur: “yozuvchining idiostili yoki uning lingvistik shaxs sifatidagi xususiyatlari” [7, 3]. Bundan tashqari, badiiy matnda so‘z o‘yinining o‘ziga xosligi asarning janr xususiyatlari va yuqorida qayd etilganidek, “sezgir” auditoriyaga yo‘naltirilganligi nuqtayi nazaridan ko‘rib chiqilishi lozim. Chunki til o‘yini ikki tomonlama jarayon, o‘zaro aloqa bo‘lib, har doim “retsipiyentning hamkorlikdagi ijodini talab qiladi” [10, 191]. Demak, til o‘yinining tabiati asosan asarning janri, muallif idiostili va maqsadli auditoriyaga bog‘liq.

Ushbu tadqiqot doirasida til o‘yinini “lingvo-kreativ tafakkur shakli” sifatida tushunish alohida qiziqish uyg‘otadi [2, 5]. Bu tushuncha bolalar nutqining rivojlanish xususiyatlari bilan chambarchas bog‘liq bo‘lib, bolalarning nutqiy innovatsiyalarida aks etadigan o‘ziga xos mentaliteti bolalar yozuvchilari uchun til o‘yini usullarini qo‘llashda muhim yo‘nalish bo‘lishi mumkin. Shunday qilib, bolalarning tasodifiy nutq ijodi faktlarini badiiy matndagi ataylab yaratilgan til o‘yin mexanizmlari bilan bog‘lash mumkin. Ular bolaning everistik qobiliyatlariga yo‘naltirilgan bo‘lib, bolalar adabiyotidagi til o‘yinining o‘ziga xosligi uning bolalar ongining mental dominantalariga moslashuvi bilan belgilanadi [11].

Yuqorida ta’kidlanganidek, o‘yin aralashgan matnning formal xususiyatlari ko‘pincha mazmuniy jihatlardan muhim sanaladii. O‘yin aralashgan matn deb o‘quvchini muallif nutqining noodatiy shakliga e’tibor qaratishga majburlovchi turli til o‘yini usullari ishlatilgan badiiy asarlar nazarda tutiladi. Bunday matnlar “insoniy” so‘zning lingvistik arxitektonikasini dekodlashni talab qiladi [3, s. 46].

Mazkur holatda asar bolalar uchun mo‘ljallangan bo‘lgani sababli, bolalarga xos bo‘lgan barcha faoliyat turlarida o‘yin istagi mavjudligini inobatga olish kerak. Bu jihat haqida hali K. I. Chukovskiy ham bolalar adabiyotining shakli borasida fikr yuritganda aytgan edi[14]. Ma’lum yoshda bolalar audiallar bo‘lib, ularning tafakkuri kattalarnikidan farqlanadi, shu bois ularga ovoz bilan urg‘u berilgan hikoyalash uslublari yoqadi [25]. Shu sababli R. Dal asarlarida fonetik shakl bilan bog‘liq o‘yin holatlari juda ko‘p uchraydi. Til o‘yinini lingvo-kreativ tafakkur shakli sifatida tushunish shuni anglatadiki, bolalar adabiyotida til o‘yini mexanizmlaridan foydalanish “nafaqat muallifning badiiy niyatini amalga oshirish vositasi, balki yozuvchi va o‘quvchi (bola) o‘rtasida aloqani o‘rnatish uchun prinsipial jihatdan muhim bo‘lgan vositadir” [11, 72].

Shunday qilib, bolalar uchun mo‘ljallangan badiiy matnlardagi til o‘yinining eng muhim funksiyalaridan biri -aloqa o‘rnatish funksiyasi hisoblanadi.

Natijalar. Til o‘yini asar nomidan boshlanadi (bu R. Dal ijodida yagona misol emas: “Esio Trot” («Ахар Erech»), go‘yo o‘quvchini asar voqealarida ishtirok etishga taklif qiladi: *The BFG (BMD, Bahaybat va mehribon dev)* – ertakning bosh qahramoniga tegishli nom bo‘lib, abbreviatsiya yo‘li bilan hosil qilingan va faqat matn ichida uning mazmuni ochib beriladi.

Onomastik o‘yin lingvopragmatik hodisa bo‘lib, shu bilan birga, matndagi onomastik maydon badiiy asarning syujet-kompozitsion va idiostil darajalarining muhim elementi hisoblanadi [16]. R. Dalning bolalar uchun yozilgan asarlari ham bundan mustasno emas. Onomastik o‘yin holatlari “bolalar lingvistik ongidagi emotsional-ekspressiv-baholovchi dominantaga” yo‘naltirilgan [11, b. 114] bo‘lib, hissiylik va ekspressivlik funksiyalarini bajaradi. Bunday o‘yin usullari bolaning e’tiborini noodatiy shakl, mazmun orqali tortib, qahramon – “noodatiy ism” egasiga nisbatan ma’lum munosabat shakllantiradi. Ertak matni qahramonlarning ro‘yxati bilan boshlanadi, bu ro‘yxatdan o‘quvchi to‘qqiz qahramonning odamxo‘r devlar ekanligini bilib oladi: *The Fleshlumpeater, The Bonecruncher, The Manhugger, The Childchewer, The Meatdripper, The Gizardgulper, The Maidmasher, The Bloodbottler, The Butcher Boy* (Go‘shtxo‘r, Suyakxo‘r, Quchoqsevar, Bolaxo‘r, Qontomar, Tezyutar, Qizlarxo‘r, Qonsevar, Go‘sh ratasidagi bola - *muallif tarjimasi*)

Ro‘yxatda bu qahramonlarning aynan devlar (Giants) ekani to‘g‘ridan-to‘g‘ri aytiladi, ularning gastronomik didi esa kichik o‘quvchi uchun ularning nomlari orqali ayon bo‘ladi, bu esa keyinchalik matnda tasdiqlanadi.

Masalan, BMD devlar to‘dasining yetakchisi *The Fleshlumpeater* (Go‘shtxo‘r) haqida shunday tasvir beradi: *“…he is swolloping human beans like they is sugarlumps, two or three at a time” [24, p. 50]. «…u inson bo‘laklarini xuddi shakar bo‘laklaridek yutadi – juft-juft yoki uchtasini bitta qilib» [4, b. 73].*

Devlarning nomlari ularning shafqatsiz tabiatiga ishora qiladi, bu esa o‘quvchi tomonidan oson anglanadi. Bunga sabab – til o‘yiniga asoslangan, ma’nosi ravshan bo‘lgan gapiruvchi antroponimlardir: eats flesh like sugar-lumps (*inson go‘shtini shakar bo‘laklaridek yutadi*), chews children (bolalarni chaynaydi), mashes maids (qizlarni hazm qiladi), gulps gizards (ichak-chavog‘ini yutib yuboradi) va h.k.

Bu ismlar ertak matnida ham, K. Bleykning illyustratsiyalarida ham umumiy asoslarga ega bo‘lgani sababli, ularni ma’noli deb atash mumkin [8]. Umumiy asosning mavjudligi ismlarga ifodalilik bag`ishlab, o‘quvchida ularga nisbatan aniq salbiy munosabat shakllantiradi. Shu tariqa, o‘yinni keltirib chiqaradigan onimlarning xarakterologik, ekspressiv va emotsional funksiyalari amalga oshadi.

Syujet bo‘yicha devlar mehribon «vegetarian» BMDga qarama-qarshi qo‘yilgan bo‘lib, u faqatgina **snozzcumber** deb nomlangan sabzavot bilan oziqlanadi (**шишгурец** [4]). Ushbu mualliflik neologizmi aniqki, so‘z qo‘shilishi orqali hosil qilingan (**snozz/snozz[le]** (sl. burun) + **[cu]cumber** (bodring)).

Bu sabzavot quyidagi epitetlar bilan tasvirlanadi: *filthsome, disgusterous, rotsome, foulsome, sickable* (**ayanchli, jirkanch, zaharli, sasib ketgan, azob beruvchi** [o‘sha joyda]). E’tiborli jihati shundaki, bu yerda ham muallif so‘z o‘yinidan mohirona foydalanib, ataylab ingliz tilining so‘z yasash normalarini buzadi. Bunday me’yor buzilgan hosilalar faqat savodsiz devlarning bevosita nutqida uchraydi – asosan BMD tomonidan ishlatiladi.

D. Chitem korpusining ma’lumotlariga ko‘ra, unda R. Dalning 16 ta ertagidan uzluksiz tanlab olingan 732 ta mualliflik neologizmi mavjud bo‘lib, ularning 473 tasi **“The BFG”** ertagida uchraydi [20]. Bu, ehtimol, muallifning niyati bilan bog‘liq, chunki mehribon gigantning o‘ziga xos tili bor, faqat noodatiy leksikondan iborat emas – uning nutqiy portreti, idiolekti maxsus grammatik va sintaktik xususiyatlarga ega bo‘lib, til me’yorlarga mos kelmaydi va biroz chalkash nutq shaklida namoyon bo‘ladi (o‘zining so‘zlari bilan aytganda: **“I is a very mixed up Giant”** [24, r. 20]. / **«Men hamma narsani doim adashtiraman. Men shunaqa chalkashuvchanman!»** [4, b. 27]).

Barcha tizimli belgilarga ko‘ra, mazkur ertak o‘yinli matna qo‘llangan til resurslarini aks ettiradi. Ularga, jumladan: kinoyalar, so‘zlar bilan o‘yinli manipulyatsiyalar; noyob, arxaik, kam uchraydigan so‘zlar; so‘z jumboqlari; okkazionalizmlar, fonetik o‘yinlar, alliteratsiya, assonans; grafikadan o‘yinli foydalanish, ataylab orfografiya va punktuatsiya qoidalarini buzish; iqtiboslardan o‘yinli foydalanish; alluziyaviylik; sintaktik konstruksiyalarning o‘ziga xos ishlatilishi va h.k. kiradi [9].

Mazkur ertakda ushbu elementlarning deyarli barchasi mavjud, jumladan, tarixiy alluziyalar, R. Dalning o‘z asarlariga ishoralar va matnlararo murojaatlar. Masalan, *"Danny, the Champion of the World"* (1975) ertagida Bahaybat va mehribon dev haqidagi hikoya birinchi marta uchraydi –ota bu hikoyani o‘g‘li Danniga aytib beradi.

"The BFG" kitobining oxiri mualliflik aralashmasi bo‘lib, u *"James and the Giant Peach"* (1961) ertagining yakuniga deyarli aynan mos keladi: asosiy qahramon hozirgina siz o‘qib tugatgan kitobning o‘zini

yozgan bo‘lib chiqadi. *(“It’s just right here. You’ve just finished reading it”* (*"The BFG"*) [24, b. 142]. «U qo‘lingizda. Siz uni hozirgina o‘qib tugatdingiz» (*"The BFG"*) [4, s. 221]. *(“And that is what you have just finished reading” ("James and the Giant Peach"*) [23, b. 69*]. «Bu aynan siz endigina o‘qib tugatgan kitob»* (*"James and the Giant Peach"*) [5, b. 78].

Muhokama. Matnda bitta matnlararo alluziyadan ustalik bilan foydalaniladi: BMD yirtqich gigantlarning sardorini jazolashga qaror qiladi va unga eng dahshatli tushni puflab yuboradi. Ajzava holatida u yovuz maxluq yordam so‘ray boshlaydi, chunki unga qandaydir Jek tahdid soladi. Mehribon Dev Sofiga tushuntiradiki, Jek — devlarni o‘ldiruvchi mashhur qahramon bo‘lib, devlar faqat undan qo‘rqishadi. Uning to‘liq ismi– *Jack the Beanstalk (Жек бобовый черенок*) ni eshitib Sofi kulimsiraydi, chunki bu shunchaki ingliz xalq ertaklaridan olingan qahramon ekanligini tushunadi.

Bu parchada kinoya (so‘z o‘yiniga asoslangan hazil) va so‘z omonimi (talaffuzi bir xil ma`nosi har xil) elementlarini o‘z ichiga oladi. Masalan, *human being* (*odam*) so‘zining BMD tilida noto‘g‘ri talaffuz qilinishi human bean (*ловия одам*) ko‘rinishida beriladi. "Jack is the only human bean all giants is frightened of… They is all hearing that Jack is a famous giant-killer and that he is owning something called a beanstalk" [24, r. 63]. «Jek — barcha devlar qo‘rqadigan yagona inson… U mashhur dev ovchisi, uning qandaydir dahshatli loviya poyasi bor» [4, b. 95-96].

Ertakda til o‘yini barcha darajalarda uchraydi. Masalan, grafik darajada Giant (*dev)* so‘zining bosh harf bilan yozilishi (*mixed up Giant*) American, Russian kabi so‘zlardagidek turdoshotdan atoqli otga aylanadi. Ya’ni, bu yerda Giant oddiy katta odam emas, balki o‘ziga xos irq vakili, Giant Country (*Devlar Mamlakati*) aholisi sifatida tasvirlangan.

Bundan tashqari, BMD ning tushlar saqlanadigan bankalardagi yozuvlarida ko‘plab imlo xatolari uchraydi. Ushbu xatolar bolalarga xos bo‘lib, shartli ravishda "sodda imlo" deb atalishi mumkin. Masalan: "if I is staring very hard at my teecher in a spheshal way"*(agar men o‘qituvchimga juda qattiq tikilib qarasam),* "go fetch your hat and cote" *(shlyapangiz va paltoyingizni olib keting)* "your brekfust is reddy" *(nonushtangiz tayyor).* Bunday imlo xatolarini bolalar osongina "o‘zlariniki" deb qabul qilishadi, chunki ular o‘z yozishlarida shunga o‘xshash xatolarga yo‘l qo‘yishadi. Ular matnda ikki muhim vazifani bajaradi: Tasviriy (imitatsion) funksiyasi – qahramon nutqining o‘ziga xosligini aks ettiradi. Metakommunikativ funksiyasi – o‘quvchini sinovdan o‘tkazib, "umumiy kod" ni tushunishini tekshiradi. Shu tarzda, kitob nafaqat o‘quvchini ko‘ngilxushlikka chorlaydi, balki uni matnni "o‘qish" va tushunish jarayoniga ishtirokchi sifatida jalb qiladi.

Til o‘yini fonetik darajada ham keng qo‘llangan: alliteratsiya va assonansdan tortib, omofoniya va spunerizmgacha uchraydi, bunda fonetik o‘zgarishlar semantik o‘zgarishlar bilan uyg‘unlashadi. Bundan tashqari, ko‘plab so‘zlar fonetik jihatdan motivlangan: whoppsy-whiffling (*ajoyib-g‘aroyib*), swallop (*yutib yubormoq*), snozzle (*uyqu*), va boshqalar.

Alliteratsiya nafaqat *Childchewer, Gizardgulper* kabi ismlarda, balki muallifning frazeologik birliklarida ham uchraydi. Ular orasida neologizmlar ishtirok etgan va ishtirok etmagan o‘xshatishlar mavjud: swipe my swoggles (*chivin lichinkalari*), mince my maggots (*pashsha chig‘anoqlari*), in a hefty hurry (*sakrab yurmoq*), dotty as a dogswoggler (*aqlsiz meduzaga o‘xshash*), fast as a fizzlecrump (*shamoldek tez yelmoq*), snuggy as a sniggler (*qulay joylashib olmoq*), deaf as a dumpling (*kar jinni*), still as a starfish (*dengiz jonivoridek qotib turmoq*), happy as a hamburger (*odam ovlashn*), as big as bumplehammers (*katta, do‘ngalak maxluq*). Bundan tashqari, fonetik o‘yinning yorqin namunasi bo‘lgan "erkin" iboralar ham uchraydi: "Ruddy little runt! Troggy little twit! Shrivelly little shrimp!"(*«Qoch, mittivoy! – Yugur, devqomat qo‘ng‘izcha!*).

Bu usullar ertak tilining o‘ziga xosligini ta’minlab, bolalarda emotsional ta’sir uyg‘otish va til sezgilarini rivojlantirish uchun xizmat qiladi. Omoftoniya va omonimiya ishtirokidagi malapropizmning yorqin namunasi irlandcha “Crying cockles and mussels, alive, alive-O” qo‘shig‘iga allyuziv ishorada uchraydi: "Those giants is all at least fifty feet tall with huge muscles and cockles alive alive-o" [24, p. 23]. «U har birining bo‘yi kamida o‘n besh metr. Uning kuchi-chi! Butunlay mushak va muskuldan iborat!» [4, c. 35]. Qo‘shiqda *cockles va mussels* so‘zlari mollyuskalarni anglatadi, ertakda esa muscles (*mushaklar*) va cockles (*mushak va burishgan teri*) sifatida qo‘llanilib, yangi semantik ma’no hosil qiladi.

Matnda turli spunerizmlar ham uchraydi – bunda so‘zlarning bosh harflari yoki bo‘g‘inlari o‘rin almashib, hazil ohangidagi yangi iboralar hosil qiladi: before you can say rack jobinson (*before you can say Jack Robinson*) – “vaq deyishga ulgurmay qolasiz”, catasterous disastrophy (*disastrous catastrophe*) – “daxshatli halokat”, from frack to bunt (*from back to front*) – “tubdan tepaga”. Semantik o‘zgarish bilan qo‘llangan spunerizmlar: “Nicholas Nickleby by Dahl’s Chickens” (*Charles Dickens*) – “Nikolay Niklbi – Dal Chikens kitobi”, gun and flames (*fun and games*) – “osmon meduzalar bilan to‘la”, bug as a snug in a rug (*snug as a bug in a rug*) – “yeyishli”, every crook and nanny (*every nook and cranny*) – “har burchak”.

Til o‘yinlari ba’zan orfografik va morfologik jihatdan ham namoyon bo‘ladi: a norphan(age) (*orphan – yetim*) – bu yerda "no" (yo‘q) old qo‘shimchasi semantik ahamiyatga ega, a sistance (*assistance – yordam*), "We is off to Mrs Sippi and Miss Souri to guzzle them both" [24, p. 79]. «Biz hozir Missis Sippi va Miss Suri tomon boramiz– ikkalasiniyam paqqos tushirish uchun!» [4, c. 120].

Mazkur misolda so‘zning grafik va fonetik shakli bilan murakkab manipulyatsiya amalga oshirilgan, shuningdek, semantik qayta taqsimlash kuzatiladi. Bir tomondan, yo‘nalish (*to Mississippi and Missouri*) ko‘rsatilgan bo‘lsa, ikkinchi tomondan, grafik tasvir va kontekst (*to guzzle them both*) shuni anglatadiki, bilimsiz yirtqich gigantlar bu Amerika daryolarining nomlarini inson ismlari deb noto‘g‘ri tushunishadi (*soxta etimologiya*). Bu yerda fonetik o‘yin mexanizmlariga asoslanadi, bolaning til tafakkuridagi modifikatsion dominantaga mo‘ljallangan [11, b. 83, 130] allyuziv jumboq-hazil, ya’ni "igrema" mavjud.

Shunga o‘xshash jumboqlarni, "tanib olish bo‘yicha eksperimentlar", shuningdek, uzual sinonimning farqlovchi komponentini (*differensial komponentini*) faollashtirish orqali hosil qilingan okkazional sinonimlar qatoriga kiritish mumkin [O‘sha manba, b. 130]. Masalan, whizzpoppers (*бурзофуки*[4]) farts (*yel chiqarish*) so‘zining noqulay variantini yumshatish uchun ishlatilgan. Bu yerda o‘yin orqali hosil qilingan okkazional sinonim evfemistik vazifani bajaradi. Yuqorida keltirilgan boshqa holatlarda esa til o‘yini tilning imkoniyatlarini o‘rganish uchun turli vositalarni namoyon etadi, shu bilan birga o‘yin, lingvokreativ va kognitiv (bilish) funksiyalarini bajaradi. Ayniqsa, o‘yinli jumboqlar bolalarning zukkoligini sinovdan o‘tkazishning bir usuli sifatida xizmat qiladi.

Morfologiya va leksika darajalari ko‘plab okkazional so‘zlar bilan ifodalangan bo‘lib, ular asosan so‘z birikmasi yoki so‘z qo‘shilishi orqali hosil qilingan. Masalan: cattypiddler (*catty + piddler*), bu so‘z caterpillar bilan ohangdosh bo‘lib, soxta etimologiya va semantik qayta taqsimlash effektini hosil qiladi; jiggyraffe (*jiggy + giraffe*), ya’ni *jiraf* va *tigro* so‘zlari birikmasidan hosil qilingan; delumptious va gloriumptious (*ushikaniy*), bu so‘zlar delicious/glorious + scrumptious birikmalaridan hosil bo‘lib, ekspressivlikni oshirish uchun ishlatilgan.

So‘zlarning kontaminatsiyasi, qo‘shilishi va qisqartirilishi, ayniqsa otlar hosil bo‘lishida, bolalarning dunyoni kompleks qabul qilish dominantasiga yo‘naltirilgan "igremalar" qatoriga kiradi [11; 124]. Ba’zi okkazional otlar va sifatlar esa noan’anaviy affiksatsiya orqali hosil qilingan. Masalan: disgustive, repulsant, anklet. Shuningdek, so‘z qo‘shilishi va affiksatsiya namunalarini uchratish mumkin: lickswishy, notmucher. Reduplikatsiya (takrorlanish): every little thingalingaling, telly-telly bunkum box. Qofiyadosh takrorlar: piggy-wiggies, ucky-mucky. R. Dal nafaqat normativ bo‘lmagan so‘z shakllarini yaratadi, balki substandart shakllardan ham foydalanadi: dialektizmlar, arxaizmlar, slengizmlar –venomsome, foulsome, frightsome, shemozzle. Adib real va potentsial so‘zlar o‘rtasidagi chegarani yo‘q qilib, yangi so‘zlarni yaratadi, ba’zan ular reallikka aylanishi ham mumkin [26, p. 98]. Shu jihatdan lingvokreativ va lingvokognitiv (bilish) funksiyalar asosiy rol o‘ynaydi.

Grammatik darajadagi til o‘yini asosan BFG nutqidagi buzilishlar orqali namoyon bo‘ladi. U barcha shaxs va sonlarda noto‘g‘ri fe’l shakllaridan foydalanadi: is va has ni barcha shaxslarga nisbatan ishlatadi: *“Those is all giants”* [24, 22]. / “Bu yerda hamma gigantlar”, *“I have told you”* [Ibidem, p. 79]. / “Men senga allaqachon... aytganman”. Doimiy ravishda davomiy zamon shakllaridan foydalanadi: *“Us giants is never doing it”* / “Biz gigantlar bunday narsalarni hech qachon qilmaymiz” [4]. Sifatlarning daraja shakllarini noto‘g‘ri hosil qiladi: *“The horridest thing”*. *“The horriblest of them all”*. BMD nutqi uch yoshli bola nutqini eslatib, bolalarga o‘zlarini u bilan identifikatsiya qilish imkonini beradi. Bolalar MDning normativ grammatikani o‘zlashtirishga bo‘lgan harakatlarini o‘z tajribalariga o‘xshatishi mumkin [17]. Bolalar adabiyotida grammatikaning "noto‘g‘ri" qo‘llanilishi ko‘pincha "bolalar nutqidagi kulgili xatolarga taqlid qilish" sifatida namoyon bo‘ladi. Bu hodisa "bolalar til ining emotsional-ekspressiv baholash dominantasi"ga qaratilgan bo‘lib [11, 107, 120], ekspressiv va tasviriy (taqlidiy) funksiyalarni bajaradi. Aynan shu taqlidiy funksiya bola uchun personajni "o‘ziga yaqin" qilib ko‘rsatadi.

Sintaksis darajasidagi til o‘yini quyidagi holatlar orqali namoyon bo‘ladi: so‘zlarning o‘ziga xos bo‘lmagan sintaktik pozitsiyada qo‘llanilishi: *“A way of disappearing them”* ("Ularni yo‘q bo‘lishga majburlash"): bu yerda disappear fe’li o‘timli fe’l sifatida ishlatilgan bo‘lib, uning semantikasi o‘zgaradi. *“You is never going to understand about it”* ("Sen buni hech qachon tushunmaysan"): normativ bo‘lmagan you is shakli ishlatilgan. *“I is snuggling you very cosy into the pocket”* ("Men seni juda qulay qilib cho‘ntak ichiga joylayman"): grammatik jihatdan noto‘g‘ri tuzilgan, lekin bola nutqiga yaqinlashtirilgan [4]. Ko‘p sonli obrazli taqqoslash konstruksiyalari: Yuqorida keltirilgan misollarda bo‘lgani kabi, bular bolalar til ongining obrazli dominantasiga asoslangan. Leksik va/yoki sintaktik jihatdan o‘zgartirilgan idiomatik ifodalar: *“We is getting nosier than a parker”* ("Voy, qanday qiziqboymiz!") – nosy parker (juda qiziqqon odam) iborasining o‘zgartirilgan shakli. *“Two rights don’t make a left”* ("Yomonlik bilan yaxshilikka erishib bo‘lmaydi") – two wrongs don’t make a right (yomonlik bilan yomonlikka javob berib bo‘lmaydi)

iborasining o‘zgarishi. *“It serves them right left and centre”* ("Ana shunaqa, munosib jazo oldilar") – it serves smb right (kimdir o‘z xatosi uchun haqli jazo oldi) iborasining hazilomuz kengaytirilgan shakli [4]. Bunday o‘zgarishlar lingvokreativ va lingvopoznaviy (til bilimi orqali dunyoni anglash) funksiyalarni bajaradi.

Shunday qilib, ertakda til o‘yini til tizimining barcha darajalarida – fonetik, morfologik, leksik, grammatik, sintaktik va grafik jihatdan namoyon bo‘ladi. Alohida e’tiborga loyiq holat shuki, bir necha darajani qamrab olgan va frazadan katta birlik doirasida amalga oshiriladigan kengaytirilgan til o‘yinlari qo‘llanilgan. Misol sifatida quyidagi parchani keltirish mumkin: *“All of those man-eating giants is enormous and very fierce. They is all at least two times my wideness and double my royal highness!” – ‘Twice as high as you!’ cried Sophie”* [24, 23].

Bu joyda til o‘yini quyidagi darajalarni qamrab oladi: Grafik daraja – *royal highness* (“ulug‘ janob”) iborasining kichik harf bilan yozilishi, uning odatiy unvon sifatidagi ma’nosini buzadi. Fonetik daraja – *wideness – highness* (kenglik – balandlik) so‘zlari o‘rtasidagi qofiyadoshlik. Leksik daraja – *highness* so‘zi *height* (**bo‘y**) o‘rniga ishlatilgan (kontekstda *highness* odatda “ulug‘ janob” degan ma’noni anglatadi, lekin bu yerda bo‘y ma’nosida keladi). Sintaktik daraja – *double my highness* iborasi normativ shaklda *twice as high as me* bo‘lishi kerak edi, bu xatoni Sofi o‘z javobida tuzatadi. Bu kabi murakkab til o‘yinlari ertak matnining mantiqiy va estetik mazmunini yanada boyitadi. Bu misol yagona emas. Ayrim hollarda til o‘yini bir necha sahifaga cho‘zilib, muhim syujet yaratish vazifasini bajaradi. Masalan, turli hududlardagi odamlarning “ta’mi” haqida tasvir berilganda: *“Human beans from Wales is tasting very whooshey of fish. <…> Human beans from Jersey is tasting of cardigans… Turks from Turkey is tasting of turkey. <…> Human beans from Panama is tasting very strong of hats. <…> Human beans from Wellington taste of boots”* [24, 19]. *«Sardiniya aholisi sardinalar hidini eslatadi… Dublin aholisi esa xuddi junli to‘nlar ta’mida… Hindiston hindulari hind jo‘jalaridan kam emas. <…> Panamaliklar panamalar kabi bemaza. <…> Vellingtonliklar esa ta’mi bo‘yicha wellington etiklariga o‘xshaydi»* [4, c. 26]. Bu qisqartirilgan parchada so‘z o‘yinlari omonimiya (*Panama – panama hat*; *Wellington – wellington boots*; *Jersey – jersey*; *Turkey – turkey*) va omofoniya (*Wales – whales*) asosida qurilgan. Bunday kinoyalar bolalar tilida shaxsiy ma’no dominantasiga yo‘naltirilgan [11, b. 134] va ular tomonidan jonli qabul qilinadi, chunki bolalar nutqida uchraydigan ko‘plab leksik xatolar aynan soxta etimologiyaga asoslangan bo‘ladi. Shunday qilib, til o‘yinining pragmatikasi bu yerda metakommunikativ funksiya orqali ham ifodalanadi.

O‘yin holatlarini mustahkamlovchi til o‘yinlariga alohida e’tibor berish kerak. Masalan, frobscottle nomli sevimli gigant ichimligining pufakchalari yuqoriga ko‘tarilmay, balki pastga tushadi. Shu sababli bu gazlangan ichimlikning nojo‘ya ta’siri belchy burp (*tashqariga chiqadigan dahshatli ovoz*), emas, balki whizzpopper (*burzofuk*) bo‘lib, u: "considered extremely rude" (*juda odobsiz harakat hisoblanadi*), "not polite to talk about" (*odamlar oldida gapirish nojoiz*), lekin gigantlar uchun esa "a sign of happiness" (*baxt belgisidir*), "music in our ears" (*quloqlarimizga yoqimli musiqa*). Bu vaziyatning barcha kulgili jihati kichkina Sofining odob-axloqi va BMDning urf-odatlari mos kelmasligiga asoslangan. R. Dal ertaklarining ta’limiy potensiali, aynan odob-axloq qoidalarining buzilishi orqali yaratilgan komik ziddiyat ustiga qurilgan bo‘lib, bunga hatto alohida dissertatsiya bag‘ishlangan [28]. Shuningdek, yuqorida qayd etilgan muallifning yangi so‘z yasash uslublari diqqatga sazovor. D. Chitemning haqli ta’kidiga ko‘ra, agar o‘quvchi so‘zni noodatiy va kulgili deb his qilsa, bu yetarli – bu bolalarga xos til o‘yinining namoyon bo‘lishidir, shu bilan birga, so‘zning ma’nosini to‘liq tushunish shart emas [19]. Natijada, o‘quvchiga tushunchani anglashdagi kognitiv yuk kamayadi [Ibidem, 16], biroq occasional (*o‘ziga xos, bir martalik*) so‘z kerakli komik effektni yaratadi.

Bunday so‘z-topishmoqlar, sirli so‘zlar, bolalar tilida antropomorf-artifikal dominantaga yo‘naltirilgan bo‘lib, R. Dal asarlarida ular ko‘pincha jonlantirish usuliga asoslangan. Masalan, BMD tushlarni ovlaydi: yaxshi tushlar – *winksquifflers, phizzwizards* (*dengiz uyqushkalari, sonodzilla*), yomon tushlar – *trogglehumpers, bogthumpers, grobswitchers* (*buzg‘unchi akula, burunqayrar, tezburun*). "Tush ovchisi" yomon tushlar haqida shunday deydi: “The nastier the dream, the angrier it is getting when it is in prison… It is the same as with wild animals” [24, 59]. "Qanchalik yomon bo‘lsa, qamalganida shunchalik quturadi… Xuddi yovvoyi hayvonlar kabi" [4, 89]. Darhaqiqat, yomon tush o‘zini tirik mavjudot kabi tutadi: *wiggles, fights to get out* (*tipirchilaydi, qafasdan chiqishga harakat qiladi*).

Shuni ta'kidlash joizki, R. Dalning bolalar uchun yozilgan asarlari mashhur rassom Kventin Bleyk tomonidan tasvirlangan. Uning chizmalariga o‘ziga xos "beparvolik", detallarning ataylab to‘liq ishlanmaganligi, "bolalarcha" uslub, shu bilan birga beqiyos ekspressivlik xosdir – bularning barchasi bolalar chizgilariga xos jihatlar bilan uyg‘unlashadi. Shu sababli, R. Dal ertaklari va K. Bleyk illyustratsiyalari A. A. Miln ertaklari va E. X. Sheparding rasmlari, shuningdek, B. Potterning o‘z illyustratsiyalari bilan bezatilgan

ertaklari kabi kreativ matn shaklini yaratadi. Bu yerda so‘z va tasvir uyg‘unligi orqali o‘yin va komizm namoyon bo‘lib, til o‘yinining insoniy funksiyasi amalga oshiriladi.

Xulosa qilib aytganda, R. Dalning "The BFG" ertagidagi til o‘yini ko‘p funksiyali vosita bo‘lib, bolalar bilan aloqa o‘rnatish va ularning e’tiborini ushlab turish uchun xizmat qiladi. Bu bolalar tilining asosiy dominantalariga yo‘naltirilgani bilan ahamiyatlidir.

Bolalar adabiyotidagi til o‘yinining asosiy funksiyalari orasida o‘yinbop va poetik funksiyalardan tashqari, quyidagilarni ham ajratish mumkin: fatik (muloqotni davom ettirishga xizmat qiluvchi), metakommunikativ (til haqidagi bilimlarni shakllantiruvchi), lingvokreativ (yangi so‘z va ifodalarni yaratishga yo‘naltirilgan), lingvotanuvchi (tilning o‘ziga xosliklarini o‘rganishga yordam beruvchi), tasviriy (obraz yaratishga xizmat qiluvchi), xarakterologik (qahramon xarakterini shakllantirishga yordam beruvchi), emotiv (his-tuyg‘ularni ifodalovchi), ekspressiv (yorqin ifodalarga yo‘naltirilgan), evfemistik (noqulay mavzularni yumshoq ifodalashga xizmat qiluvchi), ba’zan esa syujet yaratishda ham muhim rol o‘ynaydi.

Bu funksiyalar til tizimining barcha darajalarida amalga oshiriladi va quyidagi usullar orqali namoyon bo‘ladi: allitseratsiya, spunerizm, malapropizm, kinoya, motivlangan okkazional va potensial so‘zlar, kontaminatsiya, atayin aggrammatizm, alluziya. Ushbu usullarning bosh qahramon nutq portretini shakllantirishda qo‘llanishi, ularning ayrimlari bolalar nutqiga xosligi sababli, qahramonni "tushunarli", "haqiqiy" va "tabiiy" qilib ko‘rsatadi. Bolalar uning nutqidagi buzilishlarni o‘z tajribasiga mos tushirgan holda o‘zlarini qahramon bilan bog‘lashadi, bu esa asarning bolalar ongiga ta’sirini yanada kuchaytiradi.

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UO‘K 81.09

O‘ZBEK BADIIY MATNIDA GAPLARARO ALOQANING IFODALANISHI: NAZAR ESHONQULNING “OQ ALANGA” HIKOYASI MISOLIDA

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Annotatsiya. *Mazkur maqolada matn lingvistikasi nuqtayi nazaridan gap bog‘lanish usullari va matn ichidagi mantiqiy aloqalar masalasi tahlil qilinadi. Tadqiqot obyekti sifatida o‘zbek nasrining yorqin vakillaridan biri – Nazar Eshonqulning “Oq alanga” hikoyasi tanlab olingan. Hikoya syujeti, muallif nutqi va qahramonlar dialoglari asosida gaplar orasidagi grammatik bog‘liqlik vositalari hamda mantiqiy aloqalarning turlari aniqlanib, keng ko‘lamli misollar yordamida amaliy tahlil qilinadi. Natijada, badiiy matnda gap bog‘lanishining o‘ziga xos xususiyatlari va ularning mazmun ifodadagi ahamiyati yuzasidan xulosa va ilmiy mulohazalar bildiriladi.*

Kalit so‘zlar: *gap bog‘lanish usullari, mantiqiy aloqalar, matn lingvistikasi, grammatik bog‘liqlik, konnektorlar, olmoshlar, zamon, Nazar Eshonqul, “Oq alanga”.*

ВЫРАЖЕНИЕ МЕЖФРАЗОВОЙ СВЯЗНОСТИ В УЗБЕКСКОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ: НА ПРИМЕРЕ РАССКАЗА НАЗАРА ЭШОНКУЛА «БЕЛОЕ ПЛАМЯ»

Аннотация. *В данной статье рассматриваются способы связности предложений и логические связи в художественном тексте с точки зрения лингвистики текста. Объектом исследования выбран рассказ «Белое пламя» (Oq alanga) одного из ярких представителей узбекской прозы – Назара Эшонкула. На основе сюжета рассказа, авторского повествования и диалогов персонажей анализируются грамматические средства связи между предложениями, а также типы логических связей. С помощью широкого круга примеров проводится практический анализ, по итогам которого делаются выводы и научные наблюдения о роли связности в художественном тексте и её значении в выражении смысла.*

Ключевые слова: *средства связности, логические связи, лингвистика текста, грамматическая связность, коннекторы, местоимения, времена, Назар Эшонкул, «Белое пламя».*

EXPRESSION OF INTER-SENTENTIAL COHESION IN UZBEK LITERARY TEXTS: A CASE STUDY OF NAZAR ESHONQUL’S SHORT STORY “ THE WHITE FLAME”

Abstract. *This article explores sentence cohesion methods and logical connections within a literary text from the perspective of text linguistics. The object of study is the short story "Oq alanga" (“The White Flame”) by Nazar Eshonqul, one of the prominent figures of Uzbek prose. Based on the storyline, the author's narration, and the dialogues of the characters, the paper analyzes grammatical cohesion devices and types of logical relationships between sentences. A wide range of examples is used for practical analysis, leading to conclusions and scholarly reflections on the specific features of cohesion in literary texts and its significance in conveying meaning.*

Keywords: *sentence cohesion, logical connections, text linguistics, grammatical cohesion, connectors, pronouns, tense, Nazar Eshonqul, Oq alanga.*

Kirish. Tilshunoslikda matn – bu yaxlit mazmun va mantiqiy tuzilishga ega bo‘lgan eng yirik til birligi bo‘lib, unda ayrim gaplar va qismlar ma’lum tartib va bog‘liqlik asosida bir butunlikni hosil qiladi. Matnni tashkil etuvchi gaplar bir-biri bilan turli grammatik va mantiqiy vositalar orqali bog‘lanadi. Matnning yaxlitligi va tushunarliligi aynan shu gaplararo bog‘lanish mavjudligiga bog‘liq. Agar gaplar o‘zaro aloqasiz bo‘lsa, matn yaxlit mazmun kasb etmaydi va oddiy gaplar to‘plamiga aylanadi. Shuning uchun matn lingvistikasi sohasida bog‘lanish (kohezio) va mantiqiy aloqa (koherensiya) tushunchalari alohida o‘rganiladi. Matn yaxlitligini ta’minlovchi vositalarni ikki asosiy turga ajratish mumkin: grammatik (formal) bog‘lanish vositalari va mantiqiy (mazmuniy) aloqalar. Grammatik bog‘lanish vositalariga turli biriktirgichlar kiradi – masalan, bog‘lovchilar, olmoshlar, fe’l zamon formaları, ko‘makchi va partikulalar – bular gaplarning shaklan ulanishini ta’minlaydi. Mantiqiy aloqalar esa gaplarning mazmun jihatdan tutashuvi, ular orasidagi semantik munosabatlardir (masalan, sabab-natija, qarama-qarshi qarama-qarshilik,

ketma-ketlik kabi ma’no munosabatlari). Ko‘pincha grammatik vositalar mantiqiy aloqalarni ifodalashga xizmat qiladi (masalan, *chunki* bog‘lovchisi sababni ko‘rsatadi yoki *lekin* bog‘lovchisi qarama-qarshilikni bildiradi). Biroq ba’zan mantiqiy bog‘liqlik grammatik ko‘rsatkichlarsiz, faqat mazmun orqali ham namoyon bo‘lishi mumkin.

Adabiyotlar tahlili va metodologiya. O‘zbek tilshunosligida matn birligi va uning kategoriyalari haqida bir qator ilmiy tadqiqotlar mavjud. Masalan, M.Jo‘rayev [2] matn lingvistikasi asoslariga oid asarida matn yaxlitligi va bog‘lanish kategoriyasini atroflicha yoritib bergan. B. Hasanov [5] esa matn grammatikasi bo‘yicha tadqiqotlarida gaplar orasidagi grammatik bog‘lovchi vositalarni tasniflab, o‘zbek tili misolida ularning xususiyatlarini ochib bergan. Zamonaviy o‘zbek adabiy tili grammatikasi bo‘yicha S.Rashidova [4] tadqiqotlarida ham bog‘lovchilar va boshqa biriktiruvchi unsurlarning matndagi roli ko‘rsatiladi. Shuningdek, D.Xudoyberganova [6] singari adiblar badiiy matnda til birliklarining stilistik va semantik bog‘liqligini o‘rganib, badiiy asarda gap bog‘lanish uslublarini tahlil qilganlar. Ushbu maqolada ana shu nazariy asoslarga tayangan holda, Nazar Eshonqulning “Oq alanga” hikoyasi matni tahlil qilinadi. Nazar Eshonqul (1962 y.t.) – zamonaviy o‘zbek adabiyotining zabardast vakillaridan biri bo‘lib, uning “Oq alanga” hikoyasi chuqur falsafiy mazmun va o‘ziga xos badiiy uslubga ega [1]. Hikoyada voqealar rivoji, muallifning tasvir usuli va qahramonlar nutqi orqali matn ichida turli bog‘lanish vositalari va mantiqiy aloqalar ko‘zga tashlanadi. Quyida dastlab gap bog‘lanishining grammatik usullari, so‘ngra mantiqiy aloqalarning turlari mazkur hikoya misolida batafsil ko‘rib chiqiladi.

1. Gap bog‘lanishining grammatik usullari.

“Oq alanga” hikoyasida gaplar orasidagi grammatik bog‘liqlik bir nechta usullar orqali ta’minlangan. Matnda gapdan gapga “tortilgan iplar” singari ko‘plab grammatik ko‘rsatkichlar mavjud bo‘lib, ular hikoya matnini yagona to‘qima holida birlashtirib turadi.

Quyida hikoyada uchraydigan asosiy grammatik bog‘lanish vositalari tahlil qilinadi:

a) Bog‘lovchilar yordamida bog‘lanish: Matnda **bog‘lovchi** so‘zlar (konnektorlar) gaplarni shaklan bog‘lash va ularning ma’no munosabatlarini ko‘rsatishda eng faol vositalardan biridir. “Oq alanga” hikoyasida **va**, **lekin**, **ammo**, **yoki**, **nega deganda**, **chunki** kabi bog‘lovchilar tez-tez qo‘llanadi. Bog‘lovchilar yordamida muallif bir gapni keyingi gapga yoki bir fikrni boshqasiga ulanadi va ular orasidagi mantiqiy munosabatni ochib beradi. Masalan, hikoyada quyidagi gap bog‘lovchi yordamida bog‘langan: *“U hali tirik edi, **lekin** bu hol uzoqqa cho‘zilmasligini o‘zi ham bilardi.”* Ushbu misolda **lekin** bog‘lovchisi ikki mustaqil gapni birikdirib, ular orasidagi *qarama-qarshi ma’no* aloqasini ifodalagan. Ya’ni, bir tomonda qahramon tirik ekani aytilsa, ikkinchi tomonda bu holat barqaror emasligi, ya’ni uzoq davom etmasligi ta’kidlanmoqda. **Lekin** bog‘lovchisi orqali bu ikki hukm o‘rtasida zidlik munosabati o‘rnatilib, matnda mantiqiy bog‘liqlik ta’minlangan. Shuningdek, hikoyada **va** bog‘lovchisi yordamida bog‘langan birikmalar ham ko‘p: *“U ko‘zlarini ochdi **va** atrofga alangladi.”* kabi jumlalarda **va** bog‘lovchisi ketma-ketlik va qo‘shimchalik munosabatini ko‘rsatadi. **Ammo**, **biroq** singari bog‘lovchilar esa kutilmagan burilish yoki inkor ma’noli bog‘lanishni ifodalaydi (masalan: *“U uyg‘ondi. **Ammo** hech narsani eslay olmadi.”*). **Nega deganda** va **chunki** kabi bog‘lovchi ifodalar esa sabab-niyat munosabatlarini bildirish uchun xizmat qilib, bir gapda keltirilgan hodisaning sababini keyingi gapda ochib beradi. Demak, bog‘lovchilar hikoya matnida gaplar zanjirini mustahkam ushlab turuvchi asosiy grammatik vositalardan biridir.

b) Fe’l zamonlari orqali bog‘lanish: Matnda fe’llarning zamon shakllari ham muhim bog‘lovchi rol o‘ynaydi. Voqealar rivoiy tartibda bayon qilinar ekan, fe’llarning bir xil zamonda kelishi yoki ma’lum tartibda almashinib kelishi matnning vaqt jihatidan izchilligini ta’minlaydi. “Oq alanga” hikoyasining aksar qismi o‘tgan zamon shaklida (masalan, *-di* formantli fe’llar) bayon qilinadi, chunki hikoya asosan xotira va o‘tgan voqealarning hikoya qilinishidan iborat. Bir xil zamon formasi qo‘llangani matnni bir butun hodisa sifatida idrok etishda yordam beradi – o‘quvchi har bir gapni umumiy voqea davomining qismi sifatida qabul qiladi. Masalan, hikoya boshlanishidagi bir necha gap hammasi ketma-ket o‘tgan zamonda kelyapti: *“U uzoq yo‘ldan keldi. Charchagan edi. Atrofga qaradi...”* bu kabi davom etadi – barcha fe’llar o‘tgan zamonda bo‘lib, o‘quvchiga voqeaning ketma-ket sodir bo‘lganligini anglatadi. Ba’zi hollarda hikoyada hozirgi zamon yoki kelasi zamon shakllari dialoglarda yoki ichki nutqda ko‘rinadi, bu esa matnda vaqt rejimini o‘zgartirib, muayyan fikrga urg‘u beradi. Masalan, qahramon o‘ziga-o‘zi gapirayotganda hozirgi zamon ishlatilishi mumkin. Biroq asosan muallif nutqida bir xillik – o‘tgan zamon saqlangan. Zamon birligi matnda shu tariqa ketma-ketlik mantiqiy aloqasini ham vositali tarzda ifodalaydi: voqealar qaysi oldin, qaysi keyin sodir bo‘lgani zamon formalariga ko‘ra tartiblanadi. Tilshunoslikda bunday zamon uyg‘unligi matn yaxlitligining belgilaridan biri ekani ta’kidlanadi (masalan, A.G‘ulomov [3] o‘z asarida gaplar mazmunini bog‘lashda fe’l zamonlari muhim rol o‘ynashini qayd etgan).

c) Olmoshlar orqali bog‘lanish: Olmoshlar – matnda referentsiya (ishora) o‘rnatish vositasi sifatida gaplarni bog‘lashga xizmat qiladigan eng muhim grammatik unsurlardan. Hikoyada qahramonlar yoki

buyumlarning nomi takror-takror aytib ketilmasligi uchun ular o‘rnida olmoshlar qo‘llanadi: *u, bu, o‘sha, uning, ular, shunday, bunday* va hokazo. Bunday olmoshlar matnda avvalgi gaplarda tilga olingan shaxs yoki narsalarni eslatib turadi va shu tariqa har bir yangi gapni avvalgilariga bog‘laydi. “Oq alanga” hikoyasida bosh qahramon ismi yoki ta’rifini har safar qayta aytmasdan, ko‘pincha *“u”* olmoshi bilan ifodalash kuzatiladi. Masalan, hikoyadan olingan quyidagi parchada olmosh bog‘lovchi vazifasini bajargan: *“Bolakay derazaga umid bilan boqdi. U hali tirik edi, lekin bu hol uzoqqa cho‘zilmasligini o‘zi ham bilardi.”* Bu yerda ikkinchi gapning boshida kelgan *“u”* olmoshi dastlabki gapdagi “bolakay”ga nisbatan ishlatilgan bo‘lib, aynan o‘sha shaxsga qayta murojaat qilmoqda. Natijada ikki gap mazmunan bog‘lanadi va takroriy nom ishlatishning hojati qolmaydi. Xuddi shuningdek, *“uning”* olmoshi yoki *“o‘sha”* so‘zlari ham matnda avvalgi gapdan ma’lum bo‘lgan predmet yoki hodisani keyingi gapda eslatish uchun xizmat qiladi. Olmoshlar yordamida matn ixcham va bog‘liq tuziladi – keraksiz takrorlar yo‘qoladi, bir fikr oqimday davom ettiriladi. Til nazariyasida bunday hol anafora deb ataladi, ya’ni avvalgi kontekstga ishora qilish ma’nosi anglanadi. Shu tariqa, olmoshlar matnda grammatik bog‘lanishni ta’minlab, o‘quvchiga matnni yaxlit bir butun sifatida idrok etishga yordam beradi.

d) Ko‘makchi va boshqa yordamchi vositalar: Yuqoridagi vositalardan tashqari, o‘zbek tilida ayrim ko‘makchi so‘zlar va partikulalar ham gap bog‘lashga ko‘maklashadi. Ko‘makchilar (yordamchi so‘zlar) odatda so‘zlar o‘rtasida munosabat ifodalaydi (masalan, *uchun, kabi, bilan* kabi so‘zlar), biroq ba’zan butun gap mazmunini keyingi gapga bog‘lashga xizmat qilishi mumkin. Masalan, *“Shu sababli”, “shuning uchun”* kabi iboralar aslida *“sababli”* ma’nosini beradi va bir gapda aytilgan fikrning natijasini keyingisida bog‘laydi. Partikulalar va modal so‘zlar ham matnda bog‘lanish hissini kuchaytiradi; masalan, *“esa”* partikulasini qo‘shib yuborish orqali qarama-qarshi qo‘shma gap hosil qilish mumkin (*“Birisi kuldi, ikkinchisi esa jiddiy qoldi.”* tarzida). Nazar Eshonqul hikoyasida bunday yordamchi tuzilmalar kamroq bo‘lsa-da, umuman olganda o‘zbek matnlarida **“hatto”**, **“faqat”**, **“baribir”**, **“ayna”** kabi so‘zlar ham gap mazmunini avvalgi gapga bo‘ysundiruvchi yoki ta’kidlovchi tarzda bog‘lab keladi. Misol uchun, *“U kech qolishini bilar edi. Baribir, shoshib o‘tirmadi.”* – bu misolda **baribir** so‘zi ikkinchi gap mazmunini birinchisiga qarshi qo‘yilgan holda bog‘lab turibdi. Shunday qilib, ko‘makchi vositalar va partikula-so‘zlar ham matn bog‘lanishining nozik grammatik vositalari qatoriga kiradi. Yuqoridagi grammatik vositalarning barchasi “Oq alanga” hikoyasida o‘zaro uyg‘un holda qo‘llanib, hikoya matnining yaxlit va izchil chiqishiga xizmat qiladi. Bog‘lovchi va yordamchi so‘zlar matndagi semantik bog‘liqlikni ochib bersa, olmoshlar va zamon shakllari izchil referentsiya va vaqt bog‘lanishini ta’minlaydi. Natijada hikoya uzviy bog‘langan gaplar zanjiri sifatida o‘quvchiga yetib boradi.

2. Mantiqiy aloqalar. Matnda grammatik jihatdan bog‘lanish vositalari bilan birga, gaplar orasidagi mantiqiy-semantik aloqalar ham muhim o‘rin tutadi. Mantiqiy aloqalar deganda gaplarning mazmun tomondan bir-biriga munosabati, ulardan birining ikkinchisiga sabab bo‘lishi, qarama-qarshi turishi, izchil davom etishi yoki faqat aloqa uchun qo‘shilib turishini tushunamiz. Diskurs tahlilida bunday aloqalar koherensiya kategoriyasiga kiradi va matn mazmunining yaxlitligini ta’minlaydi

Quyida “Oq alanga” hikoyasi misolida uchraydigan asosiy mantiqiy aloqalar turlari ko‘rib chiqiladi:

a) Sabab–natija aloqasi: Sabab-niyat munosabati matnda bir hodisa yoki fikrning ikkinchi hodisa uchun asos yoki sabab bo‘lib kelishini anglatadi. Bunda odatda bir gapda **sabab**, keyingi gapda esa **natija** (yoki aksincha) ifodalanadi. “Oq alanga” hikoyasida sabab-natija aloqasini ifodalashda ba’zan maxsus bog‘lovchilar (**chunki**, **nega deganda**, **shuning uchun**) qo‘llanadi, ba’zan esa oddiygina gaplarni yonma-yon qo‘yish orqali sababiy bog‘liqlik bildiriladi. Masalan, hikoyadan olingan quyidagi parcha sabab-natija aloqasiga misol bo‘ladi: *“U shamoldan larzaga kelib, yoqasini bosdi – kiyimi yupqa edi.”* Bu birikmada birinchi jumlada qahramon shamol tufayli titrayotgani va yoqasini changallagani tasvirlangan, *“– kiyimi yupqa edi”* degan ikkinchi jumla esa chiziqcha orqali bu holning sababini tushuntirib bermoqda. Ya’ni, qahramonning shamolda sovqotishiga uning kiyimi yupqaligi sabab bo‘lgan. Bu yerda grammatik jihatdan chiziqcha bilan bog‘langan ikkita gap mazmunan sabab-natija tarzda bog‘langan: ikkinchi gap birinchisining izohi va asoslantirishi vazifasini bajaryapti. Hikoyada shu kabi sababiy mantiqiy aloqa boshqa usullar bilan ham ifodalanadi. Masalan, muallif ba’zan **“nega deganda”** iborasidan foydalanib, oldingi gapda keltirilgan holatning sababini keyin izohlaydi (*“U kechikdi, **nega deganda**, yo‘lda qattiq tirbandlik edi.”* kabi). Shuningdek, **“chunki”**, **“shuning uchun”** kabi sababiy bog‘lovchilar ham voqealar orasidagi sababiy bog‘liqlikni ko‘rsatadi. Sabab-natija aloqasi matnda o‘quvchiga voqealar zanjirini tushunishda yordam beradi: har bir hodisaning motivi va oqibati anglashiladi. Bu turdagi aloqa hikoyaning mazmuniy izchilligini, **voqealar mantiqiy rivojini** ta’minlaydi, natijada asar yaxlit bir sujet chizig‘iga ega bo‘ladi.

b) Qarama-qarshilik aloqasi: Bu turdagi aloqa bir-biriga zid, qarama-qarshi mazmundagi gaplar orasida yuzaga keladi. Badiiy matnda qarama-qarshilik aloqasi ko‘pincha kutilmagan burilishlar, ziddiyatli holatlar yoki taqqoslashlar orqali namoyon bo‘ladi. “Oq alanga” hikoyasida ham bunday mazmuniy

ziddiyatlar uchrab turadi va ular odatda **lekin, ammo, biroq** kabi bog‘lovchi va partikula yordamida yoki oddiy qarama-qarshi qo‘yish orqali ifodalanadi. Misol keltiramiz: *“Odamlar yugurdi, kimdir qichqirdi. Ammo u qimirlamadi.”* Ushbu misolda birinchi gapda odamlardagi sarosima – yugurish va baqir-chaqir holati tasvirlangan, ikkinchi gap esa qahramon (u)ning bunga mutlaqo teskari – harakatsiz turganini ko‘rsatadi. **Ammo** bog‘lovchisi aynan shu qarama-qarshi mazmunni bog‘lab turibdi: umumiy olomonning vahimaga tushishi va qahramonning loqayd qotib qolishi o‘rtasida keskin zidlik bor. Bu bilan muallif qahramon ruhiyatidagi holatni yanada ta’kidlaydi – u atrofdagilardan farqli ravishda hayrat yoki qo‘rquvdan qotib qolgan. Qarama-qarshi mantiqiy aloqa nafaqat bog‘lovchilar yordamida, balki mantiqan zid mazmunli gaplarni yonma-yon qo‘yish orqali ham erishiladi. Masalan, *“U kuldi. Ko‘zlarida esa g‘am ko‘rindi.”* kabi konstruksiyada **esa** partikulasining o‘zi qarama-qarshi qo‘yilgan ikki holatni bog‘laydi: kulish va ko‘zdagi g‘am aslida zid tuyg‘ular ifodasi. “Oq alanga”da shunga o‘xshash holatlar qahramon ichki kechinmalarini ko‘rsatish uchun ishlatilgan bo‘lishi mumkin (masalan, yorug‘ va qora, issiq va sovuq kabi antonimik tushunchalar qarama-qarshi tasvirlarda). Qarama-qarshilik aloqasi asarda kontrast yaratib, o‘quvchida kuchli emotsional ta’sir uyg‘otadi hamda matn mazmunini boyitadi.

c) Ketma-ketlik aloqasi: Vaqt va izchillik munosabati bo‘lgan ushbu aloqa voqealar yoki fikrlarning ketma-ket sodir bo‘lish tartibini ko‘rsatadi. Badiiy hikoyada hodisalar ma’lum xronologik ketma-ketlikda rivojlanadi va muallif buni turli til vositalari bilan ifodalaydi. “Oq alanga” hikoyasida vaqt o‘tishi va voqealarning birin-ketin kelishi aniq sezilib turadi. Bunda **“avval... so‘ngra... keyin... oxiri...”** kabi vaqtiy ko‘rsatkich so‘zlar hamda fe’l zamonlarining izchilligi muhim rol o‘ynaydi (bu haqida yuqorida zikr qilindi). Quyidagi misol ketma-ketlik aloqasini ko‘rsatadi: *“Avval qor bo‘ron bo‘ldi.* ***So‘ngra*** *butun atrofi jimjitlikka cho‘mdi.”* Bu misolda **“avval”** va **“so‘ngra”** so‘zlari ikki gap orasidagi vaqt ketma-ketligini ochiq bildirib turibdi: dastlab qor bo‘ron bo‘lgan, keyin esa hamma yoq tinchib qolgan. Mazmunan olganda, bu gaplar orasida vaqt bo‘yicha izchillik mavjud – ikkinchi gap birinchisidan keyin sodir bo‘lgan voqeani hikoya qiladi. Hikoyada ko‘pincha bunday ketma-ketlik mantiqiy aloqasi bog‘lovchi so‘zsiz ham, faqat fe’l zamonlari yoki kontekst orqali ham ifodalanishi mumkin. Masalan, bir nechta gap ketma-ket **-“di”** formantli o‘tgan zamon fe’li bilan kelsa, o‘quvchi ularni tabiiy ravishda birin-ketin hodisalar sifatida qabul qiladi (*“U uyga kirdi. Chiroqni yoqdi. Stol ustidagi xatni oldi.”* – bu parchada hech qanday maxsus bog‘lovchi yo‘q, lekin hodisalar ketma-ket sodir bo‘layotgani ravshan). Muallif zarur topgan joylarda **“so‘ng”, “keyin”, “bir oz o‘tib”** kabi iboralarni qo‘llab, voqea rivojini aniqroq ko‘rsatadi. Ketma-ketlik aloqasi asar kompozitsiyasini mantiqiy ravishda tartibga soladi, hikoya oqimini silliq va tushunarli qiladi. Voqealar izchil bayon etilgani tufayli o‘quvchi zamonaviyligicha (xronologik tartibda) hikoyani kuzatadi va hikoya mazmunini osonroq idrok etadi.

d) Kuchsiz bog‘liqlik (kontakt aloqasi): Ba’zi hollarda matnda bir gap bilan keyingi gap orasida aniq grammatik ko‘rsatkichlar yoki bog‘lovchilar bo‘lmaydi, lekin ular baribir mazmun jihatdan bog‘liq bo‘lib chiqadi. Bunday aloqaga shartli ravishda “kuchsiz bog‘liqlik” yoki “kontakt bog‘lanish” deb aytiladi. Ya’ni, gaplar orasidagi aloqa juda bo‘sh, faqat ular yonma-yon joylashtirilgani bois kontekstdan anglashiladi. Badiiy uslub nuqtai nazaridan, yozuvchi ba’zan ataylab gaplarni hech qanday bog‘lovchi holda birga qo‘yadi – bu usul matnga o‘zigacha ma’no tovlanishi yoki dramatik pauza berishi mumkin. “Oq alanga” hikoyasida ham shunday kontakt bog‘lanish holatlari uchraydi. Masalan: *“U sekin yurdi. Ko‘zlari yoshlanib ketdi.”* Ushbu ikki gap orasida hech qanday ochiq bog‘lovchi yoki olmosh yo‘q – grammatik jihatdan ular mustaqil va alohida. Biroq matn davomida ularning mazmuniy birligi seziladi: qahramonning sekin yurishi va ko‘zlarining yoshga to‘lishi bir-biri bilan bog‘liq hodisalar (ehtimol, u sekin odimlab ketarkan, hissiyotga berilib yig‘lab yubordi). Muallif bu yerda bog‘lovchi so‘z qo‘ymasdan, ikki gapni oddiy punktuatsion yo‘l bilan (nuqta bilan) ajratgan. Buning natijasida pauza hosil bo‘ladi va o‘quvchi ikkinchi gapni o‘qiyotganda, uning birinchisiga aloqadorligini o‘zi anglashi lozim bo‘ladi. Shunday noaniq bog‘lanish, aslida, matnda impliciti (g‘ayrirasmiy) koherensiyani yuzaga keltiradi – aloqa kuchsiz bo‘lsa-da, baribir mavjud. Adabiy nuqtai nazardan bunday uslub qahramonning ichki holatini nozik ifodalashga xizmat qiladi: muallif oshkora “u sekin yurgani uchun ko‘zlari yoshlandi” demaydi, lekin yonma-yon qo‘yilgan gaplar orqali shu mazmunni o‘quvchi fahmlaydi. Kuchsiz bog‘liqlik ba’zan parcellasiya (gapni bo‘lib ifodalash) bilan bog‘liq holda ham keladi, bunda bir g‘oya atay ikkita alohida gapga bo‘linib, ikkinchisi birinchisiga ma’no jihatdan chala bo‘lsa-da, aloqador bo‘ladi. Bunday usullar asarga stilistik boylik qo‘shadi: o‘quvchi bevosita qatnashib, bog‘lanishni o‘zi tiklaydi va matn bilan “hamkor” bo‘ladi. Nazar Eshonqul tilida bunday noan’anaviy usullar ham uchrab, badiiy ifoda ta’sirchanligini oshiradi (D.Xudoyberganova [6] tadqiqotlarida bunday stilistik hodisalarga e’tibor qaratilgan).

Natijalar. Yuqoridagi tahlildan ko‘rinadiki, “Oq alanga” hikoyasida gaplar orasidagi mantiqiy aloqalar rang-barang va ular ko‘pincha grammatik vositalar bilan chambarchas qo‘shilib ketgan. Har bir mantiqiy munosabat turi – sababiy, ziddiyatli, izchil yoki kuchsiz bog‘lanish – hikoya mazmuniga xizmat

qilib, uning izchilligi va ta’sirchanligini ta’minlaydi. Muallif kerakli joyda kerakli aloqani hosil qilib, voqealar rivojini va qahramonlar kechinmalarini o‘quvchiga aniq va ta’sirli yetkazadi.

Xulosa qiladigan bo’lsak, Nazar Eshonqulning “Oq alanga” hikoyasi tahlili shuni ko‘rsatadiki, asarning badiiy kuchi nafaqat syujet va obrazlarda, balki til qurilishi va gap bog‘lanishining nozik uslublarida ham namoyon bo‘ladi. Mazkur hikoyada gaplar o‘rtasidagi grammatik bog‘lanish vositalari (bog‘lovchi va yordamchi so‘zlar, olmoshlar, zamon shakllari va h.k.) hamda turli mantiqiy aloqalar (sabab-natija, qarama-qarshilik, ketma-ketlik va b.) o‘zaro uyg‘un qo‘llanilib, matnning yaxlit va mantiqan izchil bo‘lishini ta’minlagan. Tahlil jarayonida ko‘rdikki, muallif til vositalarini mahorat bilan tanlab, ularni mazmuniy niyatga mos ravishda ishlatadi – natijada hikoya matni bir butun organizm kabi ishlaydi: har bir gap o‘z o‘rnida, butun matnga xizmat qiladi.

Matn lingvistikasi nuqtayi nazaridan “Oq alanga” hikoyasi juda boy material bo‘lib, undan nafaqat ushbu tadqiq qilingan bog‘lanish usullari, balki boshqa koplab stilistik va pragmatik jihatlarni ham o‘rganish mumkin. Gaplar orasidagi aloqa – bu shunchaki til vositasi emas, balki muallif fikrini, maqsadini o‘quvchiga samarali yetkazishning vositasidir. Ushbu hikoyada buni yaqqol ko‘rish mumkin: til birliklari bir-biri bilan uzviy bog‘langan holda, o‘quvchini matn mazmuniga tortadi va asarning estetik ta’sirini kuchaytiradi. Umuman olganda, o‘zbek nasrida gap bog‘lanish usullari va mantiqiy aloqalar masalasi juda dolzarbdir, chunki u matn tushunarliligi, uslubiy go‘zalligi va kommunikativ samaradorligining asosiy omillaridan biridir. Keltirilgan tahlil natijalari shuni tasdiqlaydiki, grammatik bog‘lanish va mantiqiy aloqalar uyg‘unligi badiiy matnni yaxlit asar sifatida qabul qilishga imkon beradi. Kelgusida boshqa adiblar ijodi misolida ham matn bog‘lanishi va aloqa turlarini tahlil qilish, ularni qiyoslash o‘zbek tilshunosligi va adabiyotshunosligi uchun foydali bo‘ladi.

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UO‘K 81-44

BADIIY DISKURS VA UNDA RAD ETISH KOMMUNIKATIV STRATEGIYALARINING QO‘LLANILISHI

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Annotatsiya. *Aksariyat hollarda, diskurs – “ochiq sistema” sifatida talqin qilinishiga sabab shuki, u o‘zida yangidan yangi tur va ma’nolarni jamlash xususiyatiga ega. Jadal rivojlanayotgan fan sohalari hamda tadqiqot natijalari diskursiv xilma-xillikni keltirib chiqarayotgani, olimlar va ilm ahliga yangi tadqiqotlarga zamin yaratuvchi keng ko‘lamli materiallar to‘plamini yaratib berayotganidan dalolat beradi. Muloqot strategiyasi – bu muayyan muloqot jarayonida muayyan masalaning yechimi uchun so‘zlovchi o‘z nutqiy faoliyatini amalga oshirishning ijodiy rejasini tuzib olishidir.*

Kalit so‘zlar: *nutq akti, kommunikativ strategiya, taktika, badiiy diskurs, pragmalingvistika, til vositalari.*

ХУДОЖЕСТВЕННЫЙ ДИСКУРС И ИСПОЛЬЗОВАНИЕ В НЁМ КОММУНИКАТИВНЫХ СТРАТЕГИЙ ОТКАЗА

Аннотация. *В большинстве случаев дискурс интерпретируется как «открытая система», поскольку он обладает свойством объединять в себе все новые типы и значения. Быстро развивающиеся области науки и результаты исследований свидетельствуют о том, что они порождают дискурсивное разнообразие, предоставляя учёным и научному сообществу обширный набор материалов, создающих основу для новых исследований. Коммуникативная стратегия - это творческий план реализации говорящим своей речевой деятельности для решения конкретной задачи в процессе определенного общения.*

Ключевые слова: *речевой акт, коммуникативная стратегия, тактика, художественный дискурс, прагмалингвистика, языковые средства.*

ARTISTIC DISCOURSE AND THE USE OF COMMUNICATIVE STRATEGIES OF REFUSAL IN IT

Abstract. *In most cases, discourse is interpreted as an "open system" due to its ability to accumulate new types and meanings. The rapidly developing fields of science and research results indicate that they are generating discursive diversity, providing scientists and scholars with a wide range of materials that create the foundation for new research. Communication strategy is the process by which a speaker develops a creative plan to implement their speech activity in order to solve a specific issue during a particular communication process.*

Keywords: *speech act, communicative strategy, tactics, artistic discourse, pragmalinguistics, language tools.*

Kirish. Diskursning turli xil xususiyatlarini o‘rganish zamonaviy tilshunoslarning diqqat e’tibori qaratilgan eng dastlabki nuqtalardan bo‘lib hisoblanmoqda. Ko‘plab ilmiy ishlarda diskurs turlaridan, siyosiy, qonuniy, tibbiyotga va reklama sohasiga oid diskurs tadqiqot ostiga olinganiga guvoh bo‘lamiz. Shuni ta’kidlab o‘tish joizki, badiiy diskurs tushunchasi ham so‘nggi yillarda olimlar va tilshunoslarning diqqat markazida bo‘lib kelmoqda va quyidagi maqolamiz ham bu tushunchaga turli olimlar nazaridan qarashga va tahlil qilishga qaratilgan.

Pragmatika – tilshunoslikning kontekstdan anglashilgan ma’noni ifodalovchi bir bo‘limi ekan, pragmatik ma’noning qanday ifodalanishi va tushunilishi kontekstga, ya’ni muayyan suhbat qayerda, qachon, qanday sodir bo‘layotganiga bog‘liq. Ba’zi bir jumlalar turli kontekstda turlicha ma’noga ega bo‘lishi mumkin. Tilshunos olim Birner ta’kidlaganidek, pragmatik ma’no hech qaysi lug‘atlarda keltirilmaydi, chunki kontekstual ma’no vaziyatga ko‘ra ifodalanadi.

Adabiyotlar tahlili va metodologiya. Bizga ma’lumki, har qanday nutq inson xatti-harakati va insonlar orasidagi munosabatlarni shakllanishining eng muhim omillaridan biridir. Shunga ko’ra, turli tilda

so‘zlashuvchilar muayyan nutqni turlicha tushunishlari ustida ko‘plab tadqiqotlar olib borildi va inson abadiyligini ta’minlashning ahamiyatli usullaridan biri deya, nutqning shakllantirilishi hamda tarqatilishi e’tirof etildi. Ya’ni adabiyot orqali nutq saqlansa, bu strategiya dunyoni tushunishning yangi usullarini yaratishda muhim ahamiyat kasb etishi aniqlandi. Har bir yaratilgan adabiyot asari diskurs namunasi bo‘lganligi sababli, badiiy diskursni tushunishimiz adabiyotni tushunishimiz uchun juda muhimdir.[1]

O‘zbek tilshunosligida diskurs atamasi haqidagi tadqiqotlar tilshunos olim Sh.Safarov tomonidan olib borilgan.Tilshunos matn va diskurs haqida tadqiqotlarida quyidagilarni qayd etadi “agarda matn va diskursning har ikkalasi ham inson lisoniy faoliyatining natijasi bo‘lsa, ularni faqatgina zohiriy – formal ko‘rsatkichga asosan “og‘zaki” va “yozma” sifatlari bilan farqlash imkoniga gumonim bor. Xuddi shuningdek, ularning birini moddiy ko‘rinishli hodisa, ikkinchisini bu xususiyatdan xoli ko‘rinishda tasavvur qilish qiyin masala. Axir bularning ikkalasi ham natijali faoliyat mahsuli bo‘ladigan bo‘lsa, erishilgan natija moddiy ko‘rinish olishi kerakku? Maqsadli ifodalanadigan kommunikativ mazmun va so‘zlovchi istagi bilan bog‘liq bo‘lmagan holda tinglovchi idrokida (qabulida) hosil bo‘ladigan informativ mazmun bir-birini inkor qilmaydi, aksincha, ular o‘zaro qorishib, birikib, muloqotning samaraliligini ta’minlovchi omilga aylanadilar. Kommunikativ va informativ mazmunlar uyg‘unligi muloqot tizimi makrobirligining yaxlitligini ta’minlaydi. Hozirgi paytda bunday yaxlitlik xususiyatiga faqatgina diskurs ega ekanligi e’tirof etilmoqda.[3]

G‘arb olimlari orasida badiiy diskurs va uning turlari haqida turlicha qarashlar mavjud. Kimdir muloqot qilish uchun nutqdan foydalansa, u diskursdan foydalanadi. Demak, yozuvchi, birinchi navbatda, hikoyalar aytib berish, fikr almashish va ma’lumot tarqatish uchun diskursga tayanadi. Aslini olganda, diskurssiz adabiyot ham bo‘lmaydi. Biroq hamma diskurs ham bir xil emas, adabiyotshunoslar uni to‘rtta asosiy turga bo‘lishadi, ya’ni, bahs, tavsif, tushuntirish va hikoya turlariga ajratishadi.[4]

Badiiy diskurs tushunchasi mohiyatan san’at, adabiyot hamda tarix bilan chambarchas bog‘liq. Biroq U.A.Jarkova ta’kidlaganidek, “Ma’lum bir sohaga oid ilmiy matn, badiiy diskursning mikromaydonlaridan faqat bittasini tashkil etadi.” Badiiy diskurs matnlari ham umumiy, ham mavhum, ham batafsil izohlangan ammo leksik va terminologik tanlovda tubdan farqli bo‘lishi mumkin.[2] Shu nuqtayi nazardan, badiiy diskursga to‘g‘ri izoh yoki ta’rif berish hamda uning xususiyatlarini ochishda qo‘llanilayotgan tamoyillarni o‘rganib chiqish juda dolzarb ahamiyat kasb etadi. Badiiy diskurs bu diskurs turlaridan biri bo‘lib, u badiiy asarda turli til vositalaridan foydalangan holda ma’noni obrazli ifodalash turidir. Shu jumladan ta’kidlab o‘tish mumkinki, badiiy diskurs oddiy so‘zlashuv nutqidan farqlanmaydi, ammo u dastlab, estetik hamda badiiy xususiyatlarni o‘zida jamlaydi. Ko‘p hollarda badiiy diskurs adabiyot sifatida qaraladi, ammo bu tushuncha badiiy diskursni to‘laqonli ta’riflay olmaydi. Adabiyotdan tashqari, badiiylik san’atning boshqa turlarida ham o‘zining verbal komponentlari orqali namoyon bo‘ladi. Bunga misol qilib, film, teatr namoyishlari hamda qo‘shiqlarni olishimiz mumkin. Har qanday badiiy nutqning asosiy vazifasi nafaqat ma’noni yetkazish, balki unga badiiy estetik jilo berish hamdir. Bugungi kunda, san’at o’zida ko‘plab sohalarni qamrab olmoqda, ayniqsa, badiiy ko‘rgazmalar hamda rassomchilik tilshunos olimlarning diqqatini tortayotganligi ham bejizga emas. Garchi, azaldan bu soha noverbal shaklda bizgacha yetib kelgan bo’lsa-da, badiiy diskursda bu san’at turi verbal tus oladi.

Kommunikativ strategiyalar tahlili – zamonaviy tilshunoslikda turli diskurs hodisalaridagi til ifodalash jihatlarini o‘rganuvchi keng tarqalgan sohalardan biri hisoblanadi. Badiiy diskursda qo‘llanilgan kommunikativ strategiyalarning o‘ziga xosligini aniqlashda nafaqat, tushunchaning ma’no mohiyatini ochish, balki nazarda tutilayotgan ma’noga erishish uslubi yoki yo‘nalishi hamda badiiy diskursda qo‘llanilgan vositaning pragma-diskursiv tahliliga ham e’tibor qaratish maqsadga muvofiqdir. Ya’ni, diskurs qatnashchilarining nutqdan ko‘zlangan maqsadiga erishish uchun tanlagan kommunikativ strategiyasining negizida nutqqa pragmalingvistik yondashuv yotadi. Bu yondashuvga asosan, nutqda qo‘llanilgan har qanday vosita o‘zida kommunikativ maqsadni namoyon etadi hamda bu yerda pragmatika “tilda mavjud bo‘lgan keng repertuardan fikrni hamda munosabatni aynan ifodalay oladigan vositalarini tanlab qo‘llash va tinglovchi yoki kitobxonda yaxshi taassurot qoldira olish masalasi” ustida bosh qotiradi.

Zamonaviy tilshunoslikda, kommunikativ strategiya tushunchasi turlicha talqin qilinishiga guvoh bo‘lamiz. Bu fakt M.L.Makarov tomonidan shunday izohlanadi: “Ba’zida strategiya so‘zlovchi tomonidan qilingan qarorlar zanjiri sifatida tushuniladi, ya’ni, turli nutq aktlaridan va til vositalari orqali amalga oshirilgan kommunikativ tanlovlar deya. Boshqa qarashlar esa bu strategiyani nutq strukturasi orqali maqsadlarning joriylantirilishi yoki bajartirilishi deb izohlaydi. Birinchi nuqtayi nazar, lingvistik kommunikatsiyada so‘zlovchining tanlovlariga va qarorlariga urg‘uni qaratsa, keyingi gipoteza so‘zlovchi tomonidan olg‘a surilgan maqsad atrofida aylanadi. Shunga qaramasdan, bu qarashlarning bir-biriga mosligi inobatga olinib, nutq jarayonlarini o‘rganishda bu qarashlar o‘zaro hamkorlikda, hamohanglikda o‘rganilsa, jarayon to‘laqonli o‘rganilish ehtimolini oshirishi tadqiqotchilar orasida e’tirof etiladi.

Strategiyalar “tanlov”ga bevosita bog‘liq bo‘lib, kommunikantga qo‘yilgan vaziyatlarda eng maqbul til vositalarini qo‘llash hamda u bilan ko‘zlangan natijaga erishish imkoniyatini beradi. Kommunkiativ strategiya – nutq aktlari ta’limotining muhim bir bo‘lagi sifatida muloqotning samarali hamda ortiqcha tushunmovchiliklardan xoli ravishda kechishini ta’minlovchi vosita sifatida qarash maqsadga muvofiqdir. Nutqiy akt jarayonida kommunikativ strategiyani birgina so’z yoki jumla amalga oshirishi mumkin. Nutqiy akt nazariyasiga asosan bir so‘z yoki jumla aynan bir vaziyat uchun qo‘llaniladigan birlik sifatida qarash noto‘g‘ri hisoblanadi, chunki unga muloqot jarayonida yaratiladigan hodisa sifatida qarash kerak. Nutqiy akt mazmuni to‘laligicha nutq vaziyatiga hamda so‘zlovchining muloqot maqsadi bilan bog‘liq bo‘ladi.

Yuqorida ta’kidlaganimizdek, strategiyalar ma’lum bir taktikalar orqali amalga oshiriladi. O‘z navbatida, aytib o‘tish joizki, taktika – so‘zlovchi tomonidan ko‘zlangan javob harakatlarini yoki o‘zining nutqiy harakatiga javoban tinglovchidan uning noverbal reaksiyasini olish uchun o‘zidagi bor verbal qobiliyatlarni mohirona, dinamik holatda qo‘llay olishi tushuniladi. Modomiki, suhbatlashish qoidasi o‘ziga xos qonun-qoidalar asosida qurilar ekan, muloqot diskursi ham ijtimoiy-psixologik omillar, jumladan diskurs qatnashchilarining mavqeyi, yoshi, jinsi, qiziqishlari asosida shakllanishi tabiiy hol. O‘zaro hamkorlik, nutq ishtirokchilarining har qanday vaziyatda qanday yo‘l tutishlarini ko‘rsatib beruvchi strategiyaga ega bo‘lishlari muloqotning samarali kechishini ta’minlab beradi hamda bu strategiyalar, odatda, semantik, pragmatik hamda stilistik tanlovning lokal imkoniyatlarini cheklab qo‘yadi.

Kommunikativ strategiyalar samaralilik xususiyatiga ko‘ra kuchli, kuchsiz, moslashuvchanligiga ko‘ra bir-biridan farq qiladi. “Kuchli muloqot strategiyasi”ishtirokchisi ma’lum bir nutq vaziyatida muloqot paytida o‘z maqsadiga erishish uchun muloqot prinsplari, me’yorlari va qoidalarini ongli ravishda buzadi. Shunday vaziyatlarni inobatga olgan holda, muloqot strategiyalarini ikki guruhga ajratamiz, ya’ni muloqot ishtirokchisining kuchsiz kommunikativ strategiyasi bu har qanday vaziyatda ham ishtirokchining ma’lum qoida va me’yorlarga rioya qilishga urinishi deb qaraydigan bo‘lsak, moslashuvchan nutqiy muloqot strategiyasi – dialogik diskursdan kelib chiqib, muloqot qoidalari va me’yorlarini qabul qilmaydi yoki, ularga amal qilishga intiladi. Ko‘rsatib o‘tilgan strategiyalarda shaxslarning uchta tipi mos keladi, ya’ni avtoritar, liberal va demokratik. Nutq strategiyasini tashkil etuvchi elementlar argumentatsiya (ishontiruvchi), motivatsiya (yangilikka undovchi), baho beruvchi, hissiyotni ifodalovchi kabi harakat turlarini o‘z ichiga oladi. Nutq egasining u yoki bu mexanizmi ijtimoiy me’yorlar, turli xil qadriyatlar tizimida birlashib, insonning nutqiy faoliyatidagi o‘rnini belgilaydi.

Ko‘plab ma’nolar nutq aktlari orqali yetkazilishi hech kimga sir emas, ya’ni va’da berish, ont ichish, buyurish hamda rad etish ma’nolarini biz kontekst orqali turli yo‘llar bilan ifoda etishimiz mumkin. Masalan rad etish turli usullarda va strategiyalar orqali amalga oshiriladi. Bularning bir yoki bir nechtasini qo‘llash orqali biz ma’lum bir darajada suhbatdoshimizning fikri yoki taklifiga o‘z rad javobimizni bildirishimiz mumkin. Shuningdek rad etish nafaqat real hayotda, balki real hayotning aksi o‘laroq badiiy asarlarda ham o‘z ifodasini topishi mumkin. Chunki har qanday kontekstda vaziyatdan kelib chiqqan holda rad etish hodisasiga duch kelishimiz tabiiy, va bu aktni amalga oshirishning turli usullari haqida xabardorlik, suhbatdosh bilan munosabatlarda tushunmovchiliklarni oldini olishda qo‘l keladi.

Natijalar. Demak, suhbatdoshimizning taklifiga, iltimosiga, umuman olganda, fikriga rad javobini berish uchun har doim ham “yo‘q” iborasini qo‘llay olmas ekanmiz. Ayniqsa, interlokuter, ya’ni suhbatdoshimiz bizdan yosh, jins, ijtimoiy mavqeyiga ko‘ra farq qilganda vaziyat keskin tus olishi mumkin. Shunga ko‘ra, kommunikantlar nutqda rad etish aktini bir necha boshqa yo‘llar orqali namoyon etadilar. Tilshunos olim Feliks Brasdefer rad etish aktini 3 kategoriyaga ajratadi va bu kategoriyalar o‘zida rad etishni amalga oshiruvchi strategiyalarni mujassamlashtiradi. Ular quyidagilardan iborat:

1. To‘g‘ridan-to‘g‘ri rad etish

Feliks Brasdefer ta’limotiga ko‘ra, to‘g‘ridan-to‘g‘ri rad etish ochiq-oydin rad etish usuli bo‘lib, u aynan “yo‘q” deyish, ya’ni hech qanday to‘siqlar va ichki modifikatsiyalarsiz shunchaki “yo‘q” so‘zidan foydalanish. Masalan:

A: Qog‘ozingni ko‘rsam maylimi?

B: Yo‘q.

Navbatdagi to‘g‘ridan-to‘g‘ri rad etish usuli bu – “taklifni inkor qilish” strategiyasi bo‘lib, bu usul inkor yuklamasi yoki inkor etish ma’nosini bildiruvchi modal fe’llardan foydalanish orqali amalga oshiriladi.

A: Shuni ko‘tarib bera olasanmi?

B: Yo‘q, qila olmayman.

2. Bilvosita rad etish

Bilvosita rad etish ham o‘zida bi necha strategiyani qamrab oladi:

a) Yengillashtirilgan rad javobi – bu strategiyada so‘zlovchi, rad javobi berilganda, undagi salbiy ta’sirni kamaytiradi va u oldindan so‘zlovchi miyasida bir qancha vositalar orqali tuzilgan bo‘ladi. Masalan:

A: Tug‘ilgan kunimga kelasanmi?

B: Afsuski, qilishim kerak bo‘lgan zarur ishlarim bor.

Garchi B suhbatdosh A suhbatdoshning taklifini rad etgan bo‘lsa-da, u buni o‘z suhbatdoshini ranjitmasdan amalga oshiradi.

b) Sabab yoki izoh berish – bu strategiya so‘zlovchi o‘z muloqotdoshining istagini, taklifini yoki iltimosini bajara olmaydigan holatda qo‘llaniladi. Bunda so‘zlovchi harakatni amalga oshira olmasligining sababini keltirishi, izohlashi yoki tushuntirib o‘tishi talab qilinadi. Masalan:

A: Will you come my birthday party?

B: I have to visit my grandmother next week.

Ushbu dialogda B so‘zlovchi A so‘zlovchining taklifini bilvosita rad etish uchun nimaga bazmga kela olmasligining sababini keltiradi.

c) Noaniq javob berish – bu tamoyilga asosan, so‘zlovchi hali aniq qarorga kelmaganini va noaniq javob qaytarishni tanlaydi, va bu orqali suhbat aniq bir to‘xtamga kelinmay qoldiriladi.

A: Will you come to my birthday party?

B: Let’s see.

Yuqoridagi suhbatdan B suhbatdoshning kelish kelmasligi noaniqligicha qolmoqda, chunki u borish-bormasligini aniq aytmadi.

d) Uzrli bo‘lish yoki afsuslanish – bu strategiya suhbatdoshning rad javobini olishdan xafa bo‘lmasligini ta’minlaydi va xushmuomalalikning bir ko‘rinishi sifatida qabul qilinadi. Masalan:

A: Will you come to my birthday party?

B: I’m very sorry, for I won’t be able to attend your party.

e) Muqobil taklif – suhbatdosh muqobil strategiyani tanlashda taklif etilgan ish-harakatni rad etish bilangina chegaralanib qolmay, boshqa bir muqobili taklif qilish orqali o‘z suhbatdoshini murosaga kelishga chorlashga xizmat qiladi hamda shu bilan birga taklifni rad etadi.

A: Let’s go to cinema on Saturday!

B: How about Sunday instead?

f) Kechiktirish – agarda suhbatdoshga qilingan taklif, xohish yoki iltimos ma’qul bo‘lmagan vaziyatda u to‘g‘ridan-to‘g‘ri rad etmasdan, taklifni kechiktirishni so‘rashi mumkin va taklifga ayni vaqtda javob bermasdan uni qayta o‘ylab chiqilishiga ishora qilishi mumkin.

A: Let’s go to the cinema on Sunday!

B: I’ll text you to inform you later.

g) Oldingi diskursning bir qismini qaytarish – bu tamoyilda, suhbatdoshning aytgan gapining bir qismi qaytariladi, va bu orqali taklif bergan kishini chalg‘itib, javob berishdan qochish strategiyasi amalga oshiriladi.

A: Yakshanba kuni berilgan vazifalar ustida ishlamaymizmi?

B: Yakshanba?

h) Qo‘shimcha ma’lumot kiritishni so‘rash – javobni keyinga surish yoki e’tiborni chalg‘itish maqsadida qo‘llaniladigan strategiyalardan biri bu yanada aniqlik kiritishni talab qilish orqali taklifga o‘z qiziqishini bildiradi, ammo bu ham rad etishning bir usulini ifodalaydi.

A: Tug‘ilgan kunim munosabati bilan uyushtirilgan bazmga kelasizmi?

B: Qachon bazm?

Xulosa. Xulosa qilib, aytishimiz mumkinki, badiiy diskurs hodisasi so‘nggi yillarning eng dolzarb masalalaridan biri ekanligi hamda u o‘zida tadqiqot etilishi hamda o‘rganilishi kerak bo‘lgan materiallarining ukan ko‘lami bilan boshqa lingvistik hodisalardan ajralib turadi. Shu o‘rinda badiiy diskursda qo‘llanilgan kommunikativ strategiyalar ham kommunikatsiyaning bir ishtirokchisidan ikkinchisiga qarab o‘zgara boradi va u qotib qolgan qat’iy qoidalarga bo‘ysunmaydi. Biz qilgan tadqiqotlarimiz aynan bir muloqot yoki kommunikativ diskursga izoh berishi mumkin, ammo insonlar va ularning maqsadlari aynan bir xil bo‘lmaganidek, ularning diskursda qo‘llagan kommunikativ strategiyalari ham bir-biridan tubdan farq qiladi hamda aynan bir xil qo‘llanilgan muloqot strategiyalar turlicha vaziyatlarda farqli qabul qilinishi yoki tushunilishi va turlicha natijalarga erishilishi ham muloqot jarayonida tabiiy hol ekanligi ayni haqiqatdir.

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UDC 81

THE EVOLUTION AND DEVELOPMENT OF COGNITIVE MODELS IN COGNITIVE LINGUISTICS

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Abstract. *This study examines the characteristics and roles of cognitive models as fundamental mechanisms in language processing, categorization, and conceptualization. The paper analyzes how language mirrors and influences human cognition through mental representations, including propositional, schematic, metaphorical, and metonymic models, based on core theories in Cognitive Linguistics and Cognitive Psychology. The study delineates the theoretical progression of the term "model" from its mathematical and logical roots to its utilization in linguistic research by Zellig Harris and others. An analysis is conducted on a trifold interpretation of the cognitive model: language as a cognitive process, as a system for mental text representation, and as a categorization instrument in natural language. Significant emphasis is placed on the experience foundation of cognitive models, in accordance with G. Lakoff's idea of "experiential realism." The research additionally contrasts cognitive models in English and Russian, emphasizing cross-linguistic patterns with illustrative examples. A bilingual chart illustrates the structural, metaphorical, and conceptual frameworks that underlie the meaning construction in several languages. The results underscore that cognition is fundamentally embodied and contextually reliant, with linguistic meaning emerging from systematic conceptual frameworks shaped by physical, perceptual, and socio-cultural experiences. This research enhances the comprehension of the interaction between language-specific and universal cognitive processes in influencing human reasoning.*

Keywords: *cognitive modeling, conceptualization, categorization, cognitive linguistics, mental representation, conceptual metaphor, experiential realism, language and cognition, English-Russian comparison, symbolic units, cognitive structures, cross-linguistic analysis.*

KOGNITIV TILSHUNOSLIKDA KOGNITIV MODELLARNING RIVOJLANISHI VA EVOLYUTSIYASI

Annotatsiya. *Ushbu tadqiqot kognitiv modellarni tilni qayta ishlash, kategoriyalash va konseptuallashtirishdagi asosiy mexanizmlar sifatida o'rganadi. Maqolada til qanday qilib inson tafakkurini aks ettirishi va unga ta'sir ko'rsatishini, xususan, propositsional, sxematik, metaforik va metonimik modellar orqali qanday amalga oshishini tahlil qilinadi. Tadqiqot Kognitiv lingvistika va Kognitiv psixologiya nazariyalariga tayangan holda olib borilgan. "Model" tushunchasining matematik va mantiqiy ildizlardan tortib Zellig Harris va boshqa olimlar tomonidan lingvistik tadqiqotlarda qo'llanilishigacha bo'lgan nazariy rivojlanishi yoritiladi. Kognitiv modelning uch xil talqini tahlil qilinadi: til kognitiv jarayon sifatida, aqliy matn tasvirining tizimi sifatida va tabiiy tildagi kategoriyalash vositasi sifatida. Tadqiqotda G. Lakoffning "tajribaviy realizm" g'oyasiga tayanilgan holda kognitiv modellar tajribaga asoslanganligi alohida ta'kidlanadi. Shuningdek, ingliz va rus tillaridagi kognitiv modellarning qiyosiy tahlili o'tkazilib, tilshunoslikdagi umumiy va xos xususiyatlar misollar orqali ko'rsatib beriladi. Bilingval jadval til mazmunining tuzilma (struktura), metafora va konseptual asoslarini ko'rsatadi. Natijalar shuni ko'rsatadiki, tafakkur tanaga bog'liq va kontekstga asoslangan bo'lib, til mazmuni jismoniy, hissiy va ijtimoiy-madaniy tajriba orqali shakllanadigan tizimli konseptual asoslarga tayangan holda yuzaga chiqadi. Ushbu tadqiqot inson tafakkuriga ta'sir ko'rsatuvchi tilga xos va universal kognitiv jarayonlarning o'zaro aloqasini yanada chuqurroq tushunishga yordam beradi.*

Kalit so'zlar: *kognitiv modellashtirish, konseptuallashtirish, kategoriyalash, kognitiv lingvistika, aqliy tasvir, konseptual metafora, tajribaviy realizm, til va tafakkur, ingliz-rus taqqoslash, simvolik birliklar, kognitiv tuzilmalar, tilaro tahlil.*

ЭВОЛЮЦИЯ И РАЗВИТИЕ КОГНИТИВНЫХ МОДЕЛЕЙ В КОГНИТИВНОЙ ЛИНГВИСТИКЕ

Аннотация. *В данном исследовании рассматриваются характеристики и роли когнитивных моделей как фундаментальных механизмов в языковой обработке, категоризации и концептуализации. В статье анализируется, как язык отражает и влияет на человеческое мышление посредством ментальных представлений, включая пропозициональные, схемные, метафорические и метонимические модели, на основе ключевых теорий когнитивной лингвистики и когнитивной психологии. Раскрыта эволюция термина «модель» – от его математических и логических истоков до применения в лингвистических исследованиях Зеллига Харриса и других учёных. Проанализированы три аспекта когнитивной модели: язык как когнитивный процесс, как система ментального представления текста и как инструмент категоризации в естественном языке. Особое внимание уделяется основам когнитивных моделей, основанным на опыте, в соответствии с концепцией «экспериенциального реализма» Дж. Лакоффа. Проведено сопоставление когнитивных моделей в английском и русском языках с акцентом на межъязыковые закономерности и иллюстративные примеры. Билингвальная таблица демонстрирует структурные, метафорические и концептуальные основы, лежащие в основе смыслопорождения в разных языках. Результаты подчёркивают, что когниция по своей природе воплощённая и контекстуально зависимая, а языковое значение возникает из системных концептуальных структур, формируемых физическим, перцептивным и социокультурным опытом. Данное исследование способствует более глубокому пониманию взаимодействия языковых и универсальных когнитивных процессов, влияющих на человеческое мышление.*

Ключевые слова: *когнитивное моделирование, концептуализация, категоризация, когнитивная лингвистика, ментальное представление, концептуальная метафора, экспериенциальный реализм, язык и мышление, сопоставление английского и русского языков, символические единицы, когнитивные структуры, межъязыковой анализ.*

Introduction. In recent decades, cognitive linguistics has developed in close conjunction with interdisciplinary fields, including cognitive modeling. This article explores cognitive models as a tool for describing and explaining linguistic phenomena. Key theoretical approaches to modeling mental structures are discussed, including frames, scripts, mental spaces, and conceptual schemas. Cognitive linguistics aims to elucidate how linguistic structures mirror and organize human cognitive processes. Cognitive modeling is a fundamental instrument in this domain, designed to formally delineate the cognitive structures and processes that underpin language utilization. Modeling facilitates the formalization of linguistic ideas and permits empirical testing via computational and experimental techniques.

Main part. The term “model” initially emerged in the writings of late 19th-century mathematicians E. Beltrami and F. Klein within the domain of geometry, and subsequently in the works of philosophers G. Frege and B. Russell, who examined topics in mathematical logic. In 1944, American linguist Z. Harris employed the term “model” to characterize the distinctive characteristics of E. Sapir’s scientific technique[10]. The notion of a model in geometry and mathematics is distinguished by its concreteness, but in the natural and human sciences, it pertains to an abstract representation of a certain aspect or phenomenon of reality. V. I. Karasik observes that “a model as a research construct of reality serves as a working tool for studying the essence of the phenomenon under investigation” [5:6].

Cognitive model (cognitive model; kognitives Modell; modèle cognitif) is considered as a term utilized in at least three distinct contexts: The notion that “language constitutes a form of cognitive processing”. This perspective posits that language and its understanding are encompassed by cognitive science rather than being solely the realm of linguistics [12:5]. From our own perspective, a model in cognitive linguistics is certain principles of explaining human`s cognitive architecture and behaviour which include brain operations of data processing from both structural and semantic aspects of a language.

A framework for text comprehension derived from the inherent processing of linguistic information. This context refers to the development of mental models of text (Johnson-Laird), cognitive models (CMs) of comprehension [3:173], or CMs of text processing [6: 7–10; 2:71–72], which necessitate the formation of CMs for specific situations. Cognitive modeling, which entails the development of cognitive models for speech, visual perception, and other domains, examines the structure of informationally autonomous modules, their interaction mechanisms, and the architecture of a cohesive system of modules [1:1].

A feature of the classification process in natural language. According to G. Lakoff, four categories of cognitive models are identified: propositional, schematic (image-based), metaphorical, and metonymic. This text delineates the mechanisms of cognition and the development of the conceptual framework of human consciousness, which underpins the process of thought [8:32]. This idea integrates several methodologies in cognitive research (synonyms: conceptual domain, scene, folk model) and aligns with the framework of knowledge that underpins cognitive processing, especially in the interpretation of utterance meaning [13:1].

As per G. Lakoff, the theory of cognitive models, within the context of "experiential realism" (or experientialism), should integrate conventional perspectives on categorization, meaning, and reasoning to accurately depict empirical evidence, adhering to the following principles [9: 12-15]:

- A significant component of our intellectual frameworks is fundamentally rooted in perception, physical movement, and human social experience;
- Thought is creative, ideas not directly grounded in experience depend on metaphor, metonymy, and "mental imagery", extending well beyond mere reflection or representation of external reality;
- Thought exhibits gestalt characteristics and is hence non-atomistic. Concepts possess a common structure that transcends the simple juxtaposition of mental "building blocks" governed by defined laws;
- Cognition transcends the mechanical manipulation of abstract symbols and possesses an ecological framework; the efficacy of cognitive processes, such as learning and memory, is contingent upon the overarching structure of the conceptual system and the specific concepts that are presently activated.

Table 1. Comparative Examples of Cognitive Models in English and Russian

Type of cognitive model	Description	English example	Russian example	Explanation
Propositional	Abstract, logic-like representation of meaning	*John gave Mary a book.*	*Джон дал Марии книгу.*	Focuses on the propositional structure (Agent – Action – Recipient – Object).
Schematic (Image-based)	Spatial/embodied representations, mental imagery	*The cat is under the table.*	*Кошка под столом.*	Involves spatial schemas (e.g. CONTAINER, SOURCE-PATH-GOAL).
Metaphorical	Conceptual mapping from one domain to another	*Time is money → You're wasting my time.*	*Время — деньги → Ты тратишь моё время впустую.*	Conceptual metaphor: TIME IS MONEY. Shared in both languages.
Metonymic	Conceptual shift within one domain based on contiguity	*He drank the whole bottle.* (meaning the content)	*Он выпил всю бутылку.* (имеется в виду содержимое)	Container-for-content metonymy.
Conceptual integration (Blending)	Combining multiple mental spaces into a new meaning	*She broke the ice.* (initiated conversation)	*Она растопила лёд.* (в значении "разрядить обстановку")	Figurative blend with social context.
Folk models (Naive theories)	Everyday conceptualizations, culturally rooted	*Cold causes colds.*	*От холода простужаются.*	Cultural belief—non-scientific yet linguistically encoded.

The Concise Dictionary of Cognitive Terms (Краткий словарь когнитивных терминов) indicates that the word cognitive model can be interpreted in three distinct ways. Initially, it denotes a notion wherein language is perceived as a cognitive activity, thereby situating language and its understanding within the realm of cognitive science. A cognitive model denotes a framework for text comprehension derived from the inherent processing of linguistic information. This pertains to the development of mental models of a text, or a cognitive framework for comprehending or processing a text [7].

Ultimately, a cognitive model delineates the process of classification inside natural language. A cognitive model must be predicated on the assertion that the core of our conceptual systems is fundamentally rooted in perception, bodily movement, and an individual's physical-social experiences. It is crucial to recognize that mind is predominantly image-based, indicating that conceptions not directly derived from experience utilize metaphor, metonymy, and mental imagery. Concepts possess a comprehensive structure that transcends the mere juxtaposition of intellectual "building blocks". Cognition transcends the mere mechanical manipulation of abstract symbols. The ecological structure influences cognitive processing efficacy, contingent upon the overarching conceptual system and the specific concepts activated at any given instant period of time [7:56–57].

Cognitive modeling is a crucial instrument in cognitive linguistics, which examines language inextricably linked to human cognitive processes. A cognitive model is "a fundamental mechanism that facilitates the processing and retention of information regarding the world within human consciousness" [18, p. 58]. It is widely recognized that our knowledge is structured through distinct frameworks. Cognitive structures fundamentally underpin the processes of categorization and conceptualization, serving as a crucial mechanism for the processing and storing of information in human consciousness [19, p. 117].

V. Evans and M. Green identify two categories of cognitive models utilized in Cognitive Linguistics for the analysis of language units: inventory-based techniques and the "Language Subsystem Approach" (LSA). Cognitive grammar and constructional procedures are inventory-centric methodologies for explaining a comprehensive collection of symbolic units. Moreover, in these two model types, we referenced an array of cognitive linguistic methodologies for grammaticalization that are recommended in diverse manners by cognitive linguistic theory. Additional elements exist within the cognitive framework for analyzing language units. Their findings indicate that the cognitive model articulates the speaker`s linguistic knowledge as a systematic collection of conventional symbolic elements [4].

Results. Cognitive linguistics posits that our thoughts are influenced by our lived experiences, challenging conventional views of cognition that prioritize the acquisition of knowledge about the external world. French philosopher Maurice Merleau-Ponty applied this concept in his 1945 work "Phenomenology of Perception". Merleau-Ponty asserted that, as corporeal beings, we sense the world through our embodied experiences rather than abstract cognition, thereby forging a direct relationship with our environment. In contrast to Descartes, Merleau-Ponty contended that we are not distinct minds and bodies, but rather entities whose comprehension of the universe is augmented by our physical interaction with it. As human beings, we do not get information about the world immediately through our minds. Our bodies furnish us with information on the world. Our embodied experiences shape our understanding and establish cognitive frameworks that influence our interpretation of the surrounding world. We all concur that a robust connection exists between our bodies and minds.

Table 2. English and Russian authors and sources behind the cognitive models

Model Type	Key Theorists / Sources
Propositional	P.N. Johnson-Laird (Mental Models, 1983; 1992), T.A. Van Dijk & W. Kintsch (1978; 1983), E.S. Kubryakova (1981; 2004), E.M. Pozdnyakova (1999), A.A. Potebnya (1999).
Schematic (Image-based)	R. Langacker (Cognitive Grammar), M. Johnson (Image Schemas, 1987), L.Talmy (2000)
Metaphorical	G. Lakoff & M. Johnson (Metaphors We Live By, 1980), L. Talmy (1988), D. Arutyunova (1998), V.Yu. Apresyan (1993), D.S. Lixyachov (1997), B. Телия (1988)
Metonymic	G. Lakoff & Z. Kövecses (Metonymy in Language and Thought), R. Langacker (1993),
Conceptual Integration (Blending)	G. Fauconnier & M. Turner (The Way We Think, 2002), A.P. Babushkin (1996), S.A. Askoldov (1997), Yu. Stepanov (1990), V.V. Vorobyov (2010)
Folk Models	D. Holland & N. Quinn (1987) (Cultural Models in Language and Thought), V.V . Vorobyov (1997) A. Wierzbicka (2003) (Cross-cultural semantics), L.Talmy (2008)

This hierarchical idea differentiates between open-class and closed-class symbolic components, which are further illustrated as a split between lexical and grammatical subsystems. B. M. Stolz asserts, "We do not contemplate the world from a vantage point beyond or external to the body, but rather as something we 'inhabit' because our existence is inherently situated within and engaged with it". It signifies that we perceive the world not from an external perspective, but via our physical presence and involvement. Our comprehension of the universe is influenced by our physical body.

Conclusion. The table above presents a synthesis comparative summary based on established theories in cognitive linguistics (CL). The chart is original, designed expressly to complement our material, yet it references several prominent scholars and sources with an analysis of the theoretical principles underlying each component. The theoretical foundation of the chart is derived from cognitive linguistics and Cognitive Psychology, namely Conceptual Metaphor Theory, Image Schema Theory, and Mental Space/Blending Theory. Russian counterparts utilize the research of Russian cognitive linguists such as В. А Маслова, V. Z. Dem'yankov, E. S. Kubryakova, V. I. Karasik, and A. P. Chudinov, Z.D. Popov and I. A. Sternin who modified and implemented Western cognitive frameworks to Russian-language data.

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UO‘K 81'42:316.772

PREVENTIV NUTQIY AKTINING SOTSIOPRAGMATIK XUSUSIYATLARI

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Annotatsiya. *Ushbu maqolada preventiv nutqiy aktlarning sotsiopragmatik xususiyatlari tahlil qilinadi. Nutqiy aktlarning kommunikativ vazifalari, ularning turli kontekstlardagi ishlatilish xususiyatlari va ijtimoiy-madaniy jihatlari batafsil o‘rganiladi. Preventiv nutqiy aktlar muloqot jarayonida noxush holatlarning oldini olish, suhbatdoshlarni ogohlantirish va maslahat berish kabi muhim funksiyalarni bajaradi. Maqolada ushbu nutqiy aktlarning pragmatik strategiyalari, funksional ahamiyati va ijtimoiy munosabatlarga ta’siri keng yoritiladi. Tadqiqot natijalari preventiv nutqiy aktlarning samarali qo‘llanilishi muloqot sifati va insonlararo munosabatlarni yaxshilashga xizmat qilishini ko‘rsatadi.*

Kalit so‘zlar: *preventiv nutqiy akt, sotsiopragmatika, kommunikativ strategiyalar, ijtimoiy muloqot, pragmatik funksiyalar.*

СОЦИОПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ПРЕВЕНТИВНОГО РЕЧЕВОГО АКТА

Аннотация. *В данной статье анализируются социопрагматические особенности превентивных речевых актов. Подробно изучаются коммуникативные функции речевых актов, особенности их использования в различных контекстах и социально-культурные аспекты. Превентивные речевые акты выполняют важные функции в процессе общения, такие как предотвращение неприятных ситуаций, предупреждение собеседников и предоставление советов. В статье широко освещаются прагматические стратегии, функциональная значимость этих речевых актов и их влияние на социальные отношения. Результаты исследования показывают, что эффективное использование превентивных речевых актов способствует повышению качества общения и улучшению межличностных отношений.*

Ключевые слова: *превентивный речевой акт, социопрагматика, коммуникативные стратегии, социальная коммуникация, прагматические функции.*

SOCIOPRAGMATIC FEATURES OF PREVENTIVE SPEECH ACT

Abstract. *This article analyzes the sociopragmatic features of preventive speech acts. The communicative functions of speech acts, their usage in different contexts, and their socio-cultural aspects are examined in detail. Preventive speech acts play a crucial role in communication by preventing unpleasant situations, warning interlocutors, and giving advice. The article extensively explores the pragmatic strategies, functional significance of these speech acts, and their impact on social relationships. The research findings indicate that the effective use of preventive speech acts enhances communication quality and improves interpersonalrelationships.*

Keywords: *preventive speech act, sociopragmatics, communicative strategies, social communication, pragmatic functions.*

Kirish. Til – insoniyatning eng muhim ijtimoiy vositalaridan biri bo‘lib, u insonlarning o‘zaro muloqotini ta’minlaydi, jamiyatdagi aloqa tizimlarini shakllantiradi va madaniy merosni uzatishning eng muhim vositasi hisoblanadi. Til insonlarning fikrlash jarayoniga ham ta’sir qiladi va ijtimoiy-madaniy taraqqiyotning asosiy omillaridan biri sifatida namoyon bo‘ladi. Til vositasida insonlar o‘z fikrlarini ifodalaydi, o‘zaro munosabatlarini yo‘lga qo‘yadi va jamiyatda o‘z o‘rnini aniqlaydi[1.2].

Nutqiy aktlar esa insonlar o‘rtasidagi muloqot jarayonining ajralmas qismi hisoblanadi. Har qanday muloqotda gapiruvchi va tinglovchi o‘zaro axborot almashadi, o‘zaro ta’sir qiladi va muloqot davomida turli kommunikativ vazifalarni bajaradi. Nutqiy aktlar pragmatika va sotsiopragmatikaning muhim tadqiqot obyekti bo‘lib, ularning qanday shakllanishi, ishlatilishi va ta’siri tahlil qilinadi[1.3].

Adabiyotlar tahlili va metodologiya. Nutqiy aktlar turlicha vazifalarni bajarishi mumkin. Masalan, axborot yetkazish, buyruq berish, iltimos qilish, maslahat berish, savol berish kabi funksional jihatlari mavjud. Ular orasida preventiv nutqiy aktlar alohida o‘rin tutadi. Preventiv nutqiy aktlar suhbatdoshni

oldindan ogohlantirish, ehtiyot choralari ko‘rishga undash va noxush vaziyatlarning oldini olishga qaratilgan kommunikativ birliklardir. Ushbu nutqiy aktlar kundalik hayotda, ishbilarmonlik muloqotida, sog‘liqni saqlash tizimida, ta’lim muassasalarida va boshqa ko‘plab sohalarda keng qo‘llaniladi.

Ushbu maqolada preventiv nutqiy aktlarning sotsiopragmatik jihatlari keng tahlil qilinadi, ularning turli kontekstlardagi qo‘llanilishi, kommunikativ strategiyalari va jamiyatdagi ahamiyati batafsil yoritiladi. Shuningdek, ushbu nutqiy aktlarning madaniy va ijtimoiy omillar bilan bog‘liqligi ham ilmiy asoslangan holda tadqiq qilinadi.

Preventiv nutqiy aktlarning tabiati

Preventiv nutqiy aktlar inson muloqotining muhim tarkibiy qismi bo‘lib, ular yordamida suhbatdoshlar turli noxush vaziyatlarning oldini olishga intiladilar. Ushbu nutqiy aktlar axborot yetkazish, ogohlantirish, maslahat berish va ehtiyot choralarini ko‘rishga undash kabi funksiyalarni bajaradi [4.6].

Preventiv nutqiy aktlarning asosiy xususiyatlari

1. **Oldini olish (prevention) xususiyatiga ega** – ya’ni, bu aktlar orqali suhbatdosh kelajakdagi muayyan xavfni sezib, unga nisbatan chora ko‘rishga undaydi.

2. **Muloqot ishtirokchilarining ijtimoiy roli va mavqeyiga bog‘liq** – masalan, ota-onalar farzandlarini ogohlantirganda, ularning pozitsiyasi suhbat mazmuniga ta’sir qiladi.

3. **Bilvosita yoki bevosita ifodalangan bo‘lishi mumkin** – ya’ni, preventiv nutqiy aktlar aniq ogohlantirish shaklida bo‘lishi mumkin yoki bilvosita, muloyim shaklda berilishi ham mumkin.

Misollar:

- **Bevosita:** "Chuqur suvga yaqinlashmang, xavfli!"
- **Bilvosita:** "Suv chuqur ekan, ehtiyot bo‘lsangiz yaxshi bo‘lardi."

Nutqiy aktlarning turli ko‘rinishlari

Preventiv nutqiy aktlar turli kommunikativ maqsadlarga yo‘naltirilgan bo‘lib, ular suhbatdoshlarni oldindan ogohlantirish, xavfni kamaytirish yoki ehtiyot choralarini ko‘rishga undash kabi vazifalarni bajaradi[5.6]. Ushbu nutqiy aktlar kontekst va muloqot ishtirokchilarining ijtimoiy maqomiga qarab har xil shakllarda namoyon bo‘lishi mumkin.

Ularni quyidagi turlarga ajratish mumkin:

1. Ogohlantirish

Ogohlantirish – preventiv nutqiy aktlarning eng keng tarqalgan shakllaridan biri bo‘lib, u muayyan noxush vaziyat yoki xavf haqida oldindan ma’lumot berish, suhbatdoshni ehtiyotkor bo‘lishga chaqirish uchun ishlatiladi. Ogohlantirishlar rasmiy va norasmiy muhitda turli ko‘rinishlarda ifodalangan bo‘lishi mumkin.

Rasmiy ogohlantirishlar:

- Hukumat yoki huquqiy organlar tomonidan e’lon qilingan xavfsizlik choralari (masalan, "Yo‘l sirpanchiq, tezlikni oshirmang!")
- Tibbiy ogohlantirishlar ("Ko‘p shirinlik iste’mol qilish tishlaringizga zarar yetkazishi mumkin.")
- Ish joylaridagi xavfsizlik qoidalari ("Himoya dubulg‘asiz qurilish maydoniga kirmang!")

Norasmiy ogohlantirishlar:

- Do‘stlar va qarindoshlar o‘rtasida ishlatiladigan ogohlantirish ("Shoshilmasang, kechikasan.")
- Hayotiy tajriba asosida berilgan maslahat ("Bu restoran ovqatlari juda achchiq bo‘ladi, ehtiyot bo‘l.")

Ogohlantirishning ifoda shakllari:

- **To‘g‘ridan-to‘g‘ri:** "Diqqat! Elektr toki urishi mumkin!"
- **Bilvosita:** "Havo bugun juda sovuq bo‘lar ekan, iliqroq kiyinib olgan ma’qul."

2. Maslahat berish

Maslahat berish – preventiv nutqiy aktning yana bir keng tarqalgan shaklidir. Maslahatlar yordamida suhbatdosh turli qarorlarni qabul qilish jarayonida yo‘naltiriladi va noxush oqibatlarning oldi olinadi.

Maslahat shakllari:

- **Bilvosita maslahat:** "Kecha shu dorini ichib ko‘rdim, juda foydali ekan."
- **Bevosita maslahat:** "Bu yo‘ldan bormang, juda tirband bo‘ladi."

Maslahat berishning ijtimoiy konteksti:

- **Tibbiyot sohasida:** Shifokor bemorga maslahat beradi ("Qon bosimingiz baland bo‘lsa, tuzli taomlarni kamaytiring.")
- **Ta’lim tizimida:** O‘qituvchi o‘quvchiga tavsiyalar beradi ("Imtihonga yaxshi tayyorlanish uchun kuniga kamida ikki soat o‘qish kerak.")
- **Hayotiy tajribalar asosida:** Katta yoshdagilar yosh avlodga maslahat beradi ("Pulni ehtiyotkorlik bilan sarflashing kerak, kelajakda muammoga duch kelmaslik uchun.")

Maslahat berish ko‘pincha muloqot ishtirokchilarining o‘zaro hurmatiga asoslanadi. Bunda suhbatdosh maslahatchining tajribasi va bilimiga ishonishi lozim.

3. Iltimos qilish

Iltimos qilish preventiv nutqiy aktlarning yumshoq shakli bo‘lib, u suhbatdoshni noxush vaziyatdan saqlash maqsadida muloyim tarzda ehtiyot choralarini ko‘rishga undash uchun ishlatiladi.

Iltimosning asosiy xususiyatlari:

- Muloyim ohangda ifodalanadi
- Suhbatdoshlarga bosim o‘tkazmaydi
- Ko‘pincha madaniy muhit va kontekstga bog‘liq holda o‘zgaradi

Misollar:

- **Rasmiy kontekst:** "Iltimos, xavfsizlik kamarini taqing."
- **Norasmiy kontekst:** "Iltimos, eshikni yopib qo‘ying, shamol juda kuchli."
- **Muloqotni yumshatish:** "Agar imkon bo‘lsa, men bilan birga borishingizni iltimos qilaman."

Iltimos shaklida berilgan preventiv nutqiy aktlar ko‘pincha ijobiy javob olish imkoniyatini oshiradi, chunki ular tinglovchi tomonidan ko‘proq qulay qabul qilinadi.

4. Buyruq berish

Buyruq berish – preventiv nutqiy aktlarning qat’iy shakllaridan biri bo‘lib, unda suhbatdoshga aniq va ravshan tarzda ko‘rsatmalar beriladi. Bu shakl ko‘proq ierarxik munosabatlar mavjud bo‘lgan vaziyatlarda qo‘llaniladi.

Buyruqning xususiyatlari:

- Suhbatdoshga to‘g‘ridan-to‘g‘ri ta’sir qiladi
- Rasmiy va norasmiy muhitda har xil darajada qabul qilinishi mumkin
- Ba’zan yumshatilgan shaklda ifodalanishi mumkin

Misollar:

- **Bevosita buyruq:** "Uzoqqa ketmang, havoning holati yomonlashishi mumkin."
- **Muloyim shakldagi buyruq:** "Iltimos, kech qolmang."
- **Qat’iy buyruq:** "Yo‘lning bu qismidan o‘tish taqiqlangan!"

Buyruq berishning pragmatik omillari:

- Suhbatdoshlarga bog‘liq (rahbar – xodim, ota-ona – bola, shifokor – bemor)
- Muloqot konteksti (favqulodda holatlar, harbiy intizom, rasmiy farmoyishlar)
- Madaniy xususiyatlar (ba’zi madaniyatlarda bevosita buyruqlar ijobiy qabul qilinadi, boshqalarida esa muloyim shakllar afzal ko‘riladi)

Natijalar. Preventiv nutqiy aktlarning turlari kommunikatsiya jarayonida turli xil maqsadlarga xizmat qiladi. Ogohlantirish, maslahat berish, iltimos qilish va buyruq berish muloqotning samaradorligini oshiradi va noxush holatlarning oldini olishga yordam beradi. Ushbu nutqiy aktlarning qanday qabul qilinishi esa kontekst, madaniy muhit va suhbatdoshlarning ijtimoiy mavqeiga bog‘liqdir[6.7].

Shunday qilib, preventiv nutqiy aktlarning to‘g‘ri va samarali qo‘llanilishi insonlararo muloqot jarayonini yaxshilaydi, jamiyatda o‘zaro tushunishni mustahkamlaydi va ijtimoiy hayot sifatini oshirishga xizmat qiladi.

Preventiv nutqiy aktlarning sosiopragmatik asoslari

Sotsiopragmatika – nutqning jamiyatdagi o‘rnini va u qanday ishlashini o‘rganadigan tilshunoslik sohasi bo‘lib, preventiv nutqiy aktlar sotsiopragmatik omillar bilan chambarchas bog‘liq.

1. Ijtimoiy mavqe va rol

Muloqot ishtirokchilarining ijtimoiy mavqeyi preventiv nutqiy aktlarning qabul qilinishiga ta’sir qiladi. Masalan, ustoz o‘z shogirdini ogohlantirganda, bu maslahat yoki buyruq shaklida bo‘lishi mumkin.

2. Muloqot konteksti

Preventiv nutqiy aktlarning qanday qabul qilinishi ularning muloqot kontekstiga bog‘liq. Masalan, rasmiy muhitda ogohlantirish aniq va lo‘nda bo‘lishi kerak.

3. Madaniy xususiyatlar

Turli madaniyatlarda preventiv nutqiy aktlarning ifodalanishi farq qiladi. Sharq madaniyatlarida yumshoqroq ifodalansa, G‘arb madaniyatida aniq va ravshan ifodalanishi mumkin.

4. Pragmatik strategiyalar

- **Bilvosita ifodalash:** "Yomg‘ir yog‘ishi mumkin, soyabon olganingiz yaxshi bo‘lardi."
- **To‘g‘ridan-to‘g‘ri ifodalash:** "Soyabon oling, yomg‘ir yog‘adi."
- **Yumshoq talab shakli:** "Ehtiyot bo‘ling, zinapoya sirpanchiq bo‘lishi mumkin."

Preventiv nutqiy aktlarning funksional ahamiyati

Preventiv nutqiy aktlar quyidagi muhim funksiyalarni bajaradi:

- **Muloqotda tushunmovchiliklarning oldini olish**
- **Suhbatdoshni xabardor qilish va himoya qilish**
- **Ijtimoiy muvofiqlikni ta’minlash**
- **Noxush hodisalarning oldini olish**

Masalan, transport vositalarida qo‘llaniladigan "Iltimos, xavfsizlik kamarini taqing!" kabi iboralar preventiv nutqiy aktlarga yaxshi misoldir.

Xulosa. Preventiv nutqiy aktlar ijtimoiy muloqotning muhim qismi bo‘lib, ularning samarali ishlatilishi jamiyatdagi kommunikatsiya jarayonining sifatini oshiradi. Ushbu nutqiy aktlarning sotsiopragmatik tahlili shuni ko‘rsatadiki, ularning samaradorligi kontekst, madaniyat va suhbatdoshlarning ijtimoiy mavqeyiga bog‘liq holda shakllanadi. Shuning uchun preventiv nutqiy aktlarni muloqot jarayonida to‘g‘ri va samarali qo‘llash insonlararo munosabatlarni yaxshilashga xizmat qiladi.

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UO‘K 81

MUALLIF NUTQI NEOLOGIZMLARINING TOSHPO‘LAT AHMAD IJODIDAGI IFODASI

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Annotatsiya. *Maqolada Toshpo‘lat Ahmad she’riyatida kuzatiladigan ayrim muallif nutqi neologizmlarining struktur-semantik tabiati tadqiq etilgan. O‘zbek tilshunosligida muallif neologizmlarining yuzaga kelishi omillari haqida ham fikr-mulohazalar bildirilgan, bu borada tadqiqotchilar fikrlari tahlilga tortilgan. Lug‘at qatlamining boyib borishida muallif neologizmlarining xizmati asoslangan, badiiy matnlardan olingan misollar bilan dalillangan.*

Kalit so’zlar: *muallif nutqi neologizmi, affiksatsiya usulida so‘z yasash, kompozitsiya usulida so‘z yasash, tilning rivoji, so‘z yasalishi, neologizm, individual neologizm.*

ВЫРАЖЕНИЕ АВТОРСКИХ РЕЧЕВЫХ НЕОЛОГИЗМОВ В ТВОРЧЕСТВЕ ТАШПУЛАТА АХМАДА

Аннотация. *В статье изучается структурно-семантическая природа некоторых авторских речевых неологизмов, наблюдаемых в поэзии Ташпулата Ахмада. Также были высказаны мнения о факторах, обуславливающих появление авторских неологизмов в узбекском языкознании, и проанализированы мнения исследователей по этому вопросу. Обосновывается вклад авторских неологизмов в обогащение словарного состава, что подтверждается примерами, взятыми из художественных текстов.*

Ключевые слова: *неологизм авторской речи, словообразование путём аффиксации, словообразование путём словосложения, развитие языка, словообразование, неологизм, индивидуальный неологизм.*

THE EXPRESSION OF AUTHOR'S SPEECH NEOLOGISMS IN THE WORK OF TASHPOLAT AHMAD

Abstract. *The article studies the structural and semantic nature of some author's speech neologisms observed in the poetry of Toshpolat Ahmad. The factors of the emergence of author's neologisms in Uzbek linguistics are also discussed, and the opinions of researchers on this issue are analyzed. The contribution of author's neologisms to the enrichment of the vocabulary is substantiated by examples taken from literary texts.*

Keywords: *author's speech neologism, word formation by affixation, word formation by composition, language development, word formation, neologism, individual neologism.*

Kirish. O‘zbek lingvopoetikasida muallif individual nutqi, badiiy uslubda individuallik, uning ko‘rinishlari borasida ayrim bir qaror amalga oshirilgan[1;3;4;5;6;7;9]. Manbalarda ta’kidlanganidek, badiiy matn uchun ijodkor tomonidan badiiy niyatini ifodalash maqsadi bilan yaratilgan individual nutq neologizmlari ahamiyatga molik. Chinakam badiiy ma’no uchun eng muhim o‘lchov uning yangiligi, ohorliligi hisoblanadi [7,32]. Tadqiqotimiz obyekti bo‘lgan Toshpo‘lat Ahmad she’riyatida ijodkor tomonidan qo‘llanilgan individual nutq birliklarini asoslashda o‘rni-o‘rni bilan mazkur manbaga ham tayanib ish ko‘rdik.

Ma’lumki, muallif nutqi neologizmlari fanda “individual uslub”, “individual nutq”, “muallif neologizmlari”, “adib novatorligi”, “ijodkor yaratmalari” kabi atamalar bilan ham uchrab turadi. Mazkur atamalar ushbu hodisa mohiyatini ochishda u yoki bu jihatdan farqlanib turadi. Bu atamalar individual nutq neologizmi bilan aynan bir hodisa emas. Aniqrog‘i, individual uslub “individual nutq neologizmi”dan kengroq tushuncha. Individual-uslubiy neologizmlar “muallif nutqi neologizmlari” sifatida ham talqin etiladi. Bu ikki hodisa mohiyatan bir-biriga uyg‘un. Muallif tomonidan hosil qilingan yangi so‘z, yangicha

ma’nolar va neologik birikmalar neologizm hodisasiga mohiyatan teng keladi, faqat bu kabi neologizmlar umumiylik emas, individuallik kasb etadi, yakka muallifga, o‘z ijodkoriga ega bo‘ladi.

Adabiyotlar tahlili va metodologiya. Albatta, yangi so‘z yasash – til yaratish juda mas’uliyatli yumush, bunda ijodkordan yuksak qobiliyat, keng dunyoqarash talab etiladi. Yangi so‘z hosil qilish jarayonida o‘ta ehtiyotkoronalik bilan ish tutish lozim, zero, sun’iylik, zo‘rba-zo‘rakilik tufayli paydo bo‘lgan yangicha shakl va mazmundagi so‘zlar tilimiz jozibasiga soya solishi, mantiqsiz, o‘zbek tilining grammatik tabiatiga zid, nome’yoriy yasama so‘zlar paydo bo‘lib qolishiga sabab bo‘lishi mumkin.

Toshpo‘lat Ahmad she’riyatidagi muallif nutqi neologizmlarining yuzaga kelish asoslari quyidagilar bilan bog‘liq:

Muallif nutqi neologizmlarining affiksatsiya usulida yasalishi. O‘zbek badiiy adabiyotida individual nutq neologizmlarini yasashda faol so‘z yasovchi affikslar ishtirok etadi. Umuman, affiksatsiya usulida yasalgan individual nutq neologizmlari, odatda, ijodkorlar tomonidan favqulodda yaratilgan nutqiy hosilalar hisoblanib, okkazional (g‘ayritabiiy) xarakterda bo‘ladi. Ular vaqt o‘tishi bilan umumiste’moldagi so‘zga aylanib borishi yoki ma’lum bir asar doirasida qolib ketishi mumkinki, bu ham tilning ijtimoiyligi bilan bog‘liq jarayaon sanaladi.

Toshpo‘lat Ahmad she’riyatida affiksatsiya usulida hosil qilingan muallif nutqi neologizmlari shaklan va mazmunan turlicha. Bunda, asosan, fe’l, ot, sifat, qisman ravish so‘z turkumlariga oid sodda yasama so‘zlar vujudga kelganligi kuzatiladi. Misollarni kuzatamiz: *Quyosh yanglig‘ kulib kelgan Navro‘zingdan o‘rgilay/* ***O‘smalangan, surmalangan*** *qosh-ko‘zingdan o‘rgilay/ Qizg‘aldoqday* ***qirmizlangan*** *orazingdan o‘rgilay.* (“O‘rgilay”) *Elfurushlar esh bo‘l dedi, unamadim/* ***Dilfurushlar*** *xesh bo‘l dedi, unamadim/* ***Tilfurushlar*** *tosh bo‘l dedi, unamadim/ Magar bo‘lsa gunohim, o‘zing kechir.* (“O‘zing kechir”) *Bu dunyo o‘tmishli, to‘rt kunlik erur/ Gohida quvonchli, goh mungli erur/ Musaffo kunduzli ham* ***tunli*** *erur/ Savob ishni har kun, har on qilishi kerak.* (“Savob ish”) *Nomi uning* ***avliyona****dir/ Qilgan ishi* ***ablahonadir*** (“Zilol qatralar”) *Havasning ko‘zida mangu tabassum, Hasad nigohida –* ***quzg‘unona*** *ahd.* (Sakkizlik) *Borlig‘ing bug‘doyday sochding* ***zarralab****/ Ko‘zingga yashnadi shu’layi hayrat.*(“Muhabbat”) *Yorqin jimirlab/ Yerni* ***xamirlab****/ Barcha ekinlar/ Unsin patirlab.* (“Durkun bolakaylar qo‘shig‘i”)

Ko‘rinadiki, misollardagi yangi yasalmalar bir o‘qishdayoq kitobxonga o‘zgacha ta’sir etadi, diqqatni tortadi. Affiksatsiya usulida yasalgan mazkur individual neologizmlar ijodkor istak-xohishi (subyektiv ehtiyoj), badiiy niyati tufayli yuzaga kelgan. Ular subyektiv ehtiyoj natijasi o‘laroq yuzaga kelgan. Bu kabi so‘zlar o‘zbek tilidagi affiksatsiya usulida so‘z yasash me’yorlariga ham shaklan, ham mazmunan mos keladi, deya olamiz. Misollardagi ***o‘smalangan, surmalangan*** kabi yangicha so‘zlar [ot+lan], ***qirmizlangan*** [sifat+lan]; ***dilfurush, tilfurush*** [ot+furush], ***tunli*** [ot+li], ***avliyona, quzg‘unona*** [ot+ona], ***zarralab, xamirlab*** [ot+lab] qoliplarii hosilalari sanaladi.

Toshpo‘lat Ahmad she’rlaridagi affiksatsiya usulida yasalgan muallif nutqi neologizmlarining yuzaga kelishi quyidagi hollar bilan ham bog‘liq:

a) ijodkor doim ham lug‘at qatlamidagi mavjud so‘zlarga ko‘na qolmaydi, o‘zi ham yangi-yangi tushunchalarni ifoda etuvchi so‘zlar yasaydi;

b) shoir chinakam badiiy ma’no uchun eng muhim o‘lchov uning yangiligi, ohorliligi ekanligini inobatga oladi;

c) she’riy shakl, uning qofiya hamda tuzilishi (barmoq vaznidagi she’r talablariga muvofiqligi) kabi me’yoriyligiga erishadi.

Yana bir holat ahamiyatliki, ijodkorlar ba’zida she’r shaklini ta’minlash (bo‘g‘inlar sonini mos keltirish) maqsadida bilib-bilmay nutq me’yorlarini buzib ham qo‘yishadi. Natijada uslubiy g‘aliz so‘z va birliklar yaralishiga sababchi bo‘lishadi. Bunday hol Toshpo‘lat Ahmad she’riyatida ham ba’zida uchrab turadi. Misollarni kuzatamiz:

1. ***Qumloqzorda*** *o‘ynab yurgan oshnam eding,*
Poda boqib, quvnab yurgan oshnam eding. (“Meni tanidingmi”)
2. *Ey, Ahmadiy, haqqa qulsan, ko‘p so‘zlama,*
Axir hayot ***sarhisobli****, ko‘p muzlama*. (“Hatto xudo bezor ekan”)

Nazarimizda, *qumloqzor, sarhisobli* kabi so‘zlarning hosil qilinishida uslubiy g‘alizlik mavjud. *Qumloqzor* so‘zida vazifa jihatdan yaqin bo‘lagan affikslarning pleonastik qo‘llanishi grammatik me’yorning buzilishiga sababchi bo‘lgan.

Umuman, so‘z yasash me’yorlari asosida vujudga kelgan birliklargina tilimiz latofati, lug‘atimiz boyligi bo‘la oladi. Aks holda esa nutqning aloqaviy xususiyatlariga putur yetishi mumkin.

Bilamizki, “-zor”, odatda, joy nomini hosil qiluvchi affiks sanaladi: *gulzor, olmazor, bodomzor* va b. Mazkur affiks joy nomini yasovchi qo‘shimcha bo‘lib, asosan, o‘simlik otlariga qo‘shilib keladi. A.Hojiyev mazkur affiksni -loq, -iston, -don, -lik affikslari qatorida “unumsiz so‘z yasovchi” sifatida belgilaydi [2,90].

Qumloqzor so‘zidagi -zor affiksining qo‘llanishiga, ya’ni shoirning aynan shu tarzda qo‘llashiga hech bir zarurat yoq, aslida. Chunki *qumloq* so‘zining o‘zigina kishida shoir ifoda etmoqchi bo‘lgan muayyan bir tushunchani anglata oladi. Bir so‘z bilan aytganda, *qumloqzor* so‘zining qo‘llanishi sun’iylik natijasi o‘laroq (she’r shakliyati tufayli) yuzaga kelgan. *Sarhisobli* so‘zi bilan shoir “bu hayot hisob-kitobli, o‘lchovli” demoqchi ekanligini izohlashga hojat yo‘q, aslida. Ushbu so‘z *hisobli, hisob-kitobli* tarzidagina me’yoriy hol bo‘lib, mazkur birlikning “*sarhisobli”* ko‘rinishi borasida ham yuqoridagi fikrni aytish mumkin.

Muallif nutqi neologizmlarining kompozitsiya usulida yasalishi. Qo‘shma so‘z, asosan, so‘z birikmasi, gaplar, ya’ni sintaktik munosabatdagi erkin birikmalar asosida yuzaga keladi. Qo‘shma so‘z shaklan so‘z birikmasi, gap, ayrim ideomatik birikmalarga o‘xshasa-da, mohiyatan ulardan farq qiladi.

Qo‘shma, juft va takror so‘zlarning til va nutqqa munosabati borasida ham turlicha fikrlar uchraydi. Bizningcha, har uchala birlikning til va nutqqa munosabati bir xil, ya’ni “qo‘shma so‘z lug‘aviy birlik, juft va takror so‘zlar nutqiy birlik” (A.Hojiyev) tarzidagi izoh o‘zini to‘la oqlay olmaydi. “Qo‘shma so‘z” o‘z rivoji davomida qanday bosqichlarni o‘tasa, juft va takror so‘zlar ham shu bosqichlardan o‘tadi. Shu bilan birga, o‘zbek lug‘at qatlami qo‘shma so‘zlar bilan qay darajada boyib borayotgan bo‘lsa, juft va takror so‘zlar bilan ham shu tarzda boyib boryapti, deyish mumkin. Faqat juft va takror so‘zlarning hosil bo‘lishi qo‘shma so‘zlarga nisbatan biroz sust kechadi.

Natijalar. A.Hojiyevning nisbatan yangi “O‘zbek tili so‘z yasalishi tizimi” kitobida ot, sifat hamda ravishning kompozitsiya usulida yasalishi rad etiladi[2]. Manbada fe’ldan tashqari boshqa turkum so‘zlarning qo‘shma shaklda kela olishi haqida fikr bildirilmaydi. Aksincha, qo‘shma so‘z, qo‘shma shakldagi ot, sifat, ravish so‘zlarning yasalishi so‘z yasalish talablariga mutlaqo javob bera olmasligi ta’kidlanadi[2,8-15]. To‘g‘ri, o‘zbek tili lug‘at qatlamida qo‘shma shakldagi yangi ravishlarning yuzaga kelishi kuzatilmaydi. Lekin qo‘shma shakldagi nutqiy, endigina qo‘shma so‘z yasalish qolipidan hosil bo‘lgan ot va sifatlar yaratilyaptiki, bu holat ot va sifatlarning qo‘shma shaklda ham yuzaga kelayotganidan dalolat berib turadi.

Xullas, o‘zbek tilida qo‘shma so‘zlarning yasalishi davomli kechmoqda. Xususan, mustaqillik davri o‘zbek adabiyotida yangi yasalmalar salmoqli o‘ringa ega[1,62]. Masalan: **yulduzgul** *(Osmon chamanida* yulduzgul *tering.* I.Mirzo), **ko‘ngilshoh** *(O‘z do‘stini o‘ylamaydigan/* Ko‘ngilshohning *nimasi buyuk.* B.Fazliddin), **chaqmoqtuyoq** *(*Chaqmoqtuyoq *toyimdan/ Ayirmoqchi bo‘lishdi.* M.Yusuf), **billurtan** *(Qor* – billurtan *farishta.* U.Azim*),* **nuqratan** *(*Osmonni supurar *nuqratan* terak. I.Mirzo) kabilar bunga misol bo‘ladi.

Ma’lumki, lug‘atlarda mavjud qo‘shma so‘zlar til birliklari sanaladi, ularni izohli, izohsiz bir qator o‘zbek lug‘atlari qamrab olgan. Biroq badiiy adabiyotda – ijodkorlar ijod mahsulida amaldagi imlo va izohli lug‘atlarda uchramaydigan nutqiy qo‘shma so‘zlar ham kuzatiladi. Buni esa qo‘shma so‘zlar tarkibining taraqqiyoti bilan baholash mumkin[1,62].

Toshpo‘lat Ahmad she’riyati tadqiqi ko‘rsatadiki, shoir ijodida kompozitsiya usulida yuzaga kelgan muallif nutqi neologizmlari affiksatsiya usulida yasalgan yangi so‘zlarga nisbatan oz miqdorda uchraydi. Misollarni kuzatamiz:

1. *Ha, darvoqe, yaqinroq kelgin,*
Senga aytar so‘zim bor, qizim.
***Ishsevarsan**, chevarsan, lekin*
Vaqt o‘tkazmay o‘qishing lozim. (“Armon” balladasi)

Ushbu she’riy parchada qo‘llanilgan *ishsevar* muallif nutqi neologizmi [ot+fe’l+ar] qolipi hosilasi sanaladi. Ma’lumki, *otboqar, gulsevar, beshotar, tezpishar, ertapishar, kechpishar* va h.k. qo‘shma so‘zlar mazkur qolip natijalaridir. Misollardan ko‘rinadiki, bu qolipning yasalish asosi sifatida nafaqat ot turkumiga xos so‘z, balki sifat, son, ravish turkumidagi so‘zlar ham kela oladi. Shoir o‘z ijodida ishlatgan yangi *ishsevar* qo‘shma so‘zi ham kelajakda shu so‘zlar sirasidan o‘rin olishi mumkin.

2. *Salobating, sadoqating tog‘ qadar,*
Saodating, saxovating bog‘ qadar.
Zarafshoni mavj aylagan boy sahro,
***Oltinqaynar**, tuprog‘i zar Buxoro!* (“Buxoronoma”)

Misolda *oltinqaynar* qo‘shma so‘zi ham *[ot+fe’l+ar]* qolipi hosilasi sanaladi. Bu o‘ta yangi qo‘shma shakldagi individual nutq neologizmidir. Mazkur so‘z Buxoroning sifatlovchisi tarzida qo‘llangan.

3. *Nahotki Siz so‘zga qattol yov,*
Nahot kuyni etasiz barbod,
El ruhiga aslo tushmang yov,
*“**Sururkush**” deb orttirasiz nom…* (“To‘rt satrim – to‘rt atirgulim”)

Ushbu she’riy parchada salbiy ma’no ifodasi uchun ishlatilgan *sururkush* so‘zi ham butunlay yangicha so‘z bo‘lib, okkazionalligi bilan xarakterlanadi. *Surur* so‘zi aslida ijobiy ma’noli so‘z bo‘lib, arab tilidan o‘zlashgan. Bu so‘z shodlik, xursandchilik, shodiyona; sevinch, quvonch kabi ma’no ifodalariga ega. Yangi so‘z tarkibidagi “*kush”* qismi esa forsiy tilda *o‘ldirmoq, so‘ymoq* kabi ma’nolarni bildiradi. Demakki, *sururkush* so‘zi bilan shoir “shodlik, quvonch, xursandchilikni barbod etuvchi, o‘ldiruvchi” tarzidagi ma’no ifodasini ilgari suradi.

Tahlilga tortilgan uchta misoldagi *ishsevarsan, oltinqaynar, sururkush* so‘zlarining yasalishi va misralarda qo‘llanishida sun’iylik sezilmaydi. Toshpo‘lat Ahmad qo‘shma so‘zlar yaratishda til qonuniyati uchun muhim bo‘lgan, ya’ni so‘zlarning mazmuniy-mantiqiy, grammatik birikish usullari (til me’yorlari) ga rioya qilgan holda ish tutgan, deyish mumkin.

Xulosa o‘rnida aytish mumkinki, iste’dodli ijodkor Toshpo‘lat Ahmad ijodida bir qancha muallif nutqi neologizmlarining asosan maqsadli yaratilgani kuzatildi. Bu kabi ijodkor yaratmalari turli niyatlar natijasida yuzaga kelganligi ayon bo‘ladi. Ularning aksariyati shoir badiiy niyati o‘laroq paydo bo‘lgan. Ayrim bir muallif yaratgan nutqiy birliklarda sun’iylik ham seziladi. Lekin ularning aksariyati o‘zbek tili so‘z yasalishi me’yorlariga muvofiq yaratilganki, bu esa adibning til ijodkorligi, til sezgirligi bilan bog‘liq jarayon sanaladi.

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UO‘K 81

IMOM G‘AZZOLIY ASARLARIDA SO‘FILIK TERMINLARINING ZAMONAVIY INTERPRETATSIYASI

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Annotatsiya. *Mazkur maqola Imom G‘azzoliy asarlarida so`fi terminologiyasining zamonaviy talqinini o‘rganadi. Unda so`fiylikka oid asosiy tushunchalar tahlil qilinib, zamonaviy nuqtayi nazardan ularning ahamiyati va kontekstual interpretatsiyalari yoritiladi. Ushbu tadqiqot G‘arb va Sharq ilmiy-adabiy an’analarining Imom G‘azzoliy ishlanmalarini qanday tushunganini taqqoslaydi. Maqolada Imom G‘azzoliy asarlarining bugungi kundagi dolzarbligi, asosan, muallifning diniy, falsafiy va axloqiy merosini chuqur o`rganish, korpus tuzilishida asl manbalarni aniqlash, nusxalarni qiyoslash va asarlarini mavzulari bo`yicha tuzish haqida fikr yuritilgan.*

Kalit so‘zlar: *korpus lingvistikasi, interpretatsiya, G‘azzoliyning falsafiy qarashlari, ishonchli ilm, zikr, tavhid, borliq, haqiqatga erishish.*

СОВРЕМЕННАЯ ИНТЕРПРЕТАЦИЯ СУФИЙСКИХ ТЕРМИНОВ В ТРУДАХ ИМАМА ГАЗАЛИ

Аннотация. *В статье рассматривается современная интерпретация суфийской терминологии в трудах имама Газали. В ней анализируются основные концепции суфизма и подчёркивается их значение и контекстуальные интерпретации с современной точки зрения. В этом исследовании сравнивается, как западные и восточные научные и литературные традиции понимают труды имама Газали. В статье рассматривается актуальность произведений имама Газали сегодня, прежде всего посредством глубокого изучения религиозного, философского и нравственного наследия автора. Структура корпуса учитывает выявление оригинальных источников, сравнение копий и организацию работ по темам.*

Ключевые слова: *корпусная лингвистика, интерпретация, философские взгляды Газали, достоверное знание, воспоминание, монотеизм, существование, достижение истины.*

MODERN INTERPRETATION OF SUFI TERMS IN THE WORKS OF IMAM GHAZZALI

Abstract. *The article examines the modern interpretation of Sufi terminology in the works of Imam Ghazzali. It analyzes the main concepts of Sufism, highlights their significance and contextual interpretations from a modern perspective. This study compares how the scientific and literary traditions of the West and the East understand the works of Imam Ghazzali. The article examines the relevance of Imam Ghazzali's works today, primarily through an in-depth study of the religious, philosophical and moral heritage of the writer. The structure of the corpus takes into account the identification of original sources, comparison of copies, and organization of works by topic.*

Keywords: *corpus linguistics, interpretation, Ghazali's philosophical views, reliable knowledge, remembrance, monotheism, existence, attainment of truth.*

Kirish. Zamonaviy dunyoda bu atamalar ko'proq shaxsiy o'sish, ichki tinchlik va ijtimoiy uyg'unlik bilan bog'lanadi. Bugungi kundagi zamonaviy psixologiya insonning ruhan baquvvat bo`lishi uning muvaffaqiyatli bo`lishiga yordam berishini ta’kidlaydi. Ruhan kuchli bo`lishning vositasi esa sadaqa berish, ibodat qilish va ko`p zikr aytib yurishdir. Inson jism, ruh va aql uchligidan iboratdir. Agar kishi ruhan sog`lom va baquvvat bo`lsa-yu jisman yoki aqlan yetuk bo`lmasa ham muvaffaqiyatga erishishi qiyin bo`ladi. Bugungi murakkab vaziyatlarga to`la zamonda stressga qarshi turish va og'ir vaziyatlarni boshqarish juda ham muhim hisoblanadi. Buning uchun esa Imom G`azzoliy asarlarini o`qib, psixologik muammolarimizga yechim topishimiz mumkin. Buyuk mutafakkirning asarlarini o`qigan odamning qalbida halovat va hayotida mazmun paydo bo`ladi. Har qanday muammoning yechimi bor desam ishonasizmi? Faqat bizda shu vaziyatga nisbatan bilim yo`qligi uchun, hayotni murakkab vaziyatlarga boy deb talqin qilamiz. Bugungi kundagi zamonaviy psixologiya insonlarni egoism (faqat o`zini o`ylash) yoki moddiy

boylik va mansabparastlikka o`rgatsa, G`azzoliy asarlarida esa xayrli va barakali umr eng go`zal umr deya aytiladi. Qalbida sokinlik yoki mamnuniyat bo`lmagan insonni boy inson deb bo`lmaydi.

Adabiyotlar tahlili. Imom G`azzoliy asarlarida ilohiyot bilan bog`liq so`zlarni o`rgangan olimlar Gerbert A. Devidsonning (1992) "Al-Farobiy, Avitsenna va Averroes", "Intellekt" asarida G`azzoliyning faol aql nazariyasi, payg'ambarlar ilohiy ilmlarni qanday olishlarini o'rganadi.

Frank Griffelning (2009) Al-G'azzoliyning falsafiy ilohiyotshunosligi batafsil tadqiqni taqdim etadi.

G'azzoliyning ilohiy vahiy va ilohiy iroda tasavvuf haqidagi tushunchasi Griffel qanday qilib o'rganadi? G'azzoliy ilohiy vahiyni aqldan tashqari ilohiy ilm manbai deb ta'riflagan. Haqiqattan ham g`ayb ilmi haqida bandalariga hech qanday bilim berilmaganini Olloh taolloh muqaddas Qur'on kitobida tez-tez aytib o`tgan.

Richard M. Frankning (1994) Al-G'azzoliy va Ash'ariylar maktabi G'azzoliyga baho beradi.

O`zbek olimlaridan G‘azzoliyning hayoti, ilmiy-ma’naviy merosi va tasavvufiy-falsafiy hamda axloqiy qarashlari to‘g‘risida tadqiqotchi olim, faylasuf va sharqshunoslardan M.N.Boltayev, G.N.Navro‘zova, H.Salomova, A.Zohidov, M.Qodirov, R.Isoqjonovlar falsafiy tahlil olib borgan.

Metod va metodologiya. Ushbu tadqiqotda Imom G'azzoliy asarlarida so`fi terminologiyasining interpretatsiyasini chuqur o‘rganish maqsad qilingan. Tadqiqotda quyidagi ilmiy metodlardan matnshunoslik tahlili, tarixiy-falsafiy metodlardan unumli foydalanildi. Matnshunoslik tahlili yordamida G'azzoliyning asosiy asarlari ("Mukoshafat ul-qulub", "Til ofatlari", "Qirq hadisi qudsiy") tahlil qilindi. Har bir so`fi termini aniqlanib, uning asardagi kontekstual ma’nosi o‘rganildi. Shuningdek, terminlarning asardagi joylashuvi va ularning umumiy g‘oya bilan qanday bog‘liqligi tahlil qilindi.

Tarixiy-falsafiy yondashuv yordamida so`fi terminologiyaning G'azzoliy asarlarida qanday shakllanganini va uning tasavvuf tarixidagi o‘rnini aniqlash uchun tarixiy-falsafiy metoddan foydalanildi. Bu yondashuv G'azzoliy g‘oyalari tasavvuf tafakkuriga qo‘shgan hissasini ko‘rsatishga xizmat qildi.

Tadqiqot davomida sifatli tahlil uslubi asos qilib olindi. So`fi terminologiyasining G'azzoliy tafakkuridagi o‘rni va zamonaviy talqinlar bilan bog‘liqligiga alohida e’tibor qaratildi.

Natijalar va muhokamalar. Biz ushbu tadqiqotimizda tasavvufga oid atamalarni yig`ishga Imom G`azzoliyning "Mukoshafat ul qulub", "Til ofatlari" va "Qirq hadisi qudsiy" asarlariga murojaat qildik

Masalan, quyidagi ilmiy tadqiqotda tasavvufga oid atamalarni yig`ildi va uning ma’nolari sharhlandi. Quyida ba'zi atamalarning zamonaviy tushunchalari keltirilgan:

Nafs (nafsni poklash) — Hozirgi kunda nafsni poklash, ko'pincha shaxsiy rivojlanish va o'z-o'zini anglash jarayoni sifatida qaraladi. Bu, o'zining ichki xohishlari va ehtiroslari bilan kurashish, yanada ijobiy va maqsadga yo'naltirilgan hayot tarzini tanlashni anglatadi.

"Ey inson, bilib qo’yki, doim yomonlikni xohlab turadigan NAFS senga shaytondan ham dushmanroqdir. Shayton nafsingning hoyu-havasi bilan bo’yningga minib olib, seni Aldohning yo’lidan chiqarishi mumkin. Nafsing esa seni behuda amallar va quruq xayollar bilan aldab qo’yur! Chunki NAFS tabiatan tinchlik-osudalikni, loqaydlik, g’aflat va beparvolikni yoqtiradi va umrni tanballik bilan o’tkazishni istaydi. U doimo behuda va botil (buzuq) narsalarga o’ralashadi. Behuda kibrga beriladi. Agar nafsingdan mamnun bo’lib, uning xohishlariga yursang, manziling falokatdir, o’limdir. Yanglish hisoblar va xom xayollaringdan xabardor bo’lmasang, oxiri cho’kishing muqarrardir".[2]

Ihson — Bugungi kunda ihson, insonning o'zini ruhiy va axloqiy jihatdan rivojlantirishni, hamda boshqalarga yordam berishda, o'zining eng yaxshi tomonlarini namoyon qilishni anglatadi. Bu, ko'proq empatiya, yordam ko'rsatish va dunyoviy masalalarda yuqori axloqiy qadriyatlarga e'tibor qaratish bilan bog'liq.

Aziz birodarim, bilib qo’yki, qonuniy yo’lda zo’r berib ishlagani holida yana faqirona yashayotgan kimsa qanoatli bo’lishi, tamagir bo’lmasligi, ko’zi boshqalarning mol-mulkida bo’lmasligi va g’ayriqonuniy foyda topish yo’llariga bosh urib ketmasligi ham kerak. Odam bunday sifatlarga faqat yeyishda, kiyishda va maskan borasida qanoatli bo’lishi, dabdaba ketidan quvmaslik va ortiqcha hoy-u havaslardan qochish orqali ega bo’lishi mumkin. Agar kishi ko’proq boylikka ega bo’lgisi kelsa yoki orzu-havaslarga berilsa, qanoatli bo’lolmaydi va shubhasiz, ochko’zlik va hirs nomli yomon atvorlar bilan pok nomiga dog’ tushiradi. Hirs va ochko’zlik kishini yomon axloq sari, g’ayrimashru’ va harom foyda yo’llariga boshlaydi. Zotan, odamzodning tabiati hirs, ochko’zlik va qanoatsizlikka moyildir.

Ma'rifat — Ma'rifat zamonaviy dunyoda, nafaqat diniy yoki ruhiy bilimni, balki hayotdagi haqiqatlarni anglash va ilmiy-tasavvufiy yo'lni ham o'z ichiga oladi. Bu, o'zligini va atrofdagi dunyoni chuqur tushunishni anglatadi.

Tazkiya — Tazkiya, zamonaviy dunyoda, psixologik va ruhiy salomatlikni saqlash, stressni boshqarish, va ichki tozalashni anglatadi. O'zgarish va o'sish uchun ko'plab insonlar bu jarayonni ichki barqarorlikni ta'minlash uchun amalga oshiradilar.

Zikr — Zikr hozirgi kunda ko'proq meditatsiya yoki mindfulness amaliyotlari bilan tenglashtiriladi. Insonning ruhiy tinchligi va ichki barqarorligini saqlash uchun o'zi bilan tinchlanish va Allohni eslash orqali o'zining maqsadlariga erishishi mumkin.

Ixlos — kishi ado etgan ibodatlari va boshqa xayrli ishlari uchun Alloxdan mukofot kutmasligi kerak. Chunki kishining o'zini ham, qilgan ishini ham yaratuvchi Allohdir. Agar kishi savob olish va azobdan qutulish orzusi bilan Allohga itoat etsa, bu tom ma'noda ixlosli iymon emas. Chunki, u o'z manfaati uchun ishlaydi, deganidir. Shuning uchun ham Payg'ambarimiz (s.a.v.) dan rivoyat qilingan bir hadis shundaydir:

Orangizda birontangiz faqat qo'rqqanidan ish qiladigan yomon it singari bo'lmang. Ish haqi oldindan berilmasa ishlamaydigan mardikor singari ham bo'lmang.

Alloh aytadiki:

Odamlar orasida Allohga dinining faqat bir tarafidan tutib ibodat qiladigan kimsalar ham bor. Agar ularga yaxshilik yetsa xo'p-xo'p, bordiyu biron fitna-baxtsizlik yetsa, dindan yuz o'girib ham keturlar. Undoq kimsa bu dunyoda ham, oxiratda ham ziyon ko'rur. bu esa ochiq-aniq ziyondir.(Haj surasi, 11-oyat.)[2]

Allohning bizga atagan ko'p ne'matlari va marhamatlari bor. Shuning uchun unga ibodat va itoat etishimiz vojib. Undan tashqari, asosan, itoat etganlarni mukofotlash, adashganlarni esa jazolash uchun Alloh ibodat qilishni bizga amr etgandir.

Sabr — Zamonaviy davrda sabr, stressga qarshi turish va og'ir vaziyatlarni boshqarish bilan bog'liq. Bu, nafaqat diniy jihatdan, balki kundalik hayotda muvaffaqiyatga erishish uchun sabr-toqat va qat'iyatlilikni anglatadi.

"Kimki Allohning g'azabiga duchor bo'lmaslikni va rahmatiga erishib, jannatiga kirishni istasa, nafsini dunyoviy hoyu-havasdan tiysin va dunyoning qiyinchiliklariga hamda musibatlariga chidab, sabr qilsin! Bu borada Alloh buyuradi:

Alloh musibatlarga chidab sabr qilguvchilarni sevadi (Ol-i Imron surasi, 146-oyatning so'ngi). Sabr bir qator hollarda zulumlidir.

1. Allohga itoat qilishdagi sabr va sabot.

2 . Alloh harom qilgan narsalardan tiyilishdagi sabr va sabot.

3 . Musibatlarga va ayniqsa musibatga duchor bo'lgan ilk onlaridagi sabr va sabot.

Kim Allohga itoat qilishda sabr va sabotli bo'lsa, Alloh unga qiyomat kuni jannatda har biri yer bilan ko'k orasicha keladigan uch yuz daraja beradi". [2]

Fana va Baqa — Hozirgi kunda fana ko'proq o'z egoizm va individualizmni cheklash, boshqa insonlar va tabiat bilan yanada uyg'un hayot kechirishni anglatadi. Baqa esa, o'zini Allohga yoki tabiatga bog'lash va bu bilan ichki tinchlikni topishni anglatadi.

Kibr — ish qilishda kibrlanishdan saqlanish kerak. Chunki kibr (qilayotgan ishidan, amallaridan kibrlanish, mag'rur bo'lish) ofatlarning eng kattasidir, amallarni eng ko'p fasodga (buzuqchilik, tartibsizlikka) duchor qiluvchi yomon bir fe'ldir. Amallari bilan kibrlangan kimsa, bu amali bilan Rabbiga minnat qilishga haqli bo'lishni istayotgan bo'ladi. Amalining qabul bo'lishi yoki rad etilishi. to'g'risida o'ylamaydi. Egasini xorlik va noumidlikka sudragan ne-ne itoatsizliklar borki, hatto o'shalar ham azizlikka va kibrlanishga da'vogar bo'lgan ibodatlardan xayrliroqdir.[2]

Tavhid — Tavhid hozirgi kunda, nafaqat diniy jihatdan, balki ko'p madaniyatli va turli xil tizimlar orasida yagona haqiqatni tan olishni, yagona yaxlitlikni anglatadi. Bu, barcha mavjudotlarning birligi va Allohning yagona mavjudligi tushunchasi.

Tavakkul — tavakkul ehtiyoj onlarida Allohga ishonmoq, zarurat paytlarida unga suyanmoq va musibat chog'larida ko'ngilni keng qilib, matonat ko'rsatmoqdir. Allohga tavakkul qilganlar, har narsa Allohning taqdiri bilan sodir bo'lishini biladilar. Sabablar esa Allohning hukmidadir. Tavakkul qilganlar ajdodlariga, avlodlariga, mollariga, mulklariga mag'rur bo'lmaydilar, ularga suyanmaydilar, ularga ishonib ketmaydilar. Faqatgina Allohning hidoyati bilan barcha ishlari, barcha mushkullarini Allohga havola qiladilar. Kim Allohga tavakkul qilsa, Allohuning extiyojini qoplovchi bo'ladi.

Rizo — taqdiri ilohiy qay tarzda yuz bermasin, nafsning buni ma'qullashi, qismatga rizolik ko'rsatishidir. Ba'zi olimlar shunday deydi:

- Insonlarning Allohga eng yaqin bo'lgani uning taqsimi ilohiysiga eng ko'p rozi bo'lganidir.
- Qanchadan-qancha sevintiruvchi narsalar borki, ular musibatdir, xastalikdir. Va qanchadan-qancha xastaliklar va qayg'ular borki, ular xayrdir, shifodir.

Bir shoir shunday deydi:

Bordir senga ko'z ko'rmagan noz-ne'matlar,
Ammo bular yog'dirar ko'p musibatlar.
Sabr qil, bor musibatda yorug'lik ham,

Har g’am ichra bir sevinch bor, sevinchda g’am. Bu mavzuda biz musulmonlarga Allohning ushbu oyati yetarlidir:

- Sizlar o’zingiz uchun yaxshi bo’lgan narsani yoqtirmasligingiz va siz uchun yomon bo’lgan narsani yaxshi ko’rishingiz mumkin. Alloh bilur, sizlar bilmassiz. (Baqara surasi, 216- oyatdan.)[2]

Bu atamalar zamonaviy psixologiya, shaxsiy rivojlanish, va ijtimoiy hayotda yangicha yondashuvlar bilan birlashtirilgan. So'fiylik va tasavvuf bugungi kunda ko'proq ichki dunyo, barqarorlik va ma'naviy yuksalishning zamonaviy talqinlari sifatida qaralmoqda.

Xulosa va tavsiyalar. Xulosa qilib shuni aytish mumkinki, bugungi kunda ko`pchilik insonlar hayotining asl mazmunini moddiy boyliklar va hashamatli matohlar deb tushunib, asl boylik esa ma’naviyat, go`zal xulq va eng asosiysi qalb halovati degan tushunchalar eskilik alomati deb qaralmoqda. Vaholanki ilm olishning tub mohiyati adab, olimlikning yuqori cho`qqisi esa go`zal xulq ekanligini ming yillar oldin Imom G`azzoliy bobomiz ta’kidlab ketganlar. Biz tadqiqotimizda aynan Imom G`azzoliy merosini o`rganishimizning tub mohiyati shundaki, bugungi kunda ko`pchiligimizga kerak ekanligini hatto bilmaydiganimiz odob, husni xulq masalalarini zamonaviy jihatdan o`rganish, ularni yoshlarimiz ong-u tafakkuriga singdirishdan iborat. Imom G‘azzoliy merosida tasavvufiy atamalar faqatgina diniy-mistik yo‘nalish sifatida emas, balki insoniy fazilatlarni yuksaltirish, axloqiy poklanish va ma’naviy kamolotga erishish vositasi sifatida ham talqin qilinadi. Bu esa tasavvufiy qadriyatlarning zamonaviy jamiyatda ham o‘z dolzarbligini saqlab qolayotganini tasdiqlaydi.

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UDC 81

NEW FORM OF ENGLISH LANGUAGE - GLOBAL ENGLISH AND ITS INFLUENCE ON LEXICO-SEMANTIC CHANGES

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Abstract. *In today's globalized world, English has become the dominant language of information technology, the internet, and digital tools. In the 21st century, English is not only the language of international communication, education, and science, but also a crucial and integral part of technological advancement. Modern digital technologies – in particular, the internet, artificial intelligence systems, social networks, mobile applications, and various online platforms – have significantly influenced the development of the English language, contributing to the emergence of new forms, meanings, and widespread usage on a global scale. This project explores how digital technologies impact the English language by analyzing newly coined words, changes in pronunciation, grammatical innovations, and the evolving role of English in global communication.*

Keywords: *artificial intelligence, global communication, digital technologies, social media platforms, semantic aspects, lexical aspects, abbreviations, sociolinguistic change.*

YANGI KO‘RINISHDAGI INGLIZ TILIDAGI INGLIZCHA – GLOBAL ENGLISH VA UNING LEKSIK-SEMANTIK O‘ZGARISHLARGA TA’SIRI

Annotatsiya. *Bugungi globallashgan dunyoda ingliz tili axborot texnologiyalari, internet va raqamli vositalarning asosiy, hatto ustun tiliga aylangan. XXI asrda ingliz tili faqatgina xalqaro aloqa, ta’lim va ilm-fan tili bo‘lish bilan chegaralanib qolmay, balki texnologik taraqqiyotning muhim, ajralmas tarkibiy qismi sifatida ham maydonga chiqmoqda. Zamonaviy raqamli texnologiyalar – xususan internet, sun’iy intellekt tizimlari, ijtimoiy tarmoqlar, mobil ilovalar va turli onlayn platformalar orqali ingliz tilining shakllanishi, yangi qirralar kasb etishi va jahon miqyosida keng tarqalishiga sezilarli darajada ta’sir ko‘rsatmoqda. Ushbu maqolada aynan raqamli texnologiyalarning ingliz tiliga qanday ta’sir o‘tkazayotgani, ya’ni yangi paydo bo‘lgan so‘zlar, talaffuzdagi o‘zgarishlar, grammatik yangilanishlar, shuningdek ingliz tilining global kommunikatsiya jarayonidagi o‘rni atroflicha tahlil qilinadi.*

Kalit so'zlar: *sun'iy intellekt, global aloqa, raqamli texnologiyalar, ijtimoiy media platformalari, semantik jihatlar, leksik jihatlar, qisqartmalar, sotsiolingvistik o'zgarishlar.*

НОВАЯ ФОРМА АНГЛИЙСКОГО ЯЗЫКА - ГЛОБАЛЬНЫЙ АНГЛИЙСКИЙ И ЕГО ВЛИЯНИЕ НА ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ИЗМЕНЕНИЯ

Аннотация. *В современном глобализированном мире английский язык стал основным, а порой и доминирующим языком информационных технологий, интернета и цифровых средств. В XXI веке английский язык выступает не только как средство международного общения, науки и образования, но и как важнейший компонент технологического прогресса. Современные цифровые технологии – в частности, интернет, системы искусственного интеллекта, социальные сети, мобильные приложения и различные онлайн-платформы – оказывают значительное влияние на развитие английского языка, способствуя появлению новых слов, изменений в произношении, грамматических новаций и его широкому распространению в глобальном масштабе. Данное исследование посвящено анализу влияния цифровых технологий на английский язык в различных аспектах, включая лексику, грамматику, произношение и роль языка в мировой коммуникации.*

Ключевые слова: *искусственный интеллект, глобальная коммуникация, цифровые технологии, платформы социальных сетей, семантические аспекты, лексические аспекты, аббревиатуры, социолингвистические изменения.*

Introduction. The widespread use of the English language around the world is considered one of the most significant linguistic phenomena of the modern era. Today, English is not limited only to countries where it is spoken as a native language; rather, it has become the primary means of communication in almost every continent across fields such as communication, education, science, business, and technology. This is

largely due to historical, political, economic, and cultural factors. For instance, the colonial policy of the British Empire, the leading position of the United States in the global economy, and the influence of mass media, film, and the music industry have all contributed to the global expansion of the English language.

In particular, a large portion of scientific articles, international conferences, academic literature, and technical documentation is conducted in English. International organizations such as the United Nations, UNESCO, and the European Union use English as one of their main working languages. Furthermore, a significant portion of internet users communicate in English, which has led to a rapid increase in English-language resources and the widespread adoption of new terms and vocabulary [Crystal, D. 2011].

Literature review and methodology. It is also worth noting that English is recognized as a second language in many countries and even as an official language in some. It serves not only as a means of communication but also as a key to intercultural dialogue, access to knowledge, and participation in global opportunities. Learning English has become an essential step for every individual seeking integration with the world, active involvement in global processes, and success in the modern world.

Thus, the global spread of English has not only turned it into a global language, but also into a dynamic and adaptive language that continues to evolve in line with the times.

The Key Role of English in Technology. In today's world of modern technology, the role of the English language is unparalleled. The majority of programming languages, computer interfaces, online platforms, technical documentation, and software products are created in English. As a result, English has become an essential tool for digital literacy and mastering technological skills. For example, popular programming languages like Python, Java, and JavaScript are all based on English syntax. Since the code written by developers, error messages, documentation, and engineering solutions are primarily in English, it becomes difficult to work effectively in a modern programming environment without knowledge of the language [Tagg, C. 2015].

Moreover, professional communication, problem-solving, and knowledge-sharing processes on global platforms such as GitHub, Stack Overflow, Reddit, and LinkedIn are also predominantly conducted in English. This makes English not only a means of communication for tech specialists but also a vital key to acquiring knowledge, staying updated with innovations, and adapting quickly to new technologies.

Therefore, learning English is not just about improving linguistic competence it is a gateway to the world of digital technologies, a step towards acquiring modern professions, and an important factor in ensuring global competitiveness.

The impact of digital technologies on the English language. Digital technologies are creating revolutionary changes in information exchange, communication, and education in today's modern society. In particular, these transformations are significantly influencing the development and evolution of the English language. Through the internet, artificial intelligence (AI), social media, and mobile applications, thousands of new words, terms, and expressions have emerged in English. This process has not only expanded the English vocabulary but also enhanced its communicative capabilities.

Firstly, users of the internet and social media platforms such as Facebook, Twitter, Instagram, TikTok actively use English and create new words and expressions. For example, words like **selfie, vlog, meme, unfriend, stream, hashtag** have entered English as products of digital culture. These neologisms are now frequently used in everyday life and have even been adopted by other languages without alternative translation.

Secondly, artificial intelligence technologies especially language-based applications such as ChatGPT, Google Translate, Grammarly, are enabling users to learn English quickly and conveniently. These tools help users write, correct, translate, and even converse in English. In this way, learning and using English has become simpler and more accessible.

Thirdly, mobile apps and online learning platforms like Duolingo, BBC Learning English, Coursera, and Udemy allow language learners to study English anytime and anywhere [Warschauer, M., & Healey, D. 1998]. Through gamification, interactive exercises, voice practice, and real conversations, users are able to actively apply their knowledge and reinforce their language skills.

In addition, English has become the primary language of communication globally through digital technologies. Numerous websites, apps, and technical documents are created and maintained in English. This contributes significantly to the global expansion of the language. Today, English holds a leading position not only as a native language but also as a language of international business, science, technology, and education.

In short, digital technologies are playing a major role in transforming, enriching, and spreading the English language. These technologies have made it easier to learn English, use it in daily life, and function

with it as a global communication tool. Thus, the digital revolution has become a key factor in shaping modern English and one of the main forces driving its worldwide popularization.

The Impact of the Digital Revolution on English Through Neologisms and New Words. As a result of digital technologies, thousands of new words have entered the English language. In recent years, the rapid development of digital technologies has led to the emergence of new words, terms, and expressions in English, many of which have spread into other languages as well. The internet, social media, and AI have played leading roles in this process. Words like **selfie, vlog, meme, DM, stream, upload, download, AI, bot, hashtag** are now widely used in everyday English [Davies, M. 2013].

In addition, the following new terms and expressions have also become widespread:

-Influencer – a person who influences a large audience through social media

-Swipe – the action of sliding a finger across a touchscreen

-Cloud storage – online data storage services (e.g., Google Drive, iCloud)

-Cyberbullying – harassment or abuse via the internet

-Podcast – audio shows or discussions

-Username, Login, Password – terms used to access online services

-VPN – a virtual private network for secure internet access

-Captcha – tests used to distinguish humans from bots

These words have found their place not only in English but also in Uzbek, Russian, Korean, Spanish, and many other languages. Their widespread use highlights the deep interconnection between technology and language.

The changes occurring between language and digital technologies are not only influencing language positively, but also leaving a noticeable mark on its semantic and lexical structure.

The development of digital technologies is having a significant impact on English, particularly in semantic and lexical aspects. In digital environments, some words lose their original meanings and are used in narrower or entirely new connotations. For example, the word **"friend"** used to imply a close person, a companion; now it often refers to a social media contact, even without real-life interaction. Similarly, **"like"** has drifted away from its classic sense of appreciation and has become a statistical or algorithmic indicator. Another example is **"post,"** which no longer refers to sending letters, but now means sharing text, images, or videos on social media. These changes narrow the semantic spectrum of words and reduce their contextual richness.

Additionally, digital platforms demand quick, brief, and precise expression from users, accelerating simplification and standardization in language. This trend has increased the use of slang, abbreviations, and formulaic expressions. As a result, especially among younger generations, vocabulary diversity is decreasing, weakening the lexical richness of the language.

At the same time, the informal and unstructured nature of internet language negatively affects formal writing standards. Students and learners increasingly tend to use emoticons, abbreviations, and meme-style expressions in their written work, which leads to stylistic issues in academic and professional writing.

Results. On the other hand, English terms are entering other languages rapidly through digital platforms. This process often leads to **code-mixing**, where English words blend with native languages, pushing out traditional vocabulary. Phrases like **"I uploaded it"** or **"Let's stream"** are grammatically inconsistent and lexically considered unnatural in some contexts. In linguistics, this phenomenon is referred to as **"lexical contamination,"** which indicates the degradation of a language's purity.

Furthermore, AI-generated content especially from systems like ChatGPT is usually stylistically neutral and relies more on statistical patterns than creativity. As users become accustomed to pre-structured templates, this may result in the overuse of generic expressions and a decline in semantic and stylistic diversity.

Social Media Abbreviations. Abbreviations such as **LOL, BRB, OMG, IDK, TTYL** have become widespread in internet communication. While they make communication faster and more efficient, they also contribute to the informality of written language. Due to the popularity of instant messaging apps (WhatsApp, Telegram, Messenger, iMessage, etc.) and the widespread use of social networks, a new form of language has emerged consisting of abbreviations, emoticons, and simplified expressions. This trend is especially evident in English and has influenced other languages as well. Common examples include:

LOL – Laughing Out Loud

BRB – Be Right Back

OMG – Oh My God

IDK – I Don't Know

TTYL – Talk To You Later

These abbreviations enhance the functionality and efficiency of language. They allow users to express thoughts quickly, saving time and space. Additionally, among young people, such abbreviations act as a form of social identity knowing and using them is a sign of technological literacy.

However, this phenomenon also poses risks, such as the informalization of written language, the violation of grammatical norms, and the decline of formal and academic writing styles. Linguists refer to this as "internet slang" or "netspeak." David Crystal, a prominent modern linguist, remarks:

"The internet is not damaging language it is enriching it. However, functional differentiation based on context remains essential." (Crystal, 2006)

From a scientific perspective, abbreviations are a form of sociolinguistic change. While they promote brevity and efficiency in communication, they also demand caution in formal writing culture. It is advisable to avoid such abbreviations in official correspondence, while in informal settings, they should be used thoughtfully and clearly.

Artificial Intelligence and Translation Technologies: A Revolution in Language Learning and Its Two Sides

In recent years, AI-based technologies particularly tools such as ChatGPT, DeepL, Google Translate, Grammarly, Reverso, and Quillbot have significantly simplified the process of learning, understanding, and practically using the English language. These technologies provide opportunities such as text translation, writing analysis, pronunciation improvement, Q&A interaction, and automatic speech correction. In doing so, they have democratized language learning making it accessible and convenient for anyone, anywhere, at any time.

Positive Aspects:

***Reduces cognitive load** – AI tools automatically correct grammar, spelling, and stylistic errors, allowing learners to focus on core content.

***Personalized learning** – Tools like ChatGPT respond according to the user's level, enabling a more tailored and individualized learning approach.

***Instant translation** – Services like DeepL and Google Translate quickly overcome language barriers between many different languages.

***Improves digital literacy** – Alongside the language, users also become familiar with using modern technological tools.

***Self-learning opportunities** – These tools make it possible to learn independently without relying on a tutor or teacher.

Negative Aspects:

Weakened language dependence – Over-reliance on translators can reduce a learner's connection to the language, preventing the development of "memory muscles."

Dependence on ready-made answers – Since services like ChatGPT provide fast and polished texts, some users lose the skill of expressing their own ideas independently.

Errors and ambiguities – Current AI systems are still imperfect; mistranslations, contextual misinterpretations, or inaccurate cultural translations may occur.

Limits creative thinking – Template-based and automated responses may suppress a person's unique and creative language use.

Academic integrity concerns – Some students misuse AI tools to complete assignments, prioritizing results over genuine learning.

From an academic perspective, this phenomenon is studied within the frameworks of technolinguistics and Computer-Assisted Language Learning (CALL). As noted by Levy (1997), while technological tools make language learning more interactive, multimodal, and personalized, effective usage still requires methodical approaches, didactic control, and an understanding of ethical boundaries.

Conclusion. In conclusion, digital technologies especially artificial intelligence, social media, and automated translation systems are strongly accelerating the global spread and popularization of the English language. The emergence of new technological terms, abbreviations, and online learning methods has turned English into a more convenient, rapid, and interactive tool for more people, further reinforcing its role as an international medium of communication.

At the same time, this process places pressure on the unique semantic and lexical structures of the language, leading to tendencies of simplification, informality, and standardization. On one hand, this accelerates the development of English; on the other, it poses a risk of losing its cultural, stylistic, and expressive diversity.

Therefore, one of the main challenges of modern linguistics is to not only teach and promote the language in harmony with technological advances, but also to ensure its sustainable development by maintaining normative foundations and enriching its content.

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UDC 808.5:811.111+811.512.133

LINGUO-PRAGMATIC ANALYSIS OF SPEECH ACTS IN ENGLISH AND UZBEK LANGUAGES

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Abstract. *This study explores the use of speech acts in English and Uzbek from a lingual-pragmatic perspective. The research aims to identify similarities and differences in the ways speakers of both languages perform various speech acts such as requests, apologies, and compliments. By applying established pragmatic theories, particularly those of J.L. Austin, J.R.Searle, and G.N. Leech, the paper highlights how cultural and linguistic backgrounds influence speech act realisation. The methods include qualitative analysis of natural conversations and sample dialogues. The findings reveal significant cross-cultural variation, especially in the degree of directness, politeness, and contextual sensitivity. The study contributes to the understanding of intercultural communication and provides implications for language teaching and translation.*

Keywords: *pragmatics, speech acts, lingual-pragmatics, cross-cultural communication, implicature.*

INGLIZ VA O‘ZBEK TILIDA NUTQ HAKATLARINING LINGVO-PRAGMATIK TAHLILI

Annotatsiya. *Ushbu maqolada ingliz va o‘zbek tillarida nutq aktlarining lingvopragmatik jihatlari chog’ishtirma tahlil qilinadi. Tadqiqotimizdan maqsad iltimos, uzr so‘rash, maqtash kabi nutq aktlarining har ikkala tilda qanday amalga oshirilishini o‘rganish va ularning o‘xshashliklari hamda farqlarini aniqlashdir. Tadqiqotda J.L.Austin, J.R.Searle va G.N.Leech kabi olimlarning nazariyalaridan foydalanilgan bo‘lib, madaniy va til omillarining nutq aktlarini shakllantirishdagi roli yoritilgan. Tadqiqot usuli sifatida suhbatlar va dialoglar tahlil qilingan. Natijalar, madaniyatga xos farqlarni, ayniqsa bevositalik, muloyimlik va kontekstga moslashuv darajalaridagi tafovutlarni ko‘rsatadi. Ushbu maqola madaniyatlararo muloqotni chuqurroq tushunishga yordam beradi hamda til o‘qitish va tarjimada amaliy qo‘llanma sifatida xizmat qiladi.*

Kalit so’zlar: *pragmatika, nutq aktlari, lingvopragmatika, madaniyatlararo muloqot, implikatura.*

ЛИНГВОПРАГМАТИЧЕСКИЙ АНАЛИЗ РЕЧЕВЫХ АКТОВ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *Данная статья посвящена сопоставительному лингвопрагматическому анализу речевых актов в английском и узбекском языках. Цель исследования заключается в выявлении сходств и различий в реализации таких речевых актов, как просьбы, извинения и комплименты. Опираясь на теории Ж.Н.Остина, Ж.Р.Сёрля и Г.Н.Лича, рассматривается влияние культурных и языковых факторов на формирование данных речевых актов. В качестве методологической основы использован качественный анализ естественных диалогов и примеров из реального общения. Полученные результаты демонстрируют значительные межкультурные различия, особенно в аспектах прямолинейности, вежливости и контекстуальной чувствительности. Данное исследование способствует углублённому пониманию межкультурной коммуникации и может быть полезным в области преподавания языков и перевода.*

Ключевые слова: *прагматика, речевые акты, лингвопрагматика, межкультурная коммуникация, импликатура.*

Introduction. Speech acts are fundamental units of communication, conveying not just information but also intentions, emotions, and social nuances. Understanding the pragmatics of speech acts is crucial for effective cross-cultural communication. While extensive research has been conducted on speech acts in individual languages, there is a paucity of studies comparing their pragmatic functions across different linguistic and cultural contexts. This study aims to **c**ompare the realization of speech acts in English and Uzbek languages, analyze the influence of cultural and linguistic factors on these speech acts and provide

insights into the implications for language teaching and translation. The findings are expected to enhance understanding of intercultural communication and inform pedagogical strategies in language education.

Literature Review. The study of speech acts within pragmatics provides valuable insights into how language functions as a tool for action across different cultural and linguistic contexts. Understanding the theoretical foundations and previous research in this area is essential for conducting a comparative analysis of English and Uzbek speech acts. Austin's Speech Act Theory introduces the idea that utterances are not merely statements but actions, which he categorizes into locutionary, illocutionary, and perlocutionary acts. Building on this foundation, Searle develops a taxonomy that classifies speech acts into five distinct categories: representatives, directives, commissives, expressives, and declarations. Complementing these theories, Leech's Politeness Principle emphasizes the role of politeness in communication, outlining maxims such as tact, generosity, approbation, modesty, agreement, and sympathy as guiding principles in interpersonal discourse. Previous studies in the field underscore the cultural specificity of speech act realization, noting that English generally favours directness, whereas Uzbek often relies on more indirect expressions as a means of conveying politeness and respect. These differences highlight the influence of cultural norms on the choice and execution of speech act strategies, particularly in terms of their directness and level of formality.

Methodology. The study employs a qualitative comparative approach, utilising discourse analysis to explore both natural conversations and scripted dialogues. Through this method, various speech acts—such as requests, apologies, and compliments—are examined in terms of their directness, the politeness strategies employed, and the contextual factors influencing their use. The analysis is grounded in established theoretical models, enabling a detailed investigation of pragmatic features across different communicative contexts. This approach facilitates a comprehensive understanding of how language functions pragmatically within diverse social and cultural settings.

Analysis and Discussion. The pragmatic analysis of speech acts in both English and Uzbek reveals distinct patterns that are deeply influenced by cultural norms and linguistic structures. Speech acts are communicative actions that carry meaning beyond the literal interpretation of words, and understanding how these acts manifest in different languages is essential for exploring the nuances of intercultural communication. English and Uzbek, while sharing some similarities as Indo-European and Turkic languages respectively, exhibit notable differences in their pragmatic approaches, particularly in terms of politeness, directness, and the use of formal or informal expressions.

1) Requests: directness and politeness

Requests are one of the most studied speech acts in pragmatics due to their relevance in everyday communication. In English, requests are often realized with a straightforward approach, where the speaker directly states their need or desire. For example, an English speaker might say, "Can you pass the salt?" or "Please close the door." These requests, while polite, often retain a level of directness that is common in English-speaking cultures, where clarity and efficiency are highly valued.

In contrast, Uzbek requests tend to be more indirect, reflecting a greater emphasis on politeness and respect. The Uzbek language frequently utilizes mitigators, such as conditional clauses or softeners, to reduce the imposition of the request on the listener. An example of a typical request in Uzbek might be, "Agarda sizga qiyin bo'lmasa tuzni uzatib yubora olasizmi?" This indirectness is not only a linguistic feature but also a reflection of the cultural norm of deference towards others, particularly in formal or hierarchical settings. The use of honorifics and formal speech forms further contributes to this indirectness, with speakers often avoiding direct imperatives to preserve the listener's face and dignity.The cultural tendency towards indirectness in Uzbek requests aligns with Leech's Politeness Principle, which emphasizes the importance of tact and minimizing imposition on others. In English, the application of politeness strategies often relies on modal verbs and polite phrases like "please" or "would you mind," but the overall structure tends to be more direct. English speakers may view indirectness as unnecessary or evasive, especially in professional or casual contexts, where efficiency is prioritized.

2) Apologies: Expression of regret and responsibility

Apologies are another crucial speech act that varies significantly across languages. In English, apologies are generally straightforward and serve to express regret and take responsibility for an action. Common forms of apology include expressions like "I'm sorry" or "I apologize." The straightforward nature of these apologies reflects the individualistic culture of many English-speaking societies, where personal responsibility is highly emphasized.

However, in Uzbek, apologies are often more elaborate and may involve more formal expressions. A speaker may not only apologize with phrases like "Kechirasiz" (excuse me) or "Uzr" (forgive me), but they may also provide elaborate justifications or explanations for their actions. This reflects a cultural preference

for maintaining social harmony and demonstrating empathy towards others. The formality and indirectness of Uzbek apologies highlight the importance of maintaining relationships and saving face, especially in situations where the speaker perceives a loss of face on the part of the listener.

In both languages, apologies are often accompanied by non-verbal cues such as gestures or body language that further indicate sincerity. However, the underlying pragmatic function differs: English apologies may focus more on the expression of regret, while Uzbek apologies tend to emphasize relational repair and the restoration of social equilibrium. This distinction is consistent with the broader cultural values of individualism in English-speaking countries versus collectivism in Uzbek culture.

3) Compliments

Compliments are speech acts that serve to strengthen social bonds by offering praise or admiration. In English, compliments are often direct and can be seen as a way to acknowledge someone's achievements or attributes. An example would be saying, "You look great today!" or "Your presentation was excellent." While compliments in English are generally appreciated, they can sometimes be perceived as insincere or excessive, especially in professional settings where modesty and professionalism are valued.

In Uzbek, compliments are more nuanced and often delivered with a greater sense of formality. Compliments in Uzbek can involve indirect expressions of admiration or use of honorifics to show respect for the recipient. For instance, saying "Ko'rinishingiz juda chiroyli" (You look very beautiful) might be paired with additional polite phrases to avoid any sense of face-threatening behavior. The recipient of the compliment is often expected to respond modestly, acknowledging the compliment but avoiding overt self-praise.

The cultural practice of modesty in Uzbekistan influences the way compliments are delivered and received. Compliments are carefully framed to ensure that they do not cause discomfort or create a sense of obligation. This is in contrast to English-speaking cultures, where compliments are more freely exchanged and are often used to create rapport and express goodwill. Nevertheless, in both languages, the strategic use of compliments serves to maintain social harmony and reinforce positive interpersonal relationships.

4) Cultural influence on pragmatic strategies

The differences in the realization of speech acts between English and Uzbek can be attributed to the broader cultural norms that govern language use. English-speaking cultures tend to prioritize individual autonomy and clarity, which is reflected in the more direct forms of requests, apologies, and compliments. In contrast, Uzbek culture places a higher value on respect for authority, group harmony, and relational solidarity, leading to the use of more indirect language and formal expressions in these same speech acts.

The concept of face, as introduced by Brown and Levinson, plays a significant role in the execution of speech acts in both languages. In English, the preservation of face is important but is often achieved through politeness markers such as modal verbs or hedging devices. In Uzbek, however, the preservation of face is even more pronounced, with speakers using indirectness, mitigated requests, and elaborate apologies to avoid causing any loss of face for either party involved in the interaction. This cultural influence extends to the choice of speech act strategies, where English speakers are more likely to rely on directness and efficiency, while Uzbek speakers are more inclined towards indirectness and the use of formal language to preserve social relationships. These differences highlight the intricate relationship between language and culture, where linguistic choices are shaped by societal values and expectations. One of the key findings of this study is the differing orientation toward directness and politeness in the two languages. English, especially in informal and egalitarian contexts, often favours relatively direct and explicit speech acts, relying on modal verbs, polite markers, and formulaic expressions to manage politeness. Speakers tend to express their communicative intent clearly, even when hedged for politeness, and this aligns with cultural values that prioritise clarity, autonomy, and efficiency. Uzbek, on the other hand, reflects a culture that places high value on hierarchy, collectivism, and social harmony. These values are embedded in the language through indirect strategies, honorific forms, and contextually rich expressions that aim to preserve the interlocutor's face and maintain mutual respect.

The study has shown that requests in English are often constructed with clarity and brevity in mind, while Uzbek speakers are more likely to mitigate their requests using conditional clauses and expressions of deference. Apologies in English frequently focus on expressing regret and taking responsibility, whereas in Uzbek, apologies often include extended justifications and attempts to restore social balance, further demonstrating the cultural emphasis on relationship maintenance. Similarly, compliments in English are used frequently and often directly as a means of building rapport, whereas Uzbek compliments are delivered more cautiously, reflecting modesty norms and avoiding overt self-praise.

These findings support the notion that speech acts are culturally embedded phenomena. While pragmatic principles such as the cooperative principle and the politeness principle are useful universal

frameworks, their specific realisations vary significantly across cultures. Brown and Levinson's concept of face, for instance, is universally applicable, but the strategies to maintain face differ in linguistic form and function. In English-speaking cultures, positive politeness strategies (e.g. compliments, informal address) may dominate, while in Uzbek, negative politeness strategies (e.g. indirectness, honorifics) are more prevalent. Understanding these variations is crucial not only for linguistic analysis but also for effective intercultural communication.

Furthermore, the comparative perspective has illustrated how contextual and situational variables influence speech act performance. Social distance, power relations, age, gender, and the level of formality all play a significant role in how speech acts are constructed and interpreted. For instance, a request made to a superior in Uzbek would involve a higher degree of mitigation and formality than the same request in English, even in a professional context. This demonstrates the need for pragmatics to be studied not only as a linguistic discipline but also as a culturally sensitive field that interacts with sociology, anthropology, and communication studies.

The implications of this study are particularly relevant for language teaching, translation, and intercultural communication.

For language learners, understanding the pragmatics of speech acts can significantly improve communicative competence, helping them avoid pragmatic failures that may result from transferring speech act strategies from one language to another. Teachers and translators must be aware of these differences and incorporate pragmatic instruction into curricula and training materials. Moreover, in a globalised world where cross-cultural communication is commonplace, the ability to interpret and produce speech acts appropriately in various cultural contexts is a vital skill.

Conclusion. This article examined the pragmatic realisation of speech acts in English and Uzbek languages through a comparative linguistic lens. The research has shown that while the basic types of speech acts are shared across languages, their forms and usage are heavily influenced by cultural values, social hierarchies, and interpersonal norms.

The study confirms that English tends to favour indirectness, politeness, and mitigation strategies, reflecting its individualistic and low-context communication style. In contrast, Uzbek speech acts are more direct in some contexts and rely more on social roles and relationships, in line with collectivist and high-context traditions. Understanding these pragmatic differences is crucial not only for effective cross-cultural communication but also for language teaching and translation studies. The results underscore the need for explicit pragmatic instruction and awareness of sociolinguistic variables in both English and Uzbek learning environments. Future research may explore a broader range of speech acts, include more spoken corpus data, or investigate the influence of gender, regional dialects, and social media on pragmatic expression.

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UDC 81

THE SIGNIFICANCE OF EUPHEMISMS IN POLITICAL DISCOURSE

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Abstract. *This article is devoted to the analysis of euphemistic substitutions used in political discourse and occupying a special place in media texts. Such research is quite relevant due to the constant changes in the current political situation and the importance of reflecting these transformations in modern language. The purpose of this article is to study euphemisms in terms of their functioning in American political discourse. To achieve for this purpose, the following tasks were set: to study the concept of political discourse from various perspectives. It demonstrates the hidden meaning of the statements used in the political texts of the media and in the speeches of American politicians, and examine the methods of influencing the mass consciousness of native speakers. The research is based on the ability of euphemisms not only to neutralize negative meanings in accordance with generally accepted political correctness but also to change the meaning of the statement to achieve communicative effect.*

Keywords: *euphemism, political discourse, comparative study, language manipulation, framing, public opinion*

ЗНАЧЕНИЕ ЭВФЕМИЗМОВ В ПОЛИТИЧЕСКОМ ДИСКУРСЕ

Аннотация. *Данная статья посвящена анализу эвфемистических замен, используемых в политическом дискурсе и занимающих особое место в медиатекстах. Такое исследование весьма актуально в связи с постоянными изменениями в текущей политической ситуации и важностью отражения этих трансформаций в современном языке. Цель данной статьи - изучить эвфемизмы с точки зрения их функционирования в американском политическом дискурсе. Для достижения этой цели были поставлены следующие задачи: изучить понятие политического дискурса с различных точек зрения, продемонстрировать скрытый смысл высказываний, используемых в политических текстах СМИ и выступлениях американских политиков, а также рассмотреть методы воздействия на массовое сознание носителей языка. Исследование основано на способности эвфемизмов не только нейтрализовать негативные значения в соответствии с общепринятой политической корректностью, но и изменять смысл высказывания для достижения коммуникативного эффекта.*

Ключевые слова: *эвфемизм, политический дискурс, сравнительное исследование, языковая манипуляция, фрейминг, общественное мнение.*

EVFEMIZMLARNING SIYOSIY DISKURSDAGI AHAMIYATI

Annotatsiya. *Ushbu maqola siyosiy diskursda qo‘llaniladigan va ommaviy axborot vositalari matnlarida alohida o‘rin tutadigan evfemik almashtirishlar tahliliga bag‘ishlangan. Bunday tadqiqotlar hozirgi siyosiy vaziyatning doimiy o‘zgarishi va bu o‘zgarishlarni zamonaviy tilda aks ettirish muhimligi tufayli ancha dolzarbdir. Ushbu maqolaning maqsadi quyidagilardan iborat:evfemizmlarning amerika siyosiy diskursida qo‘llanilishi nuqtayi nazaridan. Erishish uchun bu maqsadga erishish uchun quyidagi vazifalar qo‘yildi: siyosiy diskurs konsepsiyasini turli sohalardan o‘rganish;nuqtayi nazarlarini o‘rganish, ommaviy axborot vositalarining siyosiy matnlarida va amerikalik siyosatchilarning chiqishlarida qo‘llaniladigan da’volarning yashirin ma’nosini ko‘rsatish, shuningdek, til egalarining ommaviy ongiga ta’sir o‘tkazish usullarini ko‘rib chiqish. Tadqiqot evfemizmlarning nafaqat umumiy qabul qilingan siyosiy to‘g‘rilikka muvofiq salbiy ma’nolarni neytrallashtirish, balki erishish uchun bayonot ma’nosini o‘zgartirish qobiliyatiga asoslanadi.*

Kalit so‘zlar: *evfemizm, siyosiy nutq, qiyosiy o‘rganish, til manipulyatsiyasi, freyming, jamoatchilik fikri.*

Introduction. Euphemisms play a fundamental role in political discourse, acting as a linguistic tool to shape how sensitive and controversial topics are perceived by the public. Politicians use euphemisms to soften their messaging, reduce negative reactions, and make their policies seem more palatable. These linguistic devices help obscure uncomfortable truths, manipulate emotions, and alter public perceptions, enabling politicians to retain power. Despite their widespread use across political systems, euphemisms take different forms based on each country's political culture, historical context, and societal values.

Euphemisms have been a common feature in U.S. political language for decades. Politicians in the U.S. utilize euphemisms to improve their public image, downplay negative reactions, and present their policies in a favorable light. A prominent example is theterm "collateral damage," used to describe civilian casualties in military conflicts, especially during the Iraq and Afghanistan wars. This phrase depersonalizes the loss of life, allowing the public to accept the harsh reality of war while avoiding the emotional burden of acknowledging civilian deaths.

Materials and methods. Current political situation is the most relevant place for the functioning of euphemisms. This is due to the constant demonstration of military capabilities, the representation of influencing capabilities, and the strengthening of the rules of public communication behavior. In this regard, American political discourse demands detailed study due to the general knowledge of the events taking place in the United States that affect the political situation in the world. The veiled meaning of euphemistic statements in American political discourse is determined by a strategy of evading truth and hiding unpleasant phenomena of reality [1].

According to one of the definitions, political discourse is a collection of any speech acts used in political debate [2]. T. Van Dijk [3] understands political discourse to mean the interaction of politicians, implemented in the form of government documents, parliamentary debates, party programs and speeches of politicians. Some scholars view political discourse in terms of its similarity to ideological discourse.

So, according to Yu.A. Sorokin [4], political discourse is a kind of ideological discourse. The difference is that political discourse is explicit and ideological - implicit. Thus, political discourse is characterized as an essential part of socio-political relationships with its complex system of knowledge and action. At the same time, political communication is determined not only by linguistic verbal and non-verbal means but also by extralinguistic factors that are due to value characteristics and cognitive processes that occur in society. Political discourse typically includes forms of written and oral communication such as: public speaking, political shows, treaties, election campaigns, newspaper articles, comments on publications, conferences, interviews, etc. Thus, in order to study the functioning of euphemisms in political discourse, varieties of political communication aimed at a mass audience are more suitable. This task is often handled by the media that play a significant role in influencing the consciousness of native speakers. Political discourse encapsulates certain ideological views, including the ideology of political correctness.

This linguistic and cultural-behavioral phenomenon originated in the middle of the twentieth century in the United States due to the need to find lexical units suitable for a certain situation, replacing those that offend someone's feelings and dignity, infringe on rights, put a person in an uncomfortable position and discriminate against him against race, gender, social affiliation, health restrictions, appearance, etc. [5]. Politicians and journalists often have to follow the norms of political correctness in order to carry out effective communication which leads to the use of words that distort objective reality, soften and often replace true lexical meanings.

As a result, the speeches of political figures contain linguistic means to hide the negative aspects of the phenomena of the surrounding world. So, in the speech of Steve Cohen, a congressman, a member of the Progressive Faction of Congress, you can notice the camouflage of negative values using positive assessment lexemes: “They have good attitudes and good instincts and good goals. But they haven't been legislators, most of them, for a very long period of time and a lot of them have been activists and try to get things in other ways”.

Pre-election political discourse also uses veiled subtexts to influence mass consciousness. So, in the political debate for the post of mayor of New York, one of the candidates says the following: *“We don't need a manager, we need a visionary”* [6] hinting that his opponent, who worked as an agency manager before the election, is not suitable for the role of head of such a large city. Also of interest is a quote from The Washington Post: “*…Trump was getting advice about blocking certification of the election from a lawyer he had first seen on television and the president’s actions were so unsettling that his top general and the House speaker discussed the nuclear chain of command”*, demonstrating an ironically negative attitude towards former US President Donald Trump. Often in pre-election political discourse it can found distrust of the

statistics received on a particular issue: “The question is why voters are reluctant to support the Republicans, and how much we should read into such data”.

According to the article, voters should not blindly rely on such an American-respected approval rating and question the data obtained from a population survey. Thus, it is covertly implied that statistics may be adjusted to reflect incorrect information. At present, the influence of political correctness on the lexical composition of the language is obvious. According to D. Adler, the main trend in modern English is its inclusive nature, the desire not to offend anyone when using any careless word or expression [7]. Thus, lexical units that go beyond politically correct views, in order to avoid infringement of someone's rights, are replaced by new “inclusive” concepts. Political euphemisms are also characterized by the formation of the binary opposition of “one’s own vs. other’s”.

This contrast is formed on an axiological basis, having “one’s own” on the positive side of the scale, and “other's” on the opposite, i.e. negative. Such distribution is highly inherent in political discourse, within which conflict situations and foreign policy relations are implemented. It will be relevant to give an example of the confrontation between the United States and Russia, in particular, during the recent events related to hacker attacks on American sites. Obviously, in the texts of the American media, the US government is on the positive side, while the Russian one is on the negative side, as evidenced by the following excerpt from CNN: “Russia is conspicuously absent from the meetings as the White House tries to make progress in bilateral talks with Moscow” . Based on the content of the passage, Russian representatives are absent from meetings dedicated to solving the problem of virus attacks which seems to indicate disrespect for the North American partner.

Discussion. An important aspect of the use of euphemisms is their manipulative function which allows an implicit influence on mass consciousness. We agree with S.G. KaraMurza that the manipulative function in this case is based on the following techniques:

• incomplete provision of information in the case of advertising only a certain part of the genuine data, as a result of which the distribution of the reality picture occurs unevenly;

• combining reality with assumptions and speculation, which provokes difficulties in perceiving the text and separating incorrect information from correct information;

• delayed filing of facts, delaying the voicing of this state of affairs until this information becomes irrelevant;

• deliberately incorrect but predictable news, the content of which meets the expectations of the audience. Thus, in the process of using euphemistic substitutions in political discourse, which reveals a certain type of manipulation, the nature of the perception of denotate changes.

The given examples, taken from media texts, vividly demonstrated the ability of euphemisms to help hide true meaning and thereby influence the opinion of society. Therefore, the imposition of political views and assessments of events takes place implicitly and contributes to the formation of substitution concepts.

Conclusion. Thus, the examples of euphemization in political discourse given by us demonstrate the manipulative function of euphemisms by means of belittling, hidden or explicit criticism, veiling or softening of negative phenomena, as well as the opposition of “one’s own vs. other’s”. An analysis of American mass media shows that problems related to internal government relations, election campaigns, as well as foreign policy issues, tend to become key topics in newspapers texts. The latter, in turn, being part of political discourse, often embellish reality, adhere to the rules of political correctness, have an orientating effect on mass consciousness and contribute to the spread of certain views and ideas. Consideration of methods of influencing the mass consciousness of native speakers confirmed that euphemisms can hide the true meaning using methods such as incomplete provision of information, combining reality with assumptions and speculation, delay in the submission of facts, deliberately incorrect information, etc. Thus, euphemistic substitutions can influence the views of society, as a result of which they can be used as manipulative means of language, thereby directing the opinion of recipients of information on the right track. We can conclude that the functioning of euphemistic substitutions in American political discourse is due to the replacement of words or expressions that do not meet the communicative goals of the author of the text with more suitable ones. As a result, there is an exclusion of direct nomination of phenomena that can cause a negative reaction, hurt feelings or

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UDC 81-113`321

COMPARATIVE STUDY OF COGNITIVE LINGUISTICS IN THREE LANGUAGES

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Abstract. *This study explores the development of cognitive linguistics as an interdisciplinary field, tracing its origins in Western, Russian, and Uzbek traditions. It examines key theoretical contributions from scholars such as Lakoff, Langacker, Kubryakova, and Dadaboyeva. The research employs qualitative methods, including literature analysis and comparative linguistic studies, to highlight the interaction between language and cognition. Special attention is given to the influence of cultural and historical factors on cognitive semantics, metaphor, and discourse analysis in different linguistic contexts.*

Keywords: *cognitive linguistics, language and cognition, metaphor theory, cognitive semantics, discourse analysis, interdisciplinary approach, cultural linguistics, historical linguistics, conceptual metaphor, Western tradition, Russian tradition, Uzbek tradition, Lakoff, Langacker, Kubryakova, Dadaboyeva, qualitative research, comparative linguistics.*

KOGNITIV LINGVISTIKANI UCH TILDA QIYOSIY O‘RGANISH

Annotatsiya. *Ushbu tadqiqot kognitiv lingvistikaning fanlararo yo‘nalish sifatida rivojlanishini o‘rganib, uning G‘arb, Rossiya va O‘zbekiston an’analaridagi ildizlarini tahlil qiladi. Tadqiqotda Lakoff, Langaker, Kubryakova va Dadaboyeva kabi olimlarning asosiy nazariy hissasi ko‘rib chiqiladi. Til va kognitsiya o‘rtasidagi o‘zaro bog‘liqlikni yoritish uchun sifatli usullar, jumladan, adabiyot tahlili va qiyosiy lingvistik tadqiqotlar qo‘llanilgan. Tadqiqotda madaniy va tarixiy omillarning kognitiv semantika, metafora hamda nutqiy tahlilga ta’siriga alohida e’tibor qaratiladi.*

Kalit so‘zlar: *kognitiv lingvistika, til va idrok, metafora nazariyasi, kognitiv semantika, diskurs tahlili, fanlararo yondashuv, madaniy tilshunoslik, tarixiy tilshunoslik, konseptual metafora, G‘arb an’analari, rus an’analari, o‘zbek an’analari, Lakoff, Langacker, Kubryakova, Dadabo‘lchilik kompilyatsiyasi.*

СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ КОГНИТИВНОЙ ЛИНГВИСТИКИ В ТРЁХ ЯЗЫКАХ

Аннотация. *В данном исследовании рассматривается развитие когнитивной лингвистики как междисциплинарной области, прослеживая её истоки в западных, русских и узбекских традициях. В ней анализируются ключевые теоретические вклады таких учёных, как Лакофф, Лангакер, Кубрякова и Дадабоева. В исследовании применяются качественные методы, включая анализ литературы и сравнительные лингвистические исследования, для выявления взаимосвязи между языком и познанием. Особое внимание уделяется влиянию культурных и исторических факторов на когнитивную семантику, метафору и дискурсивный анализ в различных лингвистических контекстах.*

Ключевые слова: *когнитивная лингвистика, язык и познание, теория метафоры, когнитивная семантика, анализ дискурса, междисциплинарный подход, культурная лингвистика, историческая лингвистика, концептуальная метафора, западная традиция, русская традиция, узбекская традиция, Лакофф, Лангакер, Кубрякова, Дадабоева, качественное исследование, сравнительная лингвистика.*

Introduction. Cognitive science is an interdisciplinary research field that studies human cognition, including mental processes such as perception, memory, reasoning, and language. Cognitive linguistics, a subfield of cognitive science, examines the interaction between linguistic structures and cognitive mechanisms, investigating how knowledge is acquired, represented, and processed. The development of cognitive linguistics has been shaped by contributions from various disciplines, including psychology, neurolinguistics, cultural studies, and comparative-historical linguistics. The emergence of cognitive linguistics can be traced back to the 1970s in the United States, with foundational work by scholars such as George Lakoff, Ronald Langacker, and Gilles Fauconnier. In Russia, cognitive linguistics was influenced by E. S. Kubryakova, Y. S. Stepanov, N. D. Arutyunova, and V. N. Telia. In Uzbekistan, cognitive linguistics has evolved through different stages, integrating global theoretical frameworks with research on Uzbek linguistic and cultural phenomena. Scientists as S. Dadaboyeva, conducted research on conceptual structures

in Uzbek phraseology, linking cognitive semantics to idiomatic expressions; Mamatov, studied metaphorical conceptualization in Uzbek poetry, applying the conceptual metaphor theory of Lakoff and Johnson. Scientists explored the role of cognitive categories in Uzbek grammar, focusing on linguistic categorization and mental representation.

Methods. This study employs a qualitative research methodology based on literature analysis, comparative linguistic studies, and historical examination of key scholarly contributions. The research sources include: Primary Theoretical Works – Foundational texts by leading cognitive linguists such as Lakoff & Johnson (1980), Langacker (1987), and Talmy (2000). Russian Cognitive Linguistics – Studies by Kubryakova (1996), Stepanov (1997), and Boldyrev (2007). Uzbek Linguistic Research – Works by Sh.Safarov, Qodirova (2006), and Rasulova (2014) on cognitive metaphor, lexical categorization, and discourse analysis. Comparative Analysis – Examination of conceptual frameworks in Western, Russian, and Uzbek linguistic traditions. "Theoretical Foundations of Cognitive Linguistics" – presents the fundamental theoretical and methodological principles of modern cognitive linguistics. "Cognitive Bases of Semantics and Intercultural Communication" – explores key aspects of linguistic semasiology, helping beginner researchers gain a deeper understanding of the cognitive nature of linguistic phenomena. "Cognitive Linguistics and Intercultural Communication: Materials and Exercises" – offers linguistic materials (dictionary definitions, proverbs, text excerpts from different discourses and historical periods) for analysis. Through these exercises, students and master's students can apply their theoretical knowledge in practice, reconstructing various concepts of Russian, Anglo-American, German, and French worldviews from a cognitive linguistic perspective.

Cognitive science is a research field that studies the human mind and thinking, along with related cognitive (mental, psychological) processes and states. The object of cognitive science is cognition (from English, French cognition, German die Kognition), meaning human cognitive activity and the structures and phenomena associated with knowledge acquisition. As a result, cognitive science seeks to explore the phenomenon of knowledge in all its aspects: how it is acquired, stored, processed, and applied. Cognitive studies, including those of language, focus on the process of thought itself—cognition—giving cognitive research both philosophical and purely technical dimensions.

Cognitive science primarily addresses questions such as: What types of knowledge does a person possess, and in what forms?; How is knowledge represented in human consciousness?;How does an individual acquire knowledge, and how is it utilized? Cognitive science examines uniquely human cognitive abilities as fundamental traits of "rational beings." Over time, cognitive science has integrated various disciplines related to the study of the human brain and its functioning, incorporating both traditional fundamental sciences and emerging research fields [3].

Cognitive linguistics initially developed as an applied discipline within cognitive science, closely linked to computational modeling of human thought processes. It investigates the various ways cognitive and linguistic structures interact, modeling the knowledge structures underlying linguistic meanings and analyzing their role in shaping human conceptualization.

Several disciplines significantly contributed to the development of cognitive linguistics: Cognitive linguistics adopted the concept of conceptual and cognitive models from cognitive psychology. Language functions through psychological mechanisms, serving as a key medium for accumulating and preserving categorized human experience.

Linguistic typology and ethnolinguistics. These fields helped identify universal language structures that indicate shared cognitive processes among humans.

Neurolinguistics. This discipline provided insights into language as a basis for understanding human brain activity.

Cultural studies. It clarified the role of culture in shaping and functioning conceptual structures.

Linguistic semantics. This field laid the foundation for cognitive linguistics in Russia, where scholars like E. S. Kubryakova, Y. S. Stepanov, N. D. Arutyunova, and V. N. Telia emphasized the importance of the "human factor" in language, highlighting its deep connections to philosophy and psychology.

Comparative-historical linguistics. Research on word meaning evolution has helped identify patterns of cognitive processing, while a cognitive approach to historical language studies has revealed the internal connections and dynamics of lexical systems [6].

The establishment of the cognitive approach in Russian lexical studies was influenced by earlier developments in domestic linguistics. The renowned linguist A. A. Potebnya linked semantic changes not only to linguistic system properties but also to socio-historical factors influencing language creators and speakers. He saw linguistics as a tool for uncovering historical patterns in thought, semantics, and lexical-grammatical structures. N. V. Krushevsky was among the first Russian scholars to recognize the systemic

nature of lexical relationships, formulating the principle that “the world of words corresponds to the world of thoughts.” He noted that changes in word meanings reflect shifts in our perception of reality. M. M. Pokrovsky further explored semantic change regularities, emphasizing that word meaning evolution is governed by general laws. In Considerations on the Change of Word Meanings, he argued that linguistic shifts stem from transformations in life conditions and real-world surroundings. He stated that "the history of word meanings only becomes clear when studied in connection with synonymous words and within the same conceptual framework." In the early 20th century, G. G. Shpet laid the foundation for conceptology, making the study of concepts central to philosophy of language and linguistic cultural studies. Many Russian linguists of that time contributed to what is now recognized as the cognitive—or more precisely, categorial—approach to large-scale lexical studies. Their systemic understanding of lexicon and semantic change ultimately evolved into cognitive linguistic research.

As often seen in Russian academia, external influences—particularly the works of classical Western cognitive linguists and psychologists—provided the impetus for the development of this field in Russia. However, Russian cognitive linguistics developed distinct characteristics [4]. By the late 20th century, science and technology had become the dominant forces in civilization’s progress, playing a central role in modern culture. However, contemporary scientific and technological advancements often operate on the flawed principle that research should be unrestricted by moral, philosophical, or religious considerations. While relativism is unacceptable in state policy and economics, it is sometimes encountered in cognitive linguistic studies. The theory of mentality offers valuable insights into the formation of social consciousness and the interaction of different cultures. This raises an essential question: How do scientific theories and discoveries affect the researcher’s own worldview and the people they influence? Ethical principles should serve as the foundation of cognitive research, guiding not only its objectives but also its content. As V. I. Dal famously stated: "One must not play with language. Speech is a visible and tangible connection. It is the link between soul and body." Cognitive linguistics has undergone several developmental stages. According to Maslova, the first stage began in the early 1970s in the United States, when cognitive grammar emerged as a distinct field. The term was first introduced by Lakoff and Thompson in a 1975 paper. During the 1980s, various independent studies contributed to the field, such as Lakoff and Johnson’s Metaphors We Live By, Fauconnier’s Mental Spaces, and Langacker’s Foundations of Cognitive Grammar. A major milestone in 1989 was the establishment of the International Cognitive Linguistics Association and the launch of the journal Cognitive Linguistics. By the mid-1990s, foundational articles on cognitive linguistics began appearing in Europe, including An Introduction to Cognitive Linguistics by Ungerer and Schmid and Cognitive Foundations of Grammar by Heine. Cognitive linguistics marked a paradigm shift from formal-structural approaches to language description toward an integrative perspective linking language and thought. While the focus on linguistic phenomena remained, the field expanded to include cognitive mechanisms underlying language processing. Modern cognitive linguistics primarily investigates the nature, acquisition, and use of linguistic knowledge. Key research areas include: Types of knowledge encoded in language and mechanisms of interpretation (cognitive semantics and pragmatics).

The emergence, development, and functioning of linguistic signs. The relationship between linguistic signs and cultural realities as shown in a table.

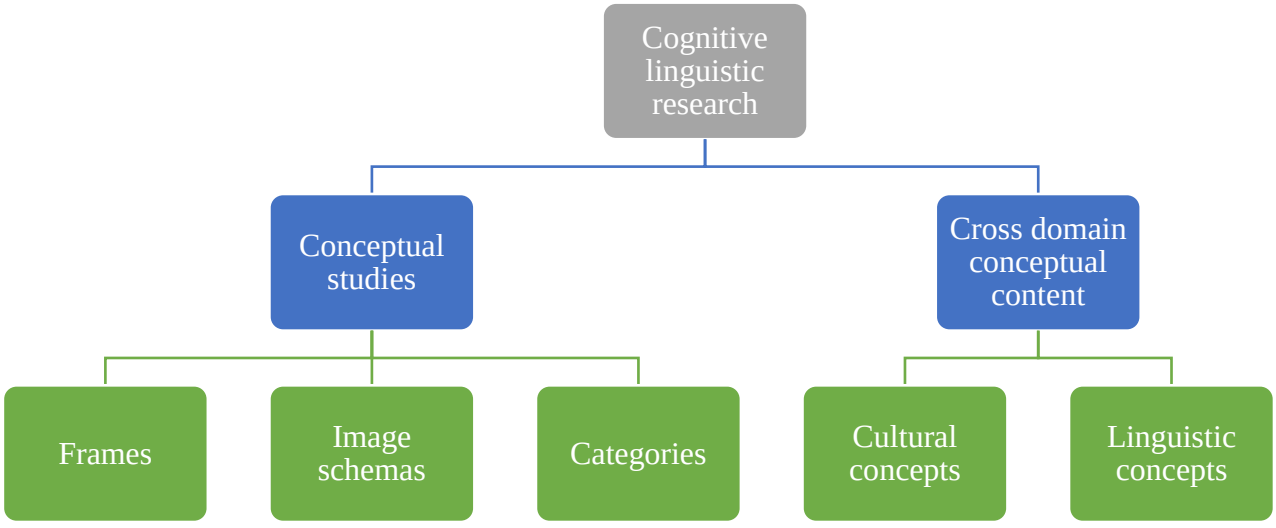

Figure 1. Relationship between linguistic signs and cultural realities

The concept is central to cognitive linguistics, referring to a unit of mental representation that stores and conveys knowledge about the world through language. Concepts serve as the basis for categorization in human cognition. Current research topics include conceptual structures, cognitive-semantic categories, and the linguistic expression of spatial and temporal relations. This has led to the rise of subfields like functional pragmalinguistics, cognitive onomasiology, and cognitive phraseology. Leading scholars in Western cognitive linguistics include Fillmore (frame semantics), Langacker and Talmy (cognitive grammar), Lakoff, Johnson, and Turner (conceptual metaphor theory), and scholars like Geeraerts, Barcelona, and Dirven (conceptual metonymy). In Russia, cognitive linguistics is actively developing across various research centers, with key figures including Kubryakova, Stepanov, Demyankov, Boldyrev, and Zabotkina [2].

Despite its broad scope, cognitive linguistics still faces challenges in defining its terminology and research objects, leading to ongoing debates on methodology. The field's key tasks include studying the role of language in cognition, how linguistic knowledge shapes information processing, and the conceptualization of cultural constants. Russian cognitive linguistics is now entering a stage of theoretical synthesis, integrating perspectives from logical analysis, cultural semiotics, and cognitive discourse analysis.

Cognitive linguistics, which examines the interplay between language and cognition, has experienced notable development in Uzbekistan. The progression of this field within the country can be delineated into several key stages. In the early 2000s, Uzbek scholars began acknowledging the significance of cognitive linguistics. This period marked the introduction of cognitive concepts into linguistic research, laying the groundwork for subsequent studies. The integration of cognitive perspectives offered fresh insights into understanding the Uzbek language and its structures. As interest grew, cognitive linguistics became an integral part of academic curricula in universities. Researchers started to explore the cognitive aspects of the Uzbek language more deeply, leading to studies that examined how language reflects conceptual systems. This phase saw the publication of articles and papers that analyzed the cognitive underpinnings of linguistic phenomena in Uzbek [1].

Researchers delved into specific areas such as the cognitive dimensions of Uzbek idiomatic expressions and their English equivalents. These studies aimed to uncover the conceptual connections inherent in linguistic units, highlighting the semantic factors that influence language use and comprehension. The advancement of natural language processing technologies in Uzbekistan incorporated cognitive linguistic principles. The development of language models for continuous Uzbek speech recognition exemplifies this integration, where understanding linguistic occurrences informed the creation of more robust models. Recent studies have explored the socio-cognitive development of bilingual Uzbek children, particularly among minority groups. This research provides insights into how cognitive development intersects with language acquisition in multilingual settings, reflecting the broader applications of cognitive linguistics in understanding language and thought processes.

Analysis. Major contributions in the 1980s laid the theoretical foundation, leading to institutional recognition in 1989. Russian cognitive linguistics followed a parallel but later development, influenced by global trends but with distinct national characteristics. Early cognitive linguistics emphasized grammar and metaphor. Over time, the focus expanded to include conceptual structures (frames, schemas, categories). Recent trends integrate linguistic, cognitive, and cultural aspects, leading to interdisciplinary approaches. The concept is central, serving as a unit of mental representation linking language and thought.

Russian cognitive linguistics has two dominant strands: structural conceptual analysis and domain-specific conceptual research. Practical applications include pragmatics, onomasiology, and neology.

Results. Cognitive linguistics in Uzbekistan has undergone a remarkable transformation, evolving from its initial recognition as a theoretical framework to a multifaceted field that encompasses theoretical research, practical applications in language technology, and studies on socio-cognitive development. This progression highlights the dynamic nature of linguistic research in Uzbekistan and its responsiveness to global linguistic trends. The development of cognitive linguistics in the country has been significantly shaped by the contributions of key scholars and their groundbreaking works. Below is a detailed exploration of the developmental stages of cognitive linguistics in Uzbekistan, enriched with insights into the contributions of specific scholars and their research.

The roots of cognitive linguistics in Uzbekistan can be traced back to the 1980s and 1990s, when the field was first introduced through translations and academic discussions influenced by Russian and Western linguistic traditions. During this period, there were no dedicated cognitive linguists in Uzbekistan, but scholars began to explore cognitive approaches in areas such as semantics, metaphor theory, and conceptual structures.

The works of prominent cognitive linguists such as George Lakoff, Mark Johnson, and Ronald Langacker were introduced to Uzbek academia through Russian translations. For example, Lakoff and

Johnson's Metaphors We Live By (1980) was translated into Russian, sparking interest in conceptual metaphor theory among Uzbek scholars. Uzbek scholars started integrating cognitive ideas into their research, particularly in the study of semantics and metaphor, laying the groundwork for future developments. For instance, early studies examined how metaphors in Uzbek poetry reflect cultural and cognitive patterns. This period also saw the exploration of conceptual structures in Uzbek idioms and proverbs, linking them to universal cognitive processes. For example, scholars analyzed how idiomatic expressions like "ko'zlari yorug'" (literally "bright eyes," meaning someone who is perceptive) reflect underlying conceptual mappings.

The 1990s and early 2000s marked a significant phase in the formalization of cognitive linguistics as a distinct field of study in Uzbekistan. Universities such as the Tashkent State University of Uzbek Language and Literature and the National University of Uzbekistan began incorporating cognitive approaches into their linguistic research programs. S. Dadaboyeva conducted pioneering research on conceptual structures in Uzbek phraseology, linking cognitive semantics to idiomatic expressions. As an example, she analyzed how phrases like "qo'li ochiq" (literally "open-handed," meaning generous) reflect cultural and cognitive schemas. Mamatov: Studied metaphorical conceptualization in Uzbek poetry, applying Lakoff and Johnson's conceptual metaphor theory to analyze poetic language. For instance, he explored how love is conceptualized as a journey in classical Uzbek poetry.M. Mirzaeva: Explored the role of cognitive categories in Uzbek grammar, focusing on linguistic categorization and mental representation. For example, she examined how grammatical gender in Uzbek reflects broader cognitive categories [5].

The first cognitive linguistics conferences were organized in Uzbekistan, attracting researchers from Russia and Central Asia. These conferences provided a platform for discussing topics like metaphor, categorization, and conceptualization. Research papers on conceptualization, metaphor, and categorization in the Uzbek language began to appear in linguistic journals, signaling the growing interest in cognitive approaches. For instance, studies on the conceptualization of time in Uzbek proverbs gained traction. Universities started offering courses on cognitive linguistics, introducing students to foundational theories and their applications in Uzbek language studies.

From the 2000s onward, cognitive linguistics in Uzbekistan experienced significant expansion and diversification. The field branched out into specialized subfields such as cognitive semantics, cognitive discourse analysis, and linguistic worldviews, reflecting the growing complexity and depth of research.

Increased collaboration between Uzbek cognitive linguists and researchers from Russia, Europe, and Turkey. Joint projects focused on cross-linguistic comparisons, such as the conceptualization of emotions in Uzbek and Russian. The emergence of Uzbek cognitive lexicography, with dictionaries incorporating cognitive semantic principles. For example, new dictionaries began to include entries that explain the conceptual underpinnings of idiomatic expressions. The development of cognitive discourse analysis in media and political communication studies. Researchers analyzed how metaphors and framing influence public opinion in Uzbek media.

In recent years, cognitive linguistics in Uzbekistan has become well-established, with research increasingly integrating interdisciplinary approaches from psycholinguistics, neurolinguistics, and sociolinguistics. This period has also seen the institutionalization of cognitive linguistics as a field of study in Uzbek lexicology. Research on the conceptualization of emotions in Uzbek language and culture. Increased participation of Uzbek scholars in international cognitive linguistics conferences. Cognitive linguistics emerged as a response to formal linguistic theories, emphasizing the importance of conceptualization and meaning construction in language. The field has been shaped by key developments in different parts of the world.

Uzbek scholars have explored cognitive metaphor, lexical conceptualization, and discourse analysis, with research expanding into computational linguistics. While cognitive linguistics originated in the US, Russian and Uzbek traditions have contributed unique theoretical frameworks, reflecting the interplay between global and local influences. For example, Uzbek scholars have adapted Lakoff's metaphor theory to analyze Uzbek proverbs and poetry. The concept has emerged as the central unit of meaning construction, influencing cognitive grammar, metaphor theory, and discourse analysis. Uzbek cognitive linguistics has extended into practical areas such as computational linguistics, sociolinguistics, and cross-cultural communication.

Cognitive linguistics in Uzbekistan has come a long way, from its early beginnings as an imported theoretical framework to a well-established field with diverse applications and interdisciplinary connections. The contributions of Uzbek scholars have not only advanced the field within the country but also enriched the global discourse on cognitive linguistics. As the field continues to evolve, it holds great promise for

further exploration and innovation, particularly in the areas of computational linguistics, and cross-cultural studies.

Conclusion. In summary, cognitive linguistics has evolved into a broad and interdisciplinary field, with Russian scholars contributing significantly to its theoretical and applied dimensions. The future of the field will likely involve deeper integration of linguistic and cognitive models, expanding into areas of computational linguistics.

The development of cognitive linguistics in Uzbekistan can be divided into four main stages: early introduction, formalization, expansion, and current interdisciplinary growth. Scholars have made significant contributions to metaphor studies, conceptual semantics, discourse analysis, and cultural linguistics. Today, Uzbek cognitive linguistics is actively expanding through academic programs, international collaborations, and research in cognitive-discursive approaches.

Cognitive linguistics has evolved from a theoretical movement in the 1970s to a well-established interdisciplinary field. In Uzbekistan, its development has mirrored global trends while incorporating region-specific linguistic and cultural phenomena. Ongoing research in conceptual metaphor, discourse analysis, and cognitive lexicography suggests a promising future for cognitive linguistics, particularly in integrating computational methods and artificial intelligence.

By bridging theoretical models with practical applications, cognitive linguistics continues to provide valuable insights into the relationship between language, thought, and culture.

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UO‘K 81

ZAMONAVIY INGLIZ VA O‘ZBEK SHE’RIYATIDA SINTAKTIK DEVIATSIYALARNING BADIIY-FUNKSIONAL TAHLILI

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Annotatsiya. *Maqolada zamonaviy ingliz va o‘zbek she’riyatida uchraydigan sintaktik og‘ishlar qiyosiy o‘rganilgan bo‘lib, ularning poetik nutqda qanday badiiy ifoda va semantik vazifalarni bajarayotgani izohlangan. Ingliz adabiyotidagi E. E. Kammings, T. Hyuz, Ch. Bukovskiy, F. Larkin, o‘zbek she’riyatida esa Eshqobil Shukur, Sirojiddin Sayyid, Ulug‘bek Hamdam, Usmon Azim, Xurshid Davron kabi namoyondalar sintaktik tajriba vositasida poetik mazmunni boyitib, ritm, intonatsiya va ekspressivlikni kuchaytirishga erishgan. Har ikkala she’riyatda ham deviatsiyalar grammatik qoidalarni buzishga emas, balki tilning ichki imkoniyatlaridan ijodiy foydalanishga asoslangan bo‘lib, ular poetik tafakkurning shakllanishida muhim o‘rin tutadi. Qiyosiy tahlil shuni ko‘rsatadiki, sintaktik vositalar orqali erishilgan poetik ekspressivlik, estetik yangilik va o‘quvchi ongiga ta’sir darajasi har ikki adabiyotda o‘ziga xos bo‘lsa-da, ularning asosiy maqsadi bir – she’riy ifodaning kuchi va ma’nodorligini oshirishdir.*

Kalit so‘zlar: *sintaktik deviatsiya, poetik til, partsellyatsiya, inversiya, okkazional birlik, zamonaviy she’riyat, ingliz adabiyoti, o‘zbek adabiyoti.*

ХУДОЖЕСТВЕННО-ФУНКЦИОНАЛЬНЫЙ АНАЛИЗ СИНТАКСИЧЕСКИХ ОТКЛОНЕНИЙ В СОВРЕМЕННОЙ АНГЛИЙСКОЙ И УЗБЕКСКОЙ ПОЭЗИИ

Аннотация. *В статье проводится сравнительное исследование синтаксических отклонений, встречающихся в современной английской и узбекской поэзии, и объясняется, какие художественные выразительные и семантические функции они выполняют в поэтической речи. В английской литературе Э. Э. Каммингс, Т. Хьюз, Ч. Буковский, Ф. Ларкин, а в узбекской поэзии такие представители, как Эшкобил Шукур, Сирожиддин Саййид, Улугбек Хамдам, Усмон Азим, Хуршид Даврон, обогатили поэтическое содержание, усилили ритм, интонацию и экспрессивность посредством синтаксических экспериментов. В обеих поэтических традициях девиации основаны не на нарушении грамматических правил, а на творческом использовании внутренних возможностей языка, что играет важную роль в формировании поэтического мышления. Сравнительный анализ показывает, что, хотя поэтическая экспрессивность, эстетическая новизна и степень воздействия на сознание читателя, достигнутые посредством синтаксических средств, своеобразны в обеих литературах, их основная цель одна - усилить выразительность и значимость поэтического высказывания.*

Ключевые слова: *синтаксическая девиация, поэтический язык, парцелляция, инверсия, окказиональная единица, современная поэзия, английская литература, узбекская литература.*

ARTISTIC-FUNCTIONAL ANALYSIS OF SYNTACTIC DEVIATIONS IN MODERN ENGLISH AND UZBEK POETRY

Abstract. *This article comparatively examines syntactic deviations found in modern English and Uzbek poetry, explaining their artistic expression and semantic functions in poetic speech. In English literature, E. E. Cummings, T. Hughes, C. Bukowski, P. Larkin, and in Uzbek poetry, representatives such as Eshqobil Shukur, Sirojiddin Sayyid, Ulugbek Hamdam, Usmon Azim, and Khurshid Davron have enriched poetic content through syntactic experimentation and achieved enhanced rhythm, intonation, and expressiveness. In both poetic traditions, deviations are based not on the violation of grammatical rules, but on the creative use of the language's inherent capabilities, which play an important role in shaping poetic thinking. Comparative analysis shows that although the poetic expressiveness, aesthetic novelty, and level of impact on the reader's consciousness achieved through syntactic means are unique in both literatures, their main goal is the same - to increase the power and meaningfulness of poetic expression.*

Keywords: *syntactic deviation, poetic language, parcellation, inversion, occasional unit, modern poetry, English literature, Uzbek literature.*

Kirish. She'riyat tilining badiiy imkoniyatlari doimo lingvistik qiziqish obyekti bo‘lib kelgan, chunki she'rda qo‘llaniladigan til unsurlari nafaqat estetik, balki strukturaviy jihatdan ham e'tiborni tortadi. Ayniqsa, morfologik va sintaktik deviatsiyalar — ya'ni til me'yorlaridan ongli chekinish holatlari — zamonaviy poeziya tilining eng samarali va boyituvchi vositalaridan biri sifatida qaralmoqda. Ingliz va o‘zbek adabiyotida bu kabi lingvistik og‘ishlar ijodkorning uslubini belgilash, poetik ohang yaratish va mazmuniy chuqurlik hosil qilishda muhim rol o‘ynaydi. Ingliz she'riyatida E. E. Kammings, T. Hyuz, F. Larkin kabi shoirlar sintaktik eksperimentlar, morfologik o‘yinlar va g‘ayrioddiy shakllar orqali poetik ifodaning yangi chegaralarini sinovdan o‘tkazgan bo‘lsalar, o‘zbek zamonaviy she'riyatida Eshqobil Shukur, Sirojiddin Sayyid, Ulug‘bek Hamdam singari shoirlar tilning ichki imkoniyatlariga tayanib, badiiy yangilik yaratganlar. Tilshunoslikda deviatsiyalarni poetik kontekstda tadqiq qilish, bir tomondan, adabiy nutqning ijodiy xususiyatlarini yoritadi, ikkinchi tomondan esa tilning me'yoriy tizimi va undan og‘ishning chegaralarini belgilash imkonini beradi.

Mavzuga doir adabiyotlar tahlili. She'riy matn, o‘z tabiatiga ko‘ra, sintaktik erkinlikka keng imkoniyat yaratadi; ayniqsa zamonaviy ingliz she'riyatida bu maksimal darajada poetik tajribaga aylangan.

Sintaktik deviatsiyalar ingliz zamonaviy she'riyatida bir nechta asosiy ko‘rinishda namoyon bo‘ladi. Avvalo, ellipsis – ya'ni gapning ayrim tarkibiy qismlarining (odatda ega yoki kesim) tushirilishi – eng keng tarqalgan shakllardan biridir. Charles Bukovskiy kabi shoirlar undan tez-tez foydalanib, minimalizmga asoslangan, lakonik, lo‘nda ifodalarni yaratadilar. Masalan, "*Got up, drank coffee. No idea why"* kabi satrlar, grammatik nuqtayi nazardan noaniq (ega tushirilgan), ammo poetik kontekstdan kelib chiqib, anglashiladigan va obrazli tuzilmalardir. Elliptik gaplar sintaksisni siqib, o‘quvchini semantik to‘ldirishga chorlaydi esa poetik matnda idrokiy ishtirokni kuchaytiradi.

Shu bilan birga, inversiya - so‘z tartibining normativ strukturadan og‘ishi - ko‘plab zamonaviy shoirlar, xususan, E. E. Kammings uslubining ajralmas qismidir. Masalan, "*little stiff i was*" satri odatiy "*I was a little stiff*" tuzilmasi o‘rniga keltirilgan bo‘lib, unda so‘zlar o‘rni g‘ayrioddiy tarzda almashtirish orqali o‘quvchini matn strukturasiga chuqurroq e'tibor qaratishga majbur qiladi va she'r ohangini notekis, to‘lqinsimon holatga keltiradi. Inversiya ba'zan semantik urg‘uni kuchaytirish, ba'zan esa ritmik tuzilmani buzish orqali lirizm yaratish maqsadida qo‘llanadi.

Keyingi keng tarqalgan shakl - parsellyatsiya, ya'ni bir grammatik butunlikni bo‘laklarga ajratib, uni bir necha satr yoki gapga yoyish bo‘lib, har bir segmentga alohida semantik e'tibor berilishini ta'minlaydi. Masalan, Ted Hughesning she'rlarida parsellyatsiya yordamida dramatik pauzalar, ritmik to‘xtalishlar va emotsional urg‘ular yaratiladi.

Bundan tashqari, asindeton va polisindeton usullari ham zamonaviy ingliz she'riyatida sintaktik og‘ishlarning muhim turlaridan hisoblanadi. Asindeton - ya'ni bog‘lovchilarsiz birikmalar - matnga shoshilinchlik, ritmik siqilish yoki dramatik keskinlik olib kiradi. Polisindeton - ya'ni bir necha bog‘lovchining ortiqcha takrorlanishi esa, she'rga og‘ir, epik nafas beradi. Ted Hughes she'rlarida "and" bog‘lovchisining ko‘p takrori orqali sintaktik og‘ish ijtimoiy va tabiiy betartiblikni ifodalash vositasiga aylanadi.

Shuningdek, bog‘lanmagan holda davom etuvchi tutash gaplar ham Kammings yoki Bukovskiy kabi shoirlar uslubida uchraydi. Ushbu jumlalar grammatika tomonidan belgilangan cheklovlarsiz ichki monologning tabiiy ritmini aks ettiradi:

"i sing of Olaf glad and big
whose warmest heart recoiled at war:
a conscientious object-or"
his wellbelovéd colonel(trig
westpointer most succinctly bred)
took erring Olaf soon in hand;
but-though an host of overjoyed
noncoms(first knocking on the head
him)do through icy waters roll
that helplessness which others stroke
with brushes recently employed

Mazkur parcha Kammingsning odatdagi grammatik strukturani buzgan, vergul va nuqtasiz uzun gaplardan iborat uslubini ko‘rsatadi. So‘zlar oralig‘ida qavslar, tirelar, kichik harflar va izchil bo‘lmagan sintaksis qo‘llangan.

"your life is your life
don't let it be clubbed into dank submission.
be on the watch.

there are ways out.
there is a light somewhere.
it may not be much light but
it beats the darkness."
"you are marvelous
the gods wait to delight in you."

Bukovskiyning jumlalari oddiy, ammo grammatik jihatdan an'anaviy bog'lovchilarsiz ketma-ket yuradi. Har bir gap ichki monolog singari shaxsiy va bevosita bo'lib, stilistik minimalizm bilan ajralib turadi. Gaplar orasidagi mantiqiy bog'liqlik mavjud bo'lsa-da, grammatik jihatdan ularni uzuq-yuluq bo'linmalar sifatida talqin qilish mumkin, chunki ular tutash, qisqa, lekin oqimda silliq davom etish xarakteriga ega.

Yana bir muhim ko'rinish sintaktik muvofiqlikning buzilishidir. Masalan, ega-kesim mosligining buzilishi yoki zamon uyg'unligining bo'lmasligi ko'pincha absurd, paradoksal yoki ekspressionistik ifoda yaratishga qaratiladi. Demak, ingliz ijodiyotida sintaksisda qasddan yo'l qo'yilgan tuzilmaviy nomutanosibliklar ichki murakkablik, kognitiv labirint, psixologik dissonans yoki ijtimoiy masalalarning bevosita grammatik ifodasi sifatida talqin qilinadi. Ayni paytda, shuni ham unutmaslik kerakki, bunday deviatsiyalar har doim ham formalistik o'yin emas, aksincha, poetik tafakkurning muqarrar kengayishi, ya'ni adabiyot orqali tilni qamrovliroq fikrlash vositasiga aylantirishga intilish sifatida talqin qilinishi lozim.

Natijalar. Ushbu turkum o'zbek zamonaviy she'riyatida ko'p uchraydigan badiiy usullardan biri bo'lib, aynan sintaksis darajasidagi o'zgarishlar matnga emotsional chuqurlik, ekspressivlik, dramatik dinamikani olib kiradi. Avvalo, o'zbek she'riyatida eng ko'p kuzatiladigan sintaktik deviatsiya turlaridan biri ellipsis, ya'ni gap tarkibidagi muhim bo'lak (odatda kesim yoki ega)ning tushirib qoldirilishidir. She'riyatda u ma'no yaxlitligiga putur yetkazmaydi, balki o'quvchining idrokiy ishtirokini kuchaytiradi. Masalan, Usmon Azimning "Yangilanish" she'rida: "*Bu dunyodan ketganimmi, bu dunyoga qaytganim, tillarimdan to'kilgan so'z – boychechakning aytgani*." satrlarda fikr "... ekan" konstruksiyasi orqali anglashiladi, ammo u ochiq qoldirilgan: bo'shliqni o'quvchining tafakkuri to'ldirishini nazarda tutadi.

Shuningdek, o'zbek poetik sintaksisining eng barqaror deviant shakli inversiya, ya'ni so'z tartibining normadan og'ishi orqali semantik urg'uni o'zgartirish. O'zbek tilining sintaktik moslashuvchanligi (nisbatan erkin, ya`ni ergonomik so'z tartibi) shoirlarga bu borada keng imkon beradi. Masalan, Abdulla Oripovning "*Osmon qarar unga termulib*" misrasida egasi va kesimi odatdagi "U osmonga termulib qarar" tartibidan farqli shaklda joylashib, so'zga poetik urg'u beriladi, ifoda tugalroq, jozibaliroq tus oladi. Xuddi shunday, Eshqobil Shukurning "*Tog'da jilg'a kabi jildiragan yo'l,*" satrida subyekt va obyektning o'rnini o'zgartirib, emotsional effekt yaratish barobarida dramatik ta'sirni kuchaytiradi.

Bundan tashqari, zamonaviy o'zbek she'riyatida takror va parallel sintaktik konstruksiyalar ham keng qo'llaniladi. Muhammad Yusufning "*Ulug'imsan, Vatanim*" she'rida har bir band anaforik qurilma asosida boshlanadi: "*Ulug'imsan, Vatanim…", "Sen borsan, Vatanim…"* - qat'iy sintaktik parallelizm normativ tilga xos bo'lmagan barqarorlikni kiritadi. Odatda nasriy nutqda sintaktik xilma-xillik talab qilinsa, she'riyatda takror orqali matnga ritmik marom, kompozitsion barqarorlik, emotsional ta'sir kuchi olib kiriladi.

Yana bir muhim holat polisindeton va asindeton usullarining qo'llanishidir. Masalan, Ulug'bek Hamdamning ayrim eksperimental she'rlarida "*jimlik... nafas... hayajon..."* kabi bog'lovchilarsiz ketma-ketliklar kuzatiladi. Mazkur ifodalar intonatsiyaviy pauzalar yaratadi va assotsiativ ong oqimini tasvirlaydi. Aksincha, ba'zi an'anaviy shoirlar - xususan, Rauf Parfi (garchi bu tadqiqot doirasiga kirmasa-da) "va" bog'lovchisini ketma-ket qo'llab, polisindetik strukturada an'anaviy ritm yaratadilar.

Zamonaviy o'zbek she'riyatida kuzatilayotgan yana bir sintaktik uslub bir gapning satrlar bo'ylab uzilib ketishi - partsellyatsiya. Masalan, Xurshid Davronning quyidagi misralari:

Bitta ko'z bor bu dunyoda -
Sehrli,oddiy.
Bitta so'z bor bu dunyoda -
Nurli, abadiy:
Men u ko'zga yetaman,ammo,
Men u so'zni aytaman,ammo
Bu dunyoda bitta qabr bor,
U meni kutadi umidvor.

Sintaktik og'ishlarning umumiy tavsifidan ko'rinib turibdiki, o'zbek zamonaviy shoirlari grammatika chegaralarida radikal eksperimentlardan ko'ra mavjud sintaktik vositalarning semantik va ritmik salohiyatidan ijodiy foydalanadilar. Shu jihatdan qaraganda, o'zbek va ingliz zamonaviy she'riyatlaridagi sintaktik deviatsiya o'rtasida farqlar bo'lishiga qaramay, ularning funksional asoslari o'xshash: tilning poetik salohiyatini ochish, sintaksis orqali idrokni yanada faollashtirish va semantik chegaralarni kengaytirish.

Xulosa. Zamonaviy she’riyatda til imkoniyatlaridan ijodiy foydalanish, ayniqsa morfologik va sintaktik deviatsiyalar orqali erishilayotgan poetik yangilik, adabiyot tilining yuksalishida muhim omilga aylanmoqda. Ingliz va o‘zbek she’riyatidagi deviant birliklar shakl jihatdan turlicha namoyon bo‘lsa-da, ularning badiiy-funksional mohiyati bir yo‘nalishda – semantik ifodani boyitish, estetik ohang yaratish va o‘quvchini poetik jarayonga jalb qilishga xizmat qiladi. Ingliz she’riyatida til strukturasi ustida radikal eksperimentlar, yangi shakllar kashf etish va grammatik me’yordan ongli chekinish kuchli ifodalansa, o‘zbek she’riyatida mavjud morfologik va sintaktik imkoniyatlardan noan’anaviy foydalanish, lekin uslubiy ehtiyotkorlik saqlanishi kuzatiladi. Ayniqsa, arxaik formalarning zamonaviy kontekstdagi qayta jonlantirilishi, hissiylikni oshiruvchi affiksal va kompozitsion birliklar, inversiya va takror kabi vositalar shoirning poetik individualligini ochib beradi. Tahlillar shuni ko‘rsatdiki, deviatsiya hodisasi zamonaviy she’riyatda faqat shakl emas, balki mazmun yaratish strategiyasiga aylangan. Bu esa, lingvistik tafakkur doirasida deviant birliklarni o‘rganishni nafaqat stilistik, balki semantik va psixopragmatik jihatdan ham davom ettirish zarurligini ko‘rsatadi.

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UO‘K 81

THE ROLE OF INFORMAL SPEECH IN REFLECTING CULTURAL CHANGES

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Abstract. *This article explores how informal speech reflects cultural changes in society. Informal language, often used in casual settings, adapts quickly to social shifts and new ideas. It helps reveal changes in attitudes, social norms, and values. The study looks at how language in everyday conversations, social media, and different generations shows these transformations. By examining words, speech patterns, and public opinions, this article shows that informal speech is closely tied to cultural evolution. Informal language is not just a way to communicate but a sign of ongoing cultural and social changes.*

Keywords: *informal speech, cultural changes, language evolution, social norms, gender inclusivity, youth culture, slang, social media, multicultural influences.*

NORASMIY NUTQNING MADANIY O‘ZGARISHLARNI AKS ETTIRISHDAGI ROLI

Annotatsiya. *Ushbu maqolada norasmiy nutq jamiyatdagi madaniy o‘zgarishlarni qanday aks ettirishi o‘rganiladi. Odatda norasmiy vaziyatlarda qo‘llaniladigan norasmiy til ijtimoiy o‘zgarishlar va yangi g‘oyalarga tezda moslashadi. U insonlarning munosabati, ijtimoiy me’yorlar va qadriyatlardagi o‘zgarishlarni ochib beradi. Tadqiqot kundalik suhbatlar, ijtimoiy tarmoqlar va turli avlodlar tilidan foydalanish orqali ushbu o‘zgarishlarni tahlil qiladi. So‘zlar, nutq turlari va jamoat fikrlarini o‘rganish orqali maqola shuni ko‘rsatadiki, norasmiy nutq madaniy rivojlanish bilan chambarchas bog‘liqdir. Norasmiy til faqat aloqa vositasi emas, balki doimiy davom etayotgan madaniy va ijtimoiy o‘zgarish*larning *belgisi hisoblanadi.*

Kalit so‘zlar: *norasmiy nutq, madaniy o'zgarishlar, til rivojlanishi, ijtimoiy me'yorlar, gender inklyuzivligi, yoshlar madaniyati, jargon, ijtimoiy tarmoqlar, ko'p madaniyatli ta'sirlar.*

РОЛЬ НЕФОРМАЛЬНОЙ РЕЧИ В ОТРАЖЕНИИ КУЛЬТУРНЫХ ИЗМЕНЕНИЙ

Аннотация. *В данной статье рассматривается то, как неформальная речь отражает культурные изменения в обществе. Неформальный язык, часто используемый в повседневных ситуациях, быстро адаптируется к социальным сдвигам и новым идеям. Он помогает выявить изменения в установках, социальных нормах и ценностях. Исследование анализирует, как язык в повседневных разговорах, социальных сетях и среди разных поколений отражает эти трансформации. Путём изучения слов, речевых моделей и общественного мнения статья показывает, что неформальная речь тесно связана с культурной эволюцией. Неформальный язык — это не просто способ общения, но и показатель непрерывных культурных и социальных изменений.*

Ключевые слова: *неформальная речь, культурные изменения, эволюция языка, социальные нормы, гендерная инклюзивность, молодёжная культура, сленг, социальные сети, мультикультурные влияния.*

Introduction. Informal speech, the casual language used in everyday conversations, is a key aspect of understanding how society and culture evolve. Unlike formal language, which follows strict grammar rules and traditional structures, informal speech is flexible and adapts quickly to changes. This adaptability makes informal language a powerful tool for capturing shifts in societal trends, ideas, and values. Through informal speech, we can understand not only the personal preferences of speakers but also the broader cultural and social transformations occurring in real time.

Linguists have long recognized that informal language reflects the immediate concerns of society. As sociolinguist William Labov argues, “Language is a social fact, and it changes with society.” Informal speech is particularly responsive to social change, often reflecting new attitudes or beliefs before they become visible in more formal contexts. For example, as society moves toward more inclusive thinking, informal speech can give rise to new terms and phrases that reflect this shift, such as gender-neutral pronouns or terms for racial and cultural identities that weren’t widely used in the past. These changes in

language can be small at first, but they have the potential to influence larger societal norms over time. And according to linguist Deborah Cameron, informal language also offers insight into how people negotiate power, identity, and social relationships. She states, "Informal speech can act as a subtle but powerful marker of social status and group membership." When people use slang, regional expressions, or relaxed grammar in their speech, they are often signaling their belonging to a particular group or social movement. This is why informal speech is often seen as a more accurate representation of how people truly think and feel compared to the rigid and standardized rules of formal language. Language is not just a tool for communication; it is a reflection of the world we live in. As cultural and social dynamics change, so does the language we use. This idea is supported by linguist Penelope Eckert, who emphasizes that "language both shapes and is shaped by the communities that use it." Informal speech mirrors the shifts in societal norms and attitudes, helping us track cultural change. For example, as digital communication has become more dominant, language has adapted to fit the online world. New expressions, emojis, abbreviations, and acronyms have emerged, influencing the way people communicate in both online and offline settings. The rise of the internet and social media platforms, where people engage in quick, informal exchanges, has led to the creation of entirely new linguistic forms that were once unthinkable.

Moreover, informal language is not only a passive reflection of cultural shifts but also an active force in shaping them. Linguist Noam Chomsky has discussed how language can influence political and social systems. He argues that language reflects power structures, but also has the ability to challenge them. Informal speech, in particular, often resists authority and traditional norms. By using new slang or rejecting outdated terms, people challenge old social structures, creating space for new ideas and possibilities. This is seen in the way informal speech can promote social justice movements, such as the adoption of terms like "Black Lives Matter" or "Me Too," which have gained widespread recognition and transformed public discourse. Informal speech is also a tool for social bonding, and it can play a key role in how individuals relate to each other. It reflects not only the attitudes of society but also personal experiences. For example, phrases or slang that are common within specific age groups, subcultures, or communities often help individuals connect with others who share similar backgrounds or views. This is why informal speech often seems more authentic and spontaneous than formal language it reflects the ways people truly relate to one another in their everyday lives. Informal speech not only tracks cultural shifts but also contributes to shaping those shifts, as it reflects the attitudes, ideas, and social dynamics that define a particular moment in time. As linguists like Labov, Cameron, and Eckert have shown, informal speech plays an essential role in both reflecting and influencing the ongoing transformation of language, culture, and society.

Materials and Method. For this study, we employed a multifaceted approach, integrating both qualitative and quantitative research methods to comprehensively examine how informal speech reflects and responds to cultural changes. A wide array of materials and methodological tools were utilized to ensure a thorough and nuanced analysis.

The primary materials for our study included a diverse collection of speech data drawn from various informal settings. We collected audio and video recordings of casual conversations occurring naturally in environments such as homes, social gatherings, public spaces, and workplaces. These recordings served as authentic sources for analyzing the spontaneous, unstructured use of language, capturing real-life examples of how individuals communicate informally in their daily interactions. In addition to live conversations, we explored informal discourse on social media platforms such as Facebook, Instagram, Twitter and TikTok. These platforms are rich in informal expressions, abbreviations, emojis, slang, and cultural references, making them invaluable for understanding the dynamics of modern informal speech. Posts, comments, stories, captions, and replies were examined to assess how digital communication fosters new linguistic trends and reflects shifting cultural norms.

To further enrich our data, we incorporated spontaneous, unscripted interviews conducted with people from various age groups, educational backgrounds, and regions. These interviews provided an unfiltered look at natural speech patterns and allowed participants to express their thoughts freely, without the constraints of formal language. These speech samples offered deep insights into individual linguistic choices and the influence of socio-cultural context. Moreover, to analyze language change over time, we collected archival recordings and written transcripts of informal conversations spanning multiple decades. This included older radio interviews, personal letters, journal entries, and transcripts from family or community events. By comparing speech from different generations, we were able to track the evolution of informal language and identify linguistic shifts influenced by historical, technological, and social developments.

A combination of analytical methods was applied to interpret and contextualize the data. Discourse analysis was central to our study, allowing us to delve into the underlying meanings, social functions, and pragmatic uses of words and phrases in informal settings. This method helped us explore how speakers

construct identities, convey emotions, and negotiate relationships through informal speech. We also used content analysis to quantify the frequency and distribution of specific informal expressions, slang terms, and discourse markers across different demographic groups and platforms. This enabled us to detect recurring patterns and identify which linguistic features are most prevalent in different contexts. To capture public attitudes toward informal language, we conducted structured surveys and interviews with participants from a broad demographic spectrum. Questions focused on how individuals perceive the use of informal speech in various situations, their openness to linguistic change, and the perceived link between language use and cultural identity. The survey results provided a valuable sociolinguistic perspective, highlighting generational and regional differences in language attitudes. Furthermore, comparative analysis was employed to examine informal speech across time periods, geographic locations, and social groups. This approach helped identify key differences and similarities, allowing us to determine how societal changes such as globalization, technological advancement, migration, and generational shifts have influenced informal language use. Lastly, we employed sociolinguistic profiling to contextualize the speech data by mapping it to specific social variables such as age, gender, occupation, and education level. This added layer of analysis provided deeper insights into how social identity shapes and is shaped by informal speech.

Through the integration of these materials and methods, our study offers a detailed and multidimensional understanding of how informal speech operates as a mirror of cultural transformation. The interplay between language and society becomes especially visible in the informal domain, where change occurs most rapidly and expressively closely study how informal speech serves as a reflection of cultural transformations in society.

Result and Discussion. Through the comprehensive analysis of informal speech across various materials and methodological approaches, several important insights emerged, revealing how informal language acts as both a mirror and a mechanism of cultural change. The study primarily focused on vocabulary evolution, shifts in societal values, the impact of digital technologies, and the prominent role of youth culture in shaping informal linguistic practices.

One of the most striking findings is the rapid evolution of vocabulary within informal speech. New words and expressions frequently emerge as direct responses to technological innovation, cultural movements, and shifting social norms. These lexical innovations often begin in niche communities or digital environments and gradually gain mainstream acceptance, becoming embedded in everyday conversation. Informal speech, due to its flexible and adaptive nature, serves as fertile ground for such developments. For instance, the proliferation of social media platforms has significantly influenced language. Terms such as “selfie,” “hashtag,” and “vlogging” exemplify how new forms of interaction and content creation give rise to fresh vocabulary. These terms not only represent new concepts but also reflect deeper societal changes, such as the rise of self-expression, digital storytelling, and community engagement through technology.

Year	New vocabulary term	Influence factor	Example usage
2010	Selfie	Rise of social media	“I took a selfie at the concert.”
2015	Hashtag	Social media platforms	“Check out the hashtag #Global warming.”
2020	Vlogging	YouTube and video culture	“She started vlogging about her travels.”

And also, informal speech often adapts quickly to shifts in societal norms, particularly concerning gender inclusivity and diversity. The growing use of gender-neutral pronouns like *"they/them"* reflects broader cultural changes toward inclusivity.

The adoption of “they/them” as a singular pronoun is a significant linguistic development that highlights how language adapts to reflect greater cultural sensitivity and inclusiveness. While this usage existed in literature and spoken English for centuries, it has gained renewed prominence as society has moved toward recognizing and affirming non-binary and gender-diverse identities. What was once considered a grammatical exception is now becoming normalized in both digital and spoken informal language.

This change was particularly evident in online conversations, social media posts, podcasts, and interviews, where individuals often introduce themselves with their pronouns or refer to others using gender-neutral terms. For instance, phrases such as “They’re coming over later,” or “Alex uses they/them pronouns” are now common in both youth and activist communities. This linguistic inclusivity helps avoid assumptions based on appearance or name, fostering respectful and affirming communication.

Year	Social norm change	Example usage	Impact on speech
2010	Rise of gender inclusivity	“They are my friend.”	Use of “they” as a singular pronoun
2020	Acceptance of non-binary identities	“They/them pronouns are important.”	Gender-neutral language in casual settings

This ongoing transformation in informal speech reveals not only a linguistic shift but also a cultural redefinition of identity, respect, and self-expression. Younger generations, in particular, have championed this inclusivity through their everyday interactions, setting new norms in peer groups, classrooms, and online spaces. The willingness of informal speech to adapt quickly to such changes often ahead of formal institutions demonstrates its power as a cultural trailblazer. This informal usage plays a crucial role in normalizing diversity, reducing stigma, and reinforcing the idea that identity matters in everyday interaction.

Younger generations are particularly influential in shaping informal language. Slang, new expressions, and internet-based terms spread rapidly through youth culture. Phrases like *"lit," "sus,"* and *"fam"* reflect the creativity and innovation of younger speakers. The role of younger generations in shaping informal language cannot be overstated. As digital natives who are constantly immersed in evolving modes of communication, they are uniquely positioned to influence how language is used, shared, and reinvented. Their speech is marked by fluidity, innovation, and a strong connection to online environments where trends emerge and disappear at lightning speed. Unlike formal language, which is slow to adapt, the informal speech of youth is dynamic and expressive, often serving as a mirror of the cultural moment.

What distinguishes youth-driven slang is its ability to capture subtle social meanings and emotional tones in a concise, often humorous way. For example, terms like “rizz” or “slay” go beyond their literal meanings to signal confidence, charisma, or admiration in social settings. These terms are more than vocabulary—they are social markers, often used to establish in-group identity and shared understanding among peers.

Another key observation is the ephemeral nature of youth slang. While some terms endure, many are short-lived, quickly replaced by newer expressions as trends shift. This constant renewal reflects the fast-paced digital world that young people navigate daily. Their slang is also heavily influenced by viral content, including short videos, memes, and influencer language, making it a kind of living archive of internet history.

Furthermore, the use of informal expressions by youth is not restricted to entertainment or casual interactions—it increasingly appears in activism, commentary, and digital storytelling. This reflects a broader trend where informal speech becomes a vehicle for social expression, allowing younger speakers to challenge authority, resist outdated norms, and voice personal or collective experiences in an accessible, authentic tone.

The impact of these changes is evident not only in personal communication but also in how institutions, media, and brands now engage with younger audiences. From marketing campaigns to political messaging, there is a growing recognition that youth-driven informal language is a powerful cultural force, shaping not just conversation but also broader public discourse.

In short, the informal speech of younger generations is both a product and producer of cultural shifts. By constantly renewing the language through creativity and connectivity, they contribute to a living, adaptive form of expression that both reflects and shapes the world they live in.

Year	Slang term	Popularity factor	Example usage
2010	Lit	Youth and internet culture	“That party was so lit.”
2015	Sus	Internet memes and gaming	“That guy is acting sus.”
2020	Fam	Social media groups	“I am hanging on with my fam.”

Informal speech often incorporates words from different languages, especially in multicultural settings. In urban areas, for example, phrases from immigrant communities become integrated into mainstream informal speech, adding richness and diversity to everyday language. Another significant finding of this study is the increasing incorporation of foreign words and expressions into informal speech, especially in multicultural and urban environments. Informal language today is not only a tool of communication but also a canvas for cultural blending, where speakers draw from diverse linguistic resources to enrich their everyday interactions. This phenomenon reflects how globalization and migration shape language, creating a linguistic tapestry that is dynamic, inclusive, and constantly evolving. In

cosmopolitan cities and multicultural societies, individuals are frequently exposed to a variety of languages, cuisines, traditions, and worldviews. This exposure naturally influences informal communication, where borrowed words from different cultures are adopted not only for their novelty but also for their expressiveness and cultural significance. Many of these words become so common that speakers may not even realize they are using foreign terms. The ease and frequency with which these words are adopted into daily speech highlight the fluid boundaries of informal language.

These borrowed words often emerge through food, fashion, music, and pop culture, as well as through close interpersonal relationships in diverse communities. In many cases, such terms retain their original cultural flavor while acquiring new shades of meaning in their adopted context. For example, "biryani" doesn't just refer to a dish, it often evokes a sense of comfort, celebration, or cultural identity. Similarly, "cliché" from French has become deeply embedded in English to describe overused expressions, while "churros" has entered everyday vocabulary through the global popularity of street foods.

The following table highlights a few examples of foreign words that have become part of informal English speech in recent years:

Year	Borrowed word	Origin	Example usage
2015	Churros	Spanish	"I had churros for breakfast."
2018	Cliché	French	"It is not a cliché to say I love you."
2020	Biryani	Indian	"I am craving some biryani tonight."

This growing trend not only shows how language adapts to cultural diversity, but also how it helps build bridges between communities. Borrowed terms become tools of inclusion, curiosity, and cultural exchange, and their usage often reflects appreciation rather than appropriation. Moreover, this phenomenon underscores how informal language is a living record of social contact and cultural interaction. As people move, connect, and share more than ever before, their languages do too. Informal speech becomes a space where linguistic boundaries blur and creativity thrives—highlighting how language can reflect shared experiences and global influences while remaining rooted in local identity.

Conclusion. In conclusion, informal speech plays a crucial role in reflecting the cultural changes that happen in society. It offers a unique and immediate view into how language evolves in response to shifts in social attitudes, norms, and values. Unlike formal language, which tends to stay rigid, informal language adapts quickly, capturing the essence of the moment and showing how society is transforming. Informal speech acts as a mirror, allowing us to understand how people think, express their identities, and interact with each other as cultures change over time. Through the use of new words, phrases, and expressions, informal language reveals ongoing social movements and technological advances, as well as changes in relationships and attitudes toward issues like gender, race, and diversity. By examining informal speech, we can trace the path of cultural evolution, even before these changes become fully accepted in more formal settings. As society continues to evolve, informal speech will remain an essential tool for understanding cultural shifts. It helps us see how individuals experience and react to social changes. In this way, informal speech is not only a reflection of culture but also an active participant in the ongoing process of cultural transformation.

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UO‘K 81

O‘Z QATLAMGA OID MEVA NOMLARI XUSUSIDA

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Annotatsiya. *Mazkur maqola o’zbek va turk xalq maqollarida meva nomlarining qo’llanilishiga bag’ishlangan. Unda mevalar orqali ifodalanadigan o`z qatlamga oid meva nomlari haqida, ularning ma’naviy va madaniy ahamiyati hamda ikki xalqning dunyoqarashi tahlil qilinadi.*

Kalit so‘zlar: *meva nomlari, o`rik, olma, tut, xo`jag`at, kelinolma, farangolma, naqsholma, besh yulduz, xalq donoligi, madaniy o’xshashlik.*

О НАЗВАНИЯХ ПЛОДОВ, ПРИНАДЛЕЖАЩИХ К ИХ СОБСТВЕННОМУ ПЛАСТУ

Аннотация. *Данная статья посвящена использованию названий фруктов в узбекских и турецких народных пословицах. В ней анализируются названия фруктов, относящиеся к собственному пласту, выражаемому через фрукты, их духовное и культурное значение, а также мировоззрение двух народов.*

Ключевые слова: *названия фруктов, абрикос, яблоко, тутовник, ежевика, келинолма, фаранголма, накшолма, пять звёзд, народная мудрость, культурное сходство.*

ABOUT THE NAMES OF FRUIT BELONGING TO THEIR LAYER

Abstract. *This article is devoted to the use of fruit names in Uzbek and Turkish folk proverbs. It analyzes the names of fruits of their own class, expressed through fruits, their spiritual and cultural significance, and the worldview of the two peoples.*

Keywords: *fruit names, apricot, apple, mulberry, khojagat kelinolma, farangolma, naqsholma, five stars, folk wisdom, cultural similarity.*

Kirish. Tabiiyki, o‘z qatlam leksikasini o‘zlashma qatlam leksikasikasiga nisbatan farqlaymiz. Eslatib o‘tganimizdek, o‘z qatlam leksikasi genetik jihatdan faqat turkiy so‘zlardangina iborat emas. Asosi o‘zlashgan qatlamga tegishli bo‘lsa-da, o‘zbek tilining so‘z yasash sistemasida yangidan yasalgan so‘zlar ham o‘z qatlamga mansub. Masalan, payvand mevachilik atamasi o‘zbek tiliga fors-tojik tilidan o‘zlashgan bo‘lib, qo‘shish, ulash, bog‘lash (ya’ni biror o‘simlikning navda yoki kurtagini boshqa o‘simlik tanasiga o‘tqazish, ulash usuli) ma’nolarini anglatadi [8]. Payvand leksemasiga ***-chi, -lovchi, -kash*** affikslarini qo‘shish orqali yangi shaxs otlari yasalgan: *payvand+chi, payvand+lovchi, payvand+kash*.

Yoki *payvand+la*(*moq*), *payvand qilish* fe’llari ham, *payvandtag, payvandust* qo‘shma otlari ham o‘zbek tilining o‘z qatlam leksikasidan allaqachon o‘rin egallagan.

Tadqiqot metodologiyasi. O‘z qatlamga tegishli meva nomlarining ba’zilarida ixtisoslashuv ro‘y berganligini kuzatamiz. Ixtisoslashish tilda dialektik taraqqiyot natijasi sifatida baholanadi, bunda lug‘aviy birliklarning shakl va ma’no munosabati orasidagi “masofa”ning yaqinlashuvi yuz beradi, ya’ni bu jarayonda semantik integratsiya yoki differensiatsiya kelib chiqadi.

Ma’noning ixtisoslashuvi ifodaning referentlar guruhidan uning ichki guruhlariga intilishidir. Mevachilik nomlarining ichki guruhlarida, masalan, *kelinolma, farangolma, naqsholma, besh yulduz* kabi olma navlarida ana shunday ixtisoslashuvni kuzatamiz. Ya’ni Mahmud Koshg‘ariy davrida barcha olma turlari *alma* ifodasi bilan berilganligini ko‘ramiz. Keyinchalik olmadan tayyorlanadigan shirinlik *murabbo,* to‘liq yanchilgan olmadan tayyorlangan murabbo turi *jem* atov leksemasi bilan ifodalanadigan bo‘lgan. *Alma* so‘zida ma’no torayishi asosidagi ixtisoslashish yuz bergan, «daraxtdan uziladigan meva turi» biomorfik ma’nosi ajralib chiqqan. Olma navlari va undan tayyorlanadigan shirinliklarni farqlash ehtiyoji ijtimoiy omil bo‘lib, u so‘z ma’nosini shakllantirishdek lisoniy omilning ishga tushishiga turtki bergan. Izohli lug‘atda “olma” terminologik belgisi ushbu ixtisoslashgan mohiyatning reprezentatori vazifasini bajaradi. Demak, ko‘rinadiki, ikkinchi hosila ma’no asos ma’noning torayishi evaziga sodir bo‘lgan: *qizilolma, qirmizakolma, dumchaolma, olmamurabbo, olmajem* va h.

Ixtisoslashtirish atamasiga aniqroq ta’rif berish mumkin – bu aynan o‘sha obyektlar (dastlabki sinf guruhlari)ning o‘zi bo‘lib, ular alohida xususiyatlarning tashuvchilaridir. Masalan, *olmamurabbo* ma’nosi

olma (*daraxtdagi meva*) so‘zining ma’nosiga nisbatan torroq bo‘lib, olma mevasidan tayyorlangan yegulik nomigagina tegishlidir. *Olmamurabbo* ma’nosini olmadan tayyorlangan mahsulot bilan bog‘liq alohida birlik sifatida baholash mumkin. Ammo *olmamurabbo* ma’nosi dastlabki ma’no (*daraxtdagi meva*)ning «xususiy holati» (aynan torayishi) emas, chunki *olma* va *olmamurabbo* alohida-alohida birliklar bo‘lib, bu ikkala ma’no ma’lum bir umumiy g‘oyaning – “olma va shu mevadan tayyorlangan” semantik modelining konkretlashuv va reallashuv variantlaridir. Demak, *olmamurabbo* so‘zi tarkibining *olma* qismida ixtisoslashuv sodir bo‘lgan. (Ya’ni “daraxtdan uzilgan meva” ma’nosidan ko‘ra “mevadan tayyorlangan murabbo” ma’nosi kuchaygan.)

Umumiste’mol so‘zining umumiy qo‘llanishdagi xususiyatlari va ilmiy xoslangan ma’nolari orasidagi semantik “ip”larni aniqlash, semik “vorisiylik” xususiyatlarini tadqiq qilish, ixtisoslashgan hosila ma’nolarning umumiy mohiyatdan ajralib chiqishi, bu jarayonga hamkorlik qiladigan lisoniy omillarning roli masalasi tadqiqida S.P.Lopushanskaya tomonidan ishlab chiqilgan va tavsiya etilgan so‘z semantik strukturasini rekonstruksiya qilish metodikasi samarali ekanligini ta’kidlamoq lozim.

Olima umumiste’mol leksemalari va ularning terminlashuvini uch ko‘rinishda tadqiq qiladi:

1) ixtisoslashish (so‘z ma’nosining o‘zgarmasdan, tegishli ilmiy matnga ixtisoslashgan ma’noda voqelanishi);

2) modulyatsiya (polisemiya doirasida xos ma’noning asos ma’nodan o‘sib chiqqan holda qo‘llanilishi);

3) derivatsiya (xoslangan hosila ma’noning asos ma’nodan uzilishi natijasida terminologik mohiyat kasb etgan holda qo‘llanilishi) [9].

Olima talqinida ushbu jarayonlar asos ma’nodan uzoqlashish ko‘lamiga ko‘ra darajalanadi: *spetsializatsiya → modulyatsiya → derivatsiya.*

Semantik ixtisoslashuv deganda mavjud ma’noning sifat o‘zgarishiga uchramasdan, ayrim xususiyatlarini juz’iylashtirish asosida matnga xoslanishi nazarda tutiladi. Muayyan ilmiy matndagi istalgan til birligi u yoki bu darajada shu soha terminologik tizimiga xoslanadi. Ya’ni ularning muayyan matndagi kontekstual xususiyatlari, sintagmatik munosabatlari, birikuv natijasida egallaydigan semantik unsurlar bunga misol bo‘la oladi. Misol: *Ishkomlarda tok barglari sarg‘ayib, toifi va behishti uzumlar qahrabo tusga kirdi.* (Oybek. Qutlug‘ qon)

Ushbu gapdagi umumiste’moldagi atov birligi *behishti* ifodasining semantik xususiyatlariga moslashgan va meva nomlarini ifodalovni birliklarining mohiyatini ochib berishga ixtisoslashganligi bilan xarakterlanadi.

Yoki

Qandil, simirenko… olmalar serhosilligidan ko‘zingiz quvonib, dilingiz ravshan bo‘ladi. (N. Safarov. Olovli izlar) Mazkur gapdagi umumiste’moldagi atov birligi *qandil* ifodasi olma navi nomini ifodalovni birliklarining mohiyatini ochib berishga ixtisoslashgan.

Terminlashuv tarkibida ixtisoslashuv modulyatsiya va derivatsiya orasida eng mahsuldor hodisa sanaladi. Har qanday so‘z muayyan ilmiy kontekstda ixtisoslashib, terminlashishi mumkin. Umumiste’mol ifodalarning ixtisoslashuvi ko‘p hollarda umumfan xarakteriga ega bo‘ladi. Masalan, *tasnif, tartib, sistema, tizim, bandlik, barqaror, nazariy, nazariya, natija, namuna* kabi. Shuningdek, alohida fan sohalari uchun daxldor ixtisoslashgan ma’noli leksemalar ham talaygina: *baynalmilal, bakalavr, barkamol, barometr, vatan, vatanparvar, geosiyosat* kabi. *Go‘zal, nafis, farangiz, oydin, bolajon, kamola* kabi olma navlari nomlarida ham xuddi shunday xususiy ixtisoslashuvni kuzatamiz.

Quyida o‘z qatlamga tegishli meva nomlariga e’tibor qaratamiz.

O‘z qatlam birliklariga *olma, olcha, o‘rik, uzum, ayiqmurut, aymoqi, amiri, jiyda, kishmish, ko‘ksulton, ko‘kcha, mayiz, yong‘oq, tog‘olcha, xo‘jag‘at, chetan, chilonjiyda, chiya, chumchuqko‘z* kabi leksik birliklar mansub bo‘lib, ularning aksariyati yasamaliligi bilan xarakterlanadi.

Olma – turkiy so‘z. Odatda, dumaloq shaklga ega bo‘lgan, rangi qizil, ko‘k, yashil, sariq yoki aralash tusdagi xushxo‘r meva nomi. Bu so‘z Mahmud Koshg‘ariyning lug‘atida ***alma*** shaklida uchrashini e’tirof etdik.

(Manbalarda keltirilishicha, dunyoda olmaning yetti mingga yaqin navi mavjud ekan. Bizning yurtimizda esa, mingdan ziyod olma navlari yetishtiriladi.)

Olma so‘zi asosida ***olmazor*** (*Hosilga kirgan* ***olmazor*** *gektariga har uch yilda 20-40 tonna chirigan go‘ng va har yili sof holda 120 kg azot, 60-90 kg fosfor, 30 kg kaliy hisobidan o‘g‘itlanadi*.); ***olmaqoqi*** (***Olmaqoqi****ni choynakka qaynoq suv solib damlasangiz, yaxshi olmali choy bo‘ladi. Bunday damlama tinchlantiruvchi xususiyatga ham ega*.); ***olmachoy*** (*Olmaqoqidan qovirib tayyorlangan ichimlik nomi olmachoy deb nomlanadi.)* birliklari yasalgan.

Shuningdek, “O‘zbek tilining izohli lug‘ati”ga kirmagan *olmali* (pirog), *olmasiz* (dasturxon) birliklari

ham o‘z qatlamga tegishli.

Olcha (olu+cha) – turkiy so‘z. Mayda, danakli, nordon ta’mli, rangi sariq, qizil tusli meva nomi. Daraxtining bargi uzunchoq va mayda bo‘lib, odatda, olcha daraxti juda katta bo‘lmaydi. Guli oq, mayin, iforli va tez to‘kiluvchan bo‘ladi. *Olcha guli bargiday o‘ynab uchib yog‘ar qor* (Z.Diyor) misralarida qorning yog‘ishi olcha gulining to‘kilishiga o‘xshatilgan.

Olcha so‘zi asosida ***olchazor*** (*Mohidil u yoq-bu yoqqa alanglab olib, qalin* ***olchazor*** *orasidan qo‘shnining tomorqasiga o‘tdi.* (S. Zunnunova, Ko‘k chiroqlar); ***olcharang*** (*Oyog‘ida uchi bigizdek ingichka,* ***olcharang*** *tufli.* (S.Ahmad. Jimjitlik); ***olchamurabbo*** (***Olchamurabbo*** *qishda shamollashning oldini oladi.*); ***olchasharbat*** (*Yozning issig‘ida* ***olchasharbat*** *sara chanqovbosti ichimlik sanaladi*.), shuningdek, *olchali* (pirog), *olchasiz* (kompot) birliklari ham yasalgan.

O‘rik – turkiy so‘z. O‘zbekistondagi har bir xonadonda yetishtiriladigan, shirin ta’mli, xushxo‘r, rangi oq, sariq, qizg‘ish tusli, danakli meva nomi. Uni xomligida (dovuchcha) ham, pishganda ham, quritilganida (turshak, g‘ulin) ham sevib iste’mol qilishadi. O‘zbekistonda o‘rikning ertapishar navlari ham, kechpishar turlari ham yetishtiriladi.

O‘rik so‘zi asosida ***o‘rikzor*** (*Bu* ***o‘rikzor****ni bobom obod etganlar*); ***o‘rikfurush*** (*O‘tgan yili o‘riklar yaxshi hosil bemadi: bozorda* ***o‘rikfurush****larning “ketmoni uchdi”-da*), shuningdek, ***o‘riksharbat, o‘rikmurabbo, o‘rikkompot, o‘rikli, o‘riksiz, sero‘rik*** birliklari ham yasalgan.

Uzum – turkiy so‘z. Tokning g‘ujumlardan iborat mevasi.

“Qur’oni Karim”da uzum mevasi tilga olingan oyatlar uchraydi. Jumladan, “Abasa surasi”ning 24-, 32-oyatlarida shunday deyilgan: “*Endi inson o‘zining taomiga (ibrat ko‘zi bilan quyidagi ne’matlarimizga bir) boqsin: Biz (osmondan) suvni mo‘l yog‘dirdik. So‘ngra yerni (giyohlar unsin, deb) yordik. So‘ngra biz unda donlarni undirdik,* ***uzum*** *va ko‘katlarni, zaytun va xurmolarni, qalin daraxtzor bog‘larni, meva-yu giyohlarni ham. (Bularni) sizlarning va chorva hayvonlaringizning iste’moli uchun (yaratdik)*” [10].

Uzum – o‘zbek dasturxoni uchun ham shifobaxsh, ham to‘yimli meva nomi. Erkin Vohidov “So‘z latofati” kitobi (2014)da bu meva nomining kelib chiqishini uzmoq fe’li bilan bog‘laydi (*Uzum uzib yeyiladi* mazmunida).

Natijalar. Uzum haqida aynan Ibn Sino bitiklarida shunday ta’riflar keltiriladi: “*Uzum mizojlarni mo‘tadillashtiradi, qonni haydaydi, ko‘krak osti va o‘pka a’zolarini yomon xiltlardan tozalaydi. Badanni semirtiradi, agar ichidagi suvini so‘rib, po‘stini tashlab yuborilsa, buyrakdagi charvini ko‘paytiradi, biroq me’dasi ho‘l mizoj va yomon hidli kishilarga zarar qiladi, ularda yel paydo qiladi. Shu paytda zira va arpabadiyon iste’mol qilsa, zarari bartaraf bo‘ladi. Bordi-yu, jigar va taloqda tiqilma bo‘lsa ham ziyon yetadi, buyrakka ham zararli. Yangi uzilgan uzumning hazmi juda og‘ir, po‘sti biroz yumshab tirishgandan keyin yeyilsa hazmi osonlashadi. Shunda yel hosil qilishi kamayadi. Tanaga quvvat bag‘ishlaydi*” [11].

Uzum so‘zi asosida vujudga kelgan ***uzumzor, uzumxo‘r, uzumli, uzumsiz, uzumfurush*** kabi yasama leksemalar mavjud.

Ayiqmurut – turkiy so‘z. Nokning bir turi. (Shevalarda mazkur meva nomini qisqartirib *murut* deb ham atashadi.) *Toshnokdan avval* ***ayiqmurut*** *pishadi.* ***Ayiqmurut*** *– sersuv, mazasi shirin meva.*

Aymoqi – turkiy so‘z. Uzumning bir turi. *Ishkomlarda faqat* ***aymoqi****lar qoldi.*

Amiri – turkiy so‘z. Uzumning bir navi [12]. ***Amiri*** *– uzumning vinobop turlaridan biri.*

Jiyda – turkiy so‘z. Kichik, ichi un shaklida, qizg‘ish, danagi uzun va qattiq shirin meva. Yoz, kuz oylarida pishadi.

Janubiy Yevropa, Markaziy va Sharqiy Osiyo, Shimoliy Amerikada o‘sadigan qirqqa yaqin turi bor. O‘rta Osiyo, jumladan, O‘zbekistonda jiydaning *qarg‘ajiyda* (yovvoyi holda o‘sadi), *sharq jiydasi, tikanakli jiyda, kumushsimon jiyda, non jiyda* kabi turlari yetishtiriladi. Jiydaning mevasi yangiligida yoki quritib iste’mol etiladi [13].

Jiyda so‘zi asosida ***jiydazor, jiydaxo‘r, jiydagul, jiydali, jiydasiz, jiydafurush*** kabi yasama leksemalar vujudga kelgan.

Kishmish – turkiy so‘z. Mevasi maydaroq bo‘ladigan urug‘siz uzum navi. *Qishda* ***kishmish*** *pishmasmish, Pishsa* ***kishmish****, qishmasmish* (Tez aytish) *Kishmish* so‘zi asosida ***kishmishzor, kishmishxo‘r, kishmishli, kishmishsiz, kishmishfurush*** kabi yasama birliklar vujudga kelgan.

Ko‘kcha – turkiy so‘z. Olxo‘rining bir turi. Ho‘l meva.

Mayiz – turkiy so‘z. Quritilgan uzum. Quruq meva turi. *Bolalarning qo‘llarida turshak,* ***mayiz*** *solingan xaltalar*. (H.Nazir. So‘nmas chaqmoqlar) Tut mevasining quritilgani *tutmayiz* bo‘ladi.

Yong‘oq – turkiy so‘z. Mag‘zi qattiq po‘choqqa o‘ralgan quruq meva turi. Kech kuzda pishadi. Dunyo aholisi har yili o‘rtacha 2 million tonnadan ziyod yong‘oq yetishtiradi va shuncha yong‘oq iste’mol qiladi. *Asosan, AQSH, Chili, Ukraina, Xitoy va Moldova mamlakatlari eng ko‘p* ***yong‘oq*** *eksport qiluvchi mamlakatlar sirasiga kiradi.*

Yong‘oq so‘zi asosida ***yong‘oqzor, yong‘oqxo‘r, yong‘oqli, yong‘oqsiz, yong‘oqfurush*** kabi yasama leksemalar vujudga kelganligi ma’lum.

Tog‘olcha – turkiy so‘z. Olchaning tog‘da yovvoyi holatda o‘sadigan bir turi.

Xo‘jag‘at – turkiy so‘z. Mayda, to‘q qizil rangli, sersuv meva turi. (Uni ko‘pchilik yevropacha nomi bilan malina deb atashadi.) *Xo‘jag‘atning ho‘l mevalari shirin, xushbo‘y va shirador bo‘lib, chanqoqni bosadi, kishiga quvvat beradi, xususan, hazm organlariga ijobiy ta’sir ko‘rsatadi.* (https://www.facebook.com)

Chilonjiyda – turkiy so‘z. Jiydaning shakli noksimon, tuxumsimon, qizg‘ish jigarrang, yaltiroq, po‘sti qattiq, eti och yashil yoki oq, shirin turi. ***Chilonjiyda*** *– inson salomatligi uchun koni foyda.* (Shevalarda mazkur mevani qisqartirib *chilon, jilon, unobi* deb ham atashadi.) Chilonjiyda pishganda yeyiladi, uni qurutib qo‘yib ham iste’mol qilish mumkin. Shifobaxshligi bilan ajralib turadi. (Tuzilishiga ko‘ra qo‘shma so‘z: *chilon+jiyda*)

Chiya – turkiy so‘z. Tog‘li hududlarda o‘sadigan olcha turi. *G‘ir-g‘ir shamol esadi, qoraqand, **chiyalar**ning xushbo‘y isi anqiydi.* (S.Murodbekov. Yovshan isi)

Meva nomlari ichida yana *qaraqand, chumchuqko‘z* kabi o‘z qatlamga mansub turlarni ham kuzatish mumkin.

Xulosa. Xulosa qilib aytish mumkinki, tilning lug‘at tarkibini o‘xshashlik jihatlariga ko‘ra muayyan paradigmatik qatorlarga birlashtirish tilning o‘zi kabi murakkab, xilma-xil va, ayni paytda, o‘ta qiziqarlidir. O‘zbek tilidagi mevachilikka oid so‘zlarni yig‘ish va muayyan mavzuviy guruhlarga birlashtirish ham xuddi shunday murakkab masala bo‘lsa-da, sohaning so‘z va atamalarini yig‘ish, o‘xshashlik belgisi ostida paradigmatik qatorlarini tuzish, lug‘atlarda nafaqat meva daraxtlarining nomini, balki meva va unga tegishli atamalarni ham (faqat biologik xususiyati nuqtayi nazaridan emas) til egalari ongida qanday o‘rinlashganligiga qarab izohlash zarur.

Mevachilik leksikasini til nuqtayi nazaridan yig‘ish, o‘rganish, ular bilan bog‘liq izohli lug‘atlar tuzish, meva nomlariga berilgan ta’riflarni til imkoniyatlaridan foydalanib (xalq so‘zlashuv tiliga yaqinlashgan holda) soddalashtirish hamda mukammallashtirish, bir tomondan, til o‘rganuvchilarga qulaylik tug‘dirsa, ikkinchi tomondan, biologiya va tilshunoslik integratsiyasini ta’minlaydi.

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UO‘K 81

INGLIZ VA O‘ZBEK TILLARIGA XOS SO‘Z GURUHLARINING O‘RGANILISHI

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Annotatsiya. *Bugungi kunda tillarni sinxron, diaxron, tarixiy, qiyosiy, chog‘ishtirib, turli tamoyillarga asoslangan holda o‘rganishga bo‘lgan qiziqish ortib bormoqda. Har bir tilda mavjud bo‘lgan iboralar, frazeologik birliklar til sohiblarining o‘ziga xos bo‘lgan nomoddiy ma’naviy-madaniy merosidir. Ingliz va o‘zbek tilshunoslarining har ikki tilga xos bo‘lgan iboralarning turli xususiyatlarini har tomonlama tadqiq etishi, frazeologik ma’noni, ulardagi polisemiya, hayponimiya, sinonimya, antonumiya kabi hodisotlarni, frazeologik birliklarning ichki struktur tarkibi, komponentlarning sintaktik munosabatlarini, ularning semantik tuzilishini belgilash borasida amalga oshirayotgan ishlari soha rivojiga qo‘shilayotgan katta hissadir.*

Ushbu maqolada ingliz tiliga xos bo‘lgan so‘z birikmalari, iboralarning o‘rganilishi, ularni turli yondashuvlar asosida tasniflash borasidagi qarashlar va fikrlar o‘rganildi.

Kalit so‘zlar: *so‘z guruhlari, frazem, idioma, frazeologik kollokatsiya, birikmalar, frazeologik birlik, semantik funksiya, struktur funksiya, lisoniy olam, idiomatiklik xususiyati, komponent, metafora, emotiv manzara va obrazlar.*

ИЗУЧЕНИЕ ХАРАКТЕРНЫХ ДЛЯ АНГЛИЙСКОГО И УЗБЕКСКОГО ЯЗЫКОВ СЛОВОСОЧЕТАНИЙ

Аннотация. *В настоящее время растёт интерес к изучению языков синхронно, диахронически, исторически, сравнительно и сопоставительно, основываясь на различных принципах. Идиомы и фразеологические единицы, существующие в каждом языке, являются уникальным нематериальным духовно-культурным наследием носителей языка. Всестороннее исследование английскими и узбекскими лингвистами различных особенностей выражений, характерных для обоих языков, фразеологического значения, таких явлений, как полисемия, гипонимия, синонимия, антонимия, внутренней структурной композиции фразеологических единиц, синтаксических отношений компонентов, их семантической структуры является большим вкладом в развитие этой области.*

В данной статье рассматриваются взгляды и мнения об изучении словосочетаний и выражений, характерных для английского языка, и их классификации на основе различных подходов.

Ключевые слова: *группы слов, фразема, идиома, фразеологическая коллокация, сочетания, фразеологическая единица, семантическая функция, структурная функция, языковая картина мира, свойство идиоматичности, компонент, метафора, эмотивная картина и образы.*

THE STUDY OF WORD GROUPS SPECIFIC TO THE ENGLISH AND UZBEK LANGUAGES

Abstract. *Today, there is a growing interest in studying languages synchrically, diachronically, historically, comparatively, and in cross, based on various principles. Phraseological units and phrases in each language are a unique intangible spiritual and cultural heritage of the language speakers. The comprehensive study of various features of phrases specific to both languages by English and Uzbek linguists, their work on determining the phraseological meaning, phenomena such as polysemy, hyponymy, synonymy, antonymy, the internal structural composition of phraseological units, syntactic relations of components, their semantic structure is a great contribution to the development of the field.*

This article examines the views and ideas on the study of Uzbek and English-specific phrases and phraseological units, and their classification based on various approaches.

Keywords: *word groups, phrase, idiom, phraseological collocation, combinations, phraseological unit, semantic function, structural function, linguistic world, idiomaticity feature, component, metaphor, emotive imagery and representations.*

Kirish. Insonning lisoniy olam orqali borliqni anglash, tahlil qilish va boshqarishga bo‘lgan ehtiyoji jamiyatda mavjudlik shartlaridan biri hisoblanadi. “Lisonning inson hayotidagi o‘rni beqiyos. Lisonsiz

insonlar bir-birini tushunish, voqe'likni, tirik dunyoni o'zlashtish, o'zaro fikrlashish qobiliyatiga ega bo'lmas edi [6].

Muloqotga kirisha olish, fikrni jo'natish (send) va qabul qilish (recieve) jarayonining o'ziga xos psixologik, ma'naviy, madaniy va boshqa qonuniyatlari hamda shartlariga muvofiq keluvchi aktni amalga oshirish masalasi ayni jarayon va yoki umumiy ko'lamda qo'llanayotgan tilga xos bo'lgan so'zlar, so'z guruhlari tashiyotgan ma'nolarni bilish talabini qo'yadi.

Bilish - idrok etish jarayoni har bir insonning o'z quvvai-hofizasi bilan bo'g'liq hodisotdir. Aynan bir tilda lisoniy olamning yuzaga kelishi, uning tarkibiy qismi va xos bo'lgan har qanday o'zgarishlar tashqi va ichki ta'sirlar asosida sodir bo'ladi. Ta'sirlar doirasida globallashuv jarayoni, turli sohalar bo'yicha xalqaro munosabatlar, innovatsiyalar, ma'lum jamiyatning yashash hududi, ushbu jamiyatda kechadigan tarixiy, ijtimoiy, iqtisodiy, siyosiy va boshqa jarayonlar anglashiladi. "Inson borliqdagi predmet va hodisalarni o'zi yashab turgan jug'rofiy hududi, jamiyatning shakli, tarixi va an'analari, turmush tarzi kabi omillardan kelib chiqqan holda idrok qiladi va til birliklari vositasida nomlaydi va ifoda etadi"[11]. Tilda paydo bo'lgan so'z ham turli jarayonlarga to'qnash keladi: o'zgarishlar, ma'no ko'chish, iste'moldan chiqish yoki tiklasnishi, h.k.z. Avvaliga bir obyektni referent sifafida qabul qilgan so'z semantikasi keyinchalik turli ma'nolarni anglatuvchi konseptga aylanadi va yoki komponentlashuv bosqichiga to'qnash kelgan holda so'z guruhlarini hosil qilishi, birikmalar tarkibiga kirishi mumkin. "... lison o'ta takomil, murakkab, ko'p qirrali, ko'p vazifali, bir paytning o'zida ijtimoiy ham individual, yaratilgan va yaratuvchanlik kuchiga ega bo'lgan, turg'un va harakatdagi, tizimli va notizimiy xususiyatli hodisadir [6].

Ma'lumki, tilda mavjud so'zlarning semantikasini turli yondashuvlar asosida tasniflash mumkin. Jumladan, kengayish (enlargement/extension), torayish (narrowing), umumlashuv (generalization), maxsuslashuv (specialization), ko'chish (transfer), metafora va metonimiya kabi, irradiatsiallashuv (irradiation), amelioratsiya, pejoratsiya va boshqalar.

Irradiatsiallashuv jarayonida boshlang'ich ma'noning markazlashishi va tag ma'nolarning uning atrofida klaster ko'rinishida joylashuvi kuzatiladi. Amelioratsiya jarayoni so'zning ijobiy ma'no orttirishi bo'lib, unga aks holat sifatida, pejoratsiya ya'ni salbiy ma'noning so'zga yuklashish jarayoni kuzatiladi.

So'z semantikasi borasida so'z borganda ularning komponentlashuvi va so'z guruhlari shaklida tilda namoyon bo'lishi alohida bir masala hisoblanadi. So'z guruhlarini turlicha tomondan ko'plab tilshunoslar o'rganib kelmoqdalar, binobarin "hozirgi zamon tilshunosligida frazeologik sath tor va keng doirada tushunilmoqda, turg'un so'z birikmalarini ifodalovchi atamalar ham turli-tuman va bahsli ta'riflarga egadir[11].

Tadqiqot metodlari. So'z birikmalari yoki so'z guruhlarining tasnifi uchun xos xususiyatlar va shunga ko'ra nomlash masalasi alohida o'zganish va tadqiqtalab jihatdir. Ma'lumki, so'z guruhlaridagi komponentlarning stabillik (muqimlik) va leksik motivatsialanganlik darajasiga ko'ra birikmalar motivatsialangan (motivated) va motivatsialanmagan (non-motivated) guruhlarga ajratilishi nazarda tutilgan. Aynan motivatsiyalanmagan, ya'ni komponent so'zlar ma'nosi orqali birikma ma'nosini anglash imkoni bo'lmagan so'z guruhlari frazeologik birliklar yoki idiomalar nomi bilan yuritiladi. Biroq bu ta'rifni oxirgi ta'riflovchi xulosa deb bo'lmaydi.

"Ma'no yaxlitligiga ega bo'lgan va nutqiy jarayonga qadar ikki va undan ortiq so'zlarning barqaror munosabatidan tashkil topgan, nutqqa tayyor holda olib kiriluvchi ko'chma ma'nodagi barqaror birikmalar frazeologizm (frazeologik birikma)lardir. Barqaror birliklarning eng xarakterli belgilari quyidagilar:

1. Nutq jarayoniga qadar tilda mavjudlik: nutqqa tayyor holda olib kiriladi.
2. Ma'no yaxlitligi.
3. Tuzilishi va tarkibining barqarorligi [10]."

Frazeologik birliklarning tasniflari borasida ilmiy izlanishlar olib borgan tilshunoslarning fikrlari turlicha bo'lib, ularning fikrlariga esa so'z birikmalarini turli tomonlama o'rganish yondashuvlari asos bo'lgan.

"Frazeologik birliklarni tasniflari keltirilishi barobarida tilshunoslarning qarashlarida farqlar bu masalaning muammoli jihatlarini yuzaga chiqardi. Shu sababli, ular ma'lum bir nuqtai nazarga ko'ra bir qator guruhlarga ajratilgan, masalan, A. V. Kunin frazeologik birliklarni nutqdagi vazifalariga ko'ra tasniflagan, V. V. Vinogradov ularning ichki motivatsiyasini hisobga olgan holda, N. Amosova ikki kichik guruhga, idioma va frazemalarga bo'linadi, ... deya ta'rif bergan bo'lsa, A. I.Smirnitskiy frazeologik birliklarni semantik va grammatik turg'un aloqalari asosida tasniflashni taklif qildi va ularni so'zlar bilan qiyoslagan holda strukturaviy tasnifni ishlab chiqdi. Biroq, frazeologik birliklarni tasniflash eng qiziqarli jihati - onomastik komponentlariga ko'ra tasniflash bo'lib, ular o'z navbatida kichiq guruhlarga bo'linadi:

antroponimlar, toponimlar, etnonimlar, zoonimlar, astronimlar, kosmonimlar, xrononimlar, faleronimlar, geortonimlar, hujjatonimlar, ergonimlar, ideonimlar, xrematonimlar va biblionimlar" [5].

Frazeologik birliklarni ularning semantik unifikatsiyasi asosida tizimlashtirishga harakat qilgan Charlz Balli o‘z klassifikatsiyasida komponentlarning stabillik (muqimlik) darajasiga asoslanadi va ularni erkin-komponentik birikmalar/kombinatsiyalar (frazeologik guruhlar) hamda muqim ya’ni erkin harakatlanishi mumkin bo‘lmagan komponentli (frareologik unititlar) kabi guruhlarga ajratadi [2]. Bu tasnif so‘z guruhlarining ma’no xususiyatlaridan chekinish ko‘zga tashlanadi.

Ingliz tili, skandinavistika, germanistika, umumiy morfologiya nazariy grammatika va german tillaridan tarjimalar ishlari bilan tanilgan tilshunos olim, professor A.I.Smirnitskiy so‘z guruhlarini ikkiga ajratadi. Unga ko‘ra, birinchi guruh metaforolik (o‘xhashlikka asoslangan ko‘chim) xususiyatiga ega bo‘lmagan, stilistik jihatdan neytral ma’no kasb etuvchi frazeologik birliklar va idiomalar guruhiga ajratadi [7]. Masalan, *come aross, to be in time, to do well* kabi birikmalarni birinchi guruhga kiritilishi nazarda tutilgan. Tilshunosning fikriga ko‘ra idiomalar so‘zlovchi aniq tushungan ma‘no ko‘chimiga, metaforaga asoslanadi [7]. Idiomalar termini ostida yorqin, jonli, emotiv manzara va timsollar yarata oladigan alohida bir birikmalar nazarda tutiladi: *Before you say Jack Robinson, Annie Oakley, Mother Cary’s chickens;* bizningcha, aynan ingliz tilida mavjud idiomalar fraseologiyaning ma’lum bir guruh sifatida ajralish, tahlil va tadqiq etilishi kerak bo‘lgan jabhasidir. Albatta, Smirnitskiy o‘z tasnifi qamrovida yana kichik struktur turlarni ko‘rsatib o‘tadi: frazeologik birliklar guruhining a) verb +postposition (to fall behind, come up); b) to be + Past Participle (*to be afraid of, to be on fire*); c) preposition-nominal *(in Christmas-tree order*). Idiomalar guruhi ichki turlari: attributive-nominal (*Yorshire kidney, simple Simon; Black Monday*); verb-nominal *(to shoot Niagara, to sup with Pluto)*; phraseological repetitions (*Tom Tyler, punic faith*).

N. Amosovaga ko‘ra frazeologik birliklar ikki guruhga ajratiladi - frazemlar va idiomalar [1].

O. A. Kunin esa frazeologik birliklarni muloqot aktida bajaradigan vazifasiga ko‘ra to‘rt asosiy guruhga, nominativ, kommunikativ, nominativ-kommunikativ va pragmatik kabilarga ajratadi [3]. Kunin tasnifining e’tiborli jihati sifatida maqollar, o‘git-nasihatlarning hamda kirish so‘zi sifatida qo‘llanuvchi iboralar hamda respons (javob so‘zi sifatida qo‘llanuvchi) iboralarning e’tibordan chetda qoldirilmaganligini qayd etish mumkin, unga ko‘ra maqollar va nasihatli luqmalar frazeologik birliklarning kommunikativ guruhini, kirish so‘zi sifatida qo‘llanuvchi iboralar hamda respons (javob so‘zi sifatida qo‘llanuvchi) iboralar pragmatik guruhni tashkil etadi. O‘z navbatida u nominal guruhni uch kichik guruhlarga, ya’ni nominal, adyektiv, adverbial va prepositsional kabilarga ajratadi. Markaziy komponenti fe’l bo‘lgan uchinchi guruhni esa nominativ-kommunikativ deb ajratadi [3].

Akademik V.V.Vinogradov frazeologik birliklarni idiomatiklik xususiyatiga ko‘ra tasniflaydi [8]. U prazeologik birikmalar (phraseological fusions), butunlay motivatsiyalanmagan birikmalar bo‘lib, na komponentlarining leksik ma’nosidan va na birikmaning umumiy ko‘chma ma’nosidan u tashiyotgan ma’noni anglash butunlay imkonsiz hamda yuqori darajada stabillikka ega, frazeologik birliklar (phraseological unities), aslida motivatsiyalanmagan, biroq frazeologik birlik umumiy ma’nosidan metaforik ma’noni anglash imkoni mavjud, frazeologik kollokatsiyalar, yani leksik va grammatik valentlik asosida bog‘langan tirkama so‘zlar. Bunday birikmalarda valentlik masalasi alohida tadqiqtalab muammolardan biri deyishimiz mumkin.

O‘zbek tili frazeologiyasini o‘rgangan tilshunos olim A.Mamatov ularni shakllanishiga ko‘ra tasniflaydi va quyidagi nomdagi guruhlarni taqdim etadi:

1. Shaxs faoliyati va psixikasi bilan bog‘liqligi jihatidan shakllangan frazeologizmlar: ko’ngli ochiq, hafsalasi pir bo’lmoq, yerga ursa ko’kka sapchimoq va hokazo.
2. Kasb-korga bog’liqligi jihatdan shakllangan frazeolgizmlar: bo’zchining mokisidek.
3. Hayvonlarga xos obrazlar asosida shakllangan frazeologizmlar: oyog’i kuygan tovuqday, ammamning buzog’iday, to’ygan qo’zi va hokazo.
4. Dinga bog’liqligi jihatidan shakllangan frazeolgizmlar: xudo ko’tarsin, payg’ambar hassasi bilan turgan singari [4].

Natijalar va ularning muhokamasi. Umuman olganda iboralar yoki boshqacha aytganda, frazeologik birliklarning tasnifiga struktur, semantik, funksional, kontekstual yondashuv samarali natijalarga yetakaydi deyish mumkin. Frazeologik birliklari tasnifining struktur tamoyili ularning so‘zlar kabi gapda bajaradigan vazifalarini aniqlash imkonini beradi. Ushbu tasnifda frazeologuk birliklarning verbal, substantiv, adyektiv, adverbial, interjeksional funksiyalari namoyon bo‘ladi. Masalan:

Verbal: *to dine with Duke Humphrey, to put John Hancock, to raise Jack, to rob Peter to pay Paul, to go to Davy Jone’s locker, to assist in the French sense, jonini Jabborga bermoq, Alini ko‘rib Vali demoq.*

Substantiv: *Jacob’s ladder, Jack-leg lawyer, Lazy Susan, a Miss Nancy, blue-John, Omon choyxo’r.*

Adyektiv: *Johnny-on-the-spot, Tom o’Bedlam, as old as Adam, as bare as Job; qora Botir*, Ashir qo’rqoq.

Adverbial: *on/at the Greek: He came on the Greek*

Interjeksional: *That beats the Dutch! By the Lord Harry! For Heaven's sake! Not for Joe! Alixo'ja – Xo'jaali.*

Iboralar, frazeologik birliklar va idiomalarning hayponimik aloqalarga ko‘ra tasniflash orqali leksik-semantik guruhlar tizimini aniqlash imkoni yazaga keladi. Masalan, tasniflagich (classifier): flower: John-go-to-bed-at-noon (nomozshomgul), forget-me-not (moychechak). Tugallangan ma'noga ega gap-iboralar frazeologik birliklar tizimida qisman bo‘lsada uchrashini qayd etish lozim. Bu kabi gaplarda so‘zlovchining turli intensiyalari, ya'ni informativ, buyruq, ogohlantirish va shu kabi maqsadlari aks etadi. Masalan: It is Geek to me -Bu menga umuman tushunarsiz! Go to Hades! - Bor, ko‘zimga ko‘rinma! Qoch, Nodir kelyapdi! (Surxondaryo viloyatida qo'llanadi. (yaqin o'tmishda sobiq milliy xavfsizlik xizmati xodimining salbiy va antigumanitar qilmishlari natijasida uning ismi komponentlashgan, ziddiyatli, xatarli vaziyat, turli xavfli shaxslarga duch kelishdan ogohlantirish ma'nosida xalq orasida iste'molga kirgan ibora) [9].

Xulosalar. Yuqorida keltirilgan ma'lumotlar, fikrlardan kelib chiqib aytish mumkin-ki, frezeologiya tilshunoslik sohasining murakkab, har jihatdan o‘rganilishi kerak bo‘lgan, rivojlanayotgan yo‘nalishidir. Frazeologik birliklar maydoni qamrovida onomastik komponentli iboralar, idiomalar, maqollarning alohida bir tadqiq obyekti deyishimiz mumkin. Xususan, o‘zbek tilida mavjud bo‘lgan, areal aholi nutqida iste'molda bo‘lgan iboralarning o‘rganilishi, ularning indikator ro‘yxatini, lug‘atini ishlab chiqish va yaratish bilan millatimiz, xalqimizning dunyoqarashi, tarixi, ijtimoiy hayotiga bog‘liq ulkan qomusiy ma'lumotlar bazasini shallantirish mumkin. Umumiy qamrovda frazeologik birliklar deb yuritilishi mumkin bo‘lgan iboralar, turg‘un birikmalar va idiomalarning tasnifi borasida turlicha gipotezalar, fikrlar mavjud. Tilning leksik qatlami o‘zgarish, kengayib borish, undagi so‘zlar harakatlanish, ko‘chish, qo‘shimcha ma'no orttirish va aksincha yo‘qotish jarayonlarini bosib o‘tuchi, ongda tasvirlar, konstruallarni chaqiruvchi hodisotdir. Bu qatlamda iboralarning alohida maydoni yuzaga kelgan va bu maydonga tegishli bo‘lgan birliklarni, ularga xos bo‘lgan barcha xususiyatlarni o‘rganish tilshunoslar qarshisida ko‘ndalang turgan masaladir.

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UO'K 81-33'11'045

BILISH VA BAHOLASHNING KOGNITIV BOSQICHLARI

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Annotatsiya. *Maqolada majmuaviy yo'nalishlardan hisoblangan kognitiv tilshunoslik tarkibiga kiruvchi bilish, bilish turlari va bosqichlari, ularning rivojlanishi, shaxs fikrlashida hissiy va aqliy bilishning tutgan o'rni, baholash jarayonlarining ular bilan o'zaro hamkorlikda amalga oshishi bayon etilgan. Baholashning kognitiv tilshunoslik, xususan, uning ajralmas qismi bo'lgan bilish bilan aloqadorligi, baholashning bilish bosqichlarida tutgan o'rni, ularning o'zaro moslashuvi haqida fikrlar keltirilgan va dunyo tilshunoslarining bu mavzuda bildirgan munosabatlari tahlil qilingan hamda bilish bosqichlarida baholashning o'rni tadqiq etilgan. Shuningdek, maqolada til va tafakkur o'rtasidagi munosabat, tafakkurning tilga bog'liq holda rivojlanishi va nutqiy birliklarda aks etishi misollar orqali tahlil qilingan va tushuntirib berilgan.*

Kalit so'zlar: *bilish, ong, bilish bosqichlari, bilish turlari, baho va bilish bosqichlari, til va tafakkur.*

КОГНИТИВНЫЕ ЭТАПЫ ПОЗНАНИЯ И ОЦЕНКИ

Аннотация. *В статье рассматриваются компоненты когнитивной лингвистики, которая рассматривается как одно из интегративных направлений, с акцентом на процессы познания, их виды и этапы развития. Анализируется роль эмоционального и рационального познания в процессе мышления, а также реализация оценочных механизмов во взаимосвязи с данными когнитивными аспектами. Подробно освещается взаимосвязь оценки с когнитивной лингвистикой, в частности с познанием как её неотъемлемой частью, а также роль оценки на различных этапах познания и их согласованность. Кроме того, проанализированы мнения зарубежных и отечественных лингвистов по данной проблематике и исследовано функционирование оценки в рамках когнитивных стадий. Также в статье проводится анализ и даётся интерпретация взаимосвязи между языком и мышлением, развития мышления в зависимости от языка и его отражения в речевых единицах на основе конкретных примеров.*

Ключевые слова: *познание, сознание, этапы познания, виды познания, оценка и этапы познания, язык и мышление.*

COGNITIVE STAGES OF COGNITION AND EVALUATION

Abstract. *The article explores components of cognitive linguistics, regarded as one of the integrative approaches, focusing on cognition, its types and developmental stages, as well as the evolution of these stages. It examines the role of both emotional and rational cognition in human thought processes and the implementation of evaluative mechanisms in correlation with these cognitive elements. The interrelation between evaluation and cognitive linguistics—particularly cognition as its intrinsic component—is discussed in detail, with emphasis on the role of evaluation across various cognitive stages and their mutual alignment. Furthermore, the article analyzes scholarly perspectives of linguists worldwide on this subject and investigates the function of evaluation within the stages of cognition. Additionally, the relationship between language and thought, the language-dependent development of cognitive processes, and their manifestation in linguistic units are examined and elucidated through illustrative examples.*

Keywords: *cognition, mindfulness, stages of cognition, types of cognition, evaluation and stages of cognition, language and thought.*

Kirish. Ma'lumki, XX asr oxiriga kelib, tilshunoslikda yangi yo'nalishlar paydo bo'la boshladi va shunday zamonaviy sohalar safiga falsafa, psixologiya, mantiq kabi fanlar mazmunini o'zida aks ettirgan tilshunoslikning yangi yo'nalishi kognitiv tilshunoslikni ham kirgizishimiz mumkin.

Ayrim tilshunoslar tomonidan kognitiv tilshunoslikning paydo bo'lishi faqat tilshunoslikdagi psixoligvistika fani rivojlanishi bilan bog'lanadi [16, 9, 17, 13], degan mulohazalar aytilgan. Lekin bizningcha, kognitiv tilshunoslikning paydo bo'lishi 1960- yillarga borib taqaladigan kognitalogiya fani bilan ham uzviy bog'liqdir [17, 21]. Chunki kognitiv tilshunoslikning kognitologiya tarkibidagi birinchi

navbatda inson miyasi tuzilishining umumiy masalalari bilan qiziqadigan boshqa fanlar (birinchi navbatda psixologiya)dan farqi – u ongning kontseptual mazmuniga, odamlar o'zlari va dunyo haqida nimani bilishlari, bu bilimlar qanday tashkil etilganligi hamda ulardan qanday foydalanish kabi tushunchalarga asosiy e'tiborni qaratadi.

Kognitiv tilshunoslik – bu rasmiy til nazariyalariga, xususan, Noam Xomskiyning generativ grammatikasiga qarshi reaktsiya sifatida paydo bo'lgan fanlararo soha hisoblanib [17,14], u tilga o'zgarmas qoidalar bilan boshqariladigan avtonom tizim sifatida emas, til va inson bilishi o'rtasidagi munosabatlarga urg'u beradi. Demak, kognitiv tilshunoslik tilning ichki xususiyatlarini o'rganish bilan chegaralanmasdan, bilish bilan bog'liq bo'lgan hamma fanlar bilan, xususan, psixologiya, nevrologiya, sun'iy intellekt va falsafa bilan chambarchas bog'liq. Shuningdek, an'anaviy tilshunoslikdan farqli ravishda, kognitiv lingvistika asosiy e'tiborni ma'no, kontseptuallashtirish va guruhlashtirishga qaratadi hamda til odamlarning dunyoni idrok etishi va o'zaro munosabati asosida shakllantirilishini tadqiq etadi.

Bizningcha, bilish, ong, tafakkur, konsept kabi gnoseologiya va kognitiv tilshunoslikdagi tushunchalar baho, baholash jarayoni, baho turlari bilan bevosita va bilvosita bog'liqdir. Inson ongi va til, tildagi baholash jarayonlarining o'zaro bog'liqligi haqida Q.Nazarov quyidagicha fikr bildirgan: "ong faqat insongagina xos bo'lgan, miyaning til va nutq yordamida voqeylikni aksini umumlashtiradigan, maqsadga muvofiq, konstruktiv va ijodiy namoyon bo'ladigan oliy funksiyadir… Ong voqeylikni emotsional baholash, maqsadga muvofiq faoliyatni ta'minlashdir" [14,78]. Demak, baholash borliqni qabul qilish va unga javob qaytarish xususiyatiga ko'ra dastlab ong ostida sodir bo'ladi va bu jihatdan baho kognitiv tilshunoslikning ajralmas qismidir. Ya'ni inson ongida butun hayoti davomida bilimlar zahirasi yig'iladi hamda bu bilimlar insonning tafakkuri, hayot tajribalari kabi omillar yordamida sayqallanar ekan, tabiiyki, bu jarayonda insonning o'zini o'rab turgan borliqqa nisbatan shaxsiy fikri, bahosi paydo bo'ladi va inson unga tayanib, lisoniy xususiyatlaridan kelib chiqib, muloqot ishtirokchisiga aylanadi.

Metodlar. Muloqot ishtirokchilari borliqni psixologiyasi, mavjud bilim va ko'nikmalari, millati, dini, jinsi, irqi, tili, yoshi, kasbi, ijtimoiy kelib chiqishi, mavqeyi, qiziqishlariga ko'ra baholar ekanlar, bunda til muloqot vositasi bo'lishi bilan birga insonning yuqoridagi xususiyatlaridan kelib chiqib, shaxsiy bahosini va g'oyalarini shakllantiruvchi quroldir. Inson dastlab ma'lumotni qabul qiladi va shundan keyin til yordamida o'z fikrlarini bayon qiladi deb hisoblash, bu, fikrimizcha, biroz sayoz fikrdir. Chunki o'ylashimizcha, baholashni kognitiv bosqichlar asosida tahlil qilish uchun bilish bosqichlarini o'rganish va undan so'ng, har bir kognitiv bosqichda baho qanday shakllanishini tahlil qilish o'rinlidir.

Natijalar va ularning tahlili. Ma'lumki, bilish bu olamni inson ongida aks etishidir va bu qadimdan olimlar tomonidan katta qiziqish bilan o'rganilgan. Dunyoni anglash, mavjudlikni o'rganish, bilish tushunchasi haqidagi g'oyalar G'arb dunyosi olimlardan Arastu (Aristotel), Immanuel Kant, Jon Lokk, Georg Vilgelm Fridrix Gegel; Sharqda Abu Nasr Forobiy, Abu Rayhon Beruniy kabi olimlar asarlaridan joy olgan bo'lib [1, 2, 3, 10, 12, 19] jumladan, bilish haqidagi dastlabki qarashlar Arastuning miloddan avvalgi 350-340 yillarda yozgan asarlarida qayd etilgan. Olim, haqli tarzda, bilish jarayonida inson dastlab his qiladi va undan keyin aqli bilan tushunadi deb hisoblagan bo'lsa [3, 104], X asrning boshlarida yozilgan "Al-Madina al-Fadila" asarida Abu Nasr Forobiy ham Arastuning yuqoridagi fikrlariga qo'shiladi hamda bilish jarayonini sezgi, tasavvur va aql orqali bosqichma-bosqich rivojlanadigan jarayon deb ko'rsatadi [1, 103]. Yuqoridagi fikrlardan ko'rishmiz mumkinki, blilsh va bilish bosqichlari qadimdan dunyo ilm ahlini qiziqtirib kelgan va bu borada bir qator izlanishlar olib borilgan. Jumladan, taxminan 1030-yilda yozilgan "Kitab al-Hind" (Xindiston) asarida Abu Rayhon Beruniy ham bilish turlari haqida fikr yuritib, tajriba va kuzatishga asoslangan bilish usulini targ'ib qiladi. Beruniy bilish jarayonida empirik usullarning muhimligini ta'kidlagan bo'lsa [3, 218], bilish jarayonini tajriba va kuzatish orqali shakllanuvchi jarayon degan fikr keyinchalik Jon Lokk tomonidan 1690-yilda yozilgan "An Essay Concerning Human Understanding" asarida ham keltirib o'tilgan [12, 112]. XVIII asrda faoliyat olib borgan Immanuel Kant esa bilish jarayonini hissiyot va aqlning birlashuvi, bilim subyektivlik va obyektivlikning o'zaro ta'siri natijasida yuzaga keladi, deb ko'rsatgan [9, 100]. XIX asr faylasufi Georg Vilgelm Fridrix Gegel bilishning asosini dialektik rivojlanishda deb bilib, bilish qarama-qarshiliklarni hal qilish orqali yuzaga keladi deb hisoblagan [19, 628].

Dunyo tilshunosligida bilish va uning inson ongida rivojlanishi haqidagi qarashlar birinchilardan bo'lib, Noam Chomskiyning generativ grammatika nazariyasi asosida ishlab chiqilgan. Unga ko'ra, insonlar cheklangan miqdordagi grammatik qoidalar to'plamini bilishi orqali jonli nutqda cheksiz jumlalar yaratish qobiliyatiga ega. Masalan, dastlab yosh bola ona tilini atrofidagi kattalardan o'rganayotganda, u oz miqdordagi grammatik qoidalarni o'zlashtiradi va ular yordamida yangi, ilgari o'zi eshitmagan va qo'llamagan bir qator jumlalarni mustaqil tarzda tuza oladi. Demak, bilish va tilni mustaqil qo'llashning samarali qo'llash usullaridan biri bu – til grammatik birliklar asosida o'rganishdir. Shunigdek, N.Chomskiy tilning ichki va tashqi tuzilmalari farqini kiritib, sintaktik tuzilmalarning inson ongida qanday shakllanishini

tushuntirdi [5, 15]. Tilning universal xususiyatlarini va uning bilish jarayonidagi rolini o‘rganish Roman Jakobsonning ilmiy izlanishlarida ham aks etib, u tadqiqotlarida asosan fonologik tizimlar va semantik tahlilga e'tibor qaratgan. Xususan, R.Jakobson fonemalarning qarama-qarshi juftliklari orqali ma'no farqlanishini tahlil qilgan. Umuman olganda, R.Jakobsonning tadqiqotlari tilning struktural xususiyatlari va ularning inson bilish jarayoniga ta'sirini tahlil qilishga qaratilgan [8, 365].

Ma’lumki, bilish jarayonida, borliqni qabul qilishda metaforalar inson tafakkurining asosiy qismidir va biz, insonlar ular orqali abstrakt tushunchalarni ongimizda mavjud bo’lgan, o’xshatilgan narsaga taqqoslab tushunamiz. Masalan, “vaqt bu pul” degan metafora orqali biz vaqtni cheklangan resurs sifatida tasavvur qilamiz va uni tejash yoki sarflash mumkin deb hisoblaymiz. Bu borada George Lakoff kontseptual metafora nazariyasini ilgari surdi. G.Lakoffning tadqiqotlari til va tafakkur o‘rtasidagi bog‘liqlikni o‘rganishga qaratilgan bo‘lib, u metaforalar orqali insonlarning dunyoqarashi va bilimlar zahirasi qanday shakllanishini tahlil qilgan [11, 3]. Til va tafakkur o‘rtasidagi o‘zaro aloqani tadqiq etish haqidagi fikrlar Lev Vygotsky tomonidan davom ettirilib, u shuningdek, tilning ijtimoiy muloqot orqali rivojlanishi va bilish jarayonida muhim rol o‘ynashi ko’rsatib o’tgan. L.Vygotsky tadqiqotlarida bolalarning kognitiv rivojlanishida tilning ahamiyati kattaligini ta'kidlaydi va u tilni inson tafakkurining asosiy vositasi sifatida ko‘radi. Bunga misol sifatida L.Vygotsky bola kattalar bilan muloqot qilish orqali yangi tushunchalarni o‘rganadi va bu uning kognitiv rivojlanishiga hissa qo‘shadi deb uqtiradi [20, 94]. Yuqoridagilardan xulosa qilish mumkinki, insonning tili uning dunyoqarashi va tafakkuriga ta'sir qiladi va bu haqida Benjamin Lee Whorf lingvistik nisbiylik nazariyasini ilgari surgan. Unig fikriga ko’ra, turli tillarning struktural farqlari insonlarning dunyoni qanday tushunishiga ta'sirini qiladi va misol sifatida B.Whorf turli tillarda ranglarni ifodalash usullari farqlaydi va bu ranglarni idrok etishga ta'sir qilishi mumkin deb hisoblaydi [21, 212].

Jahon tilshunosligida bilish bosqichlarini o‘rganish dastlab Aristotel nomi bilan bog’liq. U bilish jarayonini sezgidan boshlanib, aqlga o‘tadigan bir jarayon deb hisoblagan [4, 104] va xuddi shu farazni I.Kant kengaytirib, bilish jarayonini sezgilar va tushuncha asosida olib boriladi hamda bilim subyekt va obyekt o‘rtasidagi o‘zaro aloqada shakllanadi, shaxs sezgi orqali faqat tashqi dunyodan keladigan ma'lumotlarni qabul qiladi, lekin ular faqat aql tarozisida tortilgandan so‘ng haqiqiy bilimga aylanishi mumkin deb hisoblaydi[10, 212]. Har ikki olim ham bilish jarayonini ikki bosqichga: sezish va aqliy mulohaza qilish bosqichlariga ajratishgan bo’lsa, Jean Piaget bilish jarayonini intellektual rivojlanishning bosqichlari sifatida ta'riflagan va bilish jarayoni bolalikdan boshlanib, aql va hissiyotning uyg‘unlashuvi orqali rivojlanadi deb ko’rsatgan. J.Piaget bilish jarayonining to‘rtta bosqichini belgilagan: sensorimotor, preoperatsion, konkret operatsiyalar va formal operatsiyalar bosqichlari [15, 43]. Jon Lokk bilish jarayonini faqat tashqi dunyo tajribasi asosida shakllanadi deb ta’kidlab, bilish jarayonini faqat sezgi va tajriba orqali tushuntiradi [12, 103]. Ma’lumki, voqelikdagi predmet va hodisalarni bilish, idrok qilish qator mantiqiy-ruhiy harakatlarni o’z ichiga olgan tarkibli faoliyatdir. Bu faoliyatning dastlabki bosqichini, albatta, ma’lum bir obyektni boshqa obyektlar qatoridan ajratish harakati tashkil qiladi. Bir obyektni boshqasidan ajratish uchun uning farqlovchi belgilarini topish lozim. Keyingi bosqichda esa, farqlovchi belgilarining chogishtirilishi asosida obyektning hissiy ramzi yuzaga keladi. Navbatdagi bosqichda paydo bulgan ramzning xotirada saqlanayotgan boshqa ramzlar bilan o’xshash tomonlari izlanadi. Nihoyat, voqelikni bilishning muhim bosqichi – umumlashtirish harakati amalga oshadi [6,15].

Zamonaviy falsafada bilish turlarini ikkiga: hissiy bilish va aqliy bilish turlariga bo’lingan. Aqliy bilish tarkibiga tushuncha, hukm, xulosa, tafakkur, mushohada kabilarni kiritgan [14, 112].

Hissiy bilish esa o’z navbatida quyidagi guruhlarga bo’lingan: sezgi, idrok va tasavvur [18, 78].

Bizningcha, hissiy va aqliy bilishning har qanday turi baholash bilan chambarchas bog’liqdir. Chunki bilish har doim baholash bilan uzviy bog’liq va uning asosini tashkil qiladi. Bilish bosqichlaridan quyidagilarda baho xususiyati aks etadi va ularni batafsil quyidagi tartibda tahlil qilish o’rinli: sezish → idrok → xotira → tafakkur → umumiy xulosa (hukm) → bilim yaratish ketma-ketligi. Quyida har bir kognitiv bosqichda bahoning qanday hosil bo‘lishi misollar bilan ko’rib o’tamiz.

1. Sezish bosqichi – sezgilar va tuyg‘ular orqali baholash. Inson atrof-muhitni sezgi organlari (ko‘rish, eshitish, hid bilish, ta’b bilish, ushlash) orqali qabul qiladi. “Sezgi tevarak-atrofimizdagi moddiy dunyoni bilishning dastlabki shaklidir. Sezgilar voqeiy narsa va hodisalarning haqiqiy xossalarini aks ettirgani uchun ham atrofimizdagi moddiy olamni bila olamiz” [7, 91]. Sezish bosqichida baho hali aniq shakllanmagan bo‘ladi, faqat birlamchi sezgilar asosida umumiy, qisman taassurot hosil bo‘ladi va bu taassurot fiziologik jarayonlarga asoslangan dastlabki intuitiv bahoni paydo qiladi. Intuitiv baho esa o’z navbatida subyektiv bahoni hosil qilishi yoki universal baholar shakllanishi mumkin. Masalan, limon mevasini ko’rishimiz yoki limon so’zini eshitishimiz bilan nardon tam hayolimizga keladi yoki nerf-fiziologik mexanizmi refleks uyg’onadi. Yoki quyidagi parchada tong go’zalligini tasvirlashda yozuvchi qo’llagan “endigina ko’tarilayotgan quyosh”, “yomg’ir tomchilayotgan o’rmon”, “yangi yuvilgandek dala”

singari tasviriy ifodalar inson sezgilari orqali qabul qilinadi va unda ijobiy hissiy baho shakllantiradi: *Es war der herrlichste Sonnenaufgang. Der tröpfelnde Wald und das erfischte Feld umher! Unsere Gesellschafterinnen nickten ein.* (Bu eng chiroyli quyosh chiqishi edi. Yomg'ir tomchilayotgan o'rmon va atrofidagi yangi yuvigandek dala! Hamrohlarimiz bosh chayqadi. Die Leiden des jungen Werther, Johann Wolfgang von Goethe). Shu o'rinda sezgi orqali shakllanadigan bilimlar qabul qilinishida sezish bosqichidayoq, baholash jarayonining tarkibiy qismi bo'lgan qiyoslash hodisasini amalga oshishini ta'kidlab o'tish zarur. Zero Q.Nazarov yozganidek, bilish jarayoni hamisha baho bilan uzviy bog'langan. Obyektlarni aniq-hissiy bilishdayoq ularni taqqoslash, qiyoslash sodir bo'ladi va ularni o'xshash yoki o'xshash bo'lmagan belgilari, xossalari aniqlanadi , [14, 293].

2. Idrok yoki tushunish bosqichi – dastlabki baho shakllanishi. Inson sezgilariga asoslanib to'plagan ma'lumotlarini ongli ravishda narsa yoki hodisani avvalgi bilimlariga, normalarga asoslanib tahlil qiladi, kuzatadi, aniqlaydi va holat yoki obyektni boshqa holatlar bilan solishtirish natijasida tushunadi hamda tanib oladi. Bu bosqich empirik bilish bosqichi deb atalib, unda baholash barcha insonlarda deyarli o'xshash kechadi. Masalan, *Tajribamdan sinab bildimki, jangning sir-asrorini, g'anim askarlarini sindirish yo'lini bilgan, urush qiziganda o'zini yo'qotmasdan, qo'l-oyog'i bo'shashmasdan, lashkar favjlarini jangga boshlay oladigan, agar qo'shin safiga raxna tushsa uni tezda tuzata oladigan kishigina amirlik va hukmronlikka loyiq hisoblanadi.* (Temur tuzuklari)

3. Xotira bosqichi – inson to'plagan oldingi bilim va tajribalarga asoslangan holda vaziyatga baho beradi. Inson avval o'z tajribasida uchratgan hodisalar asosida yangi obyekt yoki voqeaga baho beradi va odatda xotira asosida shakllangan baholar ko'pincha emperik baho (hayotiy tajribalar asosida shakllangan) yoki stereotipik baho (madaniy me'yorlar va stereotiplar asosidagi baho) tarzida bo'lishi mumkin. Masalan, a) *But there is no doubt that the young man in question is a perfect gentleman.* b) *He is always most polite to me.* c) *Besides, he has the appearance of being rich, and the flowers he sends are lovely.* (The Picture of Dorian Gray, Oscar Wilde) parchasida a-gapda *no doubt* fikrga bo'lgan ishonchni, *perfect gentleman* so'z birikmasi ijobiy bahoni anglatyapti. B-gapda esa *always*, *most*, *polite to me* so'zlari va so'z birikmalari birgalikda qo'llanilib matn mazmunidagi ijobiy bahoni yanada aniqlashtiryapti.

4. Tafakkur bosqichi – Tahliliy baholash. Inson o'zida mavjud bilimlar, tajribalar, normalar bilan yangi ma'lumotlarni taqqoslaydi va o'zi uchun foydali yoki foydasiz ekanligiga qarab maqsadidan kelib chiqib vaziyatga baho beradi. Bu bosqichda baho tanqidiy fikrlash va sabab-oqibat munosabatlarini tushunish asosida shakllanadi. Bunda baho quyidagi usullarda shakllanishi mumkin: obektiv (ratsional) baho – bilim, mantiq yoki faktlarga asoslangan baho. Subyektiv baho – insonning shaxsiy xususiyatlari (dini, millati, billimi)ga ko'ra boshqalardan farq qiluvchi yoki o'xshash baho.

Ingliz tili: *"This argument makes sense because it is based on facts."* – ratsional baho.

O'zbek tili: *"Bu shoirning she'rlari juda falsafiy va mazmunli."* – tafakkur orqali hosil bo'lgan subektiv baho.

O'zbek tili: *"Yangi telefon modelida eng so'ngi qulayliklar bor, lekin boshqa telefonlar bilan taqqoslansa, narxi juda qimmat."* – tahlil orqali sodir bo'lgan subyektiv baho.

5. Xulosalash bosqichi – aniq qaror qabul qilish va maqsaddan kelib chiqib voqeylikni baholash. Inson tafakkur natijalariga tayangan holda yakuniy baho beradi. Bunda ham baholash asosan subyektiv ko'rinishda bo'ladi. Aniq qaror asosida berilgan baho oxirgi natija sifatida qabul qilinadi: Ingliz tili: *"...and with this thought I was going to give thanks to God for bringing me to this place. I know not what it was, but something shocked my mind at that thought, and I durst not speak the words. 'How canst thou become such a hypocrite,' said I, even audibly, 'to pretend to be thankful for a condition which, however thou mayest endeavour to be contented with, thou wouldst rather pray heartily to be delivered from?' So I stopped there; but though I could not say I thanked God for being there, yet I sincerely gave thanks to God for opening my eyes, by whatever afflicting providences, to see the former condition of my life, and to mourn for my wickedness, and repent. I never opened the Bible, or shut it, but my very soul within me blessed God for directing my friend in England, without any order of mine, to pack it up among my goods, and for assisting me afterwards to save it out of the wreck of the ship."* (D.Defoe Robinson Crusoe) – oxirgi xulosa shaklida baho.

6. Yangi bilim yaratish bosqichi – yuqoridagi bosqichlardan kelib chiqib, ijodiy va hissiy baholash asosida yangi bilim, fikr yaratiladi. Qabul qilingan yangi g'oyalar, tushunchalar yoki bilim ta'sirida yangi bilim va unga asoslangan baho shakllanadi. Bu bosqichda baholash subyektivlik va ijodiy fikrlash asosida bo'ladi: *"Agar biz shu kezda zarshunosliq uchun yeng shimarsak, ya'ni gulni guldan ajratadurg'an bo'lsaq boyag'idek esankirab, mutaraddid qolmaymiz, chunki Kumushbibi lolalar isidagi bir gul va yo yulduzlar orasidag'i to'lg'an oy edi."* (O'tkan kunlar, Abdulla Qodiriy). – hissiy va ijodiy baholash asosida Kumushning go'zalligi betakror ifodaviylik – metaforalar asosida tasvirlab berilmoqda.

Xulosa. Albatta, bilish va baholash jarayonida yuqoridagi bosqichlardan faqat ayrimlarigina qo'llanilishi mumkin hamda bu mavjud zamon va makon, vaqt induvidning shaxshiy xususiyatlari kabi omillar bilan uzviy bog'liqdir. Berilgan fikrlarga asoslanib xulosa qilishimiz mumkinki, bilish va baholash jarayonlari o'zaro bir birini to'ldiruvchi, tashkil qiluvchi ajralmas jarayonlardir va ularni tadqiq qilishning asosini – nutq jarayonining majmuaviy tahlili orqali yuzaga chiqadi. Zero, Q.Nazarov ta'kidlaganidek, qadiriyatli-baholi jihatlar bilim jarayoni va bilimning tuzilishida ajralmas bo'gliqlikda namoyon bo'ladi [14, 295].

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UDC 81

LINGUA-STYLISTICS FEATURES OF THE TEXTS OF ENGLISH AND UZBEK NEWS

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Abstract. *This article provides an analysis of the linguistic and stylistic features present in English and Uzbek news texts. By comparing and contrasting these features, the aim is to highlight the unique characteristics of news reporting in both languages and explore how language choice and stylistic elements contribute to the overall impact of news articles. It also presents how texts in English and Uzbek news can very depending on the language structures, communicative norms and cultural contexts of each language. By exploring these differences, the article aims to provide insight into the multifaceted nature of news reporting across diverse linguistic and cultural landscapes.*

Keywords: *lingua-stylistics, English and Uzbek newspaper style, headlines, quotations and sources, context, tone, media texts, language tools, formal and informal style.*

INGLIZ VA O‘ZBEK YANGILIK MATNLARINING LINGVOSTILISTIK XUSUSIYATLARI

Annotatsiya. *Ushbu maqolada ingliz va o‘zbek tilidagi xabar matnlarida mavjud bo‘lgan lingvistik va stilistik xususiyatlar tahlil qilinadi. Bu xususiyatlarni taqqoslash va chog'ishtirishdan maqsad ikkala tilda yangiliklar yetkazib berishning o'ziga xos xususiyatlarini ta'kidlash, shuningdek, nutqning tanlovi va stilistik elementlarning yangiliklar umumiy bo'yoqdorligiga qanday hissa qo'shishini o'rganishdir. Bundan tashqari, maqolada ingliz va o‘zbek yangiliklaridagi matnlar har bir tilning til tuzilmalari, kommunikativ me’yorlari va madaniy muhitiga qarab qanday bir-biridan farqlanishi mumkinligi ko‘rsatiladi. Keltirilgan farqlarni o'rganish orqali turli xil til va madaniy landshaftlar bo'ylab yangiliklar yetkazib berishning ko'p qirrali tabiati haqida tushunchaga ega bo'lish mumkin.*

Kalit so‘zlar: *lingvostilistika, ingliz va o‘zbek tillari publistikasi, sarlavhalar, iqtiboslar va manbalar, kontekst, ohang, media matnlari, til vositalari, rasmiy va norasmiy uslub.*

ЛИНГВОСТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ТЕКСТОВ АНГЛИЙСКИХ И УЗБЕКСКИХ НОВОСТЕЙ

Аннотация. *В данной статье представлен анализ лингвистических и стилистических особенностей текстов новостей на английском и узбекском языках. Цель состоит в том, чтобы путём сравнения и противопоставления этих особенностей, выявить уникальные характеристики новостных репортажей на обоих языках и изучить, как выбор языковых средств и стилистических элементов влияет на общее восприятие новостных статей. В статье также рассматривается, как тексты новостей на английском и узбекском языках могут различаться в зависимости от языковых структур, коммуникативных норм и культурных контекстов каждого языка. Исследуя эти различия, статья стремится дать представление о многогранной природе новостных репортажей в разнообразных языковых и культурных ландшафтах.*

Ключевые слова: *лингвостилистика, английский и узбекский газетный стиль, заголовки, цитаты и источники, контекст, тон, медиатексты, языковые средства, формальный и неформальный стиль.*

Introduction. Language is a dynamic system that reflects cultural values, societal norms, and historical situations; it is more than just a vehicle for information transmission. The language used and other stylistic components used in news reporting can have a big impact on the effect, tone, and believability of an article. Thus, identifying the subtleties of news reporting in these languages and appreciating the diversity of

cultures that influences journalistic practices require an understanding of the lingua-stylistic elements of English and Uzbek news writings.

The public receives information mostly from news reporting, and the manner in which this information is presented might differ greatly depending on language and stylistic decisions. The language structures, communicative conventions, and cultural contexts in which news is created can have a significant impact on how it is presented and understood.

Language is a potent instrument in Uzbek and English news reporting for forming narratives, expressing feelings, and swaying public opinion. [2; 325] The overall tone and trustworthiness of news items are influenced by the syntactic structures, grammatical rules, and word choices in each language. It is imperative for journalists to comprehend these linguistic subtleties in order to interact with their audience in an effective manner and to accurately and ethically transmit information.

The language and stylistic devices employed in news reporting are greatly influenced by the cultural and historical contexts in which it is produced. [5; 101] Thus, news reporting functions as a reflection of the diverse range of languages, cultures, and viewpoints that characterize our globalized society as well as a means of disseminating information.

Literature review. The linguistic stylistics of news texts have been a focal point in comparative language studies, highlighting the interplay between cultural and linguistic elements in media discourse. Scholars have emphasized how stylistic devices such as metaphors, alliterations, and lexical repetitions serve different communicative purposes across languages (Smith, 2020; Karimov, 2018). English news texts are often characterized by concise, direct language and a preference for inverted pyramid structures to capture readers' attention effectively. In contrast, Uzbek news texts tend to incorporate more traditional narrative styles and culturally embedded expressions (Rakhimova, 2019). Studies on cross-cultural media discourse underline the significance of sociocultural context in shaping the stylistic choices of journalists.

Results and their analysis. The comparative analysis revealed notable differences in the stylistic features of English and Uzbek news texts. English news texts predominantly utilize short, straightforward sentences, an abundance of active voice constructions, and journalistic techniques like headline hooks to engage readers instantly. Conversely, Uzbek news texts display a preference for complex sentence structures, descriptive passages, and idiomatic expressions reflecting cultural heritage. Quantitative data analysis indicated that English texts featured a higher frequency of technical jargon and abbreviations, aligning with their focus on precision and efficiency. Uzbek texts, however, demonstrated a stronger reliance on proverbs and metaphoric language, underscoring their narrative richness and cultural specificity. These stylistic distinctions suggest that the linguistic choices in each language's news texts are deeply influenced by cultural norms and communicative traditions. This analysis contributes to a broader understanding of how language and culture intersect in media discourse, providing valuable insights for translators, linguists, and journalists working across linguistic boundaries.

Examples of lingua-stylistic features in English and Uzbek news texts:

Tone and register: The tone and register that are employed in news texts, whether in English or Uzbek, are crucial in properly communicating the information to the reader.

The tone of English news texts is frequently official, authoritative, and impartial. In order to provide information in a fair and impartial manner, journalists work hard to keep a neutral tone.[2; 48] In order to maintain clarity and trustworthiness, the register is usually formal and professional, utilizing standard language structures and vocabulary. English news texts frequently employ complex phrases, passive voice, and third-person perspective to preserve a feeling of objectivity and professionalism.

English: *The stock market experienced a significant downturn today, leading to investor concerns.*

Uzbek: *Birja bozorida bugun sezilarli pasayish kuzatildi, bu esa investorlarning xavotirlariga sabab bo'ldi.*

Language structure: English news articles frequently have a headline, an introduction, a body of material, and a conclusion. Sentences usually have a clear structure and logical flow to communicate ideas effectively.

A comparable hierarchical format comprising headlines, lead paragraphs, and body information is observed in Uzbek news texts. Although the arrangement of sentences in Uzbek news reports varies, they all strive to deliver information concisely.

English: *The government announced new measures to address the economic crisis.*

Uzbek: *Hukumat iqtisodiy inqirozni hal qilish maqsadida yangi chora-tadbirlarni e'lon qildi.*

Vocabulary and lexical choices: English news texts frequently employ formal jargon that is derived from several sources. [7; 140] When possible, journalists steer clear of extremely technical or sophisticated terminology in favor of simplicity and readability.

A wide range of language, including formal phrases exclusive to the news domain, is employed in Uzbek news texts. To engage the local audience, journalists can also use idioms or terms that are culturally appropriate. A wide variety of vocabulary options are frequently used in English news texts to express meaning and subtlety. Journalists can enhance their reporting by utilizing antonyms, synonyms, or metaphors.

To guarantee that the information is accurately and successfully communicated, Uzbek news texts also make careful lexical selections. To deliver accurate information, journalists may employ phrases relevant to politics, the economics, or other news issues.

Rhetorical Devices: English news texts often use rhetorical devices such as alliteration, metaphors, similes, and rhetorical questions to emphasize key points, engage readers, and create a persuasive effect. [4; 90] For instance, in English: ***The proposed policy changes have sparked a heated debate among lawmakers*.** While in Uzbek news texts may also incorporate rhetorical devices to enhance the impact of the message, engaging the audience and making the content more memorable.

Stylistic Conventions: English news texts follow stylistic conventions that emphasize objectivity, factual reporting, and a clear distinction between news and opinion pieces. [8; 150] Journalists strive to maintain a neutral tone and present information in a straightforward manner.

Uzbek news texts similarly adhere to stylistic conventions that prioritize objectivity, accuracy, and clarity in reporting. Journalists in Uzbekistan aim to provide balanced and unbiased coverage of events and issues.

English: Headline - *Record-breaking heatwave hits the region.*

O‘zbekcha: Sarlavha – *Rekord darajadagi issiqlik to‘lqini mintaqani qamrab oldi.*

Cultural References: English news texts may include cultural references that resonate with a diverse readership, drawing on shared experiences, historical events, or popular culture to provide context or emphasize a point.

Uzbek news texts often incorporate cultural references that are specific to the Uzbek context, drawing on local traditions, folklore, history, and societal norms to connect with the audience and enhance understanding. [3; 61]

English: *The festival celebrating cultural diversity drew crowds from all walks of life.*

Uzbek: *Madaniy xilma-xillikni nishonlaydigan festival jamiyatning barcha qatlamlaridan kelgan olomonni jalb qildi.*

Quotations and Interviews: Both English and Uzbek news texts frequently include quotations from key sources, experts, witnesses, or public figures to add credibility, provide different perspectives, and bring human voices into the narrative.

Interviews play a crucial role in news reporting in languages, offering insights, firsthand accounts, and expert opinions to enrich the story and provide depth and context for the reader. [1; 28]

English: *The CEO stated, Our Company remains committed to sustainability initiatives.*

Uzbek: *Bosh direktor shunday dedi: “Bizning kompaniyamiz barqarorlik tashabbuslariga sodiq qoladi.*

Narrative Techniques: English news texts may employ narrative techniques such as storytelling, character development, and chronological sequencing to make complex information more accessible, engaging, and impactful.

Uzbek news texts also utilize narrative techniques to structure stories effectively, maintain reader interest, and provide a cohesive and compelling account of events or issues.

English: *In a shocking turn of events, the political candidate faced allegations of corruption.*

Uzbek: *Voqealarning hayratlanarli burilishida siyosiy nomzod korruptsiya ayblovlariga duch keldi.*

Grammar and syntax structures in English and Uzbek news texts: The meaning and intelligibility of news texts in Uzbek and English are greatly influenced by grammar and syntax. We may see how linguistic patterns and conventions influence the manner and presentation of information in each language by comparing the grammar and syntactic structures of news pieces written in Uzbek and English.

Language acquisition, a multifaceted process shaped by linguistic diversity, cognitive mechanisms, and socio-cultural factors, is investigated in this study with a focus on English grammar acquisition among Uzbek learners. The analysis delves into the intricate dynamics influenced by Uzbek language structures, examining syntactic features, verb morphology, and pluralization patterns. The research uncovers nuanced challenges in mastering English grammar, revealing disparities between Uzbek and English syntactic structures, necessitating cognitive adaptation. English verb morphology complexity poses hurdles in tense forms and auxiliary usage, while pluralization patterns and phonological distinctions present challenges.

Here are some key points comparing the grammar and syntax structures in both languages:

	English news texts	Uzbek news texts
Sentence structure	Subject-Verb-Object (SVO) Structure: English news texts often follow the SVO word order, where the subject comes first, followed by the verb and then the object. [6; 225] For example: *The government introduced new regulations.*	Subject-Object-Verb (SOV) Structure: Uzbek language generally follows the SOV word order, where the subject comes first, followed by the object and then the verb. For example: *Hukumat yangi qonunlar taqdim etdi.*
Passive Voice	Passive voice is commonly used in English news texts to shift the focus from the doer to the action itself. For example: *The agreement was signed by the two countries.*	While passive voice exists in Uzbek, it is not as common as in English. Passive constructions are often less frequently used in Uzbek news texts compared to English.
Sentence Length and Complexity	English news texts tend to have shorter sentences and a more direct style to convey information efficiently.	Uzbek news texts can sometimes have longer sentences with embedded clauses, creating a more elaborate and descriptive narrative.
Sentence structure	English news texts often feature a variety of sentence structures, including simple, compound, and complex sentences to convey different types of information.	Uzbek news texts may incorporate different sentence structures that reflect the complexity and nuance of the language, using subordinate clauses and conjunctions to connect ideas.

By examining the grammar and syntax structures in English and Uzbek news texts, we can observe how linguistic patterns and conventions shape the style and presentation of information in each language.

Conclusion. In conclusion, the comparison of lingua-stylistic features in English and Uzbek news texts reveals the unique ways in which language, culture, and communication intersect in the realm of journalism. Despite differences in linguistic structure and cultural contexts, both languages share common elements in the way news is presented and communicated to audiences. Rhetorical devices serve as effective tools in both English and Uzbek news texts, enhancing the persuasive impact, engaging readers, and creating memorable content.

Stylistic conventions prioritize objectivity, accuracy, and clarity in reporting, reinforcing the importance of unbiased information dissemination in both languages. Cultural references play a crucial role in connecting with audiences, with the lingua-stylistic features of English and Uzbek news texts illustrate the dynamic interplay between language, culture, and journalistic practices.

By understanding and appreciating the nuances of each language's unique characteristics, journalists and readers alike can engage with news content in a meaningful and impactful way, fostering greater cross-cultural understanding and communication.

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UO‘K 81

VIZUAL KOGNITIV FE’LLARNING MORFOLOGIK VA SINTAKTIK XUSUSIYATLARI

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Annotatsiya. *Mazkur maqolada o‘zbek va ingliz tillarida qo‘llaniladigan vizual kognitiv fe’llarning morfologik va sintaktik xususiyatlari kontrastiv-lingvistik yondashuv asosida tadqiq etiladi. Kognitiv fan va tilshunoslik o‘rtasidagi bog‘liqlik, til orqali bilim olish, uni saqlash va uzatish mexanizmlari chuqur nazariy asosda yoritilgan. Maqolada, shuningdek, kognitiv yondashuv, konseptual tahlil, bilish faoliyatining til vositasida ifodalanishi, psixolingvistik va madaniy konnotatsiyalar singari ko‘plab muhim nazariy va amaliy jihatlar ham yoritilgan.*

Kalit so‘zlar: *kognitiv tilshunoslik, vizual kognitiv fe’llar, qaramoq, ko‘rmoq, morfologik, sintaktik xususiyatlar, kontrastiv tahlil, til va tafakkur, semantik tahlil, konseptual yondashuv, ingliz va o‘zbek tili fe’llari.*

МОРФОЛОГИЧЕСКИЕ И СИНТАКСИЧЕСКИЕ ОСОБЕННОСТИ ВИЗУАЛЬНЫХ КОГНИТИВНЫХ ГЛАГОЛОВ

Аннотация. *В данной статье рассматриваются морфологические и синтаксические особенности визуальных когнитивных глаголов, употребляемых в узбекском и английском языках, на основе контрастивно-лингвистического подхода. Глубоко раскрывается взаимосвязь когнитивной науки и лингвистики, а также механизмы получения знаний, их хранения и передачи через язык. В статье также освещены такие важные теоретические и практические аспекты, как когнитивный подход, концептуальный анализ, языковое выражение познавательной деятельности, психолингвистические и культурные коннотации.*

Ключевые слова: *когнитивная лингвистика, визуальные когнитивные глаголы, смотреть, видеть, морфологические и синтаксические особенности, контрастивный анализ, язык и мышление, семантический анализ, концептуальный подход, глаголы английского и узбекского языков.*

MORPHOLOGICAL AND SYNTACTIC FEATURES OF VISUAL COGNITIVE VERBS

Abstract. *This article explores the morphological and syntactic features of visual cognitive verbs used in Uzbek and English, based on a contrastive linguistic approach. It thoroughly examines the interconnection between cognitive science and linguistics, as well as the mechanisms of acquiring, storing, and transmitting knowledge through language. The article also addresses several important theoretical and practical aspects, such as the cognitive approach, conceptual analysis, the expression of cognitive activity through language, psycholinguistic and cultural connotations.*

Keywords: *cognitive linguistics, visual cognitive verbs, look, see, morphological and syntactic features, contrastive analysis, language and thought, semantic analysis, conceptual approach, English and Uzbek language verbs.*

Kirish. “Kognitiv fan” tushunchasi zamonaviy ilmiy atamalar qatoriga kirib, inson ongida bilimlarning shakllanishi, qayta ishlanishi, saqlanishi va ulardan samarali foydalanish jarayonlarini o‘rganishga yo‘naltirilgan turli ilmiy yo‘nalishlarni qamrab oladi. Ushbu soha insonning aqliy jarayonlarini tizimli tahlil qilish orqali bilish faoliyatining mohiyati va mexanizmlarini chuqur o‘rganishga xizmat qiladi. Xususan, kognitiv fan insonning subyektiv idrok jarayonlari hamda dunyoni anglash natijalari asosida yangi bilimlar yaratishga qaratilgan.

Kognitiv tilshunoslik faqatgina falsafiy bilish nazariyasi bilan chegaralanib qolmay, balki til va tafakkur o‘rtasidagi bog‘liqlikni o‘rganib, uning shakllanishida psixologik, biologik va neyrofiziologik omillarning ijtimoiy, madaniy hamda lingvistik hodisalar bilan uzviy aloqasini chuqur ilmiy tahlil qiladi [10, 19]. Ushbu yo‘nalish psixologiya, nevrologiya, sun’iy intellekt, antropologiya va tilshunoslik kabi turli fanlarni birlashtirib, insonning bilish qobiliyatlari va aqliy faoliyatini har tomonlama o‘rganish imkonini

yaratadi. Shu tariqa kognitiv fanlar inson tafakkuri va bilish jarayonlarini chuqurroq anglashga xizmat qiluvchi muhim ilmiy vositalardan biri sifatida ajralib turadi.

Adabiyotlar tahlili va metodologiya. Kognitiv jarayonlarni tahlil qilish va bilim olish usullarini o‘rganish mantiq falsafasida uzoq vaqt davomida amalga oshirib kelingan. Natijada, zamonaviy kognitiv fanlarning til bilan bevosita bog‘liq bo‘lmagan jihatlari rivojlanmoqda. Biroq hozirgi vaqtda idrokni o‘rganish til tadqiqotlarida yanada rivojlanmoqda, chunki til o‘z mohiyatiga ko‘ra fikrlash shakli sifatida namoyon bo‘ladi [9, 41]. Kognitiv yondashuvda esa bilim tushunchasi markaziy o‘rin tutadi.

Professor A.Mamatov til tizimini kognitiv nuqtayi nazardan tahlil qilar ekan, kognitiv fan bilish jarayonlarini o‘rganishga qaratilgan bo‘lsa, kognitiv tilshunoslik esa ushbu bilish jarayonlarining til orqali qanday aks etishi va verballashuvini tadqiq qilish bilan shug‘ullanishini ta’kidlaydi. Uning fikriga ko‘ra, tilga kognitiv yondashuv – bu til shaklining inson ongi, tafakkuri va bilish strukturalarida aks etish shakli sifatida namoyon bo‘lishidir. Kognitivlikka esa insonning bilish faoliyatiga asoslangan har qanday turdagi bilimlarning tizimlanishini ifodalovchi tuzilma sifatida qaraladi [11, 213].

Professor A.Mamatovning bu fikri kognitiv tilshunoslikning mohiyatini aniq yoritib beradi. Uning ta’kidlashicha, kognitiv fan umumiy bilish jarayonlarini o‘rganadigan soha bo‘lsa, kognitiv tilshunoslik aynan shu bilish jarayonlarining tilda qanday aks etishini va qanday verballashuv jarayoniga ega ekanligini tadqiq qiladi. Bu nuqtayi nazar kognitiv yondashuvning asosiy tamoyillaridan biri – til va tafakkur o‘rtasidagi uzviy bog‘liqlikni ko‘rsatadi.

Bu o‘rinda tilning shakllanishi inson ongi, fikri va bilish strukturasi bilan uzviy bog‘liq ekanligi haqidagi fikr juda muhim. Chunki til nafaqat kommunikativ vosita, balki insonning bilish jarayonlarini aks ettiruvchi tuzilma hamdir. Shu jihatdan til tizimi bilish faoliyatiga asoslangan holda shakllanadi va turli bilim kategoriyalarining tizimlanishini ifodalaydi.

Shunday qilib, professor A.Mamatovning bu yondashuvi kognitiv tilshunoslikning nazariy asoslarini mustahkamlab, tilni bilish va tafakkur bilan bog‘liq murakkab tizim sifatida o‘rganish zaruratini ko‘rsatadi. Bu yondashuv, ayniqsa, semantik tahlillar, metaforalarning kognitiv xususiyatlari va insonning dunyoqarashi bilan bog‘liq lingvistik tadqiqotlarda muhim ahamiyatga ega.

Tilshunos Sh.Safarovning ta’kidlashicha, kognitiv tilshunoslikning asosiy vazifasi til orqali bilim olish, uni saqlash, amaliy qo‘llash va uzatish jarayonlarini o‘rganishdan iborat. Shuningdek, u til tizimi va uning tarkibini inson ongida qanday aks etishini aniqlab, tafakkur bilan bog‘liq holda chuqur ilmiy tahlil qilishni maqsad qiladi [8, 91]. Ushbu qarashlar rus olimasi Y.T.Belyayevskayaning fikrlari bilan to‘liq mos keladi. “Til bilimlarni qayd etish, saqlash, qayta ishlash va uzatishning asosiy vositasi sifatida turli bilimlar “paketlari”ning o‘ziga xos tizimi vazifasini bajaradi. Shunday qilib, bilim turlari va ularni lingvistik ifodalash usullari masalasi birinchi o‘ringa chiqadi” [3, 89]. Shuningdek, “til inson faoliyatining u yoki bu turiga oddiygina “to‘qilgan” emas, balki uning nutqiy fikrlash asosini tashkil qiladi, faoliyat maqsadini, uning sozlamalarini va faoliyatning turli tarkibiy qismlarini obyektivlashtiradi”. Ushbu ma’lumotlar inson ongidagi kognitiv jarayonlarni, xususan, xotira faoliyatini chuqur tahlil qilish, mantiqiy xulosa chiqarish mexanizmlarini aniqlash va xulosa chiqarish qoidalarini keng qamrovda o‘rganish uchun asosiy poydevor hisoblanadi. Binobarin, “olamni idrok etish bilan bog‘liq iboralar, kategoriyalar, boshqa til birliklari va ularning bilimni qanday aks ettirishi haqida... taxminlar qilish tilshunosning zimmasiga tushadi. Tilning bu gipostazi haqida ular insonning kuzatilmaydigan kognitiv dunyosiga, ongidagi tuzilmalarga kirish imkonini beradi” [4, 37].

Ushbu fikrlar tilning inson tafakkuri va bilish jarayonlaridagi markaziy o‘rnini yoritib beradi. Til nafaqat bilimlarni qayd etish, saqlash, qayta ishlash va uzatish vositasi, balki bilimlarning maxsus tizim sifatida shakllanishiga xizmat qiladi. Bu esa til va tafakkur o‘rtasidagi mustahkam bog‘liqlikni tasdiqlaydi.

Til inson faoliyatining turli sohalariga shunchaki bog‘lanib qolmay, balki uning nutqiy tafakkur asosini tashkil qiladi, ya’ni inson faoliyatining maqsadi, yo‘nalishi va tarkibiy qismlarini obyektivlashtirishga xizmat qiladi. Shu jihatdan til kognitiv jarayonlar, ayniqsa, xotira, mantiqiy tahlil va xulosa chiqarish mexanizmlarini o‘rganish uchun asosiy vosita hisoblanadi.

Shuningdek, tilshunoslar olamni idrok etish jarayonida lisoniy birliklar va kategoriyalar o‘rtasidagi bog‘liqlikni aniqlash, tilning inson bilimi va ong tuzilmalarida qanday aks etishini tadqiq qilish orqali inson ongining kuzatilmaydigan kognitiv dunyosiga kirish imkoniyatiga ega bo‘ladilar. Bu esa kognitiv tilshunoslikning muhim tadqiqot yo‘nalishlaridan biri sifatida namoyon qiladi.

Kognitiv tilshunoslik o‘z ichiga o‘zaro bog‘liq bo‘lgan kognitiv fonologiya, kognitiv grammatika va kognitiv semantika kabi yo‘nalishlarni qamrab oladi. Mazkur sohaning rivojlanishi davomida konseptual tahlilga oid turli muammolar hal etilib, inson tafakkurini tadqiq qilishga oid izlanishlar olib borilmoqda [1]. D.Ashurovaning ta’kidlashicha, bugungi kunda kognitiv tilshunoslik doirasida kognitiv fonologiya, kognitiv grammatika, kognitiv leksikologiya hamda kognitiv semantika kabi yangi yo‘nalishlar shakllanib bormoqda

[2]. Bu yondashuvning asosiy jihatlaridan biri shundaki, u obyektdan subyektga yo‘nalgan holda tahlil yuritadi, ya’ni nutqni yaratish va idrok etish jarayoni shaxsning mavjud bilimlari asosida sodir bo‘ladigan konstruktiv faoliyat sifatida ko‘riladi [5, 9]. Ushbu tadqiqotlar shuni ko‘rsatadiki, kognitiv lingvistika – bu til va tafakkur hamda til va madaniyat o‘rtasidagi bog‘liqlikni o‘rganishga qaratilgan ilmiy soha bo‘lib, olam haqidagi bilimlarni konseptuallashtirish va tasniflashda tilning tutgan o‘rnini tahlil qiladi.

Mazkur yo‘nalishlarning rivojlanishi lingvistik bilimlarning yanada integratsiyalashuviga turtki berib, tilshunoslik sohalarini tobora aniqroq ochib bermoqda. Ushbu tizimlar ichida til eng asosiy belgi tizimi sifatida muhim o‘rin tutadi. Shundan kelib chiqib aytish mumkinki, lisoniy ong kognitiv ong bilan uzviy bog‘liq bo‘lib, ikkalasi ham voqelikni anglash jarayonining bir qismi hisoblanadi va natijada bilim hosil bo‘ladi. Shu bilan birga, bu ikki turdagi ong inson faoliyati davomida shakllanadi, biroq har bir shaxs muayyan etnik guruh, millat va madaniyat vakili ekanligini unutmaslik lozim. Tadqiqotlar avval individual darajadagi lisoniy va kognitiv jarayonlarni kuzatishga yo‘naltirilgan bo‘lsa-da, yakunda ular umumiy milliy xususiyatlar bilan tavsiflanadi. Kognitiv jarayonlarni milliy madaniyat bilan bog‘lovchi asosiy omil til hisoblanadi. Shu sababli kognitiv tilshunoslik lisoniy va kognitiv ong jarayonlarini milliy madaniyatda shakllanadigan va rivojlanadigan faoliyat sharoitlari bilan bog‘liq holda o‘rganishga alohida e’tibor qaratadi. Aslida, til va ong madaniyatdan ajralgan holda mavjud bo‘la olmaydi, chunki ular ijtimoiy tajriba va ajdodlardan meros bo‘lib kelgan an’analarning mahsulidir [8, 31].

Kognitiv fanlarning lingvistik ma’lumotlarga murojaat qilishi shundan dalolat beradiki, til birliklari, kategoriyalar va guruhlar inson ongida qayta ishlangan hamda ma’noli shaklga keltirilgan axborotni ifodalashda vositachi sifatida xizmat qiladi. Shu jihatdan til birliklari faqatgina ma’lumot yetkazish vositasi bo‘lib qolmay, balki inson tafakkuri tomonidan qayta ishlanib, mazmunan boyitilgan axborotni aks ettirish vazifasini ham bajaradi. Nutq oqimi esa nafaqat ongning ichki mazmunini ifodalaydi, balki turli vaziyatlarda unga parallel tarzda shakllanadi [9, 36].

Kognitsiya – bu inson bilish faoliyatining muhim jihatlaridan bo‘lib, u tushunish, xotira, e’tibor, mulohaza yuritish, muammolarni hal qilish hamda qaror qabul qilish bilan bog‘liq jarayonlarni o‘z ichiga oladi. Ushbu tushuncha insonning atrof-muhitni idrok etishi va unga moslashish jarayonlarini anglatadi. Kognitsiya (cognition, kognition) kognitiv fan doirasidagi asosiy tushunchalardan biri bo‘lib, u lotincha “kognitio” va “kogitatio” atamalarining birikmasidan kelib chiqqan va “bilish”, “idrok etish” hamda “fikrlash”, “mulohaza yuritish” kabi ma’nolarini ifodalaydi. Bu jarayonlar insonning axborotni qayta ishlashiga va uni keyingi foydalanish uchun moslashtirishga imkon yaratadi [6, 47].

Kognitiv jarayonlar til bilan chambarchas bog‘liq, biroq ular faqat til vositasida mavjud bo‘lgani uchun emas, balki faqat til orqali ularni ifodalash mumkinligi jihatidan ahamiyatlidir. Shu bilan birga, kognitsiya natijalarining barchasi lingvistik xususiyatga ega bo‘lishi shart emas. Kognitiv jarayonlarni tushunish va tadqiq qilishda til muhim o‘rin tutadi, chunki til kognitiv axborotni qayta ishlash jarayonlarini chuqur o‘rganish imkonini beradi. Agar kognitiv jarayonlarni axborotni qayta ishlash tizimi sifatida qaraydigan bo‘lsak, unda lingvistik ma’lumotlarni tahlil qilish orqali kognitivlikni tavsiflash mumkin [4, 42].

Vizual kognitiv fe’llar – bu ko‘rish, idrok etish va tushunish bilan bog‘liq fe’llar bo‘lib, har ikkala tilning leksik va grammatik tuzilishida muhim rol o‘ynaydi. O‘zbek va ingliz tillari misolida ushbu fe’llarning morfologik va sintaktik xususiyatlarini taqqoslash orqali ularning o‘xshash va farqli jihatlarini aniqlash mumkin.

Bizningcha, vizual kognitiv fe’llar insonning ko‘z orqali idrok qilishini, ko‘rish natijasida hosil bo‘ladigan fikr yuritish va anglash jarayonini ifodalovchi so‘zlardir. Ushbu fe’llar ikki guruhga ajratiladi:

1. Sof vizual fe’llar – faqat ko‘rish bilan bog‘liq fe’llar. Ushbu guruhga o‘zbek tilida *ko‘rmoq, qaramoq* kabi fe’llar, ingliz tilida esa *see, look, watch* kabi fe’llar kiradi.

2. Kognitiv fe’llar – ko‘rish natijasida paydo bo‘ladigan tushuncha va idrok jarayonini ifodalovchi fe’llar: *anglamoq, sezmoq, fahmlamoq* (o‘zbek tilida), *realize, notice, recognize* (ingliz tilida).

Birinchi guruhga kiruvchi sof vizual fe’llarni quyida tahlil qilamiz.

Qaramoq so‘zini sof vizual fe’l sifatida tasvirlash uchun biz ko‘proq Pirimqul Qodirovning “Avlodlar dovoni” va “Yulduzli tunlar” hamda Said Ahmadning “Jimjitlik” kabi asarlaridan misollar keltirdik. Qaramoq fe’liga jami 54 ta misol topildi, ulardan 29 tasi aynan shu adabiyotlardan olindi: *Tikilib qaramoq, tik qaramoq, o‘qrayib qaramoq, qiziqib qaramoq, ma’noli qaramoq, ko‘ziga tik qaramoq, o‘girilib qaramoq, mo‘ltirab qaramoq, ko‘zlariga qaramoq, qoshini chimirib qaramoq, savol nazari bilan qaramoq, mehri tovlanib qaramoq, yuqoriga qaramoq, sinchiklab qaramoq, zimdan qaramoq, yalt etib qaramoq, yerga qaramoq, loqayd qaramoq, alanglab qaramoq, qayishib qaramoq, javdirab qaramoq, anqayib qaramoq, beparvo qaramoq, tashvishli qaramoq, umidvor qaramoq, xavotirli ko‘zlar bilan qaramoq, kulimsirab qaramoq, olayib qaramoq* (5-ilovada keltirilgan). Masalan: – Unday bo‘lsa, – deb Akbar Bayramxonga tikilib qaradi, – bizdan Favjdor maydonga chiqgay (P.Qodirov, Avlodlar dovoni).

Natijalar va ularning tahlili. Ushbu misollardan tashqari, “O‘zbek tilining izohli lug‘ati”da qaramoq vizual kognitiv fe’liga quyidagilar sanab o‘tilgan*: ola qaramoq, og‘ziga qaramoq, xo‘mrayib qaramoq, ishonch bilan qaramoq, teskari qaramoq, o‘z nuqtayi nazari bilan qaramoq, sovuqqonlik bilan qaramoq, yon-veriga qaramoq, ho‘l-qurug‘iga qaramoq, qosh-qovog‘iga qaramoq, qarab o‘tirmoq, qattiq-yumshoqligiga qaramoq, o‘ziga qaratmoq, og‘ziga qaratmoq, shubha bilan qaramoq, diqqat bilan qaramoq, kiprik qoqmay qaramoq, hirs bilan qaramoq, yomon qaramoq, loqayd qaramoq, baqrayib qaramoq* [12].

Ko‘rmoq vizual kognitiv fe’liga jami 16 ta misol topilgan bo‘lib, ulardan 7 tasi misollar bilan tahlil qilingan: *ko‘rib chiqmoq, ko‘rib kelmoq, ko‘rib qolmoq, ko‘rib bormoq, ko‘rib o‘tirmoq, ko‘rib taxlamoq* (6-ilovada keltirilgan).

Bundan tashqari, ushbu vizual kognitiv fe’llar quyidagi *yaxshi ko‘rmoq, ko‘rib bermoq, ko‘rib tanimoq, ko‘rib yoqtirmoq, ko‘rib baholamoq, ko‘rib guvohlik bermoq, ko‘rib izohlamoq, ko‘z bilan ko‘rmoq, sinab ko‘rmoq* fe’llarini o‘z ichiga oladi.

Tikilmoq vizual kognitiv fe’li bo‘yicha jami 18 ta misol topildi. *Nafrat bilan tikilmoq, g‘ashi kelib tikilmoq, hayron bo‘lib tikilmoq, savol nazari bilan tikilmoq, hayrat bilan tikilmoq, zavq bilan tikilmoq, sovuq istehzo bilan tikilmoq, sinovchan nazar bilan tikilmoq, g‘azab bilan tikilmoq, kulimsirab tikilmoq, maroq bilan tikilmoq, taajjub bilan tikilmoq, xomush nazar bilan tikilmoq, olaytirib tikilmoq, havasi kelib tikilmoq, zimdan tikilmoq.*

Kuzatmoq fe’li quyida keltirilgan misollar asosida tahlil qilingan: *kuzatib bormoq, kuzatib chiqmoq, kuzatib o‘tirmoq, kuzatib qo‘ymoq, kuzatib qaytmoq, kuzatib kelmoq, kuzatib borilmoq, zimdan kuzatmoq, sinchiklab kuzatmoq, kuzatib turmoq, sergak kuzatmoq.*

Diqqat bilan kuzatmoq va *chetdan kuzatmoq* singari fe’llar vizual kognitiv fe’llarga misol bo‘la oladi. Jami 15 ta kuzatmoq fe’li tahlil qilindi. Shuningdek, yuqoridagi fe’llardan tashqari boshqa aniqlangan vizual kognitiv fe’llarni ham misollar bilan tahlil qilib, jami 13 ta vizual kognitiv fe’lni jadvallarda ko‘rib chiqdik. Bular quyidagilar: *yuzlanmoq, umid bilan yuzlanmoq, e’tibor bermoq, boqib turmoq, mo‘ralamoq, poylamoq, ko‘z tashlamoq, nazar tashlamoq, ko‘z qirini tashlamoq, ko‘z yugurtirmoq, ko‘zdan kechirmoq, termilmoq, razm solmoq.*

R.Rasulov jismoniy o‘zgarish natijasida yuzaga kelgan fiziologik holat fe’llariga *bezraymoq* va *bo‘zraymoq* fe’llarini kiritgan [7, 65]. *Bezraymoq* – ko‘zini lo‘q turib olmoq, baqraymoq, bez bo‘lib turmoq (O‘TIL, I, 437). Masalan, Bolakay u tomon qayrilib, nopisandlik bilan bezraydi (A.Ryunoske, Tansiq taom).

Bo‘zraymoq – ko‘zini lo‘q qilib, baqrayish holatida bo‘lmoq. Masalan, Zaynab ishini to‘xtatib, bo‘zraygancha Kumushga qarab qoldi (A.Qodiriy, O‘tkan kunlar). *Bezraymoq* va *bo‘zraymoq* sinonim birliklari, asosan, jonli nutqqa xosligi, ta’sir kuchiga egaligi bilan muhimdir. *Bezraymoq* so‘zida ta’sirchanlik ortiqroq.

R.Rasulov fiziologik jarayon holatini ifodalovchi fe’llar qatoriga *chaqchaymoq, baqraymoq, olaymoq, go‘laymoq, olalanmoq* kabi fe’llarni kiritgan. Yuqoridagi fe’llar ham sof vizual fe’llarga kiradi. Ushbu fe’llar inson ba’zan hayvonlarning ko‘ruv a’zosiga xos bo‘lib, faqat o‘ziga xos bo‘lgan fiziologik holatni tasvirlaydi. Bunday holat ko‘pincha qo‘rquv, g‘azab, xursandlik yoki biror narsadan qattiq hayratga tushish natijasida yuzaga keladi. Bu jarayonda ko‘z kattalashib, bir oz oldinga chiqib, bezovta va salbiy taassurot qoldiruvchi qiyofaga kiradi. Ushbu fe’llar asosan tub va yasama (sifat+ -y, -lan) shakllaridan yasaladi.

Xulosa qilib aytganda, o‘zbek tilida bir fe’l o‘zagiga qo‘shimcha so‘z qo‘shish orqali vizual kognitiv ma’nolar kengaytirilsa, ingliz tilida bunday kengayish sinonimlar orqali amalga oshiriladi.

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UO‘K 81

INGLIZ VA O‘ZBEK MAQOLLARIDAGI METAFORALARNING MA’NAVIY VA TARBIYAVIY ROLI

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Annotatsiya. *Bu maqola ingliz va o'zbek maqollaridagi metaforalarning ma'naviy va tarbiyaviy rolini o'rganishga bag'ishlangan. Metaforalar, obrazli til vositalari sifatida, odamlarga muhim hayotiy darslar berishda katta ahamiyat kasb etadi. Ushbu tadqiqotda ikki tilli maqollardagi metaforik ifodalarning umuminsoniy va milliy xususiyatlari taqqoslanib, ularning insonlarni ma'naviy jihatdan boyitish va tarbiyalashdagi roli tahlil qilinadi.*

Kalit so'zlar: *metafora, maqol, ma'naviy-tarbiyaviy rol, ingliz va o'zbek adabiyoti, obrazli so'z, terminologiya, estetik ideal, ruhiy-ma'naviy rivojlanish.*

ДУХОВНАЯ И ВОСПИТАТЕЛЬНАЯ РОЛЬ МЕТАФОР В АНГЛИЙСКИХ И УЗБЕКСКИХ ПОСЛОВИЦАХ

Аннотация. *Эта статья посвящена изучению духовной и воспитательной роли метафор в английских и узбекских пословицах. Как выразительные средства образного языка, метафоры играют важную роль в передаче людям значимых жизненных уроков. В данном исследовании проводится сравнительный анализ метафорических выражений в пословицах двух языков, выявляются их универсальные и национальные особенности, а также рассматривается их влияние на духовное обогащение и воспитание личности.*

Ключевые слова: *метафора, пословица, духовно-воспитательная роль, английская и узбекская литература, образное выражение, терминология, эстетический идеал, духовно-нравственное развитие.*

THE SPIRITUAL AND EDUCATIONAL ROLE OF METAPHORS IN ENGLISH AND UZBEK PROVERBS

Abstract. *This article explores the moral and educational role of metaphors in English and Uzbek proverbs. As expressive elements of figurative language, metaphors play a significant role in importing necessary life lessons to people. This study compares the metaphorical expressions found in proverbs of both languages, analyzing their universal and national characteristics, as well as their role in enriching individuals spiritually and fostering moral education.*

Keywords: *metaphor, proverb, moral and educational role, English and Uzbek literature, figurative expression, terminology, aesthetic ideal, spiritual and moral development.*

Kirish. Maqollar xalq og‘zaki ijodining qadimiy janrlaridan biri bo‘lib, har bir millatning madaniyati, dunyoqarashi va tafakkur tarzini aks ettiradi. Ular xalq donoligining o‘ziga xos ifodasi bo‘lib, hayotiy tajriba, tarixiy voqealar va ijtimoiy qadriyatlarni o‘zida mujassam etadi. Maqollar orqali avloddan-avlodga o‘tib kelayotgan bilim va tajribalar jamiyatning axloqiy tamoyillarini shakllantirishda muhim rol o‘ynaydi.

Ingliz va o‘zbek maqollarida obrazli ifodalar, jumladan, metaforalar, juda mashhurdir. Metaforalar oddiy so‘zlarni chuqur ma’noga ega qilib, odamlarga hayotiy darslar beradi. Ular kishilar tafakkurini rivojlantirish, turli hodisalarni tushuntirish va inson ruhiyatiga ta’sir qilish vositasi sifatida xizmat qiladi. Maqollardagi metaforalar hayotga oid qimmatli xulosalarni ramziy ifodalash orqali axloqiy va falsafiy mazmunni chuqurroq yetkazadi.

Tilshunoslik nuqtayi nazaridan qaralganda, metaforalar tilda semantik o‘zgarishlarni keltirib chiqaruvchi omillardan biri bo‘lib, ular madaniy kontekst bilan chambarchas bog‘liq. Har bir xalqning dunyoqarashi, qadriyatlari va hayotga bo‘lgan munosabati ularning maqollarida aks etadi. Shu jihatdan,

ingliz va o‘zbek maqollarida uchraydigan metaforalarni taqqoslab o‘rganish nafaqat lingvistik, balki madaniy jihatdan ham ahamiyatlidir.

Ushbu maqolada biz ingliz va o‘zbek maqollaridagi metaforalarning ma’naviy va tarbiyaviy roli va bu metaforalarning insonning ruhiy va ma’naviy jihatdan barkamol qilishdagi o‘rnini o’rganamiz.

Mavzuga doir adabiyotlar tahlili. Ingliz va o‘zbek maqollari bo‘yicha ko‘plab ilmiy tadqiqotlar olib borilgan bo‘lib, ushbu tadqiqotlar ularning umuminsoniy xususiyatlari va farqlarini o‘rganishga qaratilgan. Maqollarning tarjimasi va muqobil variantlari ustida ham alohida izlanishlar amalga oshirilgan.

Ingliz va o‘zbek maqollari semantik va sintaktik jihatdan bir-biriga yaqin bo‘lishi mumkin, chunki ular inson hayoti, tajribasi va axloqiy qadriyatlarini ifodalaydi. Bundan tashqari, metaforalar tilshunoslikda obrazli so'z yaratishning alohida usuli sifatida ko'rib chiqilgan bo’lib, metaforalar aslida nom ko'chishi va funksiyadoshlik mohiyatiga ega va ularni tushunish uchun chuqur tilshunoslik bilimi talab etiladi.

Jadid adabiyotida metaforalar milliy va diniy qadriyatlarni ifodalashda katta rol o‘ynagan. Jadid adabiyoti vakillari tilning obrazlilik imkoniyatlarini keng qo‘llab, xalq ongiga ta’sir etuvchi ifodalarni yaratganlar. Masalan, Fitrat va Cho‘lpon ijodida metaforalar orqali ma’naviy uyg‘onish va milliy o‘zlikni anglash g‘oyalari ilgari surilgan. Ayniqsa, "ko‘z ochmoq", "zanjirni uzmoq" kabi metaforalar jadidlarning erkinlik va ma’rifat yo‘lidagi harakatlarini aks ettiradi.

Tadqiqot metodologiyasi.

Ushbu tadqiqotda ingliz va o'zbek maqollarining qiyosiy tahlili olib borildi. Buning uchun quyidagi metodlardan foydalanildi:

1. **Taqqoslash metodi:** Ikkala tilli maqollardagi metaforalarning umuminsoniy va milliy xususiyatlari taqqoslandi. Bu metod orqali o‘xshash va farqli jihatlar aniqlanib, ularning madaniy asoslari tahlil qilindi.

2. **Analitik metodi:** Metaforalarning ma'naviy va tarbiyaviy roli chuqur tahlil qilindi. Maqollarning kontekstual ma'nolari va ularning jamiyatga ta’siri o‘rganilib, bu jihatlar turli adabiy va lingvistik manbalar bilan mustahkamlandi.

3. **Tarjima metodi:** Ingliz maqollarining o'zbek tiliga tarjimasi va aksincha jarayoni o‘rganildi. Maqollarning to‘g‘ridan-to‘g‘ri tarjimasi, erkin tarjimasi va funksional ekvivalentlari aniqlanib, har bir usulning samaradorligi baholandi. Bundan tashqari, tarjimada yuzaga kelishi mumkin bo‘lgan semantik o‘zgarishlar va madaniy to‘siqlar haqida tahliliy ma’lumotlar berildi.

Tahlil va natija. Ingliz va o'zbek maqollarida metaforalar juda keng qo'llaniladi. Bu metaforalar, obrazli ifodalarning bir turi sifatida, insonlarga hayotiy darslar berishda muhim rol o'ynaydi. Masalan, inglizcha "Actions speak louder than words" (Harakatlar so'zlardan balandroq gapiradi) metaforasi odamlarga amaliy ishlarni so'zlardan ustun tutish zarurligini o'rgatadi

Bunday metaforalar orqali insonlarga oddiy so'zlar bilan ifodalanmagan chuqur ma'nolar singdiriladi. O'zbek tilidagi "Toshbaqa tez yugursa, dumaloq bo'ladi" degan maqol esa sabr va diqqatni rivojlantirish zarurligini ifodalaydi. Ushbu misolda toshbaqa shakli sabr-toqat va barqarorlikning ramzi sifatida qo'llanilgan, bu esa metaforaning ma'noli va chinakam ta'sirchanligini ko'rsatadi.

Ikkala tilli maqollardagi metaforalar umuminsoniy va milliy xususiyatlarni aks ettiradi. Umuminsoniy xususiyatlar orasida odamlarni mehnatsevarlikka, sabr-toqatga va hurmatli munosabatlarga chaqirish ajralib turadi. Masalan, inglizcha "Slow and steady wins the race" (Sezilarli va davomli harakat g'olib chiqadi) va o'zbekcha "Qiyin yo'l oson bor yo'lga olib keladi" maqollari ikkala madaniyatda ham sabr va mustahkamlikka urg'u beradi. Milliy xususiyatlar esa o'zbek maqollarida diniy va milliy qadriyatlarga, ingliz maqollarida esa individualistik va demokratik tamoyillarga e'tibor berishni ko'rsatadi

O'zbek maqollarida "Dunyo tinchlikdan boshlanadi" kabi iboralar dunyoqarashimizning islomiy asoslariga bog'liqligini nazarda tutadi, ingliz maqollarida esa "Every man is the architect of his own fortune" (Har bir kishi o'z bahtining memori) kabi jumlalar individualistik fikrlashga urg'u beradi.

Metaforalarning ma'naviy-tarbiyaviy roli birinchi navbatda insonlarni ruhiy jihatdan boyitish va ularning axloqiy sifatlarini shakllantirishda namoyon bo'ladi. Masalan, "Bir necha tomchi suv toshni kesadi" metaforasi sabr va davomchanlikni o'rgatadi. Bu misolda suvning yumshoq va zaif tuyuladigan tabiati, lekin uzoq muddat davomida toshni kesish qobiliyati bilan ifodalanadi. Shuningdek, "Ko'z ko'radi, dil sevar" metaforasi esa odamlarni ichki his-tuyg'ulariga e'tibor berishga undaydi. Ko'z faqat tashqi ko'rinishni qabul qilsa-da, yurak va aql ichki his-tuyg'ularni anglatadi. Bunday metaforalar orqali odamlarga chuqurroq ma'noga ega bo'lgan tavsiyalar yetkaziladi

Ingliz va o'zbek maqollaridagi metaforalar bir-biridan farqli tarzdagi ijtimoiy va madaniy kontekstlarda ishlatiladi. Masalan, ingliz maqollarida "A stitch in time saves nine" (Vaqtida tikilgan ip oltini tejaydi) deyilgandek, samaradorlik va vaqtga nisbatan ehtiyotkorlikni urg'u beradi. Bunday metaforalar ingliz madaniyatining iqtisodiy va amaliy tabiatini aks ettiradi. O'zbek maqollarida esa "Oila — davlat asosi" kabi

iboralar oila va mahalliy aloqalar ahamiyatini ta'kidlaydi. Bu esa o'zbek xalqining jamoatchilik va mahalla markazida bo'lgan hayot tarzini ifodalaydi

Metaforalar adabiyot, falsafa va psixologiya sohasida ham muhim rol o'ynaydi. Adabiyotda metaforalar she'riyat va badiiy matnlarni boyitishda keng qo'llaniladi. Masalan, Alisher Navoiy yoki William Shakespeare kabi adabiyotshunoslar metaforalardan foydalanib, chuqur ma'noli va ta'sirchan asarlar yaratishgan. Metaforalar falsafada esa tasavvurga asoslangan abstrakt tushunchalarni ifodalash vositasi sifatida xizmat qiladi. Psixologik nuqtai nazardan esa metaforalar odamlarning ichki dunyosini ochib beruvchi vositalar hisoblanadi

Ma'naviy-tarbiyaviy jihatdan metaforalar insonlarni ruhiy jihatdan boyitish va ularning axloqiy sifatlarini shakllantirishda katta rol o'ynaydi. Masalan, "Yaxshi so'z — yurakdan yurakka ot" metaforasi odamlarga mehribon va ozod ong bilan gaplashish zarurligini o'rgatadi. Bunday metaforalar orqali odamlarga yaxshi va yomonlik haqidagi chuqurroq tushunchalar singdiriladi. Shuningdek, "Odam o'zgarmas, lekin uning yo'nalishi o'zgarishi mumkin" metaforasi esa odamlarga o'zgarish va rivojlanish imkoniyatlariga ishonch hosil qilishga undaydi

Ingliz va o'zbek maqollaridagi metaforalar hamda ularning ma'naviy-tarbiyaviy roli turli madaniy va tilshunoslik tadqiqotlarida chuqur o'rganilgan. Masalan, o'zbek maqollarida "Tong otganda ko'z ochiladi" kabi metaforalar yangilanish va umidga ishonchni ifodalaydi. Ingliz maqollarida esa "The early bird catches the worm" (Erta uyg'onuvchi qush chivinning egasiga aylanadi) kabi metaforalar zamonaviy hayotda intizom va faolligi ta'kidlaydi

Xulosa qilib aytganda, ingliz va o'zbek maqollaridagi metaforalar insonlarga chuqur ma'naviy va tarbiyaviy darslar beradi. Ular odamlarni ruhiy jihatdan boyitish, axloqiy sifatlarini rivojlantirish va umuminsoniy qadriyatlarni singdirishda katta rol o'ynaydi. Shuningdek, bu metaforalar til va madaniyatning boy manbalari bo'lib, ularni o'rganish va tarjima qilish muhim vazifadir. Metaforalar orqali odamlarga chuqurroq ma'noga ega bo'lgan hayotiy darslar yetkaziladi va bu esa insonlarni ma'naviy jihatdan boyitishga yordam beradi

Ushbu tahlil natijasida ingliz va o'zbek maqollaridagi metaforalar bir-biriga o'xshash va farqli jihatlarini ko'rish mumkin. Ularning umuminsoniy va milliy xususiyatlari hamda ma'naviy-tarbiyaviy roli chuqur o'rganildi. Bu tadqiqot natijalari tilshunoslik, adabiyot va madaniyat sohasida yangi ilmiy izlanishlar uchun asos bo'lishi mumkin.

Takliflar.

1. **Ingliz va o‘zbek maqollarida qo‘llanilgan metaforalarning lingvistik va madaniy xususiyatlarini o‘rganish uchun chuqur tadqiqotlar olib borish lozim.** Bu tadqiqotlar maqollarning semantik, pragmatik va kognitiv jihatlarini tahlil qilishga qaratilishi kerak. Shuningdek, ingliz va o‘zbek metaforalarining kelib chiqishi, ularning xalqning dunyoqarashi va mentalitetidagi o‘rni aniqlanishi lozim.

2. **Maktab darsliklarida ingliz va o‘zbek maqollaridan yanada kengroq foydalanish va ularni til o‘rganish jarayoniga samarali integratsiya qilish tavsiya etiladi.** Maqollar orqali o‘quvchilarning lug‘at boyligini oshirish, ularning til bilish darajasini yaxshilash hamda madaniyatlararo muloqot ko‘nikmalarini shakllantirish maqsad qilib qo‘yilishi lozim. Darsliklarga kontekstga mos maqollarni kiritish, ularni turli topshiriqlar orqali amaliy qo‘llash imkoniyatini yaratish zarur.

3. **Metaforalarga asoslangan adabiy va tarbiyaviy loyihalarni ishlab chiqish va amaliyotga joriy etish zarur.** Bu loyihalar o‘quvchilar va talabalar uchun maxsus metodik qo‘llanmalar, interaktiv o‘yinlar, video va audio materiallar yaratishni o‘z ichiga olishi mumkin. Maqollarning ma’nosini tushuntiruvchi animatsion filmlar, badiiy asarlar va pedagogik dasturlar ishlab chiqish orqali o‘quv jarayoni yanada samarali tashkil etilishi mumkin.

Xulosa. Maqollar xalq og‘zaki ijodining muhim qismi bo‘lib, ularning tarkibida chuqur ma’naviy va tarbiyaviy darslar mujassam. Ayniqsa, metaforalar orqali ifodalangan maqollar insonlarning ruhiy dunyosini boyitish, axloqiy sifatlarini shakllantirish va umuminsoniy qadriyatlarni singdirishda beqiyos ahamiyatga ega. Ular kishilarga hayotiy tajribalarni o‘rgatish bilan birga, muayyan jamiyatning madaniy va falsafiy qarashlarini ham aks ettiradi.

Misol uchun, ingliz tilidagi “Actions speak louder than words” (Harakatlar so‘zlardan balandroq gapiradi) maqoli insonni amaliy harakatlarga undash va faqat gapirish emas, balki natija ko‘rsatish muhim ekanligini ta’kidlaydi. Shu bilan birga, o‘zbek tilidagi “Toshbaqa tez yugursa, dumaloq bo‘ladi” maqoli esa sabr-toqat va davomiy mehnatning muhimligini anglatadi. Ushbu misollar shuni ko‘rsatadiki, har ikkala til maqollari o‘ziga xos hayotiy tajribalar asosida shakllangan bo‘lsa-da, ularning mazmuni umumiy qadriyatlarga asoslanadi.

Metaforalar nafaqat lingvistik, balki madaniy muloqot vositasi ham hisoblanadi. Ularni o‘rganish va tarjima qilish orqali turli xalqlarning dunyoqarashi, qadriyatlari va tajribalari bir-biri bilan uyg‘unlashadi.

Shu jihatdan, maqollar millatlararo aloqalarni mustahkamlashda va madaniyatlararo kommunikatsiyani rivojlantirishda muhim vosita sifatida qaralishi lozim.

Bundan tashqari, ingliz va o‘zbek maqollaridagi metaforalar milliy va umuminsoniy qadriyatlarning aks etishida muhim o‘rin tutadi. Umuminsoniy jihatdan har ikkala til maqollari mehnatsevarlik, hurmat, adolat va insoniylik kabi qadriyatlarni tarannum etadi. Biroq ularning milliy xususiyatlari ham bor: o‘zbek maqollarida diniy va an’anaviy tamoyillar ko‘proq aks etgan bo‘lsa, ingliz maqollarida individualizm va demokratik qadriyatlarga e’tibor berilgan.

Shunday qilib, ingliz va o‘zbek maqollaridagi metaforalar insonlarni ma’naviy jihatdan rivojlantirish, ularning dunyoqarashini boyitish hamda milliy va global qadriyatlarni uyg‘unlashtirishda muhim rol o‘ynaydi. Ushbu metaforalarni lingvistik va madaniy jihatdan chuqur tahlil qilish orqali yangi ilmiy natijalarga erishish, ularni ta’lim jarayoniga kengroq joriy etish va madaniyatlararo muloqotni rivojlantirish mumkin.

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UDC 81-2/81-23

DIGITAL DYNAMICS: STUDYING THE FORMATION OF NEOLOGISMS IN THE ERA OF ONLINE GLOBALIZATION

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Abstract. *This article explores the role of digital globalization as a catalyst for the formation and diffusion of neologisms newly coined words in contemporary English. Driven by digital technology and online platforms, new lexical items rapidly emerge and spread globally, transcending traditional linguistic and cultural barriers. The study analyzes various word formation processes, including borrowing, blending, acronyms, and semantic shifts, highlighting how social media and digital communities significantly influence language evolution. By examining the interaction between global connectivity and localized cultural identities, this research sheds light on the mechanisms behind the rapid adoption or rejection of neologisms. Through a sociolinguistic approach and drawing from examples across diverse online environments, the article underscores the intricate relationship between technological innovation, cultural exchange, and linguistic creativity in shaping modern language dynamics.*

Keywords: *neologisms, digital globalization, borrowing, word formation, acronyms, sociolinguistics, online platforms, global diffusion, cultural nuances blending, semantic shifts.*

RAQAMLI DINAMIKA: ONLAYN GLOBALLASHUV DAVRIDA NEOLOGIZMLAR SHAKLLANISHINING O‘RGANILISHI

Annotatsiya. *Ushbu maqola raqamli globallashuvning zamonaviy ingliz tilida yangi shakllangan so‘zlar (neologizmlar) paydo bo‘lishi va tarqalishiga ta’sirini o‘rganadi. Raqamli texnologiyalar va onlayn platformalar ta'sirida yangi leksik birliklar tezda paydo bo‘lib, butun dunyo bo‘ylab tarqalmoqda, shu orqali an’anaviy til va madaniyat chegaralarini buzib o‘tmoqda. Tadqiqotda turli xil so‘z yasalish usullari, jumladan, o‘zlashmalar, aralashmalar (blending), qisqartmalar (akronimlar) va semantik siljishlar tahlil qilinadi hamda ijtimoiy tarmoqlar va raqamli jamoalarning til evolyutsiyasiga sezilarli ta’siri yoritiladi. Global aloqadorlik va mahalliy madaniy o‘ziga xosliklar o‘rtasidagi o‘zaro munosabatlarni o‘rganish orqali, tadqiqot neologizmlarning tez qabul qilinishi yoki rad etilish mexanizmlarini ochib beradi. Sotsiolingvistik yondashuv asosida va turli xil onlayn muhitlardan misollar keltirilgan holda, maqola zamonaviy til dinamikasini shakllantirishda texnologik innovatsiyalar, madaniy almashinuv va lingvistik ijodkorlik o‘rtasidagi murakkab munosabatlarni ko‘rsatib beradi.*

Kalit so‘zlar: *neologizmlar, raqamli globallashuv, o‘zlashma, so‘z yasalishi, akronimlar, sotsiolingvistika, onlayn-platformalar, global tarqalish, madaniy xususiyatlar, aralashmalar, semantik siljishlar.*

ЦИФРОВАЯ ДИНАМИКА: ИЗУЧЕНИЕ НЕОЛОГИЗМОВ В ЭПОХУ ОНЛАЙН-ГЛОБАЛИЗАЦИИ

Аннотация. *Данная статья исследует роль цифровой глобализации как катализатора появления и распространения неологизмов (новообразованных слов) в современном английском языке. Под влиянием цифровых технологий и онлайн-платформ новые лексические единицы быстро возникают и распространяются по всему миру, преодолевая традиционные языковые и культурные барьеры. В исследовании анализируются различные способы словообразования, включая заимствования, контаминации (бленды), акронимы и семантические сдвиги, подчёркивая, как социальные сети и цифровые сообщества значительно влияют на эволюцию языка. Изучая взаимодействие между глобальной взаимосвязью и локализованными культурными идентичностями, данное исследование раскрывает механизмы быстрого принятия или отторжения неологизмов. Используя социолингвистический подход и примеры из разнообразных онлайн-сред, статья подчёркивает сложную взаимосвязь между технологическими инновациями, культурным обменом и лингвистическим творчеством в формировании современных языковых тенденций.*

Ключевые слова: *неологизмы, цифровая глобализация, заимствование, словообразование, акронимы, социолингвистика, онлайн-платформы, глобальное распространение, культурные нюансы, контаминация, семантические сдвиги.*

Introduction. Neologisms – newly coined words or expressions – have always been an integral part of linguistic evolution, reflecting shifts in culture, technology, and society. Over the centuries, languages have absorbed novel terms to name previously unrecognized concepts, update archaic expressions, or capture linguistic creativity tied to social change. Historically, this process has been relatively slow, relying on localized interactions and gradual diffusion via printed materials, trade routes, or spoken communication. However, the advent of digital technology has dramatically accelerated both the emergence and spread of new words. As Tagg and Lyons state, "online messaging and other forms of internet communication create new avenues for linguistic resourcefulness, pushing language to evolve in response to digital contexts" [1; 45]. These digitally driven neologisms now travel far beyond their points of origin at speeds unimaginable just a few decades ago. Central to this rapid evolution is the phenomenon of **digital globalization**, defined by the instantaneous connectedness of people, markets, and cultures through online networks. Platforms such as social media, messaging applications, and content-sharing websites foster interaction among diverse communities, allowing language to cross geographic and cultural boundaries almost instantly.

A neologism coined in a niche online forum can gain international traction within days, propelled by viral content, influencer endorsements, or algorithmic feeds. Consequently, **"**languages respond rapidly to technological contexts, creating new spaces for linguistic innovation through both social and communicative functions and no longer evolving in isolation but are intertwined in a global web of communication where words can be adopted, adapted, or discarded on a worldwide stage**"** [2; 27]. Despite growing research on language change in digital contexts, gaps remain in understanding how digital globalization reconfigures traditional theories of neologism formation. Many existing studies focus on single linguistic communities or address language contact from a historical or sociolinguistic perspective without fully acknowledging the dynamic, real-time nature of online engagement. As Bloch mentions, "the role of digital spaces has grown in importance as multilingual literacies promote the globalization of literacy, alongside the rising dominance of English and the popularity of new literacy forms" [3; 12]. Moreover, much of the discourse on "global English" overlooks the reciprocal flow of lexical innovations from non-dominant languages, as well as the potential for hybrid forms that merge multiple linguistic influences. These realities underscore the importance of systematically examining the interplay of digital connectivity, sociocultural factors, and the creative impetus behind new word creation.

Methodology. This research employs a qualitative, descriptive-analytical approach to investigate digital globalization's impact on neologism formation and diffusion. Data collection involved systematically gathering textual examples from diverse digital platforms, including social media networks (e.g., Twitter, Reddit, Facebook), content-sharing platforms (e.g., YouTube), and online forums. The selected data span various sociocultural contexts, ensuring representativeness across multiple linguistic communities and demographic groups. The analysis follows a sociolinguistic framework, categorizing neologisms according to their morphological processes (borrowing, blending, acronyms, and semantic shifts) and examining their diffusion patterns across global networks. Additionally, the research includes a discourse analysis component to explore how cultural nuances and local identities influence the acceptance and adaptation of neologisms. The methodology integrates linguistic theory and digital ethnography to contextualize findings within contemporary language practices shaped by digital globalization.

Literature Review. Existing scholarship extensively addresses the dynamic nature of language evolution in digital contexts. Carolyne Tagg and Alison Lyons emphasize that mobile messaging and internet communication have introduced novel avenues for linguistic resourcefulness, thereby accelerating the emergence of new lexical items and modifying existing linguistic structures [1; 12]. Similarly, Fairclough highlights how technological contexts create distinct spaces for linguistic innovation, driven by both communicative functions and social interactions within digital environments [2; 127]. Memes and online culture constitute another crucial dimension in digital language studies. Bradley Wiggins online culture through a discursive lens, revealing their semiotic and ideological power within digital culture [4; 11]. He argues that memes serve as important sites of cultural and linguistic exchange, shaping digital communication through intertextual and ideological interactions. Similarly, Anastasia Denisova underscores memes' significance as cultural artifacts, highlighting their influential role in shaping social, political, and linguistic discourse globally [5; 86].

Further emphasizing digital language dynamics, Sergeant and Tagg in **"**The language of social media**"** analyze language use on social media, noting how digital interactions significantly impact personal and

community identities online. They assert that social media platforms uniquely facilitate linguistic innovation and the global dissemination of new terms and expressions [6; 92]. Finally, David Crystal offers foundational perspectives on language use in cyberspace, asserting that digital environments significantly influence linguistic practice by intertwining technological constraints with users' diverse cultural backgrounds. Collectively, these studies illustrate the complex interplay between technological innovation, global connectivity, and localized linguistic practices, forming a comprehensive basis for understanding digital globalization's impact on contemporary language evolution [7; 9].

Discussion. The rapid pace of digital globalization significantly influences the linguistic landscape, generating continuous waves of new lexical items that quickly permeate global discourse. Digital platforms facilitate instantaneous communication, allowing neologisms to traverse cultural and geographic barriers rapidly. This accelerated linguistic exchange leads not only to widespread adoption of certain terms but also to innovative cross-cultural blends that reflect a synthesis of global and local identities. For instance, **"***nomophobia***"** (no mobile phone phobia) underscores widespread anxiety associated with digital dependency, illustrating how digital behavior shapes language. A key part of studying new words is figuring out how they come into being. Traditional ways of creating words still show up in online communication, but they sometimes have special twists shaped by internet culture. One common pattern is when people "borrow" words, often from English or other major languages, especially in fields like technology, pop culture, or gaming. Users from diverse linguistic backgrounds adapt these borrowings – whether by transliterating them into local scripts, inflecting them to fit grammatical norms, or blending them with native terms. Examples of modern borrowings include **"***emoji*" from Japanese, describing pictorial symbols used in digital communication, and **"***k-pop*" from Korean, describing a global musical phenomenon. In some cases, borrowed terms appear unchanged, especially when used by communities seeking to project a cosmopolitan or tech-savvy identity. For example, *"meme,"* originally an English concept coined in a scientific context, now permeates online discourse worldwide, often appearing as – is or modified slightly to suit local spelling and pronunciation [4;4]. The internet has heightened the popularity of blends – where two distinct words merge into a new lexical item. Blends often arise spontaneously in response to viral challenges or trending topics on social media platform like X (Twitter), Reddit, YouTube etc. and they can quickly gain traction if they succinctly capture a concept or phenomenon not yet described by an existing word. *For example, social media culture has popularized* **"*finfluencer*"** *(finance + influencer) for figures who share investment advice, and* **"*hangry*"** *(hungry + angry) expresses mood swings due to hunger. In response to the COVID-19 pandemic,* **"*coronasomnia*"** *(corona + insomnia) emerged to describe sleep disturbances triggered by coronavirus-related stress. Similarly,* **"*mocktail*"** *(mock + cocktail) designates non-alcoholic mixed drinks. Once confined to playful subcultures, many blends now appear in mainstream usage, reflecting their broad acceptance and adaptability.*

Acronyms, initialisms, and abbreviations form another core category of online neologisms. These forms align well with fast-paced digital communication, allowing users to convey phrases or concepts in a condensed manner. Examples include terms initially tied to subcultures – such as gaming or fandom spaces – that later spill over into broader usage. [5; 87] Acronyms can evolve further into stable lexical items, once niche internet slang, are now recognized in mainstream dictionaries. In fast-paced online environments, users frequently employ acronyms or initialisms to convey ideas succinctly. For instance, **"*ROFL*"** (Rolling On the Floor Laughing) indicates extreme amusement, while **"*FOMO*"** (Fear of Missing Out) reflects anxiety over missed opportunities or events. **"*SMH*"** (Shaking My Head) expresses disapproval or disappointment, and **"*IDK*"** (I Don't Know) signifies uncertainty. Similarly, **"*YOLO*"** (You Only Live Once) justifies risk-taking through a carefree mindset, while **"*IRL*"** (In Real Life) distinguishes offline experiences from digital interactions and **"*TBH*"** (To Be Honest) introduces candid opinions. Once confined to niche online subcultures, many of these abbreviations are now recognized in mainstream lexicons, reflecting the evolving nature of digital communication.

In the digital sphere, existing words frequently take on new or extended meanings through semantic shifts. Online communities, especially those defined by specific interests or humor, are fertile ground for playful redefinitions of commonplace terms. Over time, repeated usage of a repurposed word can solidify the new meaning, potentially diverging from or even eclipsing the word's traditional sense. Memes, too, facilitate this process by visually reinforcing new connotations, embedding them into global internet culture. *Several everyday words have undergone notable transformations in meaning due to digital contexts. "Ghosting," for instance, originally referred to the appearance or actions of a supernatural entity but now describes the abrupt cessation of communication – especially in dating or social media – without explanation. Meanwhile, "salty," a term related to taste, has taken on connotations of bitterness or annoyance, particularly within gaming forums and competitive communities. Another example, "ship,"*

which traditionally referred to a waterborne vessel, is widely used in fandom spheres to express support for a romantic pairing between fictional characters or real-life public figures. Finally, "cancel," originally meaning to call off an event, has evolved into the social media practice of withdrawing support or publicly shaming someone, often a celebrity or influencer in response to controversial behavior or statements. Together, these shifts highlight the rapid and often dramatic ways in which digital culture can reshape language.

Modern neologisms often thrive or fade-according to how well they resonate on **social media platforms**. These neologisms may remain confined to these communities or spill over into the broader digital world, depending on how influential or viral the term becomes. Online subcultures, such as gaming or fandom communities, are particularly rich in linguistic innovation, producing neologisms that can eventually become part of the mainstream lexicon [6; 56]. When a content creator with millions of followers introduces or popularizes a new term, its potential reach expands dramatically. Viral challenges, user-generated campaigns, and meme formats can integrate the neologism, reinforcing it in everyday online discourse. If multiple influencers simultaneously adopt the same term – whether intentionally through collaboration or spontaneously due to overlapping interests – it may become even more visible, crossing diverse demographic boundaries. Social media allows researchers to observe and model types of social interactions that were previously inaccessible for analysis. **"**Online platforms like Twitter create vast flows of social contracts among users that leave behind digital traces, which researchers can analyze to understand the dynamics of social networks, particularly when neologisms emerge**"** [8; 29].

While digital globalization can help a neologism achieve international visibility, it does not guarantee uniform acceptance or usage. Indeed, global diffusion and local adaptation often coexist, shaping a term's evolution. David Crystal emphasizes this cultural aspect in language and the internet, noting that "language use in cyberspace is shaped not only by the technical constraints of the medium but also by the diverse cultural backgrounds of its users" **[7; 125]**. "Cyberspace facilitates the rapid transmission of ideas and values across linguistic and cultural boundaries," further underscoring the link between language and cultural exchange in digital media **[6; 130].** For example, "*Spanglish*" – a blend of Spanish and English – thrives on social media and in bilingual communities, illustrating how local speakers frequently recontextualize borrowed terms to fit their own phonological or grammatical norms [9; 32]**.** Gaming communities also significantly contribute to neologism generation. Terms such as "*noob*" or "*newbie*" (an inexperienced player), "*ragequit*" (abruptly leaving a game due to frustration), and "spawn camping" (targeting players at their respawn points) originated within gaming subcultures but now appear frequently in broader digital communication. Similarly, image board culture, introduced terms like "*copypasta*" (copied and pasted text repeatedly shared online), "*creepypasta*" (short horror stories disseminated online), and "*doxxing*" (publishing private information online without consent). These terms illustrate how specialized online communities influence mainstream language. Cross-platform memes can further transform a region-specific term into a global reference, especially when it resonates with universal emotions such as humor or nostalgia [5; 105].

Moreover, global events can spur the rapid creation and spread of neologisms. The COVID-19 pandemic, for example, generated numerous new terms such as "*infodemic*" (excessive spread of information, often misleading, during a crisis), "*doomscrolling*" (compulsively scrolling through negative news online), and "*zoombombing*" (unauthorized intrusion into virtual meetings). These terms quickly entered mainstream usage, highlighting how significant global occurrences accelerate linguistic evolution and emphasize the responsive nature of language in digital contexts.

These linguistic developments underscore the significant role digital globalization plays in accelerating linguistic exchange and innovation, highlighting the dynamic interaction between technology, culture, and language. These globally embraced neologisms evolve into shared cultural artifacts, reflecting the interconnected nature of online spaces. However certain neologisms – such as **"*nerf*"** (to weaken a character's abilities) in gaming circles – remain confined to those niche groups, laden with semantic nuances that resonate strongly with dedicated members. While these terms may occasionally appear in mainstream discussions, they usually retain a core audience intimately familiar with the subculture's context. Over time, if external uptake grows large enough, a subculture-born term may break into general usage; however, this shift is neither automatic nor guaranteed, underscoring the permeable yet guarded boundary between niche and mainstream language. [10; 102].

Conclusion. This article examined the profound impact of digital globalization on linguistic creativity, focusing specifically on the emergence and dissemination of neologisms within contemporary English. It has demonstrated that online platforms significantly accelerate the processes of word formation and lexical adoption, propelling newly coined words swiftly across global networks. Through borrowing, blending,

acronyms, and semantic shifts, digital interaction fosters dynamic linguistic evolution shaped by diverse cultural exchanges. Terms like "finfluencer," "ROFL," "ghosting," and hybrid forms illustrate how linguistic innovations reflect cultural dynamics and digital connectivity. While social media amplifies some terms globally, local identities remain influential, adapting neologisms to unique contexts or preserving niche meanings. Ultimately, this interplay between global diffusion and local adaptation highlights the complexity of language evolution online, underscoring language's dynamic role as both a global communicator and a marker of distinct community identities. Dynamics helps illuminate broader sociolinguistic trends, enriching our appreciation of language as a living, continually evolving aspect of human culture in the digital era.

Findings underscore that while many neologisms achieve rapid international diffusion, their ultimate acceptance and integration into everyday use remain subject to nuanced cultural adaptations. Certain lexical items, such as terms originating in gaming or image board platforms), illustrate how niche subcultures significantly influence mainstream communication, demonstrating digital media's transformative linguistic power. Moreover, global events, notably the COVID -19 pandemic, have vividly illustrated language's responsiveness to societal shifts, rapidly producing and popularizing terms like **"**doomscrolling,**"** **"**infodemic, **"** and **"**zoombombing,**"** which encapsulate the collective experience of crisis and adaptation.

This article highlights the complex interplay between technological advancement, global connectivity, and localized cultural expression. It stresses the importance of considering both global diffusion and local recontextualization when examining language evolution in digital contexts. Further research could beneficially explore longitudinal patterns in the acceptance or rejection of digital neologisms, examining sociocultural factors that determine their lifespan and impact. Additionally, comparative analyses across various linguistic communities could deepen understanding of digital globalization's uneven impact on language development.

In conclusion, digital discourse acts as a powerful catalyst for contemporary word formation, continually reshaping language through rapid and culturally nuanced exchanges. Recognizing the implications of these digital interactions enriches our understanding of modern linguistic dynamics and their intricate connection to technological, social, and cultural transformations.

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UO‘K 81

A.QODIRIYNING “O‘TKAN KUNLAR” ASARIDAGI ANTROPONIMLARNING O‘RGANILISHI

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Annotatsiya. *Maqolada Abdulla Qodiriyning “O‘tkan kunlar” asarida qatnashgan ismlar tahlil qilingan. Shuningdek, rus va o‘zbek antroponimikasi, uning rivojlanish tarixi va o‘rganilishi haqida gapirilgan. Antroponimikaning rivojlanishi har xil vaqtdagi ishlarda funksional antroponimiyaning g‘oyalariga, aktiv va passiv lug‘at boyligi nuqtayi nazaridan leksikani tasvirlagani haqidagi g‘oyalari asosiga qurilgan. Maqolada o‘zbek antroponimikasi ilmiy tadqiqot usullari asosida shakllanganligi va bu davrgacha bolaga ism qo‘yish mavzusiga bag‘ishlangan bir nechta ilmiy-ommabop ishlar haqida fikr yuritilgan.*

Kalit so‘zlar: *antroponimiya, onomastika, antroponimika, shaxsiy ism, antroponimiya, shaxsiy ismi.*

ИЗУЧЕНИЕ АНТРОПОНИМОВ В ПРОИЗВЕДЕНИИ А. КАДЫРИ «МИНУВШИЕ ДНИ»

Аннотация. *В статье анализируются имена персонажей из произведения Абдуллы Кадыри «Минувшие дни». Также рассматривается русская и узбекская антропонимика, история её развития и изучения. Развитие антропонимики основывается на идеях функциональной антропонимии в работах разных периодов, а также на концепциях описания лексики с точки зрения активного и пассивного словарного запаса. В статье отмечается, что узбекская антропонимика сформировалась на основе научных методов исследования, и до настоящего времени существует несколько научно-популярных работ, посвящённых теме выбора имени для ребёнка.*

Ключевые слова: *антропонимия, ономастика, антропонимика, личное имя.*

THE STUDY OF ANTHROPONYMS IN A.KADIRI'S «DAYS GONE BY»

Abstract. *The article analyzes the names that participated in Abdullah Qadiri's “Days Gone By”. It also talked about Russian and Uzbek anthroponymy, the history and study of its development. The development of anthroponymy is built on the ideas of functional anthroponymy in works at different times, on the basis of his ideas that active and passive vocabulary describe the lexicon in terms of the point of wealth. The article reflects on the fact that Uzbek anthroponymy was formed on the basis of scientific research methods and several popular scientific works devoted to the topic of naming a child before this period.*

Keywords: *Anthroponymy, onomastics, anthroponymics, personal name, personal name.*

Kirish. Antroponimika rus tilshunosligida alohida soha sifatida paydo bo‘ldi va onomastikadan 1960-1970-yilda ajralib chiqdi. Superanskaya va Shetininning har xil vaqtdagi ishlarida funksional antroponimiyaning g‘oyalarini uchratamiz. Superanskaya tomonidan davom ettirilgan atoqli nomlar tipologiyasi Sherbaning aktiv va passiv lug‘at boyligi nuqtayi nazaridan leksikani tasvirlagani haqidagi g‘oyalari asosiga qurilgan. Superanskaya atoqli nomlarni: passiv potensial, aktiv real va aktiv potensial guruhlariga bo‘ladi. Olima berilgan omonim guruh doirasini aniq ta’kidlaydi va ularning tegishliligini belgilovchi subyektiv va obyektiv omillarni ko‘rsatadi. Olim Shetinin antroponimiyaga nisbat qilib nomosfera va nomenosfera tushunchasini taklif qiladi va shu bilan birga “individual nomosfera” (virtual va aktual qatlam)ni “til jamlov nomosfera”sidan ajratadi. Nomosfera o‘zida subyektiv jihatni o‘zida mujassamlashtiradi. O‘rganishlar davomida inson tomonidan o‘zlashtirilgan ko‘plab nomlar va hamda yangi yashash joyiga ko‘chib o‘tishda, asosan emigratsiya vaqtida, inson tomonidan tark etilgan davlatlarga mos nomlar va otlar virtual bo‘lib qoladi. Uning fikricha, shaxsiy ismlarning aktualizatsiyasi kontekst orqali amalga oshiriladi. Bunga keng kontekst, takrorlashlar, imo-ishoralar, mimika, grammatik vositalar, so‘z tartibi va boshqa usullar kiradi.

Adabiyotlar tahlili va metodologiya. O‘zbek antroponimikasi ilmiy tadqiqot usullari asosida o‘tgan asrning 60-yillarida shakllana boshladi. Bu davrgacha bolaga ism qo‘yish mavzusiga bag‘ishlangan bir nechta ilmiy-ommabop maqolalar chop etilgan edi. O‘zbek ismlarining ma’nosini batafsil tushuntirgan Y.Menadjiyev va X.Azamatov "O‘zbek ismlari" nomli birinchi risolani nashr etishdi. Keyinchalik ushbu risola E.Begmatov va D.Abdurahmonov tomonidan qayta ishlanib, yangi nashrda ismlarning nominativ funksiyasi, ismning ma’nosi, ism qo‘yish bilan bog‘liq urf-odatlar va boshqalar haqida ma’lumotlar berildi. Ayniqsa, bolaga diniy ismlar (Xudoyberdi, Allonazar, Allomurod), totemistik va animistik e'tiqodlar (Itolmas, Buriboy, Parda), sehrli kuchlarga ishonch bilan bog‘liq ismlar (Ziyoda, Ortiq, Anora, Norxol), zooantroponimlar va fitoantroponimlar (Qo‘chqor, Norko‘zi), bolani kasalliklardan himoya qilish uchun qo‘yilgan ismlar (Olmas, Tursunboy, Temir) va boshqalar qo‘yilishining sabablari haqida fikrlar bildirilgan.

Biz misol qilib Abdulla Qodiriyning “O‘tkan kunlar” asarida qatnashgan ismlarni tahlil qilishni oldimizga maqsad qilib qo‘ydik.

Otabek ismi - turkiy tillardan kelib chiqqan bo‘lib, “ota” va “bek” so‘zlaridan tashkil topgan. “ota” – hurmat, ehtirom, “bek” – hukmdor, rahbar ma’nosini anglatadi. Ba’zi manbalarda esa Otabek ismi “beklarning boshlig‘i, sardori”, “hurmatli rahbar” yoki “otaning hukmdori” ma’nosini bildirishi aytib o‘tilgan.

Yodgorbek – o‘zbekcha va turkiy kelib chiqishga ega bo‘lib, “Yodgor” – xotira, esdalik, qadrli narsa degan ma’noni anglatadi. “Bek” – qadimgi turkiy tilde “hukmdor”, “qo‘mondon”, “katta martabali kishi”, dwgan ma’nolarni bildiradi. To‘liq ma’nosi “xotira uchun qadrli kishi”, “esdalik bo‘lib qoluvchi yetakchi”ni anglatadi

Yusufbek hoji ismi – 2 qismdan iborat: “Yusufbek” va “hoji”.

“Yusufbek” **–** “Yusuf”**:** qadimiy yahudiycha nom losifning (Yoqub payg‘ambar o‘g‘li) arabchadan kelib chiqqan bo‘lib “o‘sgan, ko‘paygan” ma’nosini anglatadi. “bek” : qadimiy turkiy tillarda “hukmdor”, “rahbar” yoki “zodagon” ma’nosini anglatadi. Shunday qilib “Yusufbek” ismi “Yusuf ismli hukmdor” yoki “Yusufdek zodagon” ma’nosini anglatadi.

O‘zbek oyim – o‘zbek tilidan olingan bo‘lib, 2 qismdan iborat: “O‘zbek” va “oyim”. “O‘zbek” – “o‘ziga bek, o‘ziga xon” yoki “o‘zbek xalqi” degan ma’noni anglatsa, “oyim” – o‘sha paytlarda “onam” degan ma’noni anglatadi. Shunday qilib “O‘zbek oyim” “o‘zbek xalqining onasi” yoki “o‘ziga xon onam” degan ma’noni anglatib, ona va millatga nisbatan chuqur sevgini va hurmatni ifodalaydi.

Hasanali otaliq – 2 arabcha so‘zdan iborat: “Hasan” – “yaxshi”, “tuzuk”, “chiroyli”, “ko‘rkam” degan ma’noni bersa, “Ali” – “ko‘rkam”, “ulug”, “bosh”, “rahbar” degan ma’noni ifodalaydi. “Otaliq” esa, o‘sha paytlarda tarbiyachi, otaning o‘rnini bosuvchi degan ma’noni anglatardi. To‘liq ma’nosi esa, “Otaing o‘rnini bosuvchi ko‘rkam raxbar yoki tarbiyachi” ma’nosini anglatadi.

Oybodoq – "Oy" – o‘zbek tilida "oy" degan ma’noni anglatadi va ko‘pincha go‘zallik, yorqinlik va nur sochish bilan bog‘lanadi. "Bodoq" – bu so‘zning ma’nosi aniq emas va o‘zbek tilida keng qo‘llanilmaydi. Ba’zi turkiy tillarda yoki shevalarda "bodoq" so‘zi "g‘uncha" yoki "meva kurtagi" ma’nosida ishlatilishi mumkin. Shu asosda, Oybodoq ismi taxminan "oy kabi go‘zal g‘uncha" yoki "oydek nurli kurtak" degan ma’noni anglashi mumkin.

Hanifa – Hanifa ismi arabcha kelib chiqishga ega bo‘lib, "to‘g‘ri yo‘lda bo‘lgan", "haqiqatga ergashuvchi" degan ma’nolarni anglatadi. Islomiy an’anaga ko‘ra, Hanif (erkaklar uchun) yoki Hanifa (ayollar uchun) termini Allohning yagonaligiga ishonuvchi, to‘g‘ri e’tiqodli shaxsni ifodalaydi.

Kumush – o‘zbek tilidan: oltindan keyin eng qadrlanadigan qimmatbaho metal, “kumush kabi qimmatbaho” yoki “nurli va porloq” degan ma’noni beradi. Kumush, o‘zining yorqin, toza va qimmatli tabiati bilan, ko‘pincha go‘zallik, noziklik va qiymatini ifodalaydi.

Mirzakarim qutidor – o‘zbek tilida 2 qismdan iborat: “Mirza” – bu so‘z arab tilidan kirgan bo‘lib, “hukmdor”, “boshliq”, “katta odam”, “shaxsiy muhim shaxs” degan ma’noni anglatadi. Tarixan, “mirza” so‘zi hukmdorlar yoki shayxlarning unvoni sanalgan. “Karim” – Arabcha so‘z hisoblanib, “mehribon”, “bajaroqli”, “yaxshi”, “sahiy” degan ma’nolarga ega. “Qutidor” esa kasbni bildiradi. O‘sha paytlarda ismlarga uning kasbini qo‘shib aytish odat bo‘lgan. “Mirzakarim qutidor” ismining to‘liq ma’nosi – “Quti yasash bilan shug‘ullanadigan mehribon hukmdor yoki bajaroqli va hurmatga sazovor shaxs”.

Oftob oyim *(Kumushning onasi)* – arab tilidan olingan bo‘lib, 2 qismdan iborat: “Oftob” – “quyosh” degan ma’noni anglatadi. “Oftob” so‘zi ona obrazining mehribonligini, nur sochuvchiligini, farzandlariga bo‘lgan e’tibor va himoyasini bildiradi. “Oyim”– bu yerda “onam” ma’nosini anglatadi. “Oftob oyim”- “mehribon onam” degan ma’noni beradi.

Oysha bibi *(Oftob oyimning onasi)* – “Oysha”: arab tilidan kelib chiqqan bo‘lib, “yashovchi”, “barhayot”, “umri uzoq”, “hayoti nurli” degan ma’nolarni anglatadi. Shuningdek, bu ism Payg‘ambarimiz Muhammad (s.a.v.)ning ayollari Oysha (r.a.) ismlari bo‘lgan. “Bibi”: bu so‘z o‘zbek tilida hurmat ifodasi

sifatida ishlatiladi va “xonim”, “bekajon” yoki “onaxon” ma’nolarni anglatadi. Asl ma’nosi “umri uzoq hayoti nurli xonim”dir.

To‘ybeka *(Kumushlar xonadoni cho‘risi)* – “To‘y” – o‘zbek tilida “nikoh marosimi”, “bayram” yoki “tantana” ma’nolarini anglatadi. “Beka” – bu so‘z “bek” so‘zining ayol jinsiga xos shakli bo‘lib “bekaning” qisqartmasi sifatida qo‘llaniladi. “Bek” esa “hukmdor”, “rahbar” yoki “zodagon” degan ma’nolarni bildiradi. “To‘ybeka” ismi “to‘y hukmdri” yoki “bayram malikasi” degan ma’noni bildiradi.

Zaynab *(Otabekning xotini)* – *“*Zaynab” ismi arabcha kelib chiqishga ega bo‘lib, go‘zallik va hurmat bilan bog‘liq ma’nolarga ega. Ma’nosi:

1. "Bezak", "ziynat" – go‘zallik va nafislik ramzi.

2. Daraxt nomi – ba’zi manbalarda Zaynab ismi go‘zal daraxt nomi sifatida ham tilga olinadi.

3. Tarixiy ahamiyati – Zaynab ismi Islom tarixida muhim shaxslar, jumladan, Payg‘ambar Muhammad (s.a.v)ning qizlari va nabiralari tomonidan ham tashilgan.

Olim ponsadboshi *(Zaynabning otasi)* **– “**Olim” ismi arabcha kelib chiqib, "bilimli", "bilimdon", "donishmand" degan ma’nolarni anglatadi. Bu ism o‘zining chuqur mazmuni bilan ajralib turadi va odatda o‘g‘il bolalarga qo‘yiladi.

Mohirabonu – ikki qismdan tashkil topgan: Mohira: Arabcha kelib chiqib, "mahoratli", "ustamon", "puxta", "pishiq", "qo‘li gul", "epchil", "chaqqon", "ozoda" va "saranjom" kabi ma’nolarni anglatadi. Bonu: Fors tilida "xonim", "malika" yoki "hurmatli ayol" ma’nosini bildiradi. Shunday qilib, Mohirabonu ismi "mahoratli xonim" yoki "ustamon malika" degan ma’noni anglatadi.

Xushro‘ybibi – ikki qismdan tashkil topgan: Xushro‘y: O‘zbek tilida "xush" (yoqimli, yaxshi) va "ro‘y" (yuz, chehra) so‘zlaridan tashkil topgan bo‘lib, "go‘zal yuzli", "chiroyli" degan ma’noni anglatadi. Bibi: O‘zbek tilida "xonim", "ayol", "buvim" kabi ma’nolarni bildiradi. Shunday qilib, Xushro‘ybibi ismi "go‘zal yuzli ayol" degan ma’noni anglatadi.

Azimbek – ikki qismdan tashkil topgan: Azim: Arabcha kelib chiqib, "ulug‘vor", "ulkan", "katta", "qudratli", "mashhur", "taniqli", "dong‘i ketgan", "buyuk", "kuchli", "baquvvat" kabi ma’nolarni anglatadi. Bek: Qadimgi turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" degan ma’nolarni bildiradi. Shunday qilib, Azimbek ismi "buyuk hukmdor" yoki "ulug‘ bek" degan ma’noni anglatadi.

Karimbek – ikki qismdan tashkil topgan: Karim: Arabcha kelib chiqib, "saxiy", "olijanob", "mehribon", "muruvvatli" degan ma’nolarni anglatadi. Bek: Qadimgi turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" degan ma’nolarni bildiradi. Shunday qilib, Karimbek ismi "olijanob hukmdor" yoki "saxiy bek" degan ma’noni beradi.

Nusratbek – ismi ikki qismdan tashkil topgan: Nusrat: Arabcha kelib chiqib, "g‘alaba", "zafar", "yordam", "madad" degan ma’nolarni anglatadi. Bek: Qadimgi turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" ma’nolarini bildiradi. Shunday qilib, Nusratbek ismi "g‘alabali hukmdor" yoki "zafarga erishgan bek" degan ma’noni anglatadi.

Homid *(xotinboz)* – Homid ismi arabcha kelib chiqib, "shukur qiluvchi", "qanoat qiluvchi", "sabr-toqatli" degan ma’nolarni anglatadi. Bu ism odatda qiz bolalarga qo‘yiladi.

Ziyo shohichi - "Ziyo" so‘zi o‘zbek tilida "yorug‘lik", "nur" yoki "ma’rifat" degan ma’nolarni anglatadi. Bu kontekstda, Ziyo Shohichi ismi "ma’rifatli shaxs" yoki "ilm-fan yo‘lida yurgan shaxs" degan ma’noni anglatishi mumkin.

Rahmat *(otaliq)* **–**o‘zbek tilida "rahmdil", "mehribon", "shafqatli" degan ma’nolarni anglatadi.

Akram hoji – ikki qismdan tashkil topgan: “Akram” arabcha kelib chiqib, "saxiy", "olijanob", "mehribon", "muruvvatli" degan ma’nolarni anglatadi. “Hoji” arabcha bo‘lib, "ziyoratchi", "Hajga borgan odam" degan ma’noni bildiradi. Shunday qilib, Akram hoji ismi "mehribon ziyoratchi" yoki "olijanob hajviy" degan ma’noni anglatadi.

Azizbek - ikki qismdan tashkil topgan. Aziz: Arabcha kelib chiqib, "qadrli", "qimmatli", "tabarruk", "hurmatli" degan ma’nolarni anglatadi. Bek: Turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" degan ma’nolarni bildiradi. Shunday qilib, Azizbek ismi "qadrli bek" yoki "hurmatli hukmdor" degan ma’noni anglatadi.

Musulmonqul – Musulmon: Arabcha kelib chiqib, "Islom diniga e'tiqod qiluvchi" degan ma’noni anglatadi. Qul: Arabcha so‘z bo‘lib, "qul", ya’ni "bandalikda bo‘lgan kishi" degan ma’noni bildiradi. Shunday qilib, Musulmonqul ismi "Islom diniga e'tiqod qiluvchi band" degan ma’noni anglatadi.

Normuhammad – ikki qismdan tashkil topgan. Nor: Fors tilida "qizil" degan ma’noni anglatadi. Muhammad: Arabcha kelib chiqib, "maqtangan", "ulug‘langan" degan ma’nolarni bildiradi. Shunday qilib, Normuhammad ismi "qizil xolli Muhammad" degan ma’noni anglatadi.

Anorgul – O‘zbek tilida Anorgul ismi "anor g‘uli" degan ma’noni anglatadi.

Xonimbibi – ikki qismdan tashkil topgan. Xonim: O‘zbek tilida "xonim" so‘zi "hurmatli ayol", "beka", "malika" degan ma’nolarni anglatadi. Bibi: O‘zbek tilida "bibi" so‘zi "ona", "buvi", "qaynona" kabi ma’nolarni bildiradi. Shunday qilib, Xonimbibi ismi "hurmatli ayol ona" yoki "malika buvi" degan ma’noni anglatadi.

Gulsinbibi – ikki qismdan tashkil topgan. Gul: O‘zbek tilida "g‘ul" shaklida ishlatiladi va "g‘ul" degan ma’noni anglatadi. Sin: O‘zbek tilida "sin" so‘zi "sin" degan ma’noni bildiradi. Bibi: O‘zbek tilida "bibi" so‘zi "ona", "buvi", "qaynona" kabi ma’nolarni bildiradi. Shunday qilib, Gulsinbibi ismi "g‘ul sinli ona" degan ma’noni anglatadi.

Muhammadrahim –ikki qismdan tashkil topgan. Muhammad: Arabcha kelib chiqib, "maqtovga, olqishlarga sazovor" degan ma’noni anglatadi. Bu ism Payg‘ambarimiz Muhammad (sollallohu alayhi vasallam)ning muborak ismlaridan biridir. Rahim: Arabcha bo‘lib, "rahmdil", "mehribon", "shafqatli" degan ma’nolarni bildiradi. Shunday qilib, Muhammadrahim ismi "maqtovga sazovor, rahmdil" degan ma’noni anglatadi.

Ahmadxon – ikki qismdan tashkil topgan. Ahmad: Arabcha kelib chiqib, "maqtovga sazovor", "olqishlarga loyiq" degan ma’noni anglatadi. Xon: Turkiy tilida "hukmdor", "xukmdor", "bek" degan ma’nolarni bildiradi. Shunday qilib, Ahmadxon ismi "maqtovga sazovor hukmdor" degan ma’noni anglatadi.

Xoliqbek – ikki qismdan tashkil topgan. Xoliq: Arabcha kelib chiqib, "yaratuvchi", "hosil qiluvchi" degan ma’noni anglatadi. Islom diniy matnlarida Alloh taoloning "Xoliq" (yaratuvchi) sifatlaridan biri sifatida zikr qilinadi. Bek: Turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" degan ma’nolarni bildiradi. Shunday qilib, Xoliqbek ismi "yaratuvchi hukmdor" degan ma’noni anglatadi.

Sulaymon hudaychi – arab tilidan olingan bo‘lib, "himoyalangan", "berk", "muhoafazaga olingan", "shikast topmaydigan", "tinch", "osoyishta" degan ma’nolarni anglatadi. Bu ism, shuningdek, yahudiy tilidagi "Sheloma" va arabchadagi "Sulaymon" shakllarida mavjud bo‘lib, "Tavrot"da "Solomon" nomi bilan ataladi.

Husaynbek – ikki qismdan tashkil topgan. Husayn: Arabcha kelib chiqib, "Husayn" shaklida bo‘lib, "chiroyli", "go‘zal" degan ma’nolarni anglatadi. Bek: Turkiy tilida "hukmdor", "qo‘mondon", "katta martabali kishi" degan ma’nolarni bildiradi. Shunday qilib, Husaynbek ismi "go‘zal hukmdor" degan ma’noni anglatadi.

Xudoyor – ikki qismdan tashkil topgan. Xudo: O‘zbek tilida "Xudo" so‘zi "Alloh" degan ma’noni anglatadi. Yor: O‘zbek tilida "yor" so‘zi "do‘st", "hamroh", "yordamchi" degan ma’nolarni bildiradi. Shunday qilib, Xudoyor ismi "Allohning do‘sti" degan ma’noni anglatadi.

Pirmat – Ba’zi manbalar bu ismni "Muhammad (sollallohu alayhi vasallam) rahnamo, diniy" degan ma’noda izohlaydi.

Usta Mo‘minjon – ikki qismdan tashkil topgan. Mo‘min: Arabcha kelib chiqib, "dinga ishonuvchi", "imonga sodiq", "xudojo‘y" degan ma’nolarni anglatadi. Jon: O‘zbek tilida "jon" so‘zi "hayot", "ruh", "o‘lmas narsa" degan ma’nolarni bildiradi. Shunday qilib, Mo‘minjon ismi "imonga sodiq jon" yoki "xudojo‘y ruh" degan ma’noni anglatadi.

Sodiq – arab tilidan olingan bo‘lib, "sadoqatli", "vafodor", "rostgo‘y", "ishonchli", "chin do‘st" kabi ma’nolarni anglatadi. O‘zbek tilida ham "sodiq" so‘zi samimiy, sofdil, chin, haqiqiy ma’nolarini bildiradi. Shuningdek, "Sodiq" ismi o‘g‘il bolalarga qo‘yiladi va "Abdusodiq" ismidan kelib chiqqan.

Jannat opa – arab tilidan olingan bo‘lib, asosan qiz bolalarga qo‘yiladi. Ushbu ism "jannat", ya’ni "jannat bog‘i" ma’nosini anglatadi.

Shamshodbek – o‘zbek tilida keng tarqalgan bo‘lib, asosan o‘g‘il bolalarga qo‘yiladi. Ismning ma’nosi haqida aniq ma’lumotlar mavjud emas. Biroq, "Shamshodbek" ismi tarkibida "Shamshod" va "bek" qismlari mavjud. "Shamshod" so‘zi o‘zbek tilida "qilich" yoki "qilichboz" ma’nosini anglatadi. "Bek" esa o‘zbek tilida "boshliq", "hokim" yoki "yuksak martabali shaxs" degan ma’nolarni bildiradi. Shunday qilib, "Shamshodbek" ismi "qilichboz boshliq" yoki "qilichboz hokim" degan ma’noni anglatishi mumkin.

Qaymoqxon – "Qaymoq" so‘zi o‘zbek tilida shirin, suyukli yoki badanida ortiqcha belgi (xol, ortiqcha barmoq, biror nishon) bilan tug‘ilgan bola ma’nosini anglatadi. Shuningdek, "qaymoq" sut mahsuloti bo‘lib, sutning yog‘li qismi sifatida tanilgan. "Xon" esa o‘zbek tilida "boshliq", "hukmdor" yoki "yuksak martabali shaxs" degan ma’nolarni bildiradi. Shunday qilib, "Qaymoqxon" ismi "qaymoq kabi shirin boshliq" yoki "shirinlik hukmdori" degan ma’nolarni anglatishi mumkin.

Shokirbek –o‘zbek tilida keng tarqalgan bo‘lib, asosan o‘g‘il bolalarga qo‘yiladi. Ism ikki qismdan iborat: "Shokir" va "bek".

Shokir: Bu ism arabcha "shukr" (minnatdorchilik) so‘zidan kelib chiqqan bo‘lib, "minnatdor", "rahmatli" degan ma’nolarni anglatadi. Bek: O‘zbek tilida "bek" so‘zi "boshliq", "hokim", "yuksak martabali

shaxs" degan ma’nolarga ega. Shunday qilib, "Shokirbek" ismi "minnatdor boshliq" yoki "rahmatli hokim" degan ma’nolarni anglatadi.

Komilboy – o‘zbek tilida keng tarqalgan bo‘lib, asosan o‘g‘il bolalarga qo‘yiladi. Ism ikki qismdan iborat. Komil: Bu ism arabcha "kamal" (mukammallik) so‘zidan kelib chiqqan bo‘lib, "mukammal", "komil" degan ma’nolarni anglatadi. Boy: O‘zbek tilida "boy" so‘zi "boy", "mulkdor" degan ma’nolarga ega. Shunday qilib, "Komilboy" ismi "mukammal boy" yoki "boy va mukammal shaxs" degan ma’nolarni anglatadi.

Usta Alim – ikki qismdan iborat. Usta: O‘zbek tilida "usta" so‘zi "mahoratli hunarmand", "mutaxassis" degan ma’noni anglatadi. Alim: Arab tilidan olingan bo‘lib, "bilimdon", "olimu", "olimu", "olimu" kabi ma’nolarni bildiradi. Shunday qilib, "Usta Alim" ismi "mahoratli bilimdon" yoki "ustoz olimu" degan ma’nolarni anglatadi.

Sharif miltiqchi – arab tilidan olingan bo‘lib, ko‘pincha "muqaddas", "aziz", "e'zozli" yoki "pokiza", "vijdonli" degan ma’nolarni anglatadi. Shuningdek, "Sharif" ismi o‘zbek tilida "sharafli" yoki "muqaddas" degan ma’nolarga ham ega.

Saodat – o‘zbek tilida keng tarqalgan bo‘lib, asosan qiz bolalarga qo‘yiladi. Bu ism arabcha "saʿāda" (سعادة) so‘zidan kelib chiqqan bo‘lib, "baxt", "saodat", "quvonch" degan ma’nolarni anglatadi.

Qayum – arab tilidan olingan bo‘lib, "Abd al-Qayyum" shaklida ishlatiladi. Bu ism "abid" (qul) va "al-Qayyum" (O‘zi barqaror va tirik bo‘lgan) iboralaridan tashkil topgan bo‘lib, "Abd al-Qayyum" "Abadiy tirik bo‘lganning quli" degan ma’noni anglatadi.

Salim sharbatdor – arab tilidan olingan bo‘lib, "sog‘lom", "tinch", "xavfsiz" degan ma’nolarni anglatadi. Bu ism o‘g‘il bolalarga qo‘yiladi va ko‘plab musulmon mamlakatlarida keng tarqalgan. O‘zbek tilida ham "Salim" ismi shunday ma’nolarga ega bo‘lib, insonning sog‘lom va baxtli bo‘lishini ifodalaydi.

Qalandar polvon – "Qalandar" ismi o‘zbek tilida keng tarqalgan bo‘lib, ko‘pincha o‘g‘il bolalarga qo‘yiladi. Bu ism arab tilidagi "qalandar" so‘zidan kelib chiqqan bo‘lib, "din va dunyodan ozod bo‘lgan odam" degan ma’noni anglatadi. Shuningdek, "Qalandar" nomi Sufiylikda ham muhim ahamiyatga ega. "Qalandariyya" — bu Sufiy mistik tartibidir, "qalandar" esa Sufiy shayxlariga beriladigan unvondir.

Malikboy – ikki qismdan iborat: Malik: Bu ism arabcha "mulk" (mulkiyat) so‘zidan kelib chiqqan bo‘lib, "mulkdor", "egasi" degan ma’nolarni anglatadi. Boy: O‘zbek tilida "boy" so‘zi "boy", "mulkdor" degan ma’nolarga ega. Shunday qilib, "Malikboy" ismi "mulkdor boy" yoki "mulkdor mulkdori" degan ma’nolarni anglatadi.

Qosim qushbegi – arab tilidan olingan bo‘lib, "taqsimlovchi" yoki "adolatli" degan ma’nolarni anglatadi. Bu ism, shuningdek, musulmon olamida mashhur bo‘lgan Alloma Abul Qosim Mahmud ibn Umar al-Zamaxshariy (1074–1144) nomi bilan ham bog‘liq.

Niyoz qushbegi – o‘zbek tilida keng tarqalgan bo‘lib, ko‘pincha o‘g‘il bolalarga qo‘yiladi. Bu ism arabcha "niyaz" (نِيَاز) so‘zidan kelib chiqqan bo‘lib, "iltijo", "o‘tinish", "muhtojlik" degan ma’nolarni anglatadi. Shuningdek, "Niyoz" so‘zi o‘zbek tilida "xayr-sadaqa", "sadaqa", "tuhfa" kabi ma’nolarga ham ega. Shunday qilib, "Niyoz" ismi "Allohdan so‘rab, iltijo qilib olingan bola", "muhtoj bo‘lib, armon va orzu bilan erishilgan bola" yoki "Allohning marhamati, ehsoni tuhfasi" degan ma’nolarni anglatadi.

Karimqul qo‘rboshi – ikki qismdan iborat: Karim: Bu ism arabcha "karīm" (كريم) so‘zidan kelib chiqqan bo‘lib, "mehmondo‘st", "xushmuomala", "xayrli", "bajaroqli" degan ma’nolarni anglatadi. Qul: O‘zbek tilida "qul" so‘zi "xizmatkor", "bandalikdagi kishi" degan ma’noga ega. Shunday qilib, "Karimqul" ismi "mehmondo‘st xizmatkor" yoki "xushmuomala bandalikdagi kishi" degan ma’nolarni anglatadi.

Muhammadrajab qo‘rboshi – ikki qismdan iborat: Muhammad: Bu ism arabcha "mahmud" (maqtangan) so‘zidan kelib chiqqan bo‘lib, "maqtangan", "yaxshi sifatli" degan ma’nolarni anglatadi. Rajab: Hijriy taqvimning yettinchi oyi bo‘lib, "hurmatli", "e'zozli" degan ma’nolarga ega. Shunday qilib, "Muhammadrajab" ismi "maqtangan va hurmatli" degan ma’nolarni anglatadi.

Qambar sharbatdor – arab tilidan olingan bo‘lib, "to‘rg‘ay" degan ma’noni anglatadi. To‘rg‘ay qushi beozor va akdli bo‘lib, to‘da juda ahil bo‘ladi.

Solihbek oxund – ikki qismdan iborat. Solih: Bu ism arabcha "solih" (صالح) so‘zidan kelib chiqqan bo‘lib, "yaxshi", "maqbul", "adolatli", "haqgo‘y", "iymonli", "insofli", "pok", "halol", "pokiza", "hayirli amallar qiluvchi" degan ma’nolarni anglatadi. Bek: O‘zbek tilida "bek" so‘zi "boshliq", "rahbar", "hokim" degan ma’nolarga ega. Shunday qilib, "Solihbek" ismi "adolatli boshliq" yoki "pokiza rahbar" degan ma’nolarni anglatadi.

Ali – arab tilidan olingan bo‘lib, "eng yuksak", "eng ulug‘", "oliy", "yuqori martabali" degan ma’nolarni anglatadi. Bu ism, shuningdek, Islom tarixida muhim shaxs bo‘lgan Ali ibn Abi Tolib (r.a.) nomi bilan ham bog‘liqdir. U Muhammad payg‘ambarning kuyovi va to‘rtinchi xalifasi bo‘lib, musulmonlar orasida katta hurmatga ega.

Yusuf – arab tilidan olingan bo‘lib, "ko‘paygan", "o‘sgan" degan ma’nolarni anglatadi. Bu ism, shuningdek, yahudiycha "Yosef" nomining arabcha shaklidir. Islomda Yusuf (alayhissalom) payg‘ambar sifatida e’tirof etiladi va uning hayoti haqida Qur’onning "Yusuf" surasida batafsil ma’lumot berilgan. U axloqi go‘zalligi, sabri va Allohga bo‘lgan sadoqati bilan mashhurdir. Shunday qilib, "Yusuf" ismi go‘zallik, sabr va sadoqat ramzi sifatida qadrlanadi.

Zulayho – Sharq xalqlarining og‘zaki va yozma adabiyotida keng tarqalgan afsonaviy qahramon nomidir. Firdavsiy, Ali Durbek kabi shoirlarning "Yusuf va Zulayho" dostonlarida u oli-janob obraz sifatida tasvirlanadi. Bu asarlarda Zulayho matonatli, qat'iyatli, kuchli irodali ayol sifatida ko‘rsatiladi va chin sevgi hamda sadoqatning yorqin timsoli sifatida kuylanadi. Ismning ma’nosi to‘liq aniq bo‘lmasa-da, ba’zi manbalarda "kichik, kenja qiz" yoki "sirg‘anchiq, silliq, muloyim" deb talqin qilinadi. Shuningdek, "Zulayho" ismi Qur'oni karimdagi Yusuf surasida Yusuf alayhissalomga oshiq bo‘lib qolgan ayolni ifodalash uchun ishlatiladi. Shunday qilib, "Zulayho" ismi adabiyotda sevgi, sadoqat va matonat ramzi sifatida qadrlanadi.

Majnun – arabcha "majnun" (مجنون) so‘zidan olingan bo‘lib, "aqldan ozgan", "jinnilangan" degan ma’nolarni anglatadi. Bu ism asosan arab xalqining mashhur "Layli va Majnun" dostonidagi asosiy qahramon, Qays ibn al-Mulavvah (keyinchalik "Majnun" deb atalgan) nomi bilan bog‘liq. U Layli ismli qizga bo‘lgan cheksiz sevgisi tufayli aqldan ozib, sahroda yashab, she'rlar yaratgan. Bu hikoya butun Sharq adabiyotida sevgi va sadoqat ramzi sifatida mashhurdir**.**

Layli – arab tilidan olingan bo‘lib, "tungi qorong‘ulik", "tungi soya" degan ma’nolarni anglata. Shunday qilib, "Layli" ismi adabiyotda sevgi, sadoqat va matonat ramzi sifatida qadrlanadi.

Sharofat chevar – arab tilidan olingan bo‘lib, "oliyjanob", "oliyhimmat", "sharafli", "ko‘ngli toza", "qalbi pokiza" degan ma’nolarni anglatadi. Ushbu ism asosan qiz bolalarga qo‘yiladi.

Mahinabonu – fors-tojik tilidan olingan bo‘lib, ikki qismdan iborat: Mahina: "Oyga o‘xshash", "oydek", "nozik" degan ma’nolarni anglatadi. Bonu: "Ayol", "xonim" degan ma’noga ega. Shunday qilib, "Mahinabonu" ismi "oydek nozik ayol" yoki "oyga o‘xshash go‘zal xonim" degan ma’nolarni anglatadi. Ushbu ism asosan qiz bolalarga qo‘yiladi.

Karima otin – arab tilidan olingan bo‘lib, "sahovatli", "mehribon", "rahmli", "qo‘li ochiq" degan ma’nolarni anglatadi. Bu ism asosan qiz bolalarga qo‘yiladi.

Mohira oyim – arab tilidan olingan bo‘lib, quyidagi ma’nolarga ega: Mahoratli: Usta, malakali, qo‘li gul. Ustamon: Epchil, chaqqon. Puxta: Mahkam, pishiq

Ushbu ism asosan qiz bolalarga qo‘yiladi.

Pirnazar – ikki qismdan iborat. Pir: Bu so‘z fors tilida "bobo", "ota", "ustoz" yoki "qari" degan ma’nolarni anglatadi. Nazar: "Nazar" so‘zi esa "qarash", "e'tibor", "nazorat" degan ma’nolarga ega. Shunday qilib, "Pirnazar" ismi "Bobo e'tibori" yoki "Ustoz nazari" degan ma’nolarni anglatishi mumkin.

Sotiboldi – ikki qismdan iborat. Soti: Bu so‘z "sotmoq" fe'lidan olingan bo‘lib, "sotuvchi", "savdogar" degan ma’nolarni anglatadi. Boldi: "Boldi" so‘zi "bo‘ldi" shaklida ishlatiladi va "bo‘ldi", "boshqa", "qolgan" degan ma’nolarga ega. Shunday qilib, "Sotiboldi" ismi "Savdogar bo‘ldi" yoki "Savdogar qildi" degan ma’nolarni anglatadi.

Yunus Muhammad – ikki muhim diniy shaxsning ismlaridan iborat. Yunus: Bu ism arab tilida "kabutar" degan ma’noni anglatadi. Islomda Yunus alayhissalom (yunoncha shakli: Jonas) Alloh tomonidan Ninova shahridagi odamlarni to‘g‘ri yo‘lga solish uchun yuborilgan payg‘ambardir. Uning hayoti va qissasi Qur'onda "Yunus" surasida bayon qilingan. Muhammad**:** Bu ism arab tilida "maqtangan", "maqtovga sazovor" degan ma’noni anglatadi. Islomda Muhammad sallallohu alayhi vassalom oxirgi payg‘ambar bo‘lib, uning hayoti va ta’limotlari Qur'on va hadislar orqali bizgacha yetib kelgan. Shunday qilib, "Yunus Muhammad" ismi "Kabutar (Yunus) va Maqtovga sazovor (Muhammad)" degan ma’nolarni anglatadi. Bu ism o‘g‘il bolalarga qo‘yiladi va diniy ahamiyatga ega.

Sorabek oyi – ikki qismdan iborat. Sora: Bu so‘zning aniq ma’nosi manbalarda ko‘rsatilmagan. Bek**:** O‘zbek tilida "bek" so‘zi "beklar naslidan bo‘lgan" degan ma’noni anglatadi. Shunday qilib, "Sorabek" ismi "beklar naslidan bo‘lgan tanlangan, a’lo bola" degan ma’noni anglatadi.

Xulosa. Xulosa qilib shuni aytish mumkinki, “O‘tkan kunlar” asaridagi barcha ismlar ular ifodalayotgan rolga mosdir. Abdulla Qodiriy har bir qahramonga ism qo‘yishdan oldin u bajarayotgan rol va xarakterini hisobga olgan.

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UO‘K 81

ANTROPONIM ASOSLI REGIONIMLAR HAQIDA BA’ZI MULOHAZALAR

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Annotatsiya. *Ushbu maqolada tilning sotsial: kommunikativ va akkumulyativ vazifalari, ushbu vazifalarning atoqli otlar tizimida yanada aniqroq namoyon bo‘lishi, atoqli otlarning turli mavzu guruhlari va ulardan biri bo‘lmish toponimlar, toponimlarning guruhlari, yurtimiz hududidagi antroponim asosli regionimlar, ularning lingvistik va ijtimoiy ahamiyati haqida ba’zi mulohazalar bayon qilinadi. Antroponim asosli regionimlar etimologiyasi, ushbu tumanlarga nomlari berilgan shaxslar bilan bog‘liq ma’lumotlar, mazkur shaxslarning yurtimiz rivoji, millat va jamiyat, ilm-fan va madaniyat taraqqiyotida tutgan o‘rni haqida ma’lumotlar berilgan. Antroponim asosli regionimlar, ya’ni kishi nomlari asosida shakllangan tuman nomlari til tizimida va ijtimoiy hayotda qanday muhim ahamiyatga ega ekani to‘g‘risida fikrlar bayon etilgan.*

Kalit so‘zlar: *til, atoqli ot, nom, onomastika, toponim, antroponim, antropotoponim, regionim, antroporegionim, tilning ijtimoiy vazifasi, tarix, milliylik.*

НЕКОТОРЫЕ РАЗМЫШЛЕНИЯ ОБ АНТРОПОРЕГИОНИМАХ

Аннотация. *В данной статье излагаются некоторые соображения о социальных коммуникативных и аккумулятивных функциях языка, более чётком проявлении этих функций в системе имён собственных, различных тематических группах имён собственных и топонимах, являющихся одной из них, группах топонимов, антропонимических регионимах на территории нашей страны, их лингвистическом и социальном значении. Приводятся сведения об этимологии регионимов на основе антропонимов, информация о лицах, в честь которых названы эти районы, о роли этих личностей в развитии нашей страны, нации и общества, в прогрессе науки и культуры. Излагаются мнения о том, какое важное значение в языковой системе и общественной жизни имеют регионимы на основе антропонимов, то есть названия районов, образованные на основе личных имен.*

Ключевые слова: *язык, имя собственное, имя, ономастика, топоним, антропоним, антропотопоним, регионим, антропорегионим, социальная функция языка, история, национальность.*

SOME CONSIDERATIONS ABOUT REGIONS BASED ON ANTHROPONYMS

Abstract. *This article present some considerations regarding the social functions of language – communicative – as well as how these functions are more clearly manifested in the system of proper nouns. It discusses various thematic groups of proper nouns, including toponyms, their classifications, and anthroponym-based regionyms within our country, along with their linguistic and social significance. The article provides information on the etymology of regionyms derived from anthroponyms, the individuals after whom these districts are named, and their contributions to the development of our nation, society, science, and culture. It also reflects on the important role of antroponym –based regionyms – district names formed from personal names – both in the language system and in social life.*

Keywords: *language, proper name, name, onomastics, toponym, anthroponym, anthropotoponym, region, anthroporegion, social function of language, history, nationality.*

Kirish. Tilshunoslik fan sifatida shakllanibdiki, soha mutaxassislarini antroponimlar va u bilan bog‘liq muammolar hamisha qiziqtirib kelgan. Zero, yer yuzida inson zoti paydo bo‘lganidan buyon o‘zini, tevarak-atrofini, qolaversa, butun borliqni nomlashga va shu nomlar asosida o‘zaro muloqotni amalga oshirishga ehtiyoj sezib keladi. Demak, antroponimlar tilshunoslar uchun qadimiy va ayni paytda hech eskirmas mavzulardan biri bo‘lib qolmoqda.

Kishilik jamiyatida inson hamisha o‘zaro muloqotga, kommunikatsiyaga ehtiyoj sezadi. Ushbu jarayonlarsiz ijtimoiy turmush, jamiyat mavjud emas.

Til insonga tabiat tomonidan tortiq etilgan tengsiz ne'mat ekanligini isbotlashga hojat yo'q, albatta. "Ko'ngil maxzanining qulfi til va ul maxzanning kalitin so'z bil ", deya Alisher Navoiy hazratlari tilning beqiyos vazifasini ta'rif qiladi.

Atoqli otlarni o'rganuvchi fan onomastika deb yuritiladi. XX asr ikkinchi yarmidan boshlab ushbu fan qamrovi shunchalik kengaydiki, hozirda onomastikaning etnonim, geonim, teonim, zoonim, fitonim, kosmonim, astronim, marsonim, planetonim, dokumentonim, xronim, agronim, oykonim, godonim, komonim, gelonim, dromonimlarni tadqiq qiluvchi yangi-yangi sohalari ajralib chiqmoqda.

Onomastika fanining joy nomlarini tadqiq qiluvchi bo'limi – toponimikada tilning tarix, madaniyat, falsafa, etnografiya, din bilan aloqasi va ularni o'zida namoyon etishi kuzatiladi.

Adabiyotlar tahlili va metodologiya. Toponimlar tegishli hudud nomini ifodalab, uni boshqalaridaan ajratib, farqlab ko'rsatadi.

Toponim so'zi yunoncha topos – «joy» va onoma – «atoqli ot» so'zlaridan tarkib topgan bo'lib, u yer yuzasining quruqlik qismida joylashgan barcha tabiiy-geografik va sun'iy obyektlarning atoqli otidir [1, 76-77].

Toponimlarda birgina nom orqali xalqlarning necha ming yillik tarixi, madaniyati, diniy-axloqiy qarashlari, maishiy hayoti – butun tamadduni namoyon bo'ladi. Demak, toponimlar tirik tarixga guvohlik beruvchi manbalar desak, mubolag'a bo'lmaaydi.

Masalan, etnotoponimlar respublikaning qaysi qismida qanday urug'-qabila yashaganidan darak bersa, boshqa nomlarda xalqning kasb-kori, o'sha joyning relef shakllari, shu hududga xos qazilma boyliklari, bugungi kunda ham mavjud yoki qadimda bo'lgan suv manbalari, o'simlik va hayvonot dunyosi haqidagi boy ma'lumotlar aks etadi. Toponimlar o'zida joy va unga mansub xalq haqidagi barcha ma'lumotlarni jamlaydi.

Toponimlarga shu jihat nuqtayi nazaridan yondashsak, ham tilshunoslik, ham tarix, ham geografiya, ham etnografiya, ham lingvokulturologiya kabi fanlar kesishuvidagi tadqiq manbayi ekani namoyon bo'ladi. Toponimlar yer yuzasining quruqlik qismida joylashgan ulkan geografik obyektlardan tortib, eng kichik obyektlargacha bo'lgan joy nomlarini qamrab oladi.

Ushbu maqolamizda toponimlarning bir turi bo'lmish regionimlar – yurtimiz hududidagi tuman nomlari haqida ayrim mulohazalarimizni bayon qilamiz. Zero, har bir shaxs uchun dunyoni bilmoq o'zini va o'zi tug'ilgan yurtini anglamoqdan boshlanadi.

O'zbek tilining izohli lug'atiga tayangan holda regionim atamasini keng va tor ma'nolarda tushunamiz.

Region so'zi "O'zbek tilining izohli lug'ati"da shunday izohlanadi: "Region (lotincha, region, regionis – viloyat, o'lka) – bir necha viloyatlarni, hatto davlatlarni o'z ichiga olgan yirik hududiy birlik [5, 421].

Region – ma'lum bir geografik, ma'muriy, iqtisodiy, madaniy jihatdan ajratilgan hudud, hududiy bo'linma ma'nolarini anglatadi [4,178].

Ishimizda esa tor ma'noda regionim atamasi yurtimiz ma'muriy-hududiy bo'linmalardan biri sanalgan tuman nomlarini ifodalovchi atama sifatida qo'llanilmoqda.

Tuman – viloyat, shahar hududida ularning tarkibiy qismi bo'lgan ma'muriy-hududiy bo'linma ma'nosini anglatuvchi tushunchadir [6, 416].

Statistik ma'lumotlarga ko'ra, yurtimiz hududida umumiy hisobda viloyatlar, Toshkent shahri va Qoraqalpog'iston Respublikasi bo'yicha 175 ta tuman nomi mavjud bo'lib, ularni toponimik nuqtayi nazardan turli mavzu guruhlariga tasniflash mumkin. Masalan, tarixiy toponim asosli regionimlar (Romitan, Bog'dod), etnonim asosli regionimlar (Olot, Sirg'ali), oronim asosli regionimlar (Qiziltepa, Bo'zatov), gidronim asosli regionimlar (Sardoba, Buloqboshi), mavhum tushunchalarni bildiruvchi so'zlar asos bo'lgan regionimlar (Marhamat, Do'stlik), antroponim asosli regionimlar (Mirzo Ulug'bek); shuningdek, "obod" (Bekobod, Nurobod), "soy" (Oltinsoy) komponentli regionimlar kabi turlarini ajratish mumkin.

Antroponimlar – kishi nomlarini bildiruvchi atoqli otlar guruhi sanalib, ularga kishi ismlari, familiyasi, ota ismi, taxallus va laqablari mansubdir. Lingvistik jihatdan antroponimlar shaxslarni atashga , kishilarni bir-biridan farqlashga xizmat qiladi. Albatta, so'z antroponimga aylanishidan oldin ma'lum bir turkumga oid birlik sanaladi. Turdosh otlar, sifatlar, fe`llar, hatto sonlar ham antroponimga aylanishi mumkin: Sevinch, Suluv, To'xtasin, Oltmishvoy kabi.

Natijalar va ularning tahlili. Garchi o'zbek toponimiyasida kam uchrasa-da, o'ziga xos xususiyatlarga ega bo'lgan antroponim asosli regionimlar haqida ayrim mulohazalarimiz bilan bo'lishamiz.

Kuzatishlarimizcha, o'zbek toponimiyasida antroponim asosli regionimlar soni 6 ta.

Ular quyidagilar: Furqat, Sharof Rashidov, Zangiota, Mirzo Ulug'bek, Shayxontohur, Beruniy mani.

Furqat tumani – Farg'ona viloyatidagi tumanlardan biri bo'lib, tuman hududi Markaziy Farg'ona cho'lida, So'x-Isfara massivida joylashgan, 1992-yil tashkil etilgan ushbu tumanga taraqqiyparvar,

ma’rifatparvar shoir Zokirjon Xolmuhammad o‘g‘li Furqat nomi berilgan. Albatta, hududlarning tarixiy ulug‘ siymolarimiz nomlari bilan atalishi milliy o‘zligimizga, tariximizga, qadriyatlarimizga hurmat ifodasidir. Ushbu shaxslar nomlarining xalqimiz, xususan, yosh avlod ongida muhrlanib qolishida bu an’analarning ta’siri samaralidir. Tumanga shoirning adabiy taxallusi berilishi uning porloq xotirasini abadiylashtish o‘zbek xalqining milliy madaniyatiga chuqur ehtirom ifodasi sifatida qo‘yilgan.

Sharof Rashidov tumani – Jizzax viloyati hududida bo‘lib, 1926-yil sentyabrda tashkil etilgan. Dastlab Jizzax tumani deb atalgan, 2016-yildan Prezidentimiz Sh.Mirziyoyev tashabbusi bilan yurtimizning sobiq davlat rahbari va iste’dodli ijodkor Sharof Rashidov nomi bilan atala boshlangan. Sharof Rashidov nomi yurtimizdagi ko‘cha, mahalla, maktablarga berilgan. Ijodkorning tug‘ilgan joyi bo‘lgan Jizzax viloyatidagi tumanlardan biriga uning nomi (ism-familiyasi) berilishi xalqimiz va yurtimiz farovonligi uchun xizmat qilgan fidoyi rahbar, iste’dodli ijodkorga bo‘lgan hurmat, faxr-iftixor, qadrlash namunasi sifatida tarixda va xalqimiz qalbida muhrlandi.

Zangiota tumani – Toshkent viloyatidagi tuman. 1933-yil 1-dekabrda tashkil etilgan, 1992-yilgacha Kalinin nomi bilan atalgan. Yurtimiz mustaqilligidan keyin milliyligimiz, dinimiz, tarixiy ildizlarimizga murojaat sifatida Zangiota nomi berilgan. Zangiota qo‘shma toponim bo‘lib, “zangi” – “qora”, “ota” – “shayx, pir” ma’nolarini ifodalaydi. Zangiotaning asl ismi Oyxo‘ja ibn Toshxo‘ja (XXII asr oxiri-XXIII asr o‘rtalari) avliyo, tasavvuf vakili. Zangiota O‘rta Osiyo islom dunyosida ko‘zga ko‘ringan mutafakkir va avliyolardan bo‘lib, musulmonlar orasida juda mashhur bo‘lgan. Manbalarda aytilishicha, bu zot mashhur pir Arslonbobning avlodi bo‘lib, Toshkentning Samarqand darvoza mahallasida yashagan, degan taxminlar mavjud. Zangiota Ahmad Yassaviyning shogirdi Sulaymon Boqirg‘oniydan ta’lim olgan, tariqat ilmi va odobini o‘rganib, yana vatani Shoshga qaytadi va hamshahrlariga tariqat sirlarini o‘rgatadi. Zangiota yashagan davr mo‘g‘ul istilosi davriga to‘g‘ri keladi, shayx bu vaqtda ozodlik, vatanparvarlik, yaxshilik g‘oyalarini targ‘ib qilgan, shuningdek, uning ko‘plab murid va shogirdlari (Uzun Hasanota, Sayyidota, Sadrota, Badrota) Dashti Qipchoq o‘zbeklari, Volgabo‘yi va Ural tog‘i etaklaridagi tatar va boshqirdlar orasida islom dini yoyilishiga hissa qo‘shganlar.

Mirzo Ulug‘bek tumani – (1929-1935-yillarda Proletar tumani, 1935-1992-yillarda Kuybeshev tumani, 1992-yil maydan Mirzo Ulug‘bek tumani) Toshkent shahridagi tuman. Mirzo Ulug‘bek – Muhammad Tarag‘ay ibn Shohrux ibn Temur Ulug‘bek Ko‘ragoniy (1394-1449) temuriy hukmdor, davlat arbobi, buyuk astronom olim, matematik. Ulug‘bek davrida Movarounnahrda ilm-fan misli ko‘rilmagan darajada rivojlandi, madaniyat gullab-yashnadi. 1424-1429-yillarda Samarqandda rasadxona qurdiradi. O‘z davrida Markaziy Osiyodagi eng yirik rasadxona bo‘lgan. Bu yerda Ulug‘bek boshchiligida ko‘plab astronom va matematik olimlar yig‘ilgan va ilm-fan bilan shug‘ullangan. Mirzo Ulug‘bek 1417-yil Buxoroda, 1420-yil Samarqandda, 1433-yil G‘ijduvonda madrasalar qurdirgan. Ko‘plab arab va fors tilidagi ilmiy va badiiy asarlarni o‘zbek tiliga tarjima qildirgan. Ulug‘bek tashkil etgan kutubxonada 15000 dan ortiq kitob yig‘ilgan. Samarqand va Buxoro shaharlarini ilm-fan markaziga aylantirgan. Marv shahrida xayriya muassasi qurdirgan. Amir Temur maqbarasi, Shohi Zinda ansanbli ham aynan Ulug‘bek hukmdorligida qurib bitkazilgan. Shuningdek, Mirzo Ulug‘bek karvonsaroy, tim, chorsu, hammom kabi jamoat binolari qurib xalq hojatini chiqargan. Uning “Ziji jadidi Ko‘ragoniy” yulduzlar jadvali juda yuqori aniqlikda hisobangani bilan e’tirofga sazovor. Unda 1018 ta yulduz to‘plami joylashish o‘rni berilgan. Ushbu asar 1665-yil Oxfordda Thomas Hyde tomonidan, 1843-yil Fransiyada Bailly tomonidan, 1917-yil Edvard Ball Knobel tomonidan yangi tahrirda chop etilgan. Mirzo Ulug‘bek tibbiyot, tarix, musiqa, she’riyatga ham qiziqqan. Hattoki, Alisher Navoiyning “Majolis un-nafois” asarida uning she’rlaridan namunalar keltirgan. Mirzo Ulug‘bek nafaqat yurtimizda yoki O‘rta Osiyoda, balki butun dunyoda tan olingan va mashhur bo‘lgan olim hisoblanadi. Ulug‘bek keyinchalik XV asrning eng buyuk astronomi deb tan olingan. Hattoki, oydagi kraterlardan biriga ham uning nomi berilgan.

Mustaqillik sharofati bilan Toshkent shahridagi tumanning Mirzo Ulug‘bek nomi bilan atalishi nafaqat buyuk olim va hukmdor xotirasini abadiylashtirish, balki o‘zligimiz, milliy ildizlarimiz, faxr-g‘ururimiz ifodasi bo‘ldi. Zero, antropotoponimlardan asosiy maqsad tarixiy shaxslar nomini abadiylashtirish ekan, eng munosib, eng namunali ajodlarimiz nomi berilishi adolatli bo‘ladi, albatta.

Shayxontohur tumani – Toshkent shahridagi ma’muriy-hududiy birlik – tuman nomi. 1929-yil Oktyabr nomi bilan tuzilgan. 1992-yil mustaqillik sharofati bilan Shayxontohur tumani deb o‘zgartirilgan. Toshkent shahrining bu tumani Shayx Xovandi Tohur, xalq tilida Shayxontohur deb atalgan shaxs nomi bilan atalgan. Ikki komponentdan iborat ushbu regionim tarkibidagi “shayx” so‘zi – islom olamida hurmat bilan ulug‘langan diniy ulamo va peshvolarga nisbatan ishlatiladigan unvon, “tohur” – pok, sof, musaffo degan ma’nolarni bildiradi. Ya’ni ushbu so‘z “pok va hurmatli shayx” degan ma’nolarni bildiradi. Tarixiy manbalarda qayd qilinishicha, Shayx Xovandi Tohur ilohiyot va tariqat ilmi bilimdoni, o‘z davrining mashhur mutasavvufi, naqshbandiya tariqati vakili bo‘lgan.

Beruniy tumani – Qoraqalpog‘iston Respublikasida 1927-yil 3-iyulda tashkil etilgan tuman (1962-yil To‘rtko‘l tumaniga qo‘shib yuborilgan, 1964-yil 31-dekabrda qayta tuzilgan). Ushbu tuman nomi mashhur alloma, sayyoh, qomusiy olim Abu Rayhon Beruniy (973-1048) sharafiga nomlangan. Ushbu shahar qadimdan mavjud bo‘lib, Kat deb atalgan. Keyinchalik Beruniy nomi berilgan. Beruniy so‘zi “tashqarida, chetda” degan ma’nolarni bildiradi.

Abu Rayhon Muhammad ibn Ahmad Al-Beruniy nafaqat Sharqda, balki G‘arbda ham mashhur bo‘lib, Aliboron nomi bilan atalgan. Qayd qilinishicha, Beruniy qomusiy olim hisoblanib, fanning juda ko‘p tarmoqlari – ilohiyot, fiqh, grammatika, matematika, astronomiya, tibbiyot, falsafa, fizika, mineralogiya, geodeziya, geografiya, tarix, xronologiya bilan shug‘ullangan. Beruniy ona tilidan tashqari fors, arab, yunon, ibroniy, suryoniy va sanskrit tillarida so‘zlasha olgan. Olimning “Hindiston”, “Qadimgi xalqlardan qolgan yodgorliklar”, “Qonuni Mas’udiy”, “Geodeziya”, “Mineralogiya”, “Astronomiya” kabi mashhur asarlari mavjud.

Xulosa. Ko‘rinadiki, ushbu antroponimlar asos bo‘lgan regionimlardan Furqat, Beruniy, Mirzo Ulug‘bek – taxallus, Sharof Rashidov – ism-familiya, Zangiota – laqab, Shayx Xovandi Tohur – ism-sharif bilan ifodalangan.

Antroponim asosli regionimlar yurtimiz tarixida o‘chmas iz qoldirgan buyuk siymolar – olimlar, shoirlar, mutasavvuflar, davlat rahbarlari nomi bilan atalishi ham yurtdoshlarimiz qalbida ushbu ajdodlarimiz bilan faxr-iftixor tuydirsa, ham milliyligimizga, o‘z dinimiz, tariximiz va qadriyatlarimizga hurmat ruhining shakllanishiga xizmat qiladi. Zero, o‘zlikni anglash tarixga, o‘z ajdodlariga ehtiromdan boshlanadi.

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UO‘K 81

SIYOSIY DISKURSNING TURLARI VA ULARNING ZAMONAVIY IJTIMOIY-SIYOSIY KONTEKSTDAGI AHAMIYATI

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Annotatsiya. *Ushbu maqolada turli xil siyosiy nutq turlari va ularning zamonaviy ijtimoiy-siyosiy kontekstdagi ahamiyati batafsil tahlil qilinadi. Siyosiy nutqning tasnifi, uning asosiy shakllari, funksiyalari va auditoriyaga ta’siri ko‘rib chiqiladi. Ayniqsa, siyosiy kommunikatsiyaning lingvistik va diskursiv xususiyatlariga, shuningdek, ommaviy chiqishlar, saylovoldi debatlari va rasmiy bayonotlarda qo‘llaniladigan strategik usullarga alohida e’tibor qaratiladi. Shuningdek, siyosiy nutqda ishlatiladigan metaforalar, emotsional komponentlar va manipulyativ vositalar kabi stilistik xususiyatlar ham tahlil etiladi.*

Tadqiqot siyosiy nutqning turli shakllarini, jumladan manipulyativ, mafkuraviy, rasmiy va norasmiy shakllarini qamrab oladi. Ularning har biri tuzilishi, maqsadlari va ommaviy ongga ta’sir qilish usullari nuqtayi nazaridan tahlil qilinadi. Xususan, manipulyativ nutq turlarida faktlarning selektiv tanlanishi, hissiy metaforalar, hamda “biz” va “ular” kabi oppozitsion konstruksiyalar qo‘llanishi orqali auditoriyani yo‘naltirish usullari ko‘rib chiqiladi. Mafkuraviy nutq siyosiy qarashlarni shakllantirish va jamiyatda ma’lum qadriyatlarni mustahkamlash vositasi sifatida o‘rganiladi. Rasmiy va norasmiy siyosiy nutqlar esa til vositalarining rasmiylik darajasi, kommunikativ strategiyalar va uslubiy elementlar asosida tahlil qilinadi.

Kalit so‘zlar: *siyosiy diskurs, diskurs turlari, tahlil, ijtimoiy kontekst, siyosiy kommunikatsiya, manipulatsiya, debatlar, usullar.*

ТИПЫ ПОЛИТИЧЕСКОГО ДИСКУРСА И ИХ ЗНАЧЕНИЕ В СОВРЕМЕННОМ СОЦИАЛЬНО-ПОЛИТИЧЕСКОМ КОНТЕКСТЕ

Аннотация. *В данной статье подробно анализируются различные типы политической речи и их значимость в современном социально-политическом контексте. Рассматривается классификация политической речи, её основные формы, функции и воздействие на аудиторию. Особое внимание уделяется лингвистическим и дискурсивным особенностям политической коммуникации, а также стратегическим приёмам, используемым в публичных выступлениях, предвыборных дебатах и официальных заявлениях. Кроме того, анализируются такие стилистические особенности, как использование метафор, эмоциональных компонентов и манипулятивных средств в политической речи.*

Исследование охватывает различные формы политической речи, включая манипулятивную, идеологическую, официальную и неофициальную. Каждая из них анализируется с точки зрения структуры, целей и способов воздействия на массовое сознание. В частности, в манипулятивной речи рассматривается избирательный подбор фактов, использование эмоциональных метафор и оппозиционных конструкций, таких как «мы» и «они», как способы влияния на аудиторию. Идеологическая речь исследуется как инструмент формирования политических взглядов и укрепления определённых ценностей в обществе. Официальная и неофициальная политическая речь анализируется с точки зрения степени формальности языковых средств, коммуникативных стратегий и стилистических элементов.

Ключевые слова: *политический дискурс, виды дискурса, анализ, социальный контекст, политическая коммуникация, манипуляция, дебаты,приёмы.*

TYPES OF POLITICAL DISCOURSE AND THEIR SIGNIFICANCE IN THE MODERN SOCIO-POLITICAL CONTEXT

Abstract. *This article provides a detailed analysis of various types of political speech and their significance in the modern socio-political context. It examines the classification of political discourse, its main forms, functions, and its impact on the audience. Special attention is given to the linguistic and discursive features of political communication, as well as the strategic techniques used in public speeches,*

election debates, and official statements. Additionally, the article explores stylistic features such as metaphors, emotional components, and manipulative devices commonly found in political discourse.

The study covers various forms of political speech, including manipulative, ideological, official, and unofficial types. Each of these is analyzed in terms of its structure, objectives, and methods of influencing public consciousness. In particular, manipulative discourse is examined through the selective presentation of facts, the use of emotional metaphors, and oppositional constructs such as "we" and "they" as tools for directing audience perception. Ideological speech is explored as a means of shaping political views and reinforcing specific societal values. Official and unofficial political speeches are analyzed based on the degree of formality, communication strategies, and stylistic features used within the discourse.

Keywords: *political discourse, types of discourse, analysis, social context, political communication, tactics.*

Kirish. Siyosiy nutq ijtimoiy-siyosiy hayotning muhim bir elementlaridan bo‘lib, uning yordamida siyosiy arboblar o‘z g‘oyalari, maqsadlari hamda da’volarini ifoda etadilar. Siyosiy nutq nafaqat axborotni tarqatish vositasi, balki ijtimoiy va siyosiy dinamikani shakllantirish vositasi sifatida ham ishlaydi, shuning uchun jamiyat rivojlanishining ma’lum bir yo‘nalishda ta’sir qiladi. Van Dijk (1997) ta’kidlaganidek, siyosiy nutq nafaqat axborot tarqatish vositasi, balki ijtimoiy munosabatlarni shakllantirishning kuchli vositasi hisoblanadi. Nutq orqali siyosiy yetakchilar, partiyalar va harakatlar o‘z maqsadlarini bayon qiladilar, ijtimoiy guruhlar manfaatlariga javob beradilar, milliy yoki global masalalar bo‘yicha o‘z pozitsiyalarini bildiradilar.

Zamonaviy dunyoda siyosiy nutqning ahamiyati tobora ortib bormoqda. Globalizatsiya, texnologik taraqqiyot va ommaviy axborot vositalarining rivojlanishi tufayli siyosiy xabarlar tez va keng tarqalmoqda. Shu sababli, siyosiy nutqning tahlili uning samaradorligi, manipulyativ jihatlari va ijtimoiy ta’sirini tushunish uchun muhim ahamiyat kasb etadi.

Siyosiy nutqni o‘rganish nafaqat uning nazariy jihatlarini tushunishga, balki amaliy siyosatda uning qanday qo‘llanishini tahlil qilishga ham yordam beradi. Masalan, saylovoldi kampaniyalarida, davlat siyosatini targ‘ib qilishda yoki ijtimoiy tartibni saqlashda turli xil nutq usullaridan qanday foydalanilishi bu sohani dolzarb qiladi.

Ushbu maqolada siyosiy nutqning asosiy toifalari, ularning atributlari va ijtimoiy ahamiyati ko‘rib chiqiladi. Maqolaning asosiy maqsadi siyosiy nutq turlarini tasniflash, ularning ijtimoiy-siyosiy doiradagi ahamiyatini tushunish va ushbu sohadagi ilmiy tadqiqotning ahamiyatini ko‘rsatishdir.

Adabiyotlar tahlili va metodologiya. Bugungi kunda siyosiy nutqning xilma-xilligini o‘rganish, uning lingvistik tuzilmasi, kommunikativ vazifalari va ijtimoiy oqibatlarini chuqur tahlil qilish zamonaviy ijtimoiy-siyosiy tadqiqotlarning muhim yo‘nalishlaridan biri hisoblanadi. Har bir siyosiy nutq turi o‘ziga xos maqsad, uslub, kontekst va auditoriyaga ega bo‘lib, bu xususiyatlar uni boshqa nutq turlaridan ajratib turadi. Shuning uchun siyosiy nutqni tipologik jihatdan o‘rganish, uning semantik va pragmatik tahlilini olib borish bugungi diskurs tahlilida dolzarb mavzulardan biri hisoblanadi.

Ko‘pgina tadqiqotchilar siyosiy nutqning turli shakllarini o‘rganishgan. Bu sohadagi ilmiy tadqiqotlar siyosiy nutqning lingvistik, diskursiv va ijtimoiy jihatlarini keng qamrovli tahlil qilishga asoslangan.

Van Deyk (1997) siyosiy nutqning lingvistik va diskursiv xususiyatlarini o‘rganib, uning ijtimoiy ta’sirini baholagan. Uning fikricha, siyosiy nutq faqat ma’lumotlarni tarqatish vositasi emas, balki ijtimoiy munosabatlarni shakllantirish mexanizmi sifatida xizmat qiladi. Van Deyk siyosiy nutqning manipulyativ ta’sirlarini o‘rganib, uning vositalari orqali jamiyatning qarashlarini o‘zgartirish imkoniyatini ko‘rsatgan. Masalan, siyosiy rahbarlar ko‘p hollarda "biz" va "ular" kabi lingvistik konstruksiyalardan foydalanib, jamiyatni birlashtirish yoki ayrim guruhlarni ajratib ko‘rsatishga urinadi.

Feyrklaf (2003) siyosiy nutqning manbalari va uning ijtimoiy kontekstdagi ahamiyatini o‘rganib, uning manipulyativ maqsadlariga e’tibor qaratgan. Uning tadqiqotlarida siyosiy nutqning turlari va ularning alohida xususiyatlari keng yoritilgan. Feyrklaf siyosiy nutqning zamonaviy media vositalari orqali tarqalishini tahlil qilib, uning ijtimoiy ta’sirini kuchli ravishda oshirishini ta’kidlagan. Televizion debatlar yoki intervyularda siyosiy rahbarlarning nutqlari ma’lum bir maqsadga yo‘naltirilgan bo‘lib, ular ko‘pincha ma’lum bir guruhning manfaatlarini ko‘zda tutadi.

Siyosiy nutq turlari. Siyosiy nutqning turlari ko‘plab mezonlarga asoslangan holda tasniflanadi: nutq berilayotgan kontekst, maqsad, tinglovchi auditoriya, til vositalarining xususiyatlari va siyosiy strategiyalar (Van Dijk, 1997; Yo‘ldoshev, 2020). Quyida eng asosiy turlari kengroq izoh bilan yoritiladi:

Rasmiy siyosiy nutq

Bu turga davlat rahbarlari, siyosiy partiyalar va rasmiy idoralar tomonidan qo‘llaniladigan nutq shakllari kiradi. Rasmiy siyosiy nutq qat’iyatlilik, aniqlik va ma’lum bir uslubga ega bo‘lib, u ko‘pincha davlat siyosati, qonunlar va strategik qararlar haqida ma’lumot berish uchun ishlatiladi.

Xususiyatlari:

- **Aniqlik va tizimlilik:** Rasmiy nutqda har bir fikr aniq va tizimli tarzda ifodalanadi.
- **Qat’iyatlilik:** Nutqda qat’iy iboralar va rasmiy til vositalari qo‘llaniladi.
- **Ma’lumotlilik:** Rasmiy nutqda ko‘pincha statistik ma’lumotlar, raqamlar va faktlar keltiriladi.

2. Norasmiy siyosiy nutq

Bu turga siyosiy rahbarlar yoki faollar tomonidan norasmiy muhitda qilinadigan nutqlar kiradi. Norasmiy siyosiy nutqda emotsionallik, sub’ektivlik va shaxsiy fikrlar kuchliroq namoyon bo‘ladi.

Xususiyatlari:

- **Emotsionallik:** Norasmiy nutqda hissiyotlar va shaxsiy munosabatlar kuchli ifodalanadi.
- **Subyektivlik:** Nutqda shaxsiy fikrlar va nuqtai nazarlar asosiy o‘rinni egallaydi.
- **Qulaylik:** Norasmiy nutqda rasmiy cheklovlar kamroq bo‘ladi, bu esa nutqni erkinroq qiladi.

3. Manipulyativ siyosiy nutq

Bu turda ma’lum bir maqsadga erishish uchun til vositalaridan foydalaniladi. Manipulyativ siyosiy nutq ko‘pincha propaganda, reklama yoki ma’lum bir guruhning manfaatlarini himoya qilish uchun ishlatiladi. Bu nutq shakli auditoriyani ongli ravishda yo‘naltirish, unga ta’sir ko‘rsatish, muayyan qarash yoki harakatga undashga qaratiladi (Fairclough, 2003).

Xususiyatlari:

- **Maqsadga yo‘naltirilganlik:** Nutq ma’lum bir natijaga erishish uchun mo‘ljallangan.
- **Tilning kuchli ta’siri:** Manipulyativ nutqda tilning emotsional va psixologik ta’siridan keng foydalaniladi.
- **Faktlarning tanlab keltirilishi:** Faqat ma’lum bir nuqtai nazarni qo‘llab-quvvatlovchi faktlar keltiriladi.

4. Ideologik siyosiy nutq

Bu turda ma’lum bir ideologiyani targ‘ib qilish maqsadida nutqdan foydalaniladi. Ideologik siyosiy nutq ko‘pincha siyosiy partiyalar, harakatlar yoki guruhlar tomonidan ishlatiladi.

Xususiyatlari:

- **Ideologik qarashlarni targ‘ib qilish:** Nutqda ma’lum bir dunyoqarash yoki siyosiy qarashlar asosiy o‘rinni egallaydi.
- **Qadriyatlar va tamoyillar:** Ideologik nutqda ma’lum bir qadriyatlar tizimi va tamoyillar targ‘ib qilinadi.
- **Jamoatchilikni birlashtirish:** Nutq ma’lum bir guruhni birlashtirish va ularning hamfikrligini oshirishga qaratilgan.

5. Krizis siyosiy nutq

Bu turda krizis yoki favqulodda vaziyatlar paytida ijtimoiy va siyosiy muammolarga qarata reaktsiya bildiriladi. Krizis siyosiy nutqi tezkorlik, aniqlik va ishonchlilik talab qiladi. Krizis sharoitida – tabiiy ofatlar, pandemiyalar, siyosiy beqarorlik holatlarida rasmiy nutqlarning mazmuni va shakli o‘ziga xos bo‘ladi (Chilton, 2004).

Xususiyatlari:

- **Tezkorlik:** Krizis nutqi tez va o‘z vaqtida berilishi kerak.
- **Aniqlik:** Nutqda muammo va uni hal qilish yo‘llari aniq ifodalanishi kerak.
- **Ishonchlilik:** Krizis nutqi jamoatchilikning ishonchini qozonishga qaratilgan.

Xulosa. Siyosiy nutqning turlarini tizimli tarzda o‘rganish ularning har biri qanday maqsadga xizmat qilishini aniqlashga yordam beradi. Rasmiy siyosiy nutq orqali hukumat va davlat idoralari o‘z qarorlarini xalq bilan ulashadi, bu esa siyosiy barqarorlik va ishonchni mustahkamlashga xizmat qiladi. Norasmiy siyosiy nutq esa siyosiy yetakchilarning shaxsiy qiyofasini ochib beradi, ular bilan xalq o‘rtasidagi aloqalarni yaqinlashtiradi.

Manipulyativ siyosiy nutq zamonaviy axborot urushlari sharoitida ayniqsa dolzarbdir, chunki u orqali siyosiy fikrlar ong ostida shakllantiriladi. Bu esa nafaqat fuqarolarning siyosiy qarashlariga, balki butun jamiyatning siyosiy yo‘nalishiga ta’sir ko‘rsatishi mumkin. Shu nuqtayi nazardan, bunday nutqning linguistik xususiyatlarini chuqur tahlil qilish uning ta’sirchanlik mexanizmlarini aniqlashda muhimdir.

Ideologik siyosiy nutq esa jamiyatdagi qadriyatlar tizimini shakllantiradi va siyosiy ixtiloflar sharoitida milliy birdamlikni ta’minlashda vosita bo‘lib xizmat qiladi. U orqali siyosiy partiyalar va harakatlar o‘z g‘oyalarini barqaror asosda targ‘ib qiladi. Krizis siyosiy nutqi esa favqulodda holatlarda jamoatchilikni xabardor qilish, tinchlantirish va yetakchilikni ko‘rsatishda asosiy vositadir.

Umuman olganda, siyosiy nutq turlari ijtimoiy-siyosiy kommunikatsiya jarayonining ajralmas qismlaridir. Ularning har biri siyosiy voqelikni shakllantirishda, jamoatchilik fikrini boshqarishda va siyosiy legimitimlikni mustahkamlashda muhim rol o‘ynaydi.

Kelajakdagi tadqiqotlarda siyosiy nutqning multimodal aspektlari (masalan, jestlar, tana tili, vizual vositalar bilan birgalikda qo‘llanishi), shuningdek, ijtimoiy tarmoqlardagi siyosiy nutqning turlari va ularning yosh auditoriyaga ta’siri kabi masalalarni chuqur o‘rganish maqsadga muvofiq bo‘ladi. Shu tarzda, siyosiy diskursni tahlil qilish nafaqat tilshunoslik, balki siyosatshunoslik, psixologiya va sotsiologiya fanlari uchun ham dolzarb mavzu bo‘lib qoladi

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UO‘K 81

SHAXS NUTQIGA YOSH XUSUSIYATLARINING TA’SIRI MASALASI

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Annotatsiya. *Muayyan shaxs nutqining o‘zidayoq u so‘zlayotgan tilga mansub bo‘lgan xalqning butun madaniyatini, an’analarini, qadriyatlarini ifodalay oladi. Yoshi, ijtimoiy holati, jinsi, xarakter-xususiyati, dunyoqarashi, dini, e’tiqodi turlicha bo‘lgan shaxslar nutqini til nuqtayi nazaridan o‘rganish, tahlil etish bugungi zamonaviy tilshunoslik uchun dolzarb. Maqolada shaxs yosh xususiyatlarining ta’siri badiiy asar qahramonlari nutqiga ham, kundalik faoliyatdagi nutqimizga ma’lum darajada ta’sir qilishi tahlil qilingan bo‘lib, ijtimoiy hayotda va uning in’ikosi bo‘lgan badiiy matnlarda shaxs nutqi xoh verbal, xoh noverbal bo‘lsin, unga muloqot jarayonidagi shaxsning (ham o‘zining, ham suhbatdoshining) yosh xususiyatlari ta’siri mavjudligi aniqlangan.*

Kalit so‘zlar: *shaxs nutqi, qahramon nutqi, verbal nutq, noverbal nutq, adresant, adresat, umumxalq tili, adabiy til, zamonaviy shaxs nutqi, tarixiy shaxs nutqi.*

ВОПРОС ВЛИЯНИЯ ВОЗРАСТНЫХ ОСОБЕННОСТЕЙ НА РЕЧЬ ЛИЧНОСТИ

Аннотация. *Речь конкретного человека может выражать всю культуру, традиции и ценности народа, на языке которого он говорит. Изучение и анализ речи людей разного возраста, социального положения, пола, черт характера, мировоззрения, религии и убеждений с лингвистической точки зрения сегодня является актуальным для современной лингвистики. В статье анализируется влияние возрастных особенностей на речь героев художественного произведения и нашу речь в повседневной жизни. Установлено, что возрастные особенности человека (как самого себя, так и собеседника) влияют на него в процессе общения.*

Ключевые слова: *речь человека, речь персонажа, вербальная речь, невербальная речь, адресант, адресат, универсальный язык, литературный язык, речь современного человека, речь исторического лица.*

THE ISSUE OF THE INFLUENCE OF AGE CHARACTERISTICS ON PERSONAL SPEECH

Abstract. *A particular person's speech can express the entire culture, traditions, and values of the people whose language he speaks. The study and analysis of the speech of people with different ages, social status, gender, character traits, worldview, religion, and beliefs from a linguistic point of view is relevant for modern linguistics today. The article analyzes the influence of the age characteristics of a person on the speech of the heroes of a work of art and on our speech in everyday life to a certain extent, and it is revealed that in social life and in artistic texts that reflect it, whether verbal or non-verbal, the speech of a person is influenced by the age characteristics of the person in the process of communication (both his own and the interlocutor's).*

Keywords: *human speech, character speech, verbal speech, non-verbal speech, addressee, universal language, literary language, speech of a modern person, speech of a historical figure.*

Kirish. Jahon tajribasi shuni ko‘rsatmoqdaki, istalgan tilning ijtimoiy xarakterini o‘rganishni induvidual shaxs nutqi tadqiqidan boshlash to‘g‘ri yo‘l, bu murakkab, ayni vaqtda keng qamrovli lingvopersonologik tahlil jarayoni bo‘lib, uni o‘rganish, tilshunoslikning shaxs nutqi, ijtimoiylik bilan bog‘liq soha sifatida alohida tatbiq etish bugungi kun o‘zbek tilshunosligining dolzarb muammolaridan biridir. Dunyo ilmida induvidual shaxs nutqining turli jihatlarini o‘rganishga qaratilgan ko‘plab tadqiqotlar mavjud. Induvidual shaxs nutqining tadqiqi taraqqiyotiga jiddiy e’tibor qaratilishi, tabiiyki, o‘zbek tilshunosligiga ham ta’sir ko‘rsatmoqda. Jahon lingvopersonologiya sohasi o‘zbek tilshunosligiga alohida tadqiq sohasi sifatida kirib kelmagan bo‘lsa-da, shaxs nutqi masalasi ilmiy tadqiqotlarda goh bevosita, goh bilvosita uchrab turadi.

Adabiyotlar tahlili va metodologiya. Shaxs nutqiga yosh xususiyatlarining ta’siri xususida atroflicha mulohaza yuritish mumkin. Shaxs nutqiga yosh xususiyatlarining ta’siri deganda ko‘z oldimizda

so‘zlayotgan bola, so‘zlayotgan yosh kishi, so‘zlayotgan o‘rta yashar erkak yoki ayol, so‘zlayotgan chol yoki kampir gavdalanadi. Bularning ichida, odatda, bolalarning nutqi ma’lum nutqiy qoliplarga solinmaganligi, o‘zgaruvchanligi bilan ham ajralib turadi.

Shaxs nutqiga yosh xususiyatlarining ta’sirini badiiy asar qahramonlari nutqida ham, kundalik turmushimizda ham ko‘p kuzatamiz. Bu borada tahlil etilayotgan shaxs nutqi tilining umumxalq tili va adabiy tilga munosabatini nazarda tutish ham o‘ta muhimdir. V.V.Vinogradov «Badiiy adabiyot tili haqida» (1959) nomli asarida ta’kidlaganidek, badiiy asar qahramonlari tilining tarixiy harakatini umumxalq tili hamda uning turli tarmoqlanishi tarixidan tamoman ajratilgan holda o‘rganish mumkin emas. Badiiy asar qahramoni bo‘lgan shaxs nutqining ikki turini farqlash mumkin:

1) zamonaviy shaxs nutqi (bugun yaratilgan),

2) tarixiy shaxs nutqi (o‘tmishda yaratilgan).

Zamonaviy shaxs nutqining ham o‘z navbatida ikki turini kuzatish mumkin, ya’ni:

a) bugungi kun mavzusidagi zamonaviy shaxs nutqi;

b) tarixiy mavzudagi zamonaviy shaxs nutqi.

Masalan, S.Ahmadning «Qorako‘z Majnun» hikoyasidagi asar qahramonlari nutqi, O‘.Hoshimovning «Tomsuvoq» asari qahramonlari nutqi bugungi kun mavzusidagi zamonaviy shaxs nutqi, M.Alining «Ulug‘ saltanat» romanidagi Amir Temur nutqi tarixiy mavzudagi zamonaviy shaxs nutqi, Navoiyning «Farhod va Shirin» asaridagi Farhod, Shirin, Xusrav nutqlari ham tarixiy shaxs nutqlaridir.

Kishi ba’zan so‘zlayotgan shaxsning o‘zini ko‘rmay turib ham (masalan, telefonda) uning yoshi haqida bilishi mumkin.

Yoshlarning nutqida ba’zan ularning nutq sifatini buzib turuvchi jargonlar, argolar, varvarizmlarning uchrab turishini kuzatamiz. Odatda, bunday holatlar aksariyat keksalar nutqida uchramaydi.

Masalan, O‘zbekiston Respublikasining birinchi Prezidenti Islom Karimovning nutqlarida katta yoshlilar nutqiga xos jihatlarni ko‘p kuzatishimiz mumkin edi:

«O‘zbekistondagi barcha bolalar mening farzandlarim. Baraka topgurlar, ularning kelajagini, baxti-saodatini o‘ylash har bir vijdonli fuqaroning burchidir.»

Matndagi «*mening farzandlarim», «Baraka topgurlar»* kabi birliklar katta yoshlilarning nutqiga xos.

A.Qodiriyning «O‘tkan kunlar» asarida Otabek, Hasanali, Rahmat obrazlarining yoshini ularning nutqidanoq anglaymiz:

Otabek mehmonlarni tanchaga o‘tquzib, fotihadan so‘ng Hasanalidan so‘radi:

— Tuzukmisiz, ota?

— Xudoga shukur, — dedi Hasanali, — boyag‘idan bir oz yengilladim. Mazmuni is tekkan ekan.

— Ba’zi yumushlar buyursam…

— Buyuringiz, o‘g‘lim.

— Rahmat, ota, bo‘lmasa bizga choy qaynatib bersangiz-chi.

— Xo‘b, begim.

Hasanali chiqdi. Rahmat Otabek bilan yana bir qaytib sog‘liq so‘rashqandan keyin so‘radi:

— Bu kishi kimingiz bo‘ladir, bek aka?

Otabek Rahmatning savoliga javob bermay eshikka qaradi. Hasanalini hujradan uzoqlatib so‘ngra javob berdi:

— Qulimiz.

Bu so‘zdan nima uchundir Homid ajablangan edi.

— Qulingiz?

— Shundog‘.

Ma’lumki o‘zbeklarda “Kattaga hurmatda bo‘l, kichikka izzatda” degan maqol bor. Bu xulq-atvorni tarbiyalashga xizmat qiluvchi maqolning mazmuni kichik yoshli kommunikantlar nutqidagi noverbal harakatlarda ham o‘z ifodasini topgan. Quyida keltirilgan misolda ham buni ko‘rish mumkin. *Ellik besh yoshlardagi salobatli kampir sidirg‘a oq atlas ko‘ylagini shitirlatib darsxonaga kirib kelayotganda Bobur* ***darhol o‘rnidan turib,*** *buvisiga salom berdi. («Yulduzli tunlar»,, 36-bet).*

Natijalar va ularning tahlili. Keyingi yillarda tadqiqotchilar diqqatini o‘zaro fikr almashinishi, aloqa-munosabat jarayonining tadqiqi, ijtimoiy nutq tabiati kabi masalalar o‘ziga tortmoqda. Ma’lumki, muloqot verbal va noverbal vositalar bilan amalga oshiriladi. Aloqa-aralashuvda shunday murakkab jarayon bo‘lib, verbal vositalar yetkazib berolmagan fikrni noverbal vositalar yordamida to‘laroq yetkazish imkonini beradi. “Aloqa-aralashuv jarayonida nolisoniy vositalardan foydalanish kommunikantlarning muomalaviy qusurlari bo‘lmasdan, kommunikativ aktning tarkibiy qismlaridan biri sanaladi va muloqotning atributi sifatida baholanadi”. Noverbal vositalar muloqot madaniyatida muhim ahamiyat kasb etishi bilan birga, adresant va adresatning ijtimoiy mavqeini ham namoyon qiladi. Noverbal vositalar nutq sharoiti, vositasi,

muloqot jarayoni, adresant va adresatning ruhiy holati, bir-biriga munosabati milliy-madaniy, yosh, jins, mavqe kabi omillar bilan bog‘liq. Aloqa-aralshuvda nolisoniy vositalar ishtirok etar ekan, u kishilarning jamiyatda tutgan mavqeiga qarab ham har xil ifodalanadi. Buni, ayniqsa, tarixiy diskursda o‘ziga xos tomonlarini kuzatish mumkin. Bu har xil harakatlar orqali namoyon bo‘ladi. Mavqeyi yuqori adresantga xos bo‘lgan harakatlar boshqa mavqedagi kommunikantdan farq qiladi, ya’ni tarixiy davrda mavjud mavqe jihatidan baland kishiga mavqei jihatidan past kishilar harakatida tavozening kuchliligi yaqqol namoyon bo‘ladi. Bu har xil holatdagi harakatlar orqali namoyon bo‘ladi. Ayniqsa, hukmdor (adresat)ga nisbatan qo‘llanilgan hamda hukmdor (adresant) qo‘llaydigan noverbal harakatlar boshqa mavqedagi kommunikantdan farq qiladi. Ya’ni, hukmdor oldiga kelgan so‘zlovchining orqasi bilan chiqib ketish holatlari, kirganda ta’zim qilish holatlarida ham farqlilik kuzatiladi. Bundan tashqari, ikkala qo‘lini bir-biriga urib chaqirish holatlari ham faqat hukmdorga xos holatlardan sanaladi. *Katta oq salla, malla saqarlot delagay kiygan Xo‘ja Yahyo Shayboniyxon o‘tirgan* ***taxtning oldigacha ta’zim qilib bordi.*** («Yulduzli tunlar»,165-bet*)*

Ansoriy o‘rnidan tarib, Akbarga ***ikki bukilib ta’zim qildi****: – Iloho mahdiylarcha ulug‘ adolat o‘rnatish sizga nasib bo‘lsin! – dedi-da, eng zo‘r gapni o‘zi aytganday mamnuniyat bilan o‘zi iljayib qo‘ydi.* (Humoyun va Akbar 482- bet);

Xobgoh oldida Boburni ***ta’zim bilan kutib olgan*** *o‘n olti yoshli Oyisha begim kuyovga nisbatan kichkinagina, ingichkagina ko‘rinadi.* («Yulduzli tunlar», 147-bet).

"Ta’zim” so‘zi arabcha bo‘lib, "oldinga egilish, hurmat bajo keltirish” ma’nosini anglatar ekan. Bu so‘z kundalik turmush tarzimizda, bizning aql tarozimiz pallasiga loyiq o‘lchovda, ijobiy yoki salbiy harakatlarimizni ifodalashda foydalaniladi. Birinchi ijobiy holatda bu - yuksak tarbiya belgisidir. Ya’ni, ota-onaga ta’zim – farz, o‘tganlarga ta’zim – sunnat, keksalarga ta’zim – odobdir. Ikkinchi salbiy holatda bu - shaxsiy manfaat, degani. Ya’ni, munofiqlik bilan o‘z ishini bitirish uchun boshqalarga ta’zim qilish yoki laganbardorlik bilan o‘z maqsadini ko‘zlab mansabdorga ta’zim etish.

Xalqimizda to‘ylar ko‘p. Yilning to‘rt faslida ham to‘y qilamiz. Elga osh berishni oliy himmat deb bilamiz. Shukronalar aytamiz. Uzoq-yaqindan to‘yga kelayotgan mehmonlarni to‘yxonaning ikki tomonida qator turib qo‘limiz ko‘ksimizda ta’zim bilan kutib olamiz. Ta’zim bilan to‘y dasturxoniga osh tortamiz. Keksalarning duolarini olib yana ta’zim bilan ularni kuzatib qo‘yamiz. Bunda mezbon ham, mehmon ham bir-birlariga katta hurmat bilan o‘ng qo‘lini ko‘ksiga qo‘yib ta’zim qilishadi. Qarang, hamma tashrif buyuruvchi mehmonlarga mezbon va uning yaqinlari bir xilda ta’zim bilan muomalada bo‘ladilar.

Bu odat ajdodlardan meros yuksak ma’naviyatimizga ta’zimni bildiradi.

Yuqorida keltirilgan misoldagi “***ta’zim qilish***” bilan bog‘liq harakat asosan, tarixiy romanlarda mavqe jihatdan yuqori bo‘lgan adresatga nisbatan qo‘llaniladi. Bu ko‘pincha, yuqori tabaqa vakillariga hurmat ehtirom ifodasi hisoblanadi va odat tusiga kirib qolgan. Ta’zim qilish bilan bog‘liq bu harakat ham mavqega qarab turlicha bo‘lishi mumkin. Podsho (adresat) ga nisbatan gavdaning egilgan holati ko‘proq bo‘lsa, boshqa mavqei yuqori kishilarga nisbatan esa gavdaning xiyol egilgan holatda bo‘lishi bilan farq qiladi. Chunki, bundagi asosiy omil mavqe ekanligi bilan xarakterlanadi. Yuqoridagi misolda hukmdorga nisbatan qo‘llanilgan. *Ahmad Tanbal chinni lagandagi go‘shtga endi qo‘l uzatganda eshik sekin ochildi. Ahmad Tanbal laganni bir chetga surib, eshikka qadalib qaradi. Boyagi yapasqi navkar xo‘jayinining tinchini buzgani uchun* ***uzr so‘raganday bo‘sag‘adan narida turib ta’zim qildi****: - Bek janoblari, sevinchi bering! – dedi. – Bobur mirzo qo‘rg‘onga kirmay qaytib ketdilar. («Yulduzli tunlar,42-bet).*

Tarixiy romanlar leksikasida mavqeyi baland kommunikantga nisbatan ta’zim qilish holatlari ko‘p kuzatiladi. Bu ham har bir millatda o‘ziga xoslik kasb etadi. Pirimqul Qodirov tarixiy romanlarining asosini boburiylar hukmronligi davri tashkil qilgan bo‘lib, ular umrining asosini Hindistonda yashagan va romanlarda o‘sha xalqning ham urf – odat va an’analari aks etgan. Bu o‘z navbatida noverbal vositalarda ham aksini topgan. *Hozir podsho chaqirtirganidan umidga to‘lib, shosha – pisha yetib kelgan La’l Chand* ***qo‘lini juftlab boshi uzra qo‘yganicha ta’zim qildi*** *– da: - Buyuring, hazratim! – dedi.* (Humoyun va Akbar 130-b);

Aziz ko‘ka ertasi kuni peshinda Muzaffarshohni tutib keltirdi. Bu shoh qirq yoshlardagi, semiz, qora odam ekan, o‘zi shuncha yil hukmronlik qilgan saroyni endi Akbar egallab olganini ko‘rib, yuzlari alamdan ko‘karib ketdi. Biroq joni shirin tuyulib, Akbar o‘litirgan taxt qarshisida ***ta’zimga egildi, o‘ng qo‘lini orqasini avval yerga tekkizib, so‘ng boshi ustiga baland ko‘tardi – da, taslim bajo keltirdi.*** (Humoyun va Akbar; 439-bet*);*

Xona to‘ridan Akbar bilan Hamida begim ularga peshvoz chiqdilar. Aka-singil ***kaftlarini juftlab boshlari ustiga qo‘ygan holda ularga ta’zim qildilar.*** (Humoyun va Akbar 370-bet)*; La’l Chand* ***kaftlarini bir-biriga qo‘yib, ko‘zi aralash peshonasiga tekkizdi-da, Boburga ta’zim qildi.*** («Yulduzli tunlar»,373-bet)

Yuqoridagi misollarda adresantning hukmdor adresatga nisbatan qo‘llagan noverbal harakatlari aks etgan bo‘lib, ular hindlarning muloqot madaniyatiga xos. Bu hozirgacha hindlarda mavjud, ya’ni qo‘lini juft qilgan holatda ta’zim qilish. *Matvey Semyonovichning yonida o‘n sakkiz yoshlardagi barvasta yigit ham bor edi. – O‘g‘lim Akim! – deb uni Humoyunga tanishtirdi. Ota-bola ikkovi ham* ***mezbonning hurmati uchun boshlaridan quloqchinlarini oldilar.*** (Humoyun va Akbar 201-bet)

Xulosa. Shaxs nutqiga ta’sir etuvchi umumiy omillar sifatida tipologik, yosh xususiyatlari, psixologik, gender, hudud, tanlagan kasb-kor yoki hunar, ma’lumotlilik kabilarni sanash mumkin. Ijtimoiy hayotda va uning in’ikosi bo‘lgan badiiy matnlarda shaxs nutqi xoh verbal, xoh noverbal bo‘lsin, unga muloqot jarayonidagi shaxsning (ham o‘zining, ham suhbatdoshining) yosh xususiyatlari ta’siri, albatta, seziladi.

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UDC 81

COMPARATIVE STUDY OF CONNOTATIVE MEANINGS IN ENGLISH AND UZBEK LANGUAGES

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Abstract. *This research investigates the connotative meanings of words in English and Uzbek languages, aiming to identify similarities and differences in their associated cultural, emotional, and subjective implications. While denotation focuses on the explicit dictionary definition of a word, connotation encompasses the implicit, suggestive, and nuanced meanings shaped by cultural context, historical usage, and individual experiences. This study employs a comparative approach, analyzing selected word pairs with seemingly equivalent denotations in both languages, semantic differential scales, and cultural analysis. The investigation considers various domains, including emotions, social relationships, and abstract concepts, examining how linguistic and cultural factors influence the perception and interpretation of words beyond their literal definitions. The findings reveal both universal and language-specific connotative patterns, highlighting the crucial role of cultural context in shaping the affective and social significance of language.*

Keywords: *connotation, expressiveness, cultural context, linguistic competence, interpretative skills.*

СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ КОННОТАВНЫХ ЗНАЧЕНИЙ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *Данное исследование изучает коннотативные значения слов в английском и узбекском языках с целью выявления сходств и различий в их культурных, эмоциональных и субъективных аспектах. В то время как денотация сосредоточена на явном словарном определении слова, коннотация охватывает неявные, ассоциативные и нюансированные значения, сформированные культурным контекстом, историческим употреблением и индивидуальным опытом. В этом исследовании применяется сравнительный подход, включающий анализ отобранных пар слов с предположительно эквивалентными денотатами в обоих языках, использование семантических дифференциальных шкал и культурологический анализ. Исследование рассматривает различные области, включая эмоции, социальные отношения и абстрактные понятия, изучая, как лингвистические и культурные факторы влияют на восприятие и интерпретацию слов за пределами их буквальных значений. Результаты выявляют как универсальные, так и специфические для языка коннотативные закономерности, подчёркивая ключевую роль культурного контекста в формировании эмоциональной и социальной значимости языка.*

Ключевые слова: *коннотация, экспрессивность, культурный контекст, лингвистическая компетентность, интерпретационные навыки.*

INGLIZ VA O‘ZBEK TILLARIDA KONNOTATIV MA’NOLARNING QIYOSIY TADQIQI

Annotatsiya. *Ushbu tadqiqot ingliz va o‘zbek tillaridagi so‘zlarning konnotativ ma’nolarini o‘rganadi, ularning bog‘liq madaniy, hissiy va subyektiv oqibatlaridagi o‘xshashlik va farqlarni aniqlashga qaratilgan. Denotatsiya so‘zning lug‘atdagi aniq ta’rifiga e’tibor qaratsa, konnotatsiya madaniy kontekst, tarixiy qo‘llanish va shaxsiy tajribalar asosida shakllangan yashirin, hissiy va nozik ma’nolarni o‘z ichiga oladi. Ushbu tadqiqotda qiyosiy yondashuv qo‘llanilib, har ikki tilda bir xil ko‘rinadigan denotatlarga ega bo‘lgan tanlangan so‘z juftliklari tahlil qilinadi, semantik differensial shkalalar va madaniy tahlil orqali o‘rganiladi. Tadqiqotda turli sohalar, jumladan, his-tuyg‘ular, ijtimoiy munosabatlar va mavhum tushunchalar ko‘rib chiqilib, so‘zlarning so‘zma-so‘z ta’riflaridan tashqari idrok etilishi va talqin qilinishiga til va madaniy omillar qanday ta’sir ko’rsatishi o’rganilgan. Tadqiqot natijalari ham universal, ham tilga xos konnotativ qonuniyatlarni ochib beradi, tilning ta’sirchan va ijtimoiy ahamiyatini shakllantirishda madaniy kontekstning muhim rolini ko‘rsatadi.*

Kalit so‘zlar: *konnotatsiya, ekspressivlik, madaniy kontekst, lingvistik kompetentsiya, talqin qilish qobiliyatlari.*

Introduction. Connotation refers to the emotional and associative meanings that a word carries beyond its literal definition. Understanding connotation is crucial in both English and Uzbek languages, as it influences communication, cultural expression, and the emotional resonance of language [1].

In linguistics, connotation contrasts with denotation, which is the explicit or direct meaning of a word. While denotation is straightforward, connotation involves a spectrum of meanings shaped by cultural, social, and personal contexts.

Connotation in both English and Uzbek languages is a vital component of how meaning is constructed and communicated. As global interactions increase, being aware of the subtleties of connotation will enhance cross-cultural understanding and enrich personal interactions. By appreciating the complexities of each language, speakers can navigate social dynamics more effectively and appreciate the rich tapestry of human expression.

Analysis of Literature. A significant part of this system consists of words with a connotative component of meaning, considered ambiguously in terms of their linguistic status, as well as from the point of view of the volume and nature of connotation, the specificity of certain connotative meanings and the methods of their representation in language and speech (E.S. Aznaurova, Y.D. Apresyan, I.V. Arnold, L.G. Babenko, N.A. Lukyanova, V.N. Telia, T.A. Tripolskaya, V.K. Kharchenko, A.L. Sharandin, V.I. Shakhovsky, etc.).

This situation with the study and description of connotation is largely due, in our opinion, to the fact that it is unclear how to distinguish connotative components in a specific (speech) unit. Sufficiently reliable methods of connotation research and methods of its adequate lexicographic description have not been developed. [2]

In recent years, the attention of researchers has been attracted to issues related to the study of connotatively labeled units and their status in the sign theory of language (I.A. Arnold, L.G. Babenko, E.V. Kuznetsova, N.A. Lukyanova, I.A. Sternin, V.N. Telia, T.A. Tripolskaya, A.L. Sharandin, etc.).

Methodology of research. Language is a reflection of culture, with connotation playing a critical role in how words evoke emotions and carry additional meanings beyond their definitions. This paper aims to study of the connotative differences and similarities between the English and Uzbek languages comparatively. Through an examination of specific terms and expressions, the study underscores the importance of understanding connotation for effective communication across cultures.

Additionally, the paper addresses the relationship between connotation and cultural context, showing how collective experiences and societal norms influence the connotative dimensions of language. Understanding connotation in both English and Uzbek is essential for effective communication. It allows speakers and listeners to grasp not only the literal meanings of words but also the subtleties that convey emotions, attitudes, and cultural nuances. As globalization continues, the interplay of connotations between languages emphasizes the need for sensitivity in cross-cultural communication.

Analysis and results. Connotation, an integral aspect of language, shapes the way words are understood beyond their literal meanings. This phenomenon is prominent in both English and Uzbek, influencing interpersonal communication, literature, and social interactions. Exploring connotation in both languages highlights the interplay between language and culture.

Connotation encompasses not just emotional associations but also cultural implications. For example, the word "home" in English connotes warmth, safety, and belonging, while in Uzbek, "uy" carries similar but culturally-specific meanings tied to family and tradition.

In English, connotations can be broadly categorized into positive, negative, and neutral. For example:

- *Positive Connotation*: The word "youthful" suggests vitality and enthusiasm.

- *Negative Connotation*: The term "childish" implies immaturity or innocence that can be viewed negatively.

- *Neutral Connotation*: The word "adult" carries a straightforward meaning without strong emotional implications.

These connotations can vary significantly based on context and usage, affecting how messages are perceived.

In the Uzbek language, connotation plays a similarly important role. Uzbek words often have rich layers of meaning influenced by cultural history and social norms. For instance:

- *Positive Connotation*: The word "aziz" (dear) conveys affection and value.

- *Negative Connotation*: The term "qorong'u" (dark) can suggest negativity or mystery. The word "hayvon" (animal) can also have negative and insulting meaning.

- *Neutral Connotation*: The word "hayvon" (animal) typically lacks significant emotional charge.

Uzbek connotations also evolve, reflecting changes in society and culture. Both languages exhibit unique connotations shaped by their respective cultural backgrounds. However, there are notable differences:

English connotations might reflect Western values, while Uzbek connotations are more influenced by Eastern perspectives and traditions.

Certain words in Uzbek may carry deeper emotional significance due to cultural heritage, whereas English words may focus more on functional communication [3].

In English, connotation can vary significantly among individuals and communities, influenced by factors such as region, social class, and personal experiences. This makes understanding connotation essential for clear communication. Examples of Connotation in English:

- Positive Connotation: "Brilliant" - implies intelligence and brightness.
- Negative Connotation: "Cunning" - suggests slyness or deceitfulness.
- Neutral Connotation: "Worker" - a straightforward term without positive or negative feelings.

English also uses idiomatic expressions that rely heavily on connotation. The phrase "to kick the bucket" refers to dying but carries a lighthearted connotation despite the serious subject [4].

The Uzbek language, rich in history and culture, offers a vivid spectrum of connotations shaped by its pastoral and nomadic origins. Many words have evolved to reflect societal values and cultural beliefs.

Examples of Connotation in Uzbek

- Positive Connotation: "Farishta" (angel) – is used with both babies suggesting innocence and with females who are very kind and attractive.
- Negative Connotation: "Tulki" (cunning) - indicates a person who is very sly.
- Neutral Connotation: "Odam" (person) - carries a straightforward meaning without emotional weight.

Additionally, Uzbek proverbs often exemplify connotations. For instance, "Yer qazimasang oltin chiqmas" (You cannot harvest without effort) carries cultural implications of hard work and perseverance.

The connotative meanings in both languages are deeply rooted in their respective cultures. For instance, in English-speaking cultures, words like "freedom" evoke notions of independence and liberty, shaped by historical contexts. In contrast, the Uzbek word for "freedom" (ozodlik) conjures images of communal well-being and cultural identity, reflective of its historical journey [5].

While English often allows for a broader range of emotional expression through word choice, Uzbek words may be imbued with more collective cultural significance. For example, naming a child in Uzbek culture often carries connotative weight, as names may be chosen based on attributes believed to influence the child's fate. Understanding connotation is crucial in effective communication. Misinterpretations can lead to misunderstandings, especially in literary or artistic expressions.

When engaging with speakers of either language, recognizing connotations can foster better relationships and enhance empathy. For example, a compliment in English like "You look different today" might be perceived as positive, while the same phrase in Uzbek could imply disapproval if not contextualized appropriately [6].

In English, the word "home" connotes warmth, safety, and family, while in Uzbek, "uy" can carry similar meanings but also reflects specific cultural values associated with hospitality and community.

For instance, the English word "mother" often connotes nurturing and care. In Uzbek, "ona" holds similar meanings but may also evoke respect and reverence due to cultural norms surrounding motherhood.

Expressions can differ in connotative meaning. The English phrase "break the ice" suggests initiating conversation in a social setting. In Uzbek, a similar expression might focus on the importance of establishing rapport but could employ different imagery that reflects Uzbek social practices.

Metaphorical use might also illustrate differences. In English, calling someone a "dove" carries peaceful connotations. In Uzbek, a metaphor like "qush" (bird) might focus more on freedom and beauty, reflecting differing cultural contexts.

Many English writers use words with strong connotative meanings to evoke imagery and emotions. Playwrights such as Shakespeare often employ connotation in dialogue to add layers of meaning. For instance, when a character refers to "the crown," it can denote the physical object of royalty but also connote power, authority, and responsibility. Another example, in Shakespeare's works, the use of "rose" not only refers to the flower but also connotes love, beauty, and transience, as seen in the famous line "A rose by any other name would smell as sweet." Shakespeare often used connotation to add depth to his characters' motivations. For instance, when Lady Macbeth urges her husband to "screw your courage to the sticking place," the phrase connotes not just bravery but also manipulation and ambition, revealing her character's darker motivations.

Writers like Charles Dickens often choose names for their characters that carry connotative meanings, enhancing their personalities. For example, the name "Mr. Bumble" in "Oliver Twist" suggests a bumbling,

foolish character. He also uses connotative language to develop characters and settings. The word "home" might denote a physical place but can also connote warmth, safety, or nostalgia, influencing how readers perceive a character's background or emotional state.

Connotative meanings are crucial in poetry. In T.S. Eliot's "The Waste Land," the word "stone" may suggest barrenness or lifelessness, conveying deeper themes of desolation and alienation.

George Orwell's "1984" utilizes words with strong connotations to critique totalitarianism. Terms like "Big Brother" convey a sense of oppression and surveillance, invoking fear and control.

Connotations can change with history. In the works of writers like Mark Twain, terms used in the context of racial issues carry connotative meanings that reflect societal attitudes, influencing readers' perceptions of characters and events.

Poets frequently choose words for their connotative meanings to evoke emotions. In John Keats' "Ode to a Nightingale," the word "nightingale" not only denotes a type of bird but also connotes beauty, freedom, and an idealized natural world.

In Robert Frost's poem "The Road Not Taken," the word "road" connotes choices and life paths beyond just a physical path. The connotation of "the road less traveled" suggests individuality and the courage to make unconventional decisions, evoking feelings of introspection and contemplation about life's choices.

In F. Scott Fitzgerald's "The Great Gatsby," the term "green light" connotes hope, dreams, and the unattainable. It symbolizes Gatsby's aspirations and the elusive nature of the American Dream, allowing readers to connect emotionally with his character and his ultimate fate.

In George Orwell's "1984," the word "Big Brother" connotes not just a figure of authority but also surveillance, oppression, and loss of privacy. This connotative meaning deepens the reader's understanding of the dystopian society Orwell depicts.

In Arthur Miller's "Death of a Salesman," Willy Loman's reference to "the American Dream" carries a heavy connotation of success, prosperity, and social status. However, as the play unfolds, it also connotes disillusionment and failure, reflecting the complex nature of the dream itself.

In Edgar Allan Poe's "The Tell-Tale Heart," the word "vulture" is used to describe the old man's eye. While it denotes a bird, its connotation evokes feelings of death, decay, and predation, enhancing the story's themes of madness and guilt.

In Flannery O'Connor's stories, words like "grace" often carry a dual connotation of divine favor and personal struggle. This complexity allows readers to explore themes of redemption and moral ambiguity within her characters.

In persuasive writing or speeches, authors often choose words with strong connotations to sway public opinion. For instance, referring to a "tax relief" rather than "tax increase" carries a positive connotation that suggests help and support, influencing how an audience perceives fiscal policy.

Words can also carry different connotations based on cultural context. For example, the term "home" might connote safety and comfort in one culture, while in another, it may evoke feelings of confinement or obligation. Writers can leverage these cultural nuances to add layers of meaning to their work.

Overall, the use of connotation enriches the text and allows readers to engage with the material on multiple levels, enhancing their understanding and emotional response. Connotative meanings enrich the text, adding layers of significance and allowing readers to engage with deeper themes and emotions. Connotative meanings enrich literary texts by adding emotional depth and complexity. Writers skillfully choose words not only for their denotative meanings but also for their connotations to engage readers on a deeper level, evoke specific emotions, and enhance themes throughout their works. This interplay between language and meaning is a hallmark of effective writing across genres.

Uzbek writers also incorporate connotative meanings in their works, enriching the text and adding depth to themes and characters. Uzbek literature often uses culturally significant symbols that carry connotative meanings. For instance, the image of the "Bukhara carpet" may connote warmth, hospitality, and the rich heritage of craftwork in Uzbek culture.

In his poetry, Alisher Navai often uses the word "rose" (gul) which connotes beauty, love, and transience. The rose symbolizes not only physical beauty but also the ephemeral nature of life and love, a theme prevalent in Sufi literature. His works often explore deep philosophical ideas through such symbolic language.

Although Rumi wrote primarily in Persian, his influence on Uzbek literature is profound. His use of the term "heart" (dil) connotes not just the physical organ but also the center of emotion and spirituality. In his poetry, the heart symbolizes a connection to the divine and the journey toward self-discovery.

Writers like Abdulla Kadiri use names and descriptive language that have connotations reflecting the characters' traits or social status, helping readers understand their motivations and roles within society.

Hamid Alimdjan often uses everyday objects and settings that carry deeper meanings. For instance, a "dastarkhan" (tablecloth) may connote hospitality, tradition, and family unity, reflecting the importance of communal meals in Uzbek culture.

Nature is a prevalent theme in Uzbek poetry, where elements like rivers, mountains, or the desert are not only described but are also imbued with connotations of beauty, hardship, or freedom. For example, the "Amu Darya" river may symbolize the flow of life and its challenges. Traditional Uzbek poetry and folklore are filled with connotative meanings that reflect cultural values. For example, references to "water" (suv) often connote life, purity, and sustenance, while also symbolizing the harshness of nature in arid regions.

In the works of writers such as Chulpan and Fitrat, certain words can carry connotative meanings reflecting the socio-political landscape of their times, conveying feelings of resistance, hope, or nostalgia.

Chulpon's works often address themes of social change and modernity. The word "freedom" (ozodlik) carries significant connotations of liberation from colonial rule and societal constraints, resonating deeply with the aspirations of his time.

In contemporary literature, Rakhmonov's use of urban settings often connotes the clash between tradition and modernity. Words describing city life can evoke feelings of alienation and nostalgia for rural simplicity, reflecting the tensions in modern Uzbek society.

Uzbek literature often addresses social issues, and connotative meanings are used to evoke empathy and raise awareness. Phrases and terms related to tradition or modernity can convey underlying conflicts within society.

Through these connotative meanings, Uzbek writers create rich layers of significance, engaging readers and prompting them to reflect on cultural, social, and emotional themes. Uzbek writers skillfully employ connotative meanings to convey complex emotions, cultural values, and social commentary. Through their choice of words and symbols, they create layers of meaning that resonate with readers on multiple levels. This richness in language not only enhances the beauty of their works but also invites readers to engage more deeply with the themes presented in their literature.

Conclusion. In conclusion, connotation in both English and Uzbek languages is a vital component of how meaning is constructed and communicated. As global interactions increase, being aware of the subtleties of connotation will enhance cross-cultural understanding and enrich personal interactions. By appreciating the complexities of each language, speakers can navigate social dynamics more effectively and appreciate the rich tapestry of human expression. The comparative study of connotation in English and Uzbek reveals the intricate connections between language, culture, and emotional expression. By recognizing the nuances of connotation in both languages, speakers can improve their communication skills and foster deeper cultural understanding. This exploration highlights the necessity of context in interpreting meaning and the pivotal role that connotation plays in shaping human interaction across different linguistic landscapes.

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UDC 811.512.133:87’9.398

PAREMIOGRAPHIC ISSUES OF FINDING ENGLISH EQUIVALENTS OF UZBEK PROVERBS CONTAINING THE MORPHEME “KO‘K”

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Abstract. *This article discloses the role of the colour “ko‘k” (blue) as words or parts of words in proverbs in finding the equivalents of these proverbs in English. Furthermore, there are several proverbs containing colour words in the Uzbek language that are frequently used in a variety of contexts. Particularly, the colour “ko‘k” (blue) is often used as one the morphemes of Uzbek proverbs reflecting positive meaning that is either literal or figurative one.*

Key words: *proverb, paremiology, paremiography, equivalent, cultureme, metaphor, morpheme.*

«KO‘K» MORFEMASI BO‘LGAN O‘ZBEK MAQOLLARINING INGLIZ TILIDAGI EKVIVALENTLARINI TOPISHNING PAREMIOGRAFIK MASALALARI

Annotatsiya. *Mazkur maqolada “ko‘k” rangining maqollardagi so‘zlar yoki so‘zning tarkibiy qismlari sifatida ishlatilishi hamda ularning ushbu maqollarning ingliz tilidagi ekvivalentlarini topishda tutgan o‘rni ochib berilgan. Shuningdek, o‘zbek tilida rang-tus so‘zlarini o‘z ichiga olgan bir qancha maqollar mavjud bo‘lib, ular turli kontekstlarda tez-tez qo‘llaniladi. Xususan, “ko‘k” rangi o‘zbek maqollarining tarkibiy morfemalaridan biri sifatida ko‘pincha ijobiy ma’noni aks ettiradi, ushbu ma’no ba’zida to‘g‘ri, ba’zan ko‘chma ma’no bo‘ladi.*

Kalit so‘zlar: *maqol, paremiologiya, paremiografiya, ekvivalent, kulturema, metafora, morfema.*

ПАРЕМИОГРАФИЧЕСКИЕ ВОПРОСЫ ПОИСКА АНГЛИЙСКИХ ЭКВИВАЛЕНТОВ УЗБЕКСКИХ ПОСЛОВИЦ, СОДЕРЖАЩИХ МОРФЕМУ «КО‘К»

Аннотация. *В данной статье раскрывается роль цвета "кўк" как слова или части слова в пословицах в поиске эквивалентов этих пословиц на английском языке. Кроме того, в узбекском языке существует несколько пословиц, содержащих цветообозначения, которые часто используются в различных контекстах. В частности, цвет "кўк" часто используется в качестве одной из морфем узбекских пословиц, отражающих положительное значение, которое является либо прямым, либо переносным.*

Ключевые слова: *пословица, паремиология, паремиография, эквивалент, культурема, метафора, морфема.*

Introduction. Despite of the fact that paremiological units have been learned for a number of centuries in the diverse approaches and fields, it is still crucial to investigate them as they are changed semantically or structurally, even some of them are not faced in everyday usage anymore while new paremiological units are formed under the influence of new notions and insights expanding all around the world. The proverb usage frequency in everyday human communication seems to be decreased in modern era through all nations and cultures. However, it is not always proven in the results of proverbial investigations, which are fulfilled by folklorists, paremiologists, linguists, etc. As Professor W. Mieder writes in “Introduction” part of his book “Proverbs: Handbook”: The wisdom of proverbs has guided people in their social interactions for thousands of years throughout the world. Proverbs contain everyday experiences and common observations in succinct and formulaic language, making them easy to remember and ready to be used instantly as effective rhetoric in oral or written communication. This has been the case during preliterate times, and there are no signs that proverbs have outlived their usefulness in modern technological societies either. Occasional claims persist that proverbs are on their way to extinction in highly developed cultures, but nothing could be further from the truth. While some proverbs have dropped out of use because their message or metaphor does not fit the times any longer, new proverbs that reflect the mores and situation of the present are constantly added to the proverbial repertoire. [Mieder, 2004: xi]. Agreeing to Mieder’s ideas, we would like to mention that proverbs

should be kept, learned and fetched to future generation as intangible cultural heritage of nations all over the world.

According to the findings of our research [Abdullaeva 2019], the Uzbek people are quite rich in proverbs and enjoy using them frequently in their regular both written and oral communication. Besides, we agree with Professor Mieder on that, some proverbs' contents are changing or that some proverbs have fallen out of use in today's technology lifestyle. Because of these facts, it is very important to disclose the specific features of contemporary proverbs in a particular language in order to compare them with the other proverbs existing in other languages now.

Methodology. Several Uzbek proverbs containing the colour *"ko'k"* (blue) are studied semantically and structurally, besides, investigation of the symbolic role of this colour in Uzbek paremiology is conducted from a linguo-cultural point of view. Furthermore, it is intended to disclose the role of this colour in a proverb to find their equivalent in another language.

Linguo-culturology is one of the newly emerged linguistic disciplines developed within the framework of the anthropocentric paradigm and it is the study of the mutual relation between language and culture. It is a rapidly expanding field at the interface among linguistics, cultural studies, cognitive linguistics, ethnolinguistics and sociolinguistics. However, it has its own integral aspect of studying language and culture. There are some fundamental researches of Yu.S.Stepanov, N.F.Alefirenko, V.V.Vorobyov, V.A.Maslova, A.T.Khrolenko, S.Bochner, A.Jakobs, J.Metge, P.Kinloch, A.E.Mamatov, etc [Maslova, 2007; Mamatov 2019]. A number of linguo-culturologists conducted researches for the cultural bases of language to understand the tendencies of people development in the past and in the present. Particularly, Professor A.E.Mamatov writes about the appearance of the linguistic branch – Linguoculturology: "In connection with the change in anthropological parameters (humanity, ethnos, society, individuality), the problem of the relationship between language and culture can be studied in various fields of science – gnoseology (culture – language – human thinking), ethnography (culture – language – ethnos), sociology (culture – language – society), and psychology (culture – language – individual behavior)." [Mamatov, 2019: 21]. Main methodology of linguo-culturological researches is based on conceptology, hermeneutics, and general philology mostly. The linguo-cultural analysis is used as the basic method of cross-cultural communication researches, it is implemented while studying proverbs in different cultures and languages as well.

Results. A well-known anthropologist E.Tylor was the first to give the definition of culture, in his book "Primitive Culture": "Culture... is that complex whole which includes knowledge, beliefs, arts, morals, law, custom and any other capacities and habits acquired by man as a member of the society" [Tylor, 1974]. Besides, E.T.Hall defines culture as "the way of life of a people, the sum of their learned behaviour patterns, attitudes and material things" [Hall, 1990]. Moreover, E.A.Schultz defines culture as follows: "It includes knowledge and beliefs of the group of people who share common conventions to help articulate their understandings of life and of themselves. We all have such subconscious knowledge in our minds, just as we have the subconscious knowledge of our language" [Schultz, 2003:32].

Continuing the opinion of the above-mentioned scientists, C.Geertz determines culture as a system of symbolic meanings. In other words, "it is a semiotic system in which symbols function to communicate meaning from one mind to another. Cultural symbols encode a connection between a signifying form and a signalled meaning" [Geertz, 1973]. According to the author, the following four basic features characterize culture:

1) culture is a kind of social inheritance in contrast to biological heritage;

2) culture is shared by the whole community, not belonging to any particular individual;

3) culture is a symbolic meaning system in which language is one of the most important factors;

4) culture is a unified system, the integral parts of which are closely related to one another [Geertz, 1973].

In order to investigate the originality of some Uzbek proverbs and sayings including the colour *"ko'k"* (blue), several historical elements are analysed etymologically and semantically here. "Ko'k Turk" (The Blue Turk) is the name of the ancient religion of the Turkic people that existed till the Arab invasion to the Central Asia (673-751) and spread of Islam there. It is based on the people's beliefs on the natural phenomena as religious notions – Gods. The colour *ko'k* – blue has been used as the symbol of government for many centuries, for example, it is the main background colour on the flag of Amir Temur's country (XIV-XV), and still used by Turkic people on their flags. Particularly, this colour exists on the flag of the Republic of Uzbekistan and it is the symbol of peace and freedom of the country. Therefore, despite of the fact that the colour "blue" usually owns negative connotation in a number of languages as well as in English (*feeling blue* – feeling sad), the colour "blue" refers to the positive evaluations and processes in the Uzbek culture, especially, the positive metaphorical meanings of this colour is also reflected in Uzbek folk

proverbs. According to the facts about the history of the Turkic nations, *Ko‘k osmon xudosi* – The God of the Blue Sky, a main man God, he provides the people with success, health and wealth. The following proverbs owns the word *ko‘k* (blue) that expresses the mythological element The God of the Blue Sky and the sky itself directly, hence the the word *ko‘k* (blue) is still used to refer the sky by the Uzbek nation, for example:

(1) *Ko‘kka boqma, ko‘pga boq.*

Literal translation: *Do not look at the Blue (Sky), but look at many (people).*

English equivalent: *Life and time are the best teachers.*

This proverb advices not to ask only from the God, but learn from other people how to solve a problem or how to do something.

(2) *Ko‘kdan emas, yerdan topasan*.

Literal translation: *You cannot find (anything) from the Blue (Sky), you can find (something) from the land.*

English equivalent: *Do not pray for easy lives. Pray to be stronger men.* (John F. Kennedy)

The proverb (2) says that a person should not only ask from the God, but also try to work on the land in order to gain something. According to the meanings of both proverbs, a person should learn from other people and be hardworking, because it is not enough to ask something just from the God and live without working.

(3) *Ko‘kni ko‘rgan, yerni ham ko‘radi.*

Literal translation: *He who has seen the sky sees the earth too.*

English equivalent: *Death is inevitable.*

The proverb (3) mentions that every born person dies one day, no-one is immortal.

(4) *Ko‘kni sevgan, yerni unutadi.*

Literal translation: *If a man loves the sky, he will forget about the earth.*

English equivalent: –

It describes an arrogant person, who usually walks facing to the sky and ignores others easily, especially who are poor and modest.

(5) *Ko‘kdan arpa yog‘sa ham, eshakning yemi nimcha.*

Literal translation: *Even if barley falls from the sky, the donkey’s food is poor.*

English equivalent: –

This proverb exaggerates that a poor person cannot get more even there are many of something.

(6) *Ko‘kka tupursang, ko‘ksingga tushar.*

Literal translation: *If you spit to the sky, it will fall on your chest.*

English equivalent: –

The proverb (6) says that if you do harm to someone, you will also get back it one day undoubtedly.

(7) *Ko‘kka tupurma, yuzingga tushar,*
Noto‘g‘ri gapirma, boshingga tushar.

Literal translation: *Don’t spit to the sky, it will fall on your face.*
Don’t speak falsely, it will happen to you.

English equivalent: –

The meaning of this proverb is very similar to the previous one adding not to deceive or lie others, otherwise you will also experience such kind of situation one day.

(8) *Baliq suvsiz, qush ko‘ksiz yashay olmas.*

Literal translation: *A fish cannot live without water; a bird cannot live without sky.*

English equivalent: *A fish cannot live without water.*

It explains that everything or everyone always needs a particular condition or place, which is the most convenient one for them.

(9) *Elga boqqan yerga boqmas,*
Ko‘kka boqqan elga yoqmas.

Literal translation: *He who looks at the people does not look at the earth.*
He who looks at the sky is not liked by the people.

English equivalent: –

The proverb (9) refers that if a person is with the people, he will not be embarrassed, if he faces only to the sky ignoring others, no one will like that person.

(10) *Og‘zingni ko‘kka ochma,*
Halol mehnatdan qochma.

Literal translation: *Don’t open your mouth to the sky,*
Don’t refuse honest labour.

English equivalent: *Hard work never killed anybody.*

This proverb advices not to be a lazy person, but be hardworking.

(11) *Ayol yerdan chiqqan emas, Erkak bolasi.*

Erkak ko'kdan tushgan emas, Ayol bolasi.

Literal translation: *A woman does not come out of the ground, but a man's child.*

A man doesn't fall from the sky, but a woman's child.

English equivalent: –

The proverb (11) speaks about the equality of women and men in a society as well as in a family.

(12) *Aql ko'pga yetkazar,*

Hunar — ko'kka.

Literal translation: *Wisdom leads to much,*

Skill – to the sky.

English equivalent: *Wisdom is better than silver or gold.*

It highlights the value of wisdom in becoming lovely and the role of craft-work in personal development.

(13) *Himmatli ko'kka ko'tarilar,*

Himmatsiz yerga ko'milar.

Literal translation: *The generous will ascend to the sky,*

The greedy will be buried in the ground.

English equivalent: *It's better to give than to receive. Greed is the root of all evil.*

This proverb describes generous and greedy people through comparing them to each other accordingly.

(14) *Kekkayganga kekkaygin,*

Boshing ko'kka yetguncha.

Egilganga egilgin,

Boshing yerga tekkuncha.

Literal translation: *To the arrogant, be arrogant,*

Until your head reaches the sky.

Bend to the one who bends.

Until your head touches the ground.

English equivalent: –

Owing very poetic structure, the proverb (14) advices that we should be arrogant in front of an arrogant person while we should be very humble in front of a humble one.

It is much more extraordinary that the word "*ko'k*" is used in the meaning "sky" in all above-mentioned paremiological structures. Although most of them identify negative thoughts about someone or something, this word does not refer to any negative connotation in its content.

During several ages, the word "*ko'k*" was used for both blue and green, still one can face this word defines the colour green in the Uzbek language as well in other Turkic languages: *ko'karmoq* (to become green, to grow, to develop), *ko'kat* (greens, grass), *ko'klam* (spring), *ko'k choy* (green tea).

(15) *Yomg'ir bilan yer ko'karar,*

Mehnat bilan – el.

Literal translation: *The earth grows green with rain,*

By labour – the people.

English equivalent: *The harder you work, the luckier you get.*

The proverb (15) defines the necessity of rain for plant growing and the value of labour for the development of a nation.

(16) *Ekin yerida ko'karar,*

Er – elida.

Literal translation: *The crop grows on the land,*

A man is in his people.

English equivalent: *United we stand, divided we fall.*

This proverb highlights the unity of the people in their homeland in its meaning.

(17) *Duo bilan el ko'karar,*

Yomg'ir bilan yer ko'karar.

Literal translation: *People grow green with a prayer,*

The earth grows green with the rain.

English equivalent: *Prayer changes things.*

It focuses the importance of a prayer in flourishing with comparison to the necessity of rain in growing on the land.

(18) *Baxilning yerida sunbul ko‘karmas.*

Literal translation: *Hyacinth does not grow in the land of the miser.*

English equivalent: *Greed is the root of all evil.*

The proverb (18) includes a hyperbole in order to describe a greedy person.

(19) *Ne eksang, shu ko‘karar.*

Literal translation: *Whatever you sow, it will grow.*

English equivalent: *You reap what you sow.*

This proverb is very common in many languages as it says you will get the result according to what you have done.

(20) *Tomchi suvda tol ko‘karar.*

Literal translation: *A willow grows green in a drop of water.*

English equivalent: *An inch is as good as an ell.*

It says that even a drop of water can make a willow grow referring even a little goodness can be a reason for many achievements.

“Ko‘k choy” (green tea) is used not in figurative, but in literal meaning in the following paremiological unit:

(21) *Kunda ko‘k choy ichgan sog‘lom bo‘lar.*

Literal translation: *One who drinks green tea daily will be healthy.*

English equivalent: –

The proverb *“ko‘kat”* (greens, grass) is utilised in the proverb (22) in both figurative and literal meanings:

(22) *Har ko‘katning o‘z suygan tuprog‘i bor.*

Literal translation: *Every grass has its own beloved soil.*

English equivalent: *There's a place for everything, and everything in its place.*

(23) *Ko‘klam — mehnat bilan ko‘rkam.*

Literal translation: *Spring is beautiful through labour.*

English equivalent: –

This proverb includes the word *“ko‘klam”* being the synonym of *“bahor”,* which means “spring” in the English language

Conclusion. The colour blue is very special for the Uzbek mentality, therefore one can find out the frequent usage of this colour through its several polysemantic meanings in both non-fixed and fixed language units as well as proverbs. Moreover, this colour as a word or the stem of a word functions as culturemes and sometimes kernels of the Uzbek proverbs in their structures. The English equivalents of the Uzbek proverbs containing the word including this colour as its stem are chosen considering both literal and metaphorical meanings of this colour referring to positive connotations in the proverbial sense. Furthermore, according to the results of this investigation, we have to mention that it is not always possible to find an English equivalent of such kind of proverbs because of the differences in Uzbek and English cultures including various lifestyle, traditions and culture. All in all, the paremiographic issues of finding equivalents of Uzbek proverbs including specific culturemes such as *“ko‘k”* are much more complex than other paremiological units as it requires to comprehend the meaning of a cultureme and then the gist of a proverb.

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UDC 81

SEMANTIC AND STYLISTIC ANALYSIS OF ART TERMINOLOGY IN MODERN UZBEK AND ENGLISH

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Abstract. *This article explores the semantic and stylistic features of art terminology in modern Uzbek and English, highlighting the linguistic and cultural factors that shape the evolution and usage of specialized vocabulary in both languages. By comparing the etymology, structure, and stylistic nuances of key art-related terms, the study reveals how each language reflects its unique artistic traditions and conceptual frameworks. Particular attention is given to borrowings, neologisms, and metaphorical extensions that illustrate the dynamic nature of art discourse. The research also examines the influence of globalization and digital media on contemporary art lexicons, emphasizing the convergence and divergence of terminology across cultures. Through qualitative and comparative linguistic analysis, the study provides insights into the interplay between language, art, and identity in Uzbek and English-speaking contexts.*

Keywords: *art terminology, semantic analysis, stylistic analysis, Uzbek language, English language, comparative linguistics, cultural influence, neologisms, borrowings, language and art.*

HOZIRGI O‘ZBEK VA INGLIZ TILIDA SAN’AT TERMINOLOGIYASINING SEMANTIK-STILISTIK TAHLILI

Annotatsiya. *Ushbu maqolada zamonaviy o‘zbek va ingliz tillaridagi badiiy terminologiyaning semantik va stilistik xususiyatlari o‘rganilib, har ikki tildagi maxsus lug‘atning rivojlanishi va qo‘llanilishini shakllantiruvchi lingvistik va madaniy omillar yoritilgan. San’at bilan bog‘liq asosiy atamalarning etimologiyasi, tuzilishi va stilistik nuanslarini taqqoslash orqali tadqiqot har bir tilning o‘ziga xos badiiy an'analari va konseptual asoslarini qanday aks ettirishini ochib beradi. Badiiy nutqning dinamik xususiyatini aks ettiruvchi qarzlar, neologizmlar va metaforik kengaytmalarga alohida e'tibor beriladi. Tadqiqot, shuningdek, globallashuv va raqamli ommaviy axborot vositalarining zamonaviy san'at leksikalariga ta'sirini o‘rganib, terminologiyaning madaniyatlar o‘rtasidagi yaqinlashuvi va divergensiyasini ta'kidlaydi. Sifatli va qiyosiy lingvistik tahlil orqali tadqiqot o‘zbek va ingliz tilida so‘zlashuvchi kontekstlarda til, san’at va o‘ziga xoslik o‘rtasidagi o‘zaro bog‘liqlik haqida tushuncha beradi.*

Kalit so‘zlar: *san’at terminologiyasi, semantik tahlil, stilistik tahlil, o‘zbek tili, ingliz tili, qiyosiy tilshunoslik, madaniy ta’sir, neologizmlar, qarzlar, til va san’at.*

СЕМАНТИКО-СТИЛИСТИЧЕСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОЙ ТЕРМИНОЛОГИИ В СОВРЕМЕННОМ УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация. *В этой статье рассматриваются семантические и стилистические особенности терминологии искусства в современном узбекском и английском языках, подчёркиваются лингвистические и культурные факторы, которые формируют эволюцию и использование специализированной лексики в обоих языках. Сравнивая этимологию, структуру и стилистические нюансы ключевых терминов, связанных с искусством, исследование показывает, как каждый язык отражает свои уникальные художественные традиции и концептуальные рамки. Особое внимание уделяется заимствованиям, неологизмам и метафорическим расширениям, которые иллюстрируют динамическую природу художественного дискурса. Исследование также изучает влияние глобализации и цифровых медиа на лексикон современного искусства, подчёркивая сближение и расхождение терминологии в разных культурах. Благодаря качественному и сравнительному лингвистическому анализу исследование даёт представление о взаимодействии языка, искусства и идентичности в узбекском и англоязычном контекстах.*

Ключевые слова: *художественная терминология, семантический анализ, стилистический анализ, узбекский язык, английский язык, сравнительное языкознание, культурное влияние, неологизмы, заимствования, язык и искусство.*

Introduction. In recent decades, the globalization of culture and the expansion of digital media have significantly influenced the evolution of art terminology in many languages. Among these, Uzbek and English present a particularly interesting case for comparative analysis, given their distinct linguistic roots and cultural trajectories. While English has become the dominant language of global artistic discourse, Uzbek retains unique, culturally embedded expressions that reflect local artistic values and history. This article aims to analyze the semantic (meaning-related) and stylistic (expressive or aesthetic) aspects of art terms in both languages, exploring how they reflect each culture's worldview, artistic traditions, and adaptation to modern influences.

Literature review. The study is relevant due to the increasing need for accurate and culturally sensitive translation, interpretation, and education in art-related fields, especially as international collaboration in art, design, and media continues to grow. The study of art terminology from both semantic and stylistic perspectives requires an interdisciplinary approach that integrates concepts from linguistics, semiotics, and cultural studies. Semantics, as a branch of linguistics, focuses on the meaning of words, phrases, and texts, and how these meanings are constructed and interpreted within different contexts. In the case of art terminology, semantic analysis helps to uncover how terms reflect specific artistic movements, techniques, materials, and aesthetic values. Stylistics, on the other hand, examines how language is used in specific contexts to produce certain effects or convey particular attitudes. In art discourse, stylistic choices are often influenced by the genre of art (e.g., fine art, contemporary art, performance art), the medium (e.g., painting, sculpture, digital), and the audience. This includes analyzing metaphoric language, expressive forms, and terminological variations in formal and informal settings.

The framework for this study draws on the following key theories: Structural Semantics (Katz & Fodor, 1963): This theory views meaning as a system of relationships between words, which can be especially useful in understanding synonymy, antonymy, and polysemy in art terminology.Conceptual Metaphor Theory (Lakoff & Johnson, 1980): Many art terms are metaphorically structured (e.g., “visual language,” “palette of emotions”), which reveals deeper cultural and conceptual models.Sociolinguistic Variation Theory (Labov, 1972): This theory provides insight into how art terminology varies across social groups, regions, and educational backgrounds, which is particularly relevant in the Uzbek context.Language Contact Theory: This perspective explains the presence of loanwords and code-switching, especially in Uzbek, where Russian, Arabic, Persian, and increasingly English, have contributed to the lexicon of art.Through this theoretical lens, the article examines how art terms function not just as technical vocabulary, but as culturally loaded signs that reflect and shape perceptions of art in both Uzbek and English-speaking communities.

Methodology.

This study adopts a comparative qualitative approach to analyze art terminology in modern Uzbek and English. The methodology involves the selection, classification, and contextual analysis of relevant terms used in contemporary art discourse, with a focus on semantic content and stylistic expression.

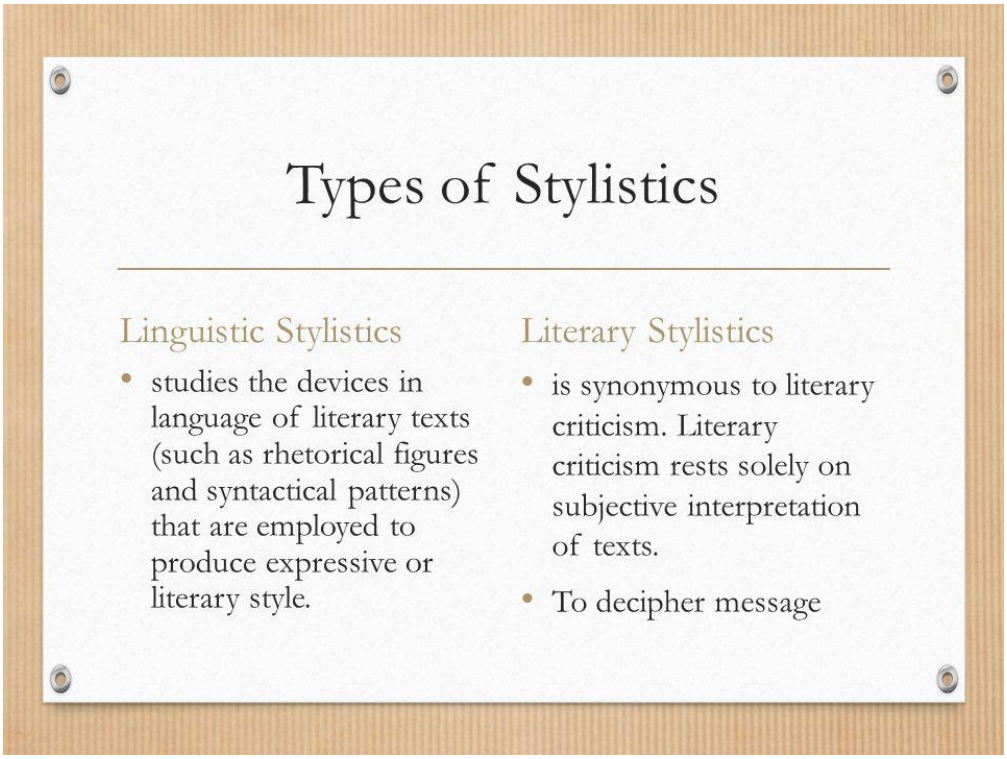
3.1 Data Collection. Art-related terms were collected from a range of sources in both languages, including: Academic texts and art theory books, Exhibition catalogs and museum websites, Online art magazines and blogs, Interviews and recorded speeches by artists and critics, Bilingual glossaries and

dictionaries of art terms, In the case of Uzbek, additional sources included translated materials, state-approved art education curricula, and terminology used in local art institutions and media. For English, both British and American variants were considered.

3.2 Selection Criteria. Terms were selected based on the following criteria: Frequency of use in contemporary art contexts, Relevance to core concepts in art theory and practice, Presence of either native or borrowed equivalents in Uzbek, Evidence of stylistic or metaphorical language use, Approximately 100 terms in each language were analyzed, with attention to their literal and figurative meanings, origin, structure, and contextual usage.

3.3 Analytical Approach. The analysis was conducted in two main phases: Semantic Analysis: Terms were categorized into thematic groups (e.g., techniques, materials, movements, styles) and analyzed for denotative and connotative meanings. Etymological roots and cross-language equivalents were examined to trace semantic shifts. Stylistic Analysis: Focused on the formality level, metaphorical use, expressiveness, and pragmatic function of terms. The stylistic registers (academic, colloquial, poetic, etc.) in which the terms appear were also identified. Comparative analysis was then used to highlight similarities and differences between the two languages, including how cultural context influences terminology choice and usage.

The semantic characteristics of art terminology in both Uzbek and English reveal deep-rooted cultural, historical, and linguistic influences. Art terms often extend beyond their literal meanings to convey abstract concepts, emotions, and aesthetic judgments. This section analyzes the core semantic features of selected art terms, focusing on their meaning components, etymological origins, and usage in context.



Denotative and Connotative Meanings

Many art terms carry both denotative (literal) meanings and connotative (implied or emotional) associations. For example:

English:

Composition – denotes the arrangement of elements in an artwork, but connotes balance, harmony, and intentionality.

Surrealism – literally refers to an art movement, but connotes dream-like, irrational, and imaginative qualities.

Uzbek:

Kompozitsiya – a direct loan from Russian, used similarly to English, but in some contexts, it is used more narrowly in academic or formal discourse.

Tasvir – denotes depiction or representation, often used in broader literary or religious contexts as well, showing semantic fluidity.

Etymology and Semantic Shift

The origin of terms often informs their semantic development:

English art terms frequently derive from Latin, Greek, French, or Italian, reflecting the historical dominance of European art traditions.

E.g., fresco (Italian), aesthetics (Greek aisthēsis – perception).

Uzbek art terminology includes native Turkic words (e.g., rang, chizma), as well as extensive borrowings from Arabic (tasvir), Persian (naqqosh), Russian (palitra), and modern English (installyatsiya, performance).

Semantic shifts are observed when borrowed terms acquire localized meanings. For instance, the English term installation in Uzbek usage often refers to any conceptual display, even if it doesn't align with the Western art definition.

Polysemy and Metaphor

Art terms are often polysemous, having multiple meanings based on context. For example:

Line in English can mean a drawn mark, a compositional boundary, or a poetic expression.

Chiziq in Uzbek also has metaphorical usage, referring to fate or life path (taqdir chizig'i), showing how everyday metaphors influence artistic semantics.

Metaphorical extensions are common in both languages:

English: color palette is used metaphorically in fashion, branding, and emotions.

Uzbek: ohang (tone) can refer to mood in both visual art and speech, indicating cross-modal semantic overlap.

Results and their analysis. Stylistic analysis of art terminology involves examining how terms are used to produce certain aesthetic or emotional effects, reflect cultural attitudes, or convey authority and expertise in artistic discourse. In both Uzbek and English, stylistic choices vary depending on context, audience, and medium.

Formal vs. Informal Usage

Art terminology can shift in style depending on whether it appears in academic, critical, or colloquial settings:

English:

Formal: *"This work demonstrates a nuanced use of chiaroscuro, emphasizing tonal contrast."*

Informal: *"I love how the lighting makes the picture pop."*

Uzbek:

Formal: *"Ushbu asarda koloritning uyg'unligi rang-baranglik orqali ruhiy holatni ifodalaydi."*

Informal: *"Ranglar chiroyli, juda jonli chiqqan.*

This variation shows how stylistic tone adjusts to fit the purpose and audience of the communication.

Expressiveness and Emotional Tone

Stylistic features often carry emotional or evaluative weight, especially in art criticism or exhibition reviews.

English uses adjectives like evocative, haunting, bold, subdued — which not only describe visuals but also create an emotional response.

In Uzbek, similar expressiveness appears in terms like jo'shqin, muloyim, betakror, hayratomuz, especially in poetic or journalistic contexts.

The choice of such terms highlights subjective interpretation, making language a tool not just of description, but of aesthetic judgment.

Metaphorical and Poetic Use

Both languages employ metaphor to elevate the discussion of art:

English: "The canvas speaks of silence." or "The brush dances across the surface."

Uzbek: "Bo'yoqlar kuylaydi." (The paints sing) or "Tasvir so'zlaydi." (The depiction speaks)

Such metaphors reflect a deep cultural appreciation for art as a living, communicative force. These stylistic features also blur the lines between visual and verbal expression.

Influence of Globalization and Media. In modern digital communication — social media posts, blogs, video content — a hybrid stylistic form often emerges, especially among younger speakers and creatives:

English: Use of abbreviations, slang, emojis, or hashtags (e.g., #aesthetic, #artvibes).

Uzbek: Mixing Uzbek base with English/Russian insertions (e.g., installatsiya qildik, mood juda vibrant edi).

This stylistic code-switching reflects the influence of global art trends and informal platforms on how art is discussed and shared.

A comparative examination of art terminology in modern Uzbek and English reveals both universal tendencies in artistic language and culturally specific features that shape the way art is conceptualized and

communicated in each linguistic community. This section outlines key points of similarity and contrast across semantic and stylistic dimensions.

Conclusion. The semantic and stylistic analysis of art terminology in modern Uzbek and English demonstrates the dynamic interplay between language, culture, and artistic perception. While both languages share a growing body of globalized terminology due to international art discourse, they also preserve unique features that reflect their respective cultural identities and historical developments.

From a semantic perspective, the study highlights the coexistence of native and borrowed terms in both languages. English exhibits a high degree of semantic fluidity and abstraction, while Uzbek terminology often remains rooted in concrete, culturally embedded concepts. Despite this, both languages show a capacity for adaptation and innovation, especially in response to digital media and evolving art forms.

From a stylistic perspective, English allows for a wide range of expressive, poetic, and evaluative uses across formal and informal contexts. Uzbek, while traditionally more conservative in stylistic variation, is undergoing change — particularly among younger generations and in online spaces — where stylistic experimentation and hybrid usage are becoming more common.

The comparative approach taken in this study has revealed not only linguistic differences but also differing worldviews and aesthetic priorities. Understanding these differences is crucial for effective translation, intercultural communication, and the development of multilingual art education resources.

Overall, the findings contribute to a broader understanding of how art is verbalized and conceptualized in diverse linguistic contexts, offering insight into the role of language in shaping artistic thought and discourse.

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UO‘K 81

VERBAL ASSOTSIATSIYALARNING MATN YARATISHDAGI O‘RNI

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Annotatsiya. *Insonning voqelik haqidagi psixologik tasavvuri tilda bir-biri bilan aloqada bo‘lgan verbal assotsiatsiyalar orqali reallashadi. Bu jarayon matn yaratilishining ham qonuniy belgisidir. Verbal assotsiatsiyalar tasvir obyektining yondosh hodisalarini ham tilga ko‘chiradi. Shu jihatdan ular matnning tayanch birliklari hisoblanadi. Maqolada aynan verbal assotsiatiyalar matnning yaxlit struktura sifatida shakllanishiga yordam berishi, badiiy matn, ayniqsa, she’riy matn ko‘pincha bir mavzu doirasida bo‘lganligi bois ularda ayni shu mavzu bilan aloqador bo‘lgan assotsiativ birliklar ishtirok etishi misollar asosida tahlil qilingan.*

Kalit so‘zlar: *verbal assotsiatsiya, assotsiativ munosabat, assotsiativ maydon, badiiy matn, tasvir obyekti, kommunikativ maqsad, stereotip birliklar, paradigmatik munosabat.*

РОЛЬ ВЕРБАЛЬНЫХ АССОЦИАЦИЙ В СОЗДАНИИ ТЕКСТА

Аннотация. *Психологическое восприятие человеком действительности реализуется в языке посредством словесных ассоциаций, которые взаимосвязаны друг с другом. Этот процесс также является закономерным признаком создания текста. Словесные ассоциации также переносят в язык смежные явления объекта изображения. В связи с этим они считаются основными единицами текста. В статье анализируется тот факт, что словесные ассоциации способствуют формированию текста как целостной структуры, а поскольку художественный текст, особенно поэтический, часто находится в рамках одной темы, они содержат ассоциативные единицы, связанные с этой темой.*

Ключевые слова: *словесная ассоциация, ассоциативная связь, ассоциативное поле, художественный текст, образный объект, коммуникативная цель, стереотипные единицы, парадигматическая связь.*

THE ROLE OF VERBAL ASSOCIATIONS IN TEXT CREATION

Abstract. *A person's psychological perception of reality is realized in language through verbal associations that are interconnected with each other. This process is also a legitimate sign of text creation. Verbal associations also transfer the adjacent phenomena of the image object into language. In this regard, they are considered the basic units of the text. The article analyzes the fact that verbal associations contribute to the formation of the text as a holistic structure, and since the literary text, especially the poetic text, is often within the framework of one topic, they contain associative units related to this topic.*

Keywords: *verbal association, associative relationship, associative field, literary text, image object, communicative purpose, stereotyped units, paradigmatic relationship.*

Kirish. Tilshunoslikda o‘zaro assotsiativ munosabatga kirishuvchi til birliklari *verbal assotsiatsiyalar* yoki *assotsiativ birliklar* deb yuritiladi [10]. Verbal assotsiatsiyalar - bu so‘zlar, tasvirlar yoki fikrlar o‘rtasidagi o‘zaro bog‘lanishlar bo‘lib, ular insonning ongida bir-birini yodda tutish, tushunish yoki tasavvur qilish jarayonida yuzaga keladi. Bu jarayon matn yaratish va uning strukturasini shakllantirishda katta rol o‘ynaydi. Verbal assotsiatsiyalar insonni fikrlar va tasavvurlar tizimida yo‘naltiruvchi kuch sifatida xizmat qiladi va matnning muayyan maqsadga erishishiga yordam beradi. Bunday birliklar inson tomonidan maxsus o‘ylab topilmaydi yoki taxmin qilinmaydi. Ular til egalari xotirasida o‘zaro aloqador birliklar sifatida o‘rin olgan bo‘lib, insonning nutq obyekti haqidagi tasavvurlari bilan bog‘liq holda bir-birini yodga tushirib turadi. Bundan ma’lum bo‘ladiki, nutqning tez va o‘ylanmagan holatda yuzaga kelishida assotsiativ birliklarning roli katta. Assotsiativ birliklar nutq oqimining ketma-ketligini, uning uzluksizligini, matn qismlarining bir-biri bilan semantik va mantiqan bog‘lanishini ta’minlashda muhim o‘rin tutadi.

Tadqiqot metodologiyasi. Shunisi xarakterliki, assotsiativ birliklar hosil bo‘lishining beixtiyoriyligi nutq egasi kommunikativ maqsadiga zid kelishi, u ifoda etmoqchi bo‘lgan g‘oya, fikrni undan o‘chirib

yuborishi mumkin. Bunday vaziyatda assotsiativ birliklar nutq yaratilishini qiyinlashtirishi, til egasini chalg‘itishi ham mumkin. Boshqa tomondan, assotsiatsiya jarayonida inson ongida tayyor holda o‘rnashgan stereotip birliklar, so‘z birikmalari, tayyor gap qoliplari yuzaga chiqib, nutq yaratilishi tezlashadi.

Verbal assotsiatsiyalar til birliklarining assotsiativ aloqasini aks ettirishiga ko‘ra bir assotsiativ maydonga birlashsa-da, boshqa umumiy belgilari (shakliy, mazmuniy, intonasion kabilar)ga ko‘ra ham muayyan paradigmalarga birlashadi. Jumladan, sinonimik va antonimik munosabatdagi assotsiativ leksik birliklar ma’noviy belgisi jihatdan alohida umumiylikka birlashsa, omonimik birliklar shakliy belgisiga ko‘ra bir paradigmaga birlashadi. Anglashiladiki, assotsiativ munosabatdagi leksik birliklarda, hech bo‘lmaganda, quyidagi ikki tomonlama aloqa-munosabat kuzatiladi:

1) leksik birliklarning o‘zaro assotsiativ bog‘lanishi – assotsiativ munosabat;

2) leksik birliklarning umumiy belgisi asosida paradigmalarga birlashuvi – paradigmatik munosabat.

Buni quyidagi misollar tahlilida ham ko‘rish mumkin:

1. AFT– *bashara, turq, bet.*Berilgan misolda *bashara, turq, bet* assotsiativ qatori *aft* so‘ziga nisbatan inson xotirasida tiklanuvchi so‘zlardan tashkil topgan. *Aft* so‘zi salbiy bo‘yoqqa ega bo‘lganligi bois bu so‘zga nisbatan hosil bo‘lgan so‘zlar ham salbiy bo‘yoqqa ega. Shu bilan birga assotsiativ qatordagi so‘zlar o‘zaro sinonimik munosabatda. Bu belgisi ularni sinonimlar paradigmasiga birlashuviga asos bo‘ladi.

2.*Baland –past, oq – qora, yaxshi – yomon.* Ushbu assotsiativ qatorlardagi so‘zlar bir-biriga semantik jihatdan zid bo‘lib, inson xotirasida bir-birini bevosita tiklaydi. Shu bilan birga ular umumiy belgisi – semantik jihatdan o‘zaro zidlikni bildirishiga ko‘ra antonimik paradigmani hosil qiladi.

3.*Chopon –cho‘pon, diplomat – diplomant, burch – burj.* Ushbu assotsiativ qatorlardagi so‘zlar ma’no jihatdan va shaklan turlicha bo‘lsa-da, talaffuzda o‘xshashlikka egaligiga ko‘ra inson xotirasida bir-birini yodga soladi. Bunday umumiylik ularning til sathida paronimlar paradigmasiga birlashuviga sabab bo‘ladi.

Mavzuga doir adabiyotlar tahlili. Misollar tahlilidan ma’lum bo‘ladiki, til birliklarining umumiy belgisi asosida paradigmalarga birlashuvi ularning bir vaqtda assotsiativ munosabatga kirishuviga ham yo‘l ochadi. Shunga qaramay, til birliklarining umumiy belgisiga ko‘ra aloqa-munosabati asosida shakllangan paradigmatik munosabat va bunday munosabat asosida yuzaga kelgan assotsiativ munosabat bir-biridan farqlanadi.

Til birliklarining o‘zaro assotsiativ bog‘lanishi asosida hosil bo‘lgan assotsiativ maydonlarda umumiy belgisiga ko‘ra bir paradigmaga birlashuvchi birliklar bilan birga, umumiy belgisiga ega bo‘lmagan til birliklari ham o‘rin oladi. Bu holat *assotsiativ munosabat* tushunchasining *paradigmatik munosabat*dan keng tushuncha ekanini, ularni bir-biridan farqlash joizligini ko‘rsatadi. Masalan, sinonimik paradigma va assotsiativ maydon tarkibi qanday birliklardan tashkil topganligiga ko‘ra bir-biridan farq qilishi mumkin. Leksik sinonimik paradigmada uning tarkibidan o‘rin olgan birliklar bir turkumdagi va bir semantik mohiyatga ega so‘zlardan tashkil topsa, assotsiativ maydonda bunday qator boshqa sath birliklari bilan kengayishi ham mumkin. Jumladan, yuqorida berilgan AFT – *bashara, turq, bet* assotsiativ qatoridan til egasining assotsiativ tasavvurlari bilan bog‘liq holda *turqi sovuq, ko‘rimsiz, “Yuzida nuri yo‘q”, “Basharasi bujmaygan”* kabi salbiy baho ifodalovchi hamda semantik jihatdan butunlay boshqa ma’no-mazmunni anglatuvchi iboralar, jumlalar ham o‘rin olishi mumkin. Ammo sinonimik paradigma qatori bu kabi birliklar bilan kengaya olmaydi.

Bu holat, ayniqsa, antonim va paronimlik xususiyatiga ega bo‘lgan paradigmatik qatorlarda yaqqol kuzatiladi. Bunday paradigmatik qatorlar, asosan, 2 ta a’zodan tashkil topishi sababli ular boshqa birliklar bilan kengaya olmaydi. Assotsiativ maydonda esa antonimik birliklar qatorida semantik jihatdan ularga zid bo‘lmagan, hatto ma’no jihatidan butunlay boshqa ma’noni ifodalovchi leksik, sintaktik birliklar uchrashi ham mumkin. Masalan, assotsiativ munosabatda *baland –past* antonimik qatori *uy, bino, cho‘qqi* kabi leksemalar bilan to‘ldirilishi mumkin. Xuddi shunday paronimlar paradigmasi ham til egalarining ushbu paronimlar bo‘yicha tasavvurlari asosida turli birliklar bilan kengayishi mumkin. Masalan, *chopon –cho‘pon* paronimlar paradigmasi assotsiativ maydonda *qo‘y, ovul; kiyim, yaktak, chol, buva* kabi assotsiatsiyalar bilan to‘ldirilishi mumkin.

Ushbu masalaga munosabat bildirar ekan, D.Lutfullayeva quyidagilarni yozadi: “*Assotsiativ munosabat* bir yoki bir necha sath birliklarining turli omillar bilan bog‘liq holda inson tafakkurida assotsiativ bog‘lanishini aks ettiradi. Bir til egasida biror til belgisiga nisbatan hosil bo‘lgan assotsiatsiya boshqa til egasida yuzaga kelgan assotsiatsiyadan farqlanadi. *Paradigmatik munosabat* esa bir sathga mansub til birliklarining umumiy belgisi asosida muayyan guruhlarga (semantik, grammatik turlarga) birlashuvini aks ettiradi. Inson xotirasidan o‘rin olgan paradigmatik munosabatdagi guruhlar har bir til egasida farq qilmaydi. Bu jihatdan yondashilsa, *assotsiativ munosabat*va *paradigmatik munosabat* terminlarini muqobil terminlar sifatida qo‘llash o‘zini oqlamaydi” [2, 23].

Demak, *assotsiativ munosabat* va *paradigmatik munosabat* tushunchalarini bir-biridan farqlash lozim. Assotsiativ munosabatdagi birliklarning paradigma a'zolaridan yana bir muhim farqli tomoni shundaki, ular matnning mantiqiy-semantik jihatdan tashkil topishida ishtirok etib, uning tayanch qurilish birliklariga aylanadi.

Ma'lumki, tashqi olamda bir-biri bilan yonma-yon yashovchi, o'zaro aloqador voqea-hodisalar inson xotirasida ham yondosh, bog'liq hodisalar sifatida o'rin oladi. Bunday aloqadorlikni ularning tildagi ifodasida ham kuzatish mumkin. Insonning voqelik haqidagi psixologik tasavvuri tilda bir-biri bilan qaysidir jihatdan aloqada bo'lgan verbal assotsiatsiyalar orqali reallashadi [2, 22]. Bu jarayon matn yaratilishining ham qonuniy belgisi hisoblanadi.

Inson matnni yaratishda tasvir uchun tanlagan obyektini tasavvuridan o'tkazar ekan, tasvir obyekti bilan o'zaro aloqa-bog'lanishda bo'lgan yondosh hodisalar ham uning xotirasida jonlanadi. Tasvir obyekti va unga yondosh hodisalar inson xotirasida bir-birini yodga solib turgani bois ular matnga ko'chayotganida ham "birgalikda" harakatga tushadi. Shu bois har qanday matnda tasvir obyektining tashqi aloqa-munosabatlari ozmi-ko'pmi darajada aks etadi.

Natijalar va ularning tahlili. Inson tasavvurida tiklangan tasvir obyekti va unga yondosh hodisalarning tilga ko'chishida verbal assotsiatsiyalar yordamga keladi. Verbal assotsiatsiyalar tasvir obyektining yondosh hodisalarini ham tilga ko'chiradi. Shu jihatdan verbal assotsiatsiyalar matnning tayanch birliklari hisoblanadi.

Masalan, nutq egasi o'zi tug'ilib o'sgan qishlog'i haqida kichik matn tuzmoqchi. U, avvalo, o'z qishlog'ini ko'z oldiga keltiradi. Qishloq hayotida ro'y bergan eng muhim voqea-hodisalar uning xotirasida birma-bir tiklana boshlaydi. Bu jarayonda qishloq hayoti bilan bog'liq har bir voqelik uning xotirasida alohida-alohida, yolg'iz ko'rinishdagi tasvirlarda emas, balki bir-biri bilan uzviy bog'liq turli voqeliklar tasvirida tiklanadi. Nutq egasining tasavvur imkoniyati qanchalik keng bo'lsa, uning yodiga bir-biri bilan assotsiativ bog'langan shuncha ko'p voqea-hodisa keladi. Xotirada tiklangan voqeliklar til orqali nutqqa ko'char ekan, ularni aks ettirishda bir-biri bilan assotsiativ bog'langan birliklar faol qatnashadi. Shu bois qishloq haqidagi matnda, albatta, *qishloq ko'chalari, qishloq uylari, qishloq odamlari, qishloq bolalari* kabi bir-birini yodga solib turuvchi assotsiativ birliklar qatnashadi. Ma'lum bo'ladiki, verbal assotsiatsiyalar inson xotirasida tiklangan rang-barang psixologik assotsiatsiyalarning tilga ko'chgan ifodasidir. Biroq bu o'rinda shuni aytish lozimki, verbal assotsiatsiyalar til egasi lisoniy xotirasidan mustahkam o'rin olsa, ular har gal inson nutqida bir xil takrorlanaveradi. Bu holat lisonda "birgalikda" yashovchi birliklarning nutq tuzishda ham birgalikda harakat qilishini asoslaydi. Demak, verbal assotsiatsiyalar hisobiga har gal nutq tuzish osonlashaveradi.

Matn yaratishda verbal assotsiatsiyalar muhim ahamiyatga ega, chunki ular yozuvchiga o'z fikrlarini izchil va to'g'ri tarzda ifodalash imkoniyatini beradi. Matnning mazmuni va tuzilmasini shakllantirishda assotsiatsiyalar o'quvchi bilan muloqotni osonlashtiradi, uning e'tiborini jalb qiladi va fikrlarni aniqroq tushunishga yordam beradi. Verbal assotsiatsiyalarning matn yaratishdagi o'rni, ayniqsa, badiiy matn tahlilida yaqqol ko'zga tashlanadi. Badiiy matn tadqiqiga assotsiativ yondashuv matnning semantik-mantiqiy asosini tashkil etuvchi tayanch birliklarni aniqlashga,so'zustalarining assotsiativ tafakkuri va xotirasi imkoniyatlarini, leksik zaxirasini tekshirishga yordam beradi. Badiiy matnda qo'llangan assotsiativ birliklar orqali ijodkorning voqelikka munosabatini ham aniqlash mumkin bo'ladi. Ayniqsa, ijod ahli xotirasida tiklangan assotsiatsiyalarning til egalarida hosil bo'lgan assotsiatsiyalar bilan umumiy va farqli jihatlarini o'rganish badiiy matnni yanada chuquroq anglab yetishga yordam beradi. S.M.Karpenkoning fikricha, til egalari ongida mavjud bo'lgan va biror muallif matnida qo'llangan umumiy assotsiatsiyalar ushbu matnni, uning egasi pozisiyasini, dunyoqarashini to'liq tushunishga olib keladi. Bu esa assotsiatsiyalarning naqadar ahamiyatga ega ekanini, uni nafaqat psixologlar, balki tilshunoslar ham tadqiq etishi lozimligini anglatadi [1].

Assotsiativ aloqadagi birliklar badiiy matnda qo'llanar ekan, ushbu matnning yaxlit struktura sifatida shakllanishiga yordam beradi. Har qanday matnning tayanch strukturasini assotsiativ birliklar tashkil etadi. Shunday ekan, bunday birliklar matnning semantik-mantiqiy jihatdan yaxlitligini ta'minlaydi. Badiiy matn, ayniqsa, she'riy matn ko'pincha bir mavzu doirasida bo'lganligi bois ularda ayni shu mavzu bilan aloqador bo'lgan assotsiativ birliklar ishtirok etadi. Verbal assotsiatsiyalar matnning tuzilishini mustahkamlashda yordam beradi. Masalan, biror mavzu haqida yozilayotgan matnda, muallif turli so'zlarni yoki tasvirlarni bir-biriga bog'lash orqali matnni jonlantiradi va o'quvchining fikrini rivojlantiradi. Assotsiatsiyalar orqali muallif o'quvchiga ma'lum tasvirlar yoki xatti-harakatlarni eslatishi mumkin, shu bilan birga, matnni tahlil qilishni osonlashtiradi.

Badiiy matnda tasvirlash usuli orqali assotsiatsiyalarni yaratish ko'p uchraydigan va samarali usuldir. Yozuvchi yoki shoir o'z asarida tabiat, odamlar yoki ichki his-tuyg'ularni tasvirlashda assotsiatsiyalarni

chaqirishi mumkin. Tasvirlangan obrazlar bir-biri bilan bog‘langan holda o‘quvchiga sezgilar, xotiralar yoki fantaziyalarni eslatadi. Masalan, she'riy matnda “gullagan gul” iborasi faqatgina tabiatdagi o‘zgarishni ifodalamaydi, balki o‘quvchining ongi va qalbida go‘zallik, hayotning yangilanishi, baxt yoki muhabbatga oid tasavvurlarni uyg‘otishi mumkin. Bu yerda assotsiatsiyalar yozuvchining estetik maqsadlariga xizmat qiladi va matnni yanada boyitadi.

Badiiy matnda assotsiatsiyalar ko‘pincha metafora va simvolizm yordamida ifodalanadi. Metaforalar - bu bir tushuncha yoki predmetning boshqa bir tushuncha yoki predmet bilan taqqoslanishi orqali ma'no va tasavvur yaratishdir. Misol uchun, “hayot - yo‘l” metaforasi orqali hayotni uzoq va chigal yo‘lga, davom etuvchi jarayonga, to‘siqlar va muvaffaqiyatlarga to‘la bir safarga o‘xshatish mumkin. Simvolizmda ham assotsiatsiyalar katta rol o‘ynaydi. Masalan, badiiy asarlarda “quyosh” simvoli baxt, yangilanish, yuksalish, yangilik yoki umidni ifodalaydi, “oq” rang esa poklik, ma'naviyat yoki tinchlikka aloqador tasavvurlarni uyg‘otishi mumkin. Bu simvollar va ularga bog‘langan assotsiatsiyalar badiiy asarni o‘qiyotgan kishiga chuqurroq ta'sir qilishga yordam beradi.

Til birliklarining assotsiativ munosabati she’riy matn tarkibiga bir-biriga aloqasi bo‘lmagan assotsiativ bog‘lanishlarning beixtiyor kirib kelmasligining oldini olishga xizmat qiladi. Assotsiativ birliklar muayyan mavzu doirasida o‘zaro semantik-mantiqiy bog‘langan birliklar sifatida inson xotirasida bir-biriga bog‘liq holda tiklanar ekan, ushbu mavzuga aloqador bo‘lmagan turli assotsiatsiyalar she’riy matn tarkibidan deyarli o‘rin olmaydi. Badiiy matnda assotsiatsiyalar matnning mavzusini ochishda va g‘oyani taqdim etishda muhim ahamiyatga ega. Matnning asosiy g‘oyasi yoki mavzusi, masalan, muhabbat, o‘lim, ozodlik yoki ma'naviy o‘sish kabi abstrakt tushunchalar orqali o‘quvchiga yetkaziladi. Bu mavzular badiiy matn orqali o‘zgacha tasvirlar va assotsiatsiyalar orqali aniq ifodalanadi.

Badiiy matnlar assotsiatsiyalar yordamida inson ruhini o‘ziga jalb etadi, uning hissiyotlarini uyg‘otadi va intellektual faoliyatini faollashtiradi. Assotsiatsiyalar badiiy asarda so‘zlar va tasvirlar o‘rtasidagi chuqur va yashirin bog‘lanishlarni yaratib, matnni jonlantiradi va uning estetik qiymatini oshiradi. Badiiy matnda assotsiatsiyalarni o‘quvchi va yozuvchi o‘rtasidagi muloqotning jonli va samarali vositasi sifatida qarash mumkin.

Xulosa. Assotsiatsiyalar matnni strukturaviy jihatdan boyitadi, o‘quvchiga yangi tasavvurlarni keltirib chiqaradi va matnni yanada jozibador qiladi. Shuningdek, ular yozuvchiga o‘z fikrlarini izchil va ravon tarzda ifodalash imkoniyatini beradi. Shu sababli, verbal assotsiatsiyalarni yaxshi tushunish va ulardan to‘g‘ri foydalanish matn yaratish jarayonini muvaffaqiyatli amalga oshirish uchun juda muhimdir.

Badiiy matnning yaratilishida assotsiativ tafakkur hosilalari bo‘lmish o‘zaro assotsiativ bog‘langan til birliklari “tayanch qurilish materiali” sifatida muhim o‘rin tutadi. Bunday birliklar matnning yaxlitligini ta’minlaydi, qismlarining semantik-sintaktik jihatdan o‘zaro bog‘lanishiga olib keladi. Til egalarining voqelik haqidagi psixologik tasavvuri tilda bir-biri bilan aloqada bo‘lgan verbal assosiatsiyalar orqali reallashadi. Bu jarayon matn yaratilishining ham qonuniy belgisidir. Verbal assosiatsiyalar tasvir obyektining yondosh hodisalarini ham tilga ko‘chiradi. Shu jihatdan ular matnning tayanch birliklari hisoblanadi.

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UO‘K 81

SO‘Z BIRIKMALARI SEMANTIK TUZILISHIDA FREYM ANDOZALARIDAN FOYDALANISH

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Annotatsiya. *Maqolada so'z birikmalarining semantik tuzilishida fraym andozalaridan foydalanish masalasi ko'rib chiqiladi. Fraymlarning iboralar mazmunini tashkil etishdagi roli va ularning kognitiv lingvistika bilan o'zaro aloqasi tahlil qilinadi. Tadqiqotda soha mutaxassislarining metodlari va yondashuvlari haqida gapiriladi hamda tanlangan til namunalarining tahlili taqdim etiladi. Natijalar lingvistika sohasida semantik tuzilmalarni tushunishga hissa qo'shadi va kelajakdagi tadqiqotlar uchun yangi imkoniyatlar yaratadi.*

Kalit so‘zlar: *freym andozalari, semantik tuzilma, so'z birikmalari, kognitiv lingvistika, til tahlili, sintaktik tuzilmalar, lingvistik metodlar, ibora mazmuni, kognitiv yondashuv, tilning o'zaro aloqasi, til andozalari, lingvistik tahlil.*

ИСПОЛЬЗОВАНИЕ ШАБЛОНОВ ФРЕЙМОВ В СЕМАНТИЧЕСКОЙ СТРУКТУРЕ СЛОВОСОЧЕТАНИЙ

Аннотация. *Статья рассматривает использование фреймовых паттернов в семантической структуре словосочетаний. Исследуется роль фреймов в организации смысла фраз и их взаимодействие с когнитивной лингвистикой. В статье рассматриваются методы и подходы ведущих учёных в этой области, представляется анализ выбранных языковых примеров. Результаты исследования способствуют лучшему пониманию семантических структур в лингвистике и открывают новые перспективы для дальнейших исследований.*

Ключевые слова: *фреймовые паттерны, семантическая структура, словосочетания, когнитивная лингвистика, анализ языка, синтаксические структуры, лингвистические методы, значение фраз, когнитивный подход, взаимодействие языка, языковые паттерны, лингвистический анализ.*

USE OF FRAME SIZES IN THE SEMANTIC STRUCTURE OF WORD COMPOUNDS

Abstract. *The article explores the use of frame patterns in the semantic structure of word combinations. The role of frames in organizing the meaning of phrases and their interaction with cognitive linguistics is examined. The research discusses the methods and approaches of prominent scholars in the field, presenting the analysis of selected language examples. The findings contribute to the understanding of semantic structures in linguistics and open new perspectives for future studies.*

Keywords: *frame patterns, semantic structure, word combinations, cognitive linguistics, language analysis, syntactic structures, linguistic methods, phrase meaning, cognitive approach, language interaction, language patterns, linguistic analysis.*

Kirish. So'z birikmalarining semantik tuzilishi, tilshunoslikda murakkab va ko'p qirrali mavzudir. Ular tilning eng asosiy tuzilmalari bo'lib, har bir ibora yoki so'z birikmasi ma'lum bir semantik tuzilmani ifodalaydi. Bu tuzilma nafaqat leksik ma'lumotlarni o'z ichiga oladi, balki so'zlar o'rtasidagi munosabatlarni va ular orqali bildirilgan ma'lumotlarning tuzilishini ham belgilaydi. Tilshunoslarning e'tiborini tortgan asosiy masalalardan biri - bu so'z birikmalarining qanday qilib mazmunli va to'liq tarzda ifodalanishidir.So'z birikmalarining semantik tuzilishini tushunish, tilni nafaqat grammatik jihatdan, balki uning kognitiv va psixologik jihatlaridan ham o'rganishga yordam beradi. Bunday yondoshuv kognitiv lingvistikada, xususan, fraym nazariyasida o'z ifodasini topadi. Fraymlar - bu tilshunoslikda, ayniqsa kognitiv lingvistikada, ma'lum bir fikr yoki tushunchani tasavvur qilish va ifodalash uchun ishlatiladigan psixologik va semantik strukturalardir. Fraymlar, tilshunoslar tomonidan ma'lum bir semantik mazmunni tashkil etish va tashkil etilgan tizimlarni tushunish uchun ishlatiladi.

Fraym andozalari so'z birikmalarining semantik tuzilishini chuqurroq tushunishga yordam beradi. Ular, shuningdek, til o'rganuvchilari va lingvistlar uchun tilning ma'nosini yanada aniqroq va to'liqroq ifodalashda foydalidir. Fraymlar, til o'rganish jarayonida talabalarga nafaqat so'z birikmalarining mazmunini, balki ularning semantik aloqalarini ham tushunishga yordam beradi. Shu bilan birga, fraymlar tilni va uning semantik tuzilmalarini global va madaniy kontekstlarda yaxshiroq tushunish imkonini beradi.

Ushbu maqolada, so'z birikmalarining semantik tuzilishini fraym andozalari yordamida qanday tahlil qilish mumkinligi ko'rib chiqiladi. Fraymlar nafaqat tilning semantik jihatlarini aniqlashda, balki kognitiv lingvistikada til va ongning o'zaro aloqasini o'rganishda ham muhim vosita sifatida qaraladi. Professor George Lakoff, Mark Turner va Ronald Langacker kabi mashhur ilm-fan arboblari fraymlar va semantik tuzilmalar o'rtasidagi aloqani o'rganishda asosiy yondashuvlarni taqdim etganlar. Ularning ishlaridan kelib chiqqan holda, bu maqolada fraymlar va so'z birikmalarining semantik tuzilishi o'rtasidagi bog'liqlik tahlil qilinadi.

Shu bilan birga, maqolada so'z birikmalarining semantik tuzilishida fraym andozalaridan foydalanishning amaliy ahamiyati ham ko'rsatiladi. Bu yondashuv tilshunoslarga tilning murakkab tuzilmalarini tushunishga yordam beradi va kelajakda lingvistik tadqiqotlar uchun yangi yo'nalishlarni ochadi. Shuningdek, kognitiv lingvistikaning nazariy asoslari va fraym tahlilining til o'rganishdagi ahamiyati ham o'rganiladi.

Adabiyotlar tahlili va metodologiya. So‘z birikmalarining semantik tuzilishida fraym andozalaridan foydalanish metodologiyasi kognitiv lingvistika sohasida yuzaga kelgan va rivojlanib borayotgan yondashuvlardan biridir. Fraymlar tilni, ayniqsa semantik tuzilmalarni tahlil qilishda samarali vosita sifatida qaraladi. Ular tilning mazmunini tashkil etishda, shuningdek, uning qanday ishlashini va ma'lumotlarni qanday taqdim etishini tushunishga yordam beradi. Tadqiqotlar natijasida fraymlar so'z birikmalarining semantik va sintaktik tuzilmasini tushunishga qaratilgan yangi yondashuvlarni taqdim etgan.

George Lakoff - kognitiv lingvistikaning asoschilaridan biri va fraym nazariyasining muhim tarafdori hisoblanadi. Uning "Metaphors We Live By" asarida, u metaforalarni va fraymlar yordamida tilning semantik tuzilishini tushuntiradi. Lakoffning nazariyasiga ko'ra, til nafaqat mantiqiy va grammatik struktura, balki odamlarning dunyoqarashini va kognitiv jarayonlarini aks ettiruvchi tuzilmalardir. U fraymlarni insonlarning abstrakt fikrlarini va tajribalarini ifodalovchi mental strukturalar deb ta'riflaydi.

Fraymlar yordamida, so‘z birikmalarining semantik tuzilishini tahlil qilishda, ularning mazmuni nafaqat tilshunoslik yondashuvi, balki kognitiv jarayonlar orqali ham tushuniladi. Misol uchun, "oilaviy jamiyat" iborasidagi "oilaviy" fraymi, insonlarning oilaviy munosabatlarni qanday tasavvur qilishini aks ettiradi. Lakoffning yondashuviga ko'ra, bu fraym nafaqat tilning grammatikasida, balki odamlarning ongida mavjud bo'lgan ijtimoiy tuzilmalarga asoslanadi.

Fraym andozalaridan foydalanishning afzalliklari ko‘plab jihatlarni o‘z ichiga oladi. Ular til va nutq madaniyatida muhim rol o‘ynaydi va quyidagi afzalliklarni taqdim etadi:

1. Anqlik va aniq tasvirlash

Fraym andozalari yordamida fikrlarni aniq va tushunarli ifodalash mumkin. Ular ko‘pincha tayyor shaklda bo‘lgani uchun, o‘quvchi yoki tinglovchiga ma'lumotni tezda tushunishga yordam beradi.

2. Emotsional ta'sir

Ba'zi fraym andozalari kuchli emotsional yukga ega. Masalan, "dilni ochmoq" ifodasi samimiyat va yaqinlik hissini keltirib chiqaradi. Bu kabi andozalar yordamida fikrlar nafaqat mantiqiy, balki hissiy jihatdan ham ta'sirchan bo‘ladi.

3. Madaniyatni o‘rganish

Fraym andozalari ko‘pincha milliy an'ana va madaniyat bilan bog‘liqdir. Ularni o‘rganish orqali til o‘rganayotgan shaxs o‘sha madaniyatga xos bo‘lgan nuqtayi nazar va urf-odatlarni ham tushunishi mumkin.

4. Ijodiy yondashuv

Fraym andozalari tilni boyitadi va ijodiy ifoda qilish imkoniyatini oshiradi. Ular yordamida yangi fikrlar va g‘oyalarni yaratishda qo‘shimcha imkoniyatlar ochiladi.

5. Nutqning rasmiyligi

Rasmiy yozuvlarda va nutqlarda freym andozalaridan foydalanish matn yoki nutqqa professional ko‘rinish beradi. Bu esa auditoriya oldida ishonch hosil qilishga yordam beradi.

6. Qisqa va samarali ifoda

Fraym andozalari juda qisqa va samarali ifoda qilish imkonini beradi. Ular bir necha so‘z bilan keng ma'noni ifodalaydi, bu esa vaqtni tejash va muloqotni soddalashtirishga yordam beradi.

7. Yana Qiziqarli

Fraym andozalari matn yoki nutqqa rang-baranglik kiritadi, bu esa tinglovchilar yoki o‘quvchilar uchun qiziqarli qiladi. Ular oddiy so‘zlardan farqli ravishda ko‘proq e'tibor tortadi.

8. Maqsadli auditoriya bilan aloqa.

Ba'zi fraym andozalari ma'lum bir auditoriya uchun tanlangan bo'lishi mumkin. Ularni to‘g‘ri tanlash orqali muayyan guruh bilan samarali aloqa o‘rnatish mumkin.

Fraym andozalaridan foydalanishning murakkabliliklari ham mavjud bo‘lib, ular quyidagi jihatlarni o‘z ichiga oladi:

1. Madaniy farqlar

Fraym andozalari ko‘pincha ma'lum bir madaniyat yoki kontekstga xosdir. Boshqa madaniyat vakillari uchun ularning ma'nosi yoki ahamiyati tushunarsiz bo‘lishi mumkin. Bu esa muloqotda noaniqlik va xatoliklarga olib kelishi mumkin.

2. O‘zgacha ma'nolar.

Ba'zi fraym andozalari turli kontekstlarda turlicha ma'noga ega bo‘lishi mumkin. Bu esa ularni noto‘g‘ri tushunishga yoki noto‘g‘ri ishlatishga olib kelishi mumkin, ayniqsa, tilni yangi o‘rganayotganlar uchun.

3. Qayta ijodkorlik

Ba'zan fraym andozalarini o‘zgartirish yoki yangilash zarur bo‘ladi. Biroq bu jarayon murakkab bo‘lishi mumkin, chunki ularning an'anaviy ma'nosini saqlab qolish kerak.

4. Qisqa va tushunarsiz.

Ba'zi hollarda fraym andozalari juda qisqa va tushunarsiz bo‘lishi mumkin. Ular ko‘p ma'noli bo‘lishi yoki kontekstsiz ishlatilganda noaniqlik keltirib chiqarishi mumkin.

5. Rasmiy va norasmiy kontekstlar

Fraym andozalarining ba'zilari rasmiy muloqotda ishlatilishi mumkin, boshqalari esa norasmiy muhitda qulayroqdir. Ularni to‘g‘ri kontekstdan foydalanmaslik, o‘rinsiz ko‘rinishga olib kelishi mumkin.

6. O‘zgaruvchanlik

Fraym andozalari vaqt o‘tishi bilan o‘zgarishi mumkin. Yangi ifodalar paydo bo‘lishi yoki eski ifodalarning ahamiyati yo‘qolishi mumkin, bu esa til o‘rganish jarayonida qiyinchilik tug‘diradi.

7. Emotsional yondashuv

Ba'zi fraym andozalari kuchli emotsional yukga ega bo‘lganligi sababli, ularni noto‘g‘ri ishlatish boshqa odamlar bilan munosabatlarga salbiy ta'sir ko‘rsatishi mumkin.

8. Tinglovchilarni o‘zlashtirish

Fraym andozalarini ishlatishda tinglovchilar yoki o‘quvchilarning darajasini hisobga olish muhimdir. Ba'zi andozalar tajribali tinglovchilar uchun tushunarli bo‘lsa, yangi o‘rganayotganlar uchun qiyin bo‘lishi mumkin.

Ronald Langacker - fraym nazariyasini rivojlantirgan va kognitiv grammatikani yaratgan muhim olimlardan biridir. U "Cognitive Grammar" asarida fraymlar va tilning semantik tuzilmasi o'rtasidagi bog'liqlikni tahlil qiladi. Langacker kognitiv grammatikada tilni "ma'lum bir ma'lumotni anglash va ifodalash uchun tizimli vosita" sifatida ta'riflaydi. U so'z birikmalarining semantik tuzilishini kognitiv fraymlar yordamida tushuntiradi, bu esa tilning murakkab tuzilmalarini boshqarishda yordam beradi.

Langackerning yondashuviga ko'ra, so'z birikmalarining semantik tuzilishi til o'rganish jarayonida mustahkam asosga ega bo'lishi kerak. Fraymlar, ayniqsa, so'zlarning ma'nosini tushunish va bu ma'lumotlarni kengroq kontekstda tasavvur qilishda asosiy vosita sifatida xizmat qiladi. Masalan, "yashash joyi" iborasidagi "joy" fraymi, bu iborani faqatgina fizik tushuncha sifatida emas, balki yashash uchun zarur bo'lgan atrof-muhitni ifodalovchi ruhiysiz ko'rinishi mumkin.

Mark Turner, kognitiv lingvistikaning yana bir mashhur vakili, fraym nazariyasini rivojlantirishda muhim o'rin tutadi. Uning "The Way We Think: Conceptual Blending and the Mind’s Hidden Complexities" asarida, u konseptual blending (kontseptual aralashuv) nazariyasini taklif qiladi. Konseptual blending - bu ikki yoki undan ortiq farqli tushunchalarni birlashtirish jarayonidir, bu esa yangi ma'nolarni yaratishga imkon beradi. Fraymlar konseptual blendingda asosiy rol o'ynaydi.

Turner fraymlar yordamida, tilning semantik tuzilishini yangi va innovatsion usullar bilan tushuntiradi. U fraymlar va konseptual blendingning qanday qilib yangi ma'lumotlar va tuzilmalarni yaratishga yordam berishini ko'rsatadi. Misol uchun, "yuqori energiya" iborasida "yuqori" fraymi energetik faoliyatni ifodalovchi mental strukturaga asoslanadi. Bu fraym ikki yoki undan ortiq tushunchalar orasida bog'lanishni ta'minlaydi va yangi ma'noni tashkil etadi.

Natijalar va ularning tahlili. So‘z birikmalarining semantik tuzilishida fraym andozalaridan foydalanish kognitiv lingvistikaning eng muhim metodologik vositalaridan biridir. Ushbu bo‘limda fraymlar yordamida so‘z birikmalarining semantik tuzilishini qanday tahlil qilish mumkinligi va bu tahlil asosida qanday natijalarga erishilganligi ko‘rib chiqiladi. Tahlilda, so‘z birikmalarining semantik tuzilishini

yaxshiroq tushunish uchun ayrim til namunalaridan foydalanamiz va ularni fraymlar nuqtayi nazaridan tahlil qilamiz.

1. So'z birikmalarining semantik tahlili: Fraymlar yordamida so‘z birikmalarining semantik tuzilishini tahlil qilishda, birinchi navbatda, so‘zlarning ma’nosi va ular orasidagi o‘zaro aloqalar aniqlanadi. Masalan, “yurish yo‘lida” iborasida “yurish” va “yo‘l” so‘zlari o‘rtasidagi aloqani fraymlar yordamida tushuntirish mumkin. Bu iboradagi “yo‘l” fraymi biror maqsadga yetishish uchun zarur bo‘lgan fizik va ruhiy jarayonni ifodalaydi. “Yurish” so‘zi esa, bu jarayonning faoliyatini ko‘rsatadi. Bu ikki so‘zning o‘zaro aloqasi, ya’ni yurish va yo‘l, fraymlar orqali tushuniladi.Bundan tashqari, "uzoq vaqt" iborasi “uzoq” va “vaqt” so‘zlarining semantik bog‘lanishini ko‘rsatadi. “Uzoq” fraymi, biror narsaning davomiyligini va cheklangan vaqtni tasavvur qilishni anglatadi, “vaqt” esa uning o‘tishini yoki mavjudligini aks ettiradi. Bu iboradagi semantik tuzilish, so‘zlar o‘rtasidagi o‘zaro bog‘liqlik va ularning ma’nosi fraymlar yordamida aniqlanadi.

2. Fraymlar va ma'no shakllanishi: Fraymlar yordamida tahlil qilishda, so‘zlar orasidagi ma’no shakllanishini ko‘rib chiqish juda muhimdir. Masalan, "tabiatning go‘zalligi" iborasi "tabiat" va "go‘zallik" so‘zlaridan tashkil topgan. “Tabiat” fraymi odamlarning o‘z atrofidagi tabiiy muhitni qanday tasavvur qilishlarini aks ettiradi, “go‘zallik” esa tabiatning estetik tomonini ifodalaydi. Bu so‘z birikmasida, birinchi so‘z (tabiat) ikkinchi so‘z (go‘zallik) bilan fraymlar yordamida bog‘lanadi, va bu bog‘lanish orqali yangi ma’no shakllanadi. Shunday qilib, so‘z birikmasi ma'nosi faqat so‘zlarning o‘zidan emas, balki ular orasidagi aloqadan ham kelib chiqadi.

Fraymlar yordamida ma’no shakllanishini tushuntiruvchi boshqa misollar:

- **"Uyda qolish"**: Bu iboradagi "uy" fraymi odamning turar joyini tasavvur qilishni anglatadi, "qolish" esa bu joyda doimiy yoki vaqtincha bo‘lishni bildiradi.
- **"Dengizni kashf etish"**: “Dengiz” fraymi odamlarning tabiatdagi katta suv maydonini tasavvur qilishini aks ettiradi, "kashf etish" esa yangi yerlarni o‘rganish yoki yangi narsalarni aniqlashni anglatadi. Bu iborada fraymlar yangi kashfiyotlar va o‘zgarishlarni ko‘rsatadi.

3. Kognitiv fraymlar va tilshunoslik: Kognitiv lingvistikada fraymlar nafaqat tilning semantik tuzilishini, balki ongning qanday ishlashini ham ifodalaydi. Bu nuqtayi nazardan, so‘z birikmalarining semantik tuzilishini tahlil qilishda fraymlar yordamida ma'no shakllanishining kognitiv jarayonlarini tushunish juda muhimdir. Masalan, “boshqa dunyo” iborasida "dunyo" fraymi odamlarning dunyoni qanday tasavvur qilishlarini aks ettiradi, "boshqa" esa boshqa olam yoki mavjud bo‘lgan narsalardan farqlanishni ifodalaydi. Bu ibora, odamlarning boshqa olam yoki turli dunyoqarashlar haqidagi tasavvurini aks ettiradi. Fraymlar yordamida tahlil qilinayotgan so‘z birikmalarining semantik tuzilishi, kognitiv jarayonlarning natijasida shakllanadi. Shuning uchun, fraymlar so‘zlarning ma’nosini tushunishda juda muhim vosita sifatida qaraladi, chunki ular tilni va fikrlash jarayonlarini o‘zaro bog‘laydi. Bu, kognitiv lingvistikada til va ongning o‘zaro aloqasini yaxshiroq tushunishga yordam beradi.

Natijalar: Fraymlar yordamida so‘z birikmalarining semantik tuzilishini tahlil qilishning asosiy natijalari quyidagilardan iborat:

- So‘z birikmalarining semantik tuzilishi fraymlar yordamida aniqroq va to‘liqroq tushuniladi.
- Fraymlar tilning semantik va sintaktik tuzilmasi o‘rtasidagi aloqani tushuntirishda samarali vosita bo‘lib xizmat qiladi.
- Fraymlar nafaqat tilning grammatik tuzilishini, balki odamlarning dunyoqarashini va ongini ifodalovchi strukturalar sifatida ham muhimdir.
- So‘z birikmalarining ma’nosi fraymlar yordamida kengaytiriladi, yangi ma’no shakllanishi va semantik bog‘lanishlar yuzaga keladi.

Xulosa. So'z birikmalarining semantik tuzilishida fraym andozalaridan foydalanish tilshunoslik va kognitiv lingvistikadagi muhim metodologik yondashuvlardan biridir. Ushbu maqolada, so'z birikmalarining semantik tuzilishini fraymlar yordamida tahlil qilish, bu metodologiyaning tilni anglashdagi rolini va uning semantik, sintaktik va kognitiv jihatlarini tushunishga qanday yordam berishini ko'rib chiqdik. Fraymlar, tilning ma'nolarini shakllantirishda va so'zlar o'rtasidagi munosabatlarni aniqlashda samarali vosita sifatida ishlaydi. Umuman olganda, so'z birikmalarining semantik tuzilishida fraym andozalaridan foydalanish, tilshunoslarga tilning murakkab tuzilmalarini chuqurroq anglash imkonini yaratadi va kelajakda lingvistik tadqiqotlar uchun yangi yo'nalishlar ochadi.

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UDC 81

SOURCES OF NEOLOGISM FORMATION IN ENGLISH AND RUSSIAN LANGUAGES AND THEIR FUNCTIONS IN THE GLOBALIZATION PROCESS

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Abstract. *This article aims to investigate neologisms in English and Russian, analyzing their roots, applications, and the impact of globalization, digital technology, and migration on the language system. Unlike other research, this analysis combines functional and comparative viewpoints, regarding neologisms as tools for cultural and social identity.The methodological basis of the research includes corpus analysis, monitoring of media sources, lexicographic analysis and a comparative linguistic approach. The main results show that neologisms mainly appear in the digital environment, reflecting the development of technology and social trends. The study identified three main functions of neologisms: conceptualization of new phenomena, expression of social identity, and influence on economic and political communication. In addition, the methods of working with neologisms in the educational field are proposed, contributing to a better assimilation of the modern language.*

Keywords: *neologisms, globalization, migration, functioning, Russian language, English language, game linguistics.*

INGLIZ VA RUS TILLARI NEOLOGIZMLARINING PAYDO BO‘LISH MANBALARI VA ULARNING GLOBALLASHUV JARAYONIDAGI VAZIFALARI

Annotatsiya. *Ushbu maqola ingliz va rus tillaridagi neologizmlarni, ularning kelib chiqishi, globallashuv, raqamli texnologiyalar va migratsiya jarayonlarining til tizimiga ta'sirini o'rganishga bag'ishlangan. Bunday ishlardan farqli o'laroq, ushbu tahlil funksional va qiyosiy yondashuvlarni birlashtiradi, neologizmlarni madaniy va ijtimoiy identifikatsiya vositasi sifatida ko'rib chiqadi. Tadqiqotning uslubiy asoslari korpus tahlili, media manbalarini monitoring qilish, leksikografik tahlil va qiyosiy lingvistik yondashuvni o'z ichiga oladi. Tadqiqot neologizmlarning uchta asosiy funksiyasini aniqladi: yangi hodisalarni konsepsiyalash, ijtimoiy o'ziga xoslikni ifodalash va iqtisodiy va siyosiy muloqotga ta'siri. Bundan tashqari, zamonaviy tilni yaxshiroq o'zlashtirishga hissa qo'shadigan ta'lim sohasidagi neologizmlar bilan ishlash usullari taklif etiladi.*

Kalit so‘zlar: *neologizmlar, globallashuv, migratsiya, faoliyat, rus tili, ingliz tili, o'yin lingvistikasi.*

ИСТОЧНИКИ ВОЗНИКНОВЕНИЯ НЕОЛОГИЗМОВ АНГЛИЙСКОГО И РУССКОГО ЯЗЫКОВ И ИХ ФУНКЦИИ В ПРОЦЕССЕ ГЛОБАЛИЗАЦИИ

Аннотация. *Данная статья посвящена исследованию неологизмов в английском и русском языках, их происхождению, функционированию и влиянию глобализации, цифровых технологий и миграционных процессов на языковую систему. В отличие от подобных работ, данный анализ сочетает функциональный и сравнительный подходы, рассматривая неологизмы как инструмент культурной и социальной идентификации. Методологическая основа исследования включает корпусный анализ, мониторинг медийных источников, лексикографический анализ и сравнительный лингвистический подход. В ходе исследования были выделены три основные функции неологизмов: концептуализация новых явлений, выражение социальной идентичности и влияние на экономическую и политическую коммуникацию. Кроме того, предложены методики работы с неологизмами в образовательной сфере, способствующие лучшему усвоению современного языка.*

Ключевые слова: *неологизмы, глобализация, миграция, функционирование, русский язык, английский язык, игровая лингвистика.*

Introduction. Language serves as a mirror that reflects the evolution of society and the transformations occurring in human life. As societal changes take place, linguistic vocabulary inevitably undergoes modifications. New words are constantly introduced into a language, while outdated terms gradually disappear due to their irrelevance. The expansion of vocabulary typically outweighs the loss of

obsolete words, making contemporary language significantly different from that of previous decades. These changes primarily affect the lexical system, which is the most dynamic aspect of a language. English, recognized as a global and ever-evolving language, continually incorporates new words into its lexicon.

One of the main contributors to the emergence of neologisms is the Internet and social media, which also influence the Russian language. In the modern era of globalization, urbanization, and migration, the study of neologisms has both theoretical and practical importance. A functional approach facilitates the analysis of neologisms in Russian and English, enabling the identification of cultural and national linguistic distinctions.

Communication involves conveying ideas through designated signs. Language is one of the sign systems that aid individuals in various activities. In terms of communication, language serves both to structure thoughts and to articulate them. The word, which is the basic unit of language, has a defined meaning and is utilized to identify aspects of reality, such as objects, processes, and qualities. The vocabulary of any language comprises words with diverse origins, including indigenous terms, borrowed words, and newly coined expressions. Language, as a form of communication, changes over time, especially regarding its vocabulary. Investigating these transformations underscores the importance of this study. Certain items or concepts may be replaced by other names, or there may be a scenario where words that referred to no longer-used objects have become less prevalent. The scientific uniqueness of the English language is enhanced by the linguistic examination of neologisms and their usage, particularly in light of globalization and digitization.

More new terminology is being created in languages than are being phased out. New words and phrases known as neologisms are always emerging, adding to the language's repertoire. The primary cause of the need for neologisms is the continuous change in social relations in fields such as science, culture, and industry. In this way, they manifest as the need to give new subjects, concepts, and practices names.

Literature review. Since native speakers desire the so-called "generalization" of meanings in a variety of human activity domains (such as science, culture, politics, law, economics, and industry), globalization and digitalization processes are causing significant changes in the language's vocabulary and often result in the emergence of new words (neologisms). Communication within and between cultures can be enhanced by this generalization of meanings, especially in light of the widespread use of modern information technology. Due to the rapid development of the global information environment, the intensifying nature of human life, and the introduction of new communication techniques, people's views of the world around them have altered in recent decades [9]. One source of these communication channels is the Internet. Not with standing some of its disadvantages, it is critical to acknowledge the advantages of the global network. The Internet has opened up new channels for communication, learning, and quick access to information, as well as for seeing the world and studying various images of it. S.P. Khizhnyak asserts that "forming a picture of the world is an important and fundamental component of human life" [8, 34]. When looking at the etymological representation of the universe, the primary thing that springs to intellect is the language's lexical finance. Data put away in words and expressions of certain spoken dialects is the most component of the world's picture, agreeing to A.K. Brutyan. [8, 36]

Mail, social systems, chats, online conferences, online communities, and online distributions are fair a couple of of the modern communication channels that are made conceivable by data innovations and are show in nearly each perspective of human life. The issue of viably communicating concepts, feelings, and realities emerges in this circumstance. The Web advances the steady creation of unused phrasing in any dialect, counting English.

The appearance of neologisms is conceivable both on the introduce of suggests as of presently open inside the lingo, and as of late planned ones. At the same time, a neologism is and is seen as a unused wonder for a certain period of time. A.E. Belkova notes that "a neologism got to have independence of utilize, i.e., it got to not depend on a certain setting; it got to be for the foremost portion recognized, not intermittent" [2, 18]. After taking root and remote coming to utilize, such words and expressions end to be recognized as neologisms and gotten to be a standard etymological unit, i.e. they pass into the category of conventional words or undoubtedly in a few cases finished up relics.

Generally, there are two reasons for the appearance of neologisms: exterior (extralinguistic) and inward (intralinguistic). The exterior causes of neologisms are related to the ought to be recognize unused substances and wonders. The exterior causes of the appearance of neologisms in a particular tongue can be a number of components: the globalization of logical progress, political, social, normal changes, an increase inside the stream of drawing closer information, the rise of advanced challenges, etc. The interior causes of neologisms in a tongue can be any internal shapes and changes that require unused names, which is on a very basic level related to "the working of tongue as a suggests of communication" [6]. The foremost

inconvenience in disentangling neologisms is understanding the meaning of an unused word. A translator, experiencing a neologism for the essential time, may regularly have no thought around the concept appeared by this lexeme. In this way, the meaning of a neologism should be clarified most habitually from the setting. On the off chance that a present day word is lost from the English-Russian vocabulary, at that point you need to endeavor to find it inside the English-English enlightening dictionary. Various neologisms can be found in vocabularies and slang sections. Clearly, word references for objective reasons cannot totally reflect all the as of late appearing up words. In any case, the technique of translating any word comprises of two stages: 1) understanding the meaning of a word in setting; 2) passing on this meaning by infers of a translating lingo.

Neologisms emerge across various forms of discourse, both institutional and non-institutional. The focus of this research is on newly coined words, phrases, and expressions that have recently entered usage to describe new objects, concepts, or phenomena. The primary objective is to identify and analyze these neologisms by referring to media sources, linguistic corpora, and online lexicons. According to the Global Language Monitor, an organization that monitors language trends, a new English word is coined approximately every 98 minutes. This means that English acquires over 5,000 new words annually. The Oxford English Dictionary, which documents the meanings, history, and pronunciation of English words across different time periods and regions, records these developments multiple times a year. Additionally, online platforms such as the Urban Dictionary, which is crowdsourced and edited by volunteers, contribute to tracking and defining new slang terms. In Russian, the Word Map functions similarly by documenting emerging words and expressions.

Several terms describe newly introduced words, including neologisms, “fashion words” (vogue words), and “popular words” (buzzwords or catchphrases). Neologisms are linguistic elements that have been recently introduced and are still perceived as novel by native speakers. Thousands of neologisms appear in developed languages each year, with some becoming permanent fixtures in daily communication and literature.

Fashion words represent a specific category of neologisms often associated with marketing, media, and professional jargon. These words create an impression of modernity, importance, or exclusivity. Similarly, buzzwords are widely used terms that gain popularity due to technological advancements and social trends.

Globalization plays a significant role in the creation and dissemination of neologisms. Language serves as a primary indicator of societal transformations, and globalization influences linguistic structures by promoting cross-cultural exchanges. The term "globalization" was first introduced by Canadian philosopher Marshall McLuhan, who predicted that media expansion would blur geographical and cultural boundaries. As a result, globalization has accelerated linguistic integration, leading to the incorporation of foreign words and concepts into different languages.

Neologisms related to globalization include numerous English and Russian terms that have gained popularity in media and digital communication. Examples include:

- Content creator: An individual responsible for producing digital material such as articles, videos, and podcasts.
- Podcast: A digital audio or video file available for streaming or download.
- Slideshow: A presentation format displaying sequential images.
- Smartphone: A mobile device that integrates computer-like functionalities.
- Sofalizing: Engaging in social media activities while relaxing on a couch.

Such terms illustrate how technology and digital culture influence linguistic evolution. Many neologisms arise from the need to describe new realities and reflect societal values and priorities.

Migration also affects the development and adoption of neologisms. According to the International Organization for Migration, language acquisition is a crucial factor in migrant integration. Migrants often face language barriers when adapting to a new country, necessitating the development of hybrid linguistic expressions to facilitate communication. These influences contribute to the continuous expansion of vocabulary.

Research Methodology. This study employs a qualitative research approach to examine the formation and use of neologisms in English and Russian. The methodology includes:

1. Corpus Analysis: Examination of linguistic databases such as the Oxford English Dictionary and Russian language corpora to identify recent lexical additions.
2. Media Monitoring: Review of digital media sources, including online newspapers, blogs, and social networks, to track emerging neologisms.
3. Lexicographic Analysis: Investigation of online dictionaries such as the Urban Dictionary and Word Map to understand how new words are defined and perceived.

4. Comparative Linguistic Approach: Comparison of neologisms in English and Russian to highlight cultural and functional similarities and differences.

Results and Discussion. The findings indicate that neologisms are primarily introduced through media and digital communication platforms. English, as an international lingua franca, frequently adopts and disseminates new lexical items at a rapid pace. The analysis of emerging terms demonstrates that:

- The majority of neologisms originate from technological advancements, social media trends, and globalization.
- Many new words follow common word-formation processes, including borrowing, compounding, blending, and affixation.
- Russian and English neologisms share similarities in structure and function, though Russian tends to incorporate more transliterations of foreign words.

The study also reveals that neologisms serve various functions:

1. Conceptualization: Introducing new terms to describe previously nonexistent ideas or objects.
2. Social Identity: Expressing group affiliations, particularly in professional or subcultural contexts.
3. Economic and Political Influence: Enhancing marketing and propaganda strategies by utilizing trendy vocabulary.

Furthermore, the research suggests that engaging students with neologisms in educational settings enhances language acquisition and awareness. The following exercises have proven effective in classroom environments:

- Guessing the meaning of new words.
- Creating sentences using neologisms.
- Writing dialogues that incorporate recent lexical items.
- Sharing and analyzing common text message abbreviations.
- Exploring emoticons and symbols as alternative communication methods.

Conclusion. As a dynamic communication tool, language evolves in response to societal, technological, and cultural shifts. Globalization, digitalization, and migration significantly influence linguistic changes, leading to the emergence of new words. The analysis of neologisms highlights their importance in reflecting contemporary realities and shaping linguistic trends.

Neologisms are created through various linguistic mechanisms and serve multiple functions. While many new words fade over time, others become permanent components of everyday language. Each language and culture has distinct approaches to adopting and adapting neologisms, reflecting national identity and linguistic uniqueness. Understanding these processes is crucial for both linguistic research and practical applications in education and cross-cultural communication.

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UDC 81

NATIONAL NAMES OF RUSSIA

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Abstract. *The article describes names of varying degrees, such as beliefs, aspirations, occupation and attitude to the outside world, artistic creativity of peoples. It is said that names are foci of social energy and that the health of a nation lies in its attitude to names. Also, a person's first and last name are peculiar social signs that are cherished. A name is always social, and the absence of a name is also a social sign. The name often carried a vivid social characteristic, was used in a certain social environment. The proper name is identified with the physical and spiritual individuality of a person.*

Keywords: *anthroponymy, onomastics, anthroponymics, personal name, men's names, female names, personal name.*

ROSSIYANING MILLIY ISMLARI

Annotatsiya. *Maqolada u yoki bu darajadagi ismlar, masalan, e'tiqodlar, intilishlar, kasb va dunyoga munosabat, xalqlarning badiiy ijodi haqida so'z boradi. Ismlar ijtimoiy energiyaning diqqat markazida ekanligi va millatning sog'lig'i uning ismlarga bo'lgan munosabatida ekanligi aytiladi. Shuningdek, odamning ismi, familiyasi odatda qadrlanadigan o'ziga xos ijtimoiy belgilardir. Ism har doim ijtimoiy va ismning yo'qligi ham ijtimoiy belgidir. Ism ko'pincha yorqin ijtimoiy xususiyatga ega bo'lib, ma'lum bir ijtimoiy muhitda ishlatilgan. To'g'ri ism insonning jismoniy va ma'naviy shaxsiyati bilan belgilanadi.*

Kalit so'zlar: *antroponimiya, onomastika, antroponimika, shaxsiy ism, erkak ismlari, ayol ismlari, shaxsiy ismi.*

НАЦИОНАЛЬНЫЕ ИМЕНА РОССИИ

Аннотация. *В статье описываются наименования различной степени, такие как верования, стремления, род занятий и отношение к окружающему миру, а также художественное творчество народов. Утверждается, что имена являются очагами социальной энергии, а здоровье нации заключается в её отношении к именам. Также имя и фамилия человека представляют собой особые социальные знаки, которые бережно хранятся. Имя всегда социально, а отсутствие имени также является социальным признаком. Имя часто несло яркую социальную характеристику и использовалось в определенной социальной среде. Собственное имя отождествляется с физической и духовной индивидуальностью человека.*

Ключевые слова: *антропонимия, ономастика, антропонимика, личное имя, мужские имена, женские имена, личное имя.*

Introduction. The names reflect to one degree or another the way of life, beliefs, aspirations, occupation and attitude to the world around them, the artistic creativity of peoples, even their historical contacts with each other. Names are foci of social energy. It is believed that the health of a nation lies in its attitude to names. A person's first and last name are peculiar social signs that are cherished. A name is always social, and the absence of a name is also a social sign. The name often carried a vivid social characteristic, was used in a certain social environment. The proper name is identified with the physical and spiritual individuality of a person. In ontogenesis, a name as a part of self-awareness determines a person's value orientations in his claims to recognition, features of sexual identification, the nature of building life prospects, as well as the system of rights and duties. The name appears before a person is born, and remains after his death – passing from descendant to descendant. Since ancient times, based on centuries of experience, there has been a firm belief in the vital importance of names, the connection with each of them of a certain spiritual and partly psychophysical structure. Hence the persistence of rituals and superstitions associated with the name.

Literature review. Bashkirs (self-named Bashkort), who make up approximately 2.8 million people, live in compact groups in Bashkortostan, Samara, Kurgan, Orenburg, Saratov, Yekaterinburg, Chelyabinsk regions, Perm Krai, Tatarstan, and Western Siberia. The modern Bashkir nomenik consists of common Turkic (mainly Kipchak), Bashkir proper, Persian, Arabic, partly Mongolian, Western European and Russian names.

The most common name–forming components are words that function in many Turkic languages: ai "moon", kon "day", tan "dawn", gol "flower", bai "host", "man", batyr, timer "iron", bulat "steel", ish "pair", min "birthmark", guzel "beautiful", tash "stone", etc. Up to the October Revolution and even up to the 30s of the twentieth century, Bashkir names were exceptionally multicomponent, consisting of two, sometimes even three root words. Currently, the trend of naming short names is completely predominant; monosyllabic and two-syllable names are becoming more and more common.

Of great importance in naming children is the choice of a name for the child that is consonant with the name of the father, mother, older brothers and sisters. Even in single–component names, they try to select consonant names by initial or final syllables: Aidar – Haidar, Zilo - Lilo, Rafik – Typhoon, Ildus – Ildar – Goldar, Rim–Dim, etc. Paired consonant names are given in the same family to a girl and a boy: Shakir – Shakira, Yomil – Yomile, Royal – Royle et al. Gemini also gets consonant names in most cases. By name, you can guess the last child in the family; he was usually given a name with the kinye component "last one", "most recent" to distinguish him from others as the heir. If children appeared after him, they could receive a name with either a negative or a positive assessment, depending on the attitude of parents (and relatives) to the fact of their birth: Artyk "superfluous", Altyn "golden", etc.

The Bashkir anthroponym now consists of three members: last name, first name and patronymic. Surnames began to appear in the 17th century, but became widespread in the 19th century. Until the revolution, the tradition of turning the father's name into the children's surname remained, there were very few generic surnames; they were mainly worn by representatives of the propertied classes. Now the surnames have become permanent; they are decorated with the Russian suffixes -ov, -ev, -in. Before surnames, the name was binomial, i.e. it consisted of the bearer's own name and the name of his father: Salauat Yulai, his father Yulai References , etc . The words uly, waly, ibn, bin "his son", kyzy "his daughter" were often used with the name. Patronymics on the Russian model with the suffixes -ovich, -evich, -aries, -evna, etc. began to be formed mainly in Soviet times.

Among Bashkirs, it is customary to address elders with the words agai "uncle", apai "aunt", babai "grandfather", hoarfrost "grandmother", etc. The elders could address the younger ones by name or without a name. Addressing younger people with terms of kinship and other words such as myrza, neme "brother", yelem, karendash ylyu "little sister" has a special touch of affection. When talking about seniors or juniors who are absent at the moment, a name and a word denoting the relationship of seniority are mentioned.: Mansur agai "uncle Mansur", Karim usty "brother Karim".

In everyday life, the pronunciation of the name of a husband, wife, and relatives was considered unethical, and this tradition has been preserved. All relatives, husband and wife of each other, children of their parents are called in terms of kinship and properties. Even if there are two or three brothers or sisters, they are called olo agai "elder brother", urtansy agai "middle brother", kese agai "younger brother". It is considered especially impolite to pronounce the names of the father and mother, grandfathers and grandmothers by children, grandchildren and great-grandchildren. Peers could freely address each other by their first name or without a first name. When addressing a namesake, his name is usually not mentioned, but the word agashe "namesake" is usually pronounced to avoid mentioning his name.

Before the revolution, the social and religious titles murza, bek, tarkhan, foreman, hazrat, mullah, abyz, etc., which were usually placed after the name, were very widely used. They are recorded in historical documents, folklore works, etc. The use of the word khanum in the name of a woman was considered a respectful address to a woman. In the Soviet period, when officially addressing with respect, the word iptish "comrade" was placed before the surname.

Formal names for men and women are not regularly contrasted, they most likely differ in semantics and tradition. Some names are given to both men and women; these are names ending in a consonant. Over the past 30-40 years, the set of Bashkir names has been shrinking, and an increasing number of newborns receive the same names, but still the list of names used remains huge. The modern system of official naming of Buryats, like most peoples of Russia, is threefold: "surname, first name, patronymic", for example: Bazaron Vladimir Sandanovich, Malashkina Maria Banaevna. The full AM is not used in everyday life. Different forms of naming and addressing are accepted in different spheres of life. In family and household communication among the inhabitants of a village (or ulus), several forms of personality definition are used.: 1) the father's name in the genitive case + II (Zandanai Larisa, Solbonoy Bator);

2) if the grandfather or mother is more famous in a particular environment, they resort to the model: the name of the grandfather or mother in the genitive case + a term with the meaning "grandson" or "son" + AI in the nominative case (Galdanai asha [or zee] Erhito [Erhate], which means "grandson of Galdan – Erhito", Nataaliin hubuun Bair "son of Natalia – Bair"); 3) grandfather's name in the genitive case + father's name in the genitive case + II (Badmyn Dugaray Erdem, Burain Garmyn Tamara); 4) the name of the head of the family with the suffix -tan (-ton, -teng), denoting a group of people belonging to a genus or family, + II in the nominative case (Oshortonoy Marina, Badmatanai Zorikto);

5) last name + first name of the father in the genitive case + II (Saganov Matveyn Svetlana "Svetlana Saganova Matvey"); 6) surname with the suffix -tan (-ton, -teng) in the genitive case + II (Arsalanovtanai Oyuna, Ochirovtonoy Erzhena). When using official polite address, one of the following models is used: AI + patronymic – Bargai Ivanovich; the word nuher "comrade" + surname – nuher Ulanov; nuher + position – nuher brigadier.

In the old days, the Buryats, like other peoples of Asia and the East, had a custom of replacing personal names with terms denoting official duties, degrees of kinship and properties. Teachers were called Bagsha "teacher", lam, lama or lambagai "father", elders – "father or mother of so-and-so" (by the name of the eldest child), "brother or sister of so-and-so" (by the name of his peer), relatives – in terms of kinship. The taboo of the name, as you know, goes back centuries and is associated with superstitious beliefs of people and the identification of the word with the object, the name with the named. Due to the weakening of religious influence and the widespread influence of the Russian anthroponymic system, modern Buryats are not aware of the prohibition of the name, but the custom of avoiding direct address by name has been preserved.

Results and their analysis. Most of the young people do not know the specific meanings and traditional terms of kinship, having only a general idea of a person as a relative, whereas in the old days the assimilation of the family tree was cultivated up to the tenth generation and beyond. At festivals and festivities, a kind of competition was held for the best knowledge of relatives on the father's and mother's side, and the winners were encouraged. This was due to clan-tribal relations, because marriage of members of the same clan was not allowed.

When addressing children in the family, terms were used indicating the seniority and gender of the child: the eldest son was called aha, ahaadai, ahaadi, the eldest daughter was egeshe, egesheedii, the youngest child was otkhon, otkhonda. In many families, these terms were used not only by children when addressing each other, but also by parents when addressing children. If there are many children in the family, then new names could appear that clarify the birth sequence or indicate any features of the child's appearance or character traits.

The individual names of the Buryats, like the names of other peoples, are diverse in origin and semantics. A notable layer consists of anthroponyms, which are common words. Despite the transparency of semantics, the majority of the names of this group date back to ancient times and are associated with the religious beliefs of the Buryats.

There are a lot of names in the Buryat family tree that go back to the names of wild and domestic animals (Bulgan "sable", Harman "squirrel", Shono "wolf", Bukha "bull", Tugal "calf", Eshegan "kid"), as well as birds (Burgad "eagle", Guluun "goose"), fish (Sordon "pike", Algana "perch"). The origin of such names is explained by the zoomorphic representations of ancient peoples, in this case the Mongolian tribes.

The following common group of names goes back to pictorial vocabulary, for example: Bilduu "flattering", "obsequious", Morhoosoy (morhoyho) 1) "to be with a hump" (about the nose), 2) figurative meaning – "to put on airs", "to ask oneself", Khazagai "crooked", "twisted", Dagdaan (dagdagar) "disheveled", "shaggy", "clumsy".

Of the appellative names and attributes are now popular: 1) high-style words denoting concepts such as "peace", "peace", "eternity", "glory": Amgalan "peaceful", "calm", Aldar "glory", Munko (munhe) "eternal"; 2) words whose meanings are associated with the concepts of happiness, strength, well-being: Jargon "happiness", Bair (bayar) "joy", Bata "firm", "strong", Bator "hero", Zorikto (zorig) "brave", "strong-willed", Erhito (erhate) "authorized", "full-fledged"; 3) words whose meanings are related to the concepts of mind, enlightenment, culture: Belikto (balig) "wisdom", "mind", "knowledge", Erdem "science", "scholarship", Tuyana (tuyaa) "ray", Geral "light", "radiance", Soyol "culture4) the names of jewels and flowers: Erdeni "gemstone", Ergena (ergen) "mother of pearl", Seseg "flower".

With the penetration of Lamaism into Buryatia in the 17th century, names of Tibetan and Sanskrit origin began to spread among the Trans-Baikal Buryats, for example, Tibetan: Galsan "happiness", Dorjo "diamond", Sodnom "virtue", Rinchin "jewel", Tsyrma "golden mother"; Sanskrit: Bazar "diamond", Radna

"jewel", Arya "saint", Osor "spreading the light". The Trans-Baikal Buryats have long used the names of Russians. Today, half of newborns in the territory of Transbaikalia receive these names.

Surnames first appeared among the Buryats in connection with the spread of Christianity and the introduction of the rite of baptism among the indigenous peoples of Siberia in the second half of the 19th century. The process of forming surnames among the pre-Baikal Buryats was completed already in the first decade of the 20th century. However, the naming of all Buryats by last name was established only after the Great October Revolution.

Modern Buryat surnames are mainly formed from the personal names of parents. Therefore, the generation of the first years of Soviet power up to the 40s could have a surname and a patronymic formed from one base – the father's name: Tsibikov. Bata Tsibikovich, Nomoyev Nomgon Nomojevich, and their children could become Batoevs, Nomgonovs, Bakojevichs, Nomgonovichs. To form modern Buryat surnames, the suffix –ov (-ev) was used, borrowed from the Russian language: Bolotov, Tugulov, Dorzhiev, Ursheev. Along with this suffix, the suffixes of the Buryat language are used -ai, -in, -e, etc. with the meaning of the genitive affiliation: Batozhabai, Gomboin, Linkhovoin, Dondogai, Galsane, Dogdom. Similar surnames are found mainly among the Trans-Baikal Buryats.

Patronymics first appeared among representatives of the highest social strata and the intelligentsia. The broad masses of patronymics developed and took shape only during the Soviet period. But it is still not uncommon for people of the older generation to not have patronymics in their passports, although they are used when referring to each other. Buryat patronymics are formed on behalf of the father (very rarely on behalf of the grandfather) with the help of Russian suffixes -ovich (-evich), -aries (-evna).

The modern name book of the Mordovian people does not differ from the Russian one. It consists mainly of the so-called Christian calendar names, adopted from the Russians during the Christianization of Mordovia, which took place mainly from the second half of the XVI to the middle of the XVIII century. However, these names in the Mordovian languages gradually underwent adaptation, they began to sound Mordovian. For example, in the Mordovian (Erzya) language Zakhar is pronounced as Zakar, Nikolai – Mikol, Fedor – Kvedor, Maria – Mare , etc . The pre-Christian Mordovian namebook consisted mainly of original names, but also included some borrowed ones (Slavic, Turkic, etc.).

The basics of traditional Mordovian names, of which more than a thousand have been recorded, usually denote either a character trait (Kezhai, Kezhut, Kezhapa, Kezhevat, Kezhedey, from kezhey "evil", Parush from paro "good"), or convey the attitude towards him, the feelings of parents (Vechkas, Vechkush, Vechkan, Vechkovat, Vechkenza from vechkems "love", Teach, Teach, Learn, Learn from learning to "wait"), or they call the place of birth of the child (Pakxiai, Package, Pakstyan from paksia "field", Viryai, Viryas, Virdyan from vir "forest"), or contain a hint of the time of birth (Nuyat, Nuyanza, Nuyaksha from nuems "harvest", Pivtsai from pivtsems "thresh"), etc.

In other words, the Mordovian names themselves are formed from the corresponding appellatives. Mordvins also had names with bases denoting the names of animals, birds, trees, etc., for example: Ovtai "bear", Pinyai, Pinyas from pine "dog", Kargai, Kargash from cargo "crane", Pichai from piche "pine", Tumai from tumo "oak", etc. Due to the fact that official documentation was drawn up by the tsarist authorities, as a rule, for the male population, written sources contain very few Mordovian female names. They are more preserved in folklore: Syrzha, Mazargo, Share, Atyuta, Kastusha, Senyasha, Sumerge, Tsetsa, and others. It is important to note that Mordovian names, both Erzya and Moksha, had basically the same degree of distribution among both ethnic groups of Mordvins.

The pre-Christian anthroponymic model of the Mordvins was binomial. It included the father's name (patronymic), which comes first in the genitive case, and an individual name, for example: Pivtsain Nuyanza, Teach us Pakxiut, Tumain Viryas, Kezhevatyn Sumerge. Gradually, Mordovian original names began to be used as second names, then as nicknames, and finally were finally replaced by Christian names.

Russian Russian missionary priests and, together with them, officials and landowners, usually gave surnames to the Mordvins, producing them mainly from the father's name or from his nickname, like Russian surnames on -ov, -ev, -in, -(k)in, -onkov, -enkov. Many modern Mordovian surnames contain pre-Christian personal Mordovian names in their foundations: Altushkin – Altush, Vidyakin – Vidyaka, Valgaev – Valgai, Kizhevatov – Kizhevat, Kochemasov – Kochemas, Kirdyashov – Kirdyashkin – Kirdyash, Naraykin – Narai, Nushtaev – Nushtai, Pinyaev – Pinyai, Parakshin – Paraksha, Suraikin – Suray, Simdanov – Simdyan, Chengaev – Chengai, Yangaev – Yangai, etc.

In everyday life, Mordvins still have certain prohibitions (taboos). So, the customs have come down to our time, according to which a husband and wife do not call each other by name, using the interjection hey, the pronoun tone "you" when addressing; the daughter-in-law in her husband's family is not called by her personal maiden name, but is assigned to her, depending on the seniority of the married sons, a certain

property term that replaces the personal name in the address: mazai (from maza "beautiful") – the wife of the older brother in relation to his younger brothers and sisters, tyazai (meaning forgotten) – the wife of the second brother, knit (from knitting "small") – the wife of the third brother, pavai (from pavazu "happy") – the wife of the fourth, tyatai (meaning forgotten) – the wife of the fifth.

The Nanai namesake Nanai (self–designation Nanai – "local person") is a people who speak the Nanai language, belonging to the Amur subgroup of the Tungusic branch of the Tungusic-Manchurian languages, living in the Khabarovsk Territory. The total number of Nanai residents is 12.2 thousand people. In the past, the Nanai people had only first names; there were no patronymics or surnames. During the first All-Russian Population Census

in 1897, each person's family name was recorded in the census form (male by father, female by husband); however, this did not matter to the Nanai people themselves: the lack of writing, the illiteracy of the Nanai people led to the fact that even after the census, only names continued to exist (of course, their ancestral everyone knew the affiliation). Russian Russian names began to appear among the Nanai people in connection with the activities of the Russian Orthodox mission in these places, especially active in the 70s and 80s of the XIX century. By the beginning of the 20th century, most Nanai people had two names – Russian and Nanai, but they constantly used traditional names in everyday communication. The latter were preferred both because of habit and because Nanai names were extremely rarely repeated, and this had a great advantage: by naming only one name, without a surname and patronymic, a person clearly identified who they were talking about.

Traditional Nanai names, originally formed from appellatives, have now lost their meaning in the vast majority. It can be detected in a minority. The boys were called by names going back to the names of tools of labor, hunting (Guida "spear", Sureh "axe", etc.), fish (Oko "chebak"), birds, insects (Zewe "wasp"), utensils and clothing (Ganga "wooden circle for hanging a cauldron", Oton"trough", Sika "jacket", "robe"). Russian Russian communication in the early 20th century gave rise to names derived from Russian appellatives, such as Dokhtori, Kupes, Bulka (women), etc. Women's names were associated with plant names (Nasulte "rowan berries", Singakte "bird cherry"), with various features of human appearance (Nelike "thin", Uleken "pretty", etc.). Among women's names, there were also names with pejorative meaning, such as Kekechen "slave", Kisoakta "dog food". Boys were also called by similar names: Chuki "filthy", "sneaky", Uku "abscess", Husukte "scab on the head". Usually, such names were given to children in families in which babies often died. The names were meant to "protect" the child from evil spirits, "scaring away" them.

Names were given to children shortly after birth, naming was not accompanied by any rituals; any family member, the eldest or even the youngest, could give the child a name, sometimes outsiders were asked for advice, even from a person who happened to come in. If a person whose name was repeated in a given village by another person died, regardless of age, this second person's name would certainly be changed. According to I. Lopatin, the child's name was changed if he became seriously ill. Sometimes a new name was given to a woman if her child was dying. In this case, she was given a "repulsive", "scaring away" evil spirits name.

In Soviet times, the principle of assigning Nanai surnames to the former names of the clans was chosen: Gaer, Tumali, Beldy, Samar, Saigor, Hodger, Kile, etc. Very few Nanai people have surnames based on the names of their fathers or grandfathers – Khaytanin, Muska, Devzhak, etc. – No more than 1-2% of such surnames among Nanai people. There are even fewer Nanai people with Russian surnames (Suslov and others). Since the 20s of the twentieth century, names borrowed from the Russian namebook have been spreading among the Nanai people, and the use of native names has been gradually decreasing. In the 50s and 60s, Nanai children received only Russian names. Currently, the names of young Nanai people do not differ from Russian names. The patronymics of Nanai people appeared only in Soviet times, especially during the certification of the 30s, but then the patronymic was written only if the father had a Russian name. Later, the Nanai names of parents were also used as patronymics, and now they are combined with both Nanai and Russian names. Nevertheless, many old Nanai people, especially women, do not have their patronymics written down in their passports.

The Nanai people had a widespread custom of not calling a person by name; the taboo on the names of old people was especially strictly observed: it was considered indecent to call them by name; therefore, they resorted to various techniques: they called them by the names of their younger relatives and the terminology of kinship; for example, a man could be called by the name of his son (father Petya), brother (brother Ilyusha), wives (Dyarikta's husband). The terminology of kinship is also used in personal communication.: the younger brother and sister call the elder brother aga or dai aga "brother", "elder brother"; the same terms were usually used in conversation with others about their elder brother; the terms dama, damin "grandfather" were usually used when communicating not only relatives, but also fellow

villagers, acquaintances, expressing respectful, respectful the relation to a person; the term danya "the elder sister of the father (or mother)", "grandmother" was used when referring to women not only by their grandchildren, but also by non-relatives.

Nowadays, old people and elders in the family sometimes deviate from the accepted custom and call these relatives by their first names, but younger family members cannot address their elders by their first names. Similarly, nowadays, according to tradition, younger siblings do not call their older siblings by their first names. The older family members call the younger ones (even teenagers) by singing "little", "little", neku (with the same meaning). Adults also use the term neku to refer to the children of their fellow villagers. Tatars live in many republics and regions of the former USSR besides Tatarstan. In addition, there are Tatars in Europe (Romania, Bulgaria, Poland and other countries) and in Asia (Turkey and China). The total number of Tatars is 7 million people. The Tatar language belongs to the Kipchak-Bulgar subgroup of the Kipchak group of the western branch of the Turkic languages.

The anthroponymic system of the modern Tatar language consists of both officially accepted categories of names (first names, patronymics and surnames) and unofficial ones (nicknames and other types of proper names). The modern Tatar officially adopted three-pronged anthroponymic model "first name+ patronymic+ surname" was developed under the influence of the Russian official anthroponymic system. Names formed according to this model appear in official documents, in the language of the press, jurisprudence, etc. In the living colloquial language, Tatars use various monomial and binomial names and naming forms or their substitutes, which differ significantly from the official model.

The Tatars have a personal name and nickname, which are the most ancient anthroponymic categories. The surname was finally formed in Tatar anthroponymy and came into active use in the second half of the 19th – early 20th century. Currently, in official documents, the use of patronymics, as well as among Russians, is mandatory, therefore they are formed from all Tatar male personal names. In the Tatar language, national forms of polite and respectful treatment (the category of politeness-respect) took shape in ancient times. This anthroponymic category in the modern Tatar language is expressed in various lexical and grammatical ways.

A patronymic combined with a first name implements polite, respectful treatment. In addition to the patronymic of the Russian type (i.e., with the endings on -ovich, -evich; -aries, -evna), respectful treatment is also carried out by national patronymic forms, in which the father's name always precedes the name of the person addressed. National patronymics are formed according to the formulas: 1) the father's name + the kinship term in the possessive form of letters. "his son", malae razg. "his boy", "his son", balasi razg. "his child", "his child" or kyzy "his daughter" + the name of the person, for example: Habir uly Rizvan "Rizvan the son of Khabir" (lit. "Khabira son Rizvan"), Gabdulla kyzy Sabira "Abdullova Sabir's daughter", etc.;

2) the name of the father (or grandfather) + the name of the person with the possessive affix of the 3rd l. unit. -sy, -se; -s, -e, i.e. with the so-called possessive patronymic (mostly used in colloquial speech): Habib The Hatima Khabibova hatime (lit. "Khabibova Hatima"), Morat Dines "Muratova Dina", etc. 2. The second way to express the category of politeness-respect in Tatar anthroponymy is to add to the name of a person, taking into account his age (seniority) and gender, the corresponding term of kinship or property. Tatars observe the ancient custom of polite treatment (not only to people who are related to the speaker) according to the formula: the name of the person + the corresponding term of kinship or property, taking into account his age (seniority) and gender (abyy, abzy, agay, agha "elder brother", "uncle", apa, apai, tatey, abystai, apty "elder sister", babai "grandfather", zhingi "elder daughter-in-law", khanim "khanum", "lady", tutash "young lady", "girl", etc.). This polite form of address in the Tatar language, acting as a patronymic, can completely replace it, for example: Shakir Zakirovich is Shakir aby or Shakir agha, Banu Barievna is Banu apa or Banu khanum, etc.

3. Polite and respectful treatment in the Tatar language can also be expressed by formulas: 1) the name of the person + the word-the address of the iptash is "comrade" (Gali iptash letters. "Gali is a comrade," i.e. "Comrade Gali," etc.); 2) the word-address is iptesh "comrade" + the surname of the individual (iptesh Hammatov "comrade Hammatov", iptesh Musina – "comrade Musina", etc.); 3) iptes + the corresponding social nomenclature term (title of position, profession, title, rank, etc.), if the person's name and surname are unknown to the speaker or he wants to emphasize the official position, position or title of the addressee when contacting, for example: iptes director "comrade director", iptes general "comrade general", IPTESH student letters. "comrade student," etc.

Several linguistic and genetic strata can be distinguished in the system of Tatar personal names: 1) ancient Turkic anthroponyms, dating back to ancient Turkic appellatives and forming the basis of common Turkic names in almost all modern Turkic languages (for example: Ilbuga = il "country", "fatherland", "homeland" + buga "bull"; Timerkotlyk = timber "iron" + kotlyk "happiness"; Arslan "lion"; Arabic = uraz

"happy" + bikeh "princess", etc.); 2) old Tatar personal names genetically related to ancient Turkic (Timerkhan, Alpar, Aisylu, Chulpan, etc.), Bulgaro-Tatar (Albars, Tuybike, Kotlybukash, Tutai, Chutai, Kanak, etc.), Kipchak (Agish, Birdebek, Kildebek, Aidar, Tashbulat, Taktash, Aitugan, etc. More rarely, they belong to the Mongolian (Bayan, Saikhan, Saiman, Sarman, Chanysh, Batu, etc.) and Oguz (Abas, Kort, Delesh, Gilde, Kirey, etc.); this stratum is characterized by heterogeneity;

3) names borrowed from Arabic (Gabdullah, Gabdrahman, Gali, Fatima, Shamsetdin, Sania, etc.); Arabic names began to spread among the inhabitants of the Volga region after the official adoption of Islam in 922 by Khan Almush of Volga Bulgaria; 4) names borrowed from the Persian language (Rustam, Banu, Gulnara, Zifa, Niyaz, etc.); 5) names borrowed from Russian and through it from European languages, mainly after the October Revolution (Wil, Svetlana, Radik, Marat, Renat, Rosa, Venus, Lily, Lena, Marcel, Lucia, Fleur, Fleur, Robert, Albert, Rafael, Albina, etc.); 6) new Tatar names that appeared after the October Revolution (Ilseya, Ilseyar, Ildus, Ilshat, Ilgiz, Alsu, Aizat, Ilsylu, Irek, Yalkyn, Tashkin, etc.).

As a result of the interaction of Turkic-Tatar and borrowed Arabic-Persian strata in the Tatar language, many hybrid, complex personal names have been formed over the millennium (since the 10th century). They are divided according to the following models of component combinations: (a) Turko-Tatar + Arabic (Mullagol, Nursylu, Galimbek, etc.); (b) Turko-Tatar + Persian (Tashmorza, Ishviyaz, etc.); (c) Persian + Turko-Tatar (Zhantimer, Mingleyar, etc.). A large group of Arabic-Persian compound personal names (Shahnazar, Zakirjan, Bibikamal, etc.) penetrated into Tatar anthroponymy.

The Gypsies (self–designation of Roma, unit – rom) are a people associated with the nomadic peoples of India. The departure of Gypsies from their homeland lasted for many centuries; the beginning of this process dates back to the 9th century, and the last groups of Gypsies left India during the invasion of Tamerlane (XV century). For a long time, Gypsies lived in Egypt and the Balkan Peninsula, as evidenced by the influence of the Greek language on all dialects of the Gypsy language. XV–XVII centuries – the period of settlement of Gypsies throughout Europe. The total number of Gypsies is 8-10 million. In Russia, according to the 2002 census, there are 183 thousand people. The Gypsy language belongs to the New Indian group of the Indo-European family of languages.

In Europe, the Gypsy language splits into several dialect groups. 1. The Baltic group. This dialect group includes the dialects of those Gypsy ethnolinguistic groups that arrived at the places of modern settlement from Poland at different times. Northern Russian Gypsies are settled in Russia, Northern Kazakhstan and the eastern part of Belarus. Their names are usually taken from the Russian nominee (Alexander, Alexey). These Gypsies are divided into local groups, called by the names of the area, for example: Smolenska Roma, Pskov Roma. Local groups are divided into genera (cyg. rodo), whose names are formed from the personal name or nickname of an ancestor using the Belarusian-origin suffix -onk (for example, Alexandronki from the personal name Alexander), as well as the Ukrainian and Polish suffix -ak (for example, Voronchaki) and the Gypsy suffix with possessive meaning -gere (for example, Kartoshkengire). The surnames of the Gypsies are mainly Polish (Cybulski, Kozlovsky, etc.) or Russian (Ivanov, Shishkov) models. Belarusian-Lithuanian Gypsies are settled in the northwestern part of Belarus, throughout Lithuania and the Eastern part of Latvia (in Latgale). This ethnolinguistic group is also divided into a number of genera, whose names are formed from the names or nicknames of their ancestors using the Belarusian suffix -onk (for example, Lisenki, Pisaronki, etc.). Surnames of Belarusian and Polish origin (Kasperovich, Ostrovsky); in Lithuania, surnames are often decorated with Lithuanian suffixes (Kasparavicius, Astrauskas) or taken from Russian anthroponymy (Ivanov, Petrov).

Latvian Gypsies live in Latvia, throughout Estonia, in some cities of the northern part of Lithuania, and individual families live in Russia (in Moscow). This ethnolinguistic group has been poorly studied. The surnames are mostly of Polish (Burkiewicz, Kozlowski, Mitrovsky), Latvian (Sunitis, Upits), German (Eberhardt, Klein) and, less often– Lithuanian (Dignos) and Russian (Ivanov) origin. There is even a Ukrainian surname Kravchenko. 2. The German band. This dialect group includes the dialects of the Gypsies, who for a long time (since the middle of the XV century) lived and are living in the territory of the German language. The majority of these Gypsies live outside Russia and the CIS: in Germany, Austria, as well as in France, Northern Italy, and some groups in Poland, the Czech Republic, the former Yugoslavia, and the Netherlands. There are only 5-10 German Gypsy families in the CIS. Surnames are of German (Reinhardt, Weinrich), less often of Polish origin.

3. The Balkan Group. This dialect group includes the Gypsy dialects, which have long been in contact with the languages of the Balkan language union. The majority of speakers of these dialects live in the countries of the Balkan Peninsula: in Bulgaria, in the south of the former Yugoslavia, in Greece. Ursari gypsies live only on the territory of Moldova. There are two genera in the village of Ursari – Zahariesti and Gancesti. Surnames are of Moldovan origin (Bogdan, Arapu, Argint, Kantia). Crimean Gypsies live in the

northern regions of the Crimean region, in the regions of the Kherson region adjacent to the Crimea, in Odessa, Zaporozhye, Rostov and Volgograd regions, in Stavropol and Krasnodar territories, in Siberia, the Far East, in Kiev, Moscow, St. Petersburg. Along with Muslim names, they also have Christian names, as well as Gypsy names of unknown origin (Manchi, Khokhan, Kukuna, Lanchai, Dultiai, Monti, Loludi, Ivory). All surnames are of Crimean Tatar origin (Ibragimov, Kemalov, Shekerov, Melemerov, Dzhumassan, Dzhelakaev, Kazibeev).

4. The Ukrainian dialect group. This dialect group includes the dialects of those Gypsies who lived for a long time in the territory of the spread of the Ukrainian language (from the XVI–XVII centuries). Gypsies of the southern regions Russia and the left bank Ukrainians live in Kursk, Lipetsk, Belogorod, Voronezh, Volgograd, Rostov regions of Russia. Gypsies of Pravoberezhnaya Ukrainians mostly live in the Kiev, Cherkassy, Kirovohrad, Kherson and Mykolaiv oblasts. The surnames of the Gypsies belonging to this group are of Ukrainian origin (Kopylenko, Ivashchenko, Danchenko, Slichenko, Kondenko et al.), less often perceived from the Russian language (Musatov, Bizev).

5. Vlas group. This group of dialects is one of the most dispersed in the CIS. The speakers of these dialects include the Kaldari and Lovari Gypsies, who lived until the middle of the 19th century on the Romanian-Hungarian language border in Austria-Hungary. Currently, Calderari live in the CIS, Poland, the Czech Republic, Hungary, the former Yugoslavia, Bulgaria, Germany, France, England, Sweden, Italy, Spain, the USA, Canada, Mexico, Argentina. Lovari live in the CIS, Poland, Hungary, Germany, France, Belgium, England, and the USA.

Calderari are divided into so-called genera. The genus gets its name from the name or nickname of its ancestor. There are about 20 genera in total: Badoni, Bidoni, Busoni, Bambulesti, Buricani, Buculoni, Vovoni, Grekurya, Gyrtsoni, Dilinkoni, Diconi, Duconi, Damoni, Durconi, Enesti, Krestevecconi, etc. The Lovarian dialect is represented by the Ciocesti and Bundasha groups (the division is based on occupation). Female and male proper names and surnames of Romanian, Hungarian, Polish and Gypsy origin: names – Anelka, Bina, Volyana, Gafica, Dana, Diamanta, Zsuzha, Zemfira, Loludi, Margaika, Mileva, Mytsa, Papush, Ruzha, Yana, Badya, Zurka, Istvan, Latsy, Janos; surnames – Angel, Homan, Demeter, Kaldaras, Mihai, Rado, Hristo, Churon, etc.

In addition to the names of the Roma speakers of this dialect, age–related references are used, for example, naike – a woman's respectful address to an older man or a peer, doike – a woman's respectful address to an older woman, maike – an affectionate address to a younger one. Among the Gypsies, the name or nickname and belonging to a family played and still play a more important role than the surname. The Chukchi namesake, along with four other ethnic groups (Alutorians, Itelmen, Kereks, Koryaks), form one of the ethnic communities of the Paleoasiats and are the most numerous ethnic group in it (15.7 thousand people). The Chukchi language refers to the Chukchi-Kamchatka group of Paleoasiatic languages. The Chukchi are one of the few ethnic groups in the North that were essentially untouched by Christianization and therefore retained their distinctive culture, and in particular the traditional anthroponymy that existed among the Chukchi until the recent past, until about the end of the 40s of the twentieth century.

The traditional anthroponymic model of the Chukchi is represented by one component – a nickname. Among the Chukchi, a nickname was usually given to a newborn on the fifth day of his life. As a rule, the child's name was given by the mother, but this honorary right could also be granted to a particularly respected relative or even an outsider. Most often, the name was chosen from the names of deceased relatives by fortune-telling on a suspended object belonging to the mother or child. It was considered accepted that the name at the mention of which the object would swing. Naturally, the decisive role in this belonged to the fortune-teller himself. The name could also have been chosen by the mother in accordance with the dream she had seen and generally by the name of any object or phenomenon.

Chukchi names and nicknames are divided into male and female, and in most cases this gets a special design, for example: Atch-ytagyn (husband) and Iv-nevyt (wife), Gyrgol-gyrgyn (husband) and Tyna-tval (women), Tanat (husband) and Tynil (women). Often, the division of personal names into male and female nicknames is achieved only by their design, for example: Roptyn (husband) and Ropt-yna (wife), Vykv-ytagyn (husband). and Off you go (women). In special cases, for example, in order to protect a child from illness, to mislead "evil spirits", boys were given female names, and girls were given male names. For the same purpose, second and even third names were often given-nicknames that already corresponded to the sex of the child, and sometimes even several years after his birth.

Chukchi names are nicknames of appellative origin; they usually either indicate the time of day or the year when the child was born, for example, Tyna-gyrgyn (husband.) "dawn", or they are the names of animals and birds, for example, Umky (male) "polar bear", Pipik (female) "bird", and in general they can denote any objects of the surrounding reality, for example, Keli (male). "hat", Kicked out (husband.) a

"stone", or some sign inherent in a newborn or expressed in the form of a wish, for example Omryn (husband.) "burly man", Gitinnevyt (women) "beauty". Some of the names and nicknames are probably related to the Chukchi idea of the resettlement of the souls of deceased relatives and ancestors in general into newborns, for example: Tygrynkeev (husband) "descended", Vinevyt (wife) "deceased", etc. The idea of the transmigration of souls is ultimately explained by the desire to give the newborn the name of a deceased relative.

As a result of the influence of the Russian people, their culture and language on the life and development of the Chukchi, the Chukchi people, like other peoples of the North, have developed and are rapidly developing bilingualism. Chukchi anthroponymy, especially during the last decades of the twentieth century, has changed significantly in terms of its convergence with Russian anthroponymy. Initially, mainly through school, individual Russian names were borrowed (usually in a diminutive form), which were used on a par with Chukchi nickname names and received registration according to the norms of their native language, for example: Kolya-kai, Valya-na.

Then the borrowing of Russian names became widespread. At the request of the parents, they were given at the registration of infants in the registry offices, and the name-nickname of the parents (father or mother) was fixed as a surname. Thus, the traditional (single-term) anthroponymic model began to transform into a two-component one, with the design of borrowed names approaching the Russian model: Kolya Tegrynkeev, Valya Rovtytvaal, Sonya Ravtukuna. Later, patronymics gradually began to spread, first arbitrarily borrowed from Russian anthroponymy, and then based on the father's name. Russian Russian names are combined in their full form, and the entire three-component anthroponymic unit is used in accordance with the norms of the Russian language, for example: Semyon Mikhailovich Yatgirgin, Vera "I'm sorry." Iuneneut, Pavel Vladimirovich Nutelkut , etc . In some cases, such a three-component unit is completely based on Chukchi anthroponymic material, for example: Tagray Ettuvievich Gyrgoltagin, Century Tanatovna Nuteugi. In this case, the name is the former proper name-nickname, the patronymic – the father's name-nickname, designed according to the Russian model, the surname – the name-nickname of the grandfather.

Currently, Chukchi anthroponymy presents a rather complicated picture. It consists of three-component, two-component and one-component units. The traditional anthroponymic system is being rapidly transformed into a three-component one. However, a significant part of the Chukchi, especially the older and middle generations, continue to practically use the traditional system of anthroponymy, i.e. nicknames. Yakut namesake The Yakuts are a people who currently make up about half of the population of Yakutia. The total number of Yakuts is 450 thousand people. 95.3% of them consider Yakut as their native language, 41.7% are fluent in Russian. The Yakut language belongs to the Uighur group of the Turkic language family.

The modern Yakut anthroponymic model is three-pronged, corresponding to the Russian "first name + patronymic + surname". For the most part, the components of this AM are completely Russian (Egor Zakharovich Ivanov), but many surnames are of Yakut origin (Yakov Yeremeyevich Mogusov). Nowadays, a Yakut personal name is also sometimes found. The most common Russian names among the Yakuts are Ivanov, Petrov, Vasiliev, and others. It is characteristic that in Yakut anthroponymy there are a number of surnames of "church" origin: Protodeakonov, Dyachkovsky, Popov, and among the names attested, even among people of the younger generation, such as Ivan, Evdokia, Innokenty, Egor, Athanasius, Prokopiy et al. Usually, modern young people have such "passport" names as Russian short forms: Galya, Tanya., Petya, Sveta, Zina, Nadia, etc.

Russian Russian names, patronymics and surnames appeared with the arrival of Russians and the Christianization of the Yakuts (XVII–XVIII centuries). Russian anthroponyms have undergone significant sound transformations in accordance with the pronunciation norms of the Yakut language, for example: Anna – Aana, Gregory – Kirghielay, Daria – Yes, Maria – Mariya, Nikolai – Njukulai, Pavel – Baybal, and others. Russian Russian and Yakut language sound systems differ in some cases, leading to the emergence of several variants of the same name borrowed from Russian in the Yakut language: Evdokia – Dvabdekieye, Dvabdekiei, Trofim. – Doroppuun, Doropuun.

Russian Russian-speaking Yakuts usually use the invariable (Russian) form of their name. In official cases, Russian pronunciation and spelling of borrowed names are accepted in the modern language, and in the sphere of everyday communication and in fiction, the Yakut spelling is also allowed. Among the borrowed Russian names of the Yakuts, there are their diminutive forms, which have also undergone sound transformations: Baanya – Vanya, Baasa – Vasya, Baaska – Vaska, Kirilke – Cyrilka, Luhaasky – Lukashka et al.

A personal name may be accompanied by a common name that gives an age characteristic to the person being named, for example: Maayys kyys "Masha the girl", Aanys emeehsin "old Annushka". In the

past, before the adoption of Orthodoxy, among the Yakuts, some of the names were given at birth, others were acquired later. Yakut names themselves continued to be used along with Russian names received at baptism, often acting as their component, for example: Logui Uybaan, i.e. Ivan, aka Logui, Toitokh Kirghieley, i.e. Gregory, aka Toitokh. The names received at birth were formed from Yakut appellatives.

Conclusion. Thus, the choice of names had different motives. In some cases, the name was given because of a physical disability of the newborn, in others it indicated some circumstances surrounding his birth, in others the name had a "bad", "pejorative" meaning, as it was given in order to protect the newborn from diseases, death, evil spirits. For the same purpose, instead of the name received at birth, which became forbidden, they gave a nickname that was used as a name. Most often, the names of objects and animals were used as nicknames. Nicknames received later, reflecting features of appearance, character, or in connection with any events, as well as by place of residence, etc., served as names and could even replace the latter by usage. The names-nicknames, the semantics of which are still clear, go back to common nouns – the names of objects, plants and animals, parts of the human or animal body, for example: Atyrdakh "pitchfork", Kytakh "big wooden bowl", Kuobakh "hare". The nickname could also be given by the name of the area or by its characteristic feature, for example: Khorula "came from Khorula".

For a long time (XVII–XX centuries), Yakut names existed as second names along with official Russian baptismal names. And now a lot of Yakuts of different ages, especially in villages, have nicknames that they still use in everyday communication and sometimes know each other better than by their first names. Currently, newborns often receive proper Yakut names as the official (and only possible) name. The Yakuts take them from the folk epic, from popular works by modern Yakut writers, give them in honor of the major rivers of Yakutia, choose from old ones, and also create completely new ones, for example: modern male national names – Ayal, Ayan, Aidar, Aldan, Vilyu, Dolan, Dulustan, Kustur, Manchary, Nyurgun, Nyurgustan, Nyurgustai, Omogoi, Walan, Ellyai; female – Aita, Nyurgusun, Saysary, Sargylana, Sardana, Tuyara, Tuyarym, Tulluktana, Tullukchana, Yana.

Russian Russian clerks, atamans, officials, and merchants initiated the formation of Yakut surnames based on pre-Christian names, naming local residents after the "Russian model" with an indication of paternity ("Chuka Kapchinov, son of Kapchin Oktov..."). Thus, on behalf of the fathers using the Russian suffixes -ov, -ev, -The first Yakut surnames were created there. They have survived to the present day: Tayakhov (tayakh "stick", "staff"), Tingeev (tiing "squirrel"), etc. Russian Russian surnames were used as surnames over time, followed by Russian patronymics such as Ovich and Evich. Patronymics began to be added to female names much later, and at first they did not differ in form from the male ones (Akulina Nikolayevich). Currently, patronymics are widespread among the Yakuts: Nyukulai Uybaanabys (Nikolai Ivanovich), Baylayabyna Vasilyevna, Haarylabys Karlovich.

Russian Russian-style components of the modern Yakut anthroponymic model function in everyday communication and official business life in the same way as the components of Russian anthroponymy in the socio-linguistic practice of Russians.

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UDC 81

A COMPARATIVE STUDY OF THE STRUCTURAL-SEMANTIC FEATURES OF ENGLISH AND UZBEK WORD COMBINATIONS

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Abstract. *This research provides a comparative analysis of the structural and semantic characteristics of word combinations in English and Uzbek, examining their formation, idiomatic nature, and the impact of cultural and linguistic factors. English, an analytic language with a fixed word order and frequent use of phrasal verbs, stands in stark contrast to Uzbek, which is an agglutinative language that depends on suffixes, postpositions, and auxiliary verbs. The study investigates significant differences in syntax, morphology, and semantic clarity, highlighting the difficulties encountered in translation and second-language acquisition.*

Keywords: *word combinations, collocations, structural-semantic features, English-Uzbek contrast, idiomaticity, agglutination, translation challenges.*

INGLIZ VA O‘ZBEK SO‘Z BIRIKMALARINING STRUKTUR-SEMANTIK XUSUSIYATLARINI QIYOSIY O‘RGANISH

Annotatsiya. *Ushbu tadqiqotda ingliz va o‘zbek tillaridagi so‘z birikmalarining tarkibiy va semantik xususiyatlari qiyosiy tahlil qilinib, ularning shakllanishi, idiomatik tabiati, madaniy va lingvistik omillarning ta’siri o‘rganiladi. Ingliz tili, so‘z tartibi qat’iy bo‘lgan va frazemalarning tez-tez qo‘llanilgan analitik tili qo‘shimchalar, ergash gaplar va yordamchi fe’llarga bog‘liq bo‘lgan agglutinativ til bo‘lgan o‘zbek tilidan keskin farq qiladi. Tadqiqot sintaksis, morfologiya va semantik ravshanlikdagi sezilarli farqlarni o'rganadi, tarjima va ikkinchi tilni o'zlashtirishda duch keladigan qiyinchiliklarni ta'kidlaydi.*

Kalit so‘zlar: *so‘z birikmalari, birikmalar, struktur-semantik xususiyatlar, inglizcha-o‘zbekcha kontrast, idiomatiklik, agglyutinatsiya, tarjima muammolari.*

СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ СТРУКТУРНО-СЕМАНТИЧЕСКИХ ОСОБЕННОСТЕЙ АНГЛИЙСКИХ И УЗБЕКСКИХ СЛОВОСОЧЕТАНИЙ

Аннотация. *В этом исследовании представлен сравнительный анализ структурных и семантических характеристик словосочетаний в английском и узбекском языках, рассматривается их формирование, идиоматическая природа и влияние культурных и языковых факторов. Английский язык, аналитический язык с фиксированным порядком слов и частым использованием фразовых глаголов, резко контрастирует с узбекским языком, который является агглютинативным языком, зависящим от суффиксов, послелогов и вспомогательных глаголов. Исследование изучает существенные различия в синтаксисе, морфологии и семантической ясности, подчёркивая трудности, возникающие при переводе и усвоении второго языка.*

Ключевые слова: *словосочетания, сочетания, структурно-семантические особенности, англо-узбекский контраст, идиоматичность, агглютинация, трудности перевода.*

Introduction. The study of word combinations, also known as collocations, plays a key role in understanding how languages organize meaning and communicate subtle information. English and Uzbek, belonging to the Indo-European and Turkic language families respectively, offer distinct approaches to the structural and semantic formation of word combinations. This comparative analysis explores the key characteristics of these combinations in both languages, focusing on the syntactic and semantic factors that influence their construction and usage.

Structural Features of Word Combinations.

Word Order in English and Uzbek Word Combinations. English, a Germanic language, typically follows a Subject-Verb-Object (SVO) structure in sentences. This pattern is reflected in word combinations, where adjectives usually precede nouns (e.g., “beautiful garden”), and adverbs modify verbs (e.g., “run quickly”). English word order is relatively rigid, and the positioning of words often determines the relationships between them.

In contrast, Uzbek, a Turkic language, follows a Subject-Object-Verb (SOV) structure in its sentences. Word combinations in Uzbek are more flexible, with adjectives typically following nouns (e.g., "bog' go'zal" for "beautiful garden"). This flexibility allows for greater stylistic variation, particularly in poetry and artistic expressions. Additionally, the placement of modifiers within a phrase can be adjusted in Uzbek to emphasize certain aspects or create specific themes.

Morphological Considerations. English and Uzbek also differ in their use of inflections and agglutinations. English combines words into fixed expressions, often utilizing compound nouns (e.g., "toothpaste," "mother-in-law") that typically remain unchanged. Prepositions and articles in English help establish grammatical relationships, which makes the language relatively analytic.

Uzbek, however, is an agglutinative language, meaning it relies on suffixes to express grammatical relationships. Word combinations in Uzbek often involve various suffixes that modify the root word, adding layers of meaning. For instance, the word "yosh" (young) can be transformed into "yoshlik" (youth) by adding the suffix "-lik." This morphological flexibility allows for rich, nuanced word combinations that convey details about tense, case, and number.

While English often relies on idiomatic expressions with less transparent meanings (e.g., "kick the bucket"), Uzbek combinations tend to be more literal, although idioms influenced by Persian and Russian are also present (e.g., "dil kushodasi" [heart's joy]). Additionally, the study looks at how cultural and historical influences shape the collocational structures in both languages. By comparing these features in detail, the paper aims to improve cross-linguistic understanding, offering valuable insights for translators, linguists, and language learners. The findings emphasize the importance of context-sensitive approaches to mastering the distinct structural and semantic systems of both languages.

Semantic Features of Word Combinations

Collocational Patterns and Meaning. Collocations—commonly paired words—are an essential part of both English and Uzbek. However, the semantic nature of these combinations differs due to cultural, historical, and linguistic influences. In English, collocations are often set expressions, where the meaning can generally be deduced from the individual words. For example, "make a decision" is a typical collocation, where "make" combines with "decision," even though "make" doesn't directly mean "to decide."

In Uzbek, many collocations are more fluid and can adapt to specific cultural contexts. For instance, the phrase "qol o'rnida" (literally "in place of the hand") can figuratively refer to a job or task that needs to be completed, showcasing the metaphorical nature of word combinations in Uzbek.

Cultural Context and Figurative Language. The use of figurative language in word combinations differs significantly between English and Uzbek, with each language having its own idiomatic expressions and metaphors. In English, expressions like "a rough road ahead" or "a silver lining" are common. These metaphors often draw upon cultural references or historical contexts that have shaped the language over time.

Uzbek, influenced by Turkic, Persian, and Arabic traditions, often uses more vivid and poetic phrases. For example, the expression "ko'z yosh" (literally "eye tear") conveys feelings of sorrow or sadness, reflecting how figurative language in Uzbek can carry deep cultural meaning.

Everyday Speech and Informal Contexts. Word combinations in both English and Uzbek are frequently used in everyday speech and informal settings, often creating a relaxed or colloquial tone. For example, in English, expressions such as "grab a bite" or "hit the books" use common verbs in non-literal, figurative ways. These idiomatic phrases are widely used in informal communication and offer a sense of familiarity and ease in conversation.

Literature review. Both Uzbek and English word combinations are commonly employed in casual contexts and daily conversation, frequently establishing a laid-back or informal tone. For instance, common verbs are used in nonliteral, metaphorical forms in English phrases like "grab a bite" and "hit the books." These colloquial expressions provide a feeling of comfort and familiarity in speech and are frequently employed in casual communication.

Because collocations don't always follow logical patterns, learners of English as a second language (ESL) frequently struggle with them. Common verb-noun combinations, such as "take a shower" or "make a mistake," are the main emphasis of instruction, and pupils are encouraged to commit these combinations to memory. Learners can better internalize these expressions—especially in idiomatic or colloquial forms—by using authentic materials like movies, books, and conversations.

In Uzbek, everyday phrases like "biror narsa qilish" (to do something) or "birga o'tirish" (to hang out) demonstrate how simple words, when combined, can express a more casual or friendly tone. Such combinations allow speakers to convey complex ideas in a more succinct and informal manner.

Both languages display a certain fluidity in informal contexts, where the rules of word combinations might bend to accommodate colloquial speech patterns, social norms, or regional dialects.

Formal vs. Informal Contexts. The syntactic and semantic nuances of word combinations can vary significantly between formal and informal contexts in both languages. In formal English, word combinations are typically more structured and precise, as in “conduct an interview” or “hold a meeting,” where formality is maintained through careful selection of verbs and nouns. These combinations often aim for clarity and professionalism, especially in academic, legal, or business settings.

In informal English, the same words might be replaced with more casual expressions: "have a chat" instead of "conduct an interview," or "hang out" instead of "hold a meeting." These variations highlight how word combinations adapt to social settings, with a more relaxed, conversational style prevailing in everyday speech.

Similarly, in formal Uzbek, word combinations are more likely to be complete and grammatically precise. For instance, the formal term for "to express an opinion" might be "fikr bildirish," while in casual conversations, one might use "o'ylamoq" (to think). In contrast, informal Uzbek allows for more flexibility in word order and structure, and speakers may opt for simpler or even metaphorical expressions to convey meaning more fluidly.

Teaching Word Combinations in English and Uzbek as a Second Language

Teaching word combinations to non-native speakers is a crucial aspect of language learning, as these combinations reflect not only syntactic structures but also cultural and idiomatic usage.

In English as a second language (ESL), learners often struggle with collocations since they do not always follow logical patterns. Teaching focuses on common verb-noun pairings like “take a shower” or “make a mistake” and encourages students to memorize these combinations. Using authentic materials, such as movies, books, and conversations, can help learners internalize these expressions, particularly in idiomatic or colloquial forms.

For Uzbek as a second language (USL) learners, teaching word combinations involves helping students understand the agglutinative nature of the language. Learners need to grasp how suffixes modify words to change their meaning, as well as how word order can be flexible depending on the context. Additionally, learners need to familiarize themselves with the culturally specific idioms and metaphors in Uzbek, such as "qop qutqarish" (to save the day), which might not translate directly into English.

Both languages require a deep understanding of context, as word combinations in both English and Uzbek can vary widely based on the level of formality, the speaker’s background, and regional dialects.

Complex Sentences and Word Combinations. English frequently uses compound and complex sentences to show relationships between different actions or states. Word combinations in English are often extended with relative clauses or additional descriptive elements (e.g., "the book on the table" or "the man who is reading the book"). This construction adds layers of meaning and context.

Results and their analysis. In Uzbek, complex sentences are similarly used, but due to the language’s agglutinative nature, relationships are expressed differently. Instead of relying on conjunctions or relative clauses, word combinations in Uzbek are extended with suffixes that provide additional meaning to the root words. For instance, "yurish" (to walk) can be modified with suffixes to show intent, duration, or manner, offering a deeper semantic understanding. Teaching word combinations to non-native speakers is a crucial aspect of language learning, as these combinations reflect not only syntactic structures but also cultural and idiomatic usage. The verbalization of "hello" in English, Russian, and Uzbek illustrates the interplay between linguistic structures, semantic meanings, and cultural contexts. English greetings are simple and adaptable, reflecting a culture that values efficiency and informality. Russian greetings, with their emphasis on formality and respect, highlight the importance of social hierarchy and propriety. Uzbek greetings, influenced by Islamic traditions, emphasize hospitality and cultural identity, often incorporating religiously rooted expressions and gestures.

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Both languages require a deep understanding of context, as word combinations in both English and Uzbek can vary widely based on the level of formality, the speaker's background, and regional dialects.

Syntactic Flexibility and Stylistic Variations. Both English and Uzbek offer a degree of syntactic flexibility, allowing for stylistic expression. In English, word combinations can be adjusted for emphasis or rhythm, particularly in poetry, advertisements, and casual speech. While the fixed word order in English doesn't prevent creative rearrangements, it still requires attention to syntactic rules.

Uzbek, with its more flexible word order, provides greater freedom in structuring sentences. Modifiers can be moved around within phrases to shift the meaning or emphasis without altering the basic structure of the sentence.

Conclusion. The comparative study of the structural and semantic features of English and Uzbek word combinations reveals significant differences in how each language constructs meaning. English tends to favor a rigid syntactic structure, while Uzbek makes use of a more flexible system that allows for complex morphological and syntactic constructions. The use of collocations in both languages reflects distinct cultural perspectives, with each language offering idiomatic expressions that shape how speakers perceive and understand their surroundings.

This study underscores the importance of linguistic and semantic analysis in understanding cross-cultural communication and provides a foundation for further research in this area. By examining the verbalization of "hello" in these three languages, we gain valuable insights into the complex interplay between language, culture, and social interaction.

As global communication continues to increase, recognizing the structural-semantic differences between English and Uzbek will improve cross-cultural understanding and aid in the teaching and learning of both languages. This comparative analysis highlights the rich diversity of linguistic expression and emphasizes the importance of context, culture, and structure in shaping how words convey meaning.

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UO‘K 81:008

SHARH VA SHARHLASHGA DOIR NAZARIY YONDASHUVLAR

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Annotatsiya. *Bugungi kunda axborot yuborish yoki aksincha axborot olish insoniyatning kognitiv rivoji uchun eng muhim omil desak xato bo‘lmaydi. Bu borada ma'lum voqelikka nisbatan munosabat o‘sha voqelikning sharhi hisoblanishi o‘z isbotini topgan. Biz yashab turgan olamda insonga berilgan tabiiy iqtidorlarning biri bu tevarak-atrofga bo‘lgan munosabatimiz, qarashlarimiz, fikrlarimizni muayyan bir xulosalar tizimida bayon yoki ifoda eta olishimizdir. Agarda biz munosabatimizni bir maqsadga yo‘naltirilgan holda va muayyan bir vaqt kesimida taqdim etsak bu mikrokategorial sharhlash hisoblanadi.*

Kalit so‘zlar: *sharh, tafsir, sharhlash jarayoni, maxsus leksika imkoniyati, hissiy bo‘yoqdorlik, voqealar tavsifi, tahlil va talqin, ma’lumot berish va jalb etish.*

ТЕОРЕТИЧЕСКИЕ ПОДХОДЫ К ИНТЕРПРЕТАЦИИ И ТОЛКОВАНИЮ

Аннотация. *Сегодня можно с уверенностью сказать, что передача или получение информации является важнейшим фактором когнитивного развития человечества. В этом контексте доказано, что отношение к определённой реальности считается комментарием к этой реальности. Одна из природных способностей, данных человеку в мире, в котором мы живём, - это наше отношение к окружающему, умение выражать свои взгляды и мысли в определённой системе выводов. Если мы представляем наше отношение целенаправленно и в определённом временном отрезке, это считается микрокатегориальным комментированием.*

Ключевые слова: *комментарий, толкование, процесс комментирования, возможности специальной лексики, эмоциональная окраска, описание событий, анализ и интерпретация, информирование и привлечение.*

THEORETICAL APPROACHES TO INTERPRETATION

Abstract. *Today, it would not be wrong to say that sending or, conversely, receiving information is the most important factor for the cognitive development of humanity. In this regard, it has been proven that the attitude towards a certain reality is considered a commentary on that reality. One of the natural abilities given to a person in the world we live in is the ability to describe or express our attitude, views, and thoughts to the surrounding environment in a certain system of conclusions. If we present our attitude in a targeted manner and in a certain time frame, this is micro-categorical commentary.*

Keywords: *commentary, interpretation, the process of interpretation, the possibility of special lexis, emotional coloring, description of events, analysis and interpretation, information provision and involvement.*

Kirish. *Sharh* termini arab tilida - *izohlash, tushuntirish* kabi ma’nolarni beradi. Uning xususiyatiga ko‘ra ikki turi mavjud. Jumladan, 1) Kitob sharhi - kitobning matniga izoh berish, unga ilmiy izoh, ma’lumot beruvchi qismi. Yozma manbalarda (asar, tarjima, hujjat kabilar) matnning mazmun va mohiyatini tushuntirib berishda qo‘llaniladi. Masalan, muallif, noshir, mutaxassis, tarjimon tomonidan tayyorlanib, ma’lum bir asar yoki matnning tarixi, uning boshqa voqea-hodisalarga, fanlarga, shaxslarga, zamon va makonga bog‘liqligi xususidagi ma’lumotlar havola etiladi. Bu jarayonda muallif ishora etgan ba’zi voqea va faktlar, u yoki bu sabab bilan oshkora yozilmagan yoki yozilishi lozim topilmagan narsa yoki hodisalar taqdim etiladi. Aksariyat mumtoz asarlarda sharh yordamida ba’zi so‘z, so‘z birikmasi va iboralarning mohiyatiga oydinlik kiritiladi.

Sharh ko‘p hollarda qisqa va foydalanishga qulay bo‘lib, odatda, matndan keyin alohida ma’lumot tariqasida joylashtiriladi, biroq tarixiy yoki mumtoz asarlarga nisbatan alohida kitob shaklida berilishi ham mumkin. 2) jurnalistika sohasining janrlaridan biri. Ommaviy axborot vositalari (keyingi jumlalarda OAV shaklida qo‘llanilgan)da ijtimoiy-siyosiy, madaniy-ma’rifiy voqea-hodisalarning mohiyati hamda ahamiyatini ommaga tezkorlik bilan izohlab, bayon qilib berishga mo‘ljallangan taqdimot materiali turi.

Sharhlash jarayonida mavzuga doir faktlarni tahlil qilish, taqqoslash, fikrni dalillashning turli vositalaridan foydalanish, umumlashtirish, xulosa yasash kabi usullardan keng foydalanish mumkin. taqdimot tartibi va bayon qilish uslubiga koʻra, *sharhlash* jarayoni radio, televideniye, matbuot va internet saytlari uchun alohida moʻljallangan boʻladi. [9; 1206]

Sharh haqida toʻliq toʻhtalishdan avval unga yondosh tushunchalar bilan oʻzaro farqi haqida toʻhtalish maqsadga muvofiq deb bildik. Mazkur yondosh tushunchalar sharhlovchi nutqida mavjud. Lekin oʻziga xos belgilar bilan ajralib turadi. Jumladan, *tahlil, izoh, tavsif, tafsir.*

Adabiyotlar sharhi. Nazariy jihatdan sharh ayrim manbalarda *tahlil*ga yaqin olinadi. Shunga koʻra, koʻpchilik tadqiqotchilar va tilshunoslikka kirib kelayotgan izlanuvchilar ikki tushunchani farqlashda ikkilanishadi. Nazariy jihatdan tadqiq qilganimizda tahlilning oʻziga xos chizgilari bor. Oʻzbek tilining izohli lugʻatida toʻrt xil ma'noda qoʻllanish taqdim etilgan boʻlib, ular quyidagilar:

1) *manbalarda keltirlishicha, narsa, hodisa va shu kabilarni mohiyat, qonuniyat va boshqa jihatlardan tekshirish, oʻrganish ishi*; 2) *biror narsa, ma'lumot va shu kabilarni ma'lum nuqtayi nazardan oʻrganish, baholash*; 3) *biror narsaning tarkibini belgilash va uning mohiyatini tadqiq etish*; 4) *dafn marosimi oldidan marhum tepasida davra olib, tilovat qilish* (diniy). Sport sohasida tahlil mutaxassislar, yoshi katta oʻyinni tushuna oladigan jurnalistlar tomonidan amalga oshiriladi va muvaffaqiyat uchun amalga oshirilgan har qanday harakatga qaratilgan amaliy va nazariy xulosalar desak xato boʻlmaydi.

Sharh tushunchasiga yaqin yana bir tushuncha bu – *izoh*. Ayrim manbalarda izoh ham sharhga yaqin olinadi. Shunga qaramay, yaqinlik darajasi ular qoʻllangan kontekst bilan xoslanadi. Jumladan, ma'lum asar koʻlamida biror tushunchaning ifodalanishi noqulaylik tugʻdirsa, uning izohi beriladi. Modomiki, soddaroq tushuntirilsa, bu uning sharhidir. Izohli lugʻatlarimiz orqali kuzatganimizda, izoh - 1) *soʻz, ibora yoki voqea-hodisa va shu kabilarga berilgan sharh; tushuntirish*; 2) *matnning ayrim yeriga kiritilgan yoki ayrim masalaga berilgan qoʻshimcha ma'lumot, tushuntirish, eslatma, uqtirish* kabi ta'riflari mavjud. [9; 653]

Yana bir yondosh tushuncha bu - *tavsif*. Sport sharhi oʻyin ichidagi har qanday holatni qamrab olsa, *tavsif* esa oʻyin ichidagi kichik bir holat, epizod, predmet xatto oʻyinchini ham faqat ungagina tegishli sifatlari bilan ifodalaydi. Izohli lugʻatlardi bayoniga koʻra, sifat - *belgilarning bayoni, ta'rifi, tasviri deya qayd etilgan*. [9; 962]

Tafsir birligi ham sharh birligiga yaqin boʻlib arab tilidan tarjimasi - sharh, tushuntirish, ochib berish, izoh. Mazkur birlik islom an'anasiga asosan Qur'on oyatlarini sharhlash, tushuntirib berish kabi jarayonlarni oʻz ichiga oladi. Manbalarga koʻra, Qur'on oyatlarini tafsir qilish Muhammad sollallohu alayhi va sallam davrida vujudga kelib, bu ilm Muhammad sollallohu alayhi va sallamdan sahobalarga, sahobalardan tobe'inlarga meros qoldi. Tarixiy manbalarga tayanadigan boʻlsak, sharhlashga doir ilk namunalar, miloddan avvalgi birinchi ming yillikda (700-100) qadimgi Mesopotamiya (hozirgi Iroq) hududidan topilgan.

Keyinchalik Rim hukmdori Yuliy Sezar tomonidan *Commentarii de Bello Gallico* (Galliya jangi sharhlari) toʻplami yaratiladi. Asar miloddan avvalgi 58-49 yillarda yozilgan. Mazkur asarda Tsezar Galliyadagi kelt va german xalqlarining toʻqqiz yil davomida Rim istilosiga qarshi janglar va fitnalarni tasvirlanadi.

Oradan biroz vaqt oʻtib Tsezar *Commentarii de Bello Civili* (Fuqarolar urushi haqida sharhlar) deb nomlangan ikkinchi asari dunyoga keladi. Asarda miloddan avvalgi 49-48 yilgi Gney Pompey va Rim senati oʻrtasidagi jangovar voqealar, jumladan, Sezarning Farsal jangida Pompeyni magʻlubiyatga uchratishi va uni Misrga qochib ketishigacha boʻlgan hodisalar tasvirlanadi va ushbu sharhlar toʻplami 46-yilda nashr etilgan. [8; 46]

Manbalar asosida aytish lozimki, aynan, Sezar davrida ilk davlat yangiliklari chop etila boshlagan. Ilk yangiliklar *xabarnoma* tarzida Rim imperiyasida yaratilgan, ushbu xabarnomalar temir yoki tosh shaklida shaharning odam gavjum joylari osib qoʻyilgan va vaqti-vaqti bilan oʻqib eshittirilgan. Ular lotin tilida *Acta Diurna* deb atalib "Kundalik harakatlar" ma'nosini ifodalagan. Xabarnomalarning yangilik obyekti diniy mavzular emas, balki davlat, hokimiyat va imperator oilasiga daxldor yangiliklar boʻlgan. [8; 54]

Oʻz davrining eng ommabop sharhshunos va tilshunos olimi Servius (Servius) boʻlgan. Olim milodiy IV asrda yashagan va Italiyada oʻz davrining eng bilimdon odami sifatida shuhrat qozondi. Uning sharh toʻplamlari, asosan, miloddan avval 70-19-yillarda yashagan va Virgiliy taxallusi bilan Rimda ijod qilgan faylasuf *Publius Vergilius Maro* ijodiga bagʻishlangan boʻlib, zamonasiga Virgiliyning ishlarini yengil, xalqona tarzida yetkazib berishga harakat qilgan. Tilshunoslik sohasidagi bilimlari oʻz davri va kelajak avlod uchun sharhlar yozishga juda qoʻl kelgan. Natijada 1471-yilga kelib Bernardo Senini (Bernardo Cennini) tomonidan olimning sharhlari *In tria Virgilii Opera Expositio* nomi bilan toʻplam asar sifatida Florensiyada chop etildi. [8; 63]

Vaqt oʻtishi bilan sharh yoki sharhlash ilmi Markaziy Osiyo hududi tomon ham kirib kela boshlaydi. Oʻz davrining sharhlash sohasidagi bilimdoni bu Abu Nasr Forobiydir (Abu Nasr Muhammad ibn

Muhammad ibn Uzlug‘ Tarxon Forobiy 873-950 yy.). Olimning ilm fan oldidagi xizmatlaridan biri uning antik davr yunon mutafakkir olimlari asarlari, xususan, Arastu asarlariga sharhlar bitganligi va ularni yangi g‘oyalar bilan boyitganligidir. Shuningdek, alloma, Aflotun, Aleksandr Afrodiziyskiy, Evklid, Ptolemey, Porfiriy asarlariga ham sharh yozganligi ma’lum. Olim ko‘plab sharhlari to‘plami sifatida alohida “Taliqot” (sharhlar) asarini meros qilib qoldirgan.

Shuni ta’kidlash lozimki, Osiyo hududida yangilik va yangi voqelik sharhiga doir nashrlar hamda alohida e’tibor Xitoyning Xan sulolasiga taalluqlidir. Ular milodiy II va III asrlarda o‘z xalqiga ***Dibao*** adliya va administratsiya ishlariga doir yangilik varaqalarini taqdim etishgan. 1582-yilga kelib Minglar sulolasi tomonidan ***Dibao*** yangilik qog‘ozlari kundalik va haftalik sifatida rasman nashr etila boshlandi. [8; 71]

Yevropada 1450-yilda Gutenberg tomonidan yaratilgan mexanik nashriyot va uning ommalashishi OAV va sharhlash sohasida inqilob yaratib berdi. Muayyan voqelikka doir sharhlar endi qo‘l yozmalarda emas, balki texnologik mashinalarda bosib chiqarila boshlandi. Buning samarasi o‘laroq 1905-yilda Germaniyaning Strassburg (Strassburg) shahrida Yoxan Karolos (Johann Carolus) tomonidan ilak mahalliy gazeta taqdim etilgan bo‘lsa-da, ma’lumotlar 1609-yil Germaniyaning Volfenbyuttel (Wolfenbüttel) shahrida Avisa (Avisa) nomi bilan chop etilgan gazetani rasmiy gazeta deb ta’kidlaydi. Ushbu gazeta faqat diniy va hokimiyat yangiliklarini emas, balki ijtimoiy sohaning barcha yo‘nalishlari, jumladan, iqtisod, huquq, san’at va sport kabi bir nechta yo‘nalishlarini yorita boshladi. Keyingi o‘n yillikda Yevropaning barcha hududi mahalliy tillarida gazetalar ommalashdi. [8; 72]

Olingan natijalar va ularning tahlili. Sharhlash jarayoni, asosan, ilm-fan sohasiga yo‘naltirilgan bo‘lib, bu jarayonda muayyan savodxonlikka ega bo‘lgan insonlar shug‘ullanishgan. Ular o‘z sharhlarini xalqning umumiste’moliga yaroqli ravishda, ya’ni tushunish uchun qulay, yengil shaklda taqdim etishgan. Biroq yana bir sharhlash usuli paydo bo‘lgan ediki, bunda sharhlovchidan ilm emas, balki notiqlik, nutqiy ravonlik, xolislik va bir necha lisoniy xususiyatlarni o‘zida qamrab olishni talab qilgan. Mazkur shaxslar gohida davlat farmonlarini xalq orasida o‘qib eshittirsa, goh yakkama-yakka harbiy olishuvlarda ishtirokchilar nomini e’lon qilgan. Sport sohasiga doir sharhlar tarixiga nazar tashlasak, ular huquq yoki iqtisod sohasi kabi boy o‘tmishga ega emas. Ula tarixda harbiy soha tarkibida ko‘rsatib ketilgan.

Ingliz tili etimologik lug‘atlarning manba berishicha, commentary - termini 15-asr boshi ayrim manbalarda ifodalangan bo‘lib, ma'no jihatdan “sharhlar ketma ketligi yoki to‘plami” kabi tushunchalarga to‘g‘ri kelgan. Keyinchalik o‘rta asr lotin tilidan commentariusdan “daftar, izoh; kundalik, memuar,” sifatdoshning ot qo‘llanilishi, “sharhlar bilan bog‘liq” ma'nolarda qo‘llanilgan. Lotin tilining so‘ngi davrida commentum “sharh, ifoda” ma'nosida qo‘llanilgan.

Oxford lug‘atida sharhga quyidagicha ta'rif berilgan. **Ingliz tili**: *commentary (on something) a spoken description of an event that is given while it is happening, especially on the radio or television* - **tarj**.: *biror narsaga izoh berish (biror narsaga) sodir bo‘layotgan voqeaning og‘zaki tavsifi, ayniqsa radio yoki televideniye sohasida,* deya qayd etilgan.

Tarjimashunoslik sohasida *commentary* leksik birligi sharhning eng maqbul variant deb topilgan. Shunga qaramasdan sharh borasida inglizzabon olimlarning bir nechta qarashlari mavjud. Jumladan, criticism – XVI asrdan buyon ingliz tili umumiste’molida mavjud bo‘lib, etimologik lug‘atlarda qayd etilishicha, **ingliz tili**: *criticism - action of criticizing, discrimination or discussion of merit, character or quality; a critical remark or disquisition* – **tarj**.: *tanqid - qadriyat, xarakter yoki fazilatni tanqid qilish, kamsitish yoki muhokama qilish harakati; tanqidiy izoh yoki tahliliy tadqiqot*. XX asrga kelib mazkur jumlani omma uchun aniq chizgilari zamonaviy mukammal lug‘atlarda paydo bo‘ldi. **Ingliz tili** - criticism - the act of expressing disapproval of somebody/something and opinions about their faults or bad qualities; a statement showing this disapproval - **tarj**.: *tanqid - kimnidir/biror narsani ma'qullamaslik va uning kamchiliklari yoki yomon fazilatlari haqida fikr bildirish harakati; bu norozilikni ko‘rsatadigan bayonot.*

Commentary jumlasiga yana bir yondosh leksik birlik bu *explication* birligidir. Etimologik lug‘at orqali tahlilga tortganimizda *explication* – dastlab lotin tilida ***explicatio*** – ifodalash, tushuntirish ma’nolarini bergan. Keyinchaik explication shaklida fransuz tilidagi o‘zlashgan ma’nosi – *tushuntirish, izohlash* kabi mazmunni bildirgan. Ingliz tiliga fransuz tili orqali kirib kelgan va ***explication*** - *a very detailed explanation of an idea or a work of literature* - **tarj**.: *g‘oya yoki adabiyot asarining juda batafsil izohi*.

Shu kabi ma’nosi yaqin leksik birlikdan yana biri bu *review* hisoblanadi. 1570-yilda "re-view, examine or view again - ma;nosi: qayta-sharh, tadqiq qilmoq yoki muhokama qilmoq". matndagi mohiyati *look back on, recall by the aid of memory* - **tarj**.: *orqaga qaramoq, xotira yordamida eslamoq*.

Ingliz matnlarida 1630-yillarda paydo bo‘lgan va eski fransuz tilida *remarquer* - so‘zidan olingan ***remark*** leksik birligi ham *commentary* birligiga ma’no jihatdan yaqin hisoblanadi. O‘sha paytlarga doir manbalarda *take notice of, mark out in the mind* – **tarj**.: e’tiborga olish, ongda belgilab qo‘yish ma'nolarda kelgan. Shu nuqtada nazariy savol paydo bo‘ladi: ***odatiy sharh va sport sharhi aloqadorligi nimada?***

Tahlillarimiz jarayonida ma’lum bo‘ldiki, sharh va sport sharhi o‘rtasidagi bog‘liqlik tildan ma’lumot yetkazish, hodisalarni tasvirlash va fikr bildirishda lisoniy funksiyalarda namoyon bo‘ladi. Odatiy sharh bilan sport sharhi o‘rtasidagi farqni J.Ostinning nutq aktlari nazariyasi asosida tafovutini aniqlashga harakat qildik. 1950-yilda olim tomonidan nutq lingvistik tasnifi taqdim etiladi va unda uchta darajani belgilaydi: *lokatsion, illokatsion, perlokatsion*.

Olimning aynan ikkinchi, ***illokatsion*** tasnifi sport sharhlariga mos keladi; “Suhbat davomida odamlar bir vaqtning o‘zida biron bir tildan tashqari maqsadli harakatni bajaradilar. Odamlar so‘zlarni talaffuz qilish va tovushlardan zavqlanish jarayoni uchun emas, balki dunyoda sodir bo‘layotgan vaziyatni aks ettiradigan jumlalar tuzish uchun gapiradi.” [15; 22] Bundan tashqari, lug‘at tahlillari asosida Ostin ko‘rsatish kuchiga ko‘ra maqsadli fe‘llarning "foydalanish sinflarini" ishlab chiqdi va ushbu jarayonda ham sport sharhi tarkibida ham mavjud:

1) verdiktivlar, har qanday hukmlar, qarorlar

2) exercitivlar, ta'sir ifodasi, kuchning namoyon bo‘lishi

3) komissivlar, va’dalar, majburiyatlar va niyatlar

4) xulq-atvor, ijtimoiy mavqe

5) ekspozitivlar, muhokamalar natijalari, dalillar, sabablarni oydinlashtirish.

Sharhlash jarayonda ham olim aytgan fikrlar o‘z aksini topadi. Olimning fikri asosida nazariy jihatdan ushbu lingvistik o‘ziga xos aloqadorlikni quyidagicha tasnifladik.

Maxsus leksika imkoniyati: Sport sharhida ma’lum bir sport turi bilan bog‘liq ko‘plab xoslangan leksik birliklar, terminlar qo‘llaniladi. Odatiy sharhlarda ko‘proq umumist'emoldagi so‘zlar qo‘llaniladi xoslangan leksik birliklar muhokama mavzusiga qarab farq qilishi mumkin (bu borada keyingi paragrafda va ikkinchi bobda batafsil to‘xtalamiz).

Hissiy bo‘yoqdorlik: Ikkala turdagi sharhlar ham hissiy tilni o‘z ichiga olishi mumkin. Sport sharhi ko‘pincha o‘yinda sodir bo‘layotgan voqealarga qarab hayajon, quvonch yoki umidsizlik kabi kuchli his-tuyg‘ularni o‘z ichiga oladi va muxlislik faktori bilan uzviy kommunikativlik mavjud bo‘ladi. Ijtimoiy yoki odatiy sharhlar ham hissiy bo‘lishi mumkin, ayniqsa shaxsiy mavzular yoki muhim voqealar haqida gapirganda (uchinchi bobda batafsil to‘xtalganmiz).

Voqealar tavsifi: Sharh ham, sport sharhi ham sodir bo‘lgan voqealarni tasvirlashga qaratilgan. Sharhlarda bu yangiliklar, hodisalar yoki sport sharhlarida shaxsiy kuzatuvlar bo‘lishi mumkin, bu maydondagi harakatlar, o‘yin natijalari va o‘yinning asosiy daqiqalari bo‘lishi mumkin (to‘rtinchi bobda batafsil to‘xtalganmiz).

Tahlil va talqin: Ikkala holatda ham sharhlovchilar ko‘pincha voqealarni o‘zlarining talqinlarini taklif qilishadi va natijada sharhlovchinining lisoniy shaxsiyati namoyon bo‘ladi. Sport sharhida bu jamoaning strategiyasi yoki o‘yinchilarning harakatlari tahlili bo‘lishi mumkin, odatiy sharhda esa vaziyat yoki boshqa odamlarning bayonotlari tahlili bo‘lishi mumkin.

Ma’lumot berish va jalb etish: Sport sharhlari ko‘pincha voqelik haqida tomoshabinlarni xabardor qilish bilan ularga joziba va zavq ulashish uchun yaratiladi. Odatiy sharhlar, shuningdek, ushbu funktsiyalarni birlashtirishi mumkin, ayniqsa, tomoshabinlarni jalb qilish muhim bo‘lgan ommaviy yoki mashhur platformalarda ko‘proq yuzaga keladi.

Shunday qilib, mazmun va kontekstdagi farqlarga qaramay, ham an’anaviy, ham sport sharhlari ta’rif, talqin va his-tuyg‘ularni ifodalash kabi muloqotning asosiy tamoyillariga tayanadi. Shu asosida tahlillarimizni yuqorida nazariy fikrlar asosida taqdim etamiz. Sport sohasiga doir sharhlar, ilk bor, miloddan uch ming yil avval Shumerlar sivilizatsiyaga doir manbalarda topilgan. Mixxat tosh plitalarida uch juft kurashchi harakatlari tasvirlanadi. Gretsiyada miloddan avvalgi bronza davriga tegishli Minoy san’atiga doir asarda sport tadbiri tasvirlangan. Unda yengil atletikaning gimnastika turiga xos harakatlar ifodalangan. Jamoaviy sport tadbirlari ko‘p hollarda biror insonning dafn marosimida taqdim etilgan. Bu jarayon miloddan avvalgi 1600-yillarda Miken (Mycenean) davriga to‘g‘ri keladi. Ko‘p hollarda jangchilarning sharafiga ularning dafn marosimi shu zaylda o‘tkazilgan.

Qadimgi Olimpiya o‘yinlari miloddan avvalgi 776-yildan har to‘rt yilda bir marta Gretsiyaning Olimpiya shahridagi Zevs ziyoratgohida o‘tkaziladigan diniy va sport bayrami hisoblanadi. Musobaqa Qadimgi Yunonistonning bir qancha shahar, qo‘shni davlatlar va yaqin qirollik vakillari o‘rtasida bo‘lib o‘tgan. Qadimgi Olimpiada o‘yinlari ustida tadqiqot olib borgan tarixshunos P.Kristensenning ta’kidlashicha, “ushbu o‘yinlar diniy marosim bo‘lib inson va xudolar o‘rtasidagi o‘zaro bayram hisoblangan”. Shunga ko‘ra, sport sohasi sharhlarining ilk ko‘rinishi savodxonlik darajasi yetarli bo‘lgan, din vakillariga topshirilgan. Ular o‘yin boshida muxlislar uchun ishtirokchilar haqida ma’lumot berishgan va o‘yin yakunida g‘olibni xalqqa baland ovozda tanishtirgan. Mazkur jarayon sharh va sharhlovchilik ommaviy sport o‘yinlari paydo bo‘lishi bilan sodda ko‘rinishda vujudga kelgan deyish mumkin.

Manbalarda qayd etilishicha, sport o‘yinlarining tomoshasi keyinchalik Yevropaning boshqa hududiga, ya’ni Rim shahrida ommalashadi. Buning asosiy sababi sifatida milodiy 69-79-yilda imperator Vespasian tomonidan 50-80 ming tomoshabinlar uchun mo‘ljallangan Kolizey (Colosseum) maydonining qurilishi bilan bog‘liq. Garchi qurilish ishlari imperator Vespasian tomonidan boshlangan bo‘lsa-da, yakuniy ishlar uning o‘g‘li imperator Titus tomonidan amalga oshirilgan. Ayrim manbalarda Kelizey emas, balki Flavian amfiteatri (Flavian Amphitheatre) deb ham nomlanadi, chunki bu ikki imperator Flavianlar dinastiyasining imperatorlari hasoblanishgan. Ommaviy sport o‘yinlaridagi sportchi va uning poygada ishtirok etuvchi tulporlari taqdimoti o‘yin oldidan imperator kotibiyati tomonidan amalga oshirilgan. O‘yin tugaganidan so‘ng o‘yinchining mukofot taqdimoti ham kotibiyat vakili tomonidan bajarilgan.

Ingliz tili manbalarida ilk bor sport o‘yini emas, balki sport turi sharhi qayd etilgan. Jumladan, qirolichalar Mariya I (1553-1558) va Elizaveta I (1558-1603) davrida Surrey grafligi Koroneri (“Coroner” o‘limlarni qayd etuvchi qirollik amaldori) Jon Derrikning yozishicha: *“Being a scholler in the ffree schoole of Guldeford hee and diverse of his fellows did runne and play there at creckett and other plaies”*.

Tarjimasi: “Guldeford bepul maktab o‘quvchisi bo‘lgan kezlari u va uning do‘stlari chopishardi, kriket va boshqa o‘yinlarni o‘ynashardi”. Muallifning yoshini hisobga olgan holda ushbu qo‘lyozmadagi sharhi 1550-yillarga to‘g‘ri keladi. Ushbu sharh sport turiga tegishli ekanligi, unda qo‘llangan sport terminlari bilan xoslanadi. Masalan, kriketning dastlabki terminlari sifatida, **small ball** yoki **cricket ball** – *to‘p, kriket to‘pchasi*, **sticks** – *tayoqchalar,* **bat** – *bita* (to‘p qaytaruvchi baquvvat tayoq), **pitch** – *maydon*, **linecourse** – *yo‘lak* soha terminologiyasiga oid ilmiy ishlarda qayd etilgan.

XIX asr ikkinchi yarmida yaratilgan yangi kashfiyotlar sport sharhi yo‘nalishining poydevori bo‘ldi. Radio va televideniyaning kashf etilishi sharhlovchilik sohasida yangi ishlarni amalga oshirish lozimligini talab qila boshladi. Radio tarixiga nazar tashlasak, sport sohasi uchun xoslanmagan, jumladan, paydo bo‘lishi matematik olim, Jeyms Klerk Maksvellning 1864-yil elektromagnetizm nazariyalarini taqdimoti va 1865-yilda nashr etilishi bilan bog‘liq. Keyinchalik ushbu apparat boshqa olimlar tomonidan takomillashtirilgan va ilk maqsad “simsiz telegraf”, ya’ni “xabar yetkazish” uchun yaratilgan, biroq keyinchalik radioeshittirishlarni o‘z ichiga qamrab oldi.

Ma’lumotlarga ko‘ra, radio kashfiyotidan o‘ttiz olti yil o‘tib, birinchi inglizcha sportga doir radio translyatsiyasi Amerika kubogi bo‘lib, o‘yin 1899-yil Nyu-York portidan Gugliyelmo Markoni (Guglielmo Marconi) tomonidan uzatilgan.

Dastlabki sportga doir sharhlar yozib oligandan so‘ng radio orqali muxlislar va tinglovchilarga taqdim etilgan. 1920-yillardan boshlab esa butun dunyo mamlakatlarida radiostansiyalarga tijorat litsenziyalari berilishi vaziyatni o‘zgartirdi, ya’ni radio kanallar o‘rtasida raqobatni yuzaga keltirdi. 1912-yildan beri sportga doir radioeshittirish va ko‘rsatuvlar mavjud bo‘lsa-da, 1921-yil aprel oyida ilk bor Qo‘shma shtatlarning Pitsburg, Pensilvaniya shahrida Jonni Dandi (Johnny Dundee) va Jonni Rey (Johnny Ray) o‘rtasidagi boks uchrashuvi natijalari to‘g‘ridan to‘g‘ri uzatildi. 1923-yilda Nelson (Nelson) studiyasi tomonidan, ilk bor ingliz tilida, Avstraliya va yangi Zelandiya o‘rtasidagi boks bahslari radio orqali jonli sharhlangan.

Buyuk Britaniya hududida sportga oid ilk sharhlar BBC (British Broadcasting Corporation) radiosi orqali amalga oshirilgan. Jumladan, 1927-yil 15-yanvarda Angliya va Uels o‘rtasida xalqaro regbi musobaqasi bo‘lgan va ushbu musobaqa ilk bor to‘g‘ridan to‘g‘ri radio orqali sharhlangan. Ushbu qarama-qarshilikni sharhlab borgan jurnalist asli harbiy va professional regbichi bo‘lgan Teddi Uikelam (Teddy Wakelam)dir. U yaqindan yordam bergan va o‘yinchi raqamlarini aytib turuvchi ikkinchi plandagi sharhlovchi Sesil Artur Lyuis (Cecil Arthur Lewis) bo‘lgan. Oradan bir hafta o‘tgach, xuddi shu ikki juftlik tomonidan Londondagi tarixiy Xayberi (Highbary) stadionida Arsenal (Arsenal) va Sheffild Yunayted (Sheffield United) jamoalari uchrashuvi jonli tarzda radioda taqdim etilgan ilk futbol uchrashuvi bo‘ldi. Sharh davomida o‘yinchilarning maydondagi pozitsiyalari, harakatlari va natijalar taqdim etilgan.

Sport sharhining janr sifatida shakllanishi ommaviy axborot vositalarining texnik rivojlanishi bilan chambarchas bog‘liq ekanligi ko‘p bora ta'kidlangan. Taraqqiyot natijasida mazkur janr radioeshittirishdan televideniyega, vaqt o‘tishi bilan televideniyedan Internetga yo‘l oldi. V.Yegorovning terminologik lug‘atida sharh haqida “mutaxassisning biron bir voqea haqidagi asl matni bilan nutqi, unga ma’lum baho berilgan fakt” deya qayd etilgan. Ushbu ta'rifga ko‘ra, “muallifning pozitsiyasi” degan ikkita asosiy so‘zni ajratish mumkin. Bu sharhning subyektiv ekanligini ko‘rsatadi.

Xulosa. Har qanday sohani tilshunoslik nuqtayi nazaridan tadqiq qilmoqchi bo‘lsak, o‘sha tilning tarixiy ildizlari, shakllanishi, taraqqiyot bosqichlari bilan birgalikda leksikasiga, atama va terminlariga va qolaversa, ularning milliy-madaniy, qiyosiiy-tarixiy xususiyatlariga ham murojaat qilish mumkin bo‘ladi. Shunday ekan, dunyo sport matbuoti, televideniyesi va har qanday ko‘rsatuvning sharh tarkibida sport sohasi tabiatini namoyon etuvchi leksik birliklar mavjud. Mazkur birliklar til va nutq sathida tabiiy va sun’iy, ichki

va tashqi omillar asosida takomillashadi. Mazkur birliklarning rivojlanishi zamon va makon bilan uzviy bog‘liq. Xususan, iqtisodiy va ijtimoiy munosabatlar ta’siri asosida o‘zbek tilida mavjud sportga xos leksik birliklar sathida arabcha, forsiy va ruscha leksik birliklar, ingliz tilida esa lotin, fransuz, grek, ispan, italyancha leksik birliklarning soha ehtiyoji sifatida ishlatilishi kuzatiladi. Ushbu jarayon, lingvokulturologik jihatdan, o‘tmishda yondosh va qo‘shni tillarning ta’siri katta bo‘lganligi bilan yoki sport sohasi qadimdan insoniyatning kundalik hayotining bir qismi ekanligi bilan izohlanadi.

Sharh jarayonida ikki tilning qofiyalanish modellari turlicha ekanligi kuzatildi. Jumladan, o‘zbek tilida raviy lingvistik qofiya detali bo‘lib, u so‘z o‘zagi, yasama so‘zlarda negiz oxiridagi undosh, cho‘ziq unli, ba’zan esa qisqa unlilarning aynan takrorlanishi tufayli yuzaga keladi. Vazniy shakliga ko‘ra raviy gap oxirida keladi. Tipologik jihatdan o‘zbek tilining morfologik strukturasi SOV modeliga mansub bo‘lganligi bois gap oxiri kesim yoki fe’lga tegishli. Yagona gap tarkibida ikki kesim, lingvistik jihatdan, qo‘shma gapni hosil qilishini hisobga olsak, o‘zbek tili sodda gaplari tarkibida qofiyani yasalishi murakab ekanligidan dalolatdir. Aksincha, ingliz tili SVO modeliga mansub bo‘lganligi bois, bu til sharhlarida raviy ikkinchi darajali bo‘lak bo‘lishi ham mumkin. Sharhda qofiyaning vujudga kelishi faolroqdir.

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UO‘K 81’373.2:821.111:821.512.133

BADIIY ONIMLARNING STILISTIK VA KONNOTATIVLIK XUSUSIYATLARI

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Annotatsiya. *So‘nggi paytlarda tilshunoslikda til faqat muloqot vositasi sifatida emas, millatning madaniy ko‘rsatgichi sifatida qaraluvchi tadqiqotlar juda ko‘plab olib borilmoqda. Bu kabi tadqiqotlar xalq madaniyatining eng nozik qirralaalri uning o‘ziga xos bo‘lgan tilida namoyon bo‘lishi to‘g‘risidagi tasavvurlarga asoslanadi. Bunday yondashuvlardan kelib chiqib, til nafaqat millatning zamonaviy mentaliteti, shuningdek, oldingi davr odamlarining dunyo, jamiyat, va o‘zlari haqidagi fikrlarini ham tahlil etishni talab etadi. Maqolada badiiy asarlarda berilgan onomastikonlarning lingvomadaniy xususiyatlari ochib berilgan.*

Kalit so‘zlar: *lingvomadaniyatshunoslik, atoqli ot, badiiy onomastikon, konnotatsiya, madaniyat.*

СТИЛИСТИЧЕСКИЕ И КОННОТАТИВНЫЕ ОСОБЕННОСТИ ХУДОЖЕСТВЕННЫХ ОНИМОВ

Аннотация. *В последнее время в лингвистике проводится множество исследований, которые рассматривают язык не только как средство общения, но и как культурный показатель нации. В основе подобных исследований лежит идея о том, что самые тонкие стороны культуры народа проявляются в его уникальном языке. На основе таких подходов язык требует анализа не только современного менталитета нации, но и мыслей людей предыдущей эпохи о мире, обществе и самих себе. В статье раскрываются лингвокультурные особенности ономастиконов, представленных в художественных произведениях.*

Ключевые слова: *лингвокультурология, имя собственное, художественная ономастика, коннотация, культура.*

STYLISTIC AND CONNOTATIVE CHARACTERISTICS OF LITERARY ONYMS

Abstract. *Recently, many studies have been conducted in linguistics, which consider language not only as a means of communication, but as a cultural indicator of the nation. Such studies are based on the idea that the most subtle aspects of the people's culture are manifested in its unique language. Based on such approaches, language requires an analysis of not only the modern mentality of the nation, but also the thoughts of the people of the past times about the world, society, and themselves. The article reveals the linguistic and cultural features of the onomasticons given in the literary works.*

Key words: *linguaculturology, proper noun, literary onomasticon, connotation, culture*

Kirish. Onomastikonlarni kategoriyalashtirish jarayonida inobatga olinadigan xususiyatlardan biri konnotativlik kategoriyasidir. Ma’lumki, har bir til belgisi axborot uzatish bilan bir qatorda, tinglovchi yoki o‘quvchiga ta’sir o‘tkazish vazifasini ham bajaradi. Shu jumladan, onomastikonlar ham biror bir emotsional baho mazmunini ifoda etish qiymatiga egadir. Masalan, quyidagi holatlarda onomastikonlar faqat mantiqiy xabar tashuvchi vazifasini o‘tayotganligini kuzatamiz: – *To‘lqin beshikchi ustaga gapirayotgani bilan ko‘zlari katta ko‘cha tomonda edi: ana, zira sotuvchi bola ko‘rindi. To‘lqin unga kuzatuvining birinchi kunidayoq e’tibor bergan edi. U yo‘l chetida to‘xtagan mashinaga ildam yaqinlashadi. Ko‘zlari javdiraydi. Bozorga kiraverishdagi gumbaz yonida esa uch yigitcha o‘tiribdi. To‘lqinning gumoni shularda.* (Said Ahmad: 3).

Boshqa holatlarda esa onomastikonlar mazmuni emotsional-baho bo‘yoqlari bilan boyiganligini ko‘ramiz: – *Faye was the motherly type… She was a bosom to cry on, a soother and a stroker”, Faye, the essence of motherness, began to think of Kate as her daughter”* [5].

Mavzuga oid adabiyotlar tahlili. Til birliklarining lingvodidaktik xususiyatlarini maxsus o‘rgangan S.G.Ter-Minasova ularning alohida kategorial belgilarga ega ekanligini e’tiborga olish muhimligini uqtiradi. Olimaning ta’kidlashicha, konnotativlik, ya’ni axborot tashish bilan birgalikda, emotsional ta’sir o‘tkazish xususiyatiga ega bo‘lish ularning vazifaviy va semantik mohiyatini belgilaydi [10]. Fikrimizcha, ushbu berilgan ta’rif til birligi sifatida onomastikonlarga ham tegishli bo‘lib, ularning konseptual to‘laqonlilikka

ega bo‘lishi, ya’ni ma’nosining ma’lum mantiqiy struktura – mazmunga mos kelishi ularning nominativ funksiya bajarishidan guvohlik beradi.

Tadqiqot metodologiyasi. Onomastikonlarni o‘rganish jarayonida yuzaga kelgan asosiy muammolardan biri – bu ularning leksik ma’nosi bilan bog‘liq muammodir. Bugungi kunga qadar qancha bahslar bo‘lsa, shuncha fikrlar saqlanib qolmoqda. Onomastik birliklarning ma’nosi muammosi bo‘yicha xorijiy tadqiqotchilar tomonidan bildirilgan fikrlarni uchta asosiyguruhga – asemantiklik, ya’ni onimlarning ma’nosi yo‘q degan nuqtai nazar, semantiklik, ya’ni onimlar keng ma’noga ega degan nuqtai nazar va ikkalasining ham xususiyatlarini birlashtirgan, go‘yoki birinchi va ikkinchi nuqtai nazarlarni ”yarashtiradigan” nuqtai nazarga ajaratish mumkin.

Birinchi konsepsiyaga ko‘ra, onimlar doimiy tushunchalar signifikatlarning ifodalanishi bilan hech qanaqa tarzda bog‘lanmaydi, onim hech narsani anglatmaydi, chunki atoqli otga ega bo‘lgan obyektning xususiyatlari to‘g‘risida hech narsa aytmaydi, faqat mos keladigan boshqa onimlar orasidan uni ajratadi. Onimlar doimiy tushunchalarni ifodalash bilan bog‘liq emas va anglatayotgan predmetlari haqida axborot tashishga qodir emas.

Hozirgi kunda ushbu yondashuv tanqidiy baholanmoqda, masalan, D.I.Rudenko o‘z asarlaridan birida ta’kidlaydiki, “bema’ni otlar” deb nomlanadigan mantiqiy kategoriya tilda qo‘llanishi mumkin emas, chunki “bema’ni ot” tabiiy til maqomiga ega bo‘lmaydi [6].

Ikkinchi yo‘nalish onim faqat nutqda, maxsus tanlangan nutq qurshovida va alohida nutq muhitida qo‘llangan paytdagina to‘liq ma’noga ega bo‘lishi mumkinligiga asoslanadi. Ayrim xorij tilshunoslarining fikricha, onomastik semantika – semantikaning batamom maxsus turi bo‘lib, subyektiv, ijtimoiy shartlangan omillar ham, referent so‘zlovchida paydo qiladigan hissiyotlar ham ism semantikasiga kiradi [6].

Uchinchi yo‘nalish tarafdorlari tilda ham, nutqda ham ism ma’nosining mavjudligini da’vo qiladi. Fransuz tilshunoslari P.Siblo va S.Lerua, atoqli otlardan yasalgan nomlarni yoki neologizmlarni yaratish borasidagi empirik kuzatuvlar asosida, atoqli otlar nutqda hamda asosiy ma’nodan chetga chiqib qo‘llanganda ma’no hosil qilish qobiliyatiga ega degan xulosaga kelishadi: semantik maydon bo‘lmaganda, turg‘un semalar vositasida atoqli otning ifodalanmishini tasvirlab bo‘lmaydi [4].

Tahlillar va natijalar. Keltirilgan nazariy tahlillarga kognitiv tilshunoslik va lingvomadaniyatshunoslik yo‘nalishidagi tadqiqotlarda, birinchidan, bir-birlariga o‘xshash jihatlarni namoyon qiladi, ya’ni tilni o‘rganishda integrativ yondashuv, “til – inson” va “inson – til” diadasiga maksimal diqqat e’tibor qaratilsa, konseptlar va olam manzarasi muammolari tadqiq qilinsa, ikkinchidan, bu tushunchalar har ikkala fanda turlicha talqin qilinishi ko‘zga tashlanadi.

Onimning barcha qayd etilgan xususiyatlari juda muhim bo‘lib badiiy nomlashda dolzarblasha bormoqda, chunki badiiy kommunikatsiyaning o‘ziga xos xususiyati shundaki, unda har bir so‘z alohida, kontekstga bog‘liq bo‘lgan ma’noga ega bo‘ladi. Atoqli otning badiiy matndagi funksional yuki oshib bormoqda, boisi u badiiy obraz yaratishning eng muhim vositalaridan biri hisoblanadi.

Atoqli ot ega bo‘lgan (xususan, ijtimoiy va etnomadaniy xususiyatli) konnotatsiyalar, so‘zlovchilarning lisoniy ongida ismi (antroponim) orqali nom sohibining vazifalarini tavsiflab beruvchi onomastik stereotip sifatida o‘z aksini topadi. Onomastik stereotipdan foydalanish jarayonida onomastikon estetik ahamiyat orttirishi mumkin va badiiy matnda “gapiruvchi familiyalar” yordamida qahramonning xususiyatlarini tavsiflash maqsadida faol qo‘llaniladi. Bunday hollarda onomastik o‘yin orqali ijobiy ta’sirga muallifning ham, o‘quvchining ham ongida mavjud bo‘lgan va muallifga onimni idrok etishning odatiy bo‘lmagan matnini yaratish imkonini beruvchi onomastik stereotipni qayta tiklash orqali erishiladi.

Onomastik stereotipning assotsiativ xarakterga ega, ya’ni gapiruvchining tilda onomastikon yaratish va undan foydalanish modellari / usullari haqidagi nisbatan barqaror fikrlarini aks ettiruvchi ekanligini ta’kidlab o‘tamiz. Onomastik o‘yin yozuvchi uslubining o‘ziga xos xususiyatiga aylanishi mumkin, bu madaniy ma’lumotlarni uzatish uchun maxsus “kod” sifatida uning o‘zigagina xos bo‘lgan xususiyatlarini o‘rganish muhimligi bilan shartlanadi. Hozirgi kunda tilshunoslik doiralarida onomastikani umumiy o‘rganish, xususan, nutq va tilda onomastikonlarning faoliyat yuritishi, semantika masalalari va, shuningdek, badiiy matn kontekstida estetik onimlar (ayniqsa, estetik antroponimiya)ning rolini o‘rganishga alohida e’tibor berilmoqda.

Tadqiqotchilar ba’zan bir-biriga mutlaqo zid bo‘lgan fikrlarni bildirishadi, misol uchun, O.S.Axmanova, N.I.Tolstoy, K.D.Levkovskaya, N.D.Arutyunova, A.A.Reformatskiy kabi tilshunos olimlar onomastikonlarni “konnotativ qobiliyatga ega bo‘lmagan”, “bo‘sh” (ma’nosiz), “nuqsonli” so‘zlar sirasiga kiritib qo‘yishga moyil bo‘lsalar, boshqalari, aksincha, onomastik birliklarning ekspressiv-ifoda imkoniyatlariga ijobiy baho beradilar. Xususan, O.Espersen, V.I.Bolotov, V.A.Kuxarenko, G.Suit, A.V.Superanskaya va ularning izdoshlari nomning nutq darajasida, ya’ni nutq muhiti konteksti va kommunikativ vaziyatda ekstralingvistik o‘sishiga asoslangan onomastikonlar keng qatlamining ma’no

(konseptual mazmun)ga ega bo‘lish qobiliyatini rad etmaydilar. J.S.Millning fikriga ko‘ra, atoqli otlar hech qanday konnotativ xususiyatga ega emas va ularni turdosh otlardan farq qiladigan hech qanday belgisi yo‘q [9]. Ingliz mantiqshunosi X.Jozef esa butunlay qarama-qarshi fikrni bildiradi [9].

Bir qator fransuz tadqiqotchilari, jumladan, Parij universiteti professori P.Kadio (P. Cadiot) til va nutqda atoqli otlar va turdosh otlarning deyarli to‘liq “tengligi” pozitsiyasiga amal qiladi. Onomastik leksikaning murakkab va ko‘p qirrali tizimi talablari, birinchi navbatda, shundan iboratki, uning qo‘llanish sohalarini real (ya’ni, kundalik hayotda uchraydigan) va estetik (ya’ni, muallifning shaxsiy ijodi natijasi bo‘lgan va badiiy asar sahifalarida uchraydigan) onimlarga bo‘linish chegarasini aniq belgilash kerak. Muayyan u yoki bu guruhga mansubligiga ko‘ra, real yoki estetik bo‘lishidan qat’iy nazar, onimning vazifalaridan kelib chiqib onomastikonlarni o‘rganish va talqin qilishning o‘zi ham turlicha bo‘ladi. Shunday qilib, real onomastikonlar ijtimoiy farqlovchi funksiyani bajaradi (yagona subyekt yoki obyektni ataydi), estetik onimlar esa, aksincha, badiiy asar sahifalarida bevosita atash javobgarligidan tashqari, qo‘shimcha semantik yoki stilistik ma’nolarni anglatishi mumkin (personaj xarakteri, davr, ijtimoiy muhit, shuningdek, muallifning orzu o‘ylarini ifodalaydi). Masalan, quyidagi parchaga e’tibor qiladigan bo‘lsak:

- *“Ot aylanib qozig‘ini topadi, deganlar. Tug‘ishgan yer, el-yurtni unutish osonmi? Kelganingga biz ham, ota-bobolaringning arvohi ham xursand, girmonni yengib, tinchlik bolsa, sen ham uy-joy qilarsan, bola-chaqali bolarsan”, — deyishardi keksalar. Ular Doniyorning yetti pushtini surishtirib, uning qaysi urug‘dan ekanligini, ovuldagi ba’zi bir tug‘ishganlarining kimligini ham aytib berishdi. Xullas, ovuldagilar: “Doniyor dunyoga yangi kelgandek bo‘ldi”, deyishadigan bolishdi* (Ch.Aytmatov. 8), yozuvchi tomonidan qo‘llangan *“Ot aylanib qozig‘ini topadi”, “tug‘ishgan yer”, “ota-bobolarning arvohi”, “girmonni yengib”, “bola-chaqali bo‘lmoq”, “yetti pusht”, “qaysi urug‘”, “ovuldagi tug‘ishganlar”, “dunyoga yangi kelgan”* jumlalarining ma’nosini tushunib olishi uchun o‘quvchidan matnda tasvirlangan hikoyaning bo‘lib o‘tgan davri, joyi haqidagi ma’lumotlar bilan bir qatorda, yozuvchi murojaat qilgan, tilda mavjud bo‘lgan stilistik vositalar haqida ham yetarlicha bilimga ega bo‘lishi talab etiladi.

Estetik onomastika haqida gapirganda, adabiy matnda onomastikonning ulkan konnotativ va ekspressiv salohiyati aks etishini ta’kidlab o‘tish joiz. Onomastikon matnning ma’noviy semantikasini yaratishda ishtirok etadi va uning boshqa elementlari bilan bir qatorda muallif niyatlari hamda asarning badiiy g‘oyasini ifodalashning verbal vositasi hisoblanadi. Onomastikon o‘zining adabiy ma’lumotlarning ma’lum miqdorini kodlay olish qobiliyati tufayli matnning yetakchi birliklaridan (ayniqsa, sarlavhada, matnning boshida va oxirida, ya’ni “kuchli” deb atalmish pozitsiyalarda) asosiysiga aylanadi. Shu o‘rinda, onomastikonlar sarlavha vazifasini o‘tagan asarlardan misollar keltirib o‘tish maqsadga muvofiq: *“Alpomish”, “Jamila”, “Zumrad va Qimmat”, “Go‘ro‘g‘li”, “Chinor”, “Amir Temur”, “Xatiko”, “Qashqadaryo”, “Turon”, “Romeo and Juliet”, “Rebecca”, “King Arthur”, “London, “Wolf”, “Sister Carrie”, “Don Juan*” – bu ro‘yxatni istagancha davom ettirish mumkin, ingliz, o‘zbek, va yana ko‘plab boshqa xalqlar adabiyotida ham bu kabi misollarni cheksiz uchratish mumkin.

Biroq, o‘quvchi (retsipient – qabul qiluvchi)ga ma’noviy axborotni etkazib berish qobiliyati bilan birga estetik onimlar aynan o‘sha ma’noviy axborotni “xabardor bo‘lmagan”lar yoki o‘zga madaniyat vakillari uchun yopiq qilib qo‘yish xususiyatiga ham egadirlar. Gap shundaki, onomastikon har doim o‘ziga xos milliy realiya bo‘lib, u vaziyat, sharoit leksikasi bilan bog‘liq, deyarli o‘zgarmas hisoblanadi, boshqacha aytganda, onomastikon, qoidaga ko‘ra, boshqa tilga tarjima qilinganda muqobil variantiga ega emas, va ularning ma’nolari foydalanish va talqin qilish jarayonida obyektiv (mamlakat, davr, hukmron mafkura) va sof sub’ektiv (ijtimoiy mavqei, retsipientning ma’naviy rivojlanishi va intellektual darajasi) kabi ko‘plab omillarga bog‘liq holda farq qilinishi mumkin.

G.B.Stouning “Tom tog‘aning kulbasi” (Uncle Tom’s Cabin) asari qahramoni Tom tog‘a (Uncle Tom) badiiy onimining motivatsion asos sifatida tagzaminida mavjud bo‘lgan “xiyonat qilish”, “sodiq xizmatkorlik” belgilarini tushuntirish o‘sha madaniyat vakillari tafakkurida mavjud bo‘lgan bilimlarning fenomenologik tuzilmalari – asar syujetini bilish asosida amalga oshiriladi, garchi Tom tog‘a yaxshi xulqli keksa afro-amerikalik bo‘lsa-da, asar syujetiga ko‘ra u xo‘jayiniga sodiq qoladi. Amerika jamiyatida irqiy kamsitishlarga qarshi davom etayotgan kurash kontekstida Tom tog’a afro-amerikaliklarning manfaatlariga xiyonat qilib, oq tanli xo‘jayinga xayrixoh qolgan odam sifatida qabul qilinadi. Ikkilamchi nominatsiyada metaforik tansformatsiya natijasida Tom tog‘a (Uncle Tom) quyidagi konnotativ semalarni verballashtiradi: K1 – oq tanlilarga haddan tashqari bo‘ysunuvchi afro-amerikalik; K2 – o‘z madaniyatiga yoki jamiyatiga xiyonat qilgan shaxs, har ikki holatda ham mavjud bo‘lgan o‘ziga xos belgi “xo‘rlovchi”, “haqoratli” xususiyatlari:

– *"They call me Uncle Tom," he said, but added that he did not care about the hostility. "I feel nothing. I know that I am on the right side of this argument*" (The Guardian).

O‘zbek xalqining komik qahramoni Afandi badiiy onimi ham ikki darajali konnotativ semaga ega, bir tomondan, nihoyatda sodda insonni verballashtirsa, ikkinchidan, ushbu onim tagzaminida ayyor, o‘z ishiga pishiq, aqlli, dono kabi ma’nolar mujassamlashadi:

– Iya, qiziq ekansiz-ku, singil! – cho‘loq qandolatchi ovozi boricha shang‘illadi. – Afandi eshagi yo‘qolganida bir qo‘lida yantoq, bir qo‘lida tezak ko‘tarib, bozor aylangan ekan, buni yeb, buni anaqa qilganni ko‘rgan bormi, deb. Siznikiyam shundan bo‘ldi-ku (O‘.Hoshimov. Dunyoning ishlari. 2015:124).

Xulosa va takliflar. Yaratilgan etnokonnotatsiyalar aksiologik baholash belgisi bilan xarakterlanadi. Baholovchi ma’nolar so‘zning ta’rifida ham o‘z ifodasini topishi mumkin, ham yashirin xarakterga ega bo‘lishi mumkin. Yashirin xarakterdagi etnokonnotatsiyaning ijobiy yoki salbiy belgisini aniqlash uchun asos etno-konnotatsiyali birliklar mavjud bo‘lgan kontekstlarni tahlil qilishdir. Tadqiqot natijalariga ko‘ra, ikkilamchi badiiy onimlarning salbiy belgili xususiyatlarni faollashtirish an’anasi mavjud. N.F.Alefirenkoning fikri buni tasdiqlaydi, uning ta’kidlashicha, ikkilamchi belgilar salbiy taassurotlarni ifodalaydigan eng yorqin va esda qolarli belgilar orqali hosil bo‘ladi [7]. Salbiy yoki ijobiy baho til va madaniyat sohiblari tomonidan dunyoni idrok etish va baholashning o‘ziga xos xususiyatlari bilan belgilanganligi sababli, ular u yoki bu lingvomadaniyat vakillari tafakkuridagi olamning milliy qadriyatlar manzarasiining o‘ziga xos xususiyatlaridan dalolat beradi.

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UDC 81

CORPUS ANALYSIS OF 263 ISLAMIC SUPPLICATIONS IN ENGLISH AND UZBEK

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Abstract. *This article intends to share the result of corpus analysis in terms of religious supplications both in English and Uzbek languages including almost 263 duas (prayers). Plus, it assists to put forward the idea of analyzing comparative and contrastive outcomes of corpora results. At the end, after gathering what had been compiled as"Supplications Corpus", "duolar to'plami" in www.sketchengine.com, it reveals marvelous results in a sense of word list mentioned in prayers.*

Key words: *prayer corpus, «prayer collection», word list, frequency, sketch creation mechanism, corpus, word sketch, idea generator, Allah, linguoculture, reward, merit.*

АНАЛИЗ КОРПУСА 263 ИСЛАМСКИХ МОЛИТВ НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *В данной статье представлены результаты корпусного анализа религиозных молитв на английском и узбекском языках, включающего почти 263 дуа (молитвы). Кроме того, статья способствует продвижению идеи анализа сравнительных и сопоставительных результатов корпусных исследований. В заключение, после сбора материала, составленного как «Корпус молитв» («duolar to'plami») на сайте www.sketchengine.com, были получены замечательные результаты в отношении списка слов, упоминаемых в молитвах.*

Ключевые слова: *корпус молитв, «сборник молитв», список слов, частота, механизм создания эскизов, корпус, набросок слов, генератор представлений, Аллах, лингвокультура, награда, савоб.*

263 TA ISLOMIY DUOLARNING INGLIZ VA O'ZBEK TILLARIDA KORPUS TAHLILI

Annotatsiya. *Ushbu maqola ikkala(ham ingliz ham o'zbek) tillarda taxminan 263 ta duoni o'z ichiga olgan diniy duolar korpusi tahlillari natijalarini bo'lishishga mo'ljallangan. Shuningdek, korpuslar natijalarining qiyosiy tahliliy g'oyasini ham ilgari surishda yordam beradi.Ushbu maqola so'ngida esa, www.sketchengine.com dayaratilgan " Supplications Corpus" va "duolar to'plami" korpuslaridan kelib chiqqan so'zlar ro'yxati-chastotasining ajoyib natijalarini ham o'zida aks ettiradi.*

Kalit so'zlar: *duolar korpusi, «duolar to'plami», so'zlar ro'yxati, chastota, eskiz yaratish mexanizmi, korpus, so'zlar qoralama, tasavvurlar generatori, Alloh, lingvomadaniyat, mukofot, savob.*

Introduction. Today, the linguoculturological direction of the anthropocentric paradigm is rapidly developing in world linguistics. In turn, linguoculturological knowledge relies on related disciplines such as pragmalinguistics, psycholinguistics, ethnolinguistics, and discourse theory. In a narrow sense, if we take the object of study of linguoculturological texts as prayer texts, the conceptual field is manifested in various ways in languages of different systems. Studying the forms of their manifestation on the example of a comparison of English and Uzbek, identifying their common and specific aspects, and conducting linguoculturological research in terms of the conceptual field of expression of objective and subjective elements that are unique to each language are one of the urgent issues facing modern linguistics.

Methods. To achieve the goals of obtaining results based on the analysis of religious corpora, traditional, descriptive, analytical, and corpus-based methods were used.

Classification of the Uzbek language in the corpus.

During the process of creating this corpus, this situation was encountered when entering the Sketch Engine program. First, after entering personal information and registering, when selecting the language, Uzbek was selected, the program showed that there were 3 different types of Uzbek:

Southern Uzbek—Southern Uzbek
Northern Uzbek—Northern Uzbek
Uzbek—General Uzbek

What is even more interesting—Turkic placed the Uzbek language corpus we selected in the web-Uzbek category.

Then, after going through the stage of creating a single-language corpus,

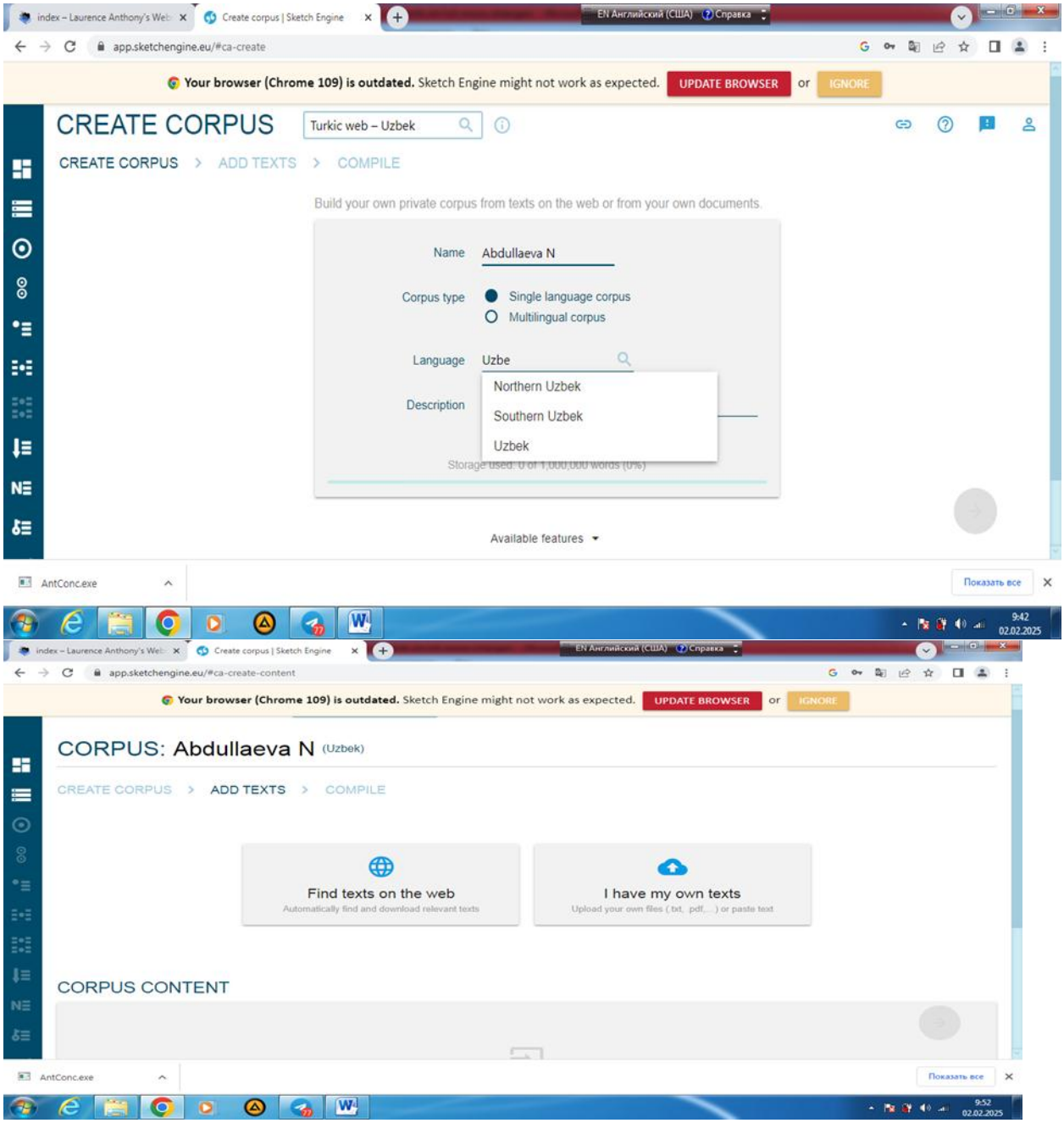

Figure 1. The process of loading data in the sketchengine program

One of the following 2 options was selected to load the database to be entered for the corpus:

1) Internet data or
2) my own texts.

We have placed the collection of prayers we have collected in the word version.

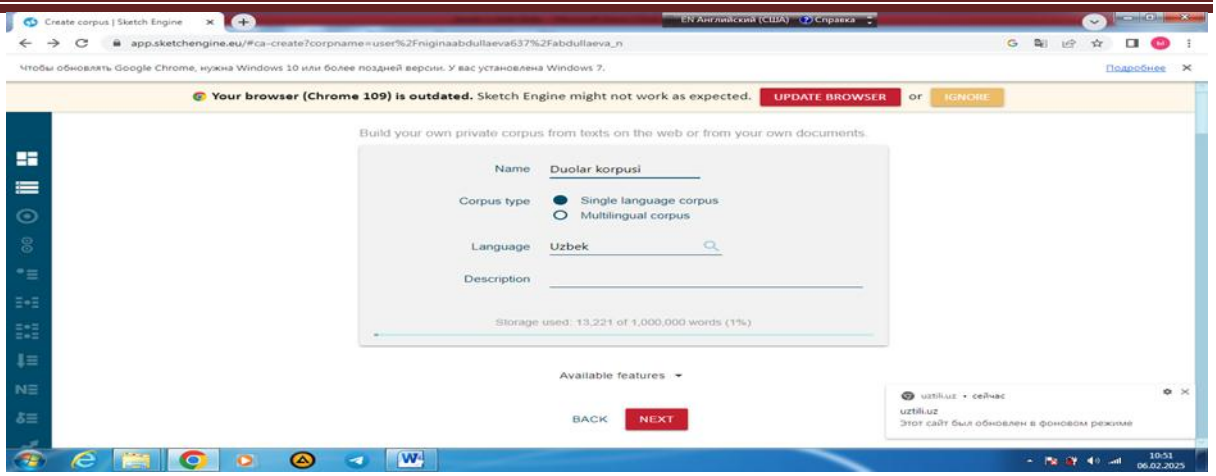

Figure 2. Creation of a new "Duolar Corpus"

Then, the Uzbek language corpus was created and named "Duolar Corpus"—in Sketchengine English version.

So, the other is named "supplications" in sketchengine, created i

The following process shows its creation:

From this figure, we need to choose a single language corpus, because if we define each language separately and enter a separate database, we will be sure that the corpus will be as accurate and useful as possible.

The corpus of prayers was created in the following stages:

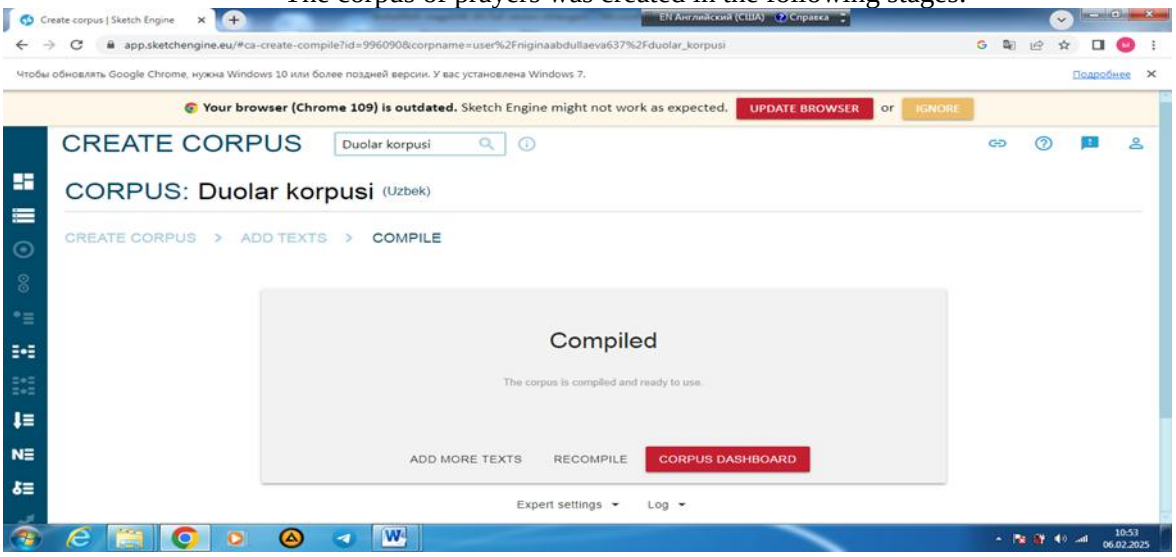

Figure 3. Creating a corpus in the sketchengine program based on the "Compiled" command

The "Compiled" message indicates that our work has come to an end. Now it's time to review our created corpus and analyze it as much as possible.

So, in this chapter, we managed to create a corpus of English and Uzbek religious texts-duas based on www.sketchengine.

Results of corpus analysis of dua texts through the Sketchengine program application

After compiling a collection of duas in Uzbek and English during the writing of the master's thesis, their corpus was created through the sketchengine.eu program, and now it's time to analyze the results of the corpus analysis and record the results of the dua texts created through the www.sketchengine.eu program application.

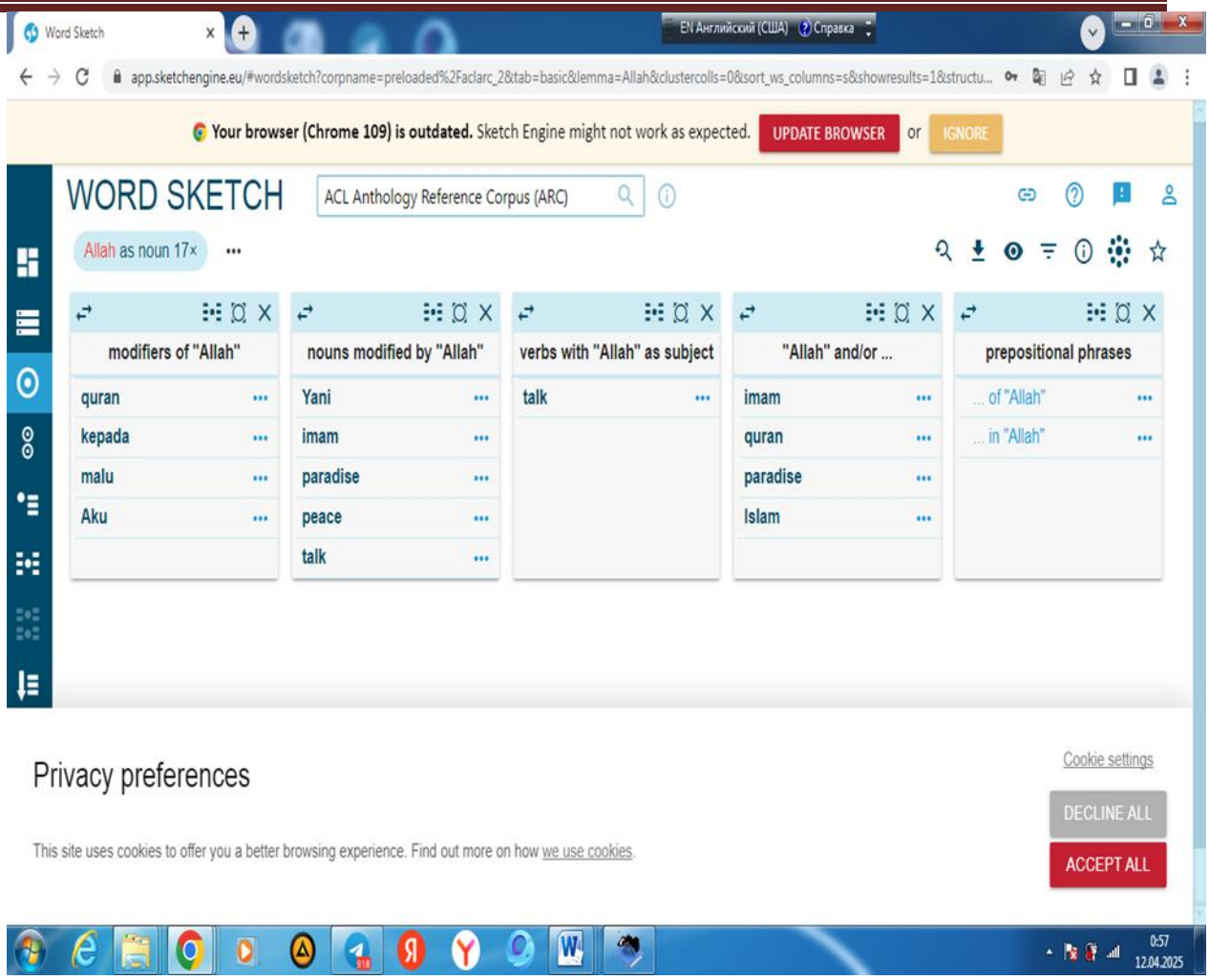

Figure 4. The occurrence of the word Allah as a noun

As can be seen from the figure above, when the word Allah is analyzed in wordsketch, the word Quran comes first as a modifier of the word Allah. (Modifiers of Allah)

The nouns modified by the word Allah are: (Nouns modified by Allah)

• Imam
• Paradise
• Peace
• Talk.

In (Verbs with "Allah" as Subject), the verb that comes with the word Allah as a noun is the word – Talk.

The word Allah and/or words are combined as follows:

- Imam
- Quran
- Paradise
- Islam.

The occurrence of the word Allah with prepositions was observed as follows:

1) Of Allah—Allohning, Allahdan

2) In Allah—Allohda , Allahga examples are recorded as words that have been combined in this corpus.

So, we examined the word Allah in 17 cases from the above analysis as a Noun—Ath in the sketchengine.eu program

Results and their analysis. For this, www.skechengine.eu. The application was downloaded to the computer system, and the following conclusions were reached: Given 10 words as compound words, sketchengine presents them in the form of a picture:

The word Allah is combined with other words.

In the following picture, we witnessed that the word Allah formed 10 compound words. In this, it is formed based on 4 categories:

Words before the word “Allah”: forgiveness, beauty;
Words before the word “Allah”: in the shelter;
Words after the word “Allah”: testing, you, because;
Words after the word “Allah”: our sins.

When this image was downloaded from the program, it presented us with the following special beautiful “collocation image”:

Figure 5. “Collocation image generator” presentation.

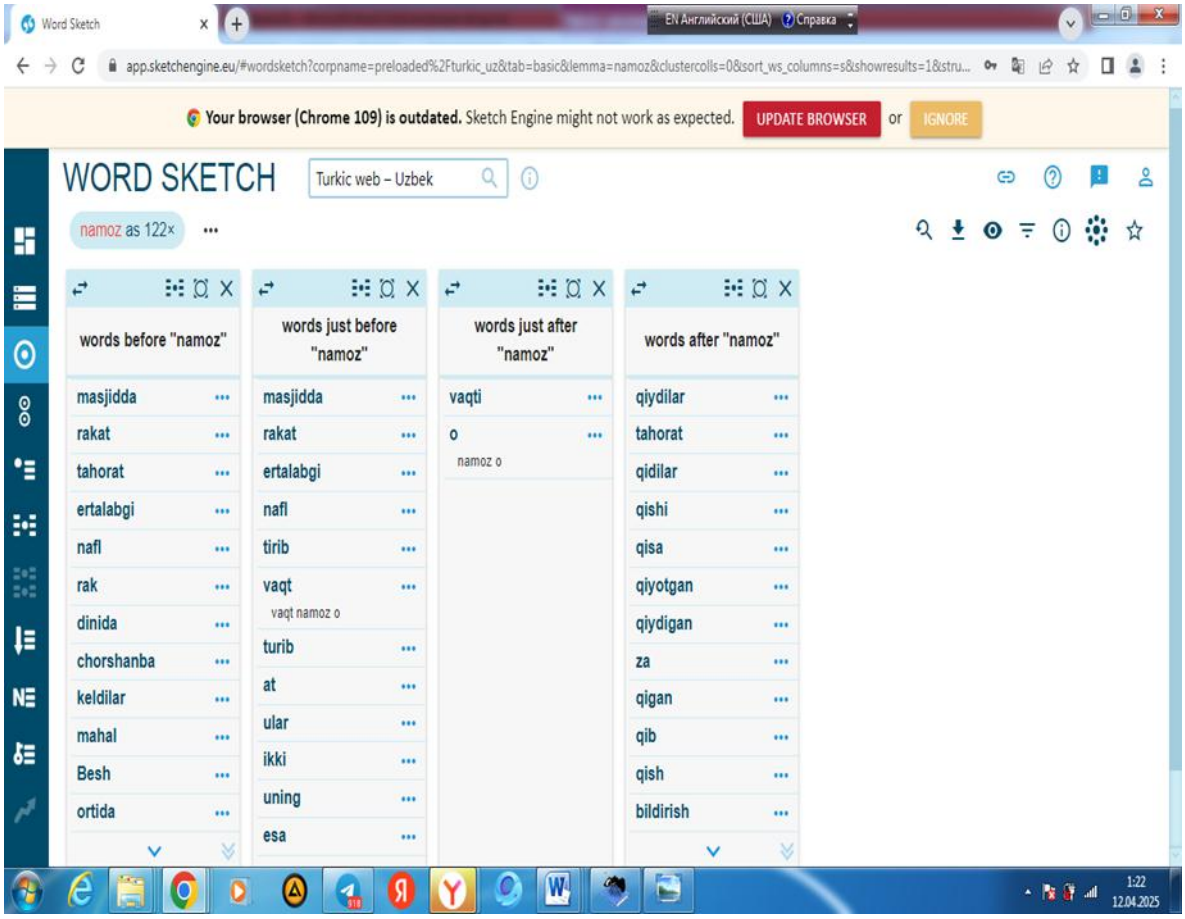

Figure 6. The word Namaz is broken down into Word Sketch

From the above image, it can be understood that the word “Namaz” is used 122 times in the wordsketch:

The words before “Namaz” are:

In the mosque, rakat, ablution, morning, nafl, religion, Wednesday, came, time, Five, behind.

The words immediately before “Namaz” are:

In the mosque, rakat, morning, nafl, time, turn, two, his, and are.

The words after the word “Namaz” are:

They prayed, ablution, did, did, are, are.

The word “Namaz” is divided into 4 parts

The image provided by sketchengine above is divided into 4 parts and is represented in 4 different colors.

Blue—words just after “Namoz”

Yellow—words after “namoz”

Pink—words before “namoz”

Green—words just before “namoz”

So, in the information provided by sketchengine, the word “Namoz” is the word that forms a word association the most 122 times, and it provides us with the “collocations” listed above

Representation of the set of prayers in the wordlist (word frequency)

To find out the word frequency of the data entered in the www.sketchengineda.eu program, the Word list is consulted. It automatically provides us with the word frequency of the data as shown above:

So, the most frequently used word in this collection of created prayers is:

1. Wa—248
2. Ey—74
3. O—66
4. Allah—58
5. Et—used 57 times.

If we analyze the religious terms, we will find:

• The word Allah is in the first place and is repeated 58 times.
• The word Allahim—51 times
• The word Ilaho—44 times
• The word Duosi—42 times
• The word Dua—23 times
• The word Ata—23 times
• The word Panoh—20 times
• The word Qabul—17 times
• The word Ilah—15 times
• The word Rahmat—13 times.

Different expressions of the word Allah in wordsketch:

1) Our Lord Allah
2) Allah me
3) Allah us
4) Allah us
5) Allah's name
6) Allah all
7) From the torment of Hell
8) Our Lord from evils
9) What is my Lord
10) Our Lord is One

So, since sketchengine can analyze not only words but also phrases, an example of this can be found in the above view.

Conclusion

The Sketchengine program is a program that creates a corpus, in which a single corpus is created and analyzed by entering the collected database. The features of this program are multi-functional, and several actions can be performed in it: Wordlist-Collection of word frequencies; Word sketch-Obtaining word associations (peripheral analysis); Image generator, etc.

And we have done the following in this chapter:

1. We collected religious-Islamic terms and expressions that came into the English language from Arabic, and a survey was conducted among the master's students of BuxDU (10-1QTL 23 and 4th year 401

group students). According to the results, we found that Islamic terms are a relevant issue among English language learners and users, and the knowledge in them is new for students.

a) As a religious text—we collected more than 200 supplications in English and Uzbek and uploaded them to the www.sketchengine.eu program for corpus analysis and managed to create 2 different corpora: Supplication corpus; Collection of supplications. Corpus analysis is considered a mechanism that can give us many effective analysis results and is used all over the world.

2. When analyzing the corpus given in the word list, it turned out that the most frequently used word was the word ALLOH. With a frequency of 58.

In the following places: the word Allahim - 51 times; the word Iloho - 44 times; the word Duosi - 42 times; the word Duo - 23 times; the word Ato - 23 times; the word Panoh - 20 times; the word Qabul - 17 times; the word Iloh - 15 times; the word Rahmat - 13 times. In the next step, we found that the word "Prayer" was the most frequent word in the wordsketch, occurring 122 times.

Conclusion. So, based on the information collected above, we intend to create a small, albeit explanatory dictionary based on religious and Islamic terms in the future.

In addition, we hope that the information provided in this article, a collection of Islamic supplications, and words adapted from Arabic into English, will provide sufficient information for all those in this field.

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UO‘K 811.512.1(100):316.77

O‘ZBEK TILINING JAHON MIQYOSIDAGI MAVQEI: TARIXIY ILDIZLAR, BUGUNGI HOLAT VA ISTIQBOLLAR

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Annotatsiya. *Mazkur maqolada o‘zbek tilining jahon miqyosidagi mavqei zamonaviy yondashuv asosida tahlil etiladi.Tilning qadimiy turkiy ildizlardan boshlab, shakllangan adabiy an’analari, mustaqillik yillarida davlat tili sifatida mustahkamlangan maqomi va bugungi globallashuv sharoitida tutgan o‘rni bosqichma-bosqich ochib berilgan. Ayniqsa, o‘zbek tilining xorijiy mamlakatlardagi (AQSh, Germaniya, Janubiy Koreya, Turkiya va boshqalar) nufuzli oliy ta’lim muassasalarida xorijiy til sifatida o‘qitilayotgani, til o‘rganish markazlari va zamonaviy dasturlar orqali uning xalqaro maydondagi ahamiyati ortib borayotgani yoritiladi. Maqolada zamonaviy statistik ma’lumotlar, til tarqalish darajasi, raqamli til resurslarining hajmi kabi ko‘rsatkichlar diagramma va grafiklar orqali ham aks ettirilgan. Shuningdek, global tilga aylanish yo‘lida mavjud imkoniyatlar va yechimini kutayotgan muammolar haqia fikr yuritilgan.*

Kalit so‘zlar: *o‘zbek tili, univesitet, xorij, til, kafedra, so‘zlashuvchi, millat, lingvist, davlat tili, jahon, svilizatsiya, turkiy tillar.*

СТАТУС УЗБЕКСКОГО ЯЗЫКА В МИРОВОМ МАСШТАБЕ: ИСТОРИЧЕСКИЕ КОРНИ, СОВРЕМЕННОЕ ПОЛОЖЕНИЕ И ПЕРСПЕКТИВЫ

Аннотация. *В данной статье анализируется статус узбекского языка в мировом масштабе на основе современного подхода. Поэтапно раскрываются литературные традиции языка, начиная с древних тюркских корней, его статус, укрепившийся в качестве государственного языка в годы независимости, и его роль в современных условиях глобализации. В частности, освещается преподавание узбекского языка как иностранного в престижных высших учебных заведениях зарубежных стран (США, Германии, Южной Кореи, Турции и других), рост его значимости на международной арене благодаря центрам изучения языков и современным программам. В статье также представлены актуальные статистические данные, уровень распространения языка, объём цифровых языковых ресурсов и другие показатели с помощью диаграмм и графиков. Кроме того, рассматриваются существующие возможности и проблемы, ожидающие своего решения на пути к становлению глобальным языком.*

Ключевые слова: *узбекский язык, университет, зарубежье, язык, кафедра, носитель языка, нация, лингвист, государственный язык, мировой, цивилизация, тюркские языки.*

THE GLOBAL POSITION OF THE UZBEK LANGUAGE: HISTORICAL ROOTS, CURRENT STATUS, AND FUTURE PROSPECTS

Abstract. *This article analyzes the status of the Uzbek language on a global scale using a modern approach. The literary traditions of the language, which originated from ancient Turkic roots, its status as the state language during the years of independence, and its role in today's globalized world are gradually explored. Notably, it highlights that Uzbek is being taught as a foreign language in prestigious higher educational institutions in various countries (USA, Germany, South Korea, Turkey, and others), and its significance in the international arena is growing through language learning centers and modern programs. The article also presents indicators such as contemporary statistical data, the extent of language distribution, and the volume of digital language resources through diagrams and graphs. Additionally, it discusses the existing opportunities and challenges that need to be addressed on the path to becoming a global language.*

Keywords: *Uzbek language, university, foreign, language, department, speaker, nation, linguist, state language, world, civilization, Turkic languages.*

Kirish. Har bir davlatning milliyligi, millat bardavomiyligi bu tili orqali belgilanadi. O‘zbek xalqining suyukli farzandi, mohir pedagog Abdulla Avloniy har bir millatning o‘z tili nechog‘lik ahamiyatga ega ekanligini anglab, quyidagi fikrlarni bildirgan: “Har bir millatning dunyoda borlig‘ini ko‘rsatadurg‘on oynai hayoti til va adabiyotidur”[1]. Chindan ham til – bu insoniyatning, millatning buyuk quroli, taraqqiyot uchun “ko‘prik” vazifasini bajaruvchi qudratga ega. Ta`kidlanishicha, dunyoda 9000 taga yaqin til bo‘lgan va hozirgi statistik ma’lumotlarga ko‘ra 6000 ta, ba’zi manbalarda esa 5600 ta atrofida til borligi haqidagi qaydlar mavjud. Bulardan faqat 200 tasigina davlat tili sifatida qabul qilingan. Ularning orasida o‘zbek tilining borligi quvonarligi bilan bir qatorda uning naqadar sof, mukammal, purma’no va jozibadorligiga yorqin dalildir. Lingvist olimlarning fikricha, yana 25 yildan so‘ng hozir muomalada bo‘lgan tillarning o‘ntasidan bittasi saqlanib qolar ekan. Shu sababli ham har bir xalq o‘z ona tili saqlanib qolinishi uchun harakat qilishi lozim. 1989-yil 21-oktabr kuni O‘zbekiston Respublikasi Oliy Kengashi sessiyasining muhokamasidan so‘ng o‘zbek tili “Davlat tili” deb e’lon qilindi va bu tarixiy hodisa mustaqillikdan ikki yil oldin ro‘y berganligi Abdulla Avloniyning yuqorida eslatilgan fikrlarining amaldagi tadbig‘iga qo‘yilgan dastlabki qadam ekanligidan dalolat edi.

Tadqiqot obyekti va metodlari. Tadqiqot obyekti sifatida o‘zbek tilining jahon miqyosidagi mavqei va u o‘rgatilayotgan xorijiy universitetlar tanlangan.

Tadqiqotda quyidagi metodlar qo‘llanilgan:

– Tarixiy-qiyosiy tahlil (tilning tarixiy rivojlanish bosqichlari);

– Statistik tahlil (til so‘zlashuvchilar soni bo‘yicha ma’lumotlar);

– Kontent tahlil (internetdagi ochiq manbalar asosida kontentlarni saralash).

Mavzuga doir adabiyotlar tahlili. O‘zbek tili ham jahon svilizatsiyada o‘z o‘rnini saqlab qolish uchun ko‘plab bosqichlarni bosib o‘tganligi bir necha manblarda qayd qilinadi. Jumladan, Wikipediyada[2] quyidagi ma’lumotlarni uchratdik:

1900- yil, 20-asr boshlarida: O‘zbek tilida so‘zlashuvchilar soni taxminan 2-4 million bo‘lib, o‘zbek tilida gapiruvchilar asosan, Markaziy Osiyoda, Rossiya imperiyasi tarkibidagi hududlarda (hozirgi O‘zbekiston, Qozog‘iston, Qirg‘iziston, Tojikiston va Turkmanistonning ayrim qismlari) jamlangan edi.

Global reytingi taxminan, 30–40-o‘rin. O‘zbek tili dunyo miqyosida keng tan olinmagan edi, chunki o‘zbek tili asosan, qishloq va mintaqaviy hududlarda ishlatilgan.

1950-yil, Sovet davrida: O‘zbek tilida so‘zlashuvchilar soni taxminan 7–8 million bo‘lib, aholi tabiiy o‘sish va Sovet Ittifoqi davrida urbanizatsiya tufayli ko‘paydi. O‘zbek tili O‘zbekiston SSSRning rasmiy tillaridan biri sifatida tan olindi.

Global reytingi taxminan, 25–30-o‘rin. Sovet Ittifoqidagi mintaqaviy til sifatida o‘zbek tili ta’lim va ommaviy axborot vositalarida qo‘llab-quvvatlandi va Markaziy Osiyoda ta’siri oshdi.

1991-yil, Mustaqillikdan keyin: O‘zbek tilida so‘zlashuvchilar soni taxminan 16–20 million. 1991-yilda Sovet Ittifoqidan mustaqillikka erishgach, O‘zbekistonda o‘zbek tili “Davlat tili” deb e’lon qilindi. Bu o‘zbek madaniyatini tiklash va ta’lim hamda hukumatda rus tilining ta’sirini kamaytirishga olib keldi.

Global reytingi taxminan, 20–25-o‘rin. Sovet Ittifoqi qulagach, o‘zbek tili milliy til sifatida obro‘-e’tiborga ega bo‘ldi, va gapiruvchilar soni aholi o‘sishi tufayli oshdi.

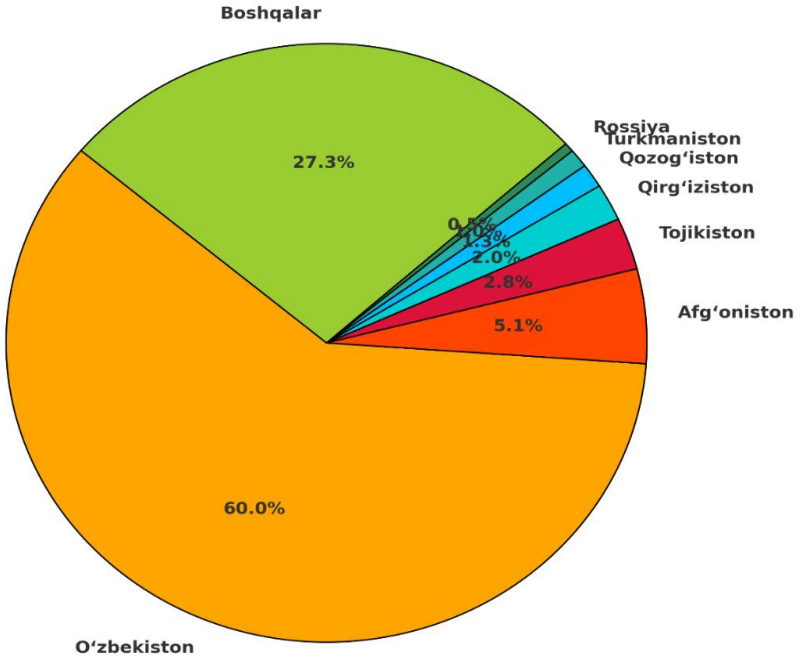
2024- yildan, hozirgi holat: O‘zbek tilida so‘zlashuvchilar soni taxminan 35-40 million. O‘zbek tili asosan O‘zbekistonda, shuningdek, qo‘shni davlatlarda (Afg‘oniston, Qozog‘iston, Qirg‘iziston, Tojikiston va Turkmaniston) hamda dunyoning turli mamlakatlaridagi o‘zbek diaspora(biror millat, etnik yoki madaniy guruh vakillarining tarixiy yurtidan uzoqroqda, dunyoning turli burchaklarida yashab, o‘z milliy til-madaniyatini, urf-odatlarini saqlab kelayotgan jamoa)lari orasida keng tarqalgan.

Global reytingi taxminan, 18–20-o‘rin. Bugungi kunda o‘zbek tili dunyodagi eng ko‘p gapiriladigan 20 ta til qatoriga kiradi. Bunga O‘zbekiston aholisi sonining ko‘pligi (36 milliondan oshiq). Qayd qilingan ma’lumotlarni quyidagi diagramma orqali ko‘rganimizda o‘zbek tilida so‘zlashuvchilarning o‘sish darajasini yaqqol kuzatish imkoniyatiga ega bo‘lamiz.

Umuman olganda, o‘zbek tili turkiy tillar guruhiga mansub bo‘lib, nafaqat O‘zbekistonda, balki qo‘shni davlatlarda – Qozog‘iston, Turkmaniston, Tojikiston, Qirg‘iziston va Afg‘onistonda ham so‘zlashililadi, G‘arb va Sharq mamlakatlarining nufuzli oliy ta’lim muassasalarida fan sifatida o‘rgatiladi. 2010-yilda nashr qilingan “Uzbek language” kitobining muallifi Zumrad Ahmedjanova o‘zbek tili haqida: *“O‘zbekiston aholisining 72 foizini o‘zbeklar tashkil qiladi, aholining 85 foizi o‘zbek tilida so‘zlashadi. O‘zbekiston tashqarisida 3 milliondan ortiq o‘zbeklar istiqomat qiladi. O‘zbeklar boshqa turkiy tillarda so‘zlashuvchi – qozoq, turkman, tatar, qirg‘iz, turk va ozarbayjonliklar bilan o‘zaro muloqot qila oladi, lekin ular uchun eng yaqin til sohiblari uyg‘ur tilida so‘zlashuvchilardir. O‘zbek tili asrlar davomida Amudaryo va Sirdaryo oralig‘idagi hududda shakllangan sharqiy eroniy va turkiy lahjalardan tarkib topgan, ”*- kabi ma’lumotlarni keltirib o‘tadi[3].

1-rasm. O‘zbek tilida so‘zlashuvchilar soni va global reytingi

Shunigdek, Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti taqdim qilgan oxirgi ma’lumotlariga ko‘ra, o‘zbek tilida so‘zlashuvchilarning umumiy soni butun yer yuzida 50 milliondan ortgan. (2021) Buni quyidagi rasm orqali aniq foizlarda ko‘rsak bo‘ladi[4].



2- rasm. Dunyo bo‘yicha o‘zbek tilida so‘zlashuvchilar taqsimoti

Tadqiqot natijalari va muhokama. Yuqoridagi ma’lumotlardan ravshanki, o‘zbek tilining mavqei yildan yilga ortib borish jarayonida, bu tilni o‘rganish istagida bo‘lganlar soni ham ortib bormoqda. Bugungi kunda o‘zbek tili AQSH, Buyuk Britaniya, Germaniya, Rossiya, Xitoy, Yaponiya, Janubiy Koreya, Qozog‘iston, Turkiya va shu kabi bir qator davlatlarning 60 ga yaqin universitetlari va 100 dan ziyod maktablarida o‘rganilmoqda. Jahonning rivojlangan davlatlarida turkiy tillar turkumiga kiruvchi (turk, o‘zbek, uyg‘ur, ozarbayjon, tatar) tillarni o‘rgatish mavjud bo‘lib, o‘zbek tili turkiy tillar tarkibida o‘rgatilib kelinmoqda. Xususan, V.M. Lomonosov nomidagi Moskva davlat universitetining Osiyo va Afrika davlatlari instituti, “Turkologiya” kafedrasida:

– Asosiy sharqiy til (turk, o‘zbek, turkman, usmonli) *Основной восточный язык (турецкий, узбекский, туркменский, османский)*

– Asosiy sharqiy tilning og‘zaki nutq amaliyoti (turk, o‘zbek, turkman, usmonli) *Речевая практика основного восточного языка (турецкий, узбекский, туркменский, османский)*

– Asosiy sharqiy til tarjima nazariyasi va amaliyoti (turk, o‘zbek, turkman, usmonli) *Теория и практика перевода основного восточного языка (турецкий, узбекский, туркменский, османский)*[5].

Sankt-Peterburg davlat universiteti Sharq fakultetida ham “Turkologiya” kafedrasi bo‘lib, unda bakalavr va magistratura bosqichlarida qadimgi turkiya tillar o‘rgatiladi.

Bakalavriat:

1.Turk filologiyasi (til va adabiyot) *Тюркская филология (язык и литература) (бакалавриат).*

2.Qadimgi turk tillari - *Древнетюркские языки (бакалавриат*).

Magistratura:

1.Turk madaniyatlari - *Тюркские культуры (магистратура).*

2.Turklarning diniy e’tiqodlari - *Религии тюрок (магистратура).*

3.Turk adabiyotlari - *Тюркские литературы (магистратура, аспирантура).*

4.Turk tilshunosligi - *Тюркское языкознание (магистратура, аспирантура)*[6].

AQSHda joylashgan Harward University East Asian Languages and Civilizations fakulteti mavjud bo‘lib, Gulnar Yulghun turkiy tillarga qiziquvchilarga uyg‘ur tilini o‘rgatib kelmoqda. Kanzas universitetida lingvistik antropologiya bo‘yicha o‘qigan va u yerda uyg‘ur va chag‘atoy tillari bo‘yicha ilmiy xodim va o‘qituvchi bo‘lib ishlagan pedagog, turkiy tillarni targ‘ib qilishda o‘z hissasini qo‘shib kelmoqda[7].

Mamlakatning “Indiana University Bloomington Hamilton Lugar School of Global and International Studies” deb nomlangan universitetida Central Eurasian Studies kafedrasida hamyurtimiz Malik Hodjayev o‘zbek tilidan dars berib kelmoqdalar. Mutaxassis tomonidan o‘zbek tili quyiagi darjalar asosida o‘rgatib kelinmoqda:

1.Boshlang‘ich o‘zbek tili - *Introductory Uzbek.*

2.O‘rta darajadagi o‘zbek tili - *Intermediate Uzbek.*

3.Ilg‘or (yoki: Yuqori) darajadagi o‘zbek tili - *Advanced Uzbek.*

4.ADLS (Ilg‘or Bevosita Til O‘rganish) – o‘zbek tili - *ADLS (Advanced Direct Language Study) Uzbek.*

Bundan tashqari hozirgi tadqiqot loyihalari:

“O‘zbekcha-Inglizcha Rasmli Lug‘at Loyihasi”da tadqiqotchi, SamRLC, Samarqand, O‘zbekiston.

CelCAR(Center for Languages of the Central Asian Region” (Markaziy Osiyo tillari markazi) bo‘lib, Indiana Universiteti (IU) tarkibidagi markazdir), Indiana Universiteti bilan hamkorlikda onlayn va multimedia materiallarini ishlab chiqish[8].

Angliyada joylashgan Oxford universiteti Osiyo va O‘rta Sharq ta`limi fakulteti (Faculty of Asian and Middle Eastern Studies University of Oxford) quyidagilarni o‘z ichiga oladi:

Turkish BA (Hons)

– Turk tili bo‘yicha bakalavr darajasi (faxriy), (yoki: “Faxriy Turk tili bakalavri”)

MPhil Modern Middle Eastern Studies

– Zamonaviy Yaqin Sharq tadqiqotlari bo‘yicha magistrlik darajasi (MPhil) (MPhil – ilmiy-tadqiqotga yo‘naltirilgan magistratura darajasi)

Faculty of Asian and Middle Eastern Studies

– Osiyo va Yaqin Sharq tadqiqotlari fakulteti[9].

Germaniyadagi Freie Universität Berlin Institute of Ottoman Studies and Turcology instituti quyidagi yo‘nalishlarga e’tibor qaratadi:

1.Usmonli imperiyasi tarixi.

2.Turkologiya: turkiy tillar, adabiyot va madaniyatlarni o‘rganish.

3.Islom dunyosi konteksti, ayniqsa turkiy tilli jamiyatlar.

Bu institut Yevropada filologik, tarixiy va madaniy tadqiqotlari bilan yuqori baholanadi, xususan:

1.Usmonli arxiv hujjatlarini o‘rganish.

2.Turk tili va adabiyoti.

3.Turkiya–Germaniya munosabatlari.

4.Markaziy Osiyodagi turkiy xalqlar[10].

Bundan tashqari Koreyadagi Busan University of Foreign Studies universitetitida Department of Turkish and Central Asian Languages (Kazakh, Uzbek) fakulteti bo‘lib**,** quyidagi yo‘nalishlarni o‘z ichiga oladi:

1.Turk tili va madaniyati.

2.Qozoq tili va madaniyati.

3.O‘zbek tili va madaniyati[11].

Dunyoda ko‘plab universitetlarda turkiy tillar guruhia kiruvchi tillar, ularning sirasida o‘zbek tili o‘rgatib kelinmoqda. Biz internet ma`lumotlari asosida o ‘zbek tilini o‘rgatuvchi universitetlar ro‘yxati davlatlar kesimida quyidagi jadvlada aks ettirdik:

1-jadval. O‘zbek tili xorijiy til sifatida o‘qitilayotgan oliy ta’lim muassasalari

Davlatlar	Universitetlar soni	Universitet nomlari
AQSH	4	1.Indiana University Bloomington(https://ceus.indiana.edu , https://languageworkshop.indiana.edu) 2. Tadqiqot doirasida: Harvard University, University of Chicago, UCLA (University of California, Los Angeles)
Buyuk Britaniya	1	University of Oxford(https://www.orinst.ox.ac.uk)
Germaniya	2	Freie Universität Berlin(https://www.geschkult.fu-berlin.de/e/turkologie), University of Hamburg(https://www.aai.uni-hamburg.de/turkologie.html)
Rossiya	3	Lomonosov Moscow State University(https://iaas.msu.ru), Sankt Petersburg State University(https://spbu.ru/), Peoples' Friendship University of Russia (RUDN)(rudn.ru)
Xitoy	2	Beijing Foreign Studies University(https://cis.bfsu.edu.cn), Shanghai International Studies University(https://www.sisu.edu.cn)
Yaponiya	2	Tokyo University of Foreign Studies, Osaka University
Janubiy Koreya	2	Busan University of Foreign Studies, Hankuk University of Foreign Studies(https://www.hufs.ac.kr)
Qozog‘iston	2	Eurasian National University, Al-Farabi Kazakh National University
Turkiya	2	Ankara University, Istanbul University(https://dilvetarih.ankara.edu.tr/)

Xulosa. Berilgan ma’lumotlardan ayonki, turkiy tillar turkumiga kiruvchi tillar: turk, uyg‘ur, qozoq, o‘zbek jahonda o‘z o‘rni, o‘z auditotiyasiga ega. Asosiysi,turkiy tillar, jumladan o‘zbek tiliga qiziqish sezilarli ortib bormoqda. Bu esa biz uchun qadrli ona tilimiz, o‘zbek tilining jahon miqyosda o‘z o‘rnini topayotgani va tilimiz barobarida madaniyatimiz, boy qadriyatlarimiz, asrlar osha qo‘llab kelinayotgan urf-odatlarimizga qiziqishlar bo‘layotgani soha mutaxasssislar zimmaziga yuksak mas’uliyat yuklaydi. Buning uchun tilimizning xalqaro mavqeini mustahkamlashda quyidagi vazifalar amalga oshirilsa, maqsadga muvofiq:

a) jahonning nufuzli oliy ta’limmuassalar bilan birga xalqaro ta’lim dasturlarida ishtirokni keng yo‘lga qo‘yish;

b) xorij universitetlar bilan hamkorlikni kuchaytirish(akedemk mobillik doirasida, konferensiyalara ishtirok etish);

v) o‘zbek tilini o‘rgatishda jahon standartlariga mos, integrativ, innovatsion usullarni o‘z ichiga olgan, zamonaviy o‘quv qo‘llanmalar, darsliklarnii yaratish;

g) diasporalarni o‘zbek tili targ‘iboti uchun jalb qilish, o‘zaro aloqalarni mustahkamlash;

d) raqamli texnologiyalar imkoniyatlaridan samarali foydalanish: onlayn platformalar, interaktiv lug‘atlar, mobil ilovalar va sun’iy intellekt asosidagi til o‘rgatish vositalarini keng tatbiq etish. Bu kabi vazifalarni amalga oshirishda o‘zbek tili sohasidagi mutaxassislar birlashuvi, hamkorlikda faoliyat yuritishni taqozo etadi, natijada tilimizning jahon sahnasidagi mavqeini yanada oshiradi.

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UDC 81

KEY CONCEPTS IN LITERARY TRANSLATION: THEORETICAL OVERVIEW

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Abstract. *Literary translation is a nuanced and intellectually rigorous process that involves the transposition of not just language, but also cultural, aesthetic, and emotional resonances from one linguistic context to another. This field draws upon core concepts such as equivalence, fidelity, domestication and foreignization, untranslatability, and the translator's visibility. Each concept represents different theoretical approaches and practical considerations that influence how literature is interpreted and reimagined across cultures. Theoretical frameworks from scholars like Walter Benjamin, Lawrence Venuti, and Susan Bassnett have contributed significantly to the development of literary translation studies. This paper explores these key concepts, examining their implications for the translator's role, the reception of translated texts, and the ongoing tension between preserving source-language authenticity and ensuring readability in the target language. By highlighting both historical and contemporary debates, the study underscores the importance of literary translation in shaping global literary discourse.*

Keywords: *literary translation, equivalence, fidelity, domestication, foreignization, untranslatability, translator's visibility, cultural transfer, translation theory, interlingual communication.*

ADABIY TARJIMANING ASOSIY TUSHUNCHALARI: NAZARIY UMUMLASHMA

Annotatsiya. *Badiiy tarjima nafaqat tilni, balki madaniy, estetik va hissiy ohanglarni bir lingvistik muhitdan boshqasiga ko‘chirish bilan bog‘liq nozik va aqliy jihatdan murakkab jarayondir. Bu soha ekvivalentlik, asliyatga sodiqlik, o‘zlashtirish va chetlashtirish, tarjima qilib bo‘lmaslik va tarjimonning ko‘rinarliligi kabi asosiy tushunchalarga asoslanadi. Har bir tushuncha adabiyotning turli madaniyatlarda talqin etilishi va qayta tasavvur qilinishiga ta’sir ko‘rsatadigan turlicha nazariy yondashuvlar va amaliy mulohazalarni ifodalaydi. Walter Benjamin, Lourens Venuti va Syuzan Bassnet kabi olimlarning nazariy qarashlari badiiy tarjimashunoslikning rivojlanishiga sezilarli hissa qo‘shgan. Ushbu maqola mazkur asosiy tushunchalarni tahlil qilib, ularning tarjimon roli, tarjima matnlarining qabul qilinishi va asl til xususiyatlarini saqlash hamda tarjima tilidagi o‘qishlilikni ta’minlash o‘rtasidagi doimiy ziddiyatga ta’sirini o‘rganadi. Tarixiy va zamonaviy bahslarni yoritish orqali tadqiqot jahon adabiyoti muhokamasini shakllantirishda badiiy tarjimaning ahamiyatini alohida ta’kidlaydi.*

Kalit so‘zlar: *badiiy tarjima, ekvivalentlik, sodiqlik, uyda bo'lish, xorijiylik, tarjimasizlik, tarjimonning ko'rinishi, madaniy transfer, tarjima nazariyasi, tillararo muloqot.*

КЛЮЧЕВЫЕ ПОНЯТИЯ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ: ТЕОРЕТИЧЕСКИЙ ОБЗОР

Аннотация. *Художественный перевод - это тонкий и интеллектуально сложный процесс, который включает в себя транспозицию не только языка, но и культурных, эстетических и эмоциональных резонансов из одного лингвистического контекста в другой. Эта область опирается на такие ключевые понятия, как эквивалентность, точность, доместикация и иноземление, непереводимость и видимость переводчика. Каждое понятие представляет собой различные теоретические подходы и практические соображения, которые влияют на то, как литература интерпретируется и переосмысляется в разных культурах. Теоретические основы таких учёных, как Уолтер Бенджамин, Лоуренс Венути и Сьюзен Басснетт, внесли значительный вклад в развитие литературного переводоведения. В данной работе рассматриваются эти ключевые понятия, их последствия для роли переводчика, восприятия переведённых текстов и продолжающейся напряжённости между сохранением аутентичности исходного языка и обеспечением читаемости на целевом языке. Выделяя как исторические, так и современные дебаты, исследование*

подчёркивает важность художественного перевода в формировании мирового литературного дискурса.

Ключевые слова: *литературный перевод, эквивалентность, верность, доместикация, иноязычие, непереводимость, видимость переводчика, культурный трансфер, теория перевода, межъязыковая коммуникация.*

Introduction. Literary translation is an intricate art that requires more than simply replacing words from one language to another. It involves interpreting meaning, culture, tone, and intent, and preserving the essence of the original work while making it accessible to a new audience. Key concepts in literary translation provide the theoretical foundation for how translators approach these challenges. Below are the core ideas that shape the practice and study of literary translation.

Speaking about literary translation involves the notion of equivalence in Translation. Equivalence is the concept that guides the search for a relationship between the source and target text. It is the ideal aim of the translator to create an equivalent effect in the target language while staying faithful to the original text's meaning. However, achieving full equivalence is often elusive due to inherent differences between languages.

There are different types of equivalence:

Formal equivalence focuses on maintaining the exact form and structure of the original text, including grammar, syntax, and punctuation. It is often used in technical or legal translations where precision is crucial.

Dynamic equivalence was proposed by Eugene Nida, this focuses on conveying the meaning and effect of the source text, rather than its exact linguistic form. It is more common in literary translations, where capturing the emotional and cultural impact is paramount. In literary translation, dynamic equivalence is typically more desirable, as it allows the translator to recreate the feel of the original work, even if it means deviating from a word-for-word translation.

In its turn the Formal Equivalence refers to sticking closely to the original structure, form, and wording of the source text. It focuses on reproducing the exact linguistic elements from the original language, including syntax, word choice, and grammar. In the translation of the Bible, particularly in more literal translations such as the King James Bible, formal equivalence is often employed to preserve the wording of the original Hebrew and Greek texts as closely as possible:

In Original (Hebrew): "אֱלֹהִים בָּרָא בְּרֵאשִׁית" ("B'reishit bara Elohim" – "In the beginning, God created")

In Translation (English, Formal Equivalence): "In the beginning, God created the heavens and the earth."

The formal equivalence maintains the direct translation of each word. As a Legal Translation, in legal texts, such as contracts or agreements, formal equivalence is often crucial to ensure accuracy and prevent ambiguity. For instance:

In Original (French): "Les parties conviennent que le présent contrat est régi par la loi française."

In Translation (English, Formal Equivalence): "The parties agree that the present contract is governed by French law."

In this case, the translator aims to preserve the legal phrasing and structure to maintain the exact meaning, which is critical for legal contexts.

Discussion. Speaking about Dynamic Equivalence, it was coined by Eugene Nida, focuses on conveying the same meaning and effect in the target language, even if that means deviating from the exact linguistic form. The goal is to produce a translation that has the same impact on the target audience as the original has on the source audience.

Some idiomatic expressions are culture-specific and do not have direct equivalents in other languages. In these cases, dynamic equivalence is often used to preserve the intended meaning rather than translate word-for-word.

In Original (English)**:** *"It's raining cats and dogs"*.

In Translation (Spanish, Dynamic Equivalence): "Está lloviendo a cántaros." (Literal translation: "It's raining pitchers.")

While "cats and dogs" doesn't make sense in Spanish, the translation "a cántaros" (which means "raining heavily" in Spanish) conveys the same idea of a heavy rainstorm.

When translating the Bible into different languages, translators often adjust phrases to make them more comprehensible to the target audience while maintaining the meaning.

In Original (English): "The meek shall inherit the earth."

In Translation (Spanish, Dynamic Equivalence): "Los humildes heredarán la tierra." ("The humble shall inherit the earth.")

Here, the translation uses "humildes" (humble) instead of "meek" to preserve the original meaning but adjust for the cultural and linguistic context of the target language.

In literary translation, equivalence is not only about linguistic accuracy but also about preserving the style and register (formal/informal tone, literary vs. conversational) of the original text.

In literary works, maintaining the original tone, voice, and register is critical, even if the language must be adapted to fit the target culture.

In Original (English): "He was a man of action, not words."

In Translation (French, Equivalence of Style): "C'était un homme d'action, pas de paroles."

This translation preserves the tone and style of the original English sentence, maintaining both the meaning and the "pithiness" of the original phrase.

Sometimes, equivalence is not just about language but also about culture. A translator must decide whether to "domesticate" or "foreignize" certain terms and concepts.

In Original (English): "He served with the U.S. Army in Vietnam."

In Translation (French, Cultural Equivalence): "Il a servi dans l'armée américaine au Vietnam."

While the translation directly translates "U.S. Army" into French, the term "U.S. Army" is well understood internationally. The focus here is on maintaining the cultural reference while ensuring it's intelligible in the target culture. For instance, in translation the Cuisine, in particular, in translating a menu or a book with references to specific foods or drinks, cultural equivalence may require substituting the source-language food item with one that the target culture understands.

In Original (Italian): "Tagliatelle al pesto."

In Translation (English, Cultural Equivalence): "Tagliatelle with pesto."

While "Tagliatelle" remains in its original form, "pesto" is recognized internationally. For a more culturally specific audience, the translator might even add a note explaining that "pesto" is a traditional Italian sauce made from basil, garlic, and olive oil.

In literary translation, metaphors and symbols are often deeply rooted in the culture and language of the original text. In these cases, translators strive to preserve the metaphor's impact rather than providing a literal translation.

For instance, in Poetic Language

In Original (English): "The moon was a silver coin in the night sky."

In Translation (French, Equivalence of Metaphor): "La lune était une pièce d'argent dans le ciel nocturne."

The metaphor of the moon as a "silver coin" works well in French, conveying the same poetic imagery. The translator uses an equivalent metaphor that evokes the same idea of light, value, and beauty.

As one of the main points in translation, domestication and foreignization are two contrasting strategies that guide the translator's approach to cultural elements within a text.

Domestication involves adapting the source text to make it more familiar or accessible to the target audience. It often involves altering cultural references, idiomatic expressions, or names to make them fit the cultural norms and expectations of the target language. For example, in a literary work set in a particular cultural context, domestication might involve changing local customs or settings to those that resonate more with the readers of the target language.

For example: In a translation of a French novel, a French dish might be replaced with a dish more common in the target culture, such as substituting "croissant" with "muffin" for an American audience.

In contrast, Foreignization, aims to preserve the "foreignness" of the original text. This strategy seeks to retain cultural references, idiomatic expressions, and names that might be unfamiliar to the target audience. It emphasizes the source culture, and the reader is exposed to something new and foreign.

For example: If translating a novel where characters are having coffee at a "bistro" in Paris, a foreignizing approach might keep the term "bistro" rather than substituting it with "coffee shop," so the target audience gets a sense of the original setting and atmosphere.

The choice between domestication and foreignization is often determined by the translator's philosophy, the genre of the text, the target audience, and the purpose of the translation.

Domestication and foreignization are two fundamental translation strategies that deal with how much the target text should adapt to the cultural context of the target language (domestication) versus how much it should preserve the foreign elements of the original text (foreignization). These two approaches are closely linked to the broader issue of cultural adaptation in translation, with each strategy having distinct implications for meaning, tone, and audience reception.

Domestication in translation refers to the strategy of adapting the source text so that it feels as natural and familiar as possible to the target audience. This approach often involves altering cultural references, idiomatic expressions, and word choices to make the translation sound more like something originally written in the target language. The aim is to "erase" the foreignness of the original text, making it fit seamlessly within the cultural norms and expectations of the target culture.

The main Key Features of Domestication are

Cultural Adaptation: The translation often modifies or replaces culture-specific references (e.g., food, customs, names) to something that the target audience would recognize and understand.

Naturalization of Syntax and Style: The text is often rewritten in a style that sounds natural in the target language, even if this means departing from the exact structure of the original text.

Audience-Centered: The translator's focus is on the target audience, making sure that the translation resonates with the reader's cultural context.

For example: Imagine a scenario where a character in an English novel says, "Let's grab a sandwich and a Coke."

Original Text: "Let's grab a sandwich and a Coke."

Translation (into French with Domestication): "Prenons un sandwich et un soda."

In this example, the translation replaces "Coke" with "soda" because the target French audience might not identify as strongly with the brand "Coke." Additionally, the word "soda" is more neutral and recognizable for all types of fizzy drinks in French.

Another example could be in literary translation where culturally specific practices or festivals are changed to something more relatable for the target audience.

Example from Literature: In a translation of a Shakespearean play, if the original text refers to “a mutton pie,” a domesticating translation might change that to “a turkey sandwich” if the target culture is unfamiliar with mutton or lamb dishes.

Foreignization, in contrast to domestication, refers to the strategy of leaving the source text's cultural and linguistic peculiarities as intact as possible in the target text. The goal of foreignization is to preserve the foreign "flavor" of the original, exposing the target audience to the source culture rather than masking it. This approach retains elements of the original language and culture, which may make the translation feel more "distant" or unfamiliar, but also preserves the essence and authenticity of the original work.

The Key Features of Foreignization are the following:

Preserving Source Culture: Foreignization keeps cultural references, idiomatic expressions, and language-specific features in the translation, even if these elements are unfamiliar to the target audience.

Literal Translation: The translator may keep the syntactic and stylistic features of the original, even if they feel slightly foreign or awkward in the target language.

Reader Awareness: Foreignization often calls attention to the source culture and language, and may require footnotes or additional explanations for the target reader to fully understand the context.

For example: Using the same sentence from earlier:

Original Text: "Let's grab a sandwich and a Coke."

Translation (into French with Foreignization): "Prenons un sandwich et un Coca."

Here, the term "Coca" (Coke) is retained in the translation, keeping the brand name intact and preserving the original foreign element. The translator has chosen to maintain the brand, even though "Coca" may be a specific, culturally tied reference that could be unfamiliar to some French readers.

Example from Literature: Consider the use of a culturally significant term that doesn’t have an easy equivalent in the target language:

In Original (Russian): "Я пошел в баню" ("I went to the banya" – meaning a Russian bathhouse).

In Translation (English with Foreignization): "I went to the banya."

In this case, the translation does not attempt to explain or replace "banya" with "sauna" (a closer but culturally different concept). By keeping "banya" in the translation, the translator highlights the foreignness of the practice, allowing the reader to encounter this cultural term directly. In some translations, footnotes might be added to explain what a banya is.

Results and their analysis. The choice between domestication and foreignization often depends on the translator’s goal, the genre of the work, and the relationship between the source and target languages. Some critics view domestication as a form of cultural imperialism, where the target culture erases or diminishes the source culture. On the other hand, foreignization can sometimes lead to a sense of estrangement or confusion for readers who are unfamiliar with the foreign elements.

The following Arguments for Domestication are:

Audience Accessibility: Domestication makes texts more accessible and comfortable for the target audience by aligning them with familiar cultural references and idioms.

Cohesion and Fluidity: The translation may feel smoother and more natural, making it easier for readers to engage with the text without having to navigate cultural gaps.

Avoids Confusion: When unfamiliar cultural practices or items are retained, it can create a disjointed reading experience for the audience. Domestication helps avoid this by translating them into familiar terms.

Arguments for Foreignization are the following:

Cultural Preservation: Foreignization helps maintain the cultural integrity and authenticity of the original text, allowing readers to experience the foreign culture.

Educational Value: By preserving the foreign elements, foreignization exposes readers to new cultural ideas and practices, potentially broadening their worldview.

Artistic Integrity: In certain literary translations, maintaining the original tone, style, and linguistic characteristics is seen as essential to preserving the artistry of the work.

Examples of Literary Translation:

Domestication: A translator may adjust the setting of a story so that it takes place in a more familiar location for the target audience. For instance, a French novel set in Paris may be translated into English with references to New York, even though the original text is set in Paris.

Foreignization: The translator may leave the Parisian setting intact, even though some American readers may not be as familiar with Parisian culture.

Film and Television Translation:

Domestication: In subtitling, jokes or cultural references might be adapted to match the target culture. For example, a British sitcom might alter references to British foods or traditions, changing them to something more familiar to an American audience.

Foreignization: The subtitler may keep the original cultural references intact, even if they require explanation or result in some confusion for the audience.

Commercial Translation:

Domestication: A product description or advertisement may use culturally familiar terminology, slogans, or imagery to appeal to the target market.

Foreignization: The ad might retain some original cultural references that align with the source market's identity, even though it might be slightly less familiar to the target audience.

The next key point of literary translation is Translatability.

Translatability refers to the potential for a text or concept to be accurately and meaningfully translated from one language to another. In other words, it is the degree to which the meaning, tone, and style of the original text can be preserved and conveyed in a target language without significant loss of meaning or cultural essence.

The concept of translatability has been widely discussed in translation theory and practice. While some scholars argue that all texts are translatable (at least in principle), others claim that certain texts—especially those deeply rooted in the cultural context of the source language—may face significant challenges in translation, raising questions about whether some concepts or expressions can truly be translated.

Several factors influence whether or not a text can be translated effectively, and they shape the concept of translatability. These include:

a) Linguistic Factors

Language Structure: Differences in grammar, syntax, and phonetics between source and target languages can create challenges. For example, languages with different word orders (e.g., Subject-Object-Verb in English vs. Subject-Verb-Object in Japanese) might require significant restructuring during translation.

Lexical Gaps: If the target language lacks a direct equivalent for a word or phrase in the source language, this can hinder translatability. In these cases, translators may have to use circumlocution, descriptive translation, or even invent new words to convey the meaning.

b) Cultural Factors

Cultural Context: Some cultural references, practices, or beliefs may be unique to the source culture and have no direct equivalent in the target culture. This can create significant challenges when translating texts with heavy cultural references, such as idioms, proverbs, or traditions.

Idiomatic Expressions and Slang: Idiomatic expressions or slang are often difficult to translate because their meanings are culturally specific. For example, the English expression "kick the bucket" (meaning "to

die") would be very difficult to translate literally into languages without a similar idiom. A translator might choose to either find a culturally equivalent expression or explain the meaning.

c) Semantic Factors

Polysemy: Some words have multiple meanings (polysemy), and determining the correct meaning for the context can be challenging. For example, the word "bank" in English can refer to a financial institution, the side of a river, or even a place for storing information. The correct translation may vary based on context, and if the target language has no equivalent word, the translator may need to offer more context or explanation.

Connotations: Words often carry connotations—cultural or emotional associations—that might not exist in the target language. For instance, the word "freedom" in English might carry different historical or cultural connotations compared to its counterpart in another language.

d) Textual and Stylistic Factors

Tone and Register: A text's tone (formal, informal, sarcastic, etc.) and register (technical, literary, casual, etc.) need to be maintained in translation to ensure that the audience experiences the text as intended. However, certain tones may not always translate effectively, especially if there is a mismatch in linguistic or cultural norms between the source and target languages.

Literary Devices: Elements like rhyme, rhythm, alliteration, or wordplay in poetry or prose may not always be translatable because of the differences in sounds and structures between languages. A translator may have to make decisions about whether to prioritize literal meaning, aesthetic qualities, or emotional tone.

Over the years, translation theorists have debated the idea of translatability. Two major schools of thought stand out:

a) The View That Translation is Always Possible

Functional Equivalence: The theory of functional equivalence, promoted by translation theorists like Eugene Nida, suggests that even if exact linguistic equivalents do not exist between source and target languages, meaning can still be conveyed by using contextually appropriate alternatives. The goal is to create the same effect in the target audience as the source text does in its original audience.

Dynamic Equivalence: Nida's concept of dynamic equivalence focuses on maintaining the "impact" or "function" of the original message, even if the literal translation isn't possible. This approach emphasizes the context and purpose of communication rather than rigidly adhering to word-for-word translation.

b) The View That Some Texts are Untranslatable

Untranslatability: Some scholars, notably Walter Benjamin in his essay "The Task of the Translator," have argued that certain texts, especially those rich in cultural, poetic, or linguistic uniqueness, are untranslatable. Benjamin suggests that translation can never fully capture the essence of a text, as it always introduces an element of loss. According to this view, the beauty or profundity of certain texts cannot be fully communicated in another language because of the limitations of linguistic structures and cultural meanings.

Cultural Untranslatability: As mentioned above, specific cultural nuances may not have direct counterparts in the target language. For example, Japanese honorifics, which reflect the hierarchical relationships between speakers, can be difficult to translate into languages that don't have a similar system of addressing others (like English). While a translator may attempt to convey the meaning, the nuances may still be lost.

The question of translatability often leads to discussions about the translator's role in the process. A translator has several choices when dealing with challenging aspects of a text:

Literal Translation: Staying as close to the original text as possible, often when the meaning can be clearly conveyed without altering the original structure.

Free Translation: Moving away from a strict, literal translation to focus more on conveying the overall meaning, tone, or impact of the original text.

Adaptation: In cases of extreme cultural differences, the translator may choose to adapt the text to make it more understandable or relatable to the target audience, often changing cultural references or idiomatic expressions.

Challenges of Translatability are the following examples:

a) Idiomatic Expressions

Idiomatic expressions are often difficult to translate because they have meanings that cannot be deduced from the meanings of individual words. For example: "The ball is in your court."

Direct translation into Spanish: "La pelota está en tu cancha" (This may be understood in the context of sports, but it might not work as well in all contexts).

More idiomatic translation: "Te toca a ti," which is an equivalent expression in Spanish meaning "It's your turn."

b) Cultural References

English: "American football" refers to a very specific sport that is primarily popular in the United States.

In a language with no equivalent sport, the translator may use a general term like "football" or "rugby," but this loses the specific reference.

A translator could also choose to explain the sport or offer a footnote for context.

c) Poetry and Rhyme

Shakespeare's Sonnet 18: "Shall I compare thee to a summer's day?"

The structure and rhyme of this famous line may be difficult to preserve in languages with very different phonetic or syllabic patterns, making the translation process a balancing act between meaning and form.

Cultural untranslatability refers to the challenges faced when a text contains concepts, references, or elements that are deeply embedded in the source culture and have no direct equivalent in the target culture. This may include unique cultural practices, social norms, or specific historical events that are not understood in the same way across different cultures.

For instance, certain foods, customs, or geographical features may be so specific to a culture that translating them requires more than just finding an equivalent term. Sometimes, the translator must offer explanations, footnotes, or substitutions to make these cultural elements comprehensible to the target audience. For example: In the translation of a Russian novel, the word "dacha" (a country house) may not have a direct equivalent in many other languages. The translator may either retain the term, explain it in a footnote, or provide a functional equivalent, such as "summer house," though this may fail to capture all the connotations of the original term.

Idioms are expressions whose meaning cannot be understood from the literal meanings of the words. They are a core challenge in literary translation because they often don't have equivalents in other languages. Translating idioms requires the translator to find an expression that conveys the same meaning but in a way that fits the linguistic and cultural norms of the target language. For example: The English idiom "kick the bucket" meaning "to die" may not have a direct equivalent in other languages. The translator might choose a similar idiomatic expression in the target language, or in some cases, resort to a more literal translation with additional context.

Tone refers to the writer's attitude toward the subject matter, characters, and audience, conveyed through word choice, syntax, and other stylistic features. In literary translation, preserving the tone of the original work is essential to maintaining its emotional depth and intent.

A serious, formal tone in the original might be conveyed through precise language and sophisticated sentence structures in the translation.

A humorous or sarcastic tone may involve playful language or the use of idiomatic expressions that carry a similar weight in the target language. For example: If a novel in the source language employs a light-hearted, sarcastic tone, the translator must replicate this tone in the target language, taking care to select phrases that carry the same connotations.

Voice in literary translation refers to the unique style and personality of the author that comes through in their writing. It encompasses the way the author uses language to create a distinct narrative presence. Preserving the author's voice is one of the most challenging aspects of literary translation, as it involves capturing not just the literal words but the rhythm, tone, and character of the original writing.

In literary translation, the translator must pay close attention to the original voice of the author—whether it's colloquial, formal, poetic, or experimental—and strive to retain this in the target language, while also making it comprehensible and engaging for the new audience. For example: The voice of a contemporary poet, known for their innovative use of language and cultural references, may present particular challenges when translating into another language. The translator needs to balance faithfulness to the source while rendering the author's distinctive voice in a way that resonates with the target language's audience

Conclusion. Both domestication and foreignization are valid and valuable strategies in translation, but they serve different purposes and reflect different philosophies of translation.

- Domestication tends to favor the target audience's cultural comfort and readability, potentially sacrificing some of the authenticity of the original.
- Foreignization, by contrast, emphasizes the preservation of the foreignness of the text, making readers more aware of the cultural differences embedded in the source text.

In many cases, the choice between these strategies will depend on the purpose of the translation, the audience, and the genre. A translator's decision to use one approach over the other can significantly affect how the target audience engages with the source text's cultural identity and meaning.

While some texts may face greater challenges when it comes to translatability—due to cultural differences, linguistic gaps, or the limitations of language itself—most texts are translatable to some extent. The challenge lies in finding a way to convey not only the meaning but also the nuances, emotions, and tone of the source text while being aware of the constraints and possibilities of the target language.

Translation is not merely a linguistic exercise but a cultural and creative one, and translatability is often a flexible concept, influenced by the choices of the translator, the audience's needs, and the text's purpose. The ongoing dialogue between scholars, translators, and readers ensures that the idea of translatability will continue to evolve as languages and cultures interact in new and exciting ways.

Translatability refers to the idea that a text can, to some degree, be translated into another language. However, not all elements of a text are equally translatable. The degree of translatability is often determined by the linguistic and cultural differences between the source and target languages.

Linguistic translatability: This pertains to the ease with which words and structures can be transferred from one language to another. Some languages share structural similarities, making translation relatively straightforward, while others have complex idiomatic expressions or syntactic constructions that are hard to replicate.

Cultural translatability: Some aspects of a text, particularly those tied to culture (e.g., idioms, traditions, historical references), may not have direct equivalents in the target language. These cultural nuances can present difficulties in translation, forcing the translator to find creative solutions.

Literary translation is a complex and multifaceted process that requires deep knowledge of both languages, an understanding of culture, and the sensitivity to preserve the original author's style and intent. The challenges of equivalence, domestication vs. foreignization, translatability, cultural untranslatability, idioms, tone, and voice all play significant roles in how a text is received in its translated form. By exploring these concepts, translators can better navigate the intricacies of cross-cultural and cross-linguistic exchanges, ensuring that literature transcends its original context while maintaining its soul.

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UO‘K 81

SHAXS NOMLARINING O‘RGANILISH TARIXI VA U BILAN BOG‘LIQ NAZARIY QARASHLAR

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Annotatsiya. *Mazkur ishda shaxs nomlarining o‘rganilish tarixi hamda bu sohadagi nazariy qarashlar atroflicha yoritilgan. Antroponimika fanining shakllanish bosqichlari, qadimgi sivilizatsiyalardagi ism berish an’analari, islom davri, sovet davri va mustaqillikdan keyingi davr ismlar tizimidagi o‘zgarishlar tarixiy tahlil asosida ko‘rsatib berilgan. Shuningdek, shaxs nomlariga oid lingvistik, sotsiolingvistik, psixologik va madaniy yondashuvlar ham tahlil qilingan. Ismlarning ijtimoiy va madaniy hayotdagi o‘rni, ularning jamiyat tafakkuri va qadriyatlarida tutgan o‘rni ochib beriladi.*

Kalit so‘zlar: *shaxs nomlari, antroponimika, onomastika, lingvistik yondashuv, tarixiy rivojlanish, madaniyat, sotsiolingvistika, ism tizimi.*

ИСТОРИЯ ИЗУЧЕНИЯ ЛИЧНЫХ ИМЁН И СВЯЗАННЫЕ С ЭТИМ ТЕОРЕТИЧЕСКИЕ ВЗГЛЯДЫ

Аннотация. *В данной работе всесторонне освещается история изучения личных имён и теоретические подходы в этой области. Показаны этапы формирования антропонимики как науки, традиции именования в древних цивилизациях, особенности исламского периода, советского времени и постнезависимого этапа. Также рассмотрены лингвистический, социолингвистический, психологический и культурологический подходы к анализу личных имён. Особое внимание уделено роли имён в социальной и культурной жизни, их отражению в народном мировоззрении и ценностях.*

Ключевые слова: *личные имена, антропонимика, ономастика, лингвистический подход, историческое развитие, культура, социолингвистика, система имён.*

THE HISTORY OF PERSONAL NAME STUDIES AND RELATED THEORETICAL APPROACHES

Abstract. *This paper provides a comprehensive overview of the history of personal name studies and related theoretical perspectives. It outlines the development stages of anthroponymy as a field, naming traditions in ancient civilizations, as well as specific features of the Islamic period, Soviet era, and post-independence naming trends. The research explores linguistic, sociolinguistic, psychological, and cultural approaches to the analysis of personal names. Special attention is paid to the role of names in social and cultural life, reflecting national values and worldview.*

Keywords: *personal names, anthroponymy, onomastics, linguistic approach, historical development, culture, sociolinguistics, naming system.*

Kirish. Shaxs nomlari insoniyat taraqqiyoti davomida eng qadimiy til hodisalardan biri sifatida shakllanib kelgan. Ismlar nafaqat shaxsni boshqa shaxslardan ajratib turadi, balki ularning ijtimoiy mavqei, etnik kelib chiqishi, diniy e’tiqodi va tarixiy muhitiga oid ma’lumotlarni ham uzviy tarzda o‘zida aks ettiradi. Shu sababli shaxs nomlarini o‘rganish - nafaqat lingvistik, balki sotsiolingvistik, tarixiy va madaniy jihatdan ham dolzarb masala hisoblanadi.

Shaxs nomlari insoniyat jamiyatining ilk davrlaridan beri mavjud bo‘lib, har bir shaxsni jamiyatda alohida shaxs sifatida tanitishga xizmat qilgan. Ismlar orqali insonlarning milliyligi, diniy e’tiqodi, ijtimoiy maqomi va madaniy qarashlari ifodalanadi. Shaxs nomlarini o‘rganish bilan shug‘ullanuvchi fan – antroponimika bo‘lib, u onomastika fanining bir bo‘limidir. Ushbu maqolada shaxs nomlarining o‘rganilish tarixi, antroponimik tadqiqotlarning shakllanish bosqichlari, hamda unga oid nazariy yondashuvlar tahlil qilinadi.

Mavzuga doir adabiyotlar tahlili. Antroponimika - shaxs nomlarini o‘rganuvchi tilshunoslik sohasi bo‘lib, u umumiy onomastikaning bir bo‘limi sifatida qaraladi. Antroponimika quyidagilarni o‘rganadi: ismlar (antropoizm), familiyalar, taxalluslar, laqabi va kenja ismlar.

Qadimgi Mesopotamiya, Misr, Hindiston, Gretsiya, Rim va Xitoy sivilizatsiyalarida shaxs ismlari an’anaviy diniy yoki ijtimoiy asosda tanlangan. Ular ilohlar, tabiat hodisalari yoki fazilatlar bilan bog‘langan. Islom dini tarqalgan hududlarda ismlarga diniy mazmun yuklangan. Muhammad, Abdulloh, Umar, Zaynab kabi ismlar Qur’on va hadis asosida keng tarqalgan.

XX-asr boshlaridan boshlab O‘zbekistonda onomastik tadqiqotlar boshlangan. Taniqli tilshunoslar A.Madvaliyev, A.G‘ulomov, S.Mirtojiyev, D.Yoqubovlar shaxs nomlarini lug‘aviy va tarixiy nuqtai nazardan o‘rgangan.

Shaxs nomlari tilda o‘ziga xos morfologik va semantik xususiyatlarga ega, ismlar zamon o‘tishi bilan fonetik o‘zgarishga uchraydi, leksik mazmuni yangilanadi. Ismlar jamiyatdagi ijtimoiy tendensiyalarni aks ettiradi. Masalan, mustaqillikdan keyin ismlarda milliy ruh kuchaydi (Amir Temur, Nodirabegim, Jasurbek).

Har bir xalqning tarixiy, madaniy, diniy qadriyatlari ism tanlashda katta rol o‘ynaydi. Ismlar orqali ota-onaning orzu-umidlari, estetik didi va urf-odatlari aks etadi.

Ism - shaxsiy va milliy o‘zlikning muhim belgisidir. Mustaqillik yillarida o‘zbekcha, tarixiy va milliy ildizga ega bo‘lgan ismlar yana ommalashdi. Shu bilan birga, globalizatsiya sababli g‘arbcha yoki neytral ismlar (Adrian, Kamilla, Alan) ham kengaymoqda. Bu esa tilshunoslar va madaniyatshunoslar uchun yangi izlanishlar maydonini ochmoqda.

Shaxs nomlarini o‘rganish orqali biz xalqning tarixiy taraqqiyoti, madaniyati, ijtimoiy hayoti, hatto psixologiyasini ham tushunishimiz mumkin. Antroponimika – bu tilshunoslik, sotsiologiya, tarix va etnologiyaning chorrahasida joylashgan sohadir. Shu bois, shaxs nomlariga nazariy va amaliy yondashuvni kengaytirish dolzarb ilmiy vazifalardan biridir.

Ismlar tarixiy davr haqida ma’lumot beradi. Masalan, Amir Temur, Ulug‘bek kabi tarixiy shaxslar nomlari ismlar tizimida uzoq yashaydi. Sovet davrida Vladimir, Sergey kabi ruscha ismlar keng tarqalgan. Bu davrning siyosiy-ijtimoiy ta’sirini aks ettiradi.

Ota-onalar ism tanlashda o‘z orzu-istaklarini ifodalaydi. Masalan, “Shahzoda” - qiz farzandiga yuksak mehr va orzu ramzi sifatida beriladi. Ism shaxs psixologiyasiga ham ta’sir ko‘rsatishi mumkin: inson o‘z ismini yoqtirsa - ijobiy, yoqtirmasa - salbiy ichki hissiyotlar shakllanadi.

Ba’zi ismlar estetik jihatdan chiroyli yangraydi. Shuning uchun so‘z ohangdorligi ham muhim ahamiyat kasb etadi. Masalan, “Maftuna”, “Shohruh”, “Sarvinoz” kabi ismlar ohangdorlikka asoslanadi.

Ismlar ijtimoiy tabaqalanish, zamonaviy tendensiyalar, urbanizatsiya yoki madaniy integratsiya kabi hodisalarni ko‘rsatadi.

Shaxs nomlari insoniyat taraqqiyoti davomida eng qadimiy til hodisalardan biri sifatida shakllanib kelgan. Ismlar nafaqat shaxsni boshqa shaxslardan ajratib turadi, balki ularning ijtimoiy mavqei, etnik kelib chiqishi, diniy e’tiqodi va tarixiy muhitiga oid ma’lumotlarni ham uzviy tarzda o‘zida aks ettiradi. Shu sababli shaxs nomlarini o‘rganish - nafaqat lingvistik, balki sotsiolingvistik, tarixiy va madaniy jihatdan ham dolzarb masala hisoblanadi.

Tadqiqot metodologiyasi. Antroponimika - shaxs nomlarini o‘rganuvchi tilshunoslik sohasi bo‘lib, u umumiy onomastikaning bir bo‘limi sifatida qaraladi. Antroponimika quyidagilarni o‘rganadi:

Oddiy ismlar - shaxsni ifodalaydi (Olim, Dilnoza, Ulug‘bek)

Familiyalar - avlod, sulola bilan bog‘liq (Xudoyberdiyev, Sharipova)

Laqabi yoki taxallus – shaxsiy sifat yoki mashg‘ulot asosida berilgan (Qozi, Chaqmoq, Muqimiy).

Shaxs nomlari tilda o‘ziga xos morfologik va semantik xususiyatlarga ega. Ismlar zamon o‘tishi bilan fonetik o‘zgarishga uchraydi, leksik mazmuni yangilanadi.

Ismlar jamiyatdagi ijtimoiy tendensiyalarni aks ettiradi. Masalan, mustaqillikdan keyin ismlarda milliy ruh kuchaydi (Amir Temur, Nodirabegim, Jasurbek).

Har bir xalqning tarixiy, madaniy, diniy qadriyatlari ism tanlashda katta rol o‘ynaydi. Ismlar orqali ota-onaning orzu-umidlari, estetik didi va urf-odatlari aks etadi.

Ism - shaxsiy va milliy o‘zlikning muhim belgisidir. Mustaqillik yillarida o‘zbekcha, tarixiy va milliy ildizga ega bo‘lgan ismlar yana ommalashdi. Shu bilan birga, globalizatsiya sababli g‘arbcha yoki neytral ismlar (Adrian, Kamilla, Alan) ham kengaymoqda. Bu esa tilshunoslar va madaniyatshunoslar uchun yangi izlanishlar maydonini ochmoqda.

Ayrim tadqiqotchilar so‘nggi yillarda eng ko‘p qo‘yilgan ismlar statistikasi bilan shug‘ullanishmoqda. Bu orqali ijtimoiy urf-odatlar, yangi davr afzalliklari aniqlanadi. Ko‘plab o‘zbek olimlari xorijiy ildizli ismlar o‘rniga milliy, o‘zbekcha nomlarni tiklash g‘oyasini ilgari surmoqda. Bu harakat madaniy merosni asrash uchun muhimdir.

Erkak va ayol ismlarining semantik va morfologik farqlari tahlil qilinmoqda. Masalan, ayollar ismida noziklik va latofat ifodalanadi (“Zarifa”, “Lola”), erkaklarda esa qudrat va kuch (“Rustam”, “Shodiyor”).

Shaxs nomlarining dastlabki shakllari odamlarning jamiyatda bir-biridan farqlanishi zarur bo‘lgan davrda paydo bo‘lgan. Qadimgi Misr, Mesopotamiya, Hindiston, Gretsiya, Rim va Xitoyda odamlar asosan ilohlar, tabiat hodisalari, hayvonlar, fazilatlar yoki zodagonlik darajasiga qarab nomlangan. Masalan, qadimgi Rimda Gaius Julius Caesar kabi uch qismlik nomlar mavjud bo‘lgan: shaxsiy ism, ota nomi va urug‘ nomi.

Islom dinining tarqalishi bilan arabcha va diniy mazmunli ismlar keng tarqaldi. Muhammad, Abdulloh, Umar, Zaynab, Fatima kabi ismlar Qur’on va hadisga asoslangan bo‘lib, musulmon jamiyatlarida ustunlik qildi. “Abd” bilan boshlangan ismlar - ilohiy quldir (Abdurahmon – “Rahmonning quli”).

Sharqda shaxs nomlari ko‘pincha ilm-fan, adabiyot va davlat arboblari ismlariga bog‘liq bo‘lgan. O‘zbek tarixida Temur, Ulug‘bek, Alisher kabi nomlar hurmat va izzat timsoli bo‘lgan. Tarixiy adabiyotlarda bu ismlar milliy qahramonlik, donolik, hokimiyat bilan bog‘langan.

Ism jamiyatdagi sotsial holat, etnik guruh, diniy qarashlar, yosh, jins va madaniyatga bog‘liq bo‘lishi mumkin. Sotsiologik jihatdan ism jamiyatdagi o‘zgarishlar va qadriyatlar aksini topgan tildagi birlikdir. Masalan, milliy ruh kuchaygan davrlarda tarixiy ismlar, ommaviy madaniyat ta’sirida esa estrada yulduzlari nomlari ommalashadi.

Ism shaxs psixologiyasiga ta’sir qiladi. Ba’zi tadqiqotlarda ismni yoqtirish yoki yoqtirmaslik insonning o‘ziga bo‘lgan ishonchiga, ijtimoiy munosabatlariga ta’sir qilishi aniqlangan. Ota-onaning ism tanlashdagi psixologik motivlari ham turlicha bo‘ladi - diniy, estetik, ijtimoiy, milliy.

Har bir ism o‘z davrining tarixiy, madaniy manzarasini aks ettiradi. Ismlar orqali xalqning urf-odati, dunyoqarashi, diniy e’tiqodi va madaniy qadriyatlarini o‘rganish mumkin. Tarixiy qahramonlar yoki shoirlar nomini bergan ota-onalar farzandlariga o‘sha siymo xususiyatlarini ravo ko‘rishadi.

Chet til predmetining maqomi muayyan ta’lim sharoitiga bog‘liq. “Sharoit” ta’limda birlamchi didaktik hodisa sanaladi. “Sharoit” tushunchasi tarkibiga darsga ajratiladigan vaqt (soatlar), o‘rganish muhiti, til o‘rganuvchining yoshi, umumiy saviyasi, til tajribasi, guruhdagi talabalar soni kiradi. Sharoitga ko‘ra,til o‘qitish maqsadi belgilanadi va chet til o‘qitish mazmuni tanlanadi, hamda shunga ko‘ra metod va prinsiplar, o‘quv vositalari ishlab chiqiladi.

Ta’lim oluvchi chet til vositasida kerakli va zaruriy informatsiya bilan fikr almasha bilishdan iborat. Bizga ma’lumki, 4ta nutq faoliyatini yaxshi egallagan shaxs axborotni gapirish va yozma nutq orqali yetkaza olishi kommunikant (muloqotdosh) hisoblanadi. Chet til ta’limidagi kommunikativ maqsad madaniyatlararo kognizantni shakllantirishdan iboratdir. Talabalarning kasbiy malakalarini shakllantirishda hamda rivojlantirishda sohaga yonaltirilgan matn va mashqlarning o’rni beqiyosdir.

J.J.Jalolov ”Kognizant shaxsni shakllantirishda matn muhim omildir” nomli ilmiy maqolasida ilk bor “Kognizant”terminining ta’lim jarayonidagi ta’rif -tavsifini mufassal yoritib berdi va mazkur terminga izoh berilgan.

Kognizant - o‘rganilayotgan til vositasida yangi va foydali bilim oluvchi shaxsdir. Kognizant bir tillik, ikki tillik va ko‘p tillik bo‘lishi mumkin. Demak, bizning nazdimizda kognizant- o‘rganilayotgan til tashuvchilari bilan muloqot qila oladigan shaxsdir. Matn -nutq faoliyati turlarida o‘rin oladigan kommunikattiv xodisadir. Matn termini ta’lim tizimida an’anaviy talqini emas, balki muloqotda retseptiv va reproduktiv tarzda axborot olish va uzatish manbai sifatida sharhlanmoqda deb ta’kidlaydi J.J.Jalolov (1). Kasbiy muloqot mehnat bozorida raqobatbardosh mutaxassis uchun muhimdir. Zamonaviy tillarni o‘qitish/o’rgatish uchun yuqorida ta’kidlab o’tganimizdek umumevropa hujjatlari qabul qilingan.

O‘z davrida M. Swain , M.Canale lar ikkinchi til o‘rgatishda kommunikativ yondashuvning nazariy asoslarini yaratdi va har bir ta’lim bosqichi uchun uslubiy qo‘llanmalar yaratdilar.

Nofilologik OTMda chet til o‘rgatishda kasbiy malakalarni rivojlantirishda onglilikning ahamiyati ulkan bo‘lib, bu holat mashqlar tizimida o‘z aksini topadi. Ilmiy tadqiqotlar shuni ko‘rsatadiki, chet til ta’limida ko‘nikma va malaka parallel ravishda rivojlanadi. Ko‘nikmalarning rivojlanishiga tayanib, malaka takomillashadi. Mashqlar tizimini tuzishda buni albatta inobatga olish zarurdir

Nolisoniy OO‘Yu da chet til o‘qitish metodikasi ilmiylik, faollik, onglilik, izchillik, ketma-ketlik, tushunarlilik, o‘quvchining individual xususiyatlarini e’tiborga olish kabi didaktik prinsiplarga tayanadi.Chet til egallashning psixologik qonuniyatlaridan kelib chiqib, ta’limning har qaysi bosqichi uchun yetakchi maqsad belgilangan.Ta’limning yakuniy maqsadi malakalarni hosil qilishdir. Kasbiy malakani shakllantirishga bilim va ko‘nikmani egallash orqali erishiladi.

Biz o’tkazgan amaliy va nazariy tajribalar shuni tasdiqlaydiki, nofilologik oliy ta’lim muassasalari talabalarining kasbiy malakalarini rivojlantirishda ta’lim jarayonida talabalarga kasbga yo‘naltirilgan kasbiga oid matnlar va mashqlar ijobiy samara berdi. “Chet til” umumta’lim o’quv predmetining kasbiy

lingvodidaktik maqomiga ko'ra o'qitiladigan chet til kursi boshqa o'quv fanlaridan o'zining mohiyati va o'qitilish xususiyati bilan tubdan farq qiladi. Xozirgi kunda birgina ona tilidan olinadigan axborot yetarli bo;lmay qoldi.Binobarin barcha sohalarda axborotbning ro'li kuxhaydi.bugungi mutaxassis uchun turli davlatlardagi hamkasblari bilan o'zaro muloqot qila olishdek masala dolzarb hisoblanmoqda. Bularning bari het tilga bo'lgan talabning kuchayishi , "chet til o'quv predmeti"ning ijtimoiy maqovini oshishigs sabab bo'lmoqda.

Natijalar va ularning tahlili. Chet til ta'lim ona tilini o'qitishga ko'ra tashkiliy jihatdan keskin farq qiladi.:

- tilni egallashda tafovut seziladi, ona tilini , "quyidan yuqoriga", chet tilni esa aksincha **, "yuqoridan quyiga** " qarab o'qitish/o'rgatish qoida tusini olgan..

Bola ona tilini ongsiz ravishda,, oylamasdan o'zlashtira boradi,chet tilni esa ongli ravishda ataylab o'rganadi. Bola ona tilini tabiiy sharoitda egallaydi , til o'rganishga ongli tarzda urinish bo'lmaydi. Tafakkur ontogenizida rivojlanish jarayoni g'ayrishuriy ravishda kichadi.

Nofilologik OTMda chet til o'rgatishda kasbiy malakalarni rivojlantirishda onglilikning ahamiyati ulkan bo'lib, bu holat mashqlar tizimida o'z aksini topadi. Ilmiy tadqiqotlar shuni ko'rsatadiki, chet til ta'limida ko'nikma va malaka parallel ravishda rivojlanadi. Ko'nikmalarning rivojlanishiga tayanib, malaka takomillashadi. Mashqlar tizimini tuzishda buni albatta inobatga olish zarurdir

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Biz o'tkazgan amaliy va nazariy tajribalar shuni tasdiqlaydiki, nofilologik oliy ta'lim muassasalari talabalarining kasbiy malakalarini rivojlantirishda ta'lim jarayonida talabalarga kasbga yo'naltirilgan kasbiga oid matnlar va mashqlar ijobiy samara berdi.

Bo'lajak mutaxassislar chet til yordamida turli axbirot resurslaridan keng foydalana olishlari natijasida xalqaro hamkorlik va muloqotni rivojlantirishlari uchun zamin yarstadilar.

Lingvodidaktik termin bo'lmish "муloqot " ma'nosini quyidagicha izohlash mumkin : O'z fikrini og'zaki va yozma bayon etish va o'zga shaxs fikrini idrok etb tushunis (tinglash va o'qish) paytida kabi ma'nolarni bildiradi.Muloqot fikr almashish demakdir. Muloqot yurituvchilar bugungi kunda kommunikant (muloqotdosh) nomini olgan. Umuman olganda 4 ta asosiy nutq faoliyatini egallagan shaxs muloqot qiluvchi (muloqotdosh) hisoblanadi. Chet til o'qitish nazariyasi va amaliyotida suhbat ,fikr almashish , dialog ,savol javoblar kabilar muloqotning ayrim ko'rinishidir. Biz ta'lim berayotgan nofillogik oliy ta'lim muassasalarida talabalarning kasbiy malaklarini rivojlantirishda organilayotgan chet tilda xorijdagi hamkasblari bilan muloqotga o'rgatish muhimdir. Bu borada chet til vosita vazifasini o'taydi. Bu esa bugungi rivojlanish davrida albatta o'z szmarasini beradi.

Xulosa qilib aytganda shaxs nomlarini o'rganish orqali biz xalqning tarixiy taraqqiyoti, madaniyati, ijtimoiy hayoti, hatto psixologiyasini ham tushunishimiz mumkin. Antroponimika – bu tilshunoslik, sotsiologiya, tarix va etnologiyaning chorrahasida joylashgan sohadir. Shu bois, shaxs nomlariga nazariy va amaliy yondashuvni kengaytirish dolzarb ilmiy vazifalardan biridir. Shaxs nomlari – bu shunchaki identifikator emas, balki butun bir xalqning madaniy, tarixiy, diniy va ijtimoiy hayotidan darak beruvchi til hodisasidir. Antroponimika fanining ahamiyati shundaki, u shaxs nomlari orqali xalq tafakkuri, qadriyatlari va madaniy xotirasini o'rganish imkonini beradi. Bugungi kunda globalizatsiya, migratsiya va madaniy integratsiya fonida ismlar tizimida sezilarli o'zgarishlar kuzatilmoqda. Shuning uchun shaxs nomlarini o'rganish bugungi ilmiy tadqiqotlar uchun muhim va dolzarb hisoblanadi.

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UDC 81

CAUSES OF LANGUAGE INTERFERENCE IN SECOND LANGUAGE LEARNING

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Abstract. *Language interference, also known as cross-linguistic influence, is a common phenomenon in second language learning where a learner's first language (L1) influences their performance and acquisition of a second language (L2). This influence can manifest in various aspects of the L2, including pronunciation, grammar, vocabulary, and even cultural understanding. Understanding the causes of language interference is crucial for educators and learners alike, as it allows for the development of targeted strategies to mitigate its negative effects and leverage positive transfer to enhance language acquisition.*

Key words: *interference, word order, stress, intonation, affixation, lexical divergences, bilingualism, multilingualism, targeted strategy, grammatical gender.*

IKKINCHI TILNI O‘RGANISHDA TILLAR ARALASHUVINING SABABLARI

Annotatsiya. *Til aralashuvi, shuningdek, tillararo ta'sir sifatida ham tanilgan, ikkinchi tilni o'rganishda keng tarqalgan hodisa bo'lib, unda o'quvchining birinchi tili (L1) ikkinchi tilni (L2) o'zlashtirishiga ta'sir qiladi. Bu ta'sir L2 ning turli jihatlarida, jumladan talaffuz, grammatika, lug'at va hatto madaniy tushunishda namoyon bo'lishi mumkin. Til shovqinining sabablarini tushunish o'qituvchilar va o'quvchilar uchun juda muhimdir, chunki bu uning salbiy ta'sirini yumshatish uchun maqsadli strategiyalarni ishlab chiqishga va tilni o'zlashtirishni kuchaytirish uchun ijobiy transferdan foydalanishga imkon beradi.*

Kalit so‘zlar: *interferensiya, so'z tartibi, urg'u, intonatsiya, affiksatsiya, leksik farqlar, ikki tillilik, ko'p tillilik, maqsadli strategiya, grammatik rod kategoriyasi.*

ПРИЧИНЫ ЯЗЫКОВЫХ ИНТЕРФЕРЕНЦИЙ ПРИ ИЗУЧЕНИИ ВТОРОГО ЯЗЫКА

Аннотация. *Языковая интерференция, также известная как кросс-лингвистическое влияние, является распространённым явлением в изучении второго языка, когда первый язык учащегося (L1) влияет на его успеваемость и усвоение второго языка (L2). Это влияние может проявляться в различных аспектах L2, включая произношение, грамматику, словарный запас и даже культурное понимание. Понимание причин языковой интерференции имеет решающее значение как для педагогов, так и для учащихся, поскольку позволяет разрабатывать целевые стратегии для смягчения её негативных последствий и использовать положительный перенос для улучшения усвоения языка.*

Ключевые слова: *интерференция, порядок слов, ударение, интонация, аффиксация, лексические расхождения, двуязычие, многоязычие, целевая стратегия, грамматический род.*

Introduction. One of the primary causes of language interference stems from the inherent linguistic differences between a learner's first language (L1) and the target second language (L2). These differences can exist at various levels, including structural, phonological, and lexical, each contributing to unique challenges for the learner. Structural disparities between L1 and L2 can significantly impact a learner's ability to accurately produce and comprehend the target language. Differences in grammar between the first language (L1) and the second language (L2) can lead to interference, as learners may attempt to apply the grammatical rules of their native language to the new language. These grammatical differences often result in errors in sentence construction, word order, and the use of grammatical markers. Syntactic dissimilarities cause learners to apply L1 sentence structures to L2, leading to errors in word order and sentence formation. For example, a speaker of Japanese, where the verb typically comes at the end of the sentence, might struggle with the subject-verb-object structure of English. This can result in sentences that, while understandable, sound unnatural or grammatically incorrect.

Result and Discussion. Morphological variations, such as affixation processes, also contribute to errors. Languages differ significantly in how they use prefixes, suffixes, and infixes to modify the meaning

of words. Learners may struggle with the correct usage of affixes in the L2 if it differs significantly from their L1. For instance, the use of grammatical gender in languages like Spanish or French can be challenging for English speakers, as English largely lacks grammatical gender. Variances in word order can also lead to language interference. Different languages follow different conventions for the arrangement of words in a sentence. English typically follows a subject-verb-object (SVO) order, while other languages may use subject-object-verb (SOV) or verb-subject-object (VSO) orders. Learners whose L1 has a different word order may struggle to produce grammatically correct sentences in English.

Phonological variations between L1 and L2 represent another significant source of language interference. L1 phonological habits influence L2 pronunciation, causing mispronunciation of words and affecting overall comprehensibility. The sounds of a language, its phonemes, and the rules governing their combination can vary widely across languages.

Learners often substitute L1 sounds for absent L2 phonemes, leading to pronunciation errors. For example, a Japanese speaker learning English might struggle to differentiate between the /l/ and /r/ sounds because Japanese only has one sound that falls somewhere between the two. This can lead to mispronunciation of words like "light" and "right."

Methods. Language interference, or negative transfer from a learner's first language (L1) to a second language (L2), can present significant challenges in second language acquisition. To mitigate these effects, educators and learners can employ several effective methods:

1. Contrastive Analysis

Systematically compare the structures of L1 and L2 to identify potential sources of interference.

Use findings to anticipate common errors and target instruction accordingly.

Example: Highlighting differences in article use or word order between the two languages.

2. Targeted Drills and Practice

Design exercises that address specific interference-prone areas, such as pronunciation, grammar, or vocabulary.

For instance, focused drills on English articles for learners whose L1 lacks articles, or pronunciation drills for unfamiliar phonemes.

3. Curriculum Adaptation

Tailor lesson plans and materials to address the unique interference patterns of learners' L1 backgrounds.

Emphasize points of difficulty, such as tense usage, sentence structure, or intonation, based on contrastive analysis.

4. Metalinguistic Awareness and Consciousness-Raising

Explicitly teach learners about the differences and similarities between their native and target languages.

Encourage self-monitoring and reflection to help learners recognize and correct interference-induced errors.

5. Error Analysis and Feedback

Regularly analyze learner errors to determine if they result from L1 interference.

Provide constructive, immediate feedback to help learners adjust and internalize correct forms.

6. Pronunciation Training

Incorporate targeted pronunciation practice, especially for sounds absent in the learners' native language.

Use listening and repetition exercises, minimal pairs, and phonetic training to build new sound patterns.

7. Immersive and Communicative Activities

Increase exposure to authentic language input through conversation, media, and real-life tasks.

Encourage interaction with native speakers to reinforce correct usage and reduce reliance on L1 structures.

8. Scaffolded Learning

Gradually introduce more complex language structures, allowing learners to build confidence and competence before tackling advanced forms.

Use visual aids, modeling, and guided practice to support understanding and reduce interference.

Differences in stress and intonation patterns between L1 and L2 result in phonetic interference, affecting the naturalness and clarity of speech. Stress patterns determine which syllables in a word are emphasized, while intonation refers to the rise and fall of pitch in speech. These features can vary significantly between languages, and learners need to adapt to the new patterns to sound natural in the L2.

The absence of certain phonemes in L1 leads to difficulties in articulating them in L2, causing learners to struggle with sounds that are unfamiliar to them. For example, the "th" sounds in English (/θ/ and /ð/) are not present in many languages, making them difficult for learners to produce accurately. This can result in substitutions or omissions of these sounds, affecting the pronunciation of words like "think" and "this."

Lexical divergences, or differences in vocabulary and word usage, also contribute to language interference. Learners may incorrectly apply L1 word meanings to L2 contexts, leading to semantic errors and misunderstandings. Words that seem equivalent on the surface may have subtle but important differences in meaning or usage. Semantic mismatches between L1 and L2 words cause errors in word choice, affecting the accuracy and appropriateness of communication. For example, the English word "actually" is often misused by Spanish speakers because it is mistakenly equated with the Spanish word "actualmente," which means "currently." Direct translation from L1 to L2 can result in inappropriate language usage, as learners may produce sentences that are grammatically correct but semantically odd or unnatural. This often occurs when learners try to translate idioms or fixed expressions literally from their L1 into the L2. "False friends," or words that appear similar but have different meanings, also contribute to lexical interference, leading to confusion and errors. These words, also known as cognates, can be particularly tricky because their similarity can lead learners to assume that they have the same meaning in both languages. For example, the English word "embarrassed" and the Spanish word "embarazada" look similar, but "embarazada" means "pregnant" in Spanish.

A learner's proficiency level in the second language (L2) plays a significant role in the extent and nature of language interference they experience. Learners with limited knowledge and skills in the L2 are more prone to rely on their first language (L1) as a crutch, leading to increased interference. Incomplete knowledge of L2 grammar leads to reliance on L1 structures, causing learners to fall back on familiar patterns from their native language when they lack confidence or understanding of the L2. This reliance can result in errors in sentence construction, word order, and the use of grammatical markers. Insufficient knowledge of L2 vocabulary results in L1 lexical interference, as learners may attempt to translate directly from their L1 or use L1 words in L2 contexts. This can lead to errors in word choice, inappropriate language usage, and misunderstandings. Grammatical structures are difficult for learners due to lack of knowledge, leading to simplification and avoidance strategies. Learners may avoid using complex grammatical structures in the L2 if they are not confident in their ability to use them correctly, opting instead for simpler structures that are more similar to their L1. Learners over apply L2 rules, leading to errors, as they attempt to create a consistent system for the new language. This overgeneralization can result in the incorrect application of grammatical rules or patterns in contexts where they do not apply.

Simplification strategies result in inaccurate L2 production, as learners may simplify complex rules or structures to make them easier to understand and use. While simplification can be a useful strategy for communication, it can also lead to errors and a lack of accuracy.

Overgeneralization of L2 rules without considering exceptions causes errors, as learners may fail to recognize that some rules have exceptions or limitations. For example, a learner might overgeneralize the rule for forming plural nouns in English, adding an "-s" to all nouns regardless of whether they are regular or irregular. Errors reflect the learner's transitional linguistic system, known as interlanguage, which is neither the L1 nor the L2 but a unique system that evolves as the learner progresses. Interlanguage is characterized by its own rules and patterns, which may be influenced by both the L1 and the L2.

Teachers can use contrastive analysis (CA) to reduce language interference in second language learning by systematically comparing the learner’s native language (L1) and the target language (L2) to identify similarities and differences that may cause errors. This approach helps teachers anticipate where interference is likely to occur and design targeted instruction to address these specific difficulties.

Key ways teachers apply contrastive analysis include: Error Prediction and Correction: By understanding structural differences (e.g., adjective placement, article usage), teachers can predict common learner errors caused by L1 interference and focus on correcting these mistakes effectively through tailored exercises and feedback. For example, if learners’ L1 places adjectives after nouns but the L2 does the opposite, teachers can emphasize this difference and provide drills to reinforce correct word order.

Curriculum and Material Design: Contrastive analysis informs the development of teaching materials that highlight problematic areas for learners based on their L1 background. Lessons can be adapted to focus more on phonological, grammatical, or lexical features that differ significantly between L1 and L2, thereby minimizing interference effects.

Consciousness-Raising: Teachers can explicitly draw learners’ attention to the differences and similarities between their native and target languages. This metalinguistic awareness enables learners to self-monitor and reduce interference by understanding why certain errors occur and how to avoid them.

Focused Practice and Drills: Based on contrastive analysis, teachers can create specific drills that target areas prone to interference, such as pronunciation exercises for unfamiliar sounds or grammar drills for tense usage, helping learners internalize correct forms.

Encouraging Learner Awareness: By making learners aware of their first language habits and how these might interfere with L2 acquisition, teachers empower students to develop strategies to minimize negative transfer and improve accuracy.

Overall, contrastive analysis serves as a valuable pedagogical tool by providing a structured framework to predict, identify, and address language interference, thereby enhancing the effectiveness of second language instruction and supporting learners in overcoming cross-linguistic difficulties

Conclusion. Interlanguage is influenced by both L1 and L2, causing a mix of interference and developmental errors, as learners gradually refine their understanding and use of the L2. These errors are a natural part of the language learning process and provide valuable insights into the learner's current level of development.

Learners' evolving understanding of L2 grammar and syntax is reflected in their errors, as they experiment with different rules and patterns and gradually converge on the correct usage. By analyzing these errors, educators can gain a better understanding of the learner's strengths and weaknesses and tailor their instruction accordingly.

Frequent use of L1 in the surrounding environment promotes interference, as learners may have limited opportunities to practice and use the L2. This can be particularly challenging for learners who live in communities where their native language is widely spoken.

Bilingualism and multilingualism increase the likelihood of language mixing, as learners may unconsciously blend elements from different languages in their speech or writing. This code-switching can be a natural part of bilingual communication, but it can also lead to errors and confusion. Contact with other languages influences language development, as learners may borrow words, phrases, or grammatical structures from other languages they know. This cross-linguistic influence can be both positive and negative, depending on the similarities and differences between the languages involved.

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UDC 81

LOANWORDS IN LANGUAGE EVOLUTION: CLASSIFICATION, ADAPTATION, AND SOCIOLINGUISTIC IMPACT

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Abstract. *Loanwords are lexical items borrowed from one language and integrated into another, often reflecting intercultural contact, technological development, or academic influence. This article explores the definition, classification, historical development, and sociolinguistic implications of loanwords, with particular focus on cultural, technical, and scientific categories. Understanding loanword integration offers insights into language dynamics, globalization, and the mechanisms of lexical enrichment.*

Key words: *loanwords, language borrowing, linguistic borrowing, loan translation, loan blend, language contact, phonological adaptation, morphological adaptation, cultural loanwords, technical loanwords, scientific loanwords, lexical borrowing, language change, language evolution, language contact theory, historical linguistics, sociolinguistics, language prestige, language purism, cross-linguistic influence.*

TIL TARAQQIYOTIDA O‘ZLASHMA SO‘ZLAR: TASNIFLASH, MOSLASHISH VA IJTIMOIY TIL BILIMIGA TA’SIRI

Annotatsiya. *O‘zlashma so‘zlar bir tildan olinib, boshqa tilga singdirilgan leksik birliklar bo‘lib, ko‘pincha madaniyatlararo muloqot, texnologik taraqqiyot yoki ilmiy ta’sirni aks ettiradi. Ushbu maqola o‘zlashma so‘zlarning ta’rifi, tasnifi, tarixiy rivojlanishi va ijtimoiy-lingvistik oqibatlarini o‘rganadi, ayniqsa madaniy, texnik va ilmiy toifalarga alohida e’tibor qaratadi. O‘zlashma so‘zlarning integratsiyasini tushunish til dinamikasi, globallashuv va leksik boyish mexanizmlarini anglashga yordam beradi.*

Kalit so‘zlar: *o‘zlashma so‘zlar, til o‘zlashtirish, lingvistik o‘zlashtirish, so‘zma-so‘z tarjima, aralash o‘zlashtirma, til aloqasi, fonologik moslashuv, morfologik moslashuv, madaniy o‘zlashmalar, texnik o‘zlashmalar, ilmiy o‘zlashmalar, leksik o‘zlashtirish, til o‘zgarishi, til evolyutsiyasi, til aloqasi nazariyasi, tarixiy tilshunoslik, ijtimoiy tilshunoslik, til nufuzi, til tozaligi, tillararo ta’sir.*

ЗАИМСТВОВАНИЯ В ЭВОЛЮЦИИ ЯЗЫКА: КЛАССИФИКАЦИЯ, АДАПТАЦИЯ И СОЦИОЛИНГВИСТИЧЕСКОЕ ВЛИЯНИЕ

Аннотация. *Заимствования - это лексические единицы, перенятые из одного языка и интегрированные в другой, часто отражающие межкультурные контакты, технологическое развитие или академическое влияние. В данной статье рассматриваются определение, классификация, историческое развитие и социолингвистические аспекты заимствований, с особым акцентом на культурные, технические и научные категории. Понимание процесса интеграции заимствований дает представление о динамике языка, глобализации и механизмах лексического обогащения.*

Ключевые слова: *заимствования, языковое заимствование, лингвистическое заимствование, калька, гибридное заимствование, языковой контакт, фонологическая адаптация, морфологическая адаптация, культурные заимствования, технические заимствования, научные заимствования, лексическое заимствование, языковые изменения, эволюция языка, теория языковых контактов, историческая лингвистика, социолингвистика, языковой престиж, языковой пуризм, межъязыковое влияние.*

Introduction. Loanwords, or lexical borrowings, are linguistic units adopted from one language (the donor language) into another (the recipient language), typically with minimal translation. These adoptions result from social interaction, economic exchanges, colonial expansion, and intellectual transmission. As languages evolve, loanwords often signify points of contact and influence between cultures and disciplines.

Haugen explains that a loanword is “a word that is adopted from one language and incorporated into another without translation” (210). The phenomenon is central to historical linguistics and sociolinguistics, illustrating how external influences reshape internal lexicons.

Borrowing is a fundamental process in language change where one language adopts words, phrases, or linguistic features from another. This happens due to cultural contact, trade, colonization, technology exchange, or other forms of interaction between language communities. Borrowing enriches the recipient language's vocabulary and can affect its phonology, morphology, and syntax.

Loanwords (Direct Borrowings). Words borrowed directly from the donor language with little or no translation. The original form and meaning are mostly retained, although phonological or morphological adjustments may occur to fit the recipient language's system.

For Example:

English *kindergarten* from German

English *piano* from Italian

Discussion. Loanwords often enter when the borrowing language lacks a native equivalent or when the donor language holds prestige.

Loan Translations (Calques) are also called calques, these are phrases or compound words translated literally, element by element, from the donor language into the recipient language.

For Example:English *skyscraper* → French *gratte-ciel* (literally "scrape-sky")

English *flea market* → French *marché aux puces* (literally "market of fleas")

Calques preserve the semantic structure of the original, not its form.

Loan Blends (Hybrid Words) formed by combining elements from both the donor and recipient languages.

For Example:English *automobile* (Greek *auto* = self + Latin *mobilis* = movable)

English *television* (Greek *tele* = far + Latin *vision* = sight)

Loan blends demonstrate partial borrowing, often reflecting creative lexical adaptation. Loan Shifts are Existing words in the recipient language take on new meanings influenced by the donor language. For example: English *mouse* originally meaning the animal, extended to mean a computer device influenced by technological borrowing.

Processes of Borrowing include several adaptation types as:

Phonological Adaptation. Loanwords often undergo sound changes to fit the phonological rules of the recipient language. For Examples:

French *garage* pronounced /ɡaʁaʒ/ becomes /ɡəˈrɑːʒ/ in English.

Japanese adapts *computer* to コンピューター (konpyūtā), adding vowels to fit Japanese phonotactics.

Morphological Adaptation. Borrowed words are modified to conform to the grammatical rules or word-formation patterns of the recipient language.

For Examples: Japanese verbs often add the suffix *-suru* to English loanwords to form verbs: *start* → スタートする (sutāto suru).

English pluralizes borrowed words according to its own rules: *criterion* (Greek) → *criteria* (plural), but often regularized to *criterions*.

Semantic Adaptation. Loanwords may shift in meaning or extend their semantic range in the new language. For example:

English *karaoke* (from Japanese) originally meaning "empty orchestra" now refers broadly to the activity of singing to recorded music.

English *gymnasium* derives from Greek meaning a place for exercise, but in modern English it primarily refers to a sports facility.

Syntactic Integration. Loanwords, especially phrases or calques, may be integrated into the syntax of the recipient language, conforming to its word order or grammatical patterns.

For Example: Loan translations adapt into natural sentence structures: French *gratte-ciel* fits French noun phrase order.

In order to motivate for Borrowing, one should have:

Cultural Contact: Interaction through migration, trade, colonization, or cultural exchange.

Prestige: Borrowing from socially or intellectually dominant languages.

Need/Gap Filling: Lack of native terms for new concepts, especially technological or scientific innovations.

Innovation Transfer: New inventions, ideas, or practices necessitate borrowing.

Investigating from the historical and Sociolinguistic Perspectives, it has the folowing points:

Borrowing reflects power relations, with dominant cultures influencing subordinate languages.

Globalization accelerates borrowing, especially in technology and science.

Language purism and resistance can occur in response to borrowing.

Table 1. Borrowings and its features

Type of Borrowing	Definition	Example	Adaptation Process
Loanword	Direct borrowing	*kindergarten* (German)	Phonological, Morphological
Loan translation	Literal translation (calque)	*skyscraper* → *gratte-ciel*	Semantic, Syntactic
Loan blend	Hybrid of donor + native parts	*automobile* (Greek + Latin)	Morphological
Loan shift	Meaning shift of existing word	*mouse* (animal → device)	Semantic

Loanwords may be distinguished from other forms of lexical borrowing:

Loanword: Direct adoption with minor phonological or morphological adaptation. For example, kindergarten is borrowed from German (Haugen 213).

Loan translation (calque): Literal translation of components. For instance, skyscraper translates to gratte-ciel in French (Crystal 117).

Loan blend: Combination of foreign and native elements. Automobile combines Greek auto and Latin mobilis (Fishman 45).

Loanwords often undergo:

Phonological adaptation: Conforming to the phonetics of the recipient language.

Morphological adaptation: Adjusting to native grammatical structures. For example, Japanese adds -ru to English verbs, such as start → スタートする (sutāto suru) (Weinreich 102).

Loanwords can be systematically classified into cultural, technical, and scientific domains, based on the context of usage and knowledge system they pertain to (Fishman 60). These reflect cultural practices and everyday life, often linked to food, religion, music, and clothing.

Examples include sushi (Japanese), yoga (Sanskrit), and ballet (French) (Sapir 78).

Sapir notes that language is a cultural artifact, and such borrowings signify both lexical and cultural diffusion (79).

These are associated with tools, procedures, or technological innovations.

Examples include robot (Czech), diesel (named after Rudolf Diesel), and modem (from "modulator-demodulator") (Weinreich 100).

Weinreich emphasized that technological superiority often drives lexical importation (101).

These arise within academic fields like biology, medicine, and physics, and are commonly derived from Latin or Greek due to their historic prestige.

Examples include atom (Greek), vaccine (Latin), and gene (Greek) (Crystal 119). Crystal notes the persistence of Latin and Greek in scientific nomenclature because of the historical dominance of classical education (120).

The historical development of borrowing refers to the process through which loanwords and borrowed elements enter a language, become integrated, and influence linguistic evolution across time. This development reflects social, political, economic, and cultural dynamics between speech communities, shaping the lexicon and sometimes the structure of the recipient language.

Early Stages of Borrowing: Contact and Initial Adoption in:

Borrowing begins with language contact—when two or more linguistic communities interact through trade, conquest, migration, or cultural exchange. Early borrowings tend to be direct loanwords: words taken from the donor language with minimal modification, often reflecting new objects, concepts, or prestige elements.

For example: Old English borrowed Latin terms for Christian concepts (e.g., *altar*, *priest*) due to the introduction of Christianity.

In the case of Integration and Adaptation, once adopted, loanwords undergo phonological, morphological, and semantic adaptation to fit the phonetics, grammar, and meanings acceptable in the recipient language. This stage is crucial for the loanword's survival and use by native speakers. Adaptation types include:

Pronunciation adjustment (e.g., French *garage* pronounced differently in English)

Morphological integration (e.g., adding plural endings or verb conjugations)

Semantic narrowing, broadening, or shift (meanings change or expand)

In the procesws of expansion and Naturalization, loanwords may become naturalized, fully integrated into the native lexicon and losing their "foreign" status. This includes acceptance into dictionaries, literature, and everyday speech.

For example: English *alcohol* from Arabic *al-kuḥl* is fully naturalized, used universally without awareness of its origin.

In the Re-borrowing and Layering languages sometimes re-borrow words that originated from themselves but entered another language and returned in an altered form (called *reborrowing*). Also, multiple waves of borrowing can layer, with older and newer loanwords coexisting. For example: English *ballet* borrowed from French, which originally borrowed from Italian *balletto*.

Extensive borrowing can influence phonology, morphology, syntax, and semantics of the recipient language. For instance, English grammar and vocabulary were heavily influenced by Norman French after 1066, affecting word order and enriching the lexicon.

Loanwords can also fill lexical gaps, introduce new semantic fields, and stimulate linguistic creativity. The following Factors Affect Historical Borrowing Development:

Sociopolitical context: Colonialism, prestige of donor language, trade dominance.

Degree of bilingualism: Intense contact fosters more borrowing.

Language policies and attitudes: Purism or openness influence acceptance and adaptation.

Technological and scientific progress: Drive for new terms increases borrowing.

Loanwords signal linguistic contact and reflect power relations, cultural prestige, and identity. Colonialism and globalization shape patterns of borrowing, while resistance movements promote linguistic purism (Crystal 123). In borrowing process there are advantages and disadvantages as any process in adaptation. The advantages of loanwords are:

Firstly, enrichment of Vocabulary when Loanwords introduce new concepts, objects, and ideas that may not have equivalents in the recipient language; they expand lexical resources, especially in fields like technology, cuisine, fashion, and art. For example: English borrowed *sushi* (Japanese) for a specific food item, enriching culinary vocabulary.

Secondly, facilitation of Communication and Specialization when Loanwords enable precise communication in specialized domains such as science, medicine, and technology; many technical and scientific terms are borrowed from Latin, Greek, or dominant languages, allowing cross-linguistic understanding. For example: Terms like *vaccine*, *atom*, and *virus* have common Latin or Greek roots.

Thirdly, cultural Exchange and Prestige when borrowings reflect cultural contact and transfer of knowledge, art, and practices; loanwords can signal prestige, cosmopolitanism, or intellectual influence, contributing to social identity and modernity. For example: Using French loanwords in English (e.g., *entrepreneur*, *ballet*) historically signaled sophistication.

Fourthly, Linguistic Innovation and Dynamism when borrowing fosters linguistic creativity and flexibility; it can inspire new word formations and semantic shifts, contributing to language growth and change.

The Disadvantages of Loanwords are:

Firstly, threat to Linguistic Purity when Excessive borrowing may lead to concerns about language “contamination” or loss of native identity; Language purists often resist loanwords, advocating for native alternatives. For example: Some French language authorities discourage English loanwords (e.g., *le weekend*).

Secondly, overwhelming Native Vocabulary when a high influx of loanwords may displace native terms, reducing lexical diversity, this can result in confusion or redundancy within the lexicon.

Thirdly, comprehension and Accessibility Issues, while loanwords, especially from unfamiliar languages, may cause comprehension problems for speakers not acquainted with the source culture, this can hinder effective communication or create social barriers.

Fourthly, phonological and Grammatical Challenges, adapting loanwords to the phonological and grammatical system of the recipient language can be difficult, sometimes leading to irregularities or inconsistencies, speakers may struggle with pronunciation or usage norms.

Due to the sociolinguistic Considerations loanwords have various tasks. Attitudes toward loanwords vary across communities, influenced by nationalism, globalization, and language policies. Loanwords may be markers of identity, prestige, or resistance depending on social context.

Table 2. Summary Classification Table

Category	Source Languages	Domains	Examples
Cultural	Japanese, French, Sanskrit	Cuisine, Religion, Arts	sushi, karma, ballet
Technical	Czech, English, Latin	Technology, Engineering	robot, diesel, modem
Scientific	Greek, Latin, Arabic	Medicine, Physics, Biology	atom, vaccine, gene

Conclusion. Borrowing is a dynamic and multi-faceted process, involving various typologies and adaptations. Understanding these processes illuminates how languages influence each other and evolve over time, enriching linguistic diversity and facilitating cultural and technological exchange.

Loanwords play a vital role in the evolution of languages by introducing new concepts, fostering cultural exchange, and enriching vocabulary. However, their integration can pose challenges related to language identity, comprehension, and linguistic balance. Careful consideration of these advantages and disadvantages helps linguists and language planners navigate the complexities of language contact and change.

The historical development of borrowing is a gradual and multi-phase process shaped by social interaction, linguistic adaptation, and cultural dynamics. Studying this process reveals how languages grow and transform through external influences, reflecting historical human contact and exchange.

Loanwords are linguistic and cultural bridges that demonstrate how languages grow through contact and adaptation. Categorizing loanwords by cultural, technical, and scientific domains reveals distinct patterns of borrowing reflecting human history, technology, and scholarship.

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UO‘K 81

BELGINI ANGLATUVCHI METAFORALARNING TAVSIFIY O‘RGANILISHI

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Anotatsiya. *Ushbu maqolada belgini anglatuvchi metaforalarni tavsifiy o‘rganiliishi, lison va nutqqa munosabati, o‘zbek tilining izohli lug‘ati”dan keltirilgan yengil leksemasini o‘zbek va ingliz tillarida ifodalanishi va uning shakllanishi, asosiy mazmuni zamiridagi qiyoslash va o‘xshatishlar yoritilganligi, o‘zbek va ingliz tillarida yengil leksemasini bir qancha ma’nolarini nutqimizda tavsiflanishini ko‘rishimiz mumkin.*

Kalit so‘zlar: *metafora, belgi tasnifi, lisoniy (statik) metafora, nutqiy (dinamik) metafora, yengil, yupun, izohli lug‘at.*

DESCRIPTIVE STUDY OF METAPHORS THAT DENOTE ATTRIBUTES

Abstract. *This article provides a descriptive analysis of metaphors that denote attributes, their relation to language and speech, and examines the usage and semantic development of the lexeme yengil from the “Explanatory Dictionary of the Uzbek Language” in both Uzbek and English. It discusses the comparisons and analogies underlying its core meaning and illustrates how the lexeme manifests various meanings in actual speech in both languages.*

Keywords: *metaphor, classification of attributes, linguistic (static) metaphor, speech (dynamic) metaphor, yengil, yupun, explanatory dictionary.*

ОПИСАТЕЛЬНОЕ ИЗУЧЕНИЕ МЕТАФОР, ОБОЗНАЧАЮЩИХ ПРИЗНАК

Аннотация. *В данной статье рассматривается описательное изучение метафор, обозначающих признак, их связь с языком и речью, анализируется лексема yengil, приведённая в «Толковом словаре узбекского языка», её употребление и формирование значений в узбекском и английском языках. Также в статье раскрываются аналогии и сравнения, лежащие в основе основной семантики, и описываются различные значения этой лексемы в речевой практике на обоих языках.*

Ключевые слова: *метафора, классификация признаков, языковая (статическая) метафора, речевая (динамическая) метафора, yengil, yupun, толковый словарь.*

Kirish. Jahon tilshunosligida “semasiologiya”, “semantika”, “semiologiya”, “semiotika” kabi turlicha nomlar bilan ataluvchi, so‘zning ma’no tarkibi va uning o‘zgarishlarini tadqiq etuvchi tilshunoslik sohasi XX asrning birinchi yarmidan jahon, ikkinchi yarmidan o‘zbek tilshunosligida ham jadal rivojlana boshladi.

Y. Trir ta’kidlaganidek: “Borliqning tildan foydalanuvchilar ongidagi tasviri uning tildagi ifodasi bilan aynan o‘xshash. Har qaysi tildagi so‘z maydoni tushuncha maydonini to‘la qoplaydi. Bunda asosiy muammo tillarni bir-biri bilan qiyoslaganda paydo bo‘ladi”. Demak, farqlar tillarning tushunchalarni ifodalash imkoniyati va o‘ziga xosligida ko‘zga tashlanadi. Albatta, insonlarning millatidan qat’iy nazar, tafakkuridagi o‘ziga xosliklar bilan birga umumiyliklar ham mavjudligi turli qurilishli tillardagi ko‘chma ma’nolar hamda ularning paydo bo‘lish mexanizmida mushtarak jihatlar ham borligidan dalolat beradi.

Metaforani o‘rganishning boshlanishi Aristotelga borib taqaladi. Aristotel ta’rifi ancha keng, biroz mavhumroq: “Ko‘chma so‘z (metafora) narsaga xos bo‘lmagan, jinsdan turga, yoki turdan jinsga, yoxud turdan turga ko‘chirilgan yoki o‘xshatilgan so‘zdir”[1].

1. Jinsdan turga ko‘chirilgan so‘zlarga “Ana mening kemam turibdi” jumlasi misol bo‘la oladi. Bu yerda umuman “turibdi” so‘zi “langarda turibdi” xususiy ma’nosini anglatadi.

2. Turdan jinsga ko‘chirilgan so‘zlar. “Minglab shavkatli ishlarni qildi Odissey...” jumlasidagi “minglab” so‘zi umuman “ko‘plab”ning xususiy holati bo‘lgani uchun, bu o‘rinda “ko‘plab” ma’nosini anglatadi.

[1] Aristotel. Poetika. – L.: 1927. – S.39.

3. Turdan turga ko‘chirilgan so‘zlar. Masalan, “Mis bilan jonni bo‘shatib” va “suv zarrasini charchamas mis bilan kesib”. Birinchi holda “bo‘shatib” so‘zi “kesib” ma’nosida, ikkinchi holda “kesib” so‘zi “bo‘shatib” degan ma’noda kelmoqda.

Shunday qilib, Aristotel, Y. Trir N.D.Arutyunova, M.Jonson, J.Lakoff va boshqalar kabi mashhur tilshunoslar metaforani o‘rganish va uning tildagi o‘rni va rolini aniqlashga katta ta’sir ko‘rsatdi.

“Metafora esa polisemiyaning joni hisoblanadi”. O‘zbek tilshunosligida ma’no ko‘chishining metafora usuli haqidagi maxsus nazariy tadqiqotlar tilshunos T. Aliqulovning “Polisemiyalarning hosil bo‘lishi haqida”deb nomlangan maqolasidan boshlangan deyish to‘g‘riroq bo‘ladi. “Shu maqoladan so‘ng bu hodisaning har xil jihatlariga e’tibor qaratilgan turli ishlar paydo bo‘lganligini ko‘rishimiz mumkin”. Tadqiqotlar natijalari zudlik bilan ta’lim bo‘g‘inlari uchun yaratilgan o‘quv qo‘llanma va darsliklar uchun material bo‘lib xizmat qildi.

Bugungi kunda metaforani tasnifiy o‘rganish borasida katta ishlar amalga oshirilmoqda. “Dunyo tilshunosligida uni mavzuviy o‘rganish, uslubiy tiplarini aniqlash, grammatik darajalarini ajratish borasidagi ishlar alohida e’tiborga molik. Bu masalada o‘zbek tilshunosligida ham arzigulik ishlar amalga oshirilmoqdaki”, ularni shakllanayotgan lingvokulturologiya, lingvokognitologiya, struktur semantika kabi yo‘nalishlarning yutuqlari sifatida e’tirof etmoq lozim. Biroq metaforaning grammatik darajalari masalasida o‘zbek tilshunosligida olib borilayotgan tadqiqotlar yetarli emas. Shu boisdan darslik va qo‘llanmalarda metafora hodisasining ta’limiga doir mavzular doirasida asosan ot va sifat metaforalar berilayotganligiga, boshqa turkum doirasidagi metaforalar, uning grammatik tadqiqi amalga oshirilmaganligi va bu borada lingvistik baza shakllanmaganligi sababli chetlab o‘tilayotganligining guvohimiz.

Tahlil va natijalar. Metaforani o‘rganish tarixi juda uzoq davrlarga borib taqaladi. Aristotel zamonidan buyon u ritorika, psixologiya, falsafa, stilistika, adabiyotshunoslik, tarjimashunoslik va hatto kibernetika kabi fan namoyondalari tomonidan tahlil qilib kelindi.

Lekin bu masalaning lingvistik aspekti yetarli o‘rganilgan deb bo‘lmaydi. Har qanday badiiy vositalar lisoniy vositalar yordamida moddiylashadi. Shuning uchun ham metaforani lingvistik nuqtai nazardan o‘rganish zarurdir. Ayniqsa, metaforaga ham boshqa lingvistik hodisalar kabi sistemaviy yondashish, uning sistemaviy tabiatini ochish muhim vazifa sanaladi.

Sifat metaforalar konseptual metaforalar tizimida konsept (predmet//hodisa) ning nofaol belgisini ifodalaydi va uning shakllanish ssenariysi zamirida qiyoslash va o‘xshatish yotadi.

Belgini anglatuvchi metaforalarni tavsifiy metaforalar ham deyish mumkin. Shu bilan birga, nomlash va ajratish vazifalari bunday metaforalarda yaxlitlanadi. Predmet//hodisani anglatuvchi metaforalar substansial metaforalar bo‘lsa, belgi anglatuvchi metaforalarni atributiv metaforalar desa bo‘ladi. Atributiv metafora mazmun mundarijasi muvofiq keladigan substansial metafora bilan, odatda, parallel ravishda namoyon bo‘ladi. Bu dialektikaning atributdan xoli substansiyaning, substansiyadan xoli atributning mavjud bo‘lmasligi haqidagi aksiomatik xarakterli metodologik asos bilan dalillanishi mumkin.

Lison va nutqqa munosabati jihatidan sifat metaforalarni ikki guruhga ajratamiz:

lisoniy (statik) metaforalar;

nutqiy (dinamik) metaforalar.

Lisoniy (statik) metafora ijtimoiylashgan metafora, ularning uzual mohiyat kasb etganligi, izohli lug‘atlarda maxsus pometalar bilan berilganligi, ko‘p o‘rinlarda ko‘chma belgisidan xoli holda tavsiflanishi kabilarni fikrimizga dalil qilib keltirishimiz mumkin. Masalan:

1“YENGIL” Og‘irligi, vazni kam, vazmin emas. Yengil yuk. Yengil tosh. Yuki yengil eshak yotag‘on bo‘ladi. Maqol. Mansurov qo‘zini yengil deb o‘ylab, bo‘shroq olgan edi, juda og‘ir ekan, qo‘lini egib, tushib ketishiga sal qoldi. P. Qodirov, Qora ko‘zlar.

Light (vazni jihatdan yengil):*This bag is very light; I can carry it with one hand.(Bu sumka juda yengil, men uni bitta qo‘lim bilan ko‘tarsam bo‘ladi.)*

Easy (qiyin emas, oson)*This test was so easy that everyone finished it in 10 minutes.(Bu test juda yengil edi, hamma uni 10 daqiqada tugatdi.)*

2 Qalin va issiq bo‘lmagan, yalang qavat; yupqa, yupun. *Nuri yupqa, yengil ro‘mol uchidagi tugunchakni yechib, buklangan qog‘oz chiqardi-da...* Oybek, Tanlangan asarlar. *Mezbonlar yengil kiyimda, baland ayvonning bahavo yeriga qo‘yilgan stolning ikki yog‘ida xomush o‘tirishar edi.* A. Qahhor, Mirzo.

Thin – yupqa, qavat jihatidan:

She wore a thin shirt that didn’t keep her warm. (U issiq tutmaydigan yupqa kofta kiygan edi.)

Light (clothing) – yengil, yupun:

Wear light clothes in summer to stay cool.

(Yozda sovuqroq qolish uchun yengil kiyim kiying.)

Sheer – juda yupqa, deyarli shaffof:

The curtains were made of sheer fabric.

(Parda juda yupqa matodan tikilgan edi.)

3 Kuchi, ta'siri ortiq bo'lmagan; kuchsiz. *Havo anchayin salqin edi.. Yengil shamol esardi.* O'. Umarbekov, Yoz yomg'iri. *Avazning dimog'iga yengil sharob hidi urildi.* S. Siyoyev, Yorug'lik.

"Weak" kuchi, ta'siri ortiq bo'lmagan; kuchsiz bo'ladi.

He gave a weak argument that failed to convince anyone.

(U kuchsiz dalil keltirdi va hech kimni ishontira olmadi.)

feeble – jismoniy yoki hissiy jihatdan juda kuchsiz: a feeble voice (kuchsiz ovoz)

powerless – ta'sir ko'rsata olmaydigan: She felt powerless to stop it. (U bunga to'sqinlik qila olmaslikdan o'zini ojiz his qildi.)

4 *ko'chma* Asta va muloyim, yoqimli. *Yengil tabassum. Kiyim yechadigan joyda turib bir yigit bilan yengilgina salomlashdi.* Mirmuhsin, Umid. *Yigirma minut qadar vaqt o'tgandan keyin, yengil ta'zim bilan Gulandom kirib keldi.* Oybek, Tanlangan asarlar.

Gentle, **soft**, yoki **pleasant** .

1. **Gentle** – nafis, muloyim:

He spoke in a gentle voice.

(U muloyim ovozda gapirdi.)

2. **Soft** – yumshoq, asta:

She gave him a soft smile.

(U unga yoqimli va asta tabassum qildi.)

3. **Pleasant** – yoqimli, xushmuomala:

She has a pleasant personality.

(Uning xulq-atvori yoqimli.)

5 Katta kuch-mehnat talab qilmaydigan; og'ir, qiyin emas. *Yengil vazifa. Bizga sizday bir odam kerak. Biznikida ish ming marta yengil.* Oybek, Tanlangan asarlar. *Chindan, adam borida oyimga yengil edi.. ish-xonasiga borib kelishni bilardi, xolos.* H. Nazir, Yonar daryo.

"easy", **"effortless"**, yoki **"simple"**

Easy – oson, qiyin emas:

This job is easy and doesn't take much energy.

(Bu ish oson va ko'p kuch talab qilmaydi.)

Effortless – sa'y-harakatsiz, oson qilinadigan:

She danced with effortless grace.

(U osongina va nafis harakatlar bilan raqsga tushdi.)

Simple – oddiy, murakkab emas:

It's a simple task anyone can do.

(Bu oddiy vazifa, hamma bajara oladi.)

6 U qadar jiddiy, xavfli bo'lmagan, og'ir emas. *Hozir ahvoli ancha yengil. Men janglarda uch marta yengil va ikki marta og'ir yarador bo'ldim.* Nazarmat, Jo'rlar baland sayraydi. *Tepki kasalligida.. nerv sistema-sida ham har xil o'zgarish bo'lib, yengil o'ta digan meningit ham bo'lishi mumkin.* "Saodat".

"Mild", **"not serious"**, yoki **"minor"**

Mild – yengil, jiddiy bo'lmagan:

He had a mild fever, nothing serious.

(Uning issig'i yengil edi, jiddiy emas.)

Not serious – jiddiy emas:

The injury was not serious.

(Jarohat jiddiy emas edi.)

Minor – kichik, og'ir emas:

It was just a minor problem, easily fixed.

(Bu shunchaki kichik muammo edi, oson hal qilindi.)

7 Ruhan erkin, tetik holatli, yoqimli his-tuyg'uli. *Ba'zan kishi bir-biri bilan gaplashib, ko'nglidagini bo'shatib tursa, o'zini yengil sezadi.* P. Tursun, O'qituvchi. *O'rtadagi noqulaylik, xijolatpazlik yo'qoldi, tabiiy va yengil muhit paydo bo'ldi.* F. Musajonov, Himmat.

As a phrase or adjective:

Uplifted – ruhlangan, ko'tarinki kayfiyatda:

She felt uplifted after the good news.

(У яхши хабардан сўнг кўтаринки руҳда эди.)

Light-hearted – yengil ruhda, qayg'usiz, xushchaqchaq:

He was in a light-hearted mood all day.

(U butun kunni yengil va xushchaqchaq kayfiyatda o‘tkazdi.)

8 Jiddiy, rasmana bo‘lmagan, yengil-yelpi (fikr, mulohaza va sh. k. haqida). *Ba’zi yengil mulohazalaring onangnikidan qolishmaydi, Otabek!* A. Qodiriy, O‘tgan kunlar. *Men bir xizmatkorlaring bo‘lsam... Siz juda yengil o‘ylaysiz.* Oybek, Tanlangan asarlar.

As adjectives/phrases:

Casual – rasmiy emas, yengil, oddiy:

He wore casual clothes to the meeting.

(U uchrashuvga rasmiy emas, oddiy kiyimda keldi.)

Informal – norasmiy, erkin:

The party was informal and relaxed.

(Kecha norasmiy va xotirjam muhitda o‘tdi.)

Laid-back – yengil-yelpi, sokin, stresssiz:

She has a laid-back attitude about life.

(U hayotga yengil-yelpi munosabatda qaraydi.)

Easygoing – muloyim, qattiq emas, yengil tabiatli:

He’s an easygoing person who doesn’t stress much.

(U ko‘p chizga xavotir olmaydigan yengil tabiatli inson.)

9 Yuzaki fikr yuritadigan, o‘z ishi, gap-so‘ziga jiddiy e’tibor bilan qaramaydigan; oyog‘i qing‘ir. *O‘zingga munosib gapni gapir! Yengil bo‘lma!* A. Qahhor, Mayiz yemagan xotin. .*hovliqma, laqma, yengil Lutfiniso bunga chindan ishonar.. kim ko‘rinsa, shunga ko‘z yoshi qilar edi.* Oybek, Tanlangan asarlar”.

As adjectives or descriptions:

Careless – e’tiborsiz, mas’uliyatsiz:

He is careless with his words and often offends people.

(U so‘zlariga e’tibor bermaydi va ko‘pincha odamlarni ranjitadi.)

Irresponsible – mas’uliyatsiz, ishi va gapiga jiddiy qaramaydi:

It was irresponsible of him to ignore the warnings.

(Ogohlantirishlarga e’tibor bermasligi juda mas’uliyatsizlik edi.)

Shallow – yuzaki fikrlaydigan, chuqur fikr yuritmaydigan:

She comes across as a bit shallow in her opinions.

(Uning fikrlari yuzakidek tuyuladi.)

Dishonest – halol emas, oyog‘i qing‘ir:

A dishonest person can never be trusted.

(Halol bo‘lmagan odamga hech qachon ishonch bo‘lmaydi.)

Reckless – o‘ylamay ish qiluvchi, oqibatini inobatga olmaydigan:

His reckless decisions caused a lot of trouble.

(Uning o‘ylanmagan qarorlari ko‘p muammolar keltirib chiqardi.)

O‘zbek tilining izohli lug‘ati”dan keltirilgan yuqoridagi misolda yengil leksemasi “og‘irligi, vazni kam” atash ma’nolari bilan shu millat vakillari ongida yashaydi. Shu bois “so‘z turkumlari va ularning lug‘aviy mazmuniy guruhlari izchil tahlil qilingan manbalarda yengil leksemasi “vazn-og‘irlik bildiruvchi sifatlar”, “hajm-o‘lchov bildiruvchi sifatlar”, “o‘lchov bildiruvchi sifatlar”kabi guruhlar ostida o‘rganiladi va aksariyat o‘rinlarda “predmetniig hajm, vazn-og‘irlik jihatdan o‘lchov belgisini bildiradi” tarzida izohlanadi.

Nutqiy (dinamik) metafora turg‘unlashmagan va ijtimoiylashmagan, vujudga kelishidan jarayon bilan bog‘langan, bunda uning hosil qilinishi va qo‘llanishi faqat yakka individ bilan bog‘liq, statiklashmaganligiesa asosiy belgilovchi xususiyati. Nutqiy metafora – muallif nutqini individuallashtiruvchi muhim vositalardan hisoblanadi. Belgi anglatuvchi metaforani semantik tahlil qilish borliqning lisoniy kartinasiga quyidagilar asosida baho berishga imkon yaratadi:

hosila sememadan semantik siljishni aniqlash; valentlik o‘zgarishi va voqelanishlarini muayyanlashtirish; so‘zlovchining kayfiyatini anglash; muallifning intensiyasini uqish; tildagi ruhiyatni his etish va b.

Metafora nutqqa kirar ekan, ikkita vazifani bajarishga yo‘naltiriladi:

matn hosil qilish va yaxlitlashtirishda qatnashadi; matnning ta’sir kuchini oshiradi.

Asos ma’nosi “predmet” bo‘lgan leksemalar ham ko‘chma ma’noda qo‘llanib belgi anglatishga o‘tishi mumkin. Bunda belgi anglatish lisoniylashgan bo‘lishi ham, nutqiy darajada qolgan bo‘lishi ham mumkin. “Predmet” ma’nosini anglatuvchi so‘zning “belgi” ma’nosini ham ifodalashi turkiy tillarning o‘ziga xos xususiyatlaridan biridir. Tadqiqotchi Nilufar Shirinova ta’kidicha: “Tilning borliq – tafakkur aloqasini o‘ziga xos sistema sifatida aks ettirishiga qaramay borliqdagi predmetlik” va “belgi-xususiyat” qorishmasi tilda

ham namoyon bo‘ladi; tilda “predmetlik” va “belgi-xususiyat” ma’nolarini alohida-alohida ifodalovchi vositalar ham, ularni qorishiq holda ifodalovchi vositalar ham, bir vaqtning o‘zida goh unisini, goh bunisini kuchaytiruvchi vositalar ham mavjud”.

Aytilganlardan ma’lum bo‘ladiki, metaforizatsiya, avvalo, inson va til, til va borliq, borliq va borliq dialektikasining namoyon bo‘lishidir. Bu aloqadorlik obyektiv ravishda mavjud bo‘lishi ham, insoniyatning milliy nigohi asosida subyektiv tusda namoyon qilinishi ham mumkin. Bu aloqadorlik predmet va belgi, belgi va predmet, predmet va predmet, belgi va belgi aloqadorligi ko‘rinishida namoyon bo‘lib “belgi” ma’nosini ifodalovchi birliklarning metaforik belgi ifodalashi, “predmet” ma’noli birliklarning metaforik “belgi” ifodalashi turlarida ham voqelanishi mumkin.

Xulosa. Metafora borliq hodisalarining o‘zaro va inson bilan bog‘liqligining natijasidir. Til o‘zida borliq va insonni o‘zaro munosabatga kiritadi. Olam lisoniy tasvirining milliy o‘ziga xosligi metaforalashtirishda namoyon bo‘ladi. Metaforalar sirasida belgi anglatuvchilari alohida o‘rin tutadi. Belgi anglatuvchi metafora belgi asosida ham, predmet asosida ham shakllanishi mumkin. Metaforalar asosdan bir necha bosqichda uzoqlashishi mumkin. Uzoqlashish darajasiga ko‘ra metaforiklik sifati ortib boradi.

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UO‘K 81

MUTTERSCHAFT / ONALIK BORLIG‘I SUBFREYMLARINING FRAZEOLOGIK BIRLIKLAR VOSITASIDA IFODALANISHI

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Annotatsiya. *Ushbu maqolada Mutterschaft / Onalik borlig'i subfreymlarining frazeologik birliklar vositasida verballashishi xamda tayanch leksema va tarkibiy qismli so'zlarni semantik tahlil qilingan. Mutter/Ona kontseptual-kognitiv freymi nemis va o'zbek madaniyatlari, oilaviy an'analari hamda tarbiya tamoyillarining frazeologik birliklarda aks etishini lingvomadaniy jihatdan o'rganish va taqqoslash orqali yoritib berilgan. Onalik borlig‘i - Mutterschaft / onalik konseptining lingvistik ifodalanishiga e’tibor qaratilgan bo‘lib, ayniqsa, ushbu konseptning subfreymlari frazeologik birliklar orqali qanday namoyon bo‘lishi tahlil qilingan. Maqola nemis va o‘zbek tillarida mavjud bo‘lgan frazeologik birliklar asosida qiyosiy tahlil usulida yozilgan. Onalik tushunchasiga oid subfreymlar - masalan, mehr-muhabbat, himoya, fidoyilik, g‘amxo‘rlik, tarbiya kabi ma’no qatlamlari frazeologik vositalarda qanday ifodalanganiga e’tibor qaratiladi. Shuningdek, maqolada frazeologizmlarning milliy-madaniy xususiyatlari, ularning metaforik va metonimik asoslari ham tahlil qilinadi. Natijada, onalik konsepti har ikkala tilda ham o‘ziga xos emotsional, axloqiy va madaniy qadriyatlarni ifodalovchi til birligi sifatida namoyon bo‘lishi ko‘rsatilgan.*

Kalit so’zlar: *Frazeologizm, konseptual-kognitiv, freym, komponent, modellashtirish, diskurs, etimologiya, introspeksiya, ekstralingvistik, differensial, subfreym, etnosifik, slot, leksema, idioma.*

ВЫРАЖЕНИЕ СУБФРЕЙМОВ MUTTERSCHAFT / МАТЕРИНСТВА ПОСРЕДСТВОМ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ

Аннотация. *В данной статье рассматривается вербализация подфреймов Mutterschaft / Материнство посредством фразеологических единиц, а также семантический анализ базовой лексемы и составляющих её слов. Концептуально-когнитивный фрейм Mutter/Mother освещается посредством лингвокультурологического исследования и сопоставления отражения немецкой и узбекской культур, семейных традиций и принципов воспитания во фразеологических единицах. Основное внимание уделяется языковому выражению концепта материнства - Mutterschaft/материнство, в частности, анализируется, как субфреймы этого концепта выражаются посредством фразеологических единиц. Статья написана с использованием метода сопоставительного анализа на основе фразеологических единиц, существующих в немецком и узбекском языках. Обращается внимание на то, как субфреймы, связанные с концептом материнства, например, такие пласты значений, как любовь, защита, преданность, забота, воспитание, выражены во фразеологических средствах. В статье также анализируются национально-культурные особенности фразеологизмов, их метафорические и метонимические основы. В результате показано, что концепт материнства выступает в обоих языках как языковая единица, выражающая собственные эмоциональные, моральные и культурные ценности.*

Ключевые слова: *фразеологизм, концептуально-когнитивный, фрейм, компонент, моделирование, дискурс, этимология, интроспекция, экстралингвистический, дифференциальный, субфрейм, этносфический, слот, лексема, идиома.*

EXPRESSION OF THE SUBFRAMES OF MUTTERSCHAFT / MOTHERHOOD THROUGH PHRASEOLOGICAL UNITS

Abstract. *This article examines the verbalization of the subframes of the concept of motherhood through phraseological units, as well as the semantic analysis of the base lexeme and component words. The conceptual-cognitive frame of Mutter/Mother is illuminated by studying and comparing the reflection of German and Uzbek cultures, family traditions, and principles of upbringing in phraseological units from a*

linguocultural perspective. The linguistic expression of the concept of motherhood — Mutterschaft — is focused on, and in particular, how the subframes of this concept are manifested through phraseological units. The article is written using the method of comparative analysis based on phraseological units existing in the German and Uzbek languages. Attention is paid to how the subframes related to the concept of motherhood — for example, love, protection, dedication, care, upbringing — are expressed in phraseological units. The article also analyzes the national-cultural characteristics of phraseologisms, their metaphorical and metonymic foundations. As a result, it is shown that the concept of motherhood is manifested in both languages as a linguistic unit expressing its own emotional, moral and cultural values.

Keywords: *phraseologism, conceptual-cognitive, frame, component, modeling, discourse, etymology, introspection, extralinguistic, differential, subframe, ethnosphistic, slot, lexeme, idiom.*

Kirish. Mazkur maqolada *Mutter/Ona* kontseptual-kognitiv freymi nemis va o'zbek madaniyatlari, oilaviy an'analari hamda tarbiya tamoyillarining frazeologik birliklarda aks etishini lingvomadaniy jihatdan o'rganish va taqqoslash orqali tahlil qilingan. Asosiy vazifa Mutter/Ona kontseptual kognitiv freymining an'anaviy nemis va o'zbek frazeologik manzaralarida verballashishini ko'rib chiqishdan iborat. Frazeologik iboralar shunchaki barqaror birikmalar bo'lmasdan, xalqning fikrini o'zida mujassamlashtirgan lisoniy birliklardir. Asrlar davomida ular yaratilgan, to'ldirilgan, sayqallangan, avloddan avlodga o'tgan, xalq tomonidan qayta anglashilgan, har bir tilga alohida keskinlik, ta'sirchanlik va emotsionallik beradigan "qanotli" so'zlarga aylangan. Har bir hikmatli so'z ham frazeologik birlikka aylanib qolmagan, faqat butun xalqning turmush tarzi va fikrlarini o'zida eng yaqin va aniq mujassam etganlarigina frazeologik belgi sifatida saqlanib qolgan. Aynan shunday frezeologizmlar tilda mustahkam o'rin egallagan, hamma uchun tushunarli bo'lgan va asrlar davomida mavjud bo'lib, asrdan asrga avloddan avlodga o'tib borgan. Har bir frazeologizm ortida ularni yaratgan va keyingi avlodga yetkazgan avlodlar tajribasi turadi. Bu iboralar biror narsani isbotlamaydi yoki tasdiqlamaydi – ular faqat haqiqatni o'zida mujassam etadi.

Mavzuga doir adabiyotlar tahlili. Nemis va o'zbek tillari frazeologik birliklarini o'rganishda freym tahlilidan foydalanishni alohida yo'nalish sifatida ajratib ko'rsatish mumkin. Frazeologik materialni tahlil qilishda freym tahlili qo'llanilgan asarlar soni ko'p bo'lmasa-da, [masalan, qarang: Feoktistova 17, 18; Baranov, Dobrovolskiy 19, 20; Alefirenko 21, 22; Filipenko23 va boshqalar], bu yo'nalish juda istiqbolli bo'lib, kognitiv va lingvomadanitshunoslikda asta-sekin o'z o'rniga ega bo'lmoqda.

Frazeologik birliklarni freymlar nazariyasiga muvofiq o'rganish bizga "an'anaviy" frazeologik birliklarning "chuqur" tuzilishini tahlil qilish, freymlar tuzilishini tashkil etish tamoyillarini aniqlashga harakat qilish, ona tilida so'zlashuvchilarning ulardan foydalanishi, haqiqiy ma'nosi ularning shakllanish modellarini aniqlash va tavsiflash kabi yangi aspektlarda tushunish imkonini beradi. Ko'pincha frazeologik ma'no uning u yoki bu jihatlarida freym tahlilining ob'ektiga aylanadi.

Freymlarni tahlil qilish usuli A.N.Baranov va D.O.Dobrovolskiylar tomonidan ishlab chiqilgan idiomaning voqelangan ma'nosini kontseptual modellashtirish nazariyasiga asoslanadi [Baranov, Dobrovolskiy 1990; 1991]. Nazariyaning mohiyati shundan iboratki, idiomatik ma'noning hosil bo'lish manbai so'z-komponentlarning ma'nolari bo'lmasdan, ular bilan bog'liq bo'lgan freymlar va stsenariylardir. Shu bilan bog'liq holda, idiomalarning ma'nolarini freymlar / stsenariylar va ularning tarkibiy qismlari – slotlar bo'yicha kontseptual o'zgarishlar natijasi sifatida tavsiflash taklif etiladi. [Baranov, Dobrovolskiy 1990: 3]. Mualliflar mazmun rejasining kognitiv tavsifi bilim strukturasining mos keladigan qismini (freym shaklida) va uning qo'llanishi asosidagi kognitiv operatsiyalar to'plamini o'z ichiga olishi kerakligidan kelib chiqadi.

Freym tahlilining afzalligi quyidagilarda namoyon bo'ladi: 1) frazeologik ma'no tuzilishini inson intellektual faoliyati mexanizmlari bilan bog'lash, bu ularning o'zaro bog'liqligi va o'zaro ta'sirida bilim va ma'noni hisobga olishni nazarda tutadi; 2) frazeologik fond doirasidagi tizimli birikmalarning moslashuvchanligi tavsiflanadi; 3) frazeologik birliklarning haqiqiy ma'nosini shakllantirish va idrok etishda lisoniy va tildan tashqari bilimlarning o'zaro ta'siri mexanizmlari aniqlanadi; 4) frazeologizm komponentlari ma'nolarining roli ko'rsatiladi; 5) frazeologik birliklarning ichki shakli chuqurroq tavsiflanadi.

Freym tahlili til sohibi foydalanadigan haqiqiy psixologik frazeologik ma'noni o'rganishda ham qo'llanilishi mumkin. Bunda freym kategoriyasidan foydalanish zamonaviy til sohibining kundalik ongida mavjud bo'lgan frazeologik ma'no freym tuzilishini modellashtirish va ifodalash hamda uning frazeologik lug'atlarda qayd etilgan frazeologik ma'nodan farqini aniqlash imkonini beradi.

Freym tahlilining ushbu varianti E. V. Lukashevich [Lukashevich 2002] tomonidan ishlab chiqilgan semantik, kognitiv va kontseptual so'z tuzilmalarini bosqichma-bosqich modellashtirish uslubiga asoslangan. Ushbu uslub frazeologik materialga nisbatan tahlilning asosiy birligi sifatida freymdan foydalangan holda moslashtirilgan. Tadqiqotning mohiyati frazeologik birliklarning semantik, freym va kontseptual

tuzilmalarini modellashtirish va ularning elementlari o'rtasidagi korrelyatsiyani o'rnatishdan iborat. Bunday yondashuv frazeologik ma'no xususiyatlarining barqarorligi / dinamikasining to'liq manzarasini taqdim etish imkonini beradi.

Tadqiqot metodologiyasi. Ushbu yondashuvning birinchi bosqichi nemis va o'zbek tillarining frazeologik lug'atlaridan olingan Mutter/Ona semantikali frazeologik birliklarning ta'riflarini komponent tahlil uslubi yordamida tahlil qilishni va frazeologik birliklarning semantik tuzilmalari (til tizimidagi frazeologik birliklarning umumlashgan leksikografik tavsifi)ni modellashttirishni nazarda tutadi.

Ikkinchi bosqich frazeologik birlikning freym tuzilishini modellashtirishdan iborat. Introspeksiya usuli asosida ona tilida so'zlashuvchi uchun dolzarb bo'lgan lingvistik va ekstralingvistik frazeologik birliklarning kognitiv xususiyatlari ochib beriladi. Frazeologik birliklarning haqiqiy kognitiv xususiyatlarini aniqlash uchun Mutter/Ona tarkibli frazeologizmlarning diskursda voqelangan ma'nolari sharhlanadi. Olingan ma'lumotlarni qayta ishlash natijasida frazeologik birlikning freym tuzilishi modellashtiriladi. Har bir frazeologik birlikning freym tuzilishida bir qancha pastki freymlar ajralib turadi. Subfreymlar - tematik jihatdan bir xil xususiyatlar to'plamini ifodalovchi freym strukturasidagi darajalar - iyerarxik joylashgan slotlarning zanjirlari. Ular har bir subfreym slotlarining chastotasi tartibida va "barqaror xususiyatlardan beqaror xususiyatlarga" o'tish harakatiga muvofiq freym tuzilishida joylashtiriladi. Slotlar tematik tamoyilga ko'ra u yoki bu subfreymga birlashtiriladi. Har bir slot ma'lum bir kognitiv xususiyatni ifodalash shaklidir (alohida so'z yoki ibora sifatida ifodalanishi va bir nechta slotlar bitta belgining aksi bo'lib xizmat qilishi mumkin. Frazeologik birlikning freym tuzilishini modellashtirish va tahlil qilish natijalari frazeologik birlikning semantik strukturasini tuzish jarayonida olingan natijalar bilan taqqoslanadi va ular asosida frazeologik birlikning lisoniy shaxs ongidagi psixologik real ma'nosi va frazeologik lug'atlarda qayd etilgan frazeologik ma'no o'rtasidagi o'zaro bog'liqlik o'rnatiladi.

Mazkur freym tahlilining afzalligi freym toifasidan foydalanib, lisoniy shaxsning kundalik ongida aks ettirilgan frazeologik birlikning ma'nosini batafsilroq tavsiflash, ma'lum bir frazeologizmni idrok etishda ma'lumot beruvchilar uchun dolzarb bo'lgan kognitiv xususiyatlarni aniqlash, shuningdek, frazeologizmning freym strukturasi doirasida kognitiv belgilarning miqdor va sifat jihatidan siljishlarini tahlil qilish asosida frazeologik birlik ma'nosida yuzaga keladigan o'zgarishlarni aniqlashdan iborat. Bu, o'z navbatida, yangi frazeologik lug'atlar tuzish uchun unumdor material bo'lib xizmat qilishi mumkin.

Yuqoridagilardan kelib chiqqan holda, ta'kidlash joizki, nemis va o'zbek tillari frazeologik birliklarini tadqiq etishning etnolingvomadaniy aspekti olamning frazeologik manzarasida milliy madaniyatlarni ifodalashning umumiy va xususiy imkoniyatlarini aniqlashni o'z ichiga oladi. Shu munosabat bilan frazeologizmlarni freym nazariyasi nuqtai nazaridan tadqiq qilishning ayrim muammolarini qiyosiy aspekt doirasida ko'rib chiqish maqsadga muvofiq ko'rinadi. Bunday yondashish, nazarimizda, frazeologizmlarni madaniyat kontekstida o'rganishda yangi ma'lumotlar olish istiqbollarini yaratadi.

Umumiy va differentsial xususiyatlarni tavsiflash uchun die Mutter va ona leksemalaridan tashkil topgan nemis va o'zbek idiomalaridagi obrazlar to'plamining etnolingvistika nuqtai nazaridan qiyosiy tavsiflarini ko'rib chiqamiz.Har ikki tilning frazeologik birliklarida urug' davomchisi ma'nosi kuzatiladi. Ayolning urug'ni davom ettirish qobiliyati barcha madaniyatlarda asrlar davomida qadrlangan. O'zbek tilida bunga bo'lajak ona ma'nosidagi oy-kuni yaqinlashgan frazeologik birligi misol bo'la oladi. Olamning nemis manzarasida in gesegneten umständen sein, die werdende Mutter iboralari urug'ning davomchisi bo'lgan ayolning ta'rifi sifatida qo'llanadi. Bo'lg'usi ona va bolani baxtsizlik va xavf-xatarlardan himoya qilish uchun taqqoslanayotgan madaniyatlarning odamlari ayolning homiladorligi haqida ochiq gapirmaslikka harakat qilib, evfemizmlardan foydalanishadi. Bundan tashqari, nemis tilida homiladorlik holati katta quvonch, muqaddaslik bilan tavsiflanadi. Bu holatga quyidagi idiomalarni misol qilib keltirish mumkin: Mutterfreunden entgegensehen, Mutterfreunden geniessen.Nemis va o'zbek iboralarida onalik muhabbati, onalik mehri va samimiyligi teng ravishda ulug'lanadi va qadrlanadi: das Mutterherz va onaning yuragi, die Mutterliebe va onalik g'amxo'rligi.

Das Mutterherz va onaning yuragi idiomalarini ko'rib chiqish asosida etimologiyada va zamonaviy ma'nolarda nima umumiy hamda farqli ekanligini bilib olamiz. Buning uchun das Herz va yurak komponent so'zlarini solishtiramiz. Das Herz leksemasi umumiy german tilidan kelib chiqqan bo'lib, o'rta yuqori nemischa herz[e], qadimgi yuqori nemischa herza, gotcha haírto, inglizcha heart, shvedcha hjärta bilan bog'liq bo'lib, hind-evropa ildizi *kérda- “yurak”dan kelib chiqqan. Bu ildizni va shunga o'xshash ma'nolarni boshqa hind-evropa tillarida ham kuzatish mumkin: lotincha cor, genitivda cordis "yurak", yunoncha kardia "yurak", ruscha сердце "yurak". Etimologiyada "tuyg'ular joylashgan joy" semasi alohida ajralib turadi, shuning uchun "yurakdan his qilmoq", “o'ziga olmoq” "yurakdan chiqarib tashlamoq" iboralari va herzlich "yurakdan, samimiy", herzlos "ruhsiz, yuraksiz" sifatlari hosil bo'lgan. Biroq, das Herz so'zi vaqt o'tishi bilan bir qancha ma'nolarni aks ettirgan, xususan: 1) "jasorat, qat'iyat"; 2) "rag'batlantirish, zavqlantirish"; 3)

"eng yaxshisi, eng qimmati"; 4) "inson organi"; 5) "yurak shaklidagi narsa". Nemis tilida das Herz so'zi ko'p sonli lug'at tarkibiga ega, masalan: herzhaft sifati "odobli, kuchli, o'z ichiga olgan" ma'nosida, beherzigen fe'li esa "jiddiy qabul qilmoq, kuzatmoq"ma'nosida qo'llaniladi. Ko'chma ma'noda das Herz leksemasi "eng yaxshi, eng qimmat" degan ma'noni anglatadi [Duden 2007: 336; Duden 2011: 839-840].

Natijalar va ularning tahlili. “Yurak” so'zining zamonaviy semantikasini tahlil qilar ekanmiz, “qon aylanishning markaziy organi” kabi tibbiy ma'nosini ko'ramiz; majoziy ma'noda "tananing bir qismi insonning his-tuyg'ulari, kechinmalari, kayfiyatlari markazining ramzi sifatida"; "Aqlga qarama-qarshi sevgi, iroda, ehtiros, axloqiy, ma'naviy tamoyilning vakili"; "Kuchli ehtirosning diqqat markazida, asosan g'azab. " Binobarin, das Herz va yurak so'zlarining zamonaviy ma'nolarini taqqoslab, biz semantikada o'xshashlikni kuzatamiz, xususan, "inson his-tuyg'ulari, kechinmalari to'plangan joyning ramzi sifatida tananing bir qismi". Biroq bu leksemalarda o'ziga xoslik ham namoyon bo'ladi: nemis tilida bu das Herzning “jasorat, qat'iyat, ehtiyotkorlik” ma'nosi, o'zbek tilida esa yurakning “aqlga zid bo'lgan ichki tuyg'u”, “eg'azab markazida" gi ma'nosidir.Ayrim farqli jixatlarga qaramasdan, asosiy leksemalar hamda so'z komponentlarining etimologiyasi va zamonaviy semantikasida o'zini namoyon qiladigan das Mutterherz va Ona yuragi idiomalari ma'nolarining o'ziga xosligi haqida ishonch bilan gapirish mumkin.

Das Mutterherz va ona yuragi idiomalarining etnik xususiyatlarini alohida ta'kidlash lozim. Bu borada etnolingvistik sharh berish o'rinlidir. Nemis oilasidagi xatti-harakatlarning etnik tamoyili axloqsiz xatti-harakatlar, yovuzlik va adolatsizlik ehtimolini istisno qiladi. Shuning uchun nemislar chidamlilik va sovuq ehtiyotkorlik, qiyinchiliklarga dosh berish qobiliyati bilan ajralib turadi. Nemislar axloqiy harakatlar shaklini belgilovchi shunday qilingki, sizning irodangizning katta qismi har doim universal qonunchilik printsipi kuchiga ega bo'lsin qoidasiga amal qiladilar. Demak, odam inson va insoniyat oldidagi burchini o'z harakatlarining qonuniga aylantirganda, umumiy qabul qilingan axloq me'yorlariga muvofiq axloqiy, oqilona harakat qilishi kerak. O'zbek xulq-atvori xarakterining asoslari insonning ruhi, hissiyotlari, insonning Xudo bilan munosabatlari kontekstiga asoslanadi.

Taqqoslanadigan tillar olamining frazeologik manzaralarida mentalitetning xususiyatlari aks etgan, xususan, nemis jamiyati uchun ehtiyotkorlik, vazminlik, ya'ni oqilona tamoyilning ustunligi, o'zbek muhiti uchun esa hissiy, ruhiy holat xosdir. O'rganilayotgan tillarda onalik mehrini aks ettiruvchi die Mutterliebe va “onalik g'amxo'rligi” iboralarini tahlil qilib, die Liebe va g'amxo'rlik so'z-komponentlarini taqqoslab ko'ramiz. Die Liebe leksemasi umumiy german ildiziga ega: o'rta yuqori nemischa liebe, qadimgi oliy nemischa Liebe lieb o'zagidan yasalgan. Taqqoslab ko'ramiz: o'rta yuqori nemischa liep, qadimgi yuqori nemischa liob, gotcha liufs, inglizcha love, shvedcha ljuu. Die Liebe so'zi boshqa hind-evropa tillarida *leubh "sevmoq, xohlamoq" umumiy ildiziga ega bo'lgan o'xshash leksemalarga ega: ruscha ljubo "sevimli, mehribon", ljubit"sevmoq", lotincha liebere "xohlamoq", mehribon bo'lmoq", libido "ehtiros". Nemis tilida bu ildiz keyinchalik loben, erlauben, glauben fe'llariga tegishli bo'la boshladi, ularda umumiy germancha unlilarning almashinishi kuzatildi. Biroq, Lieb "sevgi, zavq, quvonch" otlashgan sifati "oshiq" qo'shimcha ma'nosini oldi [Duden 2007: 485].

Zamonaviy nemis tilida die Liebe so'zi quyidagicha talqin qilinadi: "yaqinlariga bo'lgan tuyg'u"; "Birgalikda bo'lish istagi bilan bog'liq odamlarning hissiy jozibasi"; "Biznesga, g'oyaga hissiy munosabat"; "Suyukli inson"; "mehribon, samimiy bo'lmoq" [Duden 2011: 1120]."G'amxo'rlik" leksemasiga kelsak, u “Kimsa haqida qayg'urish, uning g'amini yeyish”, "g'amxo'r shaxsga xos ish, xatti-harakat" ma'nosini anglatishi mumkin [O'TIL–G': 435]. Psixologik lug'atda "g'amxo'rlik" leksemasi ona tomonidan qaramog'idagi bolaning ehtiyojlarini ta'minlash, shuningdek, unga tashqi dunyo tomonidan ta'sir ko'rsatishni tashkil etish va tartibga solishni bildiruvchi atama sifatida tavsiflanadi. Ona - bolaga g'amxo'rlik qilish sog'lom rivojlanishning eng muhim belgilaridan biri bo'lgan qodirlik tuyg'usini boshdan kechiradi. U yetarli darajada xavfsizlik hissini ta'minlaydi va tegishli parvarishsiz shakllanmaydi [Zabota. Availableat: http:]. Bundan kelib chiqadiki, die Liebe va g'amxo'rlik leksemalari semantik jihatdan farqlanadi.

Shunday qilib, die Liebe va g'amxo'rlik asosiy leksema va komponent so'zlarining etimologiyasi va zamonaviy ma'nolarini hisobga olgan holda, die Mutterliebe va onalik g'amxo'rligi idiomalarini qisman bir xil deb hisoblash mumkin. Die Mutter va ona kalit leksemalari onalik timsolini ifodalaydi, komponent so'zlar esa nemis tilida ona o'z farzandlariga va boshqa yaqin qarindoshlariga birdek mehr-muhabbat tuyg'usini ifodalashini ta'kidlaydi. Buni shu bilan izohlash mumkinki, g'arb jamiyatidagi ratsionalizatsiya, sanoatlashtirish va texnik taraqqiyot ayolni oddiy uy ishlaridan ozod qildi, zamonaviy ayol uchun juda ko'p bo'sh vaqtni ta'minlab berdi. Onalik majburiyatlari esa, boshqa odamlarga yoki maxsus xizmatlarga o'zkazilmoqda. Bolalarni erkin tarbiyalash nemis madaniyatiga xosdir. Bunday holda, oilada asosiy tarbiya rolini ota o'ynaydi, o'zbek milliy ongida bu rolь onaga tegishli. O'zbek tilida so'zlashuvchi uchun bolaning qadriyatlar tizimida asosiy shaxs - poklik ramzi bo'lgan ona. U umrining oxirigacha bolalarni sevadi, himoya qiladi, tarbiyalaydi, ularga g'amxo'rlik qiladi.Ikkala tilda ham ona obrazi doimo ijobiy baholanadi,

g'amxo'rlik va e'tibor bilan assotsiatsiyalarni uyg'otadi: “wie eine Mutter sein” va “onalarcha munosabatda bo'lmoq”.Ammo ko'pincha die Mutter va ona komponentli frazeologik birliklar tavsiflanayotgan shaxsning mustaqil emasligini, balog'atga yetmaganligini ko'rsatadi: “an Mutters Schürze hängen” va “onaning etagini tutmoq (yoki ushlamoq)”. Die Schürze va etak so'zlarining ma'nolariga e'tibor qarataylik. Hozirgi nemis tilida die Schürze leksemasi “tananing old qismini qoplaydigan, beli va bo'yniga bog'langan kiyim” degan ma'noni anglatadi [Duden 2011: 562]. Hozirgi o'zbek tilida etak ko'p ma'noli leksema bo'lib, shulardan birinchisi ayollar “kiyimining pastki, osilib tushib turadigan keng qismi” degan ma'noni bildiradi [O'TIL – E:59]. Shunday qilib, die Schürze va etak so'zlari “ayollar kiyimi” ma'nosi birlashtirgan bo'lib, buni har ikki tilning etimologiyasida ham, zamonaviy ma'nolarda ham ko'rish mumkin.

Xulosa. Tayanch leksema va tarkibiy qismli so'zlarni semantik tahlil qilish asosida “an Mutters Schürze hängen” va “ona etagidan tutmoq” idiomalari bir xil, deb taxmin qilish mumkin. Shuni ta'kidlash kerakki, die Schürze va etak tarkibiy qismlari libos madaniyati kodiga mos keladi. Nemis madaniyatida u die Schürze leksemasi, o'zbek madaniyatida esa etak so'zi bilan ifodalanadi. Shu bilan birga, ikkala tildagi idiomalar dunyoni tushunishning eng qadimgi shakli - animistik shaklga qaytadi. Frazeologik birliklarning obrazini yaratish “narsa - shaxs” o'xshashligiga asoslanadi. Frazeologik birliklar qadimiy arxetip “erkak - ayol”, “kuch - bo'ysunish” va ular bilan bog'liq bo'lgan “yaxshi - yomon”, “to'g'ri - noto'g'ri” qarama-qarshiliklarga asoslangan.

Demak, etnolingvomadaniy yondashuvning qiyosiy aspekt doirasidagi kontseptsiyasi die Mutter va ona kalit leksemalari bilan ifodalangan idiomalarning etnosifik xususiyatlarini ko'rib chiqish, milliy mentalitetning madaniy kodlari orqali namoyon bo'ladigan o'ziga xos jihatlarini aniqlash, frazeologik birliklardagi nolisoniy asoslar va idiomalarga madaniy referentsiya sifatida qarash hamda shu orqali ularning belgi shaklida muayyan til jamoasiga xos bo'lgan madaniy xususiyatlarni namoyish etish imkonini beradi.

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UO‘K 81

YEL-YOG‘IN OTLARI TUSHUNCHASI VA TIZIMI

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Annotatsiya. *Mazkur maqolada yel-yog‘in otlari tushunchasi va ularning leksik-semantik tizimi tahlil qilinadi. Unda esish va yog‘ish harakatini ifodalovchi leksemalar alohida mikromaydon sifatida ajratilib, “yel” va “yog‘in” so‘zlari asosida yasalgan atamaning ilmiy asoslari ko‘rsatib beriladi. Tahlil jarayonida bu leksemalarning paradigmatik munosabatlari, semantik belgilari, giperonimik va giponimik bog‘liqligi yoritiladi. Shuningdek, shudring, qirov, shabnam kabi inish harakatini bildiruvchi leksemalar ham alohida tahlil qilinadi. Maqolada yel-yog‘in otlarining tizimli tasnifi hamda ularning o‘zbek tili leksik tizimidagi o‘rni ilmiy asosda ochib beriladi.*

Kalit so‘zlar: *yel-yog‘in otlari, esish harakati, yog‘ish harakati, inish harakati, mikromaydon, semantika, paradigm, giperonimiya, giponimiya, anemonimlar.*

ПОНЯТИЕ И СИСТЕМА СУЩЕСТВИТЕЛЬНЫХ, ОБОЗНАЧАЮЩИХ ВЕТЕР И ОСАДКИ

Аннотация. *В данной статье рассматривается понятие имён существительных, обозначающих природные явления типа ветер-осадки (узб. yel-yog‘in otlari) и их лексико-семантическая система. Выделяются лексемы, обозначающие действия дуновения и выпадения осадков, как отдельные микрополя. Обосновывается научная целесообразность термина yel-yog‘in, образованного от слов yel (ветер) и yog‘in (осадки). Анализируются парадигматические отношения между лексемами, их семантические признаки, гиперонимические и гипонимические связи. Также рассматриваются слова, обозначающие нисходящее движение, такие как изморось, иней, роса. В статье представлена системная классификация имен природных явлений и их место в лексической системе узбекского языка.*

Ключевые слова: *имена природных явлений, ветер, осадки, нисходящее движение, микрополе, семантика, парадигма, гиперонимия, гипонимия, анемонимы.*

THE CONCEPT AND SYSTEM OF WIND-PRECIPITATION NOUNS

Abstract. *This article analyzes the concept of yel-yog‘in nouns (wind-precipitation nouns) and their lexical-semantic system. The study distinguishes lexemes expressing blowing and falling movements as separate microfields, justifying the scientific basis of the term “yel-yog‘in” derived from the words yel (wind) and yog‘in (precipitation). The paradigmatic relations, semantic features, and hyperonym-hyponym links among these lexemes are examined. In addition, the article discusses lexemes indicating descending movements such as shudring, qirov, and shabnam. A systematic classification of yel-yog‘in nouns and their place in the lexical system of the Uzbek language is presented.*

Keywords: *yel-yog‘in nouns, blowing movement, precipitation, descending movement, microfield, semantics, paradigm, hyperonymy, hyponymy, anemonyms.*

Kirish. O‘zbek tilshunosligida ob-havo hodisalarini ifodalovchi leksemalar turli yo‘nalishlarda o‘rganilgan bo‘lsa-da, ularning semantik mikrotizim sifatidagi tahlili yetarlicha mukammal tadqiq etilmagan. Ushbu maqolada esish va yog‘ish harakatini ifodalovchi so‘zlar – yel-yog‘in otlari – alohida mikromaydon sifatida o‘rganiladi. Yel va yog‘in so‘zlari orqali tuzilgan atama lingvistik va semantik asosga ega bo‘lib, maqolada ushbu birliklarning paradigmatik munosabatlari, giperonimiya-giponimiya munosabatlari hamda tizimli tasnifi yoritiladi. Shuningdek, shudring, qirov, shabnam kabi inish harakatini bildiruvchi leksemalarning lisoniy xususiyatlari ham tahlil etiladi. Ushbu tadqiqot o‘zbek tilidagi tabiiy hodisalar otlarining leksik-semantik guruhlarini aniqlashtirishga xizmat qiladi.

Mavzuga oid adabiyotlar tahlili. Yel-yog‘in otlari tushunchasi va ularning tizimiy o‘rganilishi o‘zbek tilshunosligida nisbatan yangi yo‘nalish bo‘lib, bu boradagi ilk ilmiy izlanishlar D.Vaqqosova nomi bilan bog‘liq. Uning “O‘zbek tilidagi anemonimlarning semantik tahlili” nomli nomzodlik dissertatsiyasida

tabiat hodisalarini ifodalovchi so‘zlar – anemonimlar semantik maydonlar asosida guruhlarga ajratilgan va yel-yog‘in otlari “esish” hamda “yog‘ish” harakatiga asoslangan mikromaydon sifatida ko‘rilgan [1].

“O‘zbek tilining izohli lug‘ati”da ham bu kabi leksemalarning semantik jihatlari, xususan shamol, yel, dovul, yomg‘ir, qirov, shudring kabi birliklarning harakat turi bilan bog‘liq leksik ma’nolari aniqlangan bo‘lib, bu tahlil yel-yog‘in otlarini lingvistik jihatdan tasniflashda tayanch manba sifatida xizmat qiladi [3–5]. L.X. Nig‘matovaning o‘zbek tilida privativlik munosabatlari haqida olib borgan tadqiqotida esa paradigmadagi umumlashma va xos birliklarning joylashuvi, ularning semantik aloqalari tahlil qilinadi [6]. Bu yel-yog‘in otlari tizimini giperonim-giponim munosabatlari asosida tahlil qilishda muhim ahamiyatga ega. Bundan tashqari, “O‘zbek milliy ensiklopediyasi” va rus tilidagi muqobil izohli lug‘atlardagi “qirov”, “shudring”, “shabnam” kabi tabiat hodisalarining tavsifi milliy va xalq ongidagi til birliklarini idrok qilishdagi tafovutlarni ko‘rsatib beradi [8–10].

Tahlil va natijalar. O‘zbek tilshunosligida yel-yog‘in otlari ilk bor anemonimlar mavzusi ostida o‘rganilganligi ma’lum[1]. Tadqiqotchi o‘z ishining “Anemonimlarning paradigmatik tadqiqi” deb nomlangan birinchi bobida o‘zbek tili leksikasida alohida o‘ringa ega bo‘lgan anemonimlarni ikkiga bo‘ladi:

– oddiy tabiat hodisalari nomlari;

– tabiiy ofat nomlari.

Bunda olima tabiat hodisalari nomlarini ifodalovchi birliklarni yaxlit mazmuniy maydon sifatida oladi. Mazkur mazmuniy maydonni o‘z o‘rnida, aytilganidek, ikki (oddiy tabiat hodisalari nomlari va tabiiy ofat nomlari) mikromaydonga ajratadi. Bu ikki mikromaydonni bo‘linishning navbatdagi pog‘onasida to‘rtga bo‘lib o‘rganishni, ularning har biri maydoncha sifatida namoyon bo‘lishini ta’kidlaydi:

– esish harakatli tabiat hodisalari nomlari;

– yog‘ish harakatli tabiat hodisalari nomlari;

– yonish harakatli tabiat hodisalari nomlari;

– silkinish harakatli tabiat hodisalari nomlari.

Tadqiqotchi tomonidan bo‘lingan to‘rt maydoncha ikki mikromaydonga mansubligi ayon:

1) oddiy tabiat hodisalari nomlari: a) esish harakatli tabiat hodisalari nomlari; b) yog‘ish harakatli tabiat hodisalari nomlari;

2) tabiiy ofat nomlari: a) yonish harakatli tabiat hodisalari nomlari; b) silkinish harakatli tabiat hodisalari nomlari.

Bizning nazarimizda, oddiy tabiat hodisalari nomlarining tarkibiy qismlari (maydonchalari) bo‘lgan esish va yog‘ish harakatli tabiat hodisalari nomlarini, D.Vaqqosova izidan borib, yel-yog‘in mikromaydoni (yel-yog‘in lug‘aviy-ma’noviy guruhi) sifatida olish va tadqiq qilish maqsadga muvofiq. Mikromaydonni nomlashda yel va yog‘in so‘zlaridan foydalanish, qolaversa, ulardan iborat qo‘shma so‘zdan foydalanish o‘zining ilmiy asosiga ega. Quyida shu haqda so‘z yuritiladi.

“O‘zbek tilining izohli lug‘ati” va D.Vaqqosovaning nomzodlik dissertatsiyasida esish harakatini ifodalovchi leksik birliklar sifatida quyidagilar ajratiladi: izg‘irin, shabada, shamol, yel, garmsel, quyun, bo‘ron, dovul, girdibod, girdob, uyurma. Bulardan izg‘irin, shabada, shamol, yel, garmsel, quyun, bo‘ron, dovul leksemalarigina faqat esish harakati bilan bog‘liq bo‘lib, girdibod, girdob, uyurma leksemalari esish harakati bilan ham, yog‘ish harakati bilan ham bevosita bog‘lanadi, xullas, “havo oqimi” semasiga egaligi bilan xarakterlanadi. Demak, bevosita esish harakati bilan bog‘lanuvchi va o‘zaro bir paradigmani tashkil etuvchi izg‘irin, shabada, shamol, yel, garmsel, quyun, bo‘ron, dovul so‘zlari orasidan mikromaydon atamasi uchun yel so‘zining qo‘llanishini shu bilan asoslash mumkinki, birinchidan, yel so‘zining fonetik strukturasi atama sifatida foydalanish uchun har jihatdan qulaylik tug‘diradi. Ikkinchidan, juft so‘z tarkibiy qismlarining talaffuzida alliteratsiya hodisasiga sabab bo‘luvchi y tovushi bilan boshlanishi (yel) va davom ettirilishi (yog‘in) zikr etilgan qulaylikni ta’minlaydi. Biroq atama uchun faqat zohiriy alomat sun’iylikni keltirib chiqaradi. Shuningdek, yel va yog‘in so‘zlarining semantik strukturasi ham termin sifatida tanlanishi uchun har jihatdan maqsadga muvofiq. Tadqiqotchi D.Vaqqosovada yel so‘zini shamol so‘zining varianti sifatida taqdim etishga moyillik mavjud. Chunki tabiat hodisalari mikromaydonini tashkil etgan leksemalar paradigmasi aks ettirilgan 1-jadvalda izg‘irin, shabada, shamol, shudring, qirov, momaqaldiroq, chaqmoq, yashin, yomg‘ir, qor, do‘l, jala, sel, garmsel, bo‘ron, dovul, quyun, zilzila, vulqon, ko‘chki so‘zlarini (jami 20 ta) berar ekan, yel so‘zini shamol so‘zining varianti sifatida shu so‘zdan so‘ng qavs ichida keltiradi: shamol (yel) ko‘rinishida[2]. “O‘zbek tilining izohli lug‘ati”da ham “YEL I 1 ayn. Shamol”[3]. degan izoh mavjud. Demak, esish harakatini ifodalovchi so‘zlar sirasi uchun shamol yetakchi, uyushtiruvchi so‘z hisoblanadi. Biz 5 jildli “O‘zbek tilining izohli lug‘ati”da esish harakatini ifodalovchi 34 ta so‘z mavjudligini aniqladik. Ulardan 20 tasi (bod, bodi sabo, bo‘ron, garmsel,

girdibod, dovul, yel, yelvizak, izg‘irin, izg‘iriq, musson, nasim, sabo, samum, tayfun, to‘fon, shabada, shabboda, quyun, g‘urg‘urak)ning leksikografik talqinida shamol so‘zidan sema ifodalovchisi sifatida foydalanilgan. Ko‘rinadiki, shamol esish harakatini ifodalovchi so‘zlar sirasida markaziy o‘rinni egallaydi. U sema atamasi sifatida bu turkumga kiruvchi aksariyat so‘zlar semantikasini ifodalashda ishtirok etadi. Biroq yel so‘zi uning aynan varianti bo‘lib, bu so‘zning talaffuzi shamol so‘ziga nisbatan har jihatdan qulay. Demak, mikromaydon (lug‘aviy-ma’noviy) atamasi uchun yel so‘zi ham shaklan, ham mazmunan muvofiq keladi.

Tadqiqotchi D.Vaqqosovaning tadqiqotida yog‘ish harakatini ifodalovchi leksemalar sifatida qor, yomg‘ir, do‘l, jala, shudring, qirov so‘zlari berilgan. Bular sirasida biz mikromaydon atamasi sifatida tanlayotgan yog‘in mavjud emas. Buning, albatta, bir necha sabablari bor. Ularning ayrimlarini keltiramiz. Birinchidan, yog‘in so‘zi yog‘ish harakatini ifodalovchi leksik birliklar uchun birlashtiruvchi, mujassamlashtiruvchi birlik hisoblanadi. Boshqacha aytganda, yog‘in leksemasi qor, yomg‘ir, do‘l, jala, shudring, qirov giponim leksemalari uchun giperonim hisoblanadi. Tadqiqotchi esa ishda so‘zlarning gipo-giperonimik munosabatini tadqiq qilishni maqsad qilib qo‘ymagan. Ikkinchidan, “O‘zbek tilining izohli lug‘ati”da shunday talqinga duch kelamiz: “YOG‘IN Qor, yomg‘ir, do‘l tarzida bulutdan tushadigan atmosfera namligi. Kuzning sovug‘i keldi-yu, yog‘ini kelmadi. H.G‘ulom, “Toshkentliklar”. Yog‘in yog‘sa, halqob yerlar loylanadi, Bu ishda qo‘rqoqning qo‘li boylanadi. “Oysuluv”[4]. Ko‘rinadiki, yog‘in yog‘ish harakatini ifodalovchi leksik birliklar bilan privativ ziddiyatda bo‘ladi va uning semantikasida “yog‘ish harakati” semasi nomuayyan, mo‘tadil tarzda mavjud. Ana shu holat ular orasida giponimik munosabat mavjudligini va paradigmadan yog‘in so‘zining o‘rin olmasligini ko‘rsatadi. Yog‘ingarchilik so‘zi haqida ham shunday fikrni aytish mumkin. U ham anemonimlar sirasida mavjud bo‘lmagani holda “O‘zbek tilining izohli lug‘ati”da shunday tavsiflangan: “YOG‘INGARCHILIK Yog‘in ko‘p bo‘lgan payt, mavsum va shunday yog‘inning o‘zi. Bu yil yoz yog‘ingarchilik bilan o‘tdi. – Kuz kelib yog‘ingarchilik boshlandi. Hamid G‘ulom, “Mash’al”. Yog‘ingarchilikdan paykalga kirib bo‘lmay qoldi. I.Rahim, “Chin muhabbat”. Do‘kon ayvonlaridagi ustunlarga suyangan azamatlar dam-badam esnashib, shunday yog‘ingarchilik kunlari ham qishloq markazida avj oladigan keldi-ketdi, savdo-sotiqni tomosha qilardilar. P.Tursun, “O‘qituvchi”[5]. Demak, yog‘in, yog‘ingarchilik so‘zlari belgisiz birlik sifatida paradigma uchun mujassamlashtiruvchi leksema sifatida mavjud bo‘ladi. Buni maxsus tadqiq qilgan tadqiqotchi L.Nigmatova[6] ot leksemasining ayg‘ir, biya leksemalari bilan bir qatorda turmasligi haqida fikr bildirgan va bu biz uchun yog‘in leksemasini mazkur paradigmatik qatorga kiritmaslik uchun asos bo‘ladi. Demak, ma’lum bo‘ladiki, yel so‘zi esish harakatini ifodalovchi so‘zlarning barchasidagi umumiy sema ifodalovchisining varianti bo‘lganligi, talaffuz uchun qulayligi, mikromaydonning ikkinchi tarkibiy qismi atamasi bilan ohangdoshligi sababli atama sifatida tanlangan bo‘lsa, atamaning ikkinchi qismi bo‘lgan yog‘in yog‘ish harakatlarining barchasi uchun birlashtiruvchilik xossasiga ega bo‘lganligi, mo‘tadilligi, shuningdek, atamaning birinchi qismi bilan fonetik muvofiqlikka egaligi sababli yel-yog‘in atamasi mikromaydon (lug‘aviy-ma’noviy) guruhni nomlash uchun qulay nom sifatida maqsadga muvofiq deb topildi. Dunyo va o‘zbek tilshunosligida anemonim atamasi mavjud bo‘lgani holda, yog‘ish va esish harakatini birlashtirib ifodalovchi atama mavjud emasligi ham ushbu fikrning asosli ekanligini ko‘rsatadi.

Shu o‘rinda yel-yog‘in otlari tarkibida qaralayotgan, shuningdek, D.Vaqqosova ham anemonim sifatida qaragan, yog‘ish harakatini ifodalovchi so‘zlar sifatida berilgan shudring, shabnam, qirov so‘zlari xususida ham to‘xtalishga to‘g‘ri keladi. Chunki uning yog‘ish yoki bug‘ning yerdan ko‘tarilishini ifodalashi ba’zan noaniq idrok etiladi. Bu leksemalar tabiatning o‘xshash hodisalarini ifodalaganligi tufayli ulardan faqat qirov so‘zining lisoniy va denotativ qiymati xususida fikr yuritamiz.

“O‘zbek tilining izohli lug‘ati”da qirov so‘zining izohi va unga illyustratsiya sifatida berilgan misolga diqqat qilaylik: “QIROV I Ayozli, havo ochiq, sokin (shamolsiz) tunlarda tuproq, o‘t va yerdagi narsalar ustida hosil bo‘ladigan muz kristallari. Bugun kechasi qirov tushibdi. – To‘la oyning yorug‘ida o‘simliklar bargida paydo bo‘lgan qirov yangi yoqqan qor kabi yarqirab ko‘rinardi. S.Ayniy, “Esdaliklar”. O‘sha kuni sovuq qattiq edi. Soqollarda, mo‘ylovlarda, kipriklarda qirov. Oybek, Tanlangan asarlar. ..kuz keldi. Quyosh tafti pasayib, ertalabki shudring o‘rnini qirov egallay boshladi. “Yoshlik”

Oq qirov kuzgi qirov tushadigan payt; .qalin qirovli kunlar. Polizlardagi oq qirovga asralgan qirma qovunlar ham uzildi. S.Ahmad, “Qadrdon dalalar”

Sochiga (yoki soqoliga) qirov tushibdi (yoki kiribdi) sochi, soqoli oqara boshlabdi; sochiga, soqoliga oq tushibdi. O‘spirinning yonida chekka sochiga qirov tushgan o‘ttiz besh yoshlardagi qoracha yigit bloknotiga nimalarnidir yozayotgan edi. H.Nazir, “Odamning qadri...”[7]. E’tibor qilinsa, izohda qirovning “tushishi” (yog‘ishi) emas, balki, “paydo bo‘lishi” uqtiriladi. Misollarda esa “tushishi” (yog‘ishi) anglashiladi. Shu bois, izohdagi “paydo bo‘lishi” va “tushishi” ma’no bo‘lakchalarining tavsifini sharhlash lozim bo‘ladi. Chunki tadqiqotchilar qirovni yog‘ish harakatini ifodalovchi so‘z sifatida tushunishadi.

Buning uchun so‘zning terminologik ma’nosiga e’tibor qaratishga to‘g‘ri keladi. Tushuncha “O‘zbek milliy ensiklopediyasi”da shunday tavsiflanadi: “QIROV – ayoz va sokin tunlarda yer yuzasida hamda turli narsalarda hosil bo‘ladigan muz kristallari. Qor zarralari qor uchqunlarini eslatadi, lekin ulardan farqi jimjimador bo‘lmaydi. Qor ham shudring singari, havoning sovishi, ma’lum yuza ustida suv bug‘ining to‘yinishi va 00S darajadan past temperaturada qotishi oqibatida paydo bo‘ladi”[8]. Demak, fanda qirov “yerdan ko‘tarilgan bug‘ning muzlashi”mi yoki “havodagi bug‘ning yer va boshqa havoga nisbatan sovuq narsalarga tushib muzlashi”mi ekanligiga aniqlik kiritish lozim va bu izohli lug‘at talqinida tayanch sema maqomiga ega bo‘ladi. Biroq o‘zbek ijtimoiy ongida qirov “havodan yog‘ish, tushish” tarzida idrok etiladi. Ko‘rinadiki, bunda ilmiy talqin va xalq ongi o‘rtasida tafovut ko‘zga tashlanadi. Bunday idrok milliy-nomilliyligini aniqlash uchun boshqa til lug‘atlariga e’tibor qaratish lozim bo‘ladi. “O‘zbekcha-ruscha lug‘at”da qirov so‘zi tavsifi shunday ko‘rinishga ega: “QIROV – iney; bugun kechasi qirov tushibdi – segodnya nochyu vipal iney; qirov tushgan – zaindeveliy; mo‘ylovini qirov bosdi – usi zaindeveli”[9]. Tavsifda so‘zning o‘zbekcha tushunilishi tarjima qilib berilgan bo‘lishi mumkin va buni to‘g‘ri yo‘l tutish deb bilamiz. Shu boisdan iney (qirov) so‘zining rus milliy tafakkurida qanday aks etishiga e’tibor qaratdik va buning uchun V.I.Dal tartib bergan izohli lug‘atga murojaat qildik: “Iney – merzliye ispareniya, sirost v vozduxe, kotoraya saditsya na predmeti, koi xolodneye vozduxa, i zamerzayet na nix pushkom, chto sluchayetsya posle otdachi silnix morozov. Ot dixanya iney saditsya na borodu, vorotnik. Na derevyax, gustoy iney, kruja, opoka. Iney na plodax, vipoteliy tusk. Pushistiye inei – k vedru. Bolshoy iney, bugri snega, gluboko promerzlaya zemlya – k xeleborordiyu. Bolshoy iney vo vsyu zimu – tyajeloye leto dlya zdorovya. Na proroka Aggeya i Daniila iney – tepliye Svyatki, 16 i 17 (29-30) dekabrya. Na Grigoriya Nikiyskogo (10 (23) yanvarya) iney na stogax – iney k mokromu godu. Inistiy pokritiy ineyem; Inevatiy, inistiy, no menshey stepeni. Ineyevom m., po (iz) lomanniye tyajestyu ineya suchya derev. Inevet, ili indevet, imet, ineit? Pokrivatsya ineyem. Ugli izbi promerzli i zainevali, indeveyut”[10]. Demak, rus tilida ham, rus tilining izohli lug‘atida ham qirov “havodagi bug‘ning pastdagi nisbatan sovuq narsalarga tushib muzlashi” tarzida tushuniladi. So‘z o‘zbek ijtimoiy ongida ham shunday tushuniladi va bu so‘z ma’nosini izohlash uchun “O‘zbek tilining izohli lug‘ati”da keltirilgan misollarning o‘rinli ekanligidan dalolat beradi.

Tabiatning shunga o‘xshash yana bir hodisasi bo‘lgan va yog‘ish harakatini ifodalovchi shabnam (shudring) so‘zining izohida uning hosil bo‘lish vaqti, sababi va mohiyatida oydinlik yanada yaqqol ko‘zga tashlanadi: “SHABNAM [f-t. shudring tun, ho‘l, nam; suv] Bahorda, yozda kechasi haroratning pasayishi tufayli mayda tomchilar tarzida inadigan havodagi, atmosferadagi bug‘, namlik; havodan ingan musaffo tomchi; shudring. – Quduqlarda suv kamayib qolganda, qo‘ylarga tong shabnami qo‘ngan giyoh shimitib ham olib yurdim, – dedi Chatoqbobo. S.Nurov, “Durdona”. Ertalabki shabnam quyosh issig‘ida darhol ko‘tarilganday, xafalik ham Oyqiz dilidan darhol ko‘tarilib ketdi. Sh.Rashidov, “Bo‘rondan kuchli”. Otam ekkan chigitlar Birday tekis unadi; Shabnam emgan g‘o‘zalar Nur qo‘ynida kuladi. Z.Diyor”[11].

Demak, shabnam, shudring, qirov so‘zlari havodagi bug‘ning yerga turli darajada sovib tushishini bildiradi va to‘la ma’noda “yog‘ish harakati”ning ko‘rinishlarini ifodalovchi leksemalar sirasidan o‘rin olishga haqli. Agar ulardan yog‘ish harakatini ifodalovchi leksemalardan farqlash zarurati bo‘lsa, “inish harakatini ifodalovchi leksemalar” sifatida baholash mumkin.

Xulosa. Xulosa sifatida aytish mumkinki, esish va yog‘ish harakatini bildiruvchi leksemalar o‘zbek tili leksik tizimida alohida mikromaydon (lug‘aviy-ma’noviy guruh) sifatida mavjud bo‘lib, ularni shartli ravishda uchga bo‘lish mumkin:

– esish harakatini ifodalovchi leksemalar;

– yog‘ish harakatini bildiruvchi leksemalar;

– inish harakatini bildiruvchi leksemalar.

Yel-yog‘in otlari sistemasining tarkibiy qismi bo‘lgan bu mikrotizimlar “havo oqimining turi” semasi asosida tasniflanadi. Bunga ko‘ra, “namsiz havo oqimi” (esish harakatini bildiruvchi leksemalar), “namli havo oqimi” (yog‘ish va inish harakatini bildiruvchi leksemalar) belgisi asosidagi leksemalar farqlanadi. “Namli havo oqimi” asosidagi harakatni ifodalovchi leksemalar esa o‘z o‘rnida ikkiga:

a) yog‘ish harakatini bildiruvchi leksemalar;

b) inish harakatini bildiruvchi leksemalarga ajraladi.

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UDC 81

EXPLANATORY DIMENSIONS OF LANGUAGE MISMATCH IN THE PROCESS OF SECOND LANGUAGE ACQUISITION

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Abstract. *Language interference, also known as cross-linguistic influence, is a common phenomenon in second language learning where a learner's first language (L1) influences their performance and acquisition of a second language (L2). This influence can manifest in various aspects of the L2, including pronunciation, grammar, vocabulary, and even cultural understanding. Understanding the causes of language interference is crucial for educators and learners alike, as it allows for the development of targeted strategies to mitigate its negative effects and leverage positive transfer to enhance language acquisition.*

Key words: *interference, word order, stress, intonation, affixation, lexical divergences, bilingualism, multilingualism, targeted strategy, grammatical gender.*

IKKINCHI TILNI O‘RGANISH JARAYONIDA TIL NOMUVOFIQLIGINING TUSHUNTIRUVCHI JIHATLARI

Annotatsiya. *Til aralashuvi, shuningdek, tillararo ta'sir sifatida ham tanilgan, ikkinchi tilni o'rganishda keng tarqalgan hodisa bo'lib, unda o'quvchining birinchi tili (L1) ikkinchi tilni (L2) o'zlashtirishiga ta'sir qiladi. Bu ta'sir L2 ning turli jihatlarida, jumladan talaffuz, grammatika, lug'at va hatto madaniy tushunishda namoyon bo'lishi mumkin. Til shovqinining sabablarini tushunish o'qituvchilar va o'quvchilar uchun juda muhimdir, chunki bu uning salbiy ta'sirini yumshatish uchun maqsadli strategiyalarni ishlab chiqishga va tilni o'zlashtirishni kuchaytirish uchun ijobiy transferdan foydalanishga imkon beradi.*

Kalit so‘zlar: *interferensiya, so'z tartibi, urg'u, intonatsiya, affiksatsiya, leksik farqlar, ikki tillilik, ko'p tillilik, maqsadli strategiya, grammatik rod kategoriyasi.*

ОБЪЯСНИТЕЛЬНЫЕ АСПЕКТЫ ЯЗЫКОВОГО НЕСООТВЕТСТВИЯ В ПРОЦЕССЕ УСВОЕНИЯ ВТОРОГО ЯЗЫКА

Аннотация. *Языковая интерференция, также известная как кросс-лингвистическое влияние, является распространенным явлением в изучении второго языка, когда первый язык учащегося (L1) влияет на его успеваемость и усвоение второго языка (L2). Это влияние может проявляться в различных аспектах L2, включая произношение, грамматику, словарный запас и даже культурное понимание. Понимание причин языковой интерференции имеет решающее значение как для педагогов, так и для учащихся, поскольку позволяет разрабатывать целевые стратегии для смягчения ее негативных последствий и использовать положительный перенос для улучшения усвоения языка.*

Ключевые слова: *интерференция, порядок слов, ударение, интонация, аффиксация, лексические расхождения, двуязычие, многоязычие, целевая стратегия, грамматический род.*

Introduction. One of the primary causes of language interference stems from the inherent linguistic differences between a learner's first language (L1) and the target second language (L2). These differences can exist at various levels, including structural, phonological, and lexical, each contributing to unique challenges for the learner. Structural disparities between L1 and L2 can significantly impact a learner's ability to accurately produce and comprehend the target language. Differences in grammar between the first language (L1) and the second language (L2) can lead to interference, as learners may attempt to apply the grammatical rules of their native language to the new language. These grammatical differences often result in errors in sentence construction, word order, and the use of grammatical markers. Syntactic dissimilarities cause learners to apply L1 sentence structures to L2, leading to errors in word order and sentence formation. For example, a speaker of Japanese, where the verb typically comes at the end of the sentence, might struggle with the subject-verb-object structure of English. This can result in sentences that, while understandable, sound unnatural or grammatically incorrect.

Literature review. Morphological variations, such as affixation processes, also contribute to errors. Languages differ significantly in how they use prefixes, suffixes, and infixes to modify the meaning of words. Learners may struggle with the correct usage of affixes in the L2 if it differs significantly from their L1. For instance, the use of grammatical gender in languages like Spanish or French can be challenging for English speakers, as English largely lacks grammatical gender. Variances in word order can also lead to language interference. Different languages follow different conventions for the arrangement of words in a sentence. English typically follows a subject-verb-object (SVO) order, while other languages may use subject-object-verb (SOV) or verb-subject-object (VSO) orders. Learners whose L1 has a different word order may struggle to produce grammatically correct sentences in English. Consistent practice with authentic English writing minimizes L1 interference, as learners need opportunities to use the language in real-world contexts to develop fluency and accuracy. This includes providing learners with opportunities to write for a variety of purposes and audiences. Intensive practice with grammatical rules reduces confusion, as learners can benefit from repeated exposure to and practice with the grammatical rules of the L2. This practice should be structured and systematic, helping learners to internalize the rules and apply them correctly.

Increased exposure to L2 promotes better acquisition and reduces reliance on L1, as learners need opportunities to use the language in a variety of contexts to develop fluency and accuracy. This includes providing learners with opportunities to interact with native speakers, read authentic materials, and participate in real-world communication tasks.

Language interference is a multifaceted phenomenon that significantly impacts second language learning. Its causes range from linguistic differences between the L1 and L2 to psychological factors, sociolinguistic context, and the age of acquisition. By understanding these causes, educators and learners can implement targeted strategies to minimize negative interference and maximize positive transfer, ultimately leading to more effective and successful language acquisition. A comprehensive approach that combines awareness, targeted instruction, and ample practice is essential for overcoming the challenges posed by language interference and achieving proficiency in a second language. Phonological variations between L1 and L2 represent another significant source of language interference. L1 phonological habits influence L2 pronunciation, causing mispronunciation of words and affecting overall comprehensibility. The sounds of a language, its phonemes, and the rules governing their combination can vary widely across languages. Learners often substitute L1 sounds for absent L2 phonemes, leading to pronunciation errors. For example, a Japanese speaker learning English might struggle to differentiate between the /l/ and /r/ sounds because Japanese only has one sound that falls somewhere between the two. This can lead to mispronunciation of words like "light" and "right."

Results and their analysis. Differences in stress and intonation patterns between L1 and L2 result in phonetic interference, affecting the naturalness and clarity of speech. Stress patterns determine which syllables in a word are emphasized, while intonation refers to the rise and fall of pitch in speech. These features can vary significantly between languages, and learners need to adapt to the new patterns to sound natural in the L2.

The absence of certain phonemes in L1 leads to difficulties in articulating them in L2, causing learners to struggle with sounds that are unfamiliar to them. For example, the "th" sounds in English (/θ/ and /ð/) are not present in many languages, making them difficult for learners to produce accurately. This can result in substitutions or omissions of these sounds, affecting the pronunciation of words like "think" and "this."

Lexical divergences, or differences in vocabulary and word usage, also contribute to language interference. Learners may incorrectly apply L1 word meanings to L2 contexts, leading to semantic errors and misunderstandings. Words that seem equivalent on the surface may have subtle but important differences in meaning or usage. Semantic mismatches between L1 and L2 words cause errors in word choice, affecting the accuracy and appropriateness of communication. For example, the English word "actually" is often misused by Spanish speakers because it is mistakenly equated with the Spanish word "actualmente," which means "currently." Direct translation from L1 to L2 can result in inappropriate language usage, as learners may produce sentences that are grammatically correct but semantically odd or unnatural. This often occurs when learners try to translate idioms or fixed expressions literally from their L1 into the L2. "False friends," or words that appear similar but have different meanings, also contribute to lexical interference, leading to confusion and errors. These words, also known as cognates, can be particularly tricky because their similarity can lead learners to assume that they have the same meaning in both languages. For example, the English word "embarrassed" and the Spanish word "embarazada" look similar, but "embarazada" means "pregnant" in Spanish.

A learner's proficiency level in the second language (L2) plays a significant role in the extent and nature of language interference they experience. Learners with limited knowledge and skills in the L2 are

more prone to rely on their first language (L1) as a crutch, leading to increased interference. Incomplete knowledge of L2 grammar leads to reliance on L1 structures, causing learners to fall back on familiar patterns from their native language when they lack confidence or understanding of the L2. This reliance can result in errors in sentence construction, word order, and the use of grammatical markers. Insufficient knowledge of L2 vocabulary results in L1 lexical interference, as learners may attempt to translate directly from their L1 or use L1 words in L2 contexts. This can lead to errors in word choice, inappropriate language usage, and misunderstandings. Grammatical structures are difficult for learners due to lack of knowledge, leading to simplification and avoidance strategies. Learners may avoid using complex grammatical structures in the L2 if they are not confident in their ability to use them correctly, opting instead for simpler structures that are more similar to their L1. Learners over apply L2 rules, leading to errors, as they attempt to create a consistent system for the new language. This overgeneralization can result in the incorrect application of grammatical rules or patterns in contexts where they do not apply. Simplification strategies result in inaccurate L2 production, as learners may simplify complex rules or structures to make them easier to understand and use. While simplification can be a useful strategy for communication, it can also lead to errors and a lack of accuracy.

Overgeneralization of L2 rules without considering exceptions causes errors, as learners may fail to recognize that some rules have exceptions or limitations. For example, a learner might overgeneralize the rule for forming plural nouns in English, adding an "-s" to all nouns regardless of whether they are regular or irregular. Errors reflect the learner's transitional linguistic system, known as interlanguage, which is neither the L1 nor the L2 but a unique system that evolves as the learner progresses. Interlanguage is characterized by its own rules and patterns, which may be influenced by both the L1 and the L2.

Conclusion. Interlanguage is influenced by both L1 and L2, causing a mix of interference and developmental errors, as learners gradually refine their understanding and use of the L2. These errors are a natural part of the language learning process and provide valuable insights into the learner's current level of development.

Learners' evolving understanding of L2 grammar and syntax is reflected in their errors, as they experiment with different rules and patterns and gradually converge on the correct usage. By analyzing these errors, educators can gain a better understanding of the learner's strengths and weaknesses and tailor their instruction accordingly.

Frequent use of L1 in the surrounding environment promotes interference, as learners may have limited opportunities to practice and use the L2. This can be particularly challenging for learners who live in communities where their native language is widely spoken.

Bilingualism and multilingualism increase the likelihood of language mixing, as learners may unconsciously blend elements from different languages in their speech or writing. This code-switching can be a natural part of bilingual communication, but it can also lead to errors and confusion. Contact with other languages influences language development, as learners may borrow words, phrases, or grammatical structures from other languages they know. This cross-linguistic influence can be both positive and negative, depending on the similarities and differences between the languages involved.

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UDC 8 1751

ETYMOLOGY AND CLASSIFICATION OF FIGURATIVE EXPRESSIONS

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Abstract. *This paper explores the significance of etymology in understanding the development and usage of figurative expressions in language. By examining the historical origins and semantic evolution of words, the paper demonstrates how etymological knowledge can enhance the comprehension of figurative language, such as metaphors, idioms, and proverbs. Additionally, the paper classifies figurative expressions according to their structures, meanings, and cultural contexts, providing a comprehensive overview of their roles in communication and language learning. The study highlights the role of figurative language in enhancing linguistic competence and its relevance to stylistic and cultural awareness.*

Keywords: *etymology, figurative expressions, classification, metaphors, idioms, proverbs, semantics, linguistic competence, cultural context.*

OBRAZLI IFODALARNING ETIMOLOGIYASI VA TASNIFI

Annotatsiya. *Ushbu maqola tilda obrazli ifodalarning rivojlanishi va qo‘llanilishini tushunishda etimologiyaning ahamiyatini o‘rganadi. So‘zlarning tarixiy kelib chiqishi va semantik evolyutsiyasini tahlil qilish orqali maqola metafora, idiom va maqollar kabi obrazli ifodalarni tushunishni kuchaytirishda etimologik bilim qanday yordam berishini ko‘rsatadi. Bundan tashqari, maqolada obrazli ifodalar ularning tuzilmasi, ma’nosi va madaniy kontekstiga ko‘ra tasniflanadi hamda ular kommunikatsiya va til o‘rganish o‘rniga keng qamrovli yondashuv taklif etiladi. Tadqiqot obrazli tilning lingvistik kompetensiyani oshirishdagi rolini va uning uslubiy hamda madaniy ongni shakllantirishdagi ahamiyatini ta’kidlaydi.*

Kalit so‘zlar: *etimologiya, obrazli ifodalar, tasnif, metaforalar, idiomalar, maqollar, semantika, lingvistik kompetensiya, madaniy kontekst.*

ЭТИМОЛОГИЯ И КЛАССИФИКАЦИЯ ОБРАЗНЫХ ВЫРАЖЕНИЙ

Аннотация. *В данной статье рассматривается значение этимологии для понимания развития и использования образных выражений в языке. Анализируя историческое происхождение и семантическую эволюцию слов, статья демонстрирует, как этимологические знания могут способствовать лучшему пониманию метафор, идиом и пословиц. Кроме того, в статье проводится классификация образных выражений по их структуре, значению и культурному контексту, предоставляя всесторонний обзор их роли в коммуникации и изучении языка. Исследование подчёркивает значение образного языка в повышении языковой компетенции, а также его важность для стилистического и культурного осознания.*

Ключевые слова: *этимология, образные выражения, классификация, метафоры, идиомы, пословицы, семантика, языковая компетенция, культурный контекст.*

Introduction. Figurative expressions are an essential part of language, used to convey meanings beyond the literal sense. They allow speakers and writers to add depth, color, and nuance to their language, making communication more expressive and effective. Understanding figurative expressions is not only about recognizing their meanings but also involves understanding their historical and cultural origins, which is where etymology plays a crucial role. Etymology, the study of the origin and historical development of words, provides valuable insight into the semantic evolution of figurative language, helping to decode their deeper meanings.[1]

This paper aims to explore how etymology aids in the understanding of figurative expressions and offers a classification system for these expressions based on their structure and meaning. It examines how figurative language enhances both the linguistic and cultural competence of language learners and users, as it provides them with an understanding of the layered meanings embedded in idiomatic, metaphorical, and proverbial language. Through etymological analysis, learners can appreciate the richness and complexity of figurative expressions, facilitating a deeper connection to the language they are studying

Literature review. Etymology helps us trace the history and evolution of words, revealing the cultural and conceptual shifts that have shaped their meanings. Many figurative expressions, such as metaphors, idioms, and proverbs, are not merely arbitrary phrases; they carry historical, social, and cultural significance. By understanding the etymology of these expressions, speakers can unlock the layers of meaning that have developed over time.[2,3]

For example, the phrase “kick the bucket” meaning "to die" has its origins in a historical practice where people would stand on a bucket while being hanged, causing the bucket to kick away, resulting in their death. This historical context, once known, helps to understand the figurative meaning beyond the literal words. Thus, etymology serves as a tool to uncover the underlying histories and metaphors embedded in figurative language.

Figurative language is a form of expression that goes beyond the literal definitions of words. It involves the use of figures of speech to create comparisons or exaggerations, often to add creativity to writing or speech or to simplify complex ideas.

For example, when someone says they have "butterflies in their stomach" due to nervousness, they don’t mean it literally. Instead, they’re using figurative language to describe the fluttery, uneasy feeling they experience. [4]

This type of language expands the basic meanings of words to achieve specific effects—whether to be poetic, humorous, or to communicate ideas more vividly. It is especially common in storytelling, where authors use it to build emotional connections with readers.

Literal language, unlike figurative language, communicates ideas using the exact, dictionary definitions of words—without imagination or embellishment. For instance, saying an athlete is “on fire” could mean they’re performing exceptionally well (figurative), but if their clothing is actually burning, then the phrase is being used literally.[4,5]

Literal expressions are particularly useful in contexts that demand clarity and precision, such as academic writing, legal documentation, or professional communication. However, in more creative or informal situations, literal language can sometimes seem flat or unexciting.

On the other hand, figurative language adds energy and creativity to writing or speech. It invites the reader or listener to interpret the deeper meaning, almost like solving a puzzle, which keeps them more engaged. [6]

Figurative language relies heavily on literary devices, which are tools writers use to enhance their storytelling or message. These devices help make the text more vivid, meaningful, and emotionally impactful, which is why figurative language and literary techniques are often closely linked.

In creative writing, it's often tempting to insert figurative expressions into a character’s dialogue. While such language is commonly used in everyday speech—like saying “I could die of embarrassment” or “I’m starving!”—overusing exaggerations in dialogue can make them feel unnatural or forced.

Even if a writer feels particularly pleased with a clever or poetic expression, placing it in a character’s mouth may seem unrealistic unless it suits their personality. Overly figurative dialogue can disrupt the reader’s sense of immersion, drawing attention to the fact that they’re reading fiction. One exception is when a character is intentionally portrayed as overly dramatic or verbose, such as the deliberately flamboyant Humbert Humbert from Nabokov’s *Lolita*.[7]

Writers are encouraged to observe how people speak in real life and use that as a benchmark. If you’ve crafted a vivid figurative phrase that you’re eager to include, it’s usually more appropriate to weave it into the narration rather than into dialogue.

Figurative language can sometimes help clarify complex ideas by making them more relatable, but in other cases, it may unnecessarily complicate simple concepts. When using figurative expressions, it's important to ensure they don’t obscure your intended message.

Keep in mind that figurative language, while often engaging, can also distract readers if overused or poorly placed. Clear communication should always come first. Only incorporate figurative language when it enhances both the clarity and impact of your writing—never let style overshadow substance.

Figurative expressions often emerge from specific historical, cultural, or social contexts. For example, idioms related to war, trade, or agriculture reflect the experiences and practices of the communities who first coined them. As time passes, the literal meanings of these expressions may become obscure, but the figurative meanings remain. [8]

Research Methodology. An example is the phrase **“a wolf in sheep’s clothing”**, which originates from ancient fables and reflects a cultural view of deception. Etymological research into such expressions reveals how they are tied to particular worldviews, making them crucial for understanding the deeper implications of figurative speech in different contexts.

Metaphors are one of the most prevalent forms of figurative expressions. They are based on an analogy between two unrelated things, comparing them to suggest a similarity or connection. The classification of metaphors can be approached in several ways:

1.conceptual metaphors: these are metaphors that structure our thoughts and understanding. an example is “time is money”, which influences how people conceptualize both time and money in economic termsp;

2.orientational metaphors: these metaphors relate to spatial orientations, such as “high spirits” (feeling good) and “falling into despair” (feeling bad);

3.ontological metaphors: these involve treating an abstract concept as if it were a physical entity. an example would be “she’s a rock”, implying stability. [9]

Discussion and Results. Idioms are expressions whose meanings are not predictable from the meanings of the individual words. These expressions are often tied to a particular language or culture and can be classified based on their structure:

1.phrasal idioms: these involve combinations of words that have a figurative meaning, like “break the ice” (to initiate conversation or activity).

2.binomial idioms: these are expressions with two words, often connected by conjunctions or prepositions, like “black and white” (clear distinction).

3.proverbial idioms: these are traditional sayings that express general truths or advice, such as “a stitch in time saves nine” (addressing problems early can prevent bigger issues).

Proverbs are short, well-known sayings that express a general truth or piece of advice. They often reflect cultural wisdom and are closely tied to the history of the language. Proverbs can be classified into the following types: [10]

1.moral proverbs: these convey ethical lessons, such as “honesty is the best policy”;

2.philosophical proverbs: these provide insights into human nature, such as “what goes around comes around”;

3.pragmatic proverbs: these offer practical advice, such as “don’t count your chickens before they hatch”.

Both synecdoche and metonymy involve a figure of speech in which one thing is used to represent another. However, they differ in their specific mechanisms:

- synecdoche involves using a part to represent the whole or vice versa, such as “all hands on deck” (hands representing people).
- metonymy involves substituting something closely related to the concept, such as “The White house announced” (referring to the President or the government). [11]

Learning figurative expressions is essential for achieving **linguistic competence** because they represent the **cultural** and **stylistic** richness of a language. By understanding the historical and metaphorical contexts of figurative expressions, language learners can gain a deeper appreciation of the language and its nuances. For instance, grasping the etymology of idioms helps learners to use them correctly and understand their application in various contexts, thus improving their fluency and comprehension. [11,12]

Figurative expressions often carry cultural implications, offering insights into the values, history, and worldview of a language's speakers. Understanding these expressions enhances a learner's cultural competence, which is crucial for effective communication in different sociocultural settings. For example, the idiom “a leopard can’t change its spots” reflects a cultural perspective on human nature and behavior, which may differ across cultures.

Conclusion. Etymology and the classification of figurative expressions provide valuable tools for understanding the evolution and usage of language. By studying the historical roots and cultural contexts of figurative language, language learners can deepen their understanding of both the linguistic and cultural aspects of a language. Through the integration of etymology and classification systems, learners can enhance their linguistic competence, style, and cultural awareness, making them more effective communicators in any language.

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UDC 81

ALIGNMENT OF WORD COMBINATIONS IN UZBEK AND ENGLISH

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Abstract. *In various fields of natural language processing (NLP), especially in machine translation, achieving accurate alignment of parallel texts requires a deep understanding of the expressions, grammatical structures, and semantics in both the source and target languages. Although Uzbek and English share a structural similarity in their use of head and subordinate words within phrases, English uniquely features compound word combinations as well. In Uzbek, word combinations are classified based on the grammatical properties and structures of their components. Specifically, the classification relies on the part of speech of the dominant element and the syntactic role of the subordinate element. During alignment, differences arise due to the grammatical characteristics of the words making up the phrases in each language and their syntactic positions within sentences.*

Keywords: *alignment, word combination, tokenization, source language (SL), target language (TL), grammatical structure, semantics.*

СОГЛАСОВАНИЕ СЛОВОСОЧЕТАНИЙ В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация. *В различных областях обработки естественного языка (ОЕЯ), особенно в машинном переводе, достижение точного выравнивания параллельных текстов требует глубокого понимания выражений, грамматических структур и семантики как в исходном, так и в целевом языках. Хотя узбекский и английский языки имеют структурное сходство в использовании главных и зависимых слов в словосочетаниях, английский язык также отличается наличием сложных словосочетаний. В узбекском языке словосочетания классифицируются на основе грамматических свойств и структур их компонентов. В частности, классификация опирается на часть речи главного элемента и синтаксическую роль зависимого элемента. При выравнивании возникают различия из-за грамматических характеристик слов, составляющих словосочетания в каждом языке, и их синтаксических позиций в предложениях.*

Ключевые слова: *выравнивание, словосочетание, токенизация, исходный язык (SL), целевой язык (TL), грамматическая структура, семантика.*

O‘ZBEK VA INGLIZ TILIDA SO‘Z BIRIKMALARINI MOSLASHTIRISH

Annotatsiya. *Tabiiy tilni qayta ishlashning (NLP) turli sohalarida, xususan, mashina tarjimasi jarayonida parallel matnlarni aniq moslashtirishga erishish uchun manba va maqsad tillaridagi iboralar, grammatik tuzilmalar va semantikani chuqur tushunish zarur. Garchi o‘zbek va ingliz tillarida iboralarda bosh va bo‘ysunuvchi so‘zlardan foydalanish bo‘yicha tuzilma jihatidan o‘xshashlik mavjud bo‘lsa-da, ingliz tiliga xos bo‘lgan jihat — murakkab (compound) so‘z birikmalarining mavjudligidir. O‘zbek tilida so‘z birikmalari ularning komponentlarining grammatik xususiyatlari va tuzilishiga ko‘ra tasniflanadi. Xususan, tasniflash hokim so‘zning turkumi va tobe so‘zning sintaktik roliga asoslanadi. Moslashtirish jarayonida esa har ikki tildagi iboralarni tashkil etuvchi so‘zlarning grammatik xususiyatlari va gap ichidagi sintaktik o‘rni tufayli tafovutlar yuzaga keladi.*

Kalit so‘zlar: *moslashtirish, so‘z birikmasi, tokenizatsiya, manba tili (SL), maqsad tili (TL), grammatik tuzilma, semantika.*

Introduction. Word combinations are groups of words that convey specific meanings within a sentence and are distinguished from single words by their distinct grammatical structure. In many areas of natural language processing (NLP), particularly in machine translation, accurately aligning parallel texts requires a thorough understanding of the expressions, grammatical structures, and semantics in both the source and target languages [1]. When the grammatical frameworks of two languages differ significantly, substantial structural and semantic differences can arise. English and Uzbek are examples of such languages, and these differences can create challenges in achieving proper alignment [2]. Compiling a comprehensive

set of Uzbek-English word combinations and utilizing machine learning techniques can enhance the performance of alignment tools, machine translation systems, and various educational resources that work with parallel corpora.

Literature review. Although the desire to create adaptive tools was initially aimed at improving the quality of machine translators, today they are used in many areas of natural language processing (NLP). Giza++ is one of the most used aligner tools today, mainly used to align words between texts in two languages. This alignment tool is essential for training machine translation models, especially those that use expression-based or statistical methods[3]. BerkeleyAligner, a word aligner developed by The Berkeley NLP Group, is easier to use and more accurate than GIZA++ [4]. FastAlign is a very simple and fast word alignment tool. It performs better in terms of speed and accuracy than GIZA++.[5] MateCat is an online translation tool that includes various functions such as translation memory, machine translation and translation editing. One of its important components is the MateCat Aligner, a wizard designed to align existing translations to create or improve translation memories[6]. MateCat Aligner automatically detects the correspondence between base and target language texts and allows users to review, accept or modify aligned texts to ensure that the final output meets accuracy requirements.

Structure of word combinations. In Uzbek, word combinations are categorized based on the grammatical properties and structure of their components. Specifically, classification by grammatical nature considers the part of speech of the dominant element and the syntactic role of the subordinate element [7]. Uzbek word combinations are divided into stable and free forms, with free combinations further classified based on whether they are formed through coordination or subordination. Structurally, they closely resemble English word combinations, consisting of a head word and a dependent word [8]. In both languages, the overall phrase is typically named after the part of speech of the head word. Structurally, word combinations are referred to as simple or complex in both Uzbek and English; however, English additionally features compound combinations, which Uzbek lacks. English phrases include various types such as noun phrases, verb phrases, adjective phrases, adverbial phrases, prepositional phrases, verbal phrases, absolute phrases, phrasal verbs, collocations, and idioms. In contrast, Uzbek phrases are generally categorized into noun, verb, adjective, adverbial, and modal combinations. When translating parallel texts, word combinations in the source language (SL) may appear either as phrases or as separated elements in the target language (TL) [9]. This phenomenon often introduces complexities and challenges in the alignment process.

The process of aligning English and Uzbek word combinations presents a complex set of challenges that stem from deep grammatical, semantic, and structural differences between the two languages (See: Fig. 1). One of the primary difficulties lies in the way phrases are formed and function within sentences. English relies heavily on prepositions, strict word order, and compound structures to build meaning, while Uzbek depends largely on case endings, suffixes, and postpositions, allowing for more flexible sentence construction [10]. As a result, a direct one-to-one mapping between English and Uzbek word combinations is often impossible.

Table 1.

Alignment of English-Uzbek Word Combinations

Type	English word combination	Uzbek equivalent	Notes on alignment
Noun phrase (NP)	a black cat	qora mushuk	Adjective-noun order is reversed; structure is similar.
Verb phrase (VP)	is running	yugurmoqda	Uzbek uses a single verb form with suffixes instead of auxiliary + verb.
Adjective phrase	full of hope	umidga to‘la	Semantic equivalence, but structural shift due to postposition.
Adverbial phrase	very quickly	juda tez	Almost direct alignment; both use intensifier + adverb.
Prepositional phrase	on the table	stol ustida	English uses preposition; Uzbek uses postposition via suffix.
Compound noun	toothbrush	tish cho‘tka(si)	Compound noun in English becomes a noun + noun phrase in Uzbek.
Phrasal verb	give up	voz kechmoq	No verb-preposition equivalent; translation requires a completely different verb.
Idiomatic expression	break the ice	Munozarani yengillashtir-moq	Literal translation fails; requires idiomatic or descriptive equivalent.

Modal combination	must go	borishi kerak	Uzbek uses verb + modal suffix, not auxiliary verb.
Stable collocation	make a decision	qaror qabul qilmoq	Verb-noun collocation differs lexically and grammatically.
Free word combination	interesting book	qiziqarli kitob	Direct alignment; same adjective-noun structure.
Absolute phrase	weather permitting	ob-havo ruxsat etsa	Requires subordinate clause in Uzbek, no exact syntactic equivalent.

In English, many phrases are tightly fixed, such as phrasal verbs (look after, give up) and idiomatic expressions (break the ice, spill the beans), where the meaning cannot be derived from the individual words. Translating or aligning these to Uzbek often requires expanding them into longer, more descriptive constructions, potentially disrupting the compactness of the original English phrase. Moreover, compound nouns in English, which combine multiple concepts into a single lexical unit (e.g., snowstorm, sunlight), have no exact syntactic equivalent in Uzbek and typically need to be paraphrased, sometimes leading to loss of nuance.

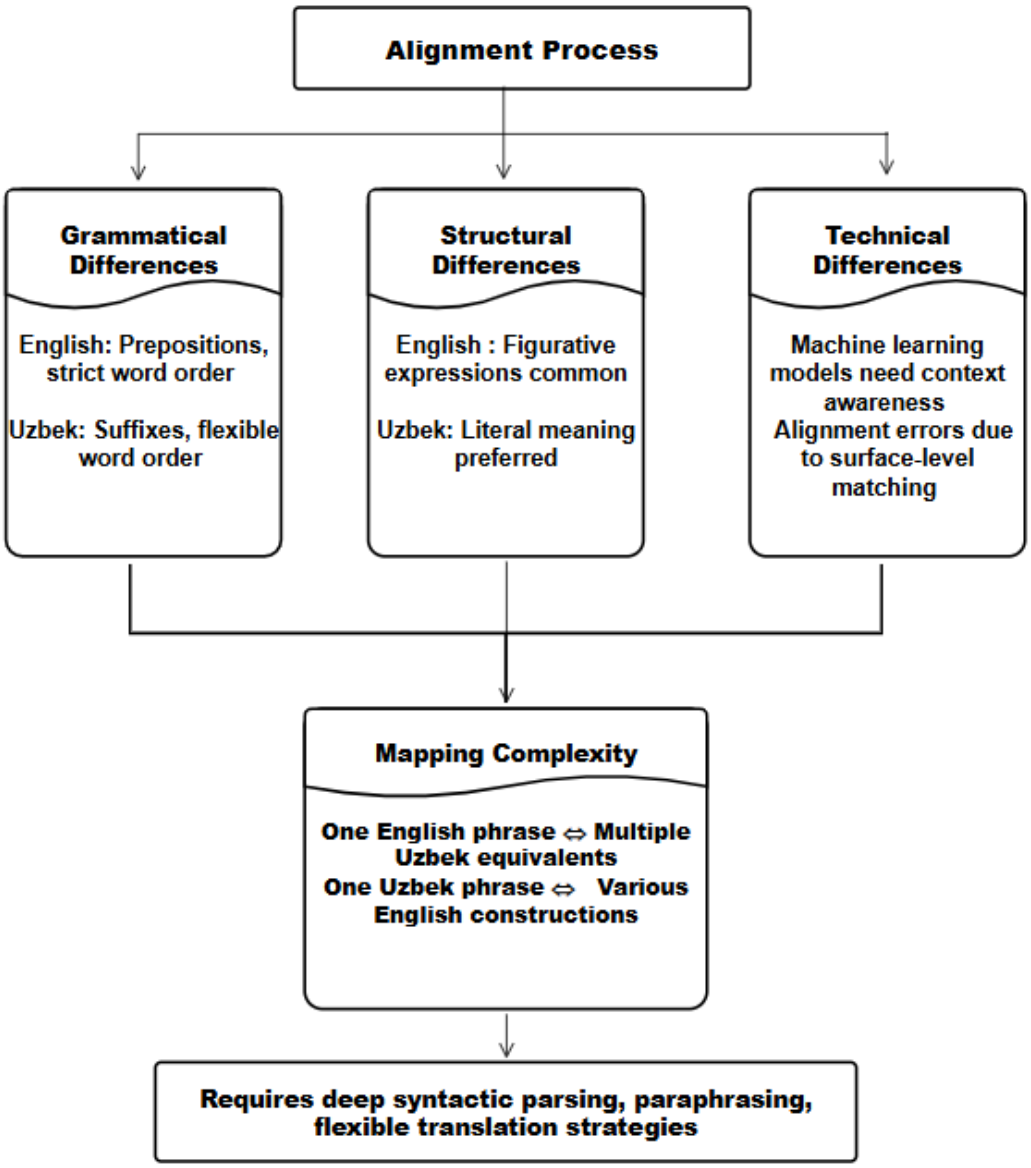

Figure 1. Challenges in English-Uzbek Word Combination Alignment

Discussion and Results. One of the critical challenges is that in Uzbek, the syntactic relationship within word combinations is often indicated by morphological markers rather than fixed word order, whereas in English, positional relationships are key. This difference means that during alignment, it is not enough to match words based on lexical meaning; the grammatical functions and dependencies must also be analyzed

and reconstructed accurately in the target language. Furthermore, in the case of stable collocations and idioms, English often favors metaphorical or figurative phrasing [11], while Uzbek may use more literal expressions, making semantic preservation particularly difficult. Additionally, the nature of free and stable combinations differs between the two languages: while English makes frequent use of relatively rigid, memorized phrases, Uzbek tends to allow freer construction based on syntactic rules, adding another layer of complexity to alignment.

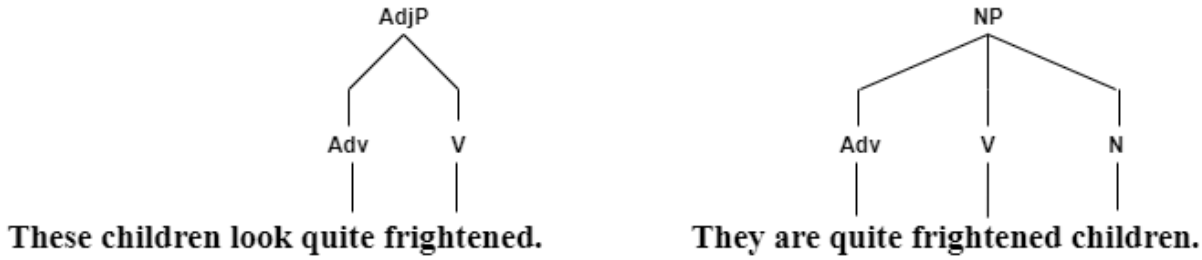

Figure 2. Formation of adjective and noun phrases in English language

While aligning parallel texts, an English word combination may correspond not to a single Uzbek phrase, but to multiple possible renderings depending on the context, intended nuance, and grammatical role within the sentence. Conversely, Uzbek free word combinations may map onto different types of English phrases depending on stylistic choices or syntactic needs. Another complication arises when Uzbek modal word combinations, which express necessity, possibility, or obligation, are aligned with English modal verb constructions, requiring not just lexical but functional correspondence. These structural, grammatical, and semantic disparities often necessitate sophisticated alignment strategies that go beyond surface-level matching and involve deep syntactic parsing, context-sensitive translation, and sometimes even rephrasing or restructuring to preserve meaning (See: Fig.3).

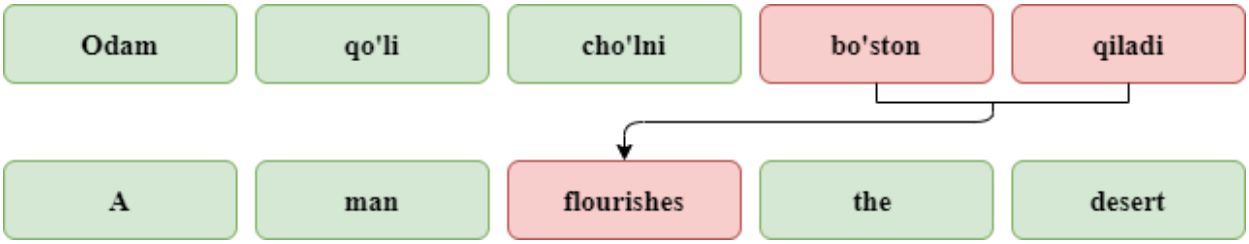

Figure 3. Alignment of verb phrase in Uzbek language into single verb in English language

Machine translation systems and alignment tools, when dealing with English-Uzbek parallel corpora, must therefore be trained not only on direct translation pairs but also on flexible patterns of paraphrase, syntactic transformation, and semantic equivalence, which can vary widely even within a single document [12,13]. In many cases, errors in alignment occur precisely because automatic systems fail to account for these deeper grammatical and functional distinctions, especially when encountering collocations, idiomatic expressions, and compound constructions unique to English. Consequently, building a robust alignment model between English and Uzbek requires an extensive database of phrase-level correspondences, context-aware machine learning techniques, and nuanced linguistic rules that bridge the structural and conceptual gaps between the two languages.

Conclusion. The alignment of English and Uzbek word combinations is a linguistically intricate task that goes far beyond simple word-to-word translation. The grammatical, structural, and semantic disparities between the two languages introduce significant complexity, particularly when dealing with idiomatic expressions, phrasal verbs, compound structures, and modal constructions. These challenges highlight the need for sophisticated, context-sensitive alignment strategies that integrate morphological analysis, syntactic parsing, and semantic modeling. Relying solely on surface-level or lexical matching is insufficient for achieving accurate and meaningful alignment. Therefore, to build effective English-Uzbek alignment systems, whether for machine translation, bilingual corpus development, or NLP tools which is crucial to incorporate rich linguistic resources, deep learning techniques, and a nuanced understanding of both languages' phraseological systems. Only through such comprehensive approaches can alignment systems preserve both the form and function of word combinations across linguistic boundaries.

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ADVANCED SCIENCES INDEX

"SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY"

The journal was composed in the Editorial and Publishing Department of Bukhara State University.

Editorial address:
Bukhara, 200117
Bukhara State University, main building, 2nd floor, room 219.
Editorial and Publishing Department.
https://buxdu.uz/32-buxoro-davlat-universiteti-ilmiy-axboroti/131/131-buxoro-davlat-universiteti-ilmiy-axboroti/
e-mail:
nashriyot_buxdu@buxdu.uz

Printing was permitted 28.05.2025 y. Paper format 60x84,1/8. Printed in express printing method. Conditional printing plate – 35,30. Circulation 70. Order № 30. Price is negotiable.

Published in the printing house "BUKHARAHAMD PRINT" LLC
Address: Bukhara, Hofiz tanish Bukhari street, 190 B-house