

ISSN: 1994 – 4233
E-ISSN: 2181 – 1237
DOI: 10.36078

**O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS
TA‘LIM VAZIRLIGI
O‘ZBEKISTON DAVLAT JAHON TILLARI
UNIVERSITETI**

Filologiya Masalalari
Philology Matters

JURNAL 2002-YIL
TASHKIL ETILGAN

YILIGA 4 MARTA
CHIQADI

2022/1 

T O S H K E N T — 2 0 2 2

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Received: January 15, 2022
Accepted: February 27, 2022
Available online: March 25, 2022

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ISKANDAR VA GADO ZIDDIYATI: NAVOIY TASVIRLARINING QADIMIY ASOSLARI

ANNOTATSIYA

Badiiy adabiyotda Iskandar haqida asar yozish an'anasi uzoq tarixga ega va bu mavzuning bir asosi G'arb, bir asosi Sharq manbalariga tayandi. Asrlar davomida tarix, din, adabiyot, folklor, axloq va hikmat kabi sohalarda Iskandar shaxsi va faoliyatiga aloqador ma'lumotlar qayd etilgan, asarlar yaratilgan. Xususan, sharq adabiyotida keng omalashgan xamsanavislik an'anasida alohida bir dostonni Iskandar mavzusiga bag'ishlash shart qilib qo'yilgan. Bu, tabiiyki, ijodkorlarga an'ana doirasida original asar yaratish mas'uliyatini yuklagan. Shu bois har bir xamsanavis, jumladan, Alisher Navoiy ham Iskandar mavzusidagi dostoni salaflarinikidan farqlanib turishiga, mustaqil ijodkor sifatida ijodiy individuallik ko'rsatishga intilgan. Navoiy bu borada asosiy e'tiborini yangi va tarixiy asoslarga tayanuvchi adabiy materialarni dostonga olib kirish, ularni o'z dunyoqarashi asosida badiiy talqin qilishga qaratgan. Navoiy xamsanavislikda Iskandar haqida doston yozish an'anasiga olib kirgan shunday yangi lavhalardan biri – "Iskandar va gado" hikoyatidir. Hikoyat o'zining qadimiy asoslarga tayanishi, murakkab transformatsiya jarayonlaridan o'tgani va "Saddi Iskandariy" dostonini tushunishda muhim ahamiyat kasb etishi bilan e'tiborga molik.

Ushbu maqolada Navoiy tasvirlagan "Iskandar va gado" hikoyatining genezisi, manbalari, hikoyatning transformatsiyasi, Sharqda qayta ishlanishi va bu jarayonda Alisher Navoiyning o'rni, ijodiy individualligi, hikoyat takomiliga qo'shgan hissasi tadqiq etilgan.

Kalit so'zlar: Iskandar (Aleksandr), gado, Alisher Navoiy, hikoyat, genezis, transformatsiya, badiiy talqin.

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THE CONFLICT BETWEEN ALEXANDER AND THE PAUPER: ANCIENT SOURCES OF NAVOI'S IMAGES

ANNOTATION

The tradition of writing about Iskander (Alexander the Great) in literature has a long history, with some sources based on Western and some on Eastern sources. Over the centuries, information about Alexander's personality and activities in the fields of history, religion, literature, folklore, ethics and wisdom have been recorded and created. In particular, in the tradition of Khamsanavism, which is widespread in Eastern literature, it was necessary to dedicate a special epic to the theme of Alexander. Of course, it put the creators in charge of creating originality within the tradition. That was why every writer, including Alisher Navoi, strived to be different from his predecessors in the epic on the theme of Alexander, to show a creative individuality as an independent artist. In this regard, Navoi focused on the introduction of new and historical literary materials in the epic, their artistic interpretation on the basis of his own worldview. One of such new texts, which introduced Navoi to the tradition of writing epics about Alexander, is the story of "Iskander and Gado (pauper)", which, was based on ancient principles, underwent complex transformations and played an important role in understanding the epic "Saddi Iskandariy". This article examines the genesis and sources of Navoi's story "Iskander and Gado", the transformation of the story, its processing in the East, and the role of Alisher Navoi in this process, his creative individuality and his contribution to the development of the story.

Key words: Iskander (Alexander the Great), gado (pauper), Alisher Navoi, story, genesis, transformation, artistic interpretation.

KIRISH

Alisher Navoiy ijodining mazmun-mohiyati faqat o'ziga tayanib tahlil etilsa, olingan xulosalarni ishonchli deyish qiyin. Chunki Navoiy davri adabiyoti an'anaga tayangan, mavjud yutuqlardan yangicha qarash va tajribalar yo'lida foydalangan adabiyot edi. Davr adabiyotiga xos ushbu xususiyat muayyan ijodkorning yangiligi, individualligi va mavjud an'anaga qo'shgan hissasini aniqlashni qiyinlashtiradi, tadqiqotchiga murakkabliklar tug'diradi. Bu vaziyatda muallifga xos originallikni aniqlashning eng yaxshi yo'li – genetik tahlil bo'lib, bu orqali muayyan badiiy hodisaning genezisi va taransformatsiyasi jarayonlarini kuzatish hamda masalaning o'sha ijodkorgacha qanday yo'lni bosib o'tgani-yu muayyan ijodkor unga o'zidan nima qo'shganligini kuzatish mumkin. Aslida, muayyan ijodkorning o'ziga qadar mavjud bo'lgan an'ana yoki jarayonga "nima qo'shganligi" tadqiq jarayonida asosiy e'tiborda bo'lishi kerak, ana shunda uning haqiqiy salohiyati, kuchi ma'lum bo'ladi. Agar tadqiqot jarayonida masalaga genetik yondashuv bo'lmasa, faqat mavjud matnga qarab xulosa qilinsa, biror an'ana yoki adibdan tayyor o'tgan, shakllanib bo'lgan an'anaviy hodisani boshqa ijodkorga nisbat berish, natijada biryoqlama xulosalarga kelish mumkin. Shu bois an'analarga tayangan temuriylar davri adabiyotida Alisher Navoiyning ijodiy o'ziga xosligi, ijodkor sifatida mavjud an'ana va sujetlarga kiritgan yangiliklarini aniqlashning eng yaxshi yo'li, bizningcha, genetik tahlildir.

Navoiyning serqatlam ijodi genetik tahlil uchun boy manba bo'la oladi. Mutafakkirning asarlari, ayniqsa, tarixiy mavzudagi asarlari o'zining genezisi, qadimiy sarchashmalari va tadrijiy takomili bilan diqqatga sazovor. Aytish mumkinki, Navoiy ijodining barhayotligi, o'lmasligining asosiy sabablaridan biri ham uning qadimiy asoslarga tayanishidir. Mazkur fikrlarning yorqin isbotini Alisher Navoiyning "Saddi Iskandariy" dostoni misolida ko'rish mumkin. Xususan, ushbu dostonidagi "Iskandar bila ul gadolig' ixtiyor etgan podsho..." sarlavhali dastlabki hikoyat Navoiy tasvirlagan sujet, epizod, hikoyat va har bir obraz o'zining chuqur tarixiy ildizlariga ega ekanligini, teran asoslarga tayanishini isbotlaydi. Navoiy tasvirlarining asoslarini topish va ularni o'zaro qiyoslash, umumiy va farqli jihatlarni aniqlash esa daho san'atkor ijodi mohiyatini, qarashlarini tushunishga yordam beradi.

ASOSIY QISM

"Iskandar va gado" hikoyati "Saddi Iskandariy" dostonini tushunishda shu qadar muhim ahamiyat kasb etadiki, u orqali Navoiyning dostonni yozishda oldiga qo'ygan bosh adabiy maqsadini, bosh qahramon qiyofasi va muallif ideallarini anglash mumkin. Boshqacha qilib aytganda, bu hikoyat "Saddi Iskandariy" dostonining ramziy kalitidir. Navoiy tasvirlagan "Iskandar va gado" hikoyati genezisi va qadimiy asoslarini konkretlashtirish uchun mazkur hikoyatni sinchiklab ko'zdan kechirish, uning alohida ajratib ko'rsatish mumkin bo'lgan qismlarini belgilab olish kerak. Bu ning uchun, dastlab, Navoiy hikoyatining fabulasi bilan tanishib chiqish zarur bo'ladi:

Iskandar mag'rib zaminini fath etar ekan u yerning bir hukmdori janglarda halok bo'ladi. Iskandar shu yerlik, shohlik ishidan xabardor kishini o'rniga hukmdor qilib tayinlashni istaydi. Odamlardan surishtirib, podshozodalardan bo'lgan, ammo taxt-

ni tark etib, qabristonda faqirona hayot kechiruvchi gado haqida eshitadi. Iskandar-ning huzuriga keltirishganida gado ikkita kalla suyagini ko'tarib olgan edi. Iskandar gadodan bu suyaklar hikmatini so'raydi, gado necha zamonlardan beri ulardan qay biri shohniki-yu qay biri gadoniki ekanligini ajrata olmasligini, modomiki, o'lgach hamma bir xil ekan, tiriklikda nizolashishlarini tushuna olmasligini aytadi. Gadoning oqilligiga qoyil qolgan Iskandar agar himmati ham bo'lsa, uni shu yurtga hukmdor qilmoqchiligini aytadi. Gado himmati borligi, ammo himmati Iskandar o'ylaganidek past emasligi, uning himmati to'rt narsa: abadiy hayot, qariligi yo'q yigitlik, tunganmas boylik, g'ami yo'q shodlik tilashi haqida aytadi. Iskandar gadoning yuksak istaklarini bajara olmasligidan va buyuk himmat sohibi bo'lgan gadoga taklif qilgan haqir narsasidan uyaladi va garchi taqdir meni aziz qilgan bo'lsa ham, senga himmatni menikidan balandroq berdi, biroq men ham taqdir izmidagi odamman [Navoiy A., 2006; 72-75].

Tahlillar shuni ko'rsatdiki, Navoiy tasvirlagan ushbu hikoyatni, dastlab ikki katta qisimga, o'z navbatida, bu qismlarni ham ikkitadan kichik ichki qismlarga ajratish mumkin. Hikoyatni bunday bo'laklarga ajratishda voqealar rivojining burilish nuqtalari, yangi obraz, motivlarning paydo bo'lishi, genetik kuzatish natijalari asos bo'ldi. Bunday tuzilishni konkret tasavvur etish uchun uni jadvalda quyidagicha ko'rsatish mumkin:

1-jadval.

Hikoyatning I qismi

I. (1) Iskandar Mag'rib zaminini fath etar ekan u yerning bir hukmdori janglarda halok bo'ladi. Iskandar shu yerlik, shohlik ishidan xabardor kishini o'rniga hukmdor qilib tayinlashni istaydi. Odamlardan surishtirib, podshozodalardan bo'lgan, ammo taxtni tark etib, qabristonda faqirona hayot kechiruvchi gado haqida eshitadi.
(2) Iskandarning huzuriga keltirishganida gado ikkita kalla suyagini ko'tarib olgan edi. Iskandar gadodan bu suyaklar hikmatini so'raydi, gado necha zamonlardan beri ulardan qay biri shohniki-yu qay biri gadoniki ekanligini ajrata olmasligi, modomiki, o'lgach hamma bir xil ekan, tiriklikda nizolashishlarini tushuna olmasligini aytadi. Gadoning oqilligiga qoyil qolgan Iskandar agar himmati ham bo'lsa, uni shu yurtga hukmdor qilmoqchiligini aytadi.

2-jadval.

Hikoyatning II qismi

II. (1) Gado himmati borligi, ammo himmati Iskandar o'ylaganidek past emasligi, uning himmati to'rt narsa: abadiy hayot, qariligi yo'q yigitlik, tunganmas boylik, g'ami yo'q shodlik tilashi haqida aytadi.
(2) Iskandar gadoning yuksak istaklarini bajara olmasligidan va buyuk himmat sohibi bo'lgan gadoga taklif qilgan haqir narsasidan uyaladi va garchi taqdir meni aziz qilgan bo'lsa ham, senga himmatni menikidan kattaroq berdi, biroq men ham taqdir izmidagi odamman.

Jadvalda ko'rsatilgan rim va arab raqamlari Navoiy tasvirlagan hikoyatning alohida ajratib ko'rsatish mumkin bo'lgan qismlarini bildiradi, bizningcha, mana shu qismlar va detallarning qo'shilishidan "Iskandar va gado" hikoyatining Navoiy tasvirlagan varianti hosil bo'lgan hamda bu qismlarning har biri o'ziga xos genezisga ega. Izlanishlar shuni ko'rsatdiki, ushbu hikoyat va qismlarining aksariyati genezisga ko'ra antik davrda Aleksandr Makedonskiy bilan bog'liq holda yaratilgan asarlarga borib taqaladi. Biroq ularning yaxlit hikoya bo'lib shakllanishi, Navoiy tasvirlagan

kompozitsiyaga kelishi va islom ta'limoti g'oyalari targ'ibiga yo'naltirilishida ko'proq sharqlik ijodkorlar muhim rol o'ynagan. Quyidagi tahlillar esa ushbu hikoyatning ilk manbalari, tarixiy-adabiy asoslari va ularning islom ta'siri ostidagi Sharq adabiyotiga transformatsiyasi, bu jarayonda yuz bergan o'zgarishlarni kuzatish imkonini beradi.

NATIJALAR VA MULOHAZALAR

Hikoyatning birinchi qismi (I) genezisi. Navoiy hikoyasining birinchi qismi (I) tarixiy voqea asosida shakllangan va u antik davr tarixchilaridan Kvint Kursiy Rufning "Aleksandr Makedonskiy tarixi" asarida bayon qilingan. Ruf o'z asarida sharqda keng tarqalgan va Navoiyning "Saddi Iskandariy" dostonida muhim adabiy-estetik vazifa bajargan "Iskandar va gado" hikoyasi birinchi qismining tarixiy asoslarini qayd etgan. Ta'kidlash kerakki, bu kabi qaydlar Diodor, Arrian va Plutarx singari Aleksandr tarixini yozgan tarixchilarning asarlarida uchramaydi. Rufning yozishicha, bu voqea Aleksandr dastlabki jangda Doroni mag'lub etgach, Sidon (qadimgi Finikiyadagi shaharlardan biri, O'rta yer dengizining Liviyaga qaragan sharqiy sohilida joylashgan) degan joyga kelganida sodir bo'lgan. Tarixchi bu voqeani shunday xotirlaydi: "15. ...Aleksandrning o'zi Finikiyaga tushdi, u yerda Bibl shahri uning rahm-shafqatiga taslim bo'ldi; u yerdan o'zining qadimiyligi va asoschilarining shon-shuhrati bilan mashhur Sidonga yo'l oldi. 16. U yerda Doro tomonidan qo'llab-quvvatlagan Stratio hukmronlik qilardi va u shaharni o'z xohishi bilan emas, balki xalq irodasi bilan Aleksandrning rahm-shafqatiga topshirgani uchun qirol hokimiyatiga noloyiq deb topildi; Gefestionga u yerda yuksak qadr-qimmatga munosib deb topilgan sidonliklardan shoh tayinlash buyurildi. 17. Gefestionning u yerdagi yosh yurtdoshlar orasida ancha shuhrat qozongan do'stlari bor edi, lekin ular qirollik hokimiyatini qo'lga kiritish imkoniga ega bo'lgach, ota-bobolar odatiga ko'ra, faqat qirol oilasining avlodigina yuqori martabaga ko'tarilishi mumkinligini aytishdi. 18. Gefestion o'zгалar o't va qilich bilan izlagan narsani rad etuvchi bu xalq ruhining yuksakligidan hayratga tushdi va shunday dedi: "Mardligingizga sharaflar bo'lsin, shoh hokimiyatidan voz kechish uni qabul qilishdan qanchalik xayrliroq ekanini birinchi bo'lib angladingiz. Qirol oilasidan kimnidir ko'rsating, toki u sizdan qirollik qadr-qimmatini olganini unutmang". 19. Ko'pchilik bu umidlarda ruhlanib, ...Abdalonimdan munosibroq odam yo'q, deb qaror qildilar; u qirol oilasi bilan uzoq qarindoshlik orqali bog'langan, ammo qashshoqlik tufayli u o'zining kamtarona bog'ini o'stiradi. 20. Uning kambag'alligiga sabab, ko'pchilik kabi, halolliги edi; kundalik yumushlari bilan band bo'lib, butun Osiyoni larzaga solgan qurol-yarog'larning jaranglagan ovozi ham eshitmadi. 21. Shu zahoti buyurilgan shaxslar qo'llarida qirollik liboslari bilan bezatilgan, u paytda Abdalonim quruq o'tlardan tozalayotgan bog'ga kirib kelishdi. 22. Shunda kelganlardan biri unga podshoh sifatida salom berib: "Qo'limda ko'rgan kiyimingga egningdagi lattalaringni almashtirishing kerak. Uzoq muddatli mehnat bilan ifloslangan, qirollik ruhi bilan to'ldirilgan tanangizni yuving, lekin siz uchun juda mos bo'lgan yangi martabangizda kamtarligingizni saqlang. Qirollik taxtiga barcha fuqarolarning hayoti va o'limi ustidan hakam sifatida o'tirganingizda, Gerkules haqqi, avvalgi ahvolingiz va shohlikni nimaning evaziga qabul qilganingizni unutmang. 23. Bularning bari Abdalonimga

qandaydir tushdek tuyuldi, keyin uning aqli joyidami yoki yo‘qligini so‘ray boshladi, chunki ular uning ustidan shafqatsizlarcha kulishyotgandek tuyulardi; hali ham ishonmay turganida juldur kiyimlari yechib olindi va unga binafsha-yu oltin bilan bezatilgan kiyim kiydirildi, hozir bo‘lganlar unga qasamyod qilganda u haqiqiy shoh kabi o‘sha hamrohlari bilan saroyga yo‘l oldi. 24. Bu haqidagi mish-mishlar, odatdagidek, tezda butun shaharga tarqaldi; ba‘zilarga xush keldi, boshqalarda esa g‘azab uyg‘otdi; barcha boylar Abdalonimga Aleksandrning do‘stlari oldida qashshoqligi va kamtarona mavqeyi uchun tanbeh berdilar. 25. Aleksandr darhol uni chaqirishni buyurdi va unga uzoq tikildi. “Sening tashqi ko‘rinishing, – dedi u, – zotingning sharafiga zid emas, lekin menga qashshoqligingga sabr-toqat bilan chidaganingni bilish qiziqroq. Keyin u javob berdi: “Qirollik hokimiyatiga ham shunday qat’iyat bilan chiday olsam, yaxshi bo‘ladi! Men istaklarimni doim o‘z qo‘llarim mehnati bilan qondirganman; Hech narsam yo‘q, men hech qachon hech narsaga muhtoj emasman”. 26. Aleksandr Abdalonimning bu so‘zlaridan qalbining yuksak fazilatlariga ishonch hosil qildi; Shunday qilib, Aleksandr unga Stratoianing barcha qirollik mulkinigina emas, balki Fors o‘lkasining ko‘p qismini topshirdi, bundan tashqari, shaharga tutash hududlarni ham unga bo‘ysundirdi” [Ruf K.K., 1993; 47-48].

Ruf tasvirlagan ushbu tarixiy voqea Sharq adabiyotida keng tarqalgan va Navoiyning “Saddi Iskandariy” dostonida metodologik ahamiyat kasb etgan birinchi hikoyatning asosi bo‘lib, unda Navoiy tasvirlagan hikoyat bilan parallellarni kuzatish mumkin:

3-jadval.

№	Voqealar ketma-ketligi	
	Rufning “Aleksandr Makedonskiy tarixi” asarida	Navoiyning “Saddi Iskandariy” dostonida
1.	Aleksandr Sidon shahrining Doro tomonidan tayinlangan va doroparast noibi Strationi taxtdan tushirib, o‘rniga sidonliklar sulolasidan chiqqan hukmdorni tayinlamochi bo‘ladi.	Iskandar Mag‘rib zaminini fath etar ekan, u yerning hukmdori jangda halok bo‘ladi, shu bois Iskandar yerli aholidan bo‘lgan podshohzodalardan biriga taxtni topshirmochi bo‘ladi
2.	Aleksandr do‘sti Gefestionni bu ishga mas‘ul etib tayinlaydi, Gefestion sidonlik do‘stlaridan birini taxtga chiqarishni xohlaydi, ammo ular sidonliklar odati bo‘yicha shohning avlodi bo‘lganlargina taxtga chiqishi kerakligini aytishadi.	Skandar chu fahm etti xasmin qatil, Anga mulki ichra tilatti adil. Dedikim: “Bu kishvar salotinidin, Xabarliq jahonbonliq oyinidin, Qolibmu ekin bir aningdek kishi Ki, qilsam ruju’ anga bu mulk ishi? Ani elga shoh aylasam mustaqil Ki, mulk o‘zgaga bo‘lmasa muntaqil”.

3.	Gefestion sidonliklardan chiqqan hukmdorlarning avlodi qolganmi deb soʻraydi va u yerliklar maslahatlashib Abdalonim ismli kishini aytishadi. U qiroil oilasi bilan uzoq qarindoshlik orqali bogʻlangan, ammo qashshoqlik tufayli u oʻzining kamtarona bogʻini parvarishlardi. Kambagʻalligining sababi, koʻpchilik kabi, halolligi edi; kundalik yumushlari bilan band boʻlib, butun Osiyoni larzaga solgan qurol-yarogʻlarning jaranglangan ovozi ham eshitmadi, deyishadi.	Iskandar xaloyiqdan hukmdorlar avlodidan boʻlgan, podshohlik qila oladigan kimdir bormi, deb soʻraganida xaloyiq faqat bitta shunday kishi borligi, ammo u taxtni tark etib, xalqqa aralashmay qabristonda yashab yurishini, elni fano sari targʻib etuvchi nasihatlar aytib yurishi haqida xabar berishadi.
4.	Gefestionning topshirigʻi bilan shu zahoti bir necha kishi borib, Abdalonim quruq oʻtlardan tozalayotgan bogʻga kirib, juldur kiyimlarini yechtirib, uni shohona kiyintirib, saroyga olib kelishadi.	Iskandar u odamni topib keltirishni buyuradi va xodimlar uni Iskandarning huzuriga olib keladilar. Yalang erdi boshu, ayogʻi yalang, Yaʼqo chokidin koʻksi dogʻi yalang.
5.	Aleksandr darhol uni chaqirishni buyurdi va unga uzoq tikildi. “Sening tashqi koʻrinishing, – dedi u, – zoting sharafli ekaniga zid emas, lekin menga qashshoqligingga sabr bilan chidaganing haqida bilish qiziqroq. Keyin Abdalonim javob berdi: “Qirolik hokimiyatiga ham shunday qatʼiyat bilan chiday olsam, yaxshi boʻladi! Men xohishlarimni doim oʻz qoʻllarim mehnati bilan qondirganman; Hech narsam yoʻq, men hech qachon hech narsaga muhtoj emasman”.	Jahon shugʻli gardiga silkib etak, Tutub iki ilgiga iki soʻngak. Skandar anga ehtirom ayladi, Oʻz ollinda oliy maqom ayladi. Dedi: “Bu soʻngaklardin afsona ayt, Ne soʻrsam, javobin aning yona ayt!” Dedi: “Goʻrlardin qilurda guzar, Necha bu soʻngaklarga soldim nazar. Zamirimgʻa lekin nihon qoldi bu Ki, shahning qayudur, gadoning qayu? Chu oʻlganda birdur bu iki matoʻ, Tiriklikda nevchun qilurlar nizoʻ?”
6.	Aleksandr Abdalonimning bu soʻzlari asosida qalbining yuksak fazilatlariga ishonch hosil qildi; Shunday qilib, Aleksandr unga Stratoianing barcha qirolik mulkinigina emas, balki Fors oʻlkasining koʻp qismini topshirdi, bundan tashqari, shaharga tutash hududlarni unga boʻysundirdi.	Kelib bu kalomi Skandarga xush, Dedi: “K-ey zabonovari borkash, Seni toptim asru biyik nuktalik, Agar bor esa himmating ham biyik. Seni kishvaringda qilay arjumand, Berib shohligʻ, poyang aylay baland”.
7.		Dedi: “Himmat oʻlmish manga hamnishast, Sen istardek ermas, vale asru past Ki, tark aylabon faqr sarmoyasin, Pisand etgamen shohligʻ poyasin. Emas rubʻi maskunga ragʻbat manga, Tilar toʻrt sarmoya himmat manga: Biri andin oʻldi hayoti abad Ki, yoʻqtur aning intihosigʻa had. Yana bir: yigitlikki topmay xalal, Qariliq bila boʻlmagʻay ul badal. Yana bir: gʻinoyi muabbaddurur Ki, ollinda iflosqa raddurur. Yana: shodligʻkim, yoʻq oning gʻami, Adam boʻlgʻay ul surning motami”.

8.		<p>Skandarni hayrat zabun aylabon, Dedi, bosh uyotdin nigun aylabon Ki: “Ey farruxoyinu farxundaroy, Bu uqdangdin ul bo‘ldi mushkilkushoy Ki, bu dayr aro topsang ogohliq, Sanga faqr berdi, manga shohliq. Agarchi meni ayladi arjumand, Sanga berdi himmatni mendin baland”.</p> <p>(Xullas, gado shohlikni qabul qilmaydi va faqr maslagiga sodiq qoladi – I.I.)</p>
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Ushbu qiyosiy jadvaldan Navoiy tasvirlagan “Iskandar va gado” hikoyasi birinchi qismining sarchashmasi Ruf yozib qoldirgan tarixiy voqea ekanligi ko‘rib turibdi. Har ikki epizodda voqealar rivoji, tarixiy makon va zamon bir xil. Har ikki voqelikni Aleksandr shaxsi birlashtirib turibdi, faqat tarixiy voqelikning adabiyotga transformatsiyasi jarayonida din, dunyoqarash bilan bog‘liq bir qancha omillar o‘z ta‘sirini o‘tkazgan va voqeaning butunlay yangicha, originalidan mutlaqo farqlanuvchi talqinlarini yuzaga keltirgan. Shu bois original voqelik va badiiy transformatsiya o‘rtasida sujet kompozitsiyasiga aloqador zaif bog‘liqlik saqlanib qolgan. Voqeadan ko‘zlangan maqsad, uning talqini va xulosalar jiddiy o‘zgarishga uchragan.

Jadvaldan ko‘rib turibdiki, Navoiy tasvirlagan hikoyatning Iskandar tomonidan gadoga taxt taklif etilishigacha bo‘lgan qismi Ruf qayd etgan tarixiy voqelik asosida shakllangan, chunki hikoyatning shu o‘rniga qadar tarixiy voqelik va hikoyat o‘rtasida parallelizm saqlangan, biroq hikoyatning davomi va yakuni Ruf qayd etgan tarixiy voqelikka mos emas, ya‘ni unda uchramaydi. Ushbu qiyosdan shunday xulosa qilish mumkin: Navoiy hikoyasidagi Iskandar, bu – Aleksandr, Navoiy voqea sodir bo‘lgan joy sifatida tasvirlagan “Mag‘rib zamin”, bu – qadimgi Sidon shahri; Navoiy jangda halok bo‘lgan deb tasvirlagan mamlakat shohi, bu – Stratoia (Rufda u jangda halok bo‘lmaydi, balki doroparast bo‘lgani uchun Aleksandr tomonidan shohlikdan olinadi); hikoyatda Iskandar vafot etgan shohga nisbatan adolat bo‘lishi, uning yurtini begonalar egallamasligi uchun uning avlodidan bo‘lgan shahzodani taxtga chiqarishni xohlaydi – Aleksandr ham Sidonga hukmdorlik qilayotgan Doro vassalini bo‘shatib, u yerga taxtning haqiqiy egalardan bo‘lgan, sidonliklardan chiqqan podshohzodani tayinlash orqali adolatni tiklashni istaydi; hikoyatda xalq shohlik xayolini tark qilib, qabristonda yashab yuruvchi shohlar sulolasidan bo‘lgan odam haqida xabar beradi – sidonliklar Aleksandrning istagini bilgach, unga shu yerlik qadimiy sulola vakillaridan bo‘lgan, lekin halolliq tufayli qashshoqlikka uchragan, nochorligidan faqat bir bog‘ni parvarishlab yuruvchi Abdalonim degan shaxs haqida xabar berishadi, ya‘ni Navoiy hikoyasida ismi ko‘rsatilmagan gadoning tarixiy prototipi – Abdalonim (Antik davr tarixchilaridan yana biri Yustin “Filipp tarixi” asarida Abdalonim haqida shunday yozadi: “(Aleksandr) keyin Suriyaga borib u yerlarni bo‘ysundirdi, yana bir qancha joylarni egalladi, Sidonga zodagonlar qolib, qurigan quduqlarni tozalash, bog‘larni sug‘orish ishlarida ishlagan, gadodek hayot kechiruvchi Abdalonimni hukmdor qilib tayinlaydi va bu orqali unga berilgan mansab shohning marhamatidan emas, balki

uning nasl-nasabi tufayli ekanini ko'rsatmoqchi bo'ldi" [Yustin M.Y., 2005; 99-109].

Navoiy tasvirlagan hikoyaning shu yeriga kelganda tafsilotlar qisman o'zgarishga uchragan, ammo mantiq aynan saqlanib qolgan, ya'ni Navoiy tasvirlagan hikoyatda gado Iskandar huzuriga bosh suyaklarni ko'tarib keladi va ularning qay biri shohniki-yu qay biri gadoniki ekanini farqlay olmasligi, ular o'lgach bir xil bo'lishi, tiriklikda nizo qilishlarini esa tushuna olmasligini aytadi va Iskandar uning bu hikmatiga qoyil qolib, gadoga shu yurt hukmdorligini taklif etadi – Aleksandr ham Abdalonim uning huzuriga kelgach, unga diqqat bilan razm soladi va tashqi ko'rinishi podshohzodalarga muvofiqligi, lekin uni halollik va faqirlikka qanday sabr qilishi qiziqtirishini aytadi, Abdalonim ham sabrli va bardoshli bo'lishga intilishi, barcha istaklarini faqat o'z mehnati bilan ta'minlashi, hech narsasi yo'qligi va hech qachon hech narsaga muhtoj emasligini aytib, Aleksandrni hayron qoldiradi va Aleksandr unga shu yurt hukmdorligini taklif etadi. E'tibor berilsa, har ikki voqeada ham podshoh faqir kishining oqilligiga qoyil qoladi va unga shohlikni taklif etadi, ammo Navoiy hikoyasida gado Iskandarni bosh chanoqlarining hikmatini izohlash bilan qoyil qoldirsa, Rufda qashshoq kishi sabrlliligi, ehtiyojsizligi bilan Aleksandrni qoyil qoldiradi. Umuman olganda, mantiq aynan saqlangan, biroq Navoiy hikoyasiga bosh suyaklari bilan bog'liq motivning qanday kelib qo'shilganini ham maxsus tekshirish zarur.

(2) Suyak yoki uning qismi bo'lgan oshiq-moshiq motivi bilan bog'liq tasvir va tasavvurlar ko'proq folklorda uchrasa-da, yozma adabiyotda ham ko'zga tashlanib turadi. Xo'sh, bosh chanoqlar detal-motivi sharq adabiyotida Navoiyga qadar kimlarning asarlarida uchraydi? "Iskandar va gado" hikoyati xuddi shu shaklda sharq adabiyotida Navoiygacha mavjud edimi? Mana shu ikki savolga javob topilsa, o'z-o'zidan, hikoyatdagi bosh chanoqlar detali Navoiy tasvirlariga qayerdan kelib qo'shilgani yoki bu Navoiyning ixtirosi ekani ma'lum bo'ladi.

Navoiyga qadar Sharq adabiyotida shoh-u gado ziddiyati motivi mavjud edi va turli shakllarda uchrab turadi. Lekin bizni hikoyatning aynan Iskandar va bosh chanog'i ko'targan gado ziddiyati tasvirlangan versiyalari qiziqtiradi. Masalan, xamsanavislik an'anasi doirasida yaratilgan iskandarnomalarda ushbu hikoya uchramaydi. Shu ma'noda Navoiyning ushbu hikoyatni birinchi marta xamsanavislikka yangi adabiy material sifatida olib kirgani rost, lekin Navoiy ijodida hikoyatlarni tasvirlash bilan bog'liq asosiy xususiyat shuki, shoir undan aksariyat hollarda o'zining biror fikrini tasdiqlashda foydalanadi va ularning asosiy qismi Sharqda sayyor xarakter kasb etgan hikoyatlardir. Shu bois ushbu hikoyat Navoiy dostoniga biror manbadan o'tgan bo'lishi kerak, degan jiddiy mulohaza bor. Agar hikoyatning mazmunidan kelib chiqilsa, unda shoh va gado qarama-qarshiligi, bu orqali hukmdorlarga nasihat, eslatma asosiy planda turadi. Shu mantiqqa suyanilsa, bu hikoyat Navoiydan oldin shohlarga nasihat, oyna mazmunida yozilgan "Siyosatnoma" yoki "Siyar ul-muluk" tipidagi asarlarda uchrashi kerak. Podshohlarga nasihat ruhidagi bunday asarlarni yozish esa XI–XII asrlarda urf bo'lgan va bu adabiyotning eng yaxshi namunalari ayni mana shu davrda yaratilgan.

Masalan, Imom G'azzoliyning "Nasihah ul-muluk" asari (XII asr) mazkur

adabiyotning mashhur namunalaridan bo‘lib, aynan shu asarda bosh chanoqlar detal-motivi qatnashgan hikoyatga duch kelamiz. Unga ko‘ra, Zulqarnayn hukmdori yo‘q, eshigining og‘zida go‘ri kovlangan, faqat o‘t-o‘lanlar bilan oziqlanadigan odamlar yashaydigan joyga borib qoladi, u yerda hukmdorni topa olmagach, odamlar bilan suhbatlashadi, ular bilan savol-javoblar qiladi, gap boylik, tillo-kumush masalasiga kelganda shu yerliklardan biri ikkita bosh suyagini ko‘rsatib, ulardan biri zolimniki, ikkinchisi adolatli hukmdorniki ekani va ularning farqsiz ekaniga ishora qilib, Zulqarnaynning boshini ushlab, bu qaysi biri deb so‘raydi, shunda Zulqarnayn uning donishmandligiga qoyil qolib, unga vazirlik mansabi, katta mol-mulk va‘da qiladi, ammo u odam bularni rad etadi [G‘azzoliy, 1317; 37-39]. G‘azzoliy tasvirlagan ushbu hikoyat Nizomiy va Jomiy iskandarnomalarida jiddiy e‘tibor qaratilgan utopik jamiyat – fozillar shahri haqidagi qarashlar bilan bog‘liq, unda ikki bosh suyagi motividan Navoiy tasvirlagan hikoyatdan biroz farqli ravishda foydalanilgan bo‘lsa-da, ulardagi umumiylik, aloqadorlikni sezish qiyin emas. G‘azzoliy keltirgan ushbu hikoyat shuni tasdiqlaydiki, Navoiyga qadar Sharqda yaratilgan axloqiy-didaktik, siyosiy, pandnoma tipidagi asarlardagi Iskandar Zulqarnayn bilan bog‘liq rivoyat va afsonalarda ikki bosh chanoq detali va uni ko‘targan shaxs obrazi mavjud bo‘lgan.

Navoiyshunos Y.E. Bertelsning qayd etishicha, Abubakr Muhammad Turtushiyning “Siroj ul-muluk” asarida ham “Iskandar va gado” hikoyati mavjud [Bertels Y.E., 1965; 307]. Hikoyatning Turtushiy va Navoiy tasvirlagan versiyalar kompozitsiyasi, tafsilotlari juda o‘xshash. Dastlabki jiddiy farq Navoiy voqealarni nazmda tasvirlaganida ko‘rinadi. Keyingi farq shuki, Turtushiy versiyasida Iskandar qabrlarda yashovchi podshohni uchratib qoladi, lekin uni qidirmaydi. Iskandar bilan suhbatda u ota-bobalari shu qabristonga ko‘milgani, ularning suyaklarini qullarning suyaklaridan farqlash uchun bu yerga ko‘chib kelgani, lekin suyaklar bir xil bo‘lgani bois maqsadiga erisha olmaganini aytadi. Yana bir farq shuki, Turtushiy versiyasida suyaklar motivi bo‘lsa ham, aynan ikki bosh chanoq detali yo‘q. Hikoyatning keyingi qismi Navoiy tasvirlagan variant bilan bir xil davom etadi: uning donishmandligini ko‘rgan Iskandar hukmdorlik taklif etadi, qabristonda yashovchi shoh to‘rtta istagini bajo keltirish sharti bilan qabul qilishini aytadi, istaklar ham Navoiy qayd etgan istaklar bilan bir xil. Turtushiy versiyasining yakuni ham Navoiynikidan qisman farq qiladi, ya‘ni Iskandar qabristonda yashovchi shohning xohishlarini bajara olmasligini aytgach, u “kim bajara olsa, shundan so‘rayman” deb ketadi. Navoiy versiyasida gado bunday fikr aytmaydi, aksincha, hikoyat so‘ngida Iskandar gadoning himmati o‘zinikidan balandligi, lekin ikkalasining bu holati taqdir tufayli ekanini aytadi. Garchi Navoiy gado taxtni qabul qilgan-qilmagani haqida aniq yozmasa ham, hikoyat kontekstidan taxtni qabul qilmagani sezilib turadi.

Ta‘kidlash kerakki, Turtushiy va Navoiy versiyalari o‘rtasidagi asosiy va jiddiy farq mazmun va talqinda bo‘lib, Turtushiy versiyasida asosiy e‘tibor qabristonda yashovchi shoh va uning donishmandligini ko‘rsatishga qaratilgan, hatto Iskandar bilan uchrashuvi ham tasodifiy xarakterga ega. Navoiyda esa asosiy e‘tibor Iskandar shaxsini kashf etish, uning himmati darajasini ko‘rsatishga qaratilgan bo‘lib, gado ana shu maqsadni aniqlashtirishda mezon vazifasini bajargan. Navoiy versiyasidagi

eng katta yangilik esa shoh va gado ziddiyati tasviri hamda uning zimnida himmat va faqr maslagiga oid so‘fiyona qarashlarning ifodalanganidir. Turtushiy versiyasida shoh va gado ziddiyati emas, balki shoh va dono shoh ziddiyati mavjud bo‘lib, unda himmat va faqr masalasiga oid qarashlar aks etmagan. To‘g‘ri, Navoiy versiyasida ham qabristonda yashovchi gado avval shahzoda bo‘lgani aytiladi, ammo Navoiy uni “gadolig‘ ixtiyor etgan podsho, balki filhaqiqat podsholiqqa yetgan gado” deb ataydi, ya‘ni Navoiy uni gadolikni ixtiyoriy ravishda shohlikdan afzal bilgan podshohzoda deb ta‘riflaydi, u Turtushi qahramonidek qabristonga biror maqsadda ko‘chib kelmagan. Boshqa o‘rinda esa faqrni tark etishi uchun himmati to‘rt narsani istashi haqida aytadi, demak, Navoiy tasvirlagan shaxs faqrni maslak qilgan ma‘rifat gadosi. Navoiy Iskandar va gado ziddiyati vositasida tasavvufdagi himmat va faqr masalalariga oid fikrlarini ifodalashi bilan salafaridan jiddiy farqlanib turadi. Na G‘azzoliy versiyasida, na Turtushiy versiyasida bunday talqinlarni uchratmaymiz. G‘azzoliy hikoyati ko‘proq fozil odamlar jamiyati g‘oyasi bilan bog‘liq bo‘lsa, Turtushiy hikoyati donishmandlik, dono hukmdor masalalari bilan bog‘liq. Navoiy hikoyatida esa G‘azzoliy va Turtushiy versiyalari qorishgandek tuyuladi, chunki G‘azzoliy versiyasidagi faqirona hayot kechiruvchi shaxslar jamoasi, ularning o‘zlari uchun qazilgan qabrlar va ikki bosh chanoq obrazlari, Turtushiy versiyasidagi qabristonga ajdodlarining suyaklarini ajratish maqsadida ko‘chib borgan podshohzoda, suyaklarni farqlay olmaslik va to‘rt shart masalalari – Navoiy tasvirlagan hikoyat bilan bevosita aloqador. Xullas, Navoiy versiyasidagi ikki bosh chanoq motivi XI–XII asrlardayoq Sharq ijodkorlari asarlarida ishlatilgan, Navoiy tasvirlagan hikoyat ko‘proq Turtushiy qayd etgan versiya asosida shakllangan, ammo ikki bosh chanoq detali bu siraga G‘azzoliy versiyasidan o‘tgan bo‘lishi kerak. Demak, ikki bosh chanoq motivi va Navoiy tasvirlagan hikoyat kompozitsiyasi Navoiyga qadar Sharq adabiyotida shakllanib ulgurgan edi. Navoiyning ushbu hikoyat bobidagi asosiy yangiligi yuqoridagi ikki versiyani birlashtirganida ham emas, balki mavzuga shoh va gado ziddiyati, himmat va faqr kabi tasavvufiy masalalarni olib kirish orqali hikoyatda tasvirlangan bosh masalani konkretlashtirgani va hikoyatning so‘fiyona talqinini yaratganida ko‘rinadi.

Ushbu fikrlar Navoiy tasvirlagan hikoyatning birinchi qismi va undagi ikki bosh chanoq motivi bilan bog‘liq holda qayd etildi va tahlillar yuqorida qo‘yilgan har ikki savolga javob topdi: 1. “Iskandar va gado” hikoyati xuddi shu shaklda Sharq adabiyotida Navoiyga qadar Turtushiy asarida bo‘lgan, lekin unda aynan ikki bosh chanoq detali emas, umuman, suyaklar detali mavjud edi. 2. Bosh chanoqlar detal-motivi Navoiyga qadar Sharq manbalaridan G‘azzoliyning “Nasihati ul-muluk” asarida uchraydi (ehtimol, biz bilmagan boshqa manbalarda ham bo‘lgan). Hikoyat Navoiy dostoniga Sharq yoki G‘arb manbasidan (Sharqdagi tarjimai orqali) o‘tgan bo‘lishi ham mumkin. Masalan, Mubashshir ibn Fotikning yunon faylasuflari hayoti va hikmatlari tarjimai jamlangan “Muxtor ul-hikam” asarida ham ushbu hikoya uchraydi. Chunki mazkur obraz va hikoyat Navoiyga qadar sayyor xarakter kasb etib ulgurgan, shubhasiz, bu hikoyatning asoslari G‘azzoliy va Turtushiy tomonidan yaratilgan emas, ularga ham avvalgi manbalardan ko‘chib o‘tgan. Shu bois ushbu sujetning tarixiy asoslarini tekshirish mustahkam ilmiy xulosalarga zamin yaratadi.

Bizningcha, garchi hikoyat Navoiyga qadar yaratilgan Sharqdagi hikmat adabiyotida uchrasa ham, Navoiy tasvirlagan hikoyatning birinchi qismi kabi ikkinchi qismi ham genezisiga ko'ra antik davrda yaratilgan manabalar, aniqrog'i, Aleksandr faoliyatiga bag'ishlangan asarlarga borib taqaladi. Navoiy tasvirlagan hikoyatning ikkinchi bo'lagi va uning ichki qismlari ham qiziqarli genezisga ega.

Hikoyat voqealarining keyingi rivoji jiddiy farq qilishiga qaraganda, Navoiy tasvirlagan hikoyatning keyingi qismlari boshqa tarixiy asoslardan kelib chiqqan. Chunki Rufda voqea Aleksandr tomonidan Abdalonimga u yashagan mamlakat hukmdorligining taklif etilishi, unga yangi hududlar ham qo'shib berilgani haqidagi xabar bilan yakunlanadi. Xullas, Ruf qayd etgan voqeaning so'ngida Abdalonim taxtni qabul qiladi va voqea shu yerda o'z nihoyasiga yetadi. Navoiy hikoyatida esa sujet rivojlantirilgan, ya'ni voqealar davom etadi.

Hikoyatning ikkinchi qismi (II) genezisi. Navoiy tasvirlagan hikoyatning ikkinchi qismi yana ikkita ichki qismlarga ajraladi: 1. Iskandardan gadoning to'rt o'z istagi (abadiy hayot, qariligi yo'q yigitlik, tunganmas boylik, g'ami yo'q shodlik)ni bajo keltirishni so'rashi epizodi. 2. Iskandarning gado himmat bobida o'zidan ustun ekanini tan olishi, uyalishi va u ham taqdir izmida ekanini aytib, o'zini oqlashi, oxir-oqibat gadoning shohlikni qabul qilmasligi epizodi. Izlanishlar shuni ko'rsatdiki, Navoiy tasvirlagan hikoyatning mazkur qismlari zamirida Aleksandr Makedonskiyning Hindistonda brahmanlar – gimnosofistlar bilan tarixiy uchrashuvi, suhbatlari yotadi. Ushbu tarixiy epizodlar shu qadar ommalashganki, uning ta'sirini tarix, din, axloq va adabiyotda ham uchratish mumkin.

Mazkur voqea tarixiy asoslarga ega bo'lib, antik davr tarixchilaridan Megasfen brahmanlarning turmush tarzi, axloqi va qarashlari haqida yozar ekan [Schwanbeck, McCrindle J.W., 1877; 97-105], Aleksandr brahmanlarning ulug'i bo'lgan Mandanis (Arrianda Dandamiy)ni huzuriga chorlaydi, kelsa, tuhfalalar berishi, yo'qsa, jazolashini va'da qiladi, lekin Mandanis bormaydi, chunki Mandanis Aleksandrni Zevsning o'g'li deb hisoblamas va nafsini hech nima bilan qondira olmaydigan odamning birorta sovg'asini xohlamas edi. U aytadiki, agar tirik bo'lsa, hind yerlaridagi mevalar unga kifoya, agar o'ldirilsa, og'ir hamrohi, qarigan tanasidan ozod bo'ladi va yangi hayotga erishadi. Aleksandr hind donishmandining bu fikrlariga qoyil qolib, uni jazolashdan voz kechadi [Schwanbeck, McCrindle J.W., 1877; 106-107]. Aleksandr va brahmanlar o'rtasidagi bu muloqotni Arrian ham xuddi shunday tasvirlagan [Arrian F., 1962; 213]. Lekin Megasfen va Arrian Aleksandrning brahmanlarga bergan o'nta savolini qayd etgan emas. Biz mazkur savol-javob epizodini qadimgi tarixiy manbalardan bo'lgan Plutarxning "Aleksandr" asarida uchratamiz [Plutarx, 2006; 80-81]. Plutarx qayd etgan Aleksandr va brahmanlar savol-javobi aks etgan epizod keyinchalik "Aleksandr va Negev oqsoqollari (donishmandlari)" tarzida Talmud adabiyotida ommalashgan va ayrim o'zgartirishlar bilan mafkuraviy qayta ishlangan [Steinsaltz A.E., 2019; 453-454]. Antik tarixdagi Aleksandr va brahmanlar savol-javobi lavhasi tarixiy manbalardan Psevdo-Kallisfenning suryoniy versiyasiga ham ko'chib o'tdi va qayta ishlandi. Psevdo-Kallisfendagi qayta ishlash, asosan, epizodning so'ngida sodir bo'lgan, ya'ni faylasuflar o'nta savolga javob bergach, Aleksandr ularga

minnatdorchilik ifodasi sifatida “xohlagan narsangizni so‘rang, men sizga beraman” deydi. Mana shu nuqtadan keyingi suhbat tarixiy manbalarda uchramaydi. Megasthen, Arrian, Plutarx va Talmudda voqea Aleksandrning yo brahman fikrlaridan, yo brahmanlarning savollarga javobidan hayratlanishi va ularga sovg‘alar berib, ozod qilishi bilan tugaydi. Bunday yakun Aleksandr va brahmanlar uchrashuvi tasvirlangan turli versiyalar o‘rtasidagi umumiylik, o‘zaro uyg‘unlikni ham ko‘rsatadi. Biroq ularda aynan Psevdo-Kallisfenda qayd etilgan yakunni ko‘rmaymiz. Uning talqinida voqea so‘ngida insoniy o‘zlik, buyuklikka da‘vogar shohning oddiy odam tomonidan mot qilinishi, o‘lim va abadiylik motivlarini konkret ifodalashga urinish ko‘rinadi. Ayni holat, Navoiy tasvirlagan hikoyatning ikkinchi qismiga Aleksandr va brahmanlar suhbatining Psevdo-Kallisfenda qayd etilgan versiyasi transformatsiya bo‘lgan, degan qarashimizni tasdiqlaydi. Qayd etish kerakki, Psevdo-Kallisfenning aynan suryoniy versiyasi Sharqda yaratilgan Iskandar haqidagi qissalarga jiddiy ta‘sir ko‘rsatgan.

Psevdo-Kallisfenda Aleksandr Porusni yengganidan so‘ng Ratniron degan joyda g‘orlarda istiqomat qiluvchi yalong‘och donishmandlar – brahmanlar (*gimnosofistlar - (yunoncha, “yalang‘och faylasuflar”) – ma‘naviy takomil yo ‘lida badanni xalaqit beradigan keraksiz tashvish sifatida ko‘ruvchi, kiyimga e‘tiborsiz hind asket-faylasuflarining yunoncha nomi*) ga qarshi jang qilish uchun borgan epizodi mavjud [The history of Alexander..., 1889; 92-93]. Mazkur epizod keying davr iskandarnomalari uchun ko‘p jihatdan ahamiyatli bo‘lib, u Sharqdagi turli manbalarda ko‘plab o‘zgarishlarga uchragan va keng tasvirlangan. Psevdo-Kallisfenda tasvirlangan Aleksandr va brahmanlar uchrashuvi voqeasi Talmudda Aleksandr bilan bog‘liq holda uchrovchi “Aleksandr va janub oqsoqollari” sujeti o‘zaro o‘xshash bo‘lib, ular genezisiga ko‘ra bir manbaga aloqador. Ularda ayrim tafsilotlar farqli, masalan, Aleksandr tomonidan berilgan o‘nta savol va ularning javoblarida tafvutlar bor, biroq savollar mavzusi, yo‘nalishi o‘zgargan emas, shuningdek, voqeaning fabulasi ham deyarli takrorlangan. Sharqda yaratilgan Iskandar qissalarining asosiylarida, masalan, Firdavsiy dostonida epizod batafsil tasvirlangan [Firdavsiy, 1989; 95-101]. Navoiy esa “Saddi Iskandariy”da “Aleksandr va brahmanlar” epizodini shu nom ostida tasvirlagan emas, ammo Aleksandr tarixi bilan bog‘liq ushbu muhim voqelik Navoiy dostonidan chetda qolishi ham mumkin emas edi.

Tahlillar shuni ko‘rsatdiki, tarixiy asoslarga ega, Talmud adabiyotida transformatsiyaga uchragan, Psevdo-Kallisfen an‘anasida batafsil tasvirlangan va sharqdagi Iskandar qissalarining asosiy versiyalarida qayta ishlangan “Aleksandr va brahmanlar” voqeasi Navoiy dostoniga ikki ko‘rinishda ta‘sir ko‘rsatgan:

1. Navoiy “Saddi Iskandariy”da o‘z fikrlarini to‘rt yo‘nalish: **sarguzasht, mulohaza, hikoyat, hikmat (savol-javoblar)**da ifodalagan. To‘rt yo‘nalishning oxirgisi bo‘lgan hikmatlarda faqat falsafiy savol-javoblar bayon qilingan, ammo Navoiy asosiy voqealar tasvirlangan “Sarguzasht” qismida Iskandar va donishmandlar o‘rtasida bo‘lib o‘tgan biror falsafiy muhokama – savol-javob haqida yozmaydi. Biroq G‘arbda ham, Sharqda ham Iskandar mavzusining ajralmas qismiga aylangan va juda keng ommalashgan falsafiy savol-javob detali yoki ushbu motivning Navoiy tomonidan tasvirlanmay qolishi yoki undan bexabar bo‘lishini tasavvur etish qiyin. Bizningcha,

Navoiy ushbu epizodlardan yaxshi xabardor bo‘lgan va xamsanavis salaflaridan farqli ravishda ularni alohida yo‘nalish – falsafiy muhokama – hikmatlar tarzida tasvirlashga qaror qilgan va Iskandar mavzusiga aloqador barcha falsafiy savol-javoblar ushbu yo‘nalishga singdirib yuborilgan. Boshqa tomondan, bunday savol-javoblar Navoiyga o‘z dostonida ularni alohida tasvirlashga turtki bergan bo‘lishi kerak. Navoiy dosotonida Iskandarning savollariga, asosan, Arastu tomonidan javob berilishi ham u qadar mantiqsiz emas. Masalan, tarixan Aristotel Aleksandrning ustozini, maslahatgo‘yi bo‘lgan va Sharqda ham bundan yaxshi xabardor bo‘lishgan. Shuningdek, sharq muarrixlari, adiblari Aleksandr tomonidan berilgan savollarga Arastu bergan javoblar to‘plangan risola mavjud bo‘lgani haqida yozishadi. Jumladan, Beruniy “Hindiston” asarida Arastuning brahmanlar bergan savollarga qaytargan javoblari to‘plangan risola mavjudligi, undagi savollarni Iskandar Arastuga yuborganini aytadi. Beruniy ana o‘sha risoladan bir necha iqtibos ham keltiradi [Abu Rayhon Beruniy, 1965; 105, 184]. Bundan tashqari, 900 dan ortiq turli fanlarga oid savollarga berilgan javoblar to‘plangan (savol-javob tarzida tuzilgan) “Problems” nomli Aristotelga nisbat beriluvchi asar mavjud. Ushbu asar ham savol va javoblardan iborat. Bizningcha, Aleksandr va Arastuga oid bunday hodisalar, qolaversa, Navoiyning ijodiy maqsadi tufayli “Saddi Iskandariy”da alohida yo‘nalish – falsafiy savol-javoblar linyasi paydo bo‘lgan.

2. Aynan “Aleksandr va brahmanlar” voqeasining Psevdo-Kallisfenda uchrovchi versiyasi “Saddi Iskandariy”dagi “Shoh va gado” hikoyasiga transformatsiya bo‘lgan. Psevdo-Kallisfenda bayon qilingan Aleksandr va brahmanlar uchrashuvi voqeasiga oid asosiy tafsilotlar quyidagicha:

“Aleksandr brahmanlar istiqomat qiladigan joyga kelib, ularning tog‘ kovaklarida, ayollari va bolalari esa tekislikda yashashini ko‘radi. Ular orasida shunday savol-javob bo‘lib o‘tadi:

– Bu yerda qabrlaringiz yo‘qmi?

– Biz yashaydigan joy bizning uyimiz va qabrimiz hamdir; shu yerda yotamiz va tanamizni doim unga dafn etamiz, shunda mashg‘ulotlar-u ta‘limimiz bu dunyoda, hayotimiz davomiyligi u dunyoda abadiy bo‘lishi mumkin.

– Qaysi erkaklar ko‘proq, o‘ligimi yo tirigi?

– O‘lganlarning soni ko‘proq, chunki endi tug‘iladiganlar hozirda tirik bo‘lganlar qatoriga kirmaydi; o‘zingiz bilasizki, siz tufayli o‘lganlar behisob va siz bilan qolgani bir necha legion.

– O‘lim yoki hayotdan qay biri kuchliroq?

– Hayot, chunki quyosh ko‘tarilib, hayot kabi qiziganda tunning zaifligini o‘z nurlari bilan qoplaydi va kuchga to‘ladi. Shunday qilib, o‘liklar ham o‘lim zulmatining tubiga tushishadi, ammo hayot ularning ustida quyosh kabi ko‘tarilgach, ular qayta tiriladilar.

– Yer yoki dengizdan qay biri qadimiy?

– Yer, chunki dengiz ham yer yuzida joylashgan.

– Tirik mavjudotlarning eng yovuzi qaysi?

– Inson.

– Aytingchi, qanday qilib?

– Siz bilan qancha jonzot borayotganligini o‘zingizdan so‘rang, boshqa jonzotlarning yerlari-yu mamlakatlarini, boshqa jonzotlarni o‘z egalaridan tortib olib, o‘zlarini yolg‘iz tutdingiz.

Iskandar bu gapdan g‘azablanmadi, chunki u tinglashni xohlardi.

– Shohlik nima?

– Ochko‘zlik va qisqa muddatli qudrat, takabburlik va yovuz ishlar qo‘polligi.

– Kecha-yu kunduzdan qay biri avval mavjud edi?

– Kecha, chunki bola avvalo onasining qornida – zulmatda yaratiladi, keyin tug‘ilganda yorug‘likni ko‘radi.

– Biz kimni yolg‘on bilan alday olmaymiz?

– Unga hamma sirlar oshkor bo‘lganni.

– Qaysi oyoq-qo‘l yaxshiroq, chap yoki o‘ng tomondagisi?

– Chap tarafdagilar, chunki quyosh chap tomonda porlaydi; ayol dastlab bolasini chap ko‘krakdan emizadi; Xudoga qurbonlik keltirganda chap qo‘l bilan qurbonlik keltiramiz; shohlar esa o‘zlarining shohlik hassasini chap qo‘llarida tutadilar.

Aleksandr ushbu savollarni berib bo‘lgach, ularga dedi: “Nimani xohlasangiz, darhol so‘rang, men sizga beraman”.

Brahmanlar: “Biz sendan o‘limsizlik (abadiylik)ni so‘raymiz”, dedilar.

Aleksandr: “Men o‘limsizlik ustidan hukmron emasman, chunki o‘zim o‘luvchiman”.

Brahmanlar: “Modomiki o‘lar ekansiz, bu urushlar va janglarni nima uchun qil yapsiz? Butun dunyoni egallab olganingizda uni qayerga ham olib berardingiz? Siz o‘luvchi bo‘lganingiz uchun baribir boshqalarda qoladiku?!”, dedilar.

Aleksandr shunday dedi: “Bularning bari taqdir tufayli va falakning irodasi bilan sodir bo‘ladi, biz samoviy buyruqni bajaramiz, chunki dengiz to‘lqinlari shamol esmasa ko‘tarilmaganidek yoki shamolsiz daraxtlar tebranmagani kabi odamlar ham yuqoridan beriladigan buyruqsiz hech narsa qila olmaydilar. Men ham urushlardan tin olishni juda xohlayman... agar hamma bir xil fikrlasa va bir xil bo‘lsa, butun dunyo sahro va ishlovsiz bo‘lar edi; hech kim dengizda kemalarda suzib yurmasdi, yerga ishlov bermasdi va bolalar nasli bo‘lmasdi. Men olib borgan bu urushlarga aralashgan, mol-mulki yo‘q bo‘lib ketgan va omadsiz odamlar qancha?! Boshqa tomondan, u yerda boshqalarning mol-mulki bilan boyib ketgan juda baxtli erkaklar qancha! Har birimiz biror narsani talon-taroj qilsak, uni yana birovga qoldiramiz hamda yalang‘och va hech vaqosiz ketamiz” [The history of Alexander..., 1889; 92-94].

Psevdo-Kallisfenda qayd etilgan “Aleksandr va brahmanlar” voqeasining asosiy tafsilotlari mana shulardan iborat. Diqqat qilinsa, Psevdo-Kallisfenning suryo-niy versiyasida qayd etilgan ushbu voqea Navoiy tasvirlagan “Iskandar va gado” hikoyati bilan asos parallellarga ega ekanini payqash mumkin. Bu holatni quyidagicha ko‘rsatish mumkin:

1) shoh donishmand(lar) bilan uchrashadi;

2) shoh va donishmand(lar) o‘rtasida savol-javob bo‘lib o‘tadi;

3) donishmand oqilligi bilan shohni hayratda qoldiradi;

- 4) shoh unga nimadir taklif etadi yoki undan istagini so‘raydi;
- 5) donishmand u bajara olmaydigan istakni (shart sifatida) aytadi;
- 6) shoh bajara olmasligini bildiradi;
- 7) donishmand bu uchun shohni malomat qiladi;
- 8) shoh o‘z o‘zligi, hukmdorligini taqdir vositasida o‘qlaydi.

Mana shu sakkiz asos Psevdo-Kallisfendagi epizod va Navoiy tasvirlagan hikoyatda takrorlanadi va bu holat ularning genetik aloqadorligini tasdiqlaydi. Ayni holat Psevdo-Kallisfendagi ushbu epizodning sharqdagi Iskandar qissalari, jumladan, “Saddi Iskandariy”ga bevosita yoki bilvosita transformatsiyasi haqida so‘z yuritish mumkinligini anglatadi. Ta’kidlash kerakki, yuqorida ko‘rsatilgan sakkiz umumiy asoslardan dastlabki to‘rttasi “Iskandar va gado” hikoyatining dastlabki qismiga, qolgan to‘hntasi hikoyatning ikkinchi qismiga taalluqli. “Aleksandr va brahmanlar suhbat”, bizningcha, “Iskandar va gado” hikoyatining ko‘proq ikkinchi qismiga asos bo‘lgan bo‘lsa-da, epizod hikoyatning birinchi qismi bilan ham parallellarga ega ekanini sezish mumkin.

Masalan, (1) Psevdo-Kallisfenda Aleksandr, Navoiyda Iskandar shoh obrazida ko‘rsatilgan bo‘lib, bu – ushbu epizodlarni ajratib bo‘lmas darajada birlashtirib turadi. Aleksandr brahmanlarga qarshi jang qilish va ularning g‘aroyib fikrlaridan bahramand bo‘lish uchun, Iskandar esa qaysi yurti bo‘ysundirsa, u yerga o‘sha yerlik hukmdorni tayinlash odati tufayli donishmand(lar) bilan uchrashadi. Donishmand(lar) obrazida Psevdo-Kallisfenda brahmanlar, Navoiyda shohlikdan voz kechgan faqir tasvirlangan. Kallisfenda brahmanlar kiyimsiz, tog‘dagi kovaklarda yashaydi, ularning qabri ham o‘sha yer, ya’ni bir umr o‘z qabrlarida hayot kechiradi, dunyo lazzatlaridan butunlay voz kechgan va muttasil ma’naviy kamolotga intiladi. Navoiy ham faqirni “yalang”, qabristonda yashab, odamlarga aralashmaydigan, dunyo shug‘lidan etak silkigan, shohlikdan voz kechib, hamisha tafakkur qiluvchi va jonni o‘rtovchi nasihatlar bilan dunyoga bo‘lgan rag‘batini so‘ndiruvchi shaxs sifatida ta’riflaydi.

(2) Psevdo-Kallisfenda Aleksandr va brahmanlar o‘rtasida yuqoridagi o‘nta savol-javob bo‘lib o‘tadi, ularning mavzulari turlicha, asosan, borliqni tushunish bilan aloqador va faylasuflarning javoblari Aleksandrni lol qiladi. Navoiyda bitta savol-javob bo‘lib o‘tadi, unda Iskandar nima uchun gadoning ikkita bosh suyagini ko‘tarib olgani haqida so‘raydi va gadoning javobidan hayratda qoladi. Savol-javob insonning mohiyati, dunyodagi missiyasining mazmuni borasida bo‘lib, shoir bu boradigi qarashlarini “shoh” va “gado” timsollari vositasida bayon qiladi. Psevdo-Kallisfendagi “falsafiy savol-javoblar” Navoiyga kelib “irfoniy savol-javob”ga o‘zgartirgan. Shuningdek, moddiy olam haqidagi savol-javoblar ilohiyot, haqiqat haqidagi savol-javob bilan almashgan va saviya bir necha marta ortgan. Ayni paytda, har ikki talqin mualliflarning dunyoqarashini ko‘rsatib bergan.

(3) Psevdo-Kallisfenda Aleksandr brahmanlar bergan javoblardan “hayratda qol”masa ham, har holda barcha savollariga qoniqarli javoblar oladi, hatto brahmanlarning Aleksandrni malomat qilib bergan javoblariga ham g‘azablanmaydi. Navoiyda esa gadoning ikki bosh chanoqning qay biri gadoniki-yu qay biri shohniki ekanini yillar davomida ajrata olmasligi, binobarin, o‘lganda barobar bo‘luvchi

insonlarning tiriklikda ziddiyatga borishi, o'zini boshqalardan ustun qo'yishi haqidagi mulohazalari Iskandarni hayratda qoldiradi. Ya'ni Navoiyga kelib shohning donishmanddan hayratlanishi konkret tus olgan. Aslida, Aleksandrning brahmanlardan hayratlanishi qadimgi tarixiy manbalarda ham qayd etilgan.

(4) Psevdo-Kallisfendagi talqinda Aleksandr savollariga javob olgach, undan (hukmdorligi bois) xohlagan narsalarini so'rashlari va u bajo keltirishini aytadi. Navoiyda esa Iskandar gadoning oqilligiga qoyil qolgach, uning podshozodaligini hisobga olib unga shu yurt taxtini taklif etadi. Navoiyda taklif uchun aniq asos ko'rsatilgan. Shuningdek, Kallisfendagi "xohlagan narsani so'rash" detali Navoiyda aniq taklif (taxtga o'tirish)ga o'zgargan. Navoiy tasvirlagan epizod badiiy mantiqning izchilligi bilan ajralib turadi, bu esa muallif uslubining o'ziga xos yutug'iga ishora qiladi.

(5) Psevdo-Kallisfenda brahmanlar Aleksandrda faqat o'limsizlik (abadiylik) ni so'raydilar. Navoiyda esa gado Iskandarga to'rt narsa: abadiy hayot, qariligi yo'q yigitlik, tunganmas boylik va g'ami yo'q shodlik xohlashini aytadi. Ko'rinib turibdiki, Kallisfendagi "abadiy hayot" haqidagi istak Navoiyda ham aynan saqlanib qolgan, faqat u yanada rivojlantirilgan va uning yoniga yana shunday mazmundagi uchta yangi istak qo'shilgan.

Shu o'rinda mazkur "yangi uch istak" Navoiy tasvirlagan hikoyatga qayerdan qo'shilgan va bular sharqlik ijodkorlarning ixtirolarimi? – degan savollar paydo bo'lishi tabiiy. Bizningcha, Aleksandr va brahmanlar uchrashuvida brahmanlar tomonidan aytilgan bitta istakning keyinchalik to'rtta istakka aylanishi ham o'ziga xos genezisga ega. Kuzatishimizcha, "Saddi Iskandariy"dagi ushbu hikoyat keyinchalik Sharqda hikmat adabiyoti va pandnomalar ta'sirida jiddiy transformatsiyaga uchragan. Navoiy tasvirlagan hikoyatdagi gadoning to'rt istagi hikmat adabiyotining mashhur namunasi bo'lgan "Muxtor ul-hikam"da Arastuning falsafiy o'gitlari sifatida qayd etilgan: tunganmas boylik, so'ngsiz hayot, zavol bilmas hukmronlik va o'zgarmas abadiyat talab et [Fotik, 2013; 364]. Bizningcha, keyinchalik mana shunday to'rt istak va bosh chanog'iga doir fikrlar qo'shib, "Saddi Iskandariy"dagi hikoyat yuzaga kelgan. E'tiborlisi, Navoiy nisbatan qadimiyroq bo'lgan to'rt shartga asoslangan hikoyatni tanlab olgan, faqat Mubasshshir ibn Fotikning "Muxtor ul-hikam"idagi to'rt shartdan biri bo'lgan "zavol bilmas hukmronlik" Navoiyda "g'ami yo'q shodlik" bilan almashgan. Hatto, hikoyatdagi to'rt istak masalasini qayta ishlash jarayoni Navoiy zamonida ham davom etgan. Masalan, "Ravzat us-safo"da xuddi shu sujet bor, ammo bunda Iskandarga oltita shart qo'yiladi [Mirxond, 1338; 663]. Mirxondda Navoiydagi to'rt shartga "mahbubi bemakruh" va "buzilmas sihat" haqidagi yangi ikkita shart ham qo'shilgan. Shu tariqa, aslida, ixcham shakl va mazmunga ega bo'lgan sujet davrlar o'tishi bilan ham shaklan, ham mazmunan transformatsiyaga uchrab yashab qolavergan.

(6) Psevdo-Kallisfenda Aleksandr brahmanlarning istagini eshitib, "Men o'limsizlik ustidan hukmron emasman, chunki o'zim o'luvchiman" deb javob beradi va bu bilan o'zining hamma narsaga hukmron emasligi, uning ham hukmi o'tmaydigan va qo'lidan kelmaydigan ishlar borligini tan oladi. Navoiy esa Iskandarning holatini

shunday ifodalaydi:

Skandarni hayrat zabun aylabon,
Dedi, bosh uyotdin nigun aylabon.

Mazkur baytdagi “zabun aylabon”, “hayrat”, “uyotdin” va “bosh nigun aylabon” kabi soʻz va birikmalar Iskandarning ham oʻz ojizligini, gadodek oddiy (oʻluvchi) odam ekanligini tan olganini bildiradi.

(7) Psevdo-Kallisfenda Aleksandr brahmanlarga ularning istaklarini bajara olmasligini aytgach, brahmanlar “Modomiki oʻlar ekansiz, bu urushlar va janglarni nima uchun? Butun dunyoni egallab olganingizda uni qayerga ham olib borardingiz? Siz oʻluvchi boʻlganingiz uchun baribir boshqalarda qoladiku?!” deb malomat qilishadi. Navoiy dosotonida aynan Psevdo-Kallisfendagi kabi malomatlar bayon qilinmaydi, ammo “istaganingni beraman” degan va oʻziga juda katta baho bergan hukmdorga uning ham oddiy odam ekanligini, hatto himmat bobida gadodan ham pastligini eslatib qoʻyish voqealar mantigʻiga yuklatilgan. Umuman, har ikki asarda har narsaga qodirlikni daʼvo qiluvchi hukmdorning naqadar ojizligini eslatib qoʻyish uchun ham “ilojsiz” boʻlgan narsalar soʻraladi va shu orqali unga oddiy odam ekanligi eslatib qoʻyiladi.

(8) Malomatga uchragan shohning oʻzini oqlashi ham har ikki asarda bir xil kelgan. Psevdo-Kallisfenda Aleksandr brahmanlarga javoban shunday dedi: “Bularning bari taqdir tufayli va falakning irodasi bilan sodir boʻladi, biz samoviy buyruqni kutamiz, chunki dengiz toʻlqinlari shamol esmasa koʻtarilmaganidek yoki shamolsiz daraxtlar tebranmagani kabi odamlar ham yuqoridan beriladigan buyruqsiz hech narsa qila olmaydilar. Men ham urushlardan tin olishni juda xohlayman... agar hamma bir xil fikrlasa va bir xil boʻlsa, butun dunyo sahro va ishlovsiz boʻlar edi; hech kim dengizda kemalarda suzib yurmasdi, yerga ishlov bermasdi va bolalar nasli boʻlmasdi. Men olib borgan bu urushlarga aralashgan, mol-mulk yoʻq boʻlib ketgan va omadsiz odamlar qancha?! Boshqa tomondan, u yerda boshqalarning mol-mulki bilan boyib ketgan juda baxtli erkaklar qancha! Har birimiz biror narsani talon-taroj qilsak, uni yana birovga qoldiramiz hamda yalangʻoch va hech vaqosiz ketamiz [The History of Alexander... , 1889; 92-94]. Navoiy esa bu borada shunday yozadi:

Skandarni hayrat zabun aylabon,
Dedi, bosh uyotdin nigun aylabon
Ki: “Ey farruxoyinu farxundaroy,
Bu uqdangdin ul boʻldi mushkilkushoy
Ki, bu dayr aro topsang ogohliq,
Sanga faqr berdi, manga shohliq.
Agarchi meni ayladi arjumand,
Sanga berdi himmatni mendin baland”.

Navoiyda ham Iskandar oʻzining ishlarini taqdir tufayli deb izohlaydi va gado himmat bobida oʻzidan ulugʻligini tan oladi, bu ham taqdir tufayli ekanini aytadi. Va senga himmat, menga shohlik berdi deyish orqali Alloh odamlarni bir xil emas, har xil qilib yaratganiga ishora qiladi. Biroq Kallisfendan farqli ravishda Navoiy himmat, faqr, shoh va gado tushunchalariga jiddiy eʼtibor beradi hamda gado va shoh

ziddiyati orqali himmat tushunchasining mohiyatini yoritishga, faqr maslagining yuksak ma'naviy maqom ekanini tushuntirishga intiladi. Ushbu intilish, bizningcha, Navoiyning shaxsiy – ijodiy tashabbusi bo'lib, Navoiyning “Iskandar va gado” hikoyatiga qo'shgan eng katta yangiligi edi.

XULOSA

Alisher Navoiy “Saddi Iskandariy” dostonida tasvirlagan “Iskandar va gado” hikoyati ushbu doston va muallif dunyoqarashlarini anglashda muhim ahamiyat kasb etadi. Ushbu hikoyat orqali Navoiyning shoh va gado munosabati, himmat va faqr kabi masalalarga oid qarashlarini tushunish mumkin. Navoiyning ushbu tasvir-u talqinlari muayyan natija va unga birdaniga erishilmagani aniq. “Iskandar va gado” hikoyati Navoiy tasvirlagan shaklga kelgunga qadar qanday yo'lni bosib o'tdi, uning genezisi qayerda, unda qanday mafkuraviy evrilishlar yuz berdi, ushbu hikoyat transformatsiyasi va yangilanishi jarayonida Alisher Navoiyning o'rni qanday edi, degan savollarga javob berish zarur. Bizni ko'proq masalaning mana shu tomonlari qiziqtiradi.

Navoiy tasvirlagan hikoyat ikki katta qismga, ular ham o'z navbatida (maqolaning boshidagi jadvalda ko'rsatilgan) ikkitadan kichik qismlarga ajraladi, bizningcha, mana shu qismlar va detallarning qo'shilishidan “Iskandar va gado” hikoyatining Navoiy tasvirlagan varianti hosil bo'lgan hamda bu qismlarning har biri o'z genezisiga ega. Izlanishlar shuni ko'rsatdiki, ushbu hikoyat va qismlarining aksariyati genezisiga ko'ra antik davrda Aleksandr Makedonskiy bilan bog'liq holda yaratilgan asarlarga borib taqaladi. Biroq ularning yaxlit hikoya bo'lib shakllanishi, Navoiy tasvirlagan kompozitsiyaga kelishi va islom ta'limoti g'oyalari targ'ibiga yo'naltirilishida ko'proq sharqlik ijodkorlar muhim rol o'ynagan.

Navoiy tasvirlagan “Iskandar va gado” hikoyati birinchi qismining sarchashmasi Ruf yozib qoldirgan Abdalonim haqidagi tarixiy voqea bo'lib, har ikki epizodda voqealar rivoji, tarixiy makon va zamon bir xil. Faqat tarixiy voqelikning adabiyotga transformatsiyasi jarayonida din, dunyoqarash bilan bog'liq bir qancha omillar o'z ta'sirini o'tkazgan va voqeaning butunlay yangicha, originalidan mutlaqo farqlanuvchi talqinlarini yuzaga keltirgan. Shu bois original voqelik va badiiy transformatsiya o'rtasida syujet kompozitsiyasiga daxldor aloqagina saqlanib qolgan. Voqeadan ko'zlangan maqsad, talqin va xulosalar jiddiy o'zgarishga uchragan. Navoiy tasvirlagan hikoyatning Iskandar tomonidan gadoga taxt taklif etilishigacha bo'lgan qismi Ruf qayd etgan tarixiy voqelik asosida shakllangan, chunki hikoyatning shu o'rniga qadar tarixiy voqelik va hikoyat o'rtasida parallelizm saqlangan, biroq hikoyatning davomi va yakuni Ruf qayd etgan tarixiy voqelikka mos emas. Bizningcha, hikoyatning mana shu nuqtadan keyingi o'rinlari boshqa manba asosida shakllangan va keyinchalik birinchi qismga qo'shilgan.

Navoiy tasvirlagan hikoyatning ikkinchi qismi va uning bo'laklari zamirida Aleksandr Makedonskiyning Hindistonda brahmanlar bilan tarixiy uchrashuvi, suhbatlari yotadi. Biroq voqea sharq adabiyotiga birlamchi tarixiy manbalardan emas, balki ularni qayta ishlash asosida yuzaga kelgan Psevdo-Kallisfenning suryoniy

versiyasidan transformatsiya bo‘lgan. Chunki aynan Psevdo-Kallisfenning suryoniy versiyasidagi talqinning yakuni Navoiy tasvirlagan hikoyatga muvofiq keladi. “Aleksandr va brahmanlar suhbat”, bizningcha, “Iskandar va gado” hikoyatining ko‘proq ikkinchi qismiga asos bo‘lgan, lekin ushbu epizod hikoyatning birinchi qismi bilan ham parallellarga ega.

Biz Navoiy ushbu hikoyatni Aleksandr bilan bog‘liq yuqoridagi qadimiy manbalar asosida tasvirlagan, demoqchi emasmiz. Ma‘lum bo‘lishicha, ushbu hikoyat sharqda qisman o‘zgarishlar bilan Navoiyga qadar shohlarga nasihat mazmunida yozilgan “Siyosatnoma” tipidagi asarlarda mavjud bo‘lgan. Hikoyat Navoiy dostoniga sharq yoki g‘arb manbasidan (sharqdagi tarjimai orqali) o‘tgan bo‘lishi ham mumkin. Chunki mazkur obraz va hikoyat Navoiyga qadar sayyor xarakter kasb etib ulgurgan, shubhasiz, bu hikoyatning asoslari G‘azzoliy va Turtushiy tomonidan yaratilgan emas, ularga ham avvalgi manbalardan ko‘chib o‘tgan. Shu bois ushbu hikoyatning tarixiy asoslarini tekshirish mustahkam ilmiy xulosalarga zamin yaratadi.

Mazkur hikoyat fabulasi turli ijodkorlar asarlarida, deyarli, takrorlanadi, biroq ularning ifodasi, talqini va tafsilotlarida xosliklar ko‘zga tashlanadi. Ayni mana shu “xosliklar” har bir ijodkorning maqsadi, dunyoqarashi va mahoratini namoyon etishda asos deb qaralishi va muayyan ijodkorning originalligi ana shu mezon asosida o‘lchanishi kerak. Shunda an‘ana va originallik kategoriyalari tog‘ri bahosini topadi. “Iskandar va gado” hikoyatining genezisi va takomiliga Navoiy qo‘shgan hissa, Navoiyning mazkur hikoyatga oid mavjud an‘ana doirasidagi originalligi haqida gapirganda, tafsilotlardagi yangilanish, badiiy mantiqning kuchliligi, hikoyatning tasavvufiy talqini: shoh va gado ziddiyati, himmat va faqr maslagi tasviri e‘tibor markazida bo‘lishi kerak. Navoiyning ijodiy o‘ziga xosligi mana shu asosda baholansagina, obyektiv va mustahkam xulosalarga kelish mumkin.

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Received: February 15, 2022
Accepted: March 24, 2022
Available online: March 25, 2022

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EVELYN WAUGH AND ABDULLA KAKHAR'S LIFE CHALLENGES INFLUENCING THEIR CREATIVE WORK

ANNOTATION

Looking at the research done in recent years in the field of literature, one can be sure that a comparative study is an extremely comprehensive field. The main object of this research was focused on two writers who lived and worked in different geographical areas, socio-political systems and specific literary environments but almost at the same time. One of them is Evelyn Waugh, the English writer, famous for his satirical works in the 20th century, and the other is Abdulla Kakhar, the founder of the School of Uzbek Narrative Literature. The main reason why these writers were selected for our research is the closeness of the themes and plots of the stories "Out of Depth" and "Prophecy" (E. Waugh), "Love in the Slump" and "The Woman Who Didn't Eat Raisins" (A. Kakhar).

The article deals with the analysis of writers' artistic interpretation of their intentions highlighted in their works. The focus is on their specific expression of the moral and philosophical worldview and the stages of formation and development of their narration, including the genre dynamics and its new forms in their short stories.

While analyzing the authors of the article used synthesis, comparative induction and deduction, comparative historical and comparative biographical methods.

In the course of this research the authors

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IVLIN VO VA ABDULLA QAHHOR: HAYOT MASHAQQATLARINING BADIY IJODGA TA'SIRI

ANNOTATSIYA

Keyingi yillari adabiyotshunoslik ilmidagi qiyosiy adabiyotshunoslikka oid tadqiqotlar qamrovi kengayib borayotganini kuzatish mumkin. Mazkur tadqiqot-maqola ham muayyan asarlarni qiyoslab o'rganish asnosida yuzaga keldi. Tadqiqotning ob'ekti – turli geografik hududlarda yashagan va o'ziga xos adabiy muhitlarda ijod qilgan ikki adibning ijodiy merosi – hikoyalari va adabiy faoliyatini o'rganishga qaratilgan.

Bu ikki adibning biri – XX asrda satirik asarlari bilan shuhrat qozongan ingliz yozuvchisi Ivlin Vo, ikkinchisi – o'zbek hikoya adabiyoti maktabi asoschisi Abdulla Qahhordir. Bu ikki adibni tadqiqot uchun tanlab olinishining sababi – ularning "Chuqurdan tashqarida" va "Bashorat", "Sevgi tanazzuli" va "Mayiz yemagan xotin" hikoyalaridagi mavzu va syujetlarning bir-biriga yaqinligidir.

Maqolada asarlar g'oyalarining badiiy talqini tizimi tahlil qilingan. Yozuvchilar axloqiy-falsafiy qarashlarining o'ziga xos ifodasi hamda hikoyaning shakllanish va rivojlanish bosqichlari, xususan, yangi shakllarning kichik hikoyalarda aks etishi o'rganilgan.

Tahlil qilishda maqola mualliflari sintez, qiyosiy induksiya va deduksiya, qiyosiy-tarixiy va qiyosiy-biografik tahlil usullaridan foydalanilgan.

considered inter-literary relations in various fields, which were objectively evaluated, commonalities and differences were identified. Moreover, the problem of the genesis of a short story was approached on the basis of world artistic-philosophical and socio-cultural thinking; biographical episodes of two writers were covered in the comparative literary aspect; and finally, the ideological unity of writers who lived and worked in different environment was determined.

Key words: artistic interpretation, commonalities and differences, genesis, artistic-philosophical thinking, comparative aspect, artistic feature of the work.

Ushbu tadqiqot jarayonida mualliflar tomonidan turli sohalaridagi adabiyotlararo aloqalar ko'rib chiqilgan va ularga xolisona baho berilgan, umumiy va farqli jihatlar ko'rsatib berilgan. Qolaversa, bu ikki ijodkorning asarlarida ular biografiyasiga oid epizodlar qiyoslab o'rganilgan va turli muhitda yashasada yozuvchilarning mafkuraviy qarashlaridagi mushtaraklik aniqlangan.

Kalit so'zlar: badiiy talqin, umumiylik va farqlar, genezis, badiiy-falsafiy tafakkur, qiyosiy jihat, asarning badiiy xususiyati.

INTRODUCTION

Before comparing the works of the mentioned two outstanding writers, belonging to different social worlds, it would be worth to cover their living environment, which had a serious impact on their creations. Arthur Evelyn St. John Waugh (October 28, 1903 – April 10, 1966) was not only an English writer, but also a journalist and a book reviewer. He wrote 22 short stories, 18 novels, 8 travel writings, 6 biographies and autobiographies and published more than 200 essays, articles and reviews from 1917 till 1965. It should be added that more than 300 further titles are listed but not reprinted.

Great Uzbek writer, Abdulla Kakhar made an invaluable contribution to the growth of Uzbek literature and art, created immortal works about the life of the Uzbek people depicting the inner and spiritual world of a person. He is one of the greatest writers of Uzbek prose of the 20th century. Abdulla Kakhar is not only the greatest writer who flourished literature as a poet and later a storyteller, but also, he was a publicist, a writer of short stories and novels, a satirical comedian and a lyrical playwright, a journalist and a translator.

Abdulla Kakhar was born in Kokand on September 17, 1907 in the family of hammerer. His family has experienced a difficult life which the author depicted in his books. His father, Abdukakhar Jalilov, worked as a blacksmith. The family had to move to the surrounding villages of Kokand to earn their livings. Thus, Abdulla's childhood was passed in small villages around Kokand. At the age of ten, he went to an old school located in the village of Buvayda, then, he studied at the Mamajon Kori Method Savtiya School. After moving to Kokand, he proceeded with his education at the Istiklol school.

MAIN PART

Evelyn Waugh's active and consistent rejection of bourgeois reality, aversion to the world of cash, will feed his thought throughout his entire career. Having become a Catholic in 1930 (here it is important to remember that since the Restoration, Catholicism has been the religion of an opposition-minded minority in England), Evelyn Waugh is intensely looking for stable moral guidelines. He polemically

opposes the everyday bad life to the “good old days”.

It should be added that, Evelyn Waugh received his first lessons in traditional British conservatism: “My father assumed as I do now that anything new was likely to be nasty” [Waugh E., 1964; 117].

The chapter “My Father” of the writer’s autobiography was full of his ironic observation, brightness, depicting a late Victorian gentleman. He loved a quiet life and came to the conclusion that “towns are places of exile where the unfortunate is driven to congregate in order to earn their livings in an unhealthy and unnatural way” [Waugh E., 1978; 33].

Curious to note, that Waugh himself was not at all inclined to consider his works as satirical, since he was convinced that “satire is a matter of period. It flourished in a stable society and presupposed homogeneous moral standards: the early Roman Empire and the 18th century England” [<https://www.evelynwaugh.org.uk/styled-33/index.html>].

Despite positive reviews from critics about his biography, Waugh still linked his future with the visual arts; biography of Rossetti perceived by him as a work, associated with his artistic aspirations. Even though Waugh had already realized that he didn't have enough talent in order to become a serious artist, but he tried with all his might to avoid getting involved in the “family” literary business. After publication of “Rossetti” he enrolled in a carpentry course – a period that he remembered until the end of his life with special warmth. From here we can also trace the development characteristic of the worldview of the image of a master-writer, who, as an artisan, was doing his job carefully, bringing to the technical perfection rough stuff. This image, devoid of romantic idealization of creativity, will later be applied by Waugh to the work of a priest and missionary – also a kind of artisans for the processing of human souls.

Nevertheless, he could not escape the literary career that seemed to him then the most banal and easiest of all activities to which he could devote himself – a man of his circle and education. He wrote the novel “Decline and Fall” (1928), which brought him the fame of the most gifted writer of the young generation.

His marriage to Evelyn Gardner lasted for 14 months, from June 1928 to September 1929 [Davie M., 1976; 335]. Within this period Waugh completed his first book of travel notes “Labels” (1930), and began his second novel, “Vile Bodies” (1930). In the midst of his work on the novel, his wife told him that she loved another man – Treason and the divorce that followed was an emotional shock for Waugh, but that painful experience and a feeling of fragility of existence served the impetus for the consolidation of spiritual searches [Waugh E., 1980; 193]. We find the image of a treacherous woman not only in his novel “*A Handful of Dust*” but also in his short stories “*Love in the Slump*”, “*Too Much Tolerance*”, “*Excursion in Reality*”, and “*By Special Request*”.

In both the first and second novels, he shows in a farcical style fragility of a human life, his puppet heroes do not have time noticing how they slip into death: little Lord Tangent in “*Decline and Fall*”, Agatha Rancible in “*Vile Flesh*” does not cause

their brief stay in the pages of the novels of sympathy in no one, especially in their creator.

The absurd and cruel world of Waugh's early prose expresses his feeling of irresistible centrifugal force, entropy of the world [Hastings S., 1994; 23]; it seems that only the process of imprinting this world in a word is capable of it, at least, somehow focus, at least, the illusion of meaning. Besides his cherished ones Spengler and Schopenhauer, the source of Waugh's pessimism was in his warehouse character, in his very disgust for life, and in natural predisposition to depression.

Already at school, he notices in himself violent tendencies: "I was third in the race ... Hale complained that I repelled him. I'm starting to think that some kind of evil fate makes me nasty. I never think about those behind. All my attention is focused on overtake the one in front" [Waugh E., 2012; 45].

He had already three times (twice in Lansing and during teaching at Arnold House School in July 1925) seriously thought about a suicide, entered into his diary letters of farewell, took the first practical steps to commit suicide, fortunately, always stopping on time. The most frequent entries we find in his diary already in his youth – "nothing happens", "longing and boredom" [Jones D., 1973; 63].

He really was charming except with his high society beauties – Diana Guinness, Diana Cooper, Teresa Jungman, the Lygon sisters who to the end of days kept the memory of his "incomparable society" [Cooper D., 1959; 112] and most he just frightened people with his ferocious humor, [<http://www.theguardian.com/lifeandstyle/2011/nov/26/peter-waugh-alecwagh-evelyn-waugh>] it is obvious a penchant for anarchy.

Given such a satirical temperament misanthropic predisposition (we should remember Jonathan Swift), it can be assumed that in the religion Waugh found a medicine to find a restraining force for the chaos outside and within himself beyond its control, set himself a saving framework. There is not a word about this "psychology", of course, in his statements about the reasons for converting to Catholicism – he cultivated in the thirties the public image of an invulnerable intellectual, protected by his talent from any attacks from the outside world, a person without weaknesses and mistakes.

Therefore, in his statements about the conversion, Waugh invariably put forward purely rational arguments, argued that it was based on logic, emotional and uncompromising. The moment came when he decided to gain that spiritual foundation, from his point of view, ruined Rossetti, and took practical steps for this.

Waugh's diaries contain little information as to his experiences at that moment; and directly about the events associated with the appeal. After breaking up with his wife he changed the way of keeping a diary, statement of facts became more consistent and clearer, but also drier, streams of reflections were replaced by a listing of meetings, lunches and trips.

Tod Worner draws a parallel between dryness in the description of the key moment of his own spiritual life and how Waugh will describe the transition of his characters to faith [Worner T., 2014; 1].

So, in his literary texts this event will be portrayed just as sparingly, without

psychologies; but the socio-historical background will be outlined in detail for each individual treatment. Immediately after being admitted to the church, Evelyn Waugh learns about the upcoming coronation of Ras Tafari, Emperor of Abyssinia, and is sent to illuminate this event as a correspondent for the Times newspaper. Impressions received from a trip to Africa and a visit to the coronation, formed the basis of the book of travel notes *“Remote People”* (1931) and a satirical novel *“Black Mischief”* (1932), which established his reputation as an outstanding satirist.

In the book *“Remote People”* Waugh first addresses the topic of missionary service, which will increasingly interest him in throughout the 1930s and ultimately lead to the creation of a missionary biography and the martyr Edmund Campion. In the novel *“Black Mischief”*, the real history of Abyssinia is brought to absurdity; the heroes are presented as grotesque figures, and the very idea that rotten from within the system of a European society devoid of faith is frankly ridiculed. The novel develops an idea of the decline of civilization, but this time it becomes obviously a parallel between the savagery of the barbaric customs of an African country and meaningless, essentially the same barbaric life of the English society. Feasts of savage cannibals are compositionally juxtaposed with parties “Golden youth” in London, and inner corruption brought to light a human nature, whether in the African hinterland or in a civilized England. In the book of travel prose *“Ninety-Two Days”* (1934), telling about a journey through British Guinea and Brazil, he tried to appear before readers as a better Catholic than in *“Black Adversity”*. From the impressions of this trip, the story *“The Man Who Loved Dickens”*, and then the novel, which many consider to be the best work of Waugh – *“A Handful of Dust”* (1934) appeared; much more restrained than the scandalous *“Black Attack”*, the novel develops the same idea of a barbaric essence of outwardly civilized English society.

Although Waugh’s fame as a prose writer is primarily based on the success – quite rightly – of his novels, he proved to be a master of a small form. The stories presented later in the collection prove the rich palette of a novelist. The writer effortlessly masters a wide variety of stylistic tonalities; each of the stories included in the collection has its own narrative key.

“Cruise” is a collection of “works” (letters and postcards) of a young bourgeois woman from a wealthy family – as if we really hear her sonorous voice, now carelessly chirping, now whining over various trifles.

In the story *“On Guard”*, there are two points of view – the author-narrator and ... the dog Hector. Waugh does not squeak “on behalf of” the dog, but seriously and convincingly communicates the motives of its behavior. However, the dog is well oriented in the world of people: it – unlike Paul Pennifer – has firmly learned that the main thing in this world is the one who pays the money. So, this “business” dog stands at the decisive moment who invested cash in it, in a peculiar way protecting the interests of the Master.

E. Waugh has always been a master of the most unexpected plot twist, a paradoxical ending, which once again confirms his acquaintance with the stories *“Bella Fleace Gave a Party”* and *“Winner Takes All”*. In these short stories, the duality of

E. Waugh's attitude to the aristocracy is perfectly visible. The decrepit aristocrat Bella Fleace prefers the loneliness of the society of people "outside their circle".

The empty chairs at her sumptuous holiday table are a compelling symbol of the degeneration of the British aristocracy. "*Winner Takes All*" is about how the birthright inheritance deprives a capable and worthy person of everything – even the right to personal happiness.

"*An aristocrat in theory*", E. Waugh does not encroach on the tradition of primogeniture, but the keen-sighted and sober artist cannot remain silent in him – other modern aristocrats are suspiciously quick-witted, something too similar to the adventurer Margot Best-Chetwind from "*Decline and Fall*".

The story "*Excursion in Reality*" has not lost its topicality either, because even today – and not only in England – there are quite a few specialists in the transformation of the classical heritage under the pretext of "bringing it closer" to modernity. This brilliant pamphlet on the English world of cinema directly echoes Waugh's article on Hollywood, which the reader can read in the "critical" section of his collection. Waugh mercilessly rips the mystery out of this "dream factory". Romantic Hollywood for him is devoid of mysteries, everything in it is businesslike, prosaic, and most importantly – profitable. The debunking of one of the most popular myths in the West is accompanied in this article by not without curiosity about the difference in the fates of theater and film actors.

Evelyn Waugh's featured articles have been written over the years and have been published in a variety of periodicals. Waugh's critical works are in the best traditions of English classical essayists, examples of which to this day are the works of John Ruskin and Matthew Arnold. English essayists have always had a variety of interests.

Evelyn Waugh is no exception in this respect. He penned articles of a literary critical nature, revealing in the writer a subtle, observant, frankly subjective critic: *People Who Want to Sue Me*, *Youth at the Helm and Pleasure at the Prow*, *Literary Style in England and America*, and Introduction to "*The Man of Property*". Two articles on painting (*The Forerunner*, *The Death of Painting*) are included into the collection – after all, the writer has been engaged in the visual arts since childhood – he drew well, did engravings. Almost all of Waugh's essays are written in an elegant and ironic pen. Although in some cases, the author's irony can be deceiving. Of course, the writer is disingenuous when he writes about a literary career as the most accessible and easy for someone (*Careers of Our Sons: Literature*). "Writing career facts of his own biography – this was his first book on the biography of the famous Pre-Raphaelite DG Rossetti, which was followed by "*Decline and Fall*".

Furthermore, Evelyn Waugh took literature extremely seriously. Leaving no detailed aesthetic manifestos, he always consistently advocated realism, for the close connection between life and art, being wary enough of "the latest methods of writing". It seems that the criticisms that Joyce's style arouses in Waugh's style are fully justified: he was a writer being possessed by the style. His later work lost almost all faculty of communication, so intimate, allusive and idiosyncratic did it become, so obsessed by euphony and nuance. But because he was obscure and can only be read

with intense intellectual effort – and therefore without easy pleasure – he is admitted into the academic canon” [Hastings S., 1994; 25].

In the course of the work on the article we used several methods of analysis: synthesis, comparative analysis, comparative induction and deduction, comparative historical and comparative biographical one, also approaching them considering the life and work of Abdulla Kakhar. As for this genius, it should be taken into consideration that he had also speeches and written essays on literature issues. In one of his speeches Abdulla Kakhar said: “When evaluating a work, it is better to evaluate it in line with its images and characters in it, rather than assessing whether it is thick or thin, who wrote it, or even for what purpose” [Kakharova K., 1987; 37].

Abdulla Kakhar started his literary career as a poet. His first comic poem entitled “*When the Moon Burns*” (1924), was published in the magazine “*Mushtum*” under the pseudonym “Norin shilpiq” (Norin is the national food of Uzbekistan, “shilpiq” means “slippery” [Kakharova K., Nahanov O., 1987; 33]. Abdulla Kakhar’s works have been translated into Russian, Armenian, Belarussian, Georgian, Latvian, Lithuanian, Moldovan, Azerbaijani, Tatar, Tajik, Tuvan, Turkmen, Uyghur, Ukrainian, Chechen, Karakalpak, Kyrgyz, Kazakh, and Estonian. Some of his stories have been published in English, Arabic, Bengali, Bulgarian, Vietnamese, Spanish, Mongolian, German, Polish, Romanian, French and Persian languages. Uzbek great writer died on May 25, 1968 at the age of 61 at a time when his creative source was in full swing. There are a number of PhD and doctoral dissertations on Abdulla Kakhar’s creative work, and numerous monographs, critical and biographical pamphlets have been published.

Among them – H. Abdusamatov’s “*Abdulla Kakhar*”, M. Sultanova’s “*Some issues on Abdulla Kakhar’s style*”, “*On the writer’s style*”, M. Kushjanov, U. Normatov’s “*Secrets of Mastery*”, M. Kushjanov’s “*Life and Sophistication*”, “*Satire and Humor in Abdulla Kakhar’s Works*”, “*Abdulla Kakhar’s Mastery*”, Ozod Sharafitdinov’s “*Abdulla Kakhar*”, N. Rahimjanov’s “*Abdulla Kakhar and Hamza Theater*”, L. Bat’s “*Unforgettable Meetings, Literary Conversations*”, I. Barolina’s “*Abdulla Kakhar*”, M. Agatov’s “*About our author’s books on literary compositions on the materials of critical and memoir literature*”, V. Oskotsky’s “*The Inextinguishable Flame of the Fire*”, M. Bekjanova’s “*The Development of Gogol’s satirical traditions in the works of Abdulla Kakhar*” [Hakkul I., 2004; 2].

By the 1930s, the writer’s talent in writing short stories was flourishing. His best stories appeared during that period. Powerful, popular stories began to be published one after another. “*Headless Man*”, “*Opening the Blind Eye*”, “*Pomegranate*”, “*Patient*”, “*Thief*”, “*Woman Who Didn’t Eat Raisins*”, “*Literature Teacher*”, “*Artist*”, and “*Hypocrite*” are perfect examples of short story writing.

First of all, Abdulla Kakhar skillfully presented the necessary aspects of different types of people in life and created detailed characters. Large-scale works open the creation of a human character.

Both writers – Evelyn Waugh and Abdulla Kakhar – creating such works have brought their heroes into different situations, confronting different people; they described their portraits in various ways, and presented many energetic characters.

But it takes a great deal of an artistic skill for authors to be able to create characters in small works, to bring them into struggle, to decide their destinies convincingly, and to draw their characters carefully. Both writers, in their abovementioned stories, show that they have mastered this difficult art. They achieved this being able to fully understand the life of people, to penetrate deep into their inner world. That was an opportunity to express the joys, sorrows, excitements, anger and strong feelings of their heroes.

Given the above, we may state that they both are the great masters of a short story. It should be noted that before Evelyn Waugh and Abdulla Kakhar, as well as during and after their work, a lot of writers in the genre of a short story have created marvelous works. But not all of them could reach the level of the writers under analysis. For example, Abdulla Kakhar has no equal in Uzbek literature among modern writers who have to learn a lot from him.

It should be added that almost all Abdulla Kakhar's heroes are biographical. Mostly, the writer wrote about the people he met in his life. His wife, Kibriyo Kakharova, mentioned about it in her book, "*A Quarter of a Century with him*": "It should be noted that the trip to Mirzachul was a turning point in Abdulla Kakhar's works. The "foundation" of the comedy "*New Earth*" ("Shahisozana") was also laid there. Abdulla Kakhar met the prototypes of its characters there in Mirzachul, such as Mavlon and Eshan in "*Sinchalak*" [http://www.ziyouz.com/index.php?option=com_content&task=view&id=685].

In his short stories, Abdulla Kakhar also showed a new side of his talent as a satirist and humorist. He was quick to grasp the funny aspects of life. Many of his works prove that. Both satirists oppose the evils of society with their ideals, the breath of the times, the signs of perfection in a human nature. By absorbing laughter and ridicule into the content of their works, the essence of the characters, they clearly show their positive characters' great power in society.

In short stories, the complexities of the human psyche are revealed in both authors' subtle images. An important feature of the authors' stories is that while they accurately depict the inner state of characters, their mental state is connected with the content of the work.

As for Abdulla Kakhar, there is another factor that led him to a great success in small storytelling. It was his study of classical writers of Russian literature, especially A.P. Chekhov. "The work of a great artist", said A.Kakhar, "has been a great school in the development of my artistic skills" [http://tarix.uz/buyuk-shaxslar_wikipedia.org/wiki/Abdulla_Qahhor].

During the discussion of the presentation of Uzbek Literature and Art in Moscow in 1959, Russian writers said: "Uzbekistan has a great literature. It has risen to such a level that we need to learn from some of its representatives, such as Abdulla Kakhar" [May Ch.E., 2002; 24].

When we analyze short stories written by Abdulla Kakhar, as the author himself points out, we see in them the great influence of Russian literature, in particular, A.P. Chekhov. Their brevity, the intensity of the themes and contents, the reflection of Chekhov's style in the use of artistic means of depiction with a new, multi-layered

task present a great evidence of that.

It is known from Chekhov's stories that in his works he tries to shed light on social injustices and social problems. In this regard, A.Kakhar continues Anton Chekhov's traditions in his stories. In particular, A.Kakhar's story "*Nationalists*" is very similar to Chekhov's "*Chameleon*" in terms of the theme, structure and style of writing. Both stories are written in a humorous manner and use dialogues.

The events in "*Chameleon*" are mainly based on the speech of an official person named Ochumelov, who shows how devoted he is to higher officials. In the story, one passenger is bitten by a dog, and the whole thing is about punishing that dog. When Ochumelov tries to punish the dog severely, someone tells him that the dog belongs to the general, and he immediately changes his mind and praises the dog, just as a chameleon changes its color.

The whole debate in the story goes on about this, and Ochumelov changes his mind depending on whether the dog is the general's one or not. In this way, Chekhov skillfully showed in his story how many Russian officials were hypocritical to save their carrier at the time.

In A.Kakhar's story "*Nationalists*", the events are somewhat similar to the events in the above story, except that he portrays the poet and the editor as the protagonists of the story. As they cross the street, a rich man's dog tries to throw himself at them, and they argue that the dog's nickname is "Lion" or "Four Eyes". In doing so, they try to prove to each other how close they are to the rich man and how often they come to his house. Here, too, the writer criticizes and laughs at poets and editors who want to sacrifice themselves for the benefit of the nation. Even the dog gets tired of their barking and enters the house.

Matyokub Kushjanov, a literary scholar, commented on the similarities between the two stories of Chekhov and A.Kakhar in his book "*Abdulla Kakhar's Skills*". Here are some of his thoughts: "In the history of literature, it is only through dialogues that one can find many works on events and characters. Indeed, some of A.P. Chekhov's stories begin with a dialogue; evolve with a dialogue, and this way reach a certain end. His story "*Chameleon*" is a proof of our point. There is no independent story that the writer focuses on and captures the reader with its development. The story, the meaning, and the characters are all parts of a dialogue – it's hard to even call it a full-fledged dialogue – or rather, the speech of one person – Ochumelov [Kushjanov M., 1988; 85].

We can also see from the comments of our contemporary writers that Chekhov and A. Kakhar wrote their stories in a rhythmic way only through dialogues, and were able to convey the meaning they wanted to convey to the readers in a concise and excellent way. They also used satire in their stories, exposing the injustices in society, the disorder in the social environment and the political system, and trying to make fun of them. Applying satire in the story was the easiest way to get them where they wanted to go. Matyokub Kushjanov, in his article "*The Humorous Attack of Anger*" quotes the above-mentioned work about satire: "Speaking of satire, G. Belinsky wrote: "Satire is not a mockery of shortcomings, weaknesses and sins of people, but an attack of anger, energy, the thunder and lightning of anger born of the noble ideal demand

must be” [Abdulla K., 1989; 24].

Belinsky made this point in the 19 century. This was at a time when Russian literature was taking its first steps to the peak of development. The further development and perfection of Russian literature proved how true the ideas of the great critic were. Indeed, the world-famous great satirists: N.V. Gogol, Saltikov-Shchedrin, A.Ostrovskiy, A.P. Chekhov’s laughter was not a laughter at certain individuals, but a bitter and poisonous laughter at the social system that bound a man to darkness, at the regimes that hindered the progress of life [Mirzayev S., 2005; 27]. Thus, Abdulla Kakhar further develops the genre of a short story with his works, remaining true to the traditions of realism, expressing the pain of the people in his stories and pursuing their interests. That’s why, readers of his stories are very impressed.

Abdulla Kakhar’s stories are characterized by brevity and an unexpected solution. The writer’s style in this respect is reminiscent to Ernest Hemingway, a prominent writer of American literature. Abdulla Kakhar has written 42 stories in his lifetime, most of them in a satirical spirit. Every word, every detail in the writer’s stories has a strong symbolism, through which the writer describes the inner state of his characters.

It should be highlighted that in the works of both writers there are stories in which the sharpness of the spiritual influence of satire is clearly visible. These are Evelyn Waugh’s “*Love in the Slump*” and Abdullah Kakhar’s “*The Woman Who Didnt Eat Raisins*”.

Both stories are ideologically common. Both writers condemned the “betrayal” of the abominable defect in society, and in contrast to this defect, set themselves the lofty goal of awakening and restoring high human feelings in people.

The stories feature men who have cheated on their wives and left the community laughing. Stories have the images of men whose wives have been betrayed and ridiculed by the society. Evelyn Waugh commences his story “*Love in the Slump*” with irony: “The marriage of Tom Watch and Angela Trench-Troubridge was, perhaps, as unimportant an event as has occurred within living memory [Waugh E., 2000; 42].

Before reading one can think that it is a love story. But, at the end, people come across an unexpected solution. Kakhar’s style is also interesting with its compactness. The two stories depict unfaithful women. Both writers condemn the betrayal and urge people in the community not to do such things. Abdullah Kakhar, through the character of the novel “*Sarob*” (“*Mirage*”), expressed the following thoughts: it is necessary to preserve the virginity of the girls who are revealed. They need to be encouraged not to spoil the industry. The call to inviolability is by condemning adulterous wives [Abdulla K., 2019; 122].

CONCLUSION

To sum up, the writers satirize the bad behavior in the society and encourage readers to spiritual perfection. Reading the works of Evelyn Waugh and Abdullah Kakhar, we see that each image in their stories has a special meaning. The works of both writers aim to give readers spiritual nourishment and create the image of a perfect

human being. Thus, both writers can be called fathers of the nation, the preachers.

So, despite the fact that Evelyn Waugh's "*Love in the Slump*" and Abdulla Kakhar's "*The Woman Who Didn't Eat Raisins*" were created over a century ago in different socio-political societies, they both present a struggle between good and evil in a human nature as well as symbolic images that possess an essential role in the ideological content of the works. The commonality of ideas in their works, through the images of treacherous women, shows readers that women sometimes chose a bad way of behavior and there is no place for such people in society.

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Received: January 23, 2022
Accepted: March 19, 2022
Available online: March 25, 2022

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BADIIY ZAMON TUSHUNCHASINING NAZARIY-METODOLOGIK ASOSLARI

ANNOTATSIYA

Maqolada badiiy zamonning adabiy-estetik kategoriya sifatidagi nazariy-konseptual maqomi, uning klassik shakllari, kategoriyalari, turlari va usullaridan iborat yaxlit tizim ekanligi tahlil etilgan. Jahon adabiyotshunosligida badiiy zamon asar voqea-hodisalarining ketma-ketligi va jadalligini ifodalovchi kompozitsiya unsuri, obrazlarni tavsiflovchi hamda muallifning dunyo tuzilishi haqidagi tasavvuri, dunyoqarashi, olamni qay darajada idrok qilishini aks ettiruvchi adabiy-estetik kategoriya sifatida talqin qilinmoqda. Darhaqiqat, asar strukturasi, syujet va kompozitsiyasini uyushtiruvchi, epik matn maydonini shakllantiruvchi, badiiy voqelikning tugal yaxlitlikda qabul qilinishini ta‘minlovchi badiiy zamonning ijodiy teran o‘zlashtirilishi asarning estetik tabiatini tushinishda o‘ziga xos yondashuvni taqozo etadi. Zero, badiiy zamon asarning barcha unsurlarini qamrab olar ekan, voqealar silsilasi, qahramonlarning kayfiyat-kechinmalarini badiiy zamon tasvirisiz ko‘rsatib bo‘lmaydi. Jahon ilmiy-nazariy tafakkurining keyingi yuz yillik taraqqiyotida badiiy zamon borliqni aks ettirishning poetik vositalaridan biri hamda yozuvchining ijodiy niyati va asarning g‘oyaviy konsepsiyasidan kelib chiqib, syujetni yuzaga chiqarishda, kompozitsion qurilishida, real hayotiy voqelik manzarasini in‘ikos ettirishda asos bo‘lgan adabiy hodisa sifatida baholangan. Badiiy zamon asarning tasvir ob‘yekt va sub‘yekt sifatida muallif yaratgan adabiy olam manzarasini yaxlit idrok qilish imkoniyatini ta‘minlaydi.

Kalit so‘zlar: badiiy zamon, badiiy zamon kategoriyalari, badiiy zamon shakllari, badiiy zamon turlari, badiiy zamon usullari, retrospeksiya, prospeksiya, retrospeksiya, badiiy

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THEORETICAL AND METHODOLOGICAL BASIS OF THE CONCEPT “TIME” IN FICTION

ANNOTATION

The article deals with the theoretical and conceptual status of “time” in literature as a literary-aesthetic category, its holistic system of creative classical forms, categories, types and methods. Literary time is being concerned as the literary-aesthetic category in the world literature critical studies, expressing the scope of the universe interpretation, the author’s outlook and imagination regarding the world foundation, defining personages, the composition means of expressing the sequence and duration of the events. A creative comprehension of “time” in fiction as a means arranging the work composition, structure, and constructing an epic field of the text demands a special approach to understanding the aesthetic character of the work. Since “time” in literature includes all the elements of a fictional work, it is impossible to present the plot, composition, conflict, system of characters, feelings and the mood of the characters without the description of the fictional time. In the following development of the scientific-theoretical thought in the world, time in literature is accepted to be one of the poetic means to demonstrate the reality as well as a literary process that is basic for the expression of the reality in the compositional construction and illustration of the plot relying on the writer’s intention and the ideological conception of the literary work. The “fiction time” enables to cognate the literary world picture created by the author in terms of the descriptive subject and object of the work.

Key words: category of time in literature, forms of conventional time, types of time in fiction, methods of presenting time in literature,

makon, xronotop, xronos, syujet zamoni, badiiy retrospection, prospection, literary space, obraz. xronotop, xronos, subject time, literary image.

KIRISH

Ob'yektiv real vaqtni aks ettiruvchi zamon tushunchasi konseptual yaxlit tizim sifatida o'rganish nihoyatda murakkab. Falsafa, fizika, teologiya va adabiyotshunoslikda zamon fenomeni to'g'risida turli nazariy-konseptual qarashlar, yondashuv va talqinlar mavjud. Nisbiylik nazariyasiga ko'ra, zamon o'z-o'zicha materiyadan ajralgan holda mavjud bo'lmasdan, balki u bilan universal aloqada bo'lib, makonning nisbiy jihatlarini sifatida ro'y berishi mumkin. Zamon-makon chambarchasligi *birinchidan*, ularning har qanday mavjudlikning asosiy shakllaridan ekanligida, zamon o'z-o'zicha moddiy o'zgarishlardan ayri holda mavjud bo'lmasligida, *ikkinchidan*, uzluksizlik kasb etmaydigan, o'tmishdan kelajakka o'zgaraydigan moddiy tizim va jarayonlar bo'lmasligidadir. Zamon-makon dialektikasining bunday konseptualligi badiiy zamon va badiiy makonni ijodkor tasvirlayotgan olamning ajralmas uzviy tarkibi, deb qarashga o'rgatadi. Adabiyotda ajralmas bu tarkib xronotop, ya'ni zamon va makonni badiiy o'zlashtirish usuli, deb ataladi.

ASOSIY QISM

Materiya hamisha harakatda mavjud. Harakat esa uzluksiz davomiylkdir (zamonning uzluksizligi nisbiy, uzluksizligi esa mutlaqdir) va u zamonning fizik mohiyatini belgilaydi. Materiyaning yashash shakli maqomida barcha ob'yektlar mavjudligining davomiyligini, moddiy dunyodagi jarayonlarning uzluksizligini, holatlar almashinuvining izchilligini xarakterlagan holda, zamon voqealarning o'zaro uzluksiz bog'langanligini, o'lchamliligi hamda tartiblanganligini, voqealar ketma-ketligini ifodalaydi [Abdullayeva M., 2004; 61].

Shunga ko'ra, insoniyat madaniy ongida zamon to'g'risida uch xil tasavvur shakllangan: **turkumli (siklli)**, **to'g'ri chiziqli** (*zamonning klassik tiplari*) va **halqali**.

Tugallanganlik, voqealarning takrorlanishi, ortga qaytish g'oyasi, ibtido bilan intihoni farqlamaslik xarakterli belgilari hisoblangan hodisalar manbai mavsumiy davrlar – turkum lardan (sikllardan) iborat bir xildagi voqea-hodisalarning ketma-ket kelishi (har qanday o'zgarish zamonning kelgusi lahzalari ketma-ket kelishi bilan sodir bo'ladi) sifatida idrok qilingan turkumli (siklli) zamon antik davrlar tushunchasi hisoblanadi. Bashariy kamolotning yangi bosqichlarida zamon ongda harakat yo'nalishi o'tmishdan hozir (bugun) orqali kelajakka intilgan **to'g'ri chiziq** holatida tasavvur qilina boshlandi. **Zamonning to'g'ri chiziqli tipi** izchilligi, uzluksizligi, qaytarilmasligi (abadiyligi), tartibliligi, o'lchamliligi bilan xarakterlanadi. Uning harakati jarayonlarning davomiyligi, uzluksizligi shaklida idrok qilinadi.

Zamon nazariyasida uni *obyektiv idrok qilish* qatori, odatda, sodir bo'layotgan voqea-hodisalarning bir maromdaligiga va hayajonli holatning o'ziga xosligiga bog'liq *subyektiv idrok qilish* ham mavjud bo'lib, tashqi olam – materiyaning obyektiv mavjudligiga daxldor **obyektiv zamon** hamda insonning real voqelikni idrok etish sohasiga taalluqli **perseptual zamon** [perseptual zamonda mavjud real obyektlar bo'lakcha munosabatlar tizimiga qo'yiladi, unsurlar alohidalik kasb etadi. Jumladan,

peyzaj qahramonlar kayfiyati tovlanishlarini ifodalaydi (psixologik parallelizm yoki psixologik kontrast), hayvonlar – “aqlashtiriladi”, insoniy xarakter xususiyatlarini kasb etadi] ajratib ko‘rsatiladi. “Badiiy zamonning shiddati unda sodir bo‘layotgan hodisalarning tig‘izligida namoyon bo‘ladi” [Yo‘ldosh Q., Yo‘ldosh M., 2016; 207]. Ana shu tariqa zamon inson ruhiyatiga ta’sir qilganicha, uning hayotiy maromini belgilaydi.

Halqali zamon yaxlitligi, uzluksizligi, bog‘langanligi, o‘lchamli tartiblanganligi va eng muhimi, abadiyligi bilan muayyan mundarija va mohiyatda oldingi ikki tipning o‘ziga xos “qorishmasi”dir. Mohiyat shundaki, zamon kechadan bugun orqali ertaga qarab “bo‘yi”ga yoki “eni”ga “oqmaydi”. Garchi zamon koordinatasida *o‘tgan, hozirgi* va *kelasi zamonlar* real mavjud bo‘lsa-da, garchi ular bir-birini o‘zaro sabab-oqibat tarzida taqozo qilib, botinan uzviy yaxlitlikni, mushtarak zanjirni, ya’ni zamonning tugal tizimini tashkil etsa-da, zamon o‘z tabiiy qonuniyatiga ko‘ra, *ibtidoiy-u intiho nuqtalarining tutash halqasidan* iborat. Ibtidodan boshlangan harakat intihoda yakun topmaydi, aksincha, ibtidodan yangicha quvvat olib, faoliyatda uzluksiz davom etadi. Bu davomiylilik cheksiz va abadiy, hatto, bir qarashda, zamondan tashqari hodisadek, aslida esa, zamon turkumlilik, sikllilik qonunining mangu silsilasidan iborat **abadiyatdir**.

Zamon nazariyasining konseptual muxtasar qaydi **xulosasi** shundan iborat: falsafaning har qanday kategoriyasi, qonuniyatlar dialektikasi ilmning barcha tizim va turlari uchun hamisha nazariy-metodologik asos-manba bo‘lgani uchun zamon–makon universal kategoriyalari adabiy-estetik kategoriyalar ham hisoblanadi. Zero, aynan zamon makon kabi san’atning turlarga bo‘linishida asos qilib olindi. Mazkur falsafiy-estetik hodisani ilk bor G.E. Lessing “Laokoon yoxud rassomchilik bilan poeziyaning chegaralari haqida” asarida ta’kidlaydi [Lessing G.E., 1933; 18-19]. Aynan shu hodisadan kelib chiqqan holda, M.M. Baxtin “*bu dunyoda hamma narsa – zamon, makon haqiqiy xronotopdir*” [Baxtin M.M., 1975; 234], degan ilmiy aksiomani kashf etdi.

So‘z san’ati uchun zamonning adabiy-estetik jihatdan qanchalik muhim hamda ahamiyatli ekanligi bilan bog‘liq Lessing ta’limotini Gegel estetika bo‘yicha mashhur ma’ruzalarida sobit bilan davom ettirdi: “Voqealarni bir butun yaxlit harakat sifatida tasvirlash, – deya ta’kidlaydi mutafakkir, – ularning bir-biri bilan kurashlari, yechimlari ko‘proq poeziyaga daxldor, qolgan barcha san’atkorlar uchun esa harakatlar rivojida va voqealar zanjirida atigi bir lahzanigina qayd etish xos, xolos” [Gegel G.V., 1938; 221].

Badiiy zamon nazariyasi metodologik asos-manbalarining shakllanishi va rivoji K. Levi-Stross (mifologik zamon mohiyati), R.Bart, M.Xaydegger, M.Baxtin, D.Lixachev, N.K. Gey, Yu. Lotman singari xorijiy olimlar ilmiy merosi bilan bevosita bog‘liq [Abutaliev E.I., 1993; 6-7]. Ular badiiy zamoni alohida ilmiy-estetik muammo sifatida o‘rganish barobarida asosiy e’tiborni ko‘proq badiiy zamonning badiiy makon uzviyligi dialektikasiga qaratiadilar. Xronotop tizimida zamon ustuvor hisoblanishini ta’kidlagan ushbu mutaxassislar makonning zamon orqali anglanishini va u bilan bevosita bog‘liqligini e’tirof etadilar. “Adabiyotda badiiy o‘zlashtirilgan

zamon va makon munosabatlarining o‘zaro muhim aloqasini **xronotop (zamonmakon)** deymiz. Xronotopni adabiyotning shakl-mazmun kategoriyasi, deb tushunamiz. Adabiy-badiiy xronotopda zamon va makon belgilari anglangan va aniq yaxlitlikda uyg‘unlashgan holda ko‘zga tashlanadi. Bunda zamon tig‘izlashadi, zichlashadi, badiiy jihatdan sezilarli bo‘ladi, makon esa zamon, syujet, tarix harakatlarida intensivlashadi, tortiladi. Zamonning ko‘rinish belgi-alomatlari makonda namoyon bo‘ladi, makon esa zamon orqali anglanadi va o‘lchanadi”, – deb yozadi M.Baxtin [Baxtin M.M., 1975; 234-235].

Aynan shu sababdan ham badiiy asarda zamoni makondan yoki aksincha, makonni zamondan, garchi ular alohida-alohida mustaqil adabiy-estetik kategoriyalar hisoblansa-da, ustun ko‘rish mumkin emas. Chunki badiiy asarda zamon va makonning ham shakl, ham mazmun jihatidan ahamiyati bir xil. Yaxlit makon olamida zamoni ko‘rish qobiliyatini M. Baxtin haqiqiy so‘z san’atkorining eng qimmatli fazilatlaridan biri, deb hisoblaydi [Baxtin M.M., 1986; 216]. Badiiy asar zamonining o‘ziga xosligi – unga voqealikdagi o‘zgarishlarni, shakllanish, rivojlanish jarayonlarini berish imkonini tug‘diradi.

M.Baxtin, D.Lixachyov, Yu.Lotman, A.Gurevich, A.Yesin, V.Xalizev, N.Tamarchenko, V.Tyupa, S.Broytman, N.Shutaya, A.Paveleva [Baxtin M.M., 2007; 360] tomonidan yaratilgan badiiy zamonning mavjud ta’riflari va konsepsiyalariga tayangan holda badiiy zamonning quyidagi shakllari tasniflandi.

1-jadval.

Badiiy zamon shakllari		
1	<i>Tarixiy zamon</i>	Tarixiy zamon bevosita yoki bilvosita ko‘rsatilgan ma’lum bir tarixiy davrda muayyan jamiyatda yuz beruvchi jarayonlarni, davrlar va avlodlar almashinuvi va jamiyat hayotidagi yirik voqealarni ifodalaydi.
2	<i>Xronikaviy–maishiy zamon</i>	Bunday zamonning dinamikasi o‘ta shartli, uning vazifasi esa barqaror turmush tarzini ifoda etadi.
3	<i>Avantur yoki sarguzasht zamoni</i>	Badiiy zamonning bu ko‘rinishi hamisha boshlanish va yakunga ega, tugallanganligi bilan ajralib turadi, shuningdek, sinov vaziyatlari (vaqti) bilan uzviy bog‘langan.
4	<i>Mistik zamon</i>	Quyosh botishidan to xo‘roz qichqirgungacha bo‘lgan g‘ayritabiiy, tushuntirib bo‘lmaydigan, sirli va odamlar dunyosiga taalluqli bo‘lmagan personajlar (alvastilar, jodugarlar, arvohtarlar, qo‘rqinchli jonzorlar, xudolar, afsonaviy maxluqlar va h.) bilan to‘la zamon.
5	<i>Fantastik zamon</i>	Fantastik zamon fantastik makon bilan chambarchas bog‘liq va asar matnida fantastik xronotop (makon va zamon uzviyligi) sifatida keladi. Fantastik zamonning yuzaga chiqish shakllari xilma-xil: zamonning keskin o‘zgarishi, o‘tgan zamonga, kelajakka, parallel vaqt oqimlariga o‘tib qolishlar, vaqtning kechishi tezlashadigan yoki aksincha, sekinlashadigan va hatto, to‘xtab qoladigan vaqt.

6	<i>Idilliya zamon</i>	Bu o‘zaro abadiy muhabbat, mustahkam sadoqatli do‘stlikning “oltin davri”, baxtli hayot zamonidir. Ammo salbiy hodisalar, sinovlarga to‘la zamonni ham, agar bu davrda qahramon o‘zini baxtli va har jihatdan qulay his qilsa, idilliya zamonini deb hisoblash mumkin. Qahramon o‘zgarishi, qarishi, kuchsizlanishi, uning hayoti sarguzashtlar, voqealarning kutilmagan va oldindan aytib bo‘lmaydigan o‘zgarishlariga to‘la bo‘lishi mumkin, shunday bo‘lsa-da, u yuzaga kelgan holatlardan mamnun bo‘ladi.
7	<i>Mifologik zamon</i>	Mifologik zamon olamning qadimgi modellarida vujudga kelgan bo‘lib, teskari tomonga: hozirgi zamondan o‘tgan zamonga yo‘naltirilgan. Mifologik zamon ortga qaytadigan, chiziqli emas, bunda zamon ortga qaytishi va hikoyachiga ma‘lum kelajakka o‘tishi mumkin. Mifologik zamon uchun har xillik, shartlilik, nisbiylik, kalendar va sutkaviy zamonning ramziy ahamiyati, jonlantirish, shuningdek, jinlar, diniy rivoyat va afsonalarda keltirilgan obrazlar hamda mavzulardan foydalanish xosdir.
8	<i>Biografik zamon</i>	Badiiy asarda biografik zamon yosh bosqichlaridan tashqari qahramon hayotidagi muayyan ahamiyatga ega davrlar bilan ham bog‘liq. Badiiy zamonning bu ko‘rinishi deyarli barcha asarlarda mavjud va insonning xarakteri, ulg‘ayishi va shakllanishini ochib beruvchi zamon sifatida ifodalanadi. Ammo biografik zamon hamisha ham kompozitsiyaning muhim unsuri bo‘lavermaydi. Bunday zamon qatlamlari muallif tomonidan badiiy asarning zamon tuzilmasini ikkinchi darajali tarkibiy qismlari sifatida qo‘llanadi.
9	<i>Abadiyat (esxatologik) zamon</i>	Abadiylik va butun dunyo tarixi haqidagi tasavvur bilan bog‘liq zamon. Abadiyat zamonini koinot va xudo haqidagi tasavvurlar bilan ham bog‘liq. Zamonning bu ko‘rinishi falsafiy, diniy yoki mifologik mavzularga to‘la badiiy matnlarda ko‘proq uchraydi. Ko‘pchilik holatlarda mualliflar abadiyat zamonidan mifologik zamonning boyitilgan ramziy tarkibiy qismi sifatida foydalanadilar.
10	<i>Taqvim zamon</i>	Yil fasllari, oddiy va bayram kunlarining almashinuvi bilan aks ettiriladi. Taqvim zamonini epik asarlar kompozitsiyalarining muhim tarkibiy qismi sanaladi, shu bilan birga, syujet yaratish vazifasini kamdan-kam bajaradi.
11	<i>Sutkaviy zamon</i>	Kun va tun, ertalab va kechqurun, tong otishi va kun botishi, kunning yarmi va yarim tun va hokazolar. Zamonning bu ko‘rinishi ham an‘anaviy, ham ramziy ahamiyat kasb etadi. Sutkaning yorug‘ payti inson uchun ijobiy sanaladi, tunda esa qora, yovuz kuchlar hukmronlik qiladi, qahramonlarni xavf-xatarlar va sarguzashtlar kutib turadi.
12	<i>Epik zamon</i>	Mutlaq o‘tmish, hozirgi kundagi real zamondan o‘tib bo‘lmas chegara bilan ajratilgan ajdodlar va qahramonlar zamonini. Eposdagi qahramonning hayoti va qahramonliklari o‘tmishdan olingan bo‘lsa-da, doimo davom etuvchi hozirgi kundir, ya‘ni eposda voqealar kechadigan shartli zamonli shartli olam mavjud.

Adabiyot san‘at namunasi maqomida shakllangan davrlardan buyon qaysi adabiy tur, janrga taalluqliligidan qat‘iy nazar, zamon va makonni badiiy voqelikning mustaqil jabhasi [Gurevich A., 1972; 5-138], asar badiiy to‘qimasining o‘ziga xos hodisasi [Lixachev D., 1987; 211], asar mazmunini tashkil etishning faol vositalaridan biri [Gey N., 1974; 228] sifatida ijodiy-estetik o‘zlashtirish bilan badiiy takomillashib

kelmoqda. Badiiy soʻz ustasi ijodiy niyatidan kelib chiqqan holda, zamon va makonni adabiy yangicha kashf qilish, ularni istagancha erkin tanlash, bir kunga asrlarni, asrga esa bir kunni sigʻdirishdek badiiy zamon hamda badiiy makondan ijodiy erkin foydalanish mahoratini namoyon qiladi. Badiiy olam uning oʻzida tasvirini topgan real voqelik kabi zamon va makonda mavjud boʻladi. Badiiy zamon obrazning eng muhim xususiyatiga aylanib, asarda muallif yaratadigan adabiy-poetik reallikni yaxlit idrok qilish – ijodiy-estetik oʻzlashtirish, yaʼni badiiy voqelikni tugal yaxlitlikda qabul qilinishini taʼminlaydi, asar kompozitsiyasini tashkil etadi [Fyodorov V.V., 1984; 81].

Badiiy adabiyot dinamik sanʼat guruhiga mansub. Shunga qaramay, adabiy-poetik obraz asar matni izchilligi oʻlaroq, zamon-makonda namoyon boʻladi va, oʻz mazmuni bilan dunyoning zamon-makon “modeli”ni ramziy – yaxlit aks ettiradi. Badiiy asarni obrazlar ritmining zamon-makonda amalga oshiradigan qaydi deyilishi sababi ana shunda. “Obraz, albatta, shunday maʼnoda berilganki, – deb taʼkidlaydi N.Gey, – uning istalgan har qanday mazmuni kim bilandir bogʻlangan, qaerdadir va qachonlardir sodir boʻlganligi chamalanadi. Bu yozuvchi uchun zarur boʻlgan uch boshlangʻich miqdor – badiiy olamning uch oʻlchovidir... Mazkur oʻzgarmas son-miqdorsiz obraz oʻzini namoyon qila olmaydi” [Gey N.K., 1967; 239].

Cheksiz bu olamning yaxlit makonida (bu qotib qolgan va tugallangan fon emas, balki unda roʻy berayotgan voqealarga binoan shakllanadigan jarayondir) “hamma narsada, tabiatdan tortib, insoniy axloq va gʻoyalargacha (hatto, mavhumiy tushunchalargacha) zamoni koʻrish, zamoni oʻqish qobiliyati,... zamon oqimi alomatlarini oʻqish qobiliyati” [Baxtin M.M., 1967; 204-205] har qanday yirik soʻz sanʼatkori poetikasining teran xususiyatlari hisoblanadi. Akademik D.Lixachev taʼrificha, badiiy zamon “bu zamon muammosiga nazar emas, balki zamonning oʻzi, badiiy asarda u qanday namoyon boʻlishi va tasvirlanishidir. U yoxud bu mualliflar tomonidan aytiladigan zamon konsepsiyasining tadqiqi emas, balki aynan shu badiiy zamonning tadqiqi soʻz sanʼatining estetik tabiatini tushunish uchun koʻproq ahamiyat kasb etadi [Lixachyov D.S., 1987; 210]. U “*adabiy asar badiiy toʻqimasi hodisasi*” [Lixachyov D.S., 1987; 200] sifatida adabiyotning oʻziga xos xususiyatlari, uning obrazlar tizimi, butun poetik tarkibi bilan bevosita bogʻliq. “Zotan, butun adabiyot badiiy toʻqimalardan iborat, chunki turmush hodisalari zamon va makon ichida sochilib yotadi” [Umurov H., 2004; 36]. “Taʼkidlash joizki, zamon va makon badiiy syujetning tarkibiy qismi yoki unsurlaridan biri emas, balki uning omili, hayotiyli va haqqoniyli manbaidir. Makon va zamon syujetga oʻz muhrini bosadi, uni jonlantiradi, taʼsirchanligini oshiradi, sermazmun qiladi” [Boboyev T., 2001; 135]. Adabiy tur va janrlarda turlicha boʻlgan badiiy zamon dunyoning zamon “modeli”ni shartli-ramziy yaxlitlikda poetik zamon “modeli”ga aylantiruvchi badiiy modellashtirish vositasi, badiiy voqelikning ijodiy kashf qilingan shakli, uning amaldagi mavjudlik shakli, asar kompozitsiyasini tashkil etuvchi yaxlit adabiy-estetik kategoriya sifatida talqin qilinmoqda.

Badiiy zamon, tor maʼnoda, voqea va hodisalarning zamon bilan bogʻliq ketma-ketligi, toʻplami va jadalligini ifodalovchi kompozitsiya unsurlaridan biri, shuningdek, asardagi badiiy obrazlarni tavsiflovchi va muallifning dunyo tuzilishi

haqidagi tasavvuri, dunyoqarashi, olamni qay darajada idrok qilishini aks ettiruvchi badiiy asardagi hikoya qilish sur'atidir. Keng ma'noda badiiy zamon, birinchidan, badiiy asardagi voqelikning davomiyligidir. Bu zamon oralig'i "u yoki bu davrda istalgan doiradagi insonlar hayot tarzini ifodalab beruvchi" aniq bir ijtimoiy-tarixiy hodisalarning yuz berish zamonidir [Esalnek A.Ya., 2003; 110-119]. Ikkinchidan, badiiy zamon – qahramonlar hayotining real, maishiy, biografik zamoni, uning davomiyligi va ko'lami. Uchinchidan, hikoya qilish, ya'ni yuz berayotgan voqealar haqida so'zlab berish zamonidir [Paveleva A.K., 133-148]. Badiiy zamonning dastlabki ikki unsuri syujet zamoni, uchinchisi esa hikoya qilish apparati bilan bog'liq zamondir. Boshqacha aytganda, adabiy asarda badiiy zamon, bu – tasvirlangan / hikoya qilingan zamon ("Erzählte Zeit") va tasvirlash / hikoya qilish zamonidir ("Zeit des Erzählens") [Tamarchenko N.D., 1999; 286]. A.Potebnya [Ozernaya M., 2017] va A.Yesin [Yesin A.B., 2003; 97-105] bu ko'rinishlarni "real (syujet)" va "badiiy zamon" sifatida tavsiflaydi.

Adabiyotda zamon – so'z san'atida turli xilda namoyon bo'lgan, ijodiy-estetik o'zlashtirilgan zamon tizimidir. Boshqacha aytganda, **badiiy zamon** badiiy modellashtirish vositasi sifatida bevosita badiiy olamning "to'rtlamchi koordinati" zamoni bo'lib, u adabiy qahramonning va tasvir subyektining borlig'i hisoblanadi.

Adabiyotda badiiy zamon badiiy matnning turi va janri, muallif dunyoqarashi, muallif uslubi hamda asarda tasvirlangan zamonning kitobxon tomonidan obrazli tahlili (interpretatsiyasi) kabi aspektlar asosida ifodalanadi [Panasenko N., 2009]. Hayotni uzoq muddat yoxud tinimsiz tasvirlashning mutlaqo imkoni yo'q. Shu sabab zamonni badiiy siqish zarur. Zamon oqimi muallif tomonidan atay sekinlashtirilishi (*retardatsiya usuli*), siqilashtirilishi, ixchamlashtirilishi yoki, umuman, to'xtashi (portret, peyzaj tasvirlarida, muallifning falsafiy mushohadalarida) mumkin. Zero, zamonning tashkil etilishiga hamisha uning bo'linishi, ya'ni uzluksizligi orqali erishiladi. Demak, badiiy zamon hamisha real zamonning o'zgartirilganidir. Bu bir tekis, bir maromdagi o'zgarish bo'lmay, u badiiy obraz va subyektiv hamda obyektiv asoslarni ijodiy sintezlashtiruvchi, asarning predmet qatlamini, nutq va kompozitsiyasini yaxlitlikda tashkil etuvchi muallif g'oyaviy-estetik konsepsiyasining o'ziga xosligi bilan izohlanadi. Badiiy zamon, uni ijodiy modellashtirish asarning janriy xususiyatiga, adabiy usuliga, muallif tasavvur-tushunchalariga, shuningdek, mazkur asar qaysi adabiy oqim va yo'nalishlar silsilasida yaratilganiga ham bog'liq. Shu bois **badiiy zamon tizimi – shakllari, tiplari, kategoriyalari va usullari** ham muallifning ijodiy-g'oyaviy niyatidan kelib chiqqan holda, o'zgaruvchanligi hamda xilma-xilligi bilan ajralib turadi. Chunki badiiy asarda zamon oqimi "modeli" adabiy matnda zamon munosabatlarining kompozitsion asosiy uyushtiruvchi kuchi bo'lmish *muallifning nuqtai nazariga* asoslanadi [Lotman Yu.M., 1970; 69] (aynan shu sabab badiiy zamon muallif badiiy olamining "modeli" ifodasi, deb qaraladi). Shuningdek, "badiiy zamondagi barcha o'zgarishlar uning so'z san'ati rivojining umumiy yo'nalishi bilan bog'liq takomilining umumiyaxlit chizig'ida jamlanadi" [Lixachyov D.S., 1994; 127].

Badiiy asarning to'rtinchi o'lchov maqomi zamon–makon dialektikasidan kelib

chiqadi. Eynshteynning nisbiylik nazariyasida makon va zamonning bir-biri bilan uzviy aloqadorlikda mavjudligi asoslab berilgan. Unga ko‘ra, “makon zamonning muayyan lahzasida olamni tashkil etgan nuqtalarning o‘zaro joylashish tartibini aks ettirsa, zamon makonning muayyan nuqtasida ro‘y beruvchi hodisalar ketma-ketligi tartibini ifodalaydi” [Tulenov J., G‘ofurov Z., 1997; 384]. Darhaqiqat, har qanday mavjudlikning asosiy shakllari bo‘lmish makon va zamon chambarchasligida zamon, *birinchidan*, o‘z-o‘zicha moddiy o‘zgarishlardan ayri holda mavjud bo‘lmaydi. *Ikkinchidan*, davomiylik kasb etmaydigan, o‘tmishdan kelajakka o‘zgarmaydigan moddiy tizim va jarayonlar bo‘lmaydi. *Uchinchidan*, zamon bilan makon birligi harakatda yuzaga chiqadi. *To‘rtinchidan*, zamonning yalpi umumiy xossalarida uning materiya makoni va harakati bilan aloqasi, moddiy tizimlardagi uzunlik, assimetriya, qaytarilmaslik, nosikllilik, uzluksizlik bilan uzluksizlikning birligi, bog‘langanlik, struktura munosabatlariga qaramlik mavjud. Shu sabab ham nisbiylik nazariyasida mavjud **to‘rt o‘lchovli geometriyada uch o‘lchovli makon** fizik hodisalarni tekshirishning asosini tashkil etib, *to‘rtinchi o‘lchov sifatida zamon olingan*. Falsafada bu **to‘rt o‘lchovli kontinuum**, deb atalib, *badiiyat olamiga ham bevosita daxldor*, ya‘ni **badiiy zamon – badiiy olamning “to‘rtlamchi koordinati” zamon**i, deganidir.

Badiiy zamon – badiiy makon kabi san‘atkor asarda tasvirlayotgan adabiy olamning ajralmas uzviy tarkibi. Badiiy makon dinamik jo‘shqin, chunki harakat uchun muhit yaratadi, badiiy zamon esa makonni ortidan ergashtiradi (*Harakatda zamon va makon ana shu tariqa birlashadi, qahramonlarning alohida zamon–makon kontinuumi shakllanadi*). Dinamikani makon va zamonning yashash sharti, deb atalishi sababi ana shunda. Barcha statik makonlar tasvirlanayotgan voqealarning zamon tizimiga jalb qilinishi lozim. Adabiyotda *zamon va makonni badiiy o‘zlashtirishning bunday usulini* M.Baxtin **xronotop** deb tushuntiradi. Olim tomonidan estetika va so‘z san‘ati nazariyasiga joriy qilingan bu tushuncha (avvallari u matematikada, tabiatshunoslikda, biologiyada qo‘llanilgan) obraz tarkibiga zamon va makon xarakteristikalari ajralmas darajada uzviy qorishganligini ifodalaydi (grekcha – *xronos* – **zamon** + *topos* **makon**; so‘zma-so‘z **zamon-makon**) [Baxtin M.M., 1979; 376].

Badiiy zamon tushunchasi va uning adabiy-estetik kategoriya sifatidagi klassik maqomini belgilagan nazariy-metodologik asoslarning muxtasar ilmiy-tahliliy umumlashmasi muallif ijodiy niyati hamda asarning g‘oyaviy-estetik konsepsiyasidan kelib chiquvchi adabiy olamning ijodiy modellashtirilgan zamoni so‘z san‘atining estetik tabiatini teran tushunish barobarida, uning poetikasi sirlarini ilmiy chuqur o‘zlashtirish imkonini beradi. Dunyoning zamon “modeli”ni shartli – ramziy yaxlitlikda badiiy zamon “modeli”ga aylantiruvchi so‘z san‘atining poetik to‘qima hodisasi – badiiy zamon ijodiy-estetik o‘zlashtirilgan adabiy olamning ajralmas alomatidir. Badiiy voqelikning sodir bo‘lishi va mavjudlik shakli, uning ijodiy kashf qilinishining o‘zi, uni estetik tugal butunlikda qabul qilinishini ta‘minlovchi, asar kompozitsiyasini tashkil etuvchi, adabiy obrazning muhim xususiyatiga aylanuvchi zamon adabiy-estetik kategoriya sifatida asarda qanday namoyon bo‘lishi va tasvirlanishidir. Badiiy zamon tarkiban murakkab, serqatlam, oniy lahzalardan azalu abadgacha, zamondan tashqarigacha ko‘lamlar qamrovlarining o‘zgaruvchan xilma–

xil tizimlari mushtarakligidan iborat badiiy olam “to‘rtlamchi koordinati” zamonining konseptual yaxlit adabiy–estetik tizimidir.

Ma’lumki, badiiy asarda tasvirlanayotgan voqealar makon va zamonda kechadi va shunga ko‘ra adabiyotshunoslikda “badiiy vaqt” tushunchasi keng qo‘llaniladi. Shu o‘rinda adabiyotshunos D.Quronovning quyidagi fikrini keltirish o‘rinli: “Avvalo, badiiy asarda tasvirlanayotgan voqealarning yuz berish vaqti bilan ularni hikoya qilish vaqtini farqlash kerak. Asardagi voqealarning yuz berish vaqti “syujet vaqti”, ularning hikoya qilinish vaqti esa “kompozitsiya vaqti” deb olinsa, u holda bu ikkisinin har vaqt ham bir-biriga mos kelmasligini ko‘rish qiyin emas. Chunki asar ustida ishlayotgan yozuvchi ijodiy niyatini amalga oshirish yo‘lida “badiiy vaqt” imkoniyatlaridan turli yo‘sinlarda foydalanishi mumkin. U zarur o‘rinda asar vaqtdan chekinib, o‘tmishda yuz bergan voqealarni tasvirlashi (“retrospektiv vaqt”) mumkin” [Quronov D., 2018; 13-128]. Syujet vaqtining me’yor va mutanosiblikda uyushtirilishi asar *kompozitsiyasida badiiy zamonning* ruhini aniq belgilaydi. Chunki aynan syujet halqalari badiiy asarning kompozitsion asosini tashkil etishi qonuniyatidan kelib chiqilsa, demak, syujet vaqti asar kompozitsiyasida zamonning tashkil etilishini ta’minlaydi.

Dinamik san’at guruhiga mansub adabiy asarda muallifning ijodiy individualligi namoyishi – badiiy zamon asarning g‘oyaviy-estetik konsepsiyasidan kelib chiquvchi tarkiban murakkab va xilma-xil tizimlarning *o‘zaro yaxlit tizimidan* iborat. Yozuvchining ijodiy niyati asosida zamon tizimining har bir *shakli, tipi, kategoriyasi* va *usullari* alohida holda, ayni paytda, barchasi zamon munosabatlari dialektikasi mushtarakligida **badiiy zamonning tugal sistemasini** tashkil qiladi. Asar badiiy zamonining *yaxlit poetikasi* zamon tizimlarining ana shunday *tugal tizimidan* shakllanadi. Va bu tugal tizim asar g‘oyasida, mavzusida estetik mujassam badiiy zamon konsepsiyasining yaxlitlashgan o‘zidir.

Tizimning falsafiy kategoriya sifatidagi nazariy va metodologik universal maqomidan kelib chiqqan holda, tadqiqot ob’ektini tizimli yondashuv orqali tahlil qilish misolida uning umumlashgan adabiy-estetik yaxlit tizimini “modellashtirish”ga harakat qilamiz. Bunday metodologik yo‘nalish badiiy zamon sistemasining quyidagi ierarxik “modeli”ni aniqlab beradi: *badiiy zamon kategoriyalari, badiiy zamon tiplari, badiiy zamon usullari* va ularning har biri bilan u yoxud bu tarzda bog‘liq badiiy zamonning *shartiligi*. Ular quyidagilar:

1. Badiiy zamon kategoriyalari. Hodisalar va materiya holatining uzluksiz o‘zgarish shakli – **zamonning nisbatini** *fe’lning o‘tgan zamon, hozirgi zamon* hamda *kelasi zamonlardan iborat grammatik kategoriyalari* o‘rnatadi. “O‘zbek tilida vaqtning ifodalovchi leksik, morfologik, sintaktik, fonetik kabi ifoda tizimlariga ega bo‘lgan ko‘p bosqichli temporal maydon mavjud. Umumiy maydonning yadrosini grammatik vaqt [Sultonova Sh., 2015; 8] ma’noli shakllarning yopiq sistemasidan iborat bo‘lgan fe’l zamonlari tashkil etadi. Vaqt ma’nosini ifodalashda ierarx maydonning birliklari o‘zaro hamkorlik qiladi. Fe’lning zamon kategoriyasi vaqt ma’nosini sof ifodalashga ixtisoslashgan, farqlovchi semantik belgilar orqali yuqori darajada (oppozitiv) uyushgan, qo‘llanishi doimiy (majburiy) bo‘lgan yopiq sistemadir” [Hakimov

M., 2004; 18]. Badiiyat olami ana shu badiiy o'tgan zamon, badiiy hozirgi zamon hamda badiiy kelasi zamonlardan iborat uch zamonda mavjud bo'lib, bir zamon qatlamidan ikkinchisiga, undan birinchisi yoki uchinchisiga (va aksincha) bemalol o'taveradi. Zamonlarning o'zaro dialektik almashinuvi badiiy asar poetikasiga xos adabiy-estetik sintez bo'lib, u yozuvchining ijodiy niyati, asarining g'oyaviy-adabiy konsepsiyasidan kelib chiquvchi badiiy zaruratdir. Bunday estetik zarurat, tabiiyki, zamon kategoriyalarining ijodiy faolligini talab qiladi. Aynan amaldagi zamonning ijodiy faolligi asar tarkibining o'ziga xosligini belgilashi barobari, hozir bilan o'tmishni yoki hozir bilan kelajakni bog'laydi, zamon kategoriyalaridan birining ijodiy faolligini namoyish etadi, ayni paytda, xoh o'tmish, xoh kelajak bo'lsin, har ikkisi hozir (hozirgi zamon)ning "bag'rida" bo'ladi. Aynan shu sabab hozirgi zamon tamoyili hukmron prinsip sifatida asar poetikasida (ifodalarning grammatik shakllaridan tortib, badiiy tasvir vositalarigacha) yaqqol namoyon bo'ladi, har bir obraz, ayniqsa, bosh qahramonlar o'zlarini to'liq hozirgi zamonda namoyon etadilar. Shu jihatdan **hozirgi zamon tamoyili yetakchi maqomga ega:** u o'zida badiiy zamonning barcha kategoriya hamda shakllarini qamrab olgan, ya'ni "*hozirgi zamon har bir zamon shakli illyuziyasining tayanch nuqtasidir*" [Gyuyo M., 1970; 120–122]. Har qanday badiiy asarning, qaysi adabiy tur yoxud janrda bo'lmasin, badiiy-poetik to'qimasi badiiy zamon kategoriyalarining u yoxud bu tarzda murakkab qorishmasidan iborat bo'ladi. Oqibatda asar syujetining, badiiy zamonining sabab-oqibat aloqasida rivojlanishiga zid bo'lmagan *hozirgi zamon* tabiiy sezilib turadi. Boshqacha aytganda, badiiy zamon poetikasida hozirgi zamon aksar ko'rinishda o'ziga xos yadro hisoblanadi [Shodiev N., 1986; 136]. Ehtimol, shu bois *hozirgi zamon ham mazmunan, ham mohiyatan, eng asosiysi – tarkiban nihoyatda murakkab hisoblanadi*. "Hozirgi zamonda biz o'tmish izlari va kelasi zamonning ishoralari bilan ro'baro' kalamiz. Biroq xuddi shu hozirgi zamon – haqiqiy reallikdir, chunki u qanday bo'lsa, aynan shundaydir" [Gey N.K., 1967; 243]. Darhaqiqat, zamonaviy romanlarda badiiy hozirgi zamon tasvirlanayotgan voqealar chegarasini kengaytiradi, syujet chiziq-lari va voqealarining, kompozitsion uyg'unligini ta'minlaydi, ayni paytda, o'tmish va kelajakning hozir (bugun) bilan aloqasini belgilaydi. Xuddi badiiy o'tgan, hozirgi, kelasi zamonlar kabi fe'lning zamon kategoriyasi integratsiyasi zamonning yaxlitligini, uning murakkab sintetik "manzara"sini yaratadi.

Har bir asar, qaysi adabiy tur va janrga mansub bo'lmasin, o'z badiiy zamon poetikasiga ega bo'ladi. Yirik epik asarlarda badiiy zamonning har *uch shakli* zamon-makon dialektikasida *yaxlit epik zamonni* tashkil etadi. Grammatik zamon shakllarining bunday dialektikasi badiiy zamonning mustaqil, murakkab yaxlit olamini yaratganicha, muallifning ijodiy niyati, asarining konsepsiyasidan kelib chiquvchi sub'yektiv munosabati orqali namoyon bo'ladi. Muallif qanday asar ijod qilmasin, qaysi davr yoki kim haqida yozmasin, barchasiga o'z zamoni nuqtai nazaridan yondashadi. Bunday yondashuv adib ijodida badiiy zamon poetikasini belgilovchi *hozirgi zamon unsurlari hamisha mavjudligi* bilan asoslanadi. Bunday pozitsiya butun asar ruhini "zamonaviylashtiradi", ya'ni o'tmish yoki kelajak materialida muallif hozirgi zamon – hozirgi kunning muhim savollariga adabiy javoblar izlaydi.

Fe'ning uch zamondan iborat grammatik kategoriyalari zamonning universal, mutlaq shakllaridir. Moddiy olamda ular yaxlit halqalashgan, aniq chegaralariga ega zamondir. Badiiyat olamida esa bu chegaralar nisbiy. Shu ma'noda san'at dunyosining o'z zamonlari bor. Faqat ular mutlaq emas, nisbiydir. Muallif ijodiy-estetik niyatidan, asarining janr xususiyatidan va g'oyaviy-badiiy konsepsiyasidan kelib chiqqani holda, o'z badiiy zamon olamini yaratadi.

2. Badiiy zamon turlari so'z san'atining har xil tur va janrlarida zamonning turlicha kechishiga asoslanadi. Zero, ular bevosita adabiy turlar (va adabiy janrlar ham) bilan bog'liq bo'lib, **lirik, dramatik va epik zamondan** iborat.

Lirik zamon lirik va liro-epik janrlar zamon poetikasi asosini tashkil etganicha, shartliligi bilan ajralib turadi. Lirik badiiy zamonga erkin murojaatda bo'lib, oniy lahzalardan cheksizlikkacha, zamondan tashqari bo'lgan abadiyatgacha qamrovga ega. Lirik she'riyatda zamon qatlamlarining o'zaro murakkab integratsiyasi ana shu qamrov tabiati bilan bog'liq. Zamonalarning bunday uzviy chatishmasi o'tmish va kelajak, o'tmish va hozir, hozir – o'tmish –kelajak, hozir va kelajak shaklida poetiklashadi. Biroq lirikada zamonning sezilarli obrazi mutlaqo bo'lmasligi ham mumkin. Lirik zamon – lirik qahramonning his-tuyg'ulari zamoni, izhori dil zamondir.

Lirikada tasvir o'z fikr-mulohazasini bildirish, lirik zamon – his-hayajonu kechinmalarga to'lib-toshgan oniy lahza hisoblanadi. Zero, shoir zoti hamisha zamonning asiri. Lirikada, odatda, badiiy olamning zamon aspekti nisbatan rivojlangan. Unda muallif bilan qahramon o'rtasidagi masofa juda yaqin, ba'zan shu masofa ham qolmaydi: shoir bilan lirik qahramon “shaxsi” birlashib ketadi (shoir o'z lirik kechinmalarini, dil izhorlarini botinidan zohiriga ko'chiradi). Bu uyg'unlik – shoir lirik zamonining lirik qahramon zamoniga aylangan hayajonli zamoni in'ikosidir. Bu zamon his-tuyg'ular mavji, qalb atalmish makonlar botini uzra kezinish zamoni bo'lib, u o'zida zamonalarning hozirgi, o'tgan va kelasi koordinatalari uyg'unligini, ayni paytda, lirik zamon bilan lirik makonning shartli-ramziy singib ketgan obrazlarini ham poetik yaxlitlashtiradi.

Dramatik zamon ham shartliligi bilan ajralib turadi. Shartlilik, asosan, dramaning teatr sahnasi uchun mo'ljallanganligi, zamon tomoshabin ko'z o'ngida sahna ishtirokchilari – obrazlar o'rtasidagi dialogda “kechuvchi” teatr zamonidan iboratligi bilan bog'liq. “Vaqt kategoriyalarining to'qnashishi, bir tizimdan ikkinchisiga o'tishi dramatik vaqtning tuzilishini tashkil qiladi. Vaqt o'zgaradi, hodisa takrorlanadi, sahnada bir odam har xil yoshda namoyon bo'ladi. Sahnadagi badiiy vaqtning tashkil qilinish usuli turli asarlarda turlicha kechadi. Hozirgi dramatik asarlarda davriy munosabatlar ularning birligi ko'rsatilayotgan harakatdagi voqea bilan hamnafasdir, ya'ni asar voqeasi o'sha zamon munosabatlari timsolida namoyon bo'ladi. Zamon munosabatlari erkin va faol ravishda shakllanadi” [Umarova M., 2011; 27-28]. Albatta, har bir dramaturgning o'z badiiy zamon obrazi bor. Biroq ularning barchasi uchun badiiy zamon shartliligining umumiy xarakteri o'zgarmasdan qolaveradi. Dramatik asar muallifi, bir tomondan, go'yo asar voqealaridan butun ikir-chikirigacha xabardor, shu bois voqea tafsilotlari, uning yuz berish vaqti va joyi haqida oldindan ma'lumot bera oladi. Ayni chog'da, go'yo voqea uning ko'z oldida – hozir sodir bo'layotgandek:

voqeaning kechishini “jonli” tarzda sharhlab boradi [Quronov D., 2018; 35].

Epik zamon. Epik janrga mansub asarlarda badiiy zamon (epik zamon) ko‘p qatlamli, zich-tig‘iz (o‘nlab yillarni real zamonning sanoqli kunlariga sig‘dirish) va murakkab. Zamonaviy romanda yozuvchining ijodiy niyatidan kelib chiquvchi epik zamon asarning umumiy g‘oyaviy-badiiy konsepsiyasi, murakkab syujet-kompozitsion qurilishi, tasvir shaklining o‘zi bilan bevosita bog‘liq. Shu ma’noda roman zamoni epik syujet va kompozitsiyaning kategoriyasi sifatida namoyon bo‘ladi. “*Badiiy zamon aynan voqealar rivoji kategoriyasi sanaladi va, eng avvalo, romanda voqealarning xarakterli tartibida namoyon bo‘ladi*” [Rjevskaya N.F., 1969; 54].

Yirik epik shakllarning janriy-tematik xususiyatlari, adabiy-estetik mohiyati o‘ziga xos maxsus usullar bilan shakllanuvchi epik zamoni taqozo etadi. Epik zamon aynan ana shu janrda nisbatan yaxlit va to‘liq namoyon bo‘ladi: epik qamrov butun bir davrni, uning harakatini badiiy tadqiq etish imkonini beradi. Zamonaviy romanning janr talabi, zamon va makon chegaralarini kengaytirish vositasi bo‘lgan zamon shakllarining *badiiy montaj tamoyili* ularning murakkab poetik zamon tarkiblarini tashkil etadi [Shodiev N., 1986; 101-108].

Badiiy asar qaysi adabiy tur va janrga mansub bo‘lmasin, o‘z *badiiy zamon turiga* asoslanadi. Lirik zamon epik va dramatik zamon poetikasi tarkibiga uzviy singib ketishi mumkin. Buning ijodiy-estetik amalini zamonaviy romanlar epik zamoni poetikasida yaqqol ko‘rsa bo‘ladi. Badiiy zamon turlari ham bir-birini boyitganicha, muallif ijodiy niyatiga asosan asar poetikasiga o‘zaro singib ketishi umumestetik hodisa ekanligini anglaymiz.

Badiiy zamon usullari. Badiiy zamon kategoriyalarining, eng avvalo, syujet zamoni bilan, undan so‘ng asar kompozitsiyasi bilan chambarchas bog‘liqligi ularning badiiy zamon yaxlit tizimidagi kompozitsion usullar shaklida namoyon bo‘lishini ta‘minlaydi. *Zamonning ortga qaytishi (retrospeksiya), kelajakka yo‘nalganligi (prospeksiya)* va sekinlashishi (*retardatsiya*) har qanday asar badiiy zamoni xarakterini, mohiyatini anglatadi. Voqealarning xronologik izchilligi muallifning g‘oyaviy-ijodiy niyatiga bo‘ysungan holda o‘zini, nafaqat, tipik, balki zamonning real oqimiga zidligicha muallifning individual badiiy zamonida ham namoyon bo‘ladi. Birinchi holda zamon to‘g‘risidagi tasavvur uning uzluksizligi, qaytarilmasligi (o‘tmishdan hozirga, hozirdan kelajakka) va tekis – bir maromda namoyon bo‘ladi. Ikkinchi holda esa zamon izchilligining jiddiy buzilishi ko‘zga tashlanadi. Bunday buzilish uch ko‘rinishda, ya‘ni *retrospeksiya* [retrospeksiya (lot. *retro* – teskari, orqa + *spectare* – qarash) – o‘tmishga murojaat, o‘tgan voqealar va kechinmalar tahlili, *prospeksiya*] va *retardatsiya* [lot. *retardation* – sekinlashtirish, tutib turish] – syujet voqealarini sekinlashtirish shakllarida namoyon bo‘ladi. Badiiy matn har xil qismlarning tartibsiz to‘plami emas, balki qismlari o‘zaro aloqador bog‘langan tartibli tizimdir. Izchillik va aloqadorlik badiiylikning muhim shartlaridan biridir. Bu esa matn – bo‘linmas birlik degani emas. Matnning sistem-struktural tabiati formal va semantik tomondan qismlarga ajratib tahlil qilish imkoniyatini beradi. Matnning qismlardan tashkil topganligi (bo‘linuvchanligi) va izchilligi uning tabiatiga xos. Retrospeksiya, prospeksiya va retardatsiya badiiy zamoni modellashtirish, ya‘ni voqealar zamonini

rejalashtirishning ajralib turuvchi usullaridir. Retrospeksiya qahramonning tarixini kengaytirish uchun sharoit yaratib, ahvol-ruhiyatini aniqlashtiradi [Rjevskaya N.F., 1969; 43]. Voqealar rivojining retrospeksiya usuli badiiy zamonning ortga qaytishi ifodasi sifatida matnda uning tagosti mazmunini ochish vositasi hisoblanadi. Buning ijodiy namoyishi zamonaviy romanlar epik zamon tizimida xilma-xildir.

Soʻz sanʼatida hozirgi va hatto oʻtgan zamonlar doiralarida kelajakka (kelasi zamonga) murojaat qilishga ijodiy imkon beruvchi, epik zamonning vaqtdan tashqari cheksizlikka singib, abadiyatga aylanib ketishining yagona adabiy-estetik vositalar tizimidan iborat usuli – prospeksiyaning *ikki anʼanaviy shakli* koʻzga tashlanadi. *Biri* – bevosita kelgusida boʻlajak voqea–hodisalarning badiiy tadqiqidan iborat fantastik asarlar, ertaklar prospeksiya zamon, *ikkinchisi* – muallifning gʻoyaviy–ijodiy niyatidan kelib chiquvchi, zamonlarning murakkab dialektikasiga asoslangan prospeksiya. Shaklan kitob, qism va boblardan iborat uzluksiz harakatdagi, doimo ilgarilab borajak tinimsiz zamon oqimi – prospeksiyaning shartli badiiyatidir. Obyektimizdagi romanlarning gʻoyaviy konsepsiyalariga xos prospeksiya *shaklan* va *mazmunan* boy, adabiy-estetik murakkab mohiyatga ega. Retrospeksiya bilan prospeksiyaning mushtarak xususiyati shundaki, ularning har ikkisi ham zamonlarning jonli aloqalarini koʻrsatish imkoniyatini beradi: retrospeksiya oʻtgan va hozirgi zamonlar, prospeksiya esa hozirgi va kelasi zamonlar aloqadorligi ifodalari hisoblanadi. Zamon-makonlarning oʻzaro murakkab qorishuvi badiiy syujet qurilishining prinsiplaridan biriga aylanadi.

Retardatsiya – epik asarlarga xos syujet-kompozitsion usul, voqealar haqida hikoya qilish, syujet voqealarini sekinlashtirishdir. Retardatsiya asarga syujetdan tashqari elementlar (lirik chekinishlar, mufassal portret, peyzaj tasviri, personaj xarakteristikasini berish, personajning oʻtmishi haqida hikoya qilish, kiritma voqealar, rivoyat va boshqalar)ni kiritish orqali amalga oshadi [Quronov D., Mamajonov Z., Sheralieva., 2013; 250]. Retardatsiya usulidan muallif zamonini ifodalashda foydalaniladi. Muallif ijodiy niyatiga muvofiq asar zamonini sekinlashtirishi mumkin. Shunday qilib, muallif asarda kechayotgan voqealar bilan birga boʻlishi, voqealar orqasidan izma-iz yurishi, voqealar uni quvib oʻtib ketishi (kundaliklar va xatlarda) mumkin.

XULOSA

Soʻz sanʼatida turli xilda mujassamlashgan, harakatda boʻlgan va ijodiy-estetik oʻzlashtirilgan zamon badiiy zamon tizimi-badiiy modellashtirish vositasi, poetik toʻqima hodisasi, adabiy olamning ajralmas atributi, badiiy voqelikning sodir boʻlish shakli, adabiy obrazning muhim xarakteristikasi maqomlarida yaxlit adabiy-estetik kategoriyadir.

Badiiy zamon adabiy asarning gʻoyaviy-estetik konsepsiyasidan kelib chiquvchi tarkiban murakkab va xilma-xil tizimlarning oʻzaro yaxlit sistemasi boʻlib, badiiy zamon shakllari, tiplari, kategoriyalari hamda usullaridan iborat dialektik birbutun ijodiy-estetik hodisadir.

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Received: February 20, 2022
Accepted: March 16, 2022
Available online: March 25, 2022

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THE HERITAGE OF HENRI JAMES' PSYCHOLOGICAL REALISM IN HIS CREATION

ANNOTATION

The article explores the origins and mechanisms of the formation of a literary cult and the fate of legacy in the twentieth century. The article analyzes Henry James' conscious modeling of his own life in line with the laws of literary creativity, the creation of an auto-myth, and the author considers his lifetime reputation as a literary example for other young writers. He was one of the founders of psychological realism, and the article aims to identify the distinctive features of his work, as well as to present elements of the genre of "family chronicle" of the XIX century using the example of his novels.

The article examines his approach to writing novels. The scientific novelty of the analysis lies in illustrating James' significant contribution to the development of the theory of the novel, primarily its psychological diversity, which he skillfully captures in his novels, presenting the inner world of the individual in a detailed psychological analysis of his heroes' existence, highlighting the role of central consciousness, which includes not only the life of the heroes but also the psychology of relationships, habits of a social nature, the underside of the soul. Thereby diverting attention from the plot of the work, the author brings readers to the state of the hero's soul.

The article raises the question of the differentiation of approaches and ways of developing psychological realism related to America and Europe in the second half of the XIX and XX centuries. Laying a transatlantic orientation in his works, he directly imbued the events with the culture and traditions of the New and Old Worlds, revealing the confrontation of

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GENRI JEYMSNING PSIXOLOGIK REALIZMGA OID IJODIY MEROSI XUSUSIDA

ANNOTATSIYA

Maqolada adabiy kultning kelib chiqishi va shakllanish mexanizmlari XX asr yozuvchisi Genri Jeyms ijodi va uning adabiy merosi taqdiri misolida o'rganilgan. Genri Jeymsning o'z hayotini adabiy ijod qonuniyatlari asosida ongli ravishda modellashtirishi, uning avtomif yaratishi, boshqa yosh yozuvchilar uchun ijod ustasi sifatidagi qiyofasi tahlil qilingan.

Maqolaning maqsadi – zamonaviy yozuvchi, psixologik realizm asoschisi sanalgan Genri Jeymsning Amerika adabiyotidagi o'rni, ijodiga xos xususiyatlarni aniqlash va uning asarlarini XIX asr "oilaviy yilnoma" janri misolida taqdim etishdir.

Maqolada yozuvchiuning romanga, uni yozishga bo'lgan yondashuvi batafsil o'rganilgan. Tadqiqot ishining ilmiy yangiligi Jeymsning roman nazariyasini rivojlantirishga qo'shgan hissasini ko'rsatib berishdir. Shu bilan birga, Jeymsning roman nazariyasi rivojiga qo'shgan salmoqli hissasini tahlil qilish, ushbu muallifning o'z romanlarida psixologik holatlarni xilma-xil yo'llar orqali mohirona tasvirlab berish qobiliyatini o'rganishdan ham iboratdir. Yozuvchi o'z qahramonlarini psixologik jihatdan batafsil tahlil qilar ekan, personajning ichki dunyosini taqdim etadi, markazga ongning roli, vazifasini qo'yadi. Bu nafaqat qahramonlar hayotini, balki munosabatlar psixologiyasini, ijtimoiy xarakterga ega bo'lgan odatlarni, ruhning quyi qismiga e'tiborni tortadi va bu orqali muallif kitobxonni asar syujetidan chalg'itib, qahramon ruhiy holatiga – ruhiyat olamiga bog'lanishi uchun sharoit yaratadi. XIX asr va XX asrning 2-yarmida Amerika va Yevropa adabiyotida psixologik realizm kuchaydi va

two cultures, the refraction of the destinies of representatives of different societies.

Key words: novels, psychological portrait, transatlantic literature, generation, a family chronicle, origin, epical work, characteristic trait.

maqolada psixologik realizmga aloqador metodlarga xos yondashuvlar va rivojlanish yo'llarini farqlash masalasi ham ko'tarilgan. Genri Jeyms transatlantik adabiyotning asoschisi va psixologik romanning ustasi hisoblanadi. Amerikalik adib psixologik realizm rivojiga katta hissa qo'shdi. O'z asarlarida transatlantik yo'nalishni yo'lga qo'ygan muallif voqealarni Yangi va Eski dunyo madaniyati va an'analari bilan bevosita singdirib, ikki madaniyat qarama-qarshiligini, turli jamiyatlarning vakillarining fojiviy taqdirini, turli madaniyatlar o'rtasidagi tavofutlarni ochib bergan.

Kalit so'zlar: romanlar, psixologik portret, transatlantik adabiyot, avlod, oilaga oid masalalar, epik asar, xarakterli xususiyat.

INTRODUCTION

Henry James is the founder of a transatlantic literature and the master of a psychological novel. Recklessly devoted to art, a man of difficult fate, Henry James made a significant contribution to the development of psychological realism. He was an American who lived most of his life in England, with the British considering him an American writer and the Americans considering him an English writer. James belonged to the entire English-speaking world, being a "bi-literature" phenomenon, to which T.S. Eliot and V.Nabokov can also be attributed [James G., 1979; 684]. James' legacy is more than four dozen novels and novellas, more than a hundred short stories, and volumes of criticism. Henry James was nominated for the Nobel Prize in Literature three times in his career in 1911, 1912, and 1916, but never got it. During his lifetime, James was not particularly popular. Immersed in the world of literary interests, he was considered a writer for writers. His legacy is so great that when you come across his work, you find a lot in common with the family chronicle and the depth of his works, the elegance of form, the variety of style techniques attracted different criticism.

The novelty of James, his significance was truly appreciated in the XIX century. He was largely ahead of his time, becoming one of the predecessors of the "new prose", authors of such a scale as Faulkner, and Hemingway [Kaplan F., 1992; 14-15, 182].

Henry James (1843-1916) was a native of New York, the son of a religious philosopher, lecturer, and writer Henry James Sr. (1814-1882), who maintained friendly relations with R.W. Emerson, X.Greeley, and other prominent figures in the US culture. The writer's older brother William James became the largest philosopher, one of the fathers of pragmatism, and a psychologist.

The future writer spent his early years abroad, studying in Geneva, London, and Paris. His father wanted his him to become a "citizen of the world", not to be alien to the spiritual values of different peoples, to speak foreign languages. James also attended a law school at Harvard University [Wilson S., 2016]. When the Civil War broke out, the brothers of the writer fought on the side of the northerners, and William

was injured. James could not serve in the army due to a serious injury.

In the 1860s, he began a professional engagement in literature. In 1864, he published his first book, "Tragic Mistake". In his early works, James was not quite original; the influence of Dickens, and Irving affected their home but he quickly went on an independent road. During that period, he lived in Cambridge, Massachusetts, but in 1866 he began to spend most of his time abroad in England, France, and Italy; since 1876, his permanent residence became London, although from time to time he visited America.

MAIN PART

James was a type of an intellectual who hardly came into contact with gross reality. He was financially provided for and gravitated by the vulgar, as he believed his compatriots and their deafness to art, ultimately led him to voluntary expatriation, separation from his homeland, the national soil. However, shortly before his death, he confessed to one poetess, just like him, who left the United States: "Do not repeat my mistake. I cut myself off from America I belong to" [Edel L., 1975; 376-377].

James was never married. A lonely man, he gave all of himself to literary work. His career continued for half a century, all his time he worked self-negligently, and unfortunately, he did not enjoy recognition from a wide audience during his lifetime. In addition to working in almost all artistic genres, James left a lot of critical articles, essays, travel essays, reviews, as well as memoirs, and notebooks.

The fruit of intensive communication with colleagues was an extensive multi-volume epistolary heritage. James was not tired of working on the style and form of his works, one of the first among American writers he began to analyze the creative process itself, its patterns. He touched on this problem not only in critical works, but also in his fiction works, the heroes of which, of course, were writers, painters, and people of art.

James witnessed the most important historical events in the life of Europe and America, but they almost found no feedback on his books. Civil pathos, "engagement" of the writer contraindicated with the art of words. Exploring the psychology of people, their inner life, and their experiences, he sought to capture eternal moral values within moral and ethical conflicts.

Henry James described a rather narrow, upper layer of American and European society. Typical heroes are writers, aristocracy, wealthy intelligentsia, and people of art, far from material worries. His hero is a person who thinks about his place in life, about the meaning and purpose of his existence.

His works are dominated by the following motifs and themes: the clash of European and American traditions reflected in the fate of the Americans and the Old World, the artist's conflict with his entourage, internal conflicts related to creative work, "pilgrim", seeking refuge. The fruit of the writer's first trip to Europe was a collection of short stories, and the so-called "Flame Pilgrim" (1869).

Two periods are outlined in the creative work of Henry James: "European", covering almost three decades from the beginning of the 1870s to the end of the

1890s, and a period of a late manner from the end of the 1890s to the death of the writer in 1916.

Henry James made a special contribution to the development of the psychological narration. Among the best examples of this genre are *Daisy Miller* (1879), *Aspern Letters* (1888), *Liar* (1889), *Apprentice* (1892), *Brooke Smith* (1892), and *Carpet Pattern* (1896), *Screw Turn* (1898), etc.

Usually, James evades the traditional manner of the first person and introduces the figure of the narrator. It was important for him not only to “mirror” the reality in its objective data, but also to pass it through the prism of perception of a certain person, narrator, eyewitness, observer, to show his point of view, his vision of reality [Nikolenko M.P., 2011; 186-199].

In several novels – “*Eugene Pickering*”, “*Siege of London*”, “*Madame de Mov*”, “*Pandora*”, etc. the writer turned to a topic that aroused his increased interest: revealing the character of an American, his/her “riddles”. This topic is especially vividly revealed in the story “*Daisy Miller*”. In American criticism, it was suggested that *Daisy Miller* could be inspired by reading Turgenev’s story *Asya*. This is not about a direct influence, but about the interaction of two artistic systems, since the topic “Compatriots Abroad” attracted the attention of both the Russian and American writers.

The tie in both stories is the meeting of the narrator with compatriots. The Miller family travels in Europe, Narrator Winterbourne meets them: this is the mother, her 9-year-old son Randolph and her daughter Daisy (literally, this name means “margarita”). Daisy’s brother not without pride speaks about his sister: she is “a real American”. Winterbourne is attracted to Daisy’s simplicity, naturalness, and, of course, beauty. Sometimes she seems to him “typical crazy”. Obeying only the inner feeling, alien to cold calculation, Daisy does not accept the choppy rules of a “good tone”; to the horror of her mother, for example, she goes with Winterbourne for a walk to Chillon Castle.

A few months later, Winterbourne meets her in Rome, where she is the subject of a “decent” society because she risked appearing in public with the handsome Italian Giovanelli, a native of a simple family. Friends and acquaintances are convinced that the young lady “went too far” in her intrigue with a fan. A walk along the night Coliseum, accompanied by Giovanelli, turns out to be fatal for the heroine. She falls ill with Roman fever and dies. Winterbourne returns to Geneva. The novelty of the story is reflected in the multifaceted, complex character of the main character. Daisy Miller did not correspond to the myth of the “perfect America”, which was rooted in the “tradition of decency”.

The story “*Daisy Miller*” was ambiguously accepted by the compatriots of the writer. The editor of one of the American magazines rejected the story because he saw in it “denigration of the image of a young American woman”. Nevertheless, the story contributed to a decisive increase in the popularity of Henry James. Today, American critics put the image of Daisy Miller on the line with such discoveries of American literature as Esther Prynne, Billy Budd, Huck Finn, and Jay Gatsby.

“*Aspern Letters*” – this equally famous story is included in the circle of works that cover the invariably caring a topic of Henry James’ creative man, his role in the life of society, his psychological appearance, and the fate of his works. The author sought to answer the question: to what extent it is lawful to invade the writer’s inner world, in his relations with other people, in his right to privacy? The impetus for writing the story was the real story that happened to a certain captain Silsby, a fan of the great poet P.B. Shelley (1792-1822). Upon learning that Claire Claremont, Shelley’s lover, then an elderly woman, kept the correspondence with Shelley and Byron, Captain Silsby shone a room in her house so that after Claremont’s death he could take possession of the letters. After Claremont’s death, her niece, a young and single woman became her heiress. She agreed to give Shelley’s letters to the captain only on the condition that Silsby marries her.

The narrative is built as a first-person story. The narrator is an unnamed hunter for literary rarities, publisher, biographer, literary critic. He bows to the great romantic poet Jeffrey Aspern, in which the features of both Byron and Shelley are guessed [Blackmoore R.P., 1979; 127-157]. The narrator admits that he has the “publisher’s temperament” and also “has an attraction to the old let him have a somewhat special kind”.

The plot of the story is based on the hero’s arrival in Venice, where he hopes to take possession of the idol’s letters and his portrait. They are kept by Juliana Borders, who lives alone with her niece Tina Borders, an old virgin. The hero carefully hides his plans and does not give out his intentions. Once the “divine Juliana” was loved by the “divine Aspern”. Now, she’s an old woman. Under the guise of an American traveler, the narrator settles in Juliana’s house, who rents him a room for more than an impressive amount.

Juliana guesses what the intentions of the guest are, and wants, having requested a lot of money for the letters, to eventually provide Tina.

A peculiar game is being deployed where all are looking for their benefit. The narrator is ready, according to him, “for any meanness”. He tries to attract a trusting Tina to his side. One day, he enters Juliana’s office and roars in her things. Juliana catches him behind this shameful occupation and quits: “The vile scribe”. At this moment, the hero first sees under the ugly green visor that Julian wears how surprisingly these eyes sparkle. In them is the brilliance of her former beauty.

Behind the story’s plot changes, the author’s thoughts are about the nature of art, the beauty, of life, and moral conflicts of conscience and duty. Everything is transient in life; only great art is forever. Once, Juliana was a captivating girl, the poet’s muse. But Juliana took away, and not only externally: after all, she is ready to conduct ugly bargaining over the sale of Aspern’s portrait. In the story, the motive of contrast plays an important role. Juliana, who once inspired Aspern, is trying to deny the fact that she has letters from the poet. For the narrator, Juliana’s desire to benefit from acquaintance with Aspern is like a “fake note”.

Art turns out to be coupled with low-lying, self-serving motives. The greed of the collector, which kills truly scientific interest, conflicts with the norms of morality.

The victim is the third participant in the drama. Tina Borders, an unhappy lonely woman, is imbued with a feeling for the narrator, not wanting to notice that he is using her for his benefit. But in it lives a sense of duty towards her aunt.

Dying, Juliana, who has the oppressive will, inspires her niece that she is allowed to give letters to the narrator only in exchange for his consent to become her relative, that is, to marry her. Frightened by an unexpected prospect, the hero is removed. During the next visit, it turns out that Tina, who met the hero with deliberate coldness, destroyed priceless letters. Her act is psychologically motivated: hidden hopes have not been fulfilled, and letters are now not needed.

In the story, Henry James appears as a master of fine psychological drawing: the characters are given in all the complexity of their psychological appearance, and each situation involves different interpretations. In the late 1890s, with the release of James' novel "*Poynton Prey*" (1897), a transition to a new creative stage has been planned, which lasted about two decades. Critics call it the time of James' late manner.

At this time, his novels "*Wings of the Dove*" (1902), "*Ambassadors*" (1903), "*Golden Bowl*" (1904), several short stories, a large number of critical articles, including prefaces, performed the second-lifetime edition of his works (1907-1909).

The last years of James were overshadowed by the death of many close people, primarily William's brother. After England entered the war, he accepted British citizenship (1915) but bequeathed that his ashes after cremation be buried in America [Edel L., 1975; 264-267].

The works of James of the late period are characterized by a complicated form, style experiments, symbolism and allegories, and intense interest in the finest movements of the human soul. The subject of James' attention is not so much the life surrounding the heroes, the material environment, but its refraction, reflection in individual consciousness, and perception. True, sometimes the search for new forms and means of expression became an end in itself for the late James with rather narrow, chamber content [Zverev A.M., 1999; 50, 77, 278].

This, of course, made his books somewhat "elitist" "literary". Nevertheless, in the opinion of contemporaries, he was the master, the "master" owning all mysteries of narrative art. James believed that penetration into the psychology of the human soul is the main writing goal.

But if in the work of the great masters of the XIX century this problem was solved through an openly carried out psychological analysis, if the creator of novels and short stories acted as the "all-leading author", who in direct text explained everything to the reader about his heroes, then Henry James took a step forward in his artistic methodology. He moved on to the show from the story commentary, which is called the dramatic method.

James strove through the external, through actions, manner, statements, and facial expressions to say about the inner state of the hero. His searches in the field of psychological novels influenced the development of this genre in the 20th century, and the literary technique of many writers.

Henry James was also known as a talented theorist and critic. Almost all-

American writers such as Irving and Cooper, Longfellow and Emerson, and Whitman reflected on the nature of his literary work. In the history of literary and aesthetic thought, Edgar Poe's essays and treatises on the nature of the short stories, the essence of poetry, are significant. Nevertheless, Henry James resolutely stands out among compatriot writers both in terms of the volume and in terms of significance of the literary and critical heritage he had left.

His critical way went in parallel with artistic creativity: James judged the literary process from the inside. His articles, reviews, and prefaces are so numerous that they could compose an independent collection of works. James hoped to become American St. Bev. He was distinguished not only by the subtlety and professionalism of the assessments but also by the widest erudition.

During James' time, romanticism was usually presented in the pale works of his epigones. Life required the approval of the principles of realistic art; this task was taken over by James. His articles on literary topics were compiled in the book *French Poets and Novelists* (1879), as well as the program collections *The Art of Prose* (1885), *The Future of the Novel* (1899), *The New Novel* (1914), etc. [Blackmoore R.P., 1979; 127, 157].

The most important aspect in the theorist's methodology was "self-reflection", an analysis of his own literary experience. He wrote prefaces to individual volumes of his collected works, explaining and commenting on his plans, and expressed judgments on general issues of literature. Especially significant in this regard are the prefaces to novels such as "*The American*", "*Female Portrait*", "*Princess Kazamassim*", and "*Ambassadors*", to several stories included in the lifetime collected works (1907-1911). Thanks to James, the prestige of literary criticism has grown in the United States. It marked a new phase in its development.

James made a significant contribution to the development of the theory of the novel, primarily its psychological variety, a novel that enables us to capture the "life of the heart" (Stendhal), the inner world of personality. It is difficult to overestimate the importance of his works devoted to the romance genre, because in fact, throughout almost the entire XIX century the dominant in the USA remained a "small genre" (Irving, Edgar Poe, Twain, Bret Garth).

In the program article "The Art of Prose" (1884), James justified the meaning of the novel form: he believed the novel to be an expression of a personal, "direct impression of life" and determined the value of the completeness of this impression. The novel is designed to convey the "air of reality", and create the "illusion of life", "matter, living and moving", like any other organism; "during its development, the relationship of all its parts will be discovered", James believed.

For James, not theoretical definitions are significant – "romantic novel", "everyday novel", "character novel", "position novel", but organic achievement unity of form and content, and, therefore, loyalty to life. Novels can be either good or bad. The only issue that deserves discussion is the level of skill. James paid special attention to the so-called point of view. For him, the skill with which the thing was created was extremely significant; he wrote about the "religion of fulfillment".

Not all this means that Henry James ignored the substantive side of the novel. On this score, he spoke with obvious certainty, protecting himself from reproaches for underestimating the “idea of the content of a novel or picture”. “They are of great importance”, he emphasized, “from my point of view, and if I could create prayer, it would call on the artist to enrich the ideas of his work as much as possible”. James is praised for falsehoods, sentimental stereotypes, a must-have happy end, pleasing to reading tastes. The main thing is the freedom of the artist and the significance of his experience.

James constantly pondered the art of storytelling. Here he was largely ahead of his time, looking into the future. In particular, he developed the principle of “multi-subject consciousness”, associated with the embodiment of the points of view of several storytellers who can perceive the same picture differently. In the preface to the novel “*Female Portrait*”, he wrote: “In the house of literature there is not one, but a lot of windows the number of them, however, cannot be established, each is cut or will still be cut through on an extensive facade due to the needs of individual perception”.

Very important for James was the experience of French literature by Flaubert, Maupassant, and Zola. One of the first in the United States, he justified the significance of Balzac’s legacy (article “*Balzac’s Lesson*”). To take on the artistic achievements of the Old World, James was one of the most “Europeanized” American writers.

James was, along with his friend W.D. Howells, among the first American writers to promote Russian literature in the United States, and above all Turgenev, to whom he devoted four articles. The first – “*Ivan Turgenev*” was built as a review of the novels “*Hanging Waters*” and “*Steppe King Lear*”, which James, who did not know the Russian language, met in the German translation. The article, in particular, noted: “Turgenev is one of the few discerning artists. Let us make a reservation at once: it is great not with abundance of writing, but with skill. His element is close observation” [Lerner D., 1941; 28, 54].

Turgenev read the review and answered James with a letter of thanks. Correspondence ensued between them, and then in 1875-1876 they met in Paris, and they developed friendly relations. His next work was a review of the novel “*New*”. Then, he published two more thorough works on Turgenev. In his characterization of the Russian writer, James emphasized the originality of his manner, which is based on the “dramatic method”.

While living in Europe for a long time, James painfully felt his separation from his native soil. Turgenev also spent a long time abroad, but at the same time maintaining strong ties with Russia. “His genius was for us the voice of those masses unknown to us”, James wrote, “which now have to be talked about more and more often”, James did not pass by Turgenev’s artistic experience, it is believed, for example, that in his novel “*Female Portrait*” the influence of Turgenev “*Novi*” is noticeable.

A discerning remark by English writer George Moore became common in literary circles: “James went to Europe and began to read Turgenev, and Howells stayed at home and began to read Henry James” [Edel L., 1962; 528].

In the 40s of the XX century appeared a revival of interest in the works of

James. He became extremely popular, not only with readers but also with critics who found in his legacy the most grateful material for philological research. The literature about his work “Jamesian” is truly endless and is replenished with new works.

According to critic R.Blackmoore, “the wealth of feelings captured in his books, their honed form has become an integral part of the reading and writing experience”. Among those who recognized the importance of James were the British – J.Conrad, V.Wolfe, G.Green, J.Joyce, Americans – G.Stein, W.Faulkner, and E.Hemingway; the latter believed that James should be constantly re-read.

In Russia, translations of James’ works appeared in the 1870s. Then, after a rather long break from the beginning of the 1970s, an intensive study of James and the publication of his works resumed.

In 1875, James left America and since lived almost permanently in Europe. At home, he was uncomfortable, the very spirit of the country, the cult of enrichment, speculative fervor, the domination of low ideals all seemed to James incompatible with the world of high literature, refined intellectual interests.

The European period of his work opens with the novel *Roderick Hudson* (1875), the center of which is such a significant figure of art for James.

The gifted American sculptor went to Rome. There he works fruitfully, getting close to a group of young people passionate about art. Roderick Hudson is a vulnerable, overly emotional artist; creative activity alternates with his periods of apathy. In Italy, Hudson meets Christina Light: his fascination with this beautiful woman is so deep that he practically leaves his art classes. Christina’s mother finds a rich groom for her daughter. Hudson leaves for Switzerland and hereafter a while again meets his beloved one. She’s with her husband. In Hudson, the former feeling awakens. He follows Christina but dies in the mountains under unclear circumstances. Perhaps it was suicide, although an accident was not ruled out.

This novel was followed by others in which James develops favorite topics and situations: “*The American*” (1877), “*Washington Square*” (1881), “*Female Portrait*” (1881), and “*Princess Kazamassima*” (1886). The heroine of the last novel is Christina Light, familiar to the reader of *Roderick Hudson*.

CONCLUSION

For most of his contemporaries, Henry James was a “writer for writers”, a literary master, rather a theorist of artistic excellence than an artist himself. The Americans listed him among the English authors; the British attributed him to the Americans.

Interest in Henry James, in the theory of the novel he created, in his artistic achievements and discoveries arose after the death of the writer, in the 20s of the XX century. The fate of the literary heritage of Henry James is largely determined by his life and creative fate, which developed under the influence of historical and cultural events of the second half of the XIX century.

A theorist of the novel genre, James was also an outstanding practitioner. The process of writing went in parallel with the understanding of this process. The novels embodied the problems and themes that worried James, typology of heroes, worldview,

and the writer's life philosophy. The immediate sources of his exceptional skill are two moments of his work, inextricably connected. One of them is his ability to show his characters more multilaterally, although not necessarily than other writers, etc.

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Received: February 10, 2022
Accepted: March 24, 2022
Available online: March 25, 2022

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SPECIFIC FEATURES OF THE “DOZENS” GENRE IN AFRO-AMERICAN CULTURE

ANNOTATION

In the development and maturity of American literature, folklore plays a vital role. Although many researchers have studied various genres of folklore, such as folk songs, folk tales, fairy tales, ballads, proverbs and riddles, the “dozens” folkloric genre of Afro-Americans has not been explored thoroughly. Moreover, the “dozens” genre has not been compared with its analogue in other languages.

This article touches upon the “dozens” genre, the oral speech product of Afro-American peoples, and its emergence. The “dozens” genre is a verbal game between participants, prevalent in black groups living in the USA. Here, contenders mock one another (jokingly) until they surrender. Interestingly, the “dozens” can be compared with “askiya” in the Uzbek language – folklore genre; an artistic competition of two or more people or groups on a specific topic at a public gathering (party, wedding, and celebration). The parties try to respond quickly, sometimes sitting, standing or walking in the opposite direction, to present their answers succinctly, eloquently, subtly, effectively, charmingly and funny. However, “askiya” to some extent differs from the “dozens”. Based on the Uzbek mentality, “askiya” participants do not raise sexual issues or they do not insult players’ mothers. So, these are some of the distinctive features between “askiya” and “dozens”.

Since it is aimed at exploring an element of the folklore genre (the dozens), the researcher also pays close attention to the interconnection of folklore with the national literature of a particular country, the history of Afro-American peoples as it is necessary to explore the origins and development of the “dozens” genre.

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“DOZENS” JANRINING AFRO-AMERIKALIK XALQLAR MADANIYATIDAGI O‘ZIGA XOS XUSUSIYATLARI

ANNOTATSIYA

Amerika adabiyotining rivojlanishida folklor muhim rol o‘ynaydi. Ko‘pgina tadqiqotchilar xalq og‘zaki ijodining turli janrlari, jumladan, xalq qo‘shiqlari, xalq ertaklari, sehrli ertaklar, balladalar, maqollar va topishmoqlarini o‘rgangan bo‘lsalar-da, afro-amerikalik xalqlarning “dozens” folklor janri to‘liq tadqiq etilmagan. Bundan tashqari, ushbu janr boshqa tillardagi analoglari bilan taqqoslanmagan.

Maqolada “dozens” janri – afro-amerikalik xalqlarning og‘zaki nutq mahsuloti va uning paydo bo‘lishi xususida so‘z yuritiladi. “Dozens” – ishtirokchilar o‘rtasidagi og‘zaki o‘yin va u Amerika Qo‘shma Shtatlaridagi qora tanli jamoalar orasida keng tarqalgan. O‘yinda ishtirokchilar taslim bo‘lgunga qadar bir-birlarini haqorat qilishadi – hazillashishadi. Qizig‘i shundaki, “dozens” janrini o‘zbek tilidagi “askiya” folklor janriga qiyoslash mumkin. O‘zbek xalqiga xos bu janr ommaviy yig‘ilishlarda (bazm, to‘y, bayram) muayyan mavzudagi ikki yoki undan ortiq kishilar yoki guruhlar ishtirokidagi badiiy tortishuv hisoblanadi. Tomonlar tez javob berishga, ba‘zan o‘tirib, ba‘zan turgan holda yoki qarama-qarshi yo‘nalishda yurib, o‘z javoblarini lo‘nda, nozik, ta’sirchan, maftunkor va kulgili tarzda bayon etishga harakat qiladilar.

Biroq, “askiya” “dozens”dan muayyan darajada farq qiladi. O‘zbek mentalitetidan kelib chiqqan holda, “askiya” ishtirokchilari jins bilan bog‘liq mavzuni ko‘tarmaydilar yoki askiyachilarning onalarini hazillashiib ham haqorat qilmaydilar. Demak, bular “askiya” va “dozens” o‘rtasidagi o‘ziga xos farqli jihatlardir.

Traditionally, “dozens” is performed in front of spectators, which encourages them to respond with increasingly strong insults in order to increase the responsiveness among the participants. As a result, it makes the competition more enjoyable.

Customarily, the opponent’s intelligence, appearance, skills and socioeconomic status are on the target by the game comments. Discriminatory remarks about other participants’ family members are acceptable. Particularly, they are used to humiliate mamas (so, they start the game with the remark “yo’ mama...”). Spectators often hear the comment associated with intimate matters, a pun that is later referred to as “dirty dozens”.

The word game “dozens” is based on the agility, critical thinking and responsiveness of the participants. It’s natural that the competition between them will arouse the interest of the audience. The audience evaluates the parties and their responses with their laughter and passionate shouts.

Key words: dozens, audience, competition, mental acuity, Afro-American, agility, disparagement, remark.

Mazkur ilmiy maqolada folklor janrlari elementlaridan biri (“dozens”)ni o’rganish maqsad qilingan. Shu sababli tadqiqotchi folklorning muayyan mamlakat milliy adabiyoti bilan o’zaro bog’liqligiga va afroamerikalik xalqlar tarixiga e’tibor qaratgan, chunki “dozens” janrning kelib chiqishi va rivojlanish tarixi juda muhim jarayon sanaladi.

An’anaga ko’ra, “dozens” tomoshabinlar oldida o’ynaladi, bu esa ishtirokchilar orasida hozir-javoblikni oshirish uchun tobora kuchli haqoratlar bilan javob berishga undaydi. Natijada, bu musobaqani yanada qiziqarli bo’lishiga olib keladi.

Tortishuvda asosiy e’tibor raqibning aql-zakovati, tashqi ko’rinishi, mahorati, ijtimoiy mavqei va moliyaviy ahvoriga qaratiladi. Boshqa ishtirokchilarning oila a’zolariga nisbatan haqorat-tomuz so’zlar tez-tez uchraydi, ayniqsa, onalar haqidagi (“yo’ mama...”) haqoratli hazillar ko’p ishlatiladi. Ko’pincha, bellashuvda jinsiy muammolar bilan bog’liq so’zlar ishlatilib, keyinchalik u “dirty dozens” (“jirkanch dozens”) deb nomlandi.

“Dozens” so’z o’yini ishtirokchilarning epi-chilligi, tanqidiy fikrlashi va zukkoligiga asoslanadi. Ular o’rtasidagi raqobat tomoshabinlarda qiziqish uyg’otishi va ular taraflardan birini qo’llab-quvvatlab turishlari tabiiy. Tomoshabin o’z kulgisi va ehtirosli qiyqiriqlari bilan taraflar va ularning javoblariga baho berib boradi.

Kalit so’zlar: dozens, tomoshabin, raqobat, zukkolik, afro-amerikalik, chaqqonlik, kamsitish, eslatma.

INTRODUCTION

Scholars have always been interested in the question of the influence of a language on the culture of an individual and a society, the features of the reflection of the culture in the language. Humor is an indicator of a culture with the intention to actualize the thought process.

Humor, by its very nature, adapts people to changing circumstances. To a certain extent, it expresses the human life, that is, humor is related to human’s life values.

Allegedly, a set of ethno-cultural artifacts that have a status of an increased significance in the process of application of a given nation indicates the limits of the national value-semantic space of culture. The world’s national cultural model is renovated by systematizing the meanings of the primary nomination objects and things expressed through national traditions. The world’s national language model, simultaneously, speaks through subordinate nominative meanings obtained as a result of distinguishing meaning from the internal forms of prime nominative words. The

meanings of the secondary nomination are interpreters of linguistic signs or stylistic means of the language, which serve as a code for the system of the secondary linguistic semiosis (the study of sign processes). The world's national linguistic picture is attributed to a static linguo-semiotic occurrence that exemplifies the nation's linguistic consciousness.

The concepts of “cultural model of a national humor” and “language model of a national humor” should be clearly distinguished. The cultural model of a national humor blends the logical real-life categories, and objects used by a person and located in his/her instant location. The linguistic model of a national humor expresses the unique relationships of the categories of reality that are incompatible with each other. Linguists consider that national cultural features are expressively exhibited in linguistic means with the use of stylistic devices.

In a humorous work of fiction, the writer criticizes some of the shortcomings in social life, in particular, in some people. In this case, the writer is not in favor of the loss of the object under criticism, but sympathizes with it and wants to correct its shortcomings. It should be also noted that humorous satire differs from light criticism. In a satirical play, the events of social life are exposed through burst of laughter, while the flaws in the character are criticized with humor and irony. Just as satire has an element of humor, so humor has an element of satire. Humor is found in all literary works (novels, short stories and poems). The main representatives of Western literature are Cervantes, L.Stern, Ch.Dickens, M.Twain and in Russian literature N.V. Gogol, Zotchenko and etc.; in Uzbek literature, Mukimiy, G.Gulam, A.Kakhkhor, S.Akhmad and others. Humor is generally a comical depiction of a story, object, or animal, especially a human being. It is easy to catch the signs of humor of any nation, but it is rather difficult to characterize them accurately.

In this research work, the “dozens” has been defined as a folkloristic genre. It is known as a funny and amusing “word game”. However, it has not been researched in detail. So, what does the word “dozens” mean? According to the contemporary Merriam-Webster dictionary, the word “dozen” has three main meanings: (1) a group of 12; (2) an indefinitely large number *dozens* of times; (3) *dozens plural in form but singular in construction*: a ritualized word game that consists of exchanging insults usually about the members of the opponent's family – used with *the* [<https://www.merriam-webster.com/dictionary/dozens>]. In this article, the third meaning has been focused on, and its origin, purpose and practice have been analyzed.

The “dozens” is mainly practiced among American black communities, where participants humiliate each other with a sense of humor until one party gives up. This contest is customarily executed before the watching crowd, who raise the participants' spirits. Consequently, the contest becomes more interesting to watch.

This folkloristic genre is very unique. Attendees in it will do their best to win the contest. Interestingly, they become more aggressive while performing their verbal communication skills. They insult one another with the aim of amusing the audience. Indeed, it is very entertaining for people who are watching it in the vicinity.

We have a little bit explored the meaning of this word. And now it is important to look back to the history of black communities in America. Afro-Americans are an ethnic group consisting of Americans with partial or total descent from African black racial groups [United States Census Bureau, 2000]. The term “African American” commonly symbolizes offspring of enslaved Africans who are from the USA [Carol L. & Richard F., 2008; 21-22].

The history of Afro-American people began in the 16th century. Africans from West Africa started to be sold to European slave traders and transported across the Atlantic Ocean to the Thirteen Colonies. After arriving in the Americas, colonists from Europe purchased them as vassals. Slaves were placed to work on fields located in the southern colonies. Before and during the American Revolution, very few enslaved people were able to obtain freedom. Later, they established their independent communities.

In 1776, thirteen colonies united and declared the independence of the United States (the USA). Then most African immigrants were enslaved. In the American South, four million enslaved were let go during a civil war in 1865 [Harris P., 2012]. The status of slavery caused this war. In the course of the reconstruction period, they gained citizenship and the right to vote, but due to White supremacy, they were largely treated as second-class citizens and found themselves soon disenfranchised in the South. Ultimately, these circumstances changed in the United States, because citizens participated in the military conflicts, substantially migrated out of the South. They demanded elimination of legal racial segregation. As a result of such efforts, Barack Obama became the first Afro-American to hold the presidential office of the United States [MacAskill, E. et al., 2008].

For instance, a free black domestic servant from Seville and a white Segovian conquistador got married in 1565 in St. Augustine. That event was the first known and recorded Christian marriage in the American continent [Michael J., 2018; 35]. However, there were some legal hardships for such actions. At some point, citizens were imposed fines and penalties for joining the marriage parties.

The enslaved people established families and got married to other Africans. Sometimes, intermarriage cases between Native Americans or European settlers were also recorded [U.S. News & World Report, 2007].

By the 1640s and 1650s, several wealthy African families purchased their own indentured servants. They were able to possess some thanks to their financial possibility. An interesting fact: in 1640, the Virginia General Court sentenced John Punch, a Negro, to lifetime servitude under his master Hugh Gwyn for running away [New Netherland Institute, 2019]. This was the earliest documentation of lifetime slavery.

There are several historical facts about mixed-race inhabitants. For example, in the state of Florida, descendants of some Spanish colonists formed a mixed-race population of mestizos and mulattos [Higginbotham A., 1975]. Some sources state that classification of people of mixed-race is offensive. Nevertheless, some people are much less tolerant to such racial segregation.

The miscegenation of the whites and blacks extended so widely that it became a matter of concern to the colonies farther north where the Negro population was not considerable. Seeking also to prevent this “*spurious mixt issue*” Massachusetts enacted in 1705 that a Negro or mulatto man committing fornication with an “English woman, or a woman of any other Christian nation” should be sold out of the province. “An English man, or a man of any other Christian nation committing fornication with a Negro or mulatto woman” should be whipped, and the woman sold out of the province. None of her Majesty’s English or Scottish subjects or of any other Christian nation within that province should contract matrimony with any Negro or mulatto, under a penalty imposed on the person joining them in marriage. No master should unreasonably deny marriage to his Negro with one of the same nation; any law, usage or custom to the contrary notwithstanding [Woodson C.G., 1918; 335-353].

Anthony Johnson was one of the Dutch Africans. He later owned a black slave following the court ruling [John H., 1913; 29-30]. Courts of that time adjourned several similar trials.

The enslaved people were settled in colonized areas. Their labor force was exploited by their owners. Of course, slave owners restricted their freedom. In most cases, they were treated inhumanly. As human beings, slaves wanted freedom and enjoyment in the social life. Alas, they were deprived of such happiness. Consequently, they had the only opportunity to play the “dozens” and keep themselves away from hatred and resentment.

Background of the “dozens” genre and its origin

There are common misconceptions about racial slavery. One is that slavery was benign. It was neither really bad, nor very nice. Secondly, it has been so far in the past that it has nothing to do with us today. Third, particularly in North America, people believed that it was only those bad people in the South. Another misconception is that the Black people should be happy; we brought them here to make life easier. Look at what has happened in Africa and look at the kind of conditions that they live in the United States. Another mistaken belief was that they were sold into slavery by their own people. So, what is the problem? The Black people are not responsible. Those are some of the misconceptions that they essentially bolster an argument that no people have responsibility for the past, and therefore people have no responsibility for the present. The past shapes citizens in certain ways.

Until the 18th century, the widespread conception of a race-based slave system did not fully develop [Frank W.S., 2005; 117].

In 1641, the current American state of Massachusetts legally recognized slavery. A year later, a Virginian law was passed according to which children of enslaved women took the status of the mother, rather than that of the father. This legal principle was called *partus sequitur ventrum* [Hodges R.G., 1999; 48], which dictates that all offspring would inherit their mothers’ status.

In accordance with an act of 1699, the colony deported all free Blacks and virtually defined as slaves all people of African origin that remained in the colony.

In 1670, a law prohibiting free and baptized Blacks (and Indians) from purchasing Christians (White Europeans) was passed, but people were to buy slaves “of their own nation” [PBS, 2011].

At that time, there was no movement toward abolition of the African slave trade in the Spanish Louisiana. A new law called *coartación* was introduced, which allowed slaves to buy their freedom [John C.R., 2014]. Government took measures on slavery. Consequently, many black people were allowed to be free by buying their freedom. This caused various problems in the Spanish Louisiana; that measure was noted as one of the worst systemic elements by French creoles [Goldsmyth S. et al., 1916; 233-242].

In 1704, groups of armed White men – slave patrols – were formed to monitor enslaved Black people in South Carolina [Berquist E., 2010]. Their function was to observe and monitor slaves. Because slave owners feared that they might organize slave rebellions.

Slaves were strictly controlled. They spent much of their leisure time with playing the “dozens”. A lot of practice and eagerness to win the word battle made them intellectually powerful. Furthermore, it was an entertaining activity where Black people enjoyed themselves.

DISCUSSION

By 1775, Africans accounted for 20% of the population in the colonies. This made them the 2nd largest ethnic group after English Americans [National Law Enforcement Museum, 2019].

Based on the aforementioned facts, the enslaved people had hard times. Their owners fully exploited them without giving the enslaved ample opportunity to socialize with others. And playing the “dozens” was the unique tool to overcome hardships. At the same time, Afro-Americans realized that this game kept them vigilant and witty as it required quick response and smart replies.

American sociologist Harry Lefever and journalist John Leland say: “the game is almost exclusive to African Americans; other ethnic groups often fail to understand how to play the game and can take remarks in the “dozens” seriously”. It is more popular among low-income, urban communities, but is also found in middle class and rural settings. Both men and women participate in it. Nevertheless, the game is more commonly played among males [Lefever H.G., 1981; 73-85].

The “dozens” was first academically depicted in 1939 by Yale-based psychologist and social theorist John Dollard, who described “the game’s importance among African-American men, and how it is generally played”. Nowadays Dollard’s explanation is considered groundbreaking and precise [Jordan L.E., 1983; 79-101].

This game is a “pattern of interactive insult” among all classes of African Americans, among males and females, children and adults [Davis A. & Dollard J., 1940; 278-279].

Often, two contestants participate in banter in front of others, who, in turn, urge the participants to carry on the game by making the verbal abuses worse.

“Dozens” players use topics indicating one’s opponent’s lack of intelligence, ugliness, alleged homosexuality, alleged incest, cowardice, poor hygiene, and exaggerations of physical defects, such as crossed eyes.

American psychologist and social scientist Dollard originally wrote that he was unaware of how the term “dozens” developed. Although he suggested a popular 12-part rhyme may have been the reason for its name. He merely made a forecast on how the game itself grew to such eminence.

Various authors followed Dollard and came up with their theories. A journalist for *The New York Times* John Leland describes its etymology. According to him, the term is a modern survival of an English verb – “to dozen” – dating back at least to the 14th century and meaning “to stun, stupefy, daze” or “to make insensible, torpid, powerless” [Leland J., 2004; 173].

In 1976, Amuzie Chimezie published an article in the *Journal of Black Studies* and connected the “dozens” to a Nigerian game called *Ikocha Nkocha*, he literally interpreted it as “making disparaging remarks”. Children and adolescents play this form of the game, and it takes place in the evening, in the presence of parents and siblings [Chimezie A., 1976].

Nigerian Igbo people provide more restrained comments on the game: “remarks about family members are rare, and are based more on fanciful imaginings than participants’ actual traits”.

Amuzie Chimezie also noted that “in contrast, during the game in Ghana, which is also commonly played in the evenings, insults are frequently directed at family members”.

American writer Amiri Baraka individually summed up that the “dozens” originated in Africa and states that they are a surviving adaptation of “African songs of recrimination” [Baraka A., 1999; 27].

American folklorist Mona Lisa Saloy, an author and professor, suggests a dissimilar theory in “African American Oral Traditions in Louisiana”:

“The “dozens” has its origins in the slave trade of New Orleans where deformed slaves – generally slaves punished with mutilation for disobedience – were grouped in lots of a “cheap dozen” for sale to slave owners. For a Black to be sold as part of the “dozens” was the lowest blow possible” [Saloy M.L., 1998].

RESULTS

The “dozens” participants have to demonstrate intellectual power and proficiency with words. American political activist H. Rap Brown, in his political autobiography *Die Nigger Die!* (1969), writes that the children he grew up with practiced the “dozens” to kill time and stave off boredom. Meanwhile, he emphasizes that playing the game is a form of mental exercise. American sociologist Harry Lefever affirms that verbal communication skill and wittiness is just as valued among African Americans as physical strength: “Verbal facility is thus a criterion that is used to separate the men from the boys” [Lefever H.G., 1981; 73-85].

Actually, participants should be very smart and fast, because they should be

ready to respond simultaneously to their opponents.

According to author John Leland, amazing and surprising one's opponents with swift and skillful speech is the game's object. However, word meanings are lost during the game.

The "dozens" remarks can be articulated in rhyme or general language. Younger children use more unsophisticated forms:

"Your mother is a bricklayer, and stronger than your father" [Abrahams R.D., 1962; 297].

In this example, we can see that the contestant is emphasizing the reversal of roles in the family – the mother is involved in the hard work that is regularly carried out by the father. In fact, it used to be a realistic view of the lower class Negro family life.

The "dozens" can be played "clean" or "dirty". If the participants refer to sexual organs, then the game is called "dirty dozens". Otherwise, the competitors play the "clean dozens".

More often, adolescents refer to sexual themes and play the "dirty dozens". Sometimes, the players talk about effeminacy as a common topic trying to embarrass one another. The "dirty dozens" samples with the use vulgar and offensive words were given in the article *"Playing the dozens"* [Abrahams R.D., 1962; 211]. We find it inappropriate to provide examples in our paper.

In some examples, the insults can take the form of one-liners that rhyme, e.g.: *Your hair is so nappy 'cause King Kong's your pappy* [[https://en.wikipedia.org/wiki/Dozens_\(game\)](https://en.wikipedia.org/wiki/Dozens_(game))]. For information, "dirty dozens" have been known among African-American slaves since the 19th century. "Dirty dozens" were poetic insults to the opponent and his family. The goal was to humiliate the opponent as witty, unusual and harsh as possible. Similar poetic forms are known among many peoples, but they received particular development among black enslaved persons in the USA.

It should be noted that initially "dozens" were exercises in eloquence and foul language, but did not serve as causes of enmity or resentment.

At the beginning of the XX century, "dozens" were used in new genres of Afro-American music. Accordingly, one of the most prominent bluesmen of the 1930s James "Kokomo" Arnold recorded the song "dirty dozens".

In the 1970s, "dirty dozens" formed the basis for one of the first forms of hip hop music, freestyle rap. Freestyle is a poetic improvisation, usually performed as part of a competition between several MCs (rap battle) and containing ridicule against a competitor. Insults inflicted during the rap contest were not taken seriously and did not lead to enmity. However, when exactly the same songs began to be released outside the competition, they began to give rise to serious conflicts.

Hinging on the above facts, we may assume that the "dozens" has been a ground for the foundation of today's modern rap.

It should be noted that playing the "dozens" is also known as *"blazing"*, *"roasting"*, *"hiking"*, *"capping"*, *"clowning"*, *"ranking"*, *"ragging"*, *"rekking"*, *"crumming"*, *"sounding"*, *"checking"*, *"joning"*, *"woofing"*, *"wolfing"*, *"skinning"*,

“sigging”, “scoring” or “signifying”, while the insults themselves are known as “snaps” [Percelay J. et al., 1994; 12].

“Snapping” is a form of “playing the dozens” which derives from the rich oral history of blacks in America. It is a verbal contest in which two opponents hurl all kinds of insults at each other, the object being to see which one can beat down the other without either of them losing their cool or resorting to physical violence. It does not mean cursing the opponent out; in fact, the most effective snaps, or insults, involve no profanity at all. Percelay, Dweck and Ivey have compiled hundreds of snaps from sources all over the black community and organized them into categories (fat snaps, skinny snaps, stupid snaps, ugly snaps, color snaps... well, you get the idea). A few examples: “*Your mother’s so fat, she has her own area code*” or “*Your father’s so dumb, he leaves his fly (American English - “trousers”) open in case he has to count to eleven*”, or “*You were so ugly when you were born, the doctor slapped your mother instead of you*”. “Snaps” is hilarious and will have you laughing out loud, as well as appreciating the razor-sharp wit of whoever dreamed some of these gems up [<https://www.amazon.com/Snaps-Original-James-Percelay-2006-08-01/dp/B01FIYR4X8>].

The rhetorical contest of playing or shooting the “dozens” (also known as *capping*, *ranking*, and *sounding*) is most commonly practiced by young African American males.

- *Your mama’s so FAT, after she got off the carousel, the horse limped for a week.*
- *Your mama’s so skinny, she can hula-hoop through a Froot Loop.*
- *Your mama’s so FAT, her blood type is Ragu.*
- *Your mama’s so skinny, she looks like a mic stand.*
- *Your mama’s so FAT, instead of 501 jeans she wears 1002s.*
- *Your mama’s so skinny, she turned sideways and disappeared* [Nordquist R., 2018].

The attractive “dozens” genre has been explored and a variety of explanations have been offered. Its expansion is intertwined with the cruelty Afro-Americans experienced, first as slaves and later as second-class residents.

The “dozens” was viewed as a manifestation of frustration aggression theory by John Dollard. He hypothesized that Afro-Americans had been victims of racism; they were unable to respond kindly towards their oppressors. Instead, the poor people presented their anger in the form of series of insults in front of their friends and neighbors [Davis A. & Dollard J., 1940; 290-294].

Dollard’s theory is partially true, because the enslaved people had no choice of getting rid of their resentment. That’s why they widely practiced playing the “dozens” which in turn resulted in social development of Afro-Americans. White people treated African emigrants as second-class citizens in comparison to themselves. A life of poverty and degradation made Black people grow stronger. So they were able to catch up with the up-to-date world.

These days, we often hear rappers performing their raps. They are very fast and witty to select the words in their songs. They skilfully rhyme words. If we look at the performance of Canadian rapper Drake Graham, the following words were voiced

in his song so-called “GOD’S PLAN”. Here, we can see rhyming in words *trouble*, *struggle* and *cuddle*. They sound very melodic in the song.

Folklorist Alan Dundes provided an approach based on psychoanalytic theory. According to him, American oppression disregards the possibility that the “dozens” may be native to Africa [Dundes A., 1991; 295-297].

We do not fully support the approach of Dundes. Perhaps similar verbal battles have been found in other African countries. But people living in those African states were free and had not encountered oppression and cruelty. Humiliating treatment and the depths of despair forced enslaved Africans to stay vigilant and grow instantly with the changing world.

Alternatively, the game is used as a tool for preparing young Afro-Americans to cope with verbal abuse without becoming furious. Many Afro-Americans try to develop the ability to remain calm during the “dozens”, because it is regarded as a hallmark of virtue.

“In the deepest sense, the essence of the “dozens” lies not in the insults but in the response of the victim. Taking umbrage is considered an infantile response. Maturity and sophistication bring the capability to suffer the vile talk with aplomb, at least, and, hopefully, with grace and wit” [Lefever H.G., 1981; 73-85].

Still many such competitions end in brawls. When Afro-American youth reach a definite age (between 16 and 26), they ignore the game’s principles and try to enter into sparring contests. Often, such activities result in viciousness.

CONCLUSION

In conclusion, humor is one of the most convenient ways of adapting a person to changing circumstances; it is a reaction to an unexpected development of events.

The linguistic picture of humor is made up of the peculiarities of the mentality of different nations, the difference in views on certain life phenomena. From linguistic point of view, the “dozens” is one of the folkloristic-humoristic oral speech genres. The game of spoken words occurs between two contestants. The black communities of the USA commonly practiced it. The “dozens” is played in front of an audience of bystanders, who, in turn, inspire the contestants to respond with stronger insults. Such a course of the game heightens the pressure in the contest.

Remarks and disparaging notes in this genre focus on the opposite party’s social status, intelligence, competency and appearance. Usually, the family member of the opposing participant becomes the target of insults.

Low-income and urban communities predominantly play this game. The game is more commonly performed among men like “askiya” in Uzbekistan. We have to note that there are several similarities and differences between the Afro-American “dozens” and “askiya”. But one thing should be clearly understood: “askiya” participants never insult family members of the opposing party, in particular mothers.

In the “dozens”, two contenders usually go in for chitchat, but always in front of others. Playing the game is a form of mental exercise; the parties in it are required to perform their wittiness and efficiency with the selection of appropriate words.

Initially, the “dozens” were exercises in eloquence and foul language, but did not serve as causes of enmity or resentment.

In the 1970s, the “dozens” formed the basis for one of the first forms of hip hop music, freestyle rap. In this context, this genre has contributed significantly for the emergence of improvisational music.

Historical sources state that Afro-Americans have become victims of racism. However, they were able to shift their anger to friends and neighbors playing the game of verbal words. As a result, the “dozens” genre has developed as one of the folkloristic-humoristic genres of the United States.

It is noteworthy that although Black people suffered a lot in the past and experienced bitter experience of slavery, they were able to maintain their national identity. Afro-Americans founded the “dozens” genre and contributed substantially to the development of American folklore.

Playing “dozens” or performing it in front of the audience is a kind of reflection of a democratic government, peaceful and happy life. We all know that playing a game, playing a joke on somebody is acceptable when people are joyful and free from violence. The “dozens” genre is one of such things which may unite people, harmonize them.

In our forthcoming works, we have aimed at exploring linguistic features of the “dozens” and “askiya” folkloristic genres, as well as their textual-compositional structures.

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Received: February 18, 2022
Accepted: March 22, 2022
Available online: March 25, 2022

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СЕМАНТИКА ФРАЗЕОЛОГИЗМОВ С КОМПОНЕНТАМИ *ВОДА, РЕКА, МОРЕ* В КОРЕЙСКОЙ И РУССКОЙ ЛИНГВОКУЛЬТУРАХ

АННОТАЦИЯ

В статье выявляются особенности восприятия лингвокультурем “вода (в корейском 물[mul]), река (в корейском 강[gang]), море (в корейском 바다[bada])” в корейских и русских фразеологизмах. В работе были использованы метод сплошной выборки, лингвокультурологический анализ, метод концептуального анализа, метод контекстуального анализа, способствующие выявлению универсальных и национально-специфических особенностей восприятия лингвокультурем в двух языках и культурах. Общей особенностью лингвокультурем “вода (в корейском 물[mul]), река (в корейском 강[gang]), море (в корейском 바다[bada])” в мировосприятии двух народов является её отождествление с источником жизни, в обоих языках вода – это символ жизни. Полагаем, что, несмотря на имеющиеся различия в восприятии двух народов, данное исследование сблизило корейскоязычную и русскоязычную

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KOREYS VA RUS LINGVOMADANIYATIDA *SUV, DARYO, DENGIZ* KOMPONENTLI FRAZEOLGIK BIRLIKLAR SEMANTIKASI

ANNOTATSIYA

Maqolaning maqsadi – koreys va rus tillaridagi frazeologizmlar tarkibida uchraydigan suv (koreys tilida: 물[mul]), daryo (koreys tilida: 강[gang]), dengiz (koreys tilida: 바다[bada]) lingvokulturemalarni idrok etishga xos xususiyatlarni aniqlashdan iborat. Tadqiqotda ikki tildagi lingvokulturemalarni idrok etishda o‘ziga xos xususiyatlarni aniqlashga yordam beradigan to‘liq tanlab olish metodi, lingvokulturologik tahlil metodi, konseptual tahlil metodi va kontekstual tahlil metodidan foydalanilgan. Suv (koreys tilida: 물[mul]), daryo (koreys tilida: 강[gang]), dengiz (koreys tilida: 바다[bada]) lingvokulturemalarining umumiy xususiyati – har ikki xalq dunyoqarashida suvning hayot manbai deb idrok etilishi, ikki tilda ham suv – hayot ramzi ekanligidir.

Bizning fikrimizcha, ikki xalq dunyoqarashidagi mavjud farqlarga qaramay, ushbu tadqiqot koreys va rusiyazon auditoriyalarni dunyoning umumiy manzarasini ko‘rishda bir-biriga ya-

аудитории в видении общей картины мира. Бесспорно, изучение фразеологизмов с лингвокультурами “вода (в корейском 물 [mul]), река (в корейском 강 [gang]), море (в корейском 바다 [bada])” показало, что сходств в восприятии больше, чем различий.

Ключевые слова: восприятие/지각 (知覺, [jigak]), фразеологизм/관용어 (慣用語, [gwangyongeo]), язык/언어 (言語, [eoneo]), культура/문화 (文化, [munhwa]), лингвокультура/Linguoculture/언어문화레임 [eoneomunhwareim], море/바다 [bada], река/강 [gang], вода/물 [mul], исконно корейское слово/고유어 (固有語), синокорейское слово/한자어 (漢字語).

qinlashtiradi. Shubhasiz, suv (koreys tilida: 물 [mul]), daryo (koreys tilida: 강 [gang]), dengiz (koreys tilida: 바다 [bada]) lingvokulturemali frageologizmlarni o‘rganish ularni idrok etishda farqli jihatlariga qaraganda, o‘xshash tomonlari ko‘proq ekanligini ko‘rsatdi.

Kalit so‘zlar: idrok, frazeologizm, til, madaniyat, lingvokulturema, suv, daryo, dengiz, asl koreyscha so‘z, xitoy-koreyscha so‘z.

ВВЕДЕНИЕ

Язык, относясь к культуре, отражает и тем самым влияет на понимание мира носителями языка. Согласно гипотезе лингвистической относительности [Sepir E., 2002] структура национального языка определяет структуру мышления и способ познания внешнего мира. Данная статья посвящена исследованию лингвокультурем “море, река, вода” с точки зрения мировосприятия корейского и русского народов. Мы надеемся, что наша работа станет одной из ступенек в понимании особенностей языка и культуры двух народов, к тому же в век глобализации развитие взаимопонимания с помощью языка и культуры является чрезвычайно актуальным и своевременным.

В работе были поставлены следующие задачи:

– описать лексикографическую интерпретацию лингвокультурем “вода (в корейском 물 [mul]), река (в корейском 강 [gang]), море (в корейском 바다 [bada])” в корейском и русском языках;

– выявить культурно-семантические компоненты лингвокультурем “вода (в корейском 물 [mul]), река (в корейском 강 [gang]), море (в корейском 바다 [bada])” на материале фразеологизмов корейского и русского языков;

– выявить сходства и различия в понимании сущности лингвокультурем “вода (в корейском 물 [mul]), река (в корейском 강 [gang]), море (в корейском 바다 [bada])” в корейском и русском мировосприятии.

МАТЕРИАЛЫ И МЕТОДЫ

Теоретической базой исследования послужили труды о проблемах когнитивной лингвистики, в частности исследования Н.Н. Болдырева (О соотношении понятий “значение слова” и “концепт») [Boldyrev N.N., 2001] и И.Б. Фоменко (Концепт ВОДА в русских и китайских фразеологизмах, пословицах и поговорках) [Fomenko I.B., 2021], работы по лингвокультурологии В.В. Воробьева (Лингвокультурология: (теория и методы)) [Vorob'ev V.V., 1997] и Е.Н. Филимоновой (Стихия воды и ее символический код в дальневосточной ментальности) [Filimonova E.N., 2009].

Практическим материалом для лингвокультурологического анализа стали корейские и русские фразеологизмы, имеющие в своём составе лексемы “вода (в корейском 물 [mul]), река (в корейском 강[gang]), море (в корейском 바다 [bada])”, отобранные из “Фразеологического словаря” (박영준, 최경봉. 관용어 사전) Пак Ёнгджун, Чве Кёнгбонг – Фразеологический словарь) [Pak Y., Chve K., 2007] и толкового словаря корейского языка онлайн Naver Dictionary, Фразеологического словаря русского литературного языка [Fedorov A.I., 2008]; Фразеологического словаря русского литературного языка [Tihonova A.N., 2004]; Словаря русских пословиц [Mokienko V.M., Ermolaeva YU.A., Zajnul'dinov A.A. 2007]; Фразеологического словаря русского языка (с лексико-грамматическим комментарием) [Zhukov A.V., 2017].

В работе были использованы методы исследования, способствующие выявлению универсальных и национально-специфических особенностей восприятия лингвокультурем в двух языках и культурах, в частности, метод сплошной выборки, лингвокультурологический анализ, метод концептуального анализа, метод контекстуального анализа.

Практическая и научная значимость исследования заключается в том, что результаты работы могут быть использованы в лекционных курсах и на практических занятиях по лингвистическим дисциплинам “Лингвокультурология”, “Сравнительная культурология”, “Фразеология”, а также в лексикографической практике при составлении словаря базовых лингвокультурем.

Вода (в корейском 물) – источник и символ жизни, одна из самых мощных стихий первоэлементов, которая лежит в основе философских систем Древнего Востока и Древней Руси. Согласно этим научным представлениям, стихия воды соотносится с животворящим природным началом и женским началом мира “инь”. Главными ее образными воплощениями являются естественные и искусственные замкнутые водоемы и их части: море (искон.кор.바다[bada]/ синокор.해[hae]), река (강 [gang]), ручей (개울 [gaeul]), озеро (호수 [hosu]), пруд (연못 [yeonmos] / 못 [mos]) и др.; наименования форм движения жидкости: а также номинации природных явлений и др. В дальневосточной мифологии и русском устном народном творчестве земной мир – это, прежде всего, горы, реки и моря. В корейской мифологической традиции моря, реки, пруды, болота и колодцы считались местами обитания духов вод (물귀신 [mulgwis-in]). Подводное царство возглавляли пятицветные драконы (용왕 [yongwang]), которые жили в Восточном, Южном, Северном и Срединном морях и охраняли четыре стороны света. ...Без водных образов немислима идеальная картина природы. Прозрачные воды символизируют не только великолепие природы этой части континента, но и гармонию чувств и возвышенную чувствительность. С точки зрения фэн-шуй, вода была необходимым элементом перед входом в дом. Жилые дома в Корее и Китае старались располагать рядом с водоемом [<https://ko.dict.naver.com/#/entry/koko/bc41d1ba2a3f4baaa790ef7e0680ef14>].

В старой Корее были установлены специальные алтари в разных частях страны, где приносились жертвы духам рек (천신 [cheonsin]), духам трех морей (삼해신 [samhaesin]), и во избежание наводнений и для спокойствия в стране совершались жертвоприношения духам семи водоемов в виде пятицветных ритуальных денег, которые бросали в реки Ханган в Сеуле, Туманган в Кёнвоне, Тэдонган в Пхеньяне, Амноккан в Ыйджу и др. [Koncevich L.R., 2001; 412, 446].

Вода и жизнь — неразделимые понятия. Из века в век вода воспевадается поэтами и прозаиками.

Вода в языковом сознании русского человека – могущественная стихия, благотворное и, в то же время, разрушающее начало. Вода – один из четырёх первоэлементов, из которых состоит мир. Существование всего живого неразрывно связано с водой. Это отлично понимали на всех этапах развития человеческой цивилизации. Древние люди обожествляли воду, зная, что она обладает огромной силой – как разрушительной, так и созидательной. Эти представления оставили заметный след в фольклоре, традициях, легендах, приметах, пословицах и поговорках русского народа. Горы, моря и реки, как часть природы, внушают преклонение и глубокое по силе чувство уважения. Моря и реки, в зависимости от погоды, могут быть непредсказуемы, поэтому вода часто является критерием оценки индивидуальных качеств человека, его различных психологических состояний, социального статуса и поведения.

В современной корейской культуре особое трепетное отношение к морям, горам и рекам выражается не только в искусстве, литературе, устном народном творчестве, но и в песнях. Одной из самых известных не только в Корее, но и за ее пределами, является народная песня “아리랑” («Ариран») (1). У этой песни есть много версий, одна из них – “홀로 아리랑”, которая очень полюбилась корейцам конца 20 – начала 21 вв (2). В ней вы найдете описание высоты мыслей о Родине посредством описания чистоты горных рек, которые текут к Восточному морю (금강산 맑은 물은 동해로 흐르고 설악산 맑은 물도 동해 가는데. Чистые воды горы Кымгансан текут к Восточному морю) и границ Родины через описание путешествия на лодке (백두산 두만강에서 배 타고 떠나자. 한라산 제주에서 배 타고 가자. Пустимся на лодке по реке Туманган, что течет с горы Пэктусан. Отплывем на лодке от горы Халласан, что на острове Чеджу; 가다가 홀로 섬에 닻을 내리고, 떠오르는 아침 해를 맞이해 보자. И в пути, бросив якорь у острова одинокого, встретим восходящее утреннее солнце.). И даже в государственном гимне (3) вы услышите слова о любви к Родине (이 기성과 이 맘으로 충성을 다하여 괴로우나 즐거우나 나라 사랑하세 – «С таким духом и такими сердцами Мы верны Родине и в скорби, и в радости!») через воспевание красоты (무궁화 삼천리 화려 강산 – «Три тысячи ли прекрасных рек и гор, покрытые цветущим гибискусом») и силы природы (동해 물과 백두산이 “воды Восточного моря и Пэктусан»; 남산 위에 저 소나무 철갑을 두른 듯 바람 서리 불변함은 우리 기상일세 “Как вековая сосна на горе Намсан сопротивляется ветрам и снегам, так непреклонен наш дух»).

Необходимо отметить, что и в русском музыкально- песенном искусстве

огромное количество произведений, посвящённых морям, рекам, озёрам: “Ты просто не видела моря”, “Тихая река”, “Матушка-река” ... Но среди песенного многообразия особое место занимает песня, отражающая особенности менталитета, по сути “душу” народную: “Течет река Волга” (4).

Течет река Волга -конца и края нет. Неся свои воды издалека и долго, река постоянно напоминает о прошлой и настоящей жизни. Она текла и тогда, когда герою было семнадцать, и тридцать, и семьдесят. Жизнь проходит, но не перестает течь Волга, давая силы и энергию.

Во многих источниках можно найти гипотезу о **славянском** происхождении данного гидронима. На основании сопоставления с названиями *Vlha* (маленькая река в Чехии, приток Лабы) и *Wilga* (приток Вислы в Кракове, Польша) было предположительно восстановлено праславянское слово *vyłga* в значении “ручей, река”. Это слово вполне могло использоваться и как топоним: *Vylga*. Древнее слово *vyłga*, согласно данной гипотезе, является родственным таким современным словам, как *волглый*, *влага* (старославянизм; восточнославянский вариант — *волога*), *влажность* и др. Иначе говоря, свое “имя” Волга могла получить за то, что она полна влаги, т. е. воды.

Гипотеза о том, что в корейских и русских фразеологизмах, с точки зрения их культурологических особенностей, должны присутствовать общие черты, подтверждена. Методом сплошной выборки мы отобрали 100 корейских и 98 русских фразеологизмов, в которых имелись лингвокультуемы “вода, река, море”.

Лингвокультурема как комплексная межуровневая единица, представляет собой диалектическое единство лингвистического (знак, значение) и экстралингвистического (понятие, предмет). Тем самым, являясь единицей глубокого уровня, она аккумулирует в себе как собственно языковое представление («форма мысли»), так и тесно связанную с ней внеязыковую культурную среду. Лингвокультурема имеет коннотативный смысл, часто не один, который может не всегда актуализироваться в сознании иноязычных реципиентов: “Она живет в языке, только пока жив породивший ее идеологический контекст”. Термин “лингвокультурема” был предложен В.В. Воробьевым [Vorob'ev V.V., 1997] и получил распространение в литературе по лингвострановедению и лингвокультурологии [Vorob'ev V.V., 1997; 54]. Анализ лингвокультурем “вода (в корейском 물 [mul]), река (в корейском 강 [gang]), море (в корейском 바다 [bada])” во фразеологических единицах в сопоставительном плане позволил нам определить границы взаимовлияния языка и культуры с одной стороны, и границы влияния национальной специфики на особенности восприятия картины мира двух народов.

Ученые считают, что восприятие неосознаваемо как акт восприятия формы – это процесс извлечения смысла, находящегося за внешней формой речевых высказываний. Важную роль в восприятии фразеологизмов в корейском и русском языках играет вопрос их прямого и переносного значения, при этом, часто в процессе восприятия фразеологизм соотносится с

другими фразеологизмами одного семантического поля. Воспринимая значение иностранного фразеологизма, мы чаще всего пытаемся вспомнить фразеологизм родного языка с аналогичным значением. При этом, мы соотносим сказанное или услышанное с действительностью, со своими знаниями, со своим опытом.

В современном корейском языке фразеологизмы с точки зрения их этимологии можно разделить на исконные (состоящие только из исконных лексем), заимствованные (в основном из китайского языка, которые входят в группу *한자성어* (漢字成語, [hanjaseongeo]) – синокорейская идиома, *고사성어* (故事成語, [gosaseongeo]) – старая китайская идиома) (5) и гибридные, в составе которых используются как исконные, так и заимствованные лексемы. Синокорейские идиомы в современной Корее чаще всего используются в публицистике и художественной литературе, хотя некоторые особенно популярные используются и в повседневной разговорной речи, в рекламе на радио и телевидении. В своей структуре синокорейская идиома может содержать от двух до семи и больше иероглифов. Однако мы исследовали лишь идиомы, функционирующие в языке как фразеологические сочетания.

Большинство фразеологизмов русского языка — исконные по происхождению, но после принятия христианства в древнерусском языке закрепилось довольно большое количество старославянских выражений, представляющих цитаты из книг Священного писания (Библии, Псалтырей и т.д.).

В силу близости словарного состава и грамматического строя старославянского и древнерусского языков многие из этих фразеологических старославянизмов настолько прочно вошли в русскую фразеологическую систему, что не чувствуется не только их заимствованный характер, но и первоначально характерная для них книжная стилистическая окраска, например: знамение времени, соль земли, всей душой, в плоть и кровь, корень зла, козел отпущения, на сон грядущий. Значительная часть фразеологических старославянизмов в своем лексическом составе не содержит никаких специфических слов и грамматических форм, неизвестных современному русскому литературному языку (метать бисер перед свиньями, нищие духом, не сотвори себе кумира, имеющий уши да слышит, альфа и омега, по образу и подобию, всем сердцем и др.). Однако многие старославянские по своему происхождению фразеологические обороты в силу традиции их употребления и устойчивости свойственного им лексического состава имеют в своём составе как устаревшие слова, так и архаичные грамматические формы: ничтоже сумняшеся (ничтоже — ничуть не, сумняшеся — сомневались); тьма крошечная (крошечная — беспросветная, буквально «внешняя»); как зеницу ока (зеницу — зрачок); всякое даяние — благо (даяние — подношение, дар; благо — хорошо); глас вопиющего в пустыне (глас — голос, вопиющий — кричащий); не от мира сего (сей—этот); до скончания века (скончание — конец, век — жизнь) и др. От фразеологических оборотов, заимствованных из старославянского языка и представляющих изречения из церковно-богослужебных книг, следует отличать

фразеологизмы, возникшие позднее на базе библейских и евангельских мифов уже в русском языке. Такими, например, являются обороты избиение младенцев, зарыть талант в землю, строить на песке, волк в овечьей шкуре, вавилонское столпотворение.

Ознакомимся с определением “물 [mul] – вода” из толкового словаря: 1. Жидкость, широко распространенная в природе в виде рек, озер, морей и подземных вод. 2. Прозрачная бесцветная жидкость, представляющая собой химическое соединение водорода и кислорода, которая превращается в лед при температуре ниже точки замерзания и в водяной пар выше точки кипения. Наряду с воздухом он является важным материалом для живых существ. 3. Речное, морское, озерное пространство, а также их поверхность или уровень. 4. Потоки, струи, волны, водная масса. 5. (Перен. знач.) о чем-нибудь бессодержательном и многословном (разг.); (метаф.) о напитках или алкоголе. 6. (После некоторых существительных метаф.) для выражения опыта или влияния. Например: 사회 물을 먹어야 세상살이를 좀 알게 될 것이다. Немного узнаете о жизни в мире, лишь если съедите социальную воду.

Проанализировав корейские и русские фразеологизмы с лингвокультуремой “물[mul]/вода”, мы разделили их на 3 группы:

1. Характеристика явлений и ситуаций. Фразеологизмы данной группы характеризуют свободу действий, сходство, единство, дружбу, безысходность, неопределенность и неизвестность, богатство и бедность, содействие, правду и истинность, подлинность, быстротечность времени, напрасный труд и др.

2. Качества характера и индивидуальные особенности человека. К данной группе мы отнесли фразеологизмы с компонентом “вода”, выражающие качества характера человека – решительность, смелость, ловкость и хитрость, опытность, беспринципность, проницательность, замкнутость, скромность, корыстность и др.

3. Эмоции и чувства человека. К этой группе мы относим фразеологизмы с компонентом “вода”, выражающие эмоциональное состояние человека, испытывающего чувство разнообразных чувств (см. Табл.1,2.).

Таблица 1.

**Семантика и культурные коннотации фразеологизмов
с лингвокультуремой «물 [mul] – вода»**

Фразеологизм / дословный перевод	Семантика фразеологизма	Культурные коннотации
물(을) 맞다 [mul(eul) majda] попасть под воду	= «лечиться водой» – о лечении минеральными водами в качестве лекарства или принятия ванн.	Характеристика явлений и ситуаций: лечение и болезнь, погодные явления, свобода действий, риск, сходство, единство, дружба и вражда, безысходность, разоблачение, неопределенность и неизвестность, родство, богатство и бедность, содействие, правда и истинность, подлинность, быстротечность времени, напрасный труд и др.
물(을) 잡다 [mul(eul) jabda] ловить воду	= «тянуть воду», чтобы она накопилась в определенном месте. «поймать воду» – о правильном количестве воды.	
물(이) 잡히다 [mul(i) jabhida] поймать воду	– о волдырях на коже.	
물 퍼 붓 듯 [mul(i) peo bus deus] словно воду лить	1. «словно водой поливать» – о сильном дожде 2. «словно воду лить» – о речи без колебаний.	
물 썰 틈(이) 없다 [mul sael teum(i) eobsda] нет щели, чтоб воде вылиться	«воде некуда пробиться» – о жестких границах.	
물 쓰듯 [mul sseudeus] использовать словно воду	«злоупотреблять тратами на вещи или деньги»; «растрачивать напрасно».	
물과 고기 [mulgwa gogi] вода и рыба	– (сев.кор.) о гармоничных отношениях.	
같은 물에 놀다 [gateun mule nolda] плескаться/играть в одной воде	«быть в одной среде и делать то же самое».	
물과 불 [mulgwa bul] вода и огонь	«вражда, враждебность» – о состоянии нетерпимости или конфронтации друг с другом; враждебность к друг другу.	
물과 기름 [mulgwa gireum] вода и масло	«быть несовместимыми» – о невозможности мирно ужиться.	
물과 기름이다 [mulgwa gireumida] вода и масло	«не срастается» – об отношениях между людьми.	
물 위의 기름 [mul wiui gireum] масло на поверхности воды	«быть несовместимыми» – о притворстве в отношениях, делать вид, что все хорошо, хотя не находят общий язык.	
물 건너가다 [mul geon-neogada] перейти воду	«перейти воду» – о ситуации, когда пройдена точка невозврата, и никаких действий предпринять уже нельзя.	
물 뿌린 듯이 [mul geonneo ppurin deus] словно водой окатить	«словно водой окатить» – описание людей, которые внезапно замолкли и утикли.	
물 끓듯 하다 [mul kkeulh-deus hada] словно вода кипит	«кипеть» – описание людей, которые очень шумят.	

	«заставить утихнуть» (шумную атмосферу).	
물(을) 끼얹은 듯 [mul(eul) kkieonjeun deus] как будто водой окатили	«словно водой окатили» – описание людей, которые внезапно замолкли и утихли.	
물갈이 [mulgali] замена воды	«замена» (основного состава).	
물꼬를 트다 [mulkkoreul teuda] провести русло для воды	«возобновить прерванные отношения/связи».	
외국 물을 먹다 [oegug mul(eul) meogda] пить заграничную воду	«жить за границей».	
낯 설고 물 설다 [nach seolgo mul seolda] и лицо не знакомо и вода не знакома	«всё чужое» – о ситуации, когда все очень незнакомо и пугающе, так как находишься в чужой стране.	
산 설고 물 설다 [san seolgo mul seolda] и гора, не знакома и вода не знакома	«всё чужое» – о ситуации, когда все очень незнакомо и пугающе, так как находишься в чужой стране.	
관청 물(을) 먹다 [gwancheong mul (eul) meogda] пить правительственную воду	«жить, работая на страну» – о жизни государственного чиновника.	
돈을 물 쓰듯 하다 [doneul mul sseudeus hada] тратить деньги словно воду	«тратить деньги как воду» – о тратах огромной суммы денег по своему усмотрению.	
엮지른 [엮질러진] 물 [eo-pjireun (eopjireojin) mul] пролитая (проливающаяся) вода	«прошлое» – о невозможности исправить или отменить совершенное однажды.	
물(이) 좋다 [mul(i) johda] вода хороша	1. «свежая рыба» – о свежести рыбы или улова; 2. (сленг) о множестве молодых и красивых девушках.	
물에 물 탄 것 같다 [mule mul tan geos gatda] словно воду заправили водой	«безвкусно, пресно» – о еде.	
물 먹은 담장 [담벽/성벽] [mul meogeun damjang (dambyeog/seongbyeog)] размоченная водой стена (крепостная/городская стена)	«размокшая стена» – об очень шатком состоянии / положении, которое может быть разрушено в любой момент.	
물을 먹다 [muleul meogda] пить воду	1. «потерпеть неудачу»; 2. «заниматься определенной профессией»; 3. (употребляется как конечная форма фразы) “находиться под влиянием» определенной социальной среды.	
물(을) 먹이다 [mul(eul) meogida] поить водой	«попасть в беду».	

<p>물(을) 타다 [mul(eul) tada] кататься по воде</p>	<p>1. «торговать по рыночной цене». В качестве метода торговли ценными бумагами. Количество продаж постепенно увеличивается по мере роста рыночной цены, а при покупке количество покупок постепенно увеличивается по мере снижения рыночной цены, тем самым увеличивая или уменьшая среднюю цену единицы товара для уменьшения. 2. «размытуть суть дела или суть разговора».</p>	
<p>물(을) 흐리다 [mul(eul) heurida] мутить воду</p>	<p>«испортить настроение».</p>	
<p>(세월/시간)이 물과 같이 흐르다 [(sewol/sigan)i mulgwa gati heureuda] (жизнь, время) словно вода течет</p>	<p>сравнение: (жизнь, время) словно вода течет</p>	
<p>물 찬 제비 [mul chan jebi] довольная водой ласточка</p>	<p>«красивый и душой, и телом» – о красивом теле человека; о красивом и тактичном поведении.</p>	<p>Качества характера и индивидуальные особенности человека: решительность, смелость, ловкость и хитрость, рискованность, опытность и неопытность, беспринципность, пронизательность, замкнутость, скромность, корыстность и др.</p>
<p>물로 보다 [mulro boda] считать водой</p>	<p>«высокомерный» – смотреть на людей свысока или думать о них поверхностно.</p>	
<p>닭 물 먹듯 [dalg mul meogdeus] словно курица, которая пьет воду</p>	<p>«болтать невпопад» – передавать что бы то ни было, не зная содержания.</p>	
<p>물 얻은 고기 [mul eodeun gogi] рыба, нашедшая воду</p>	<p>«быть в своей воде» – о человеке, выбравшемся из трудной ситуации благодаря активным действиям.</p>	
<p>참새 물 먹듯 [chamsae mul meogdeus] как воробей, который пьет воду</p>	<p>«клевать» – о человеке, который ест мало и по несколько раз.</p>	
<p>물에 빠진 생쥐 [mule ppajin saengchwi] как упавшая в воду мышь</p>	<p>«промокнуть/вымотаться» – о полностью вымокшем или вымотавшемся виде.</p>	
<p>물 쏘듯 총 쏘듯 [mul ssodeus chong ssodeus] будто воду льёт, словно стреляет из пистолета</p>	<p>«болтать без умолку» – о человеке, который говорит все без разбора, независимо от того, имеет ли это смысл или нет.</p>	
<p>손끝(에) 물이 오르다 [sonkkeut(e) muli oreuda] вода, поднимающаяся до кончиков пальцев рук</p>	<p>«стать зрелым» – постепенно разжиться или разбогатеть.</p>	
<p>물불을 가리지 않다 [mul buleul gariji anhda] не смотря ни на воду, ни на огонь</p>	<p>«рисковать» – действовать без предварительного обдумывания.</p>	

물(이) 들다 [mul(i) deulda] набрать воды	«измениться» – меняться или становиться похожим на других по поведению, мышлению, привычкам; находиться под чужим влиянием.	
손에 물 한 방울 묻히지 않고 살다 [sone mul han bangul mudhiji angho salda] жить, не намочив руки ни одной каплей воды	«живущая без каких-либо проблем» – о женщине, которая мало работает и живет комфортной жизнью.	
대가리의 물도 안 마르다 [daegariui muldo an mareuda] на голове вода еще не высохла	«молодой» – (вульгарное выражение) о молодом человеке или о человеке, которому еще далеко до того, чтобы стать взрослым.	
물 만난 (연은) 고기 [mul mannan (eodeun) gogi] рыба, встретившаяся с водой (нашедшая воду)	«выйти из затруднительной ситуации» – о человеке, выбравшемся из трудной ситуации благодаря активным действиям.	
물(을) 들이다 [mul(eul) deurida] преподнести воду	«помочь измениться» – потворствовать чужому влиянию, чуждому образу мышления, чужим действиям, чужим привычкам.	
말이 물 흐르듯 하다 [mali mul heureudeus hada] говорить словно вода бежит	«плавная речь/ речь без запинок».	
물결을 타다 [mulgyeoleul tada] оседлать волну	«кататься на волне» – соответствовать общему течению, поддаваться влиянию обстоятельств.	
물(이) 내리다 [mul(i) naerida] вода опустилась	«потерять жизненные силы/потерять смысл жизни»	Эмоции и чувства человека: равнодушие и безразличие, отчаяние и безнадежность, бессилие, эмоции под влиянием и т.д.
물 떠난 고기 [mul tteonan gogi] рыба без воды	«потеряться» – об отчаявшемся человеке, потерявшем основу своей жизни.	
물(이) 젖다 [mul(i) jeojda] вода намочила	«быть/жить под сильным влиянием».	
물인지 불인지 모르다 [mulinji bulinji moreuda] не различать ни воду, ни огонь	«безрассудный, бесстрашный».	
물이 가다 [muli gada] вода утекает	«обессилеть, остаться без сил».	

Таблица 2.

**Семантика и культурные коннотации фразеологизмов
с лингвокультуремой «вода-물 [mul]»**

Фразеологизм	Семантика фразеологизма	Культурные коннотации
Живая вода	чудодейственная жидкость, возвращающая жизнь мёртвому телу	Характеристика явлений и ситуаций: лечение и болезнь, погодные явления, свобода действий, риск, сходство, единство, дружба и вражда, безысходность, разоблачение, неопределенность и неизвестность, родство, богатство и бедность, содействие, правда и истинность, подлинность, быстротечность времени, напрасный труд и др.
Мёртвая вода	чудодейственная вода, сращивающая разрезанное на куски тело.	
Тёмная вода	слепота	
Святая вода	по религиозным представлениям: освящённая вода, обладающая исцеляющей силой	
Темна вода во облацех	совершенно непонятно, неясно.	
Чающие движения воды	жаждущие какого-либо улучшения, каких-либо благ».	
Идти в огонь и в воду	((идти) на любой самоотверженный поступок, жертвуя всем)	
Как водой смыло	мгновенно исчезать	
(Утечь) как вода в песок	быстро исчезнуть	
Спрятать / схоронить концы в воду	избавиться от улик совершённого преступления, проступка, уничтожив их следы.	
И концы в воду	((чтобы) не осталось никаких улик, следов, признаков чего-либо.	
Как в воду канул	бесследно исчез, пропал	
Вместе с водой выплеснуть и ребёнка	необдуманно, неосторожно выбрасывать, отвергать необходимое, ценное вместе с ненужным.	
Ловить рыбу в мутной воде	извлекать для себя пользу из чьих-либо затруднений, корыстно пользоваться какими-либо неурядицами, беспорядками, неясностью обстановки	
Мутить воду	1. умышленно запутывать какое-либо дело, вносить неразбериху в какое-либо начинание; 2. вносить смуту, раздор в отношения между кем-либо.	
Лить воду на мельницу	своими действиями, поведением, косвенно помогать кому-либо (противнику)	
Бросать как щенка в воду	поручать какое-либо дело неподготовленному человеку	
Возить воду	взваливать на кого-либо тяжёлую, непосильную работу; обременять работой кого-либо).	
Утопить в ложке воды	по незначительным, пустяковым причинам причинять зло, неприятности	
Носить воду решетом В решете воду таскать	делать что-либо впустую, без результата)	

Толочь воду в ступе	занимаясь чем-либо бесполезным, напрасно тратить время.		
Тише воды, ниже травы	робкий, скромный, незаметный (человек)		
Как в воду опущенный	угнетённый, психически подавленный чем-либо, удручённый		
Набрать в рот воды Как воды в рот набрал	((будто) онемел, лишился дара речи.		
Воды не замутил	о том, кто ведёт себя скромно, порядочно		
Облить холодной водой	охладить пыл, рвение, привести в замешательство кого-либо.		
Обливать грязной водой	незаслуженно, без оснований порочить, оскорблять кого-либо)		
Как водой окатить	охладить пыл, рвение; привести в замешательство кого-либо		
Седьмая вода на киселе	очень дальний родственник		
Как с гуся вода	1. совершенно безразлично, никак не действует на кого-либо; 2. легко, быстро, бесследно исчезает, забывается что-либо		
Выходить сухим из воды	оставаться безнаказанным, избегать заслуженного наказания		
Как рыба в воде	свободно, непринужденно, хорошо		
Пройти огонь, воду и медные трубы	испытать в жизни много трудностей		
В воде не тонет и в огне не горит	о том, кто в любых тяжёлых обстоятельствах умеет постоять за себя, выходит победителем		
Как в воду глядел	сбылось то, что предполагал		
Выводить на чистую воду	1. разоблачать; 2. уличать в чём-либо неблагоприятном		<p>Качества характера и индивидуальные особенности человека: решительность, смелость, ловкость и хитрость, рискованность, опытность и неопытность, беспринципность, проницательность, замкнутость, скромность, корысть и др.</p>
С лица воду не пить	кто-либо должен быть снисходителен к недостаточной привлекательности, красоте жениха или невесты		
Как две капли воды	совершенно, очень сильно похож, схож.		
Вилами по воде писано	это ещё неизвестно, будет так или нет.		
Ни в куль, ни в воду	ни на что не способный, не годный		
Как баран на воду	непонимающе и растерянно смотреть на кого-либо или что-либо		
Возит воду и воеводу, не смотря ни на воду, ни на огонь	пригодный для любого дела, для всякой работы		
Спрыскивать с уголька водой	опрыскивать кого-либо налитой на уголь наговорной водой, чтобы избавить от порчи, сглаза.		
Обжегшись на молоке, будешь дуть на воду	становиться излишне осторожным в каком-либо деле после произошедшей неудачи		

Много воды утекло	«месте с прожитыми годами много произошло перемен, изменений	
Буря в стакане воды	шум, переполох, большое волнение, поднятые по слишком незначительному поводу.	
Огненная вода	водка	
Толочь в ступе воду	заниматься бесполезным делом.	
Как вода сквозь пальцы	тот, кто легко уходит от преследования.	
Выйти сухим из воды	остаться безнаказанным, без плохих последствий	<i>Эмоции и чувства человека:</i> равнодушие и безразличие, отчаяние и безнадежность, бессилие, эмоции под влиянием и т.д.
Темна вода во облацех	совершенно непонятно, неясно	
Чающие движения воды	жаждущие какого-либо улучшения, каких-либо благ».	
Идти в огонь и в воду	(идти) на любой самоотверженный поступок, жертвуя всем	
Сидеть на хлебе и воде	жить впроголодь	

Как известно, в корейском языке, в связи с исторически долгим влиянием китайской культуры и письменности, на уровне литературного, а со временем и на всех функциональных уровнях языка, произошло вытеснение исконно корейской лексики синокорейскими словами, которые в свою очередь вошли в группу синокорейской лексики **한자어** [hanjaeo]. То же самое произошло и с наименованиями гор, морей и рек и т.д. В частности, исконно корейская лексема **가람** [garam] – “река” была вытеснена синокорейской **강** (강, [gang]). В современном корейском языке **가람** [garam] входит в группу устаревшей лексики.

Рассмотрим определение синокорейской лексемы “река” – **강** (강, [gang]):
1. Большой водный поток. 2. Аффикс в названии рек (**한강** [Hangang] – река Хан/р. Ханган). 3. Название страны. 4. Название звезды. 5. Одна из фамилий. 6. Синонимы: **河川** (하천 [hacheon]) – река, **川** (내 [nae] / 천 [cheon]) – речка, **水** (물 [mul] / 수 [su]) – вода, **河** (물 [mul] / 하 [ha]) – высота воды, **海** (바다 [bada] / 해 [hae]) – море, **溪** (시내 [sinae] / 계 [gye]) – ручей, устар.иск **가람** [garam].

Иероглиф 江 представляет собой комбинацию из иероглифов 水 (вода) и 工 (мастер). Иероглиф 工 – это изображение инструмента, используемого для уплотнения земли (6).

В русском языке лексема “река” имеет значение: 1. Постоянный водный поток значительных размеров с естественным течением по руслу от истока до устья. Северные реки. Москва-р. Пойти на реку, за реку. Любоваться на реку. Подводная р. (глубинное течение в море, океане). Р. забвения (в греческой мифологии: река Лета, погружение в которую означало полное забвение, исчезновение; высок.). 2. перен. Поток, большое количество, масса. Латинское – rivus (ручей). Существует несколько теорий появления слова в славянских языках, наиболее достоверными представляются две из них. Согласно первой, славянский корень “рек-” образовался в результате чередования гласных от древнеир-

ландского *gian* со значением “река”. Другая теория связывает праславянский корень *gek* с индоевропейским корнем со значением “течение, ток” и галльским *Repos* (имя собственное – Рейн – название реки). В русском языке слово появилось в XI в.

В данном исследовании мы опустили фразеологизмы, в которых использованы названия рек, так как их количество достаточно велико и по сути их анализ заслуживает отдельного изучения. Проанализировав корейские и русские фразеологизмы с лингвокультуремой “강 (강, [gang]) – река”, мы разделили их на 2 группы (Табл.3,4):

1. Качества и особенности природы. Фразеологизмы данной группы характеризуют красоту и величие природы, ее пейзажей; силу и мощь воды.

2. Качества характера и индивидуальные особенности человека. К данной группе мы отнесли фразеологизмы, выражающие качества характера человека – добродетельность, ловкость, опытность, беспринципность, замкнутость, скромность, враждебность и др.

Таблица 3.

**Семантика и культурные коннотации фразеологизмов
с лингвокультуремой “강 (강, [gang]) – река”**

Фразеологизм / дословный перевод	Семантика фразеологизма	Культурные коннотации
장강대해 (長江大海) [janggangdachae] длинные реки и широкие моря	«длинные реки и широкие моря»	Качества и особенности природы: красота и величие природы, ее пейзажей; сила и мощь воды.
강산풍월 (江山風月) [gangsantpungwol] река и гора, ветер и луна	«красивый пейзаж»	
만고강산 (萬古江山) [mangogangsan] 10 000-летний горный ручей	1. «неизменный/древний»; 2. Одна из традиционных корейских песен, которую исполняют, чтобы облегчить боль в горле перед выполнением пхансори (7)	
녹초청강상 (綠草淸江上) [nogchocheonggangsang] Зеленая трава, чистая река.	«зеленая трава, чистая река» – о красивом пейзаже.	

강 건너 불구경 [gang geonneo bulgugyeong] наблюдать за пожаром за рекой = 강 건너 불 보듯 [gang geonneo bul bodeus] словно наблюдать за пожаром за рекой = 강 건너 불구경 (불 보듯) 하다 [gang geonneo bulgugyeong (bul bodeus) hada] (словно) наблюдать за пожаром за рекой	1. «наблюдать со стороны» – о равнодушном отношении к тому, что происходит; 2. «(не принимая непосредственного участия) просто наблюдать».	Качества характера и индивидуальные особенности человека: добродетельность, ловкость, опытность, беспринципность, замкнутость, скромность, враждебность и др.
강산풍월주인 (江山風月主人) [gangsangpungwoljuin] река гора ветер луна хозяин	«владелец реки, горы, ветра и луны» – о человеке, который счастливо живет в горах с хорошими пейзажами	
장강대필 (長江大筆) [janggangdaepil] большая кисть, похожая на длинный реку	«величественное и мощное» – о письме.	

Таблица 4.

Семантика и культурные коннотации фразеологизмов с лингвокультуремой «река-강 (江, [gang])»

Фразеологизм	Семантика фразеологизма	Культурные коннотации
Молочные реки и кисельные берега	сказочно привольная, полностью обеспеченная жизнь	Качества и особенности природы: красота и величие природы, ее пейзажей; сила и мощь воды.
Литься рекой	обильно, в большом количестве	
Река забвения	в греко-римской мифологии: река подземного царства Лета, напившись воды из которой, умершие забывали всё прошедшее	
Лучше в реку.	о чьём-либо безвыходном положении, о состоянии отчаяния.	Качества характера и индивидуальные особенности человека: добродетельность, ловкость, опытность, беспринципность, замкнутость, скромность, враждебность, жадность и др.
Кровь льётся / течёт рекой	о кровопролитных битвах, сражениях	
Куда река пошла, туда и русло будет	событие, которое нельзя изменить	
Жадность, что река: чем дальше, тем шире	сравнимо с чертой человеческого характера, проявление которой усугубляется со временем.	
Умней себя наставлять – в реку воду таскать	бесполезно поучать умного человека	
Жизнь прожить не реку переплыть	прожить жизнь правильно - очень сложная задача.	
Реки информации.	значительное количество информации, информационные потоки	
По речку рубеж	определение пределов возможного	

Корейский полуостров омывается морями с трех сторон: на востоке – Восточное море 동해 (東海, [Donghae], на западе – Желтое море 황해 (黃海, [Hwanghae] (8), на юге – Южное море 남해 (南解, [Namhae]. Все эти моря получили названия за счет своего положения по отношению к Корейскому полуострову (9).

Здесь мы также опустим анализ фразеологизмов, содержащих названия морей. Ознакомимся лишь с теми фразеологизмами, в которых имеется лингвокультурем “바다 [bada]/ -해 (海, [hae]) – море”. Исконно корейская лексема “바다 [bada] – море” в толковом словаре имеет следующие определения: 1. Часть земли, за исключением суши, широкая и большая территория, где соленая вода образуется и соединяется воедино, покрывает около 70,8% площади поверхности Земли, что в 2,43 раза больше площади суши; 2. (Переносное значение): Место, где собрано много вещей на очень большой территории; 3. Затемненная часть поверхности Луны или Марса; 4. Синонимы: 1) синокор. аффикс -해 (海); 2) иск. кор. 바닷물 воды моря; 3) место большого скопления; 4) перен. *море вещей*; 5) перен. *широко*; 6) перен. *больше*; 7) перен. *темный*; 8) перен. *громкий/широкий*.

Наиболее похожая форма слова 바다 [bada] “море” встречается в языке государства Силла (신라). Ярким примером является “Паджинчан 파진찬 (波珍瀾)” – одно из официальных названий Силла в Самгук Саги. Предполагается, что в языке Силла, слово, соответствующее 바다 («море»), должно иметь звучание похожее на 파돌 [badol]. Согласно исследованию Национального института корейского языка, на средневековом корейском языке слово 바다 записывалось как “바르 · 르” или “바당” (10).

Обратим внимание, на определения синокорейского аффикса -해 (海, [hae]) – “море»: 1. “морская вода”, “большой” или “широкий”. Иероглиф -해 (海) представляет собой сочетание иероглифа 水 “вода” и 每 “женщина”. Иероглиф 每 – это рисунок матери с аккуратно закреплёнными шпилькой волосами. В древних матрилинейных обществах земля и море сравнивались с “женщиной”, тем самым иероглиф 해 (海) отражает “материнскую воду”.

В иероглифе объединены три составляющие: 亠(水/亠) – “вода”, 每 (每) – “женщина”. Иероглиф (每) – “женщина” сходен с иероглифом 母(모) – “инь” (音). Вместе они изображают женщину, которая рождает ребенка. Рождение ребенка и брак связаны с темным временем, поэтому иероглиф 每 (每) также выражает значение “темнота”. Кроме того, море, которое могли видеть жители северного Китая, было черным, большим и темным. В корейском языке -해 (海) используется в названиях морей.

В “Толковом словаре современного русского языка» [Ushakov D.N., 2014] лексема “море” представлена следующими значениями:

1. часть водной оболочки земли, огромное углубление, впадина в земной поверхности, заполненная горько-солёной водой и соединенная проливом с океаном или образующая его прибрежную часть, более или менее глубоко вдающуюся в материк. Балтийское море. Закрытое море (соединенное с океаном

только узким проливом). Открытое море (с открытым широким выходом в океан). Борьба за свободу морей. – Очень большое озеро с горько-соленой водой. Каспийское море. Аральское море.

|| только ед. Водная поверхность земного шара (океаны и моря). Ехать морем.

2. перен., чего. Большое количество чего-н. (ритор.). Море слез. Море крови. Море вина. Море слов.

3. перен., чего. Обширное пространство чего-н. (поэт.). Поезд исчезал в степной дали, в желтом море хлебов. Максим Горький. Море по колено – см. колена. В открытое море (выйти), в открытом море – далеко от берегов моря, океана, так что не видно очертаний берегов. Житейское море (книжн, ритор. устар.) – жизнь с ее заботами, волнениями и проч. (выражение церк. происхождения). Я испытал превратности судеб и видел многое в житейском море. Ф. Сологуб. капля в море – см. капля.

Происхождение лексемы в русском языке – общеславянское. Родственно нем. *Meer* «море», лат. *mare* — тж., готск. *marei* — тж., нем. *Moor* «болото» и т. д. Исходно — “какое-л. водное пространство” (в диалектах фиксируется, в частности, значение “озеро»). Происходит от праславянского **mor'e*, от кот. в числе прочего произошли: ст.-слав. морѣ (др.-греч. *θάλασσα*), русск., укр., белор. *мо́ре*, болг. *морé*, сербохорв. *морје*, словенск. *morjê*, чешск. *moře*, словацк. *more*, польск. *morze*, в.-луж., н.-луж. *morjo*. Родственно лит. *mārios, mārės* мн. “Куршский залив”, жем. также в знач. “море, Балтийское море”. др.-прусск. *maru* “залив”, латышск. *maģe, maģa* — то же, готск. *marei* ж. “море”, др.-в.-нем. *meri* — то же, ирл. *muir* “море”, лат. *mare*, возм., также др.-инд. *maruādā* “берег моря»; другая ступень чередования гласного: др.-в.-нем. *muog* “лужа, болото”, англос. *mōg*. Древним значением было “болото”, ср.: др.-фриз. *mâr* “пруд, ров”, англ. *marsh*, нов.-в.-нем. *Marsch* «болотистая низина». Любопытно русск. диал. *мо́ре* “озеро”, олонецк, также онежск. (там же), др.-русск. море Чудское “Чудское озеро” (Жит. Александра Невского). Нем. *Moog* “болото” ср. с болг. *Марѝца* — название реки. Некоторые этимологи также сближают с греч. *μαρμαίρω* «сверкаю»

Проанализировав корейские и русские фразеологизмы с лингвокультуремой “바다 [bada]/ -해 (海, [hae]) – море”, мы разделили их на 2 группы:

1. Характеристика явлений и ситуаций. Фразеологизмы данной группы характеризуют красоту и величие природы, человеческие страдания, сходство, обилие и скудность, неопределенность и неизвестность, опасность и др.

2. Качества характера и индивидуальные особенности человека и его эмоции: решительность, смелость, величие, ловкость и опытность, беспринципность, проницательность, замкнутость и одиночество, скромность, корыстность, добродушие и добродетельность, благородство и мудрость и др. (Табл.5,6).

Таблица 5.

*Семантика и культурные коннотации фразеологизмов
с лингвокультуремой “바다 [bada] /-해 (海, [hae]) – море»*

Фразеологизм / дословный перевод	Семантика фразеологизма	Культурные коннотации
고륜지해 (苦輪之海) [goryunjihae] человеческий мир вокруг страданий	«бесконечные человеческие страдания».	<i>Характеристика явлений и ситуаций:</i> красота и величие природы, человеческие страдания, сходство, обилие и скудность, неопределенность и неизвестность, опасность и др.
구산팔해 (九山八海) [gusanpalhae] все горы и моря мира	«все горы и моря».	
궁해 (窮海) [gunghae] далекое море или далекая земля	«глушь» – об отдаленном районе, который не пользуется благами культуры.	
대해일속 (大海一粟) [daehaeilsog] зерно проса, упавшее в широкое море	«очень маленький / незначительный».	
망망대해 (茫茫大海) [mangmangdaehae] бесконечно широкое и большое море.	«очень большой/ значительный».	
대해일적 (大海一滴) [daehaeiljeog] одна капля воды в широком и большом море	«капля в море».	
무변대해 (無邊大海) [mubyondaehae] безбрежное широкое море	«бескрайнее море».	
바다를 비우다 [badareul biuda] освободить море	(Сев.кор.) «освободить море от рыбацких лодок; уйти с моря».	
산진해미 (山珍海味) [sanjinhaemi] редкий вкус гор и моря	«деликатес» – о хорошо приготовленной, редкой еде.	
산해진미 (山海珍味) [sanhaejinmi] редкая и хорошо приготовленная еда, приготовленная из продуктов гор и моря.	«редкие и ценный на вкус» – о вкусе, созданном из всевозможных ценных ингредиентов.	
육산주해 (肉山酒海) [yugsanjuhae] гора мяса, море алкоголя	«обилие мяса и алкоголя».	
인산인해 (人山人海) [insaninhae] гора людей, море людей	«бесчисленное количество людей».	
장강대해 (長江大海) [janggangdaehae] великие реки и широкие моря	«великие реки и моря».	
해내 (海內) [haenae] земля, окруженная морем	«в стране/внутри страны».	
해방 (海方) [haebang] другая страна за морем	«иная страна/заграница».	
해외 (海外) [haeoe] другая страна за морем	«иная страна/заграница».	

맹산서해 (盟山誓海) [maengsanseohae] клясться горами и морями, которые существуют вечно	«твердо поклясться».	<i>Качества характера и индивидуальные особенности человека и его эмоции:</i> решительность, смелость, величие, ловкость и опытность, беспринципность, проницательность, замкнутость и одиночество, скромность, корыстность, добродушие и добродетельность, благородство и мудрость и др.
바다(와) 같다 [bada(wa) gatda] похожее на море	«широкий и глубокий» о чувстве.	
바다에 뜬 섬 [badae tteun seom] остров всплывший в море	Сев.кор. «одинокый остров» – об одиночестве и изолированности.	
생사해 (生死海) [saengsahae] жизнь и смерть бесконечно перевоплощаются	«бесконечное море».	
수산복해 (壽山福海) [susanboghae] жизни как гора, счастья как море	«гору долголетия и море счастья» – в поздравлении.	
양양대해 (洋洋大海) [yangyangdaehae] бесконечно широкое и великое море	«великий».	
여산약해 (如山若海) [yeosanyaghae] велик подобно горе, изобилен словно море	«велик и обилен».	
옥해금산 (玉海金山) [oghaegeumsan] чистое, глубокое море и твердые горы	«благородный».	
은산덕해 (恩山德海) [eunsandeoghae] благословение такое же большое и широкое, как горы и море.	«огромное благословение».	
의해은산 (義海恩山) [uihaeeunsan] праведность подобна морю, а благодать подобна горе.	«величие и глубина благодати».	
절해고도 (絶海孤島) [jeolhaegodo] одинокый остров вдалеке от материка	«одинокый и оторванный».	
창해유주 (滄海遺珠) [janghaeyuju] жемчужины, оставшиеся в великом море	«неизвестный миру мудрец/ шедевр».	
창해일속 (滄海一粟) [janghaeilsog] просяное зерно, брошенное в великое море	1. Чрезвычайно малое или незначительное существование; 2. пустота человеческого существования в этом мире.	
창해일적 (滄海一滴) [changhaeiljeog] одна капля в широком и большом море	«очень маленькое среди очень большого».	
하해 (河海)의 티끌 같다 [hahaui tikkeul gatda] как пыль морская	«не на что смотреть».	
하해지은 (河海之恩) [hahaenjeun] широкая и великая благодать, как великая река или широкое море.	«широкая и великая благодать».	
해량 (海諒) [haeryang] широкая как море душа	«широкое добродушие» – при просьбе о прощении.	

Таблица 6.

*Семантика и культурные коннотации фразеологизмов
с лингвокультуремой «море-바다 [bada] /-해 (海, [hae])»*

Фразеологизм / дословный перевод	Семантика фразеологизма	Культурные коннотации
Разливанное море	1. о спиртных напитках: очень много; 2. шумный пир; попойка	<p><i>Характеристика явлений и ситуаций:</i> красота и величие природы, человеческие страдания, сходство, обилие и скудность, неопределенность и неизвестность, опасность и др.</p>
Море слёз	большие неприятности, беда	
Море крови	поражение в борьбе.	
Заморская диковинка	о чём-либо невиданном, странном, причудливом.	
Морской волк.	бывалый, опытный моряк.	
Скорлупка во власти моря	хрупкость и уязвимость кого-либо или чего-либо в условиях, угрожающих их существованию	
Выпить море	сделать невозможное	
Вычерпать море	сделать невозможное	
Море по колено	ничто не страшно для кого-либо; все нипочём кому-либо.	
Ждать у моря погоды.	надеяться, рассчитывать на что-либо неопределённое, не предпринимая никаких действий, усилий	
Как в море корабли	совсем, навсегда разминуться, расстаться	
Капля в море	ничтожно мало чего-либо в сравнении с чем-либо.	
Житейское море	жизнь с её волнениями, заботами	
Со дна моря достать	везде, где бы то ни было, не считаясь с трудностями, найти кого-либо, что-либо	
Не за морем	близко, неподалёку	
Нести и с дона и с моря	болтать вздор, чепуху	

Высечь море	пытаться выместить свою злобу на ком-либо, ему не подвластном	<p><i>Качества характера и индивидуальные особенности человека и его эмоции:</i></p> <p>решительность, смелость, величие, ловкость и опытность, беспринципность, пронизательность, замкнутость и одиночество, скромность, корыстность, добродушие и добродетельность, благородство и мудрость и др.</p>
По морю, аки по суху	выйти из трудной ситуации с минимальными потерями, чудом	
Чернильное море, бумажные берега	Гладко было на бумаге, да забыли про овраги (трудности).	
За три моря	бесконечно далеко	
Труженики моря	рыбаки	
Житейское море.	действительность, жизнь настоящая, временная (в отличие от вечной жизни души), с её тишьёю и гладью, затишьями и штителями, бурями и штормами, взлётами, как на высокой морской волне, и падениями в морскую пучину.	
Морская пучина	бездна	
Заморский гость.	иностранец	
Икра заморская	икра баклажанная	
Порт пяти морей	Москва	
Не упрекай море, что небольшой ручеек умножил его воды	из малого рождается значительное	
Ближе к морю — больше горя.	морские наводнения и штормы	
Большому морю — большие и волны	большому кораблю- большое плавание	
Море переплыть — не поле перейти	значительные трудности	
Кто на море не бывал, тот и страха не видал.	морская стихия	
Море не поле, рад бы посеять, да не держится зерно	напрасно потраченные усилия	
Спокойствие моря обманчиво	о возможных проблемах	

ЗАКЛЮЧЕНИЕ

Анализ корейских и русских фразеологизмов с лингвокультуремой “물 [mul]/вода” показывает, что, с точки зрения восприятия, вода в корейской и русской культурах соотносится с характеристикой таких явлений и ситуаций как: свобода действий, сходство, единство, дружба, безысходность, неопределенность и неизвестность, богатство и бедность, содействие, правда и истинность, подлинность, быстротечность времени, напрасный труд и др. Вода также характеризует качества характера и индивидуальные особенности человека: решительность, смелость, ловкость и хитрость, опытность, беспринципность, пронизательность, замкнутость, скромность, корыстность и др. Вместе с тем вода характеризует разнообразные эмоции и чувства человека.

Лингвокультурема “강 [gang]/река” в корейских и русских фразеологизмах в большинстве случаев характеризует качества и особенности природы: красоту и величие пейзажей, силу и мощь воды. В остальных случаях – качества характера и индивидуальные особенности человека: добродетельность, ловкость, опытность, беспринципность, замкнутость, скромность, враждебность и др.

Корейские и русские фразеологизмы с лингвокультуремой “바다 [bada] /-해 (海, [hae]) – море” в абсолютном большинстве характеризуют глобальные по сути явления и ситуации: красоту и величие природы, человеческие страдания, сходство, обилие и скудность, неопределенность и неизвестность, опасность и др. А также качества характера и индивидуальные особенности человека и его эмоции: решительность, смелость, величие, ловкость и опытность, беспринципность, пронизательность, замкнутость и одиночество, скромность, корыстность, добродушие и добродетельность, благородство и мудрость и др. [Исследование финансируется в рамках гранта Академии Корееведения (Исследовательский проект № AKS – 2021-INC-2230010)].

Примечание

1) “Ариран” – одна из наиболее популярных и известных народных песен в Корее. Существует в нескольких вариантах как в Северной, так и в Южной Корее. В декабре 2012 года ЮНЕСКО включила песню в “Список нематериального культурного наследия человечества”. По данным ЮНЕСКО, насчитывается около 60 типов народных песен “Ариран” и около 3600 песен с похожим мотивом.

2) Автор текста Хан Доль (한돌). Песня стала широко известна в 1990 после её исполнения Со Юсоком на мотив народной песни “Ариран”. Песня особенно затронула сердца корейцев из-за традиционной мелодии и особого настроения в содержании. Песня наряду с другими, известна как репрезентативная песня, связанная с о.Докдо.

3) 애국가 (愛國歌, [aegukga]) – гимн.

4) Песня, написанная в 1962 году композитором Марком Фрадкиным и поэтом Львом Ошаниным.

5) Идиомы, описывающие ситуацию, эмоцию, человеческую психологию и т. д. с подразумеваемыми персонажами, содержащими образное содержание. Их также называют 사자성어 (四字成語, [sajaseongeo]) четырехсимвольными идиомами, так как в большинстве случаев они состоят из четырёх иероглифов.

6) С древних времен в Китае боролись с наводнениями, строя плотины для контроля разливающихся рек. Иероглиф 工 (장인 [jangin] / 공 [gong]), использованный в иероглифе “река”, использовался для обозначения управления водой путем нагромождения почвы. Иероглиф 江 первоначально использовался для обозначения реки, известной как река Янцзы в Китае. Например, в китайском <Шаншу> река Миньшань (岷山導江) считается достижением короля У, который хорошо управлял водным путем от Миньшаня (岷山) до Янцзы (江). Здесь иероглиф 江 относится к реке Янцзы.

7) Пхансори – жанр народной корейской музыки, который часто называют “корейской оперой”. Обычно в представлении участвуют двое: певец, сориккун

(кор. 소리꾼 [ssorikkun]) и барабанщик, косу (кор. 고수 [gosu]), одетые в ханбок. Слово “пхансори” происходит от *пхан* – “место, где собираются люди” и *сори* – “песня” или “пение”. Повествование включает пение, речь и жестикуляцию, единственные аксессуары – носовой платок и веер. Аудитория также принимает участие в исполнении, комментируя происходящее и выкрикивая одобрительные возгласы.

8) 황해 黃海 [Hwanghae] – “Желтое море”. Название дано по цвету воды, вызванному наносами китайских рек и в меньшей степени пыльными бурями. Весной жёлтые пыльные бури бывают настолько сильны, что судам приходится прекращать движение.

9) Между тем, Корейский полуостров омывается Восточным/Японским морем на востоке, Корейским проливом и проливом Чеджу на юге, Жёлтым морем на западе. В Южной Корее 동해 Восточное море, в КНДР известно, как 조선동해 朝鮮東海 Восточно-Корейское море, а в Японии – Японское море. Это окраинное море в составе Тихого океана, которое отделяется от него Японскими островами.

10) Бытует мнение, что в современном корейском языке слово 바닥 “дно” происхождению имеет общие корни со словом 바다 “море”, но это предположение не однозначно.

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Received: January 10, 2022
Accepted: March 13, 2022
Available online: March 25, 2022

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UMUMGERMAN VA UMUMTURKIY TILLAR RIVOJLANISHIDAGI AYRIM QONUNIYATLAR

ANNOTATSIYA

Maqolada umumgerman va umumturkiy tillar rivojlanishiga xos ayrim qonuniyatlar ingliz va oʻzbek tillari misolida oʻrganilgan. Muallif tillar rivojlanishi va shakllanishining turli belgilari, masalan, konvergensiya va divergensiya omillarining paydo boʻlishi va amal qilishi evolyutsiyasining dolzarb muammolarini tadqiq etgan.

Tadqiqotning maqsadi – german va turkiy tillarining shakllanishida divergensiya va konvergensiya hodisalarini tizimli asosda aniqlashdan iborat.

Tillararo divergensiya va konvergensiya hodisalari fonologik, grammatik, yozuv va leksik tizimlarida mintaqaviy va ekstralingvistik omillar natijasida yuzaga keladi. Maqolada ingliz va oʻzbek tillari taraqqiyoti natijasida divergent va konvergent belgilar shakllanishi va rivojlanishining xarakterli xususiyatlari ajratib koʻrsatilgan va tavsiflangan.

German tillari guruhi va uning bir boʻlagi hisoblangan ingliz tili tarixini oʻrganishga bagʻishlangan tadqiqotlarda hind-yevropa bobo tilidan umumgerman tillarining, soʻngra shimoliy, sharqiy va gʻarbiy german guruhchalari, keyinroq esa alohida german tillarining rivojlanishida divergensiya va konvergensiya hodisalari katta rol oʻynagan boʻlsa-da, bu jarayonlarga jahon tilshunosligida hozirgacha yetarli eʼtibor qaratilmagan. Divergensiya va konvergensiya aspektida sodir boʻladigan turli katta yoki kichik jarayonlarni atroflicha tadqiq etish esa german tillari tarixi va ingliz tili tarixiga oid koʻplab masalalarni oʻrganish, nazariy masalalarni tahlil qilish, tegishli ilmiy xulosalar chiqarish hamda ushbu masalalarni filologik taʼlim muassasalariga tatbiq etish uchun nazariy asos boʻlib xizmat qiladi.

Kalit soʻzlar: umumgerman tili, umumturkiy

SOME REGULARITIES IN THE DEVELOPMENT OF COMMON GERMANIC AND COMMON TURKIC LANGUAGES

ANNOTATION

This article discusses some patterns of development of the common Germanic and common Turkic languages on the example of the English and Uzbek languages. The article is devoted to topical problems of the evolution of the emergence and application of various signs of a language development and formation, for example, factors of convergence and divergence.

The purpose of the article is to systematically identify the phenomena of divergence and convergence in the formation of the Germanic and Turkic languages.

The phenomena of interlingual divergence and convergence arise as a result of regional and extralinguistic factors in the phonological, grammatical, spelling and lexical systems of a language. The characteristic features of the formation and development of divergent and convergent signs as a result of the evolution of the English and Uzbek languages are singled out and described.

In linguistics, studies of the history of the Germanic languages group and its constituent English played an important role in the development of the study of divergence and convergence from the Indo-European parent language to the common Germanic language, then to the Northern, Eastern and West Germanic groups, and later to individual Germanic languages, until now was not given due attention. A comprehensive study of various major processes occurring in terms of divergence and convergence is important in the study of many issues related to the history of the Germanic languages and the history of the English language, making

til, konvergensiya, divergensiya, til taraqqiyoti, tilning evolyutsiyasi, ekstralingvistik sabab, intralingvistik sabab, til kontaktlari.

appropriate scientific conclusions and creating a theoretical basis for teaching these issues at philological universities.

Key words: Common-Germanic, Common-Turkic, convergence, divergence, language development, language evolution, extralinguistic factor, intralinguistic factor, language contacts.

KIRISH

Tilshunoslik tarixida bir qancha lingvistik maktab, oqim va yo‘nalishlar mavjudligi barchaga ma’lum. Ushbu maktablar vakillari ayrim paytlarda tadqiqot obyekti yoki vazifasiga ko‘ra tillarning tarixini tadqiq qilishga qo‘l uradilar va tillarning umumiy va xususiy tarixini o‘rganishda turli tahlil metodlari, tushunchalar apparati, qonun va kategoriyalardan foydalanadilar. Davrlar o‘tgan sari qo‘llanilgan tadqiqot metodlari, usullari ham takrorlanib, tadqiqot obyektlari ham o‘zgarib boradi. Natijada kecha barcha uchun tushunarli deb qabul qilingan hodisa yoki hukmlarning qorong‘u, jumboqli jihatlarini ko‘rinib qoladi.

Huddi shu kabi divergensiya va konvergensiya hodisalari ostida tilshunoslik tarixida alohida olingan til materiali, ya’ni so‘z ma’nosining differentsiatsiyasi (farqlanishi) yoki bir necha leksik-semantik variantlarining yaqinlashuvi kabi mayda hodisalar tushunib kelingan bo‘lsa, nemis tilshunosi G.Paulning (1960) mashhur “Til tarixi prinsiplari” (“Принципы истории языка”) asarida birinchi marta differentsiatsiya alohida, yakka olingan til elementiga emas, balki butun boshli shevalar va tillarga nisbatan ishlatiladi. Bu narsa G.Paulning “Yosh grammatikachilar maktabi”ga xos bo‘lgan atomizm va atomistik yondashuvdan qutulib keta olganligiga bir dalil bo‘ldi [Paul H., 1960].

Bu qarash keyinchalik hind-yevropa tillarining turli qatlamlari ustida ish olib borgan bir qator olimlar tomonidan o‘rganilgan [Porzig W., 1954; Meyye A., 1938; Benveniste E., 2002 va boshq.]

Shu bilan birga, bu lingvogenetik tadqiqotlar german tillari misolida V.Shtreytberg (1971), F.Kluge (2002) va boshqalar tomonidan atroflicha o‘rganildi.

XX asr oxiri va XXI asr boshlarida esa bu diaxron tilshunoslik masalasi yana tilshunoslar orasida dolzarb bo‘lib qoldi. Bu davrda til taraqqiyotida kuzatiladigan jarayonlar masalasi ingliz tilshunosligida V.M. Jirmunskiy (1964), N.Ya. Marr (1937), E.A. Makayev (1970), M.M. Guxman (1962) va boshqalarning ishlarida turli hajm va mazmunda tahlil qilindi.

O‘zbek tilshunoslaridan german va turkiy tillarining tarixini o‘rganish masalasiga u yoki bu jihatdan yondashgan olimlar sifatida J.Bo‘ronov (1981), Sh.Safarov (2008), A.Qo‘ldoshev (2020), G‘.Abduraxmonov (1976), N.Raxmonov (1988), V.Abdurasulov (1996), B.Isabekovni (2015) sanab o‘tish mumkin.

Yuqorida ko‘rsatilgan mualliflarning asarlarida divergensiya va konvergensiya hodisalariga boshqa voqea-hodisalarga bog‘liq holda murojaat qilingan, biroq alohida tadqiqot obyekti bo‘lib xizmat qilmagan.

TADQIQOT USULLARI

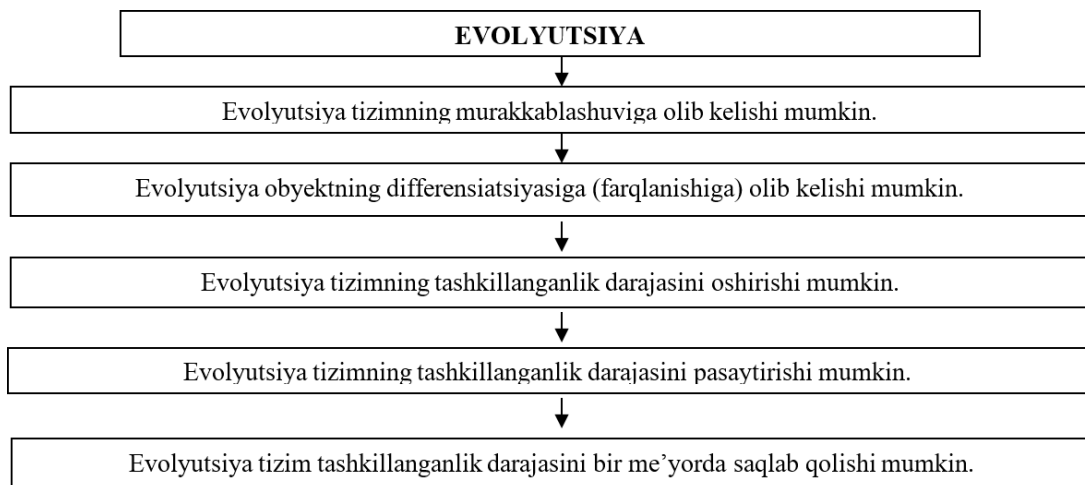
Ayrim holatlarda til birliklarini mukammallashtirish jarayonida til ichki (intralingvistik) va tashqi (ekstralingvistik) omillarining birga ishtirok etishini kuzatamiz. Evolyutsiya tasodifiy narsa emas, u insonning xohish-irodasiga bo‘ysunmaydi, uni ehtiyoj, zaruriyat keltirib chiqaradi [Spenser G., 1977]. “Inson evolyutsiya, progress kabi jarayonlarni tushunishga qodir emas, bu inson uchun sir-asrordir” deydi G.Spenser va yana ushbularni qo‘shib qo‘yadi: “Sir-asror bu fanning oxirgi qadami va dinning birinchi qadamidir”.

Evolyutsiya terminiga o‘zbek tilshunosi A.Qo‘ldoshev (2020) o‘zining “*Tilshunoslikda tarixiylik tamoyili*” monografiyasida shunday ta’rif bergan: “Tilning mustahkamligi (ya’ni innovatsiyalarga bardoshlilik) anchayin salbiy tushunchadir. Agar bir avlod va bir ijtimoiy guruhga mansub odamlarning tili u yoki bu darajada bir xil bo‘lsa, bir avloddan ikkinchi avlodga o‘tishi bilan u asta-sekin o‘zgarib boradi. Bunda tovushlar, so‘zlarning ma’nosi o‘zgarishi mumkin. Bu hodisa til evolyutsiyasi deb ataladi. Bu hodisa til uchun nafaqat mumkin, balki zarur hamdir. Tilning evolyutsiyasi tezroq yoki sekinroq kechishi mumkin, bu narsa shu tilda so‘zlashuvchi xalqning tarixiy shart-sharoitlariga bog‘liq bo‘ladi. Ayrim davrlarda tilning taraqqiyoti tez templarda amalga oshishi mumkin va eski ijtimoiy-siyosiy munosabatlarning tanazzuli tilning tanazzulini keltirib chiqarishi mumkin” [Qo‘ldoshev A, 2020; 67].

Til evolyutsiyasining turli jihatlarini o‘rganishning asosiy masalalari, ya’ni tilning evolyutsiyasini belgilab beruvchi asosiy omillar masalasi, til evolyutsiyasi tabiatining fundamental masalalari, til turli sathlarining notekis rivojlanishi tabiatini tahlil qilish masalasi, til evolyutsiyasi turli davrlarining o‘ziga xos qonuniyatlarini yoritib berish masalasi, tillarning o‘zaro aloqaga kirish tabiatini ochib berish, til taraqqiyotida til kontaktlarining roli va o‘rnini aniqlash masalasi, til evolyutsiyasi ichki qonuniyatlarini aniqlashning zarurligi masalasi har tomonlama o‘rganildi. German va turkiy tillarida sodir bo‘lgan konvergensiya va divergensiya jarayonlari tillarning turli sathlarida, asosan, tilning fonetik sathida (so‘zning birinchi – o‘zak bo‘g‘inida dinamik, kuchli urg‘u shakllanishi; urg‘usiz bo‘g‘inlardagi unlilar kuchsizlanishi; unlilarda umlaut va sinish hodisalariga olib kelgan assimilyatsion o‘zgarishlar; umumgerman birinchi va yuqori nemis tilida ikkinchi undosh ko‘chishlari) sodir bo‘lishi o‘rganildi.

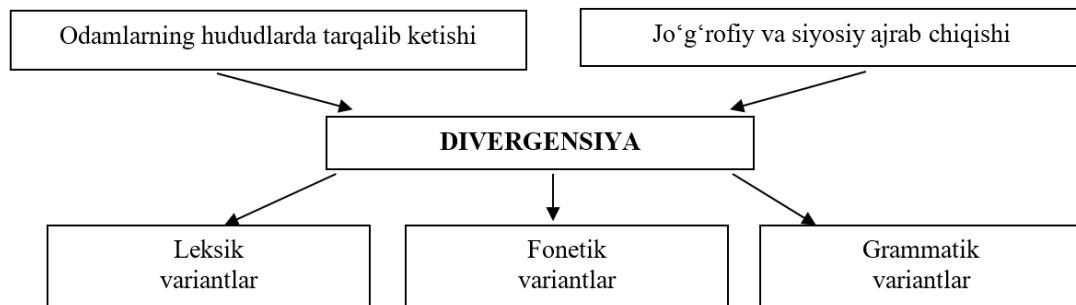
Tilning evolyutsiyasi juda murakkab jarayon. Bunda divergensiya (differensiatsiya), konvergensiya (integratsiya), generalizatsiya (umumiylashuv), spetsifikatsiya (maxsuslashuv), o‘lib borish, kuchsizlanish, kengayish va qo‘shilib ketish – ularning barchasi alohida alohida sodir bo‘lmay, bir vaqtda yoki turli davrlarda bir-birini qo‘llab-quvvatlab, ergashib sodir bo‘lganligi kabi bir qancha jihatlar o‘rganildi. Evolyutsiya natijasida quyidagilar sodir bo‘lishi aniqlandi.

1-rasm.



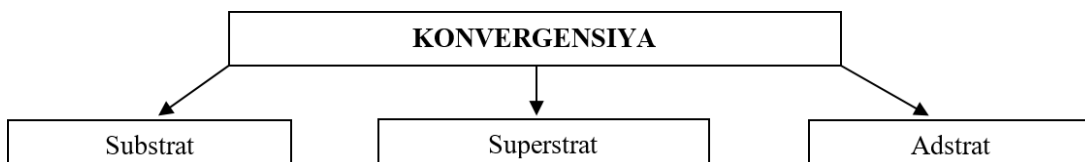
Divergensiya, bu – rivojlanish jarayonida tillarning bir-biridan ajralish va farqlanishidir. Tillarning ajralib chiqishi odamlarning hududlarda tarqalib ketishi, jo‘g‘rofiy va siyosiy ajralib chiqishi bilan bog‘liq. Buning natijasida nutqda innovatsiya sifatida leksik, fonetik va grammatik variantlar paydo bo‘ladi, bular esa turli hududda o‘sha davrda yashaydigan xalqlarning nutqidan farq qilardi. Masalan, germanlarning keng tarqab ketishi g‘arbiy, shimoliy va sharqiy hududlarda yashovchi qabila va elatlarning tilida sezilarli hududiy xususiyatlarning paydo bo‘lishiga olib keldi.

2-rasm.



Bir tilning bir qancha qarindosh tillarga bo‘linishi asosida turgan divergensiya tashqari, yangi tillarning paydo bo‘lishida konvergensiya jarayoni ham katta rol o‘ynaydi.

3-rasm.



Konvergensiya, bu – alohida tillarning uzoq muddat aloqada bo‘lganligi asosida yaqinlashishidir. Konvergensiya etnik aralashib ketish va til assimilyatsiyasi orqali sodir bo‘ladi, ya’ni bunda bir til ikkinchi tilda yo‘q bo‘lib ketadi (unga singib ketadi).

Tillarda sodir bo‘ladigan o‘zgarishlar haqida tilshunoslar tomonidan ko‘plab fikrlar keltiriladi. Misol uchun, A.Qo‘ldashevning (2015) *“Ingliz tili tarixi”* asarida quyidagi fikrlarni o‘qiymiz: “Tildagi o‘zgarishlar xalqning faoliyatini anglab tushunish va hayotning turli taraflari bilan aloqadorlikda bo‘lishini bilish hisoblanadi. Shu bilan birga, bu aloqadorlikning o‘ta murakkab va turli-tumanlik hamda tilning turli sharoitlarda turlicha namoyon bo‘lishini hisobga olish kerak. Shuningdek, til taraqqiyoti rivojlanish jarayonining bir maromda emasligi va bu jarayonning rivojlanish kuchini aniqlash hamma holatlarda ham yengil emasligini tan olish kerak. Misol uchun oladigan bo‘lsak, lug‘at tarkibining rivojlanishi qiyosan fonetik tizimdan yengilroq hisoblanadi. Fonetik tizim ancha qiyin va muammoli masalalarga ega. Bu sohada hal etilmagan masalalar hali yetarlicha hisoblanadi” [Qo‘ldashev A., Xamzayev S., 2015; 7].

German va turkiy tillar morfologik tizimida shakl va so‘z yasashda ablautning ko‘p ishlatilishini me‘yorga solish; kuchsiz o‘tgan zamon shakllarini yasash uchun dental suffiksdan foydalanishning tizimlanishi; sifatlarning kuchli va kuchsiz turlanish tizimini me‘yorga solish; fe‘l kategorial shakllarida analitiklashuv tendensiyasini tizimlash kabi konvergent va divergent belgilarning kuzatilishi o‘rganildi.

German va turkiy tillar sintaksisida, lug‘at tarkibining shakllanishi, so‘z yasash sohasida – gapdagi so‘zlar tartibi fiksatsiyalanish jarayonining tugallanishi; lug‘at tarkibida – har bir alohida olingan til tub (xos) so‘zlarining miqdoran ko‘payishi, hind-yevropa bobo tilidan qabul qilingan so‘zlar funksional ko‘lamining kengayishi va so‘z yasash usullari german tillaridagi vositalardan tashqari, har bir tilning o‘ziga xos so‘z yasash usuli hamda vositalarining shakllanishi va rivojlanishi kabi konvergent va divergent belgilarning me‘yorga tushishi tahlil qilindi.

NATIJA VA MULOHAZALAR

Ingliz tili talaffuz me‘yorlarining shakllanish jarayonida ko‘plab divergent belgilarga duch kelamiz. Olimlar bu belgilarning tabiatini atroflicha o‘rganib ularga sabab sifatida substrat omilini ham ko‘rsatadilar. Masalan, ayrim hududlarda etnik kelib chiqishi jihatidan kelt bo‘lgan so‘zlovchilar tilida me‘yordan og‘uvchi quyidagi belgilar kuzatiladi:

- 1) artikulyatsiyadagi zo‘riqishning yo‘qotilishi;
- 2) ayrim tovushlar talaffuzida uchrayadigan xatolar.

Bu kabi boshqa farqlarning kelib chiqishi, asosan, kelt tillarida muloqot qiluvchilar tomonidan asrlar davomida artikulyatsion jihatdan o‘zining tiliga mos kelmaydigan fonemalarni talaffuz qilganda kuzatiladigan qiyinchiliklar bo‘lib, ularni yengib o‘tish uchun yo‘l qo‘yilgan erkinliklar natijasida vujudga kelgan “gibrid” fonemalar sifatida qabul qilish mumkin. Albatta, talaffuzdagi kontekstual farqlarning barchasini substrat ta’siriga bog‘layverish ham to‘g‘ri bo‘lmaydi. Bu masalani hal etish esa tadqiqotchidan chuqur tahlilni talab etadi. Masalan, kelt tillari guruhiga

kiruvchi vallon tilida (vallon tilida asosan Uelsda soʻzlashiladi), urgʻu oxiridan ikkinchi boʻgʻinga tushadi, huddi polyak, ispan, lotin va boshqa tillar kabi. Faqatgina juda oz, bir guruh soʻzlardagina bu qoidaga amal qilinmaydi va ularda urgʻuning oʻrni boshqacha. Lekin bu soʻzlarda ham dastlabki holatda urgʻu oxiridan ikkinchi boʻgʻinga tushgan.

Shuni taʼkidlash kerakki, agar har bir hududiy dialekt oʻz tarixiga ega boʻlsa va adabiy tilning xuddi teskari, oʻzlashtirish jarayoniga taʼsirini koʻrsatsa, ijtimoiy shevalar adabiy til bilan doimiy qiyoslash va yonma-yon turishda, yaʼni ularning ijtimoiy dialektlarida rivojlanadi. Farqlash har doim nisbiydir. Bunday hollarda lingvistik va ekstralingvistik omillar doimo oʻzaro taʼsir qiladi [Qoʻldasheva Sh., 2014; 16-19].

Umumgerman divergent belgilar sifatida biz german tillari tarixiy taraqqiyotini belgilab bergan asosiy lingvistik hodisalarning ikki guruhini belgiladik. Bular:

- a) talaffuz tizimida kuzatiladigan divergent va konvergent belgilar;
- b) lugʻat tarkibida kuzatiladigan divergent va konvergent belgilar.

Talaffuz tizimida kuzatiladigan divergent va konvergent beliglar qatoriga quyidagilar kiritiladi:

- undoshlar birinchi koʻchishi;
- undoshlar ikkinchi koʻchishi;
- Verner qonuni;
- rotatsizm;
- undoshlarning choʻzilishi;
- i-mutatsiya;
- sinish hodisasi;
- palatalizatsiya;
- assimilyatsiya;
- urgʻuning birinchi boʻgʻinga koʻchishi;
- urgʻusiz boʻgʻinda unlilarning kuchsizlanishi.

German tillari lugʻat tizimida kuzatiladigan konvergent va divergent belgilar:

- soʻzlar leksik maʼnosining kengayishi;
- soʻzlar leksik maʼnosining torayishi;
- soʻzlar leksik maʼnosining metaforizatsiyasi;
- soʻzlar leksik maʼnosining metanimizatsiyasi;
- leksik maʼnodagi konnotatsiya hodisasi;
- okkazionalizm hodisasi;
- soʻzlar maʼnosidagi stilistik divergensiya.

Alohida olingan bir tilning tarixini uni boshqa guruhdosh qarindosh tillarning tarixini eʼtiborga olmasdan, alohida – yakka oʻrganib boʻlmaydi. Bir oila va bir til guruhiga mansub tillar deyarli umumiy tarixiy taraqqiyotni boshidan kechiradiki, unda, yaʼni alohida olingan bir tilda butun guruhdagi tillarda kuzatiladigan taraqqiyot jarayonlarini kuzatish mumkin. Boshqacha aytganda, ingliz tili tarixini boshqa german tillari guruhiga kiruvchi tillardan ajratib oʻrganishning imkoni yoʻq.

German tillarining umumgerman tillardan shimoliy, sharqiy va gʻarbiy german

tillariga bo‘linishi divergensiya hodisasining natijasidir.

Umumgerman holatidan undoshlarning birinchi ko‘chishi hodisasiga ko‘ra, farqlanib qolgan german tillari boshqa hind-yevropa tillaridan farqlanib qoldi va umum hind-yevropa bobo tilidan bir proto-german tili paydo bo‘ldi va divergent belgilarining joylashuviga qarab uch guruhga bo‘lindi. Shimoliy, sharqiy va g‘arbiy german tillariga kiruvchi tillarda esa bir vaqtning o‘zida konvergent jarayonlar sodir bo‘ldi va bu jarayonlar mana shu uch guruhchani nisbiy barqarorligini saqlash va boshqa tillarga konvergentlashuviga imkon bermadi.

Qadimgi shimol tillaridagi divergent va konvergent belgilar:

1. So‘z oxiridagi bo‘g‘inlarning kuchsizlanishi: qisqa unlilar tushib qoldiriladi (sinkopa), cho‘ziq unlilar qisqaradi. Masalan: **dagar>dagr* (kun); **horna>horn* (shox); **gastir>gestr* (mehmon); **skeldur>skiqlr* (qalqon); Hozirgi zamon shakli: **bindir>bindr* (to‘qiysan); Dativ kelishigida: **dage>degi* (dagr)dan; **hornē>horni* (horn dan); Ko‘plik shakl: **dagor>dagar*, **gastir>gestir*, **hornu>horn*; *landu>lond* (mamlakatlar).

2. Reduksiya natijasida sodir bo‘ladigan turli ko‘rinishdagi umlaut hodisasi. Masalan: **gastir>gestr*; **landu>lond*; **helpan>hielpa* (yordam bermoq); **herto* (nem. Herz) *>hiarta* (yurak); **erþu* (nem. Erde) *>iorð* (yep).

3. So‘z boshida til orqa undoshlaridan avval kelgan [j] va [w] tovushlarining talaffuzda yo‘qolib qolishi hodisasi (ya‘ni o‘qilmay qolishi): **jungar>ungr* (yosh); **jēra>ār* (yil); **juka>ok* (bo‘yinturuq); **wulfar>ulfr* (bo‘ri); *wurða>orð* (so‘z).

4. So‘z oxirida, shu jumladan infinitivdagi “-n” tushib qoldiriladi: *gevan>gefa* (bermoq); **ohsan>oxa* “buqa” ning tushum kelishik shakli.

5. Undoshlarda bir qator assimilyatsiya holatlari kuzatiladi. **gulþa>goll* (oltin); *finþan>finna* (topmoq); *stainar>steinn* (tosh); **stōlar>stoll* (stol); *lausar>lauss* (bog‘lanmagan).

6. Fe‘llarda hozirgi zamon birlik shakli tuslanishida soddalashuv sodir bo‘ldi. Qadimgi shimol tilida: **bindir* (to‘qiysan), 3- shaxs birlikda: *bindiþ* (to‘qiydi); island tilida 2- va 3-shaxs birlikda: *bindr*.

7. Fe‘llarning o‘rta (o‘zlik) shakli [-sk, -s] qo‘shimchalari olgan holda paydo bo‘ldi: *kallask* (atalmoq) shakli *kalla -sik* (o‘zini atamoq) shaklidan o‘sib chiqqan.

8. Postpozitiv, aniqrog‘i, otdan keyin kelgan ko‘rsatish olmoshidan suffiks shaklida ishlatiladigan aniq artikal rivojlandi: *dagr-inn* (kun) ingliz tilida: *the day*.

9. Yangi olmoshlar paydo bo‘ldi: *hann* (mujskoy rod uchun); *hon* (jenskiy rod uchun). Shved.: *nagon* (kimdir, biror kimsa); *ingen* (hech kim).

Undoshlarning birinchi ko‘chishi; urg‘uning birinchi bo‘g‘inga ko‘chishi; unlilarda assimilyatsion jarayonlar; sifatlar uchun ikki xil tuslanish modelining shakllanishi; ablautning kuchli fe‘llarda kuzatilish; kuchsiz fe‘llarda o‘tgan zamon shaklini yasashda kuchsiz preteritda – tish undoshlaridan foydalanish kabi xususiyatlar german tillarining hind-yevropa tillaridan ajralib chiqishga va yangi til guruhining paydo bo‘lishiga olib kelgan. Demak, yuqoridagi hodisalar divergent belgilarning faollashishi bilan bog‘liq.

Faollashgan divergent belgilarning ma‘lum bir fazaga kelganda barqarorlashishi

konvergent belgilarning faollashishi natijasida ro‘y beradi.

Hech bir til qatlamining hech qanday til birligi chegarasiz o‘zgarishga uchrayvermaydi. Boshqacha aytganda, konvergensiya til birliklarining faolligini ayrim bosqichlarda cheklaydi va yuzaga kelgan dialekt, til yoki hududiy variant ma’lum vaqtgacha nisbatan sekin o‘zgaradi, innovatsiyalar tilning o‘z mulkiga aylanadi.

Yuqori nemis tili (Hoch deutsch)da ro‘y bergan undoshlarning ikkinchi ko‘chishi nemis tilidan boshqa tillarda kuzatilmadi. Bu holatda faqat yuqori nemis tili (High German) divergensiya jarayonini boshdan kechirdi. Boshqa tillar esa konvergent elementlarning o‘zgarishsiz saqlanib qolinishiga erishdilar.

U yoki bu til konvergent yoki divergent belgilarning faollashuvi davrida turli ekstralingvistik va intralingvistik sabablarga ko‘ra ushbu jarayonlarda ishtirok etmasligi mumkin. Bu holda tilning asosiy arealdan uzoqda joylashganligi, shu tilda so‘zlashuvchi xalq hayotida (tarixida) turli yirik hodisalar yuz berishi, aniqrog‘i, ularning mustamlaka holatiga tushib qolishi, qandaydir ulkan ijtimoiy-siyosiy hodisalarning sodir bo‘lishi, ya’ni boshqa davlatni o‘z tarkibiga qo‘shib olishi, bu tilda so‘zlashuvchilarning qirib tashlanishi yoki shu kabi boshqa kulfatlarni boshidan kechirishi bilan izohlanadi.

“Qadimgi ingliz tili va zamonaviy nemis tili o‘rtasidagi o‘xshashlik otlar o‘zgarishining turli shakllaridan (zaif undosh, kuchli unli) og‘ishda ham, hatto jinsdagi farqlar (otlar) bilan bog‘liq turli xil o‘zgaruvchanlik shakllarini ko‘rib chiqishda ham yaqqol namoyon bo‘ladi. Bu ikki tildan zamonaviy ingliz tili sifatida tilning masofasini ham ko‘rish mumkin” [Qo‘ldasheva Sh., 2021; 191].

Quyida turli xil o‘zlashtirmalar tasnifi natijalari keltiriladi (jadvalda har bir xilga (tipga) amerika-norveg tilidan bittadan misol keltiriladi).

1-jadval.

Turli xil o‘zlashtirmalar tasnifi

A. O‘zlashtirilgan so‘z (<i>qisman yoki to‘liq o‘tkaziladi, chet til morfemalari</i>)	1. Aslida, o‘zlashtirilgan so‘z (morfologik almashtirish yo‘q)	a. Assimilyatsiyalashmagan (fonologik almashtirish yo‘q)	<i>hardvoe‘r</i> –band, xalqa tovarlari (ingl. <i>hardware</i>)
		b. Qisman assimilyatsiyalashgan (fonologik almashtirish bor)	<i>har‘dwoerstar</i> – band, xalqa va boshqa buyumlarning magazini (<i>hardware store</i>)
	2. Gibrid-o‘zlashtirma (qisman morfologik almashtirish: o‘tkazilayotgan komponentni ahamiyatiga muvofiq o‘zakli yoki periferiylik)	a. Yasalmagan (ahamiyatsiz suffiksni almashtirish)	<i>kar‘na</i> – burchak (ingl. <i>corner</i>)
		b. Yasalgan (ahamiyatli suffiksni almashtirish)	<i>far‘mar</i> –fermer (ingl. <i>farmer</i>)
		c. Murakkab (to‘laonli ahamiyatli morfemalarni almashtirish)	<i>far‘mhu‘s</i> –fermadagi turar uy (ingl. <i>Farm-house</i>) – periferik, <i>ju‘lekar‘d</i> –rojdestvo ot-kritkasi (ingl. <i>Christmas Card</i>) – o‘zakli

B. O'zlashtirma siljish (<i>ona tili-ning morfemalari almashtirilindi</i>)	1. Yasash (morfemalarning birikmalari tuzilishi o'tkaziladi, yasalgan yoki murakkab so'z yoki so'z birikmasi bo'lishi mumkin)	a. So'zma-so'z (tuzilishi chet ellikga aynan o'xshash)	<i>plane</i> –rejalashtirish (ingl. plan), <i>heimplassen</i> – uy, uylar (ingl. the home place), <i>Wel'av</i> – badavlat (ingl. well of)
		b. Taxminiy (tuzilish chet elliknikidan farqlanadi)	<i>hyrehjelp</i> – yollanma ishchi (ingl. hired help). Amerika-norveg tilida kam uchraydi, solishtir-ing nem. <i>Vaterland</i> – vatan, <i>Patria</i> –don, <i>Haibin-Sel</i> – yarim orol, <i>Peaninsula</i> – don.
	2. Kengayish (tuzilish o'tkazilmaydi, yasalmagan, yasalgan yoki so'z birikmasi bo'lishi mumkin)	a. Omofonik (chet el manbasi bilan sof fonetik)	<i>Brand</i> – kesib tashla (ingl. bran: norv. olov), <i>fila</i> – sezmoq (ingl. feel; norveg –arralamoq)
		b. Gomologik (manbaga jarangi bo'yicha, ma'nosi bo'yicha ham o'xshash)	<i>gron</i> – don (ingl. grain: norv. – boshqoli g'alla o'simliklaridan ovqatlar)
		c. Sinonimik (manbaga faqat ma'no bo'yicha o'xshash)	<i>iykkelig</i> – omadli" (ingl. lucky: norv. "baxtli"); <i>got tid</i> – yaxshi vaqt o'tkazish; (ingl. good time; norv." ko'p vaqt") amer-norv. yo'q, solish.: amer-port. <i>frio</i> –shamol-lash (ingl. gold): <i>corner</i> – lavozimga nomzod bo'lish (ingl. Run for)

2-jadval.

German tillaridagi konvergent va divergent belgilarning uchrash holatlari

№	Divergent va konvergent belgilar	Qadimgi ingliz	Qadimgi friz	Qadimgi sakson	Qadimgi Markaziy nemis	Qadimgi yuqori nemis	Qadimgi quyi frank
1.	Velyar tovushlarning palatalizatsiyasi	+	+	-	-	-	-
2.	Til oldi lablangan unilardagi lablanish xossasining yo'qolishi	+	+	-	-	-	-
3.	Ikki unli orasida kelgan -h-ning yo'qolishi	+	+	-	-	-	+
4.	II guruh kuchsiz fe'llarda (<i>ō</i>) ja qo'shimchasining ishlatilishi	+	+	ba'zan	-	-	-

5.	Fe'llar ko'plik shakllarining qo'shilib ketishi, unifikatsiyasi	+	+	+	-	-	-
6.	Ingveon tillarda sirg'aluvchi burun tovushlari.	+	+	+	-	-	juda kam hollarda
7.	O'zlik olmoshlarining yo'qolishi	+	+	+	-	-	+
8.	Bir bo'g'inli so'zlarda so'z oxiridagi -z ning tushib qolishi.	+	+	+	-	-	+
9.	III guruh kuchsiz fe'llarning to'rt a'zoli paradigmasiga qisqarishi	+	+	+	-	-	+
10.	-ai va -au unlilar birikmasining monofonglashuvi	+	+	+	qisman	qisman	Doimo
11.	So'z oxiridagi undoshning jarangsizlashuvi	-	-	-	-	-	+
12.	ē va ō unlilarning diftonglashuvi	-	-	kam	+	-	+
13.	Undosh oldidan kelgan -h- tovushining so'z boshida tushib qolishi	-	-	-	+	+	+
14.	Undosh oldidan kelgan -w- tovushining so'z boshida tushib qolishi	-	+	-	+	+	-
15.	Yuqori nemis tilidagi undoshlarning ko'chishi	-	+	-	qisman	+	-

Bu jadvalda 6 ta qadimgi german tillarida 15 ta divergent va konvergent belgilarning evolyutsion holatlari ko'rsatilgan. "+" bilan belgilangan o'rinlarda raqamlab o'tilgan belgilardan tegishlisi mavjud bo'lganligini bildirsa; "-" belgisi esa tegishli tilda ularning kuzatilmaganligini ko'rsatadi.

Boshqacha izohlasak, "+" belgisi tegishli tillar uchun konvergent belgi, boshqalar uchun divergent belgi bo'lib xizmat qiladi.

Masalan, 1-belgi, ya'ni velyar tovushlarning palatalizatsiyasi qadimgi ingliz va qadimgi friz tillarida mavjud bo'lganligi va ushbu belgi protogerman yoki umumgerman tilida mavjud bo'lganligi bois konvergent belgi hisoblanadi, chunki bu ikki tilda umumgerman holatida kuzatilgan belgilarni saqlab qolish tendensiyasi kuzatiladi. Umumiy konvergent belgining saqlab qolinishi protogerman tillari umumiylikini saqlab qolishga bo'lgan harakat hisoblanadi.

Til kontaktlari va til tarixidagi hodisalarni, til holatining turli o'ziga xos xususiyatlarini izohlashda va til taraqqiyotida divergent va konvergent belgilarga izoh va baho berganda substrat nazariyasidan foydalanish juda qiyin jarayondir. Chunki substrat hodisasi kuzatilgan vaziyatda tub aholining birlamchi tili yoki bosqinchilarning ikkinchi tili dominant belgilar egasi bo'lgan, deb aytish qiyin. Masalan, kelt va german

tillarida palatalizatsiyaning aynan o‘xshash holatlari kuzatilsa, birlamchi holat qaysi guruhda paydo bo‘lgan, kelt guruhidami yoki german tillari guruhidami? Bu savollarga javob berish juda mushkul. Bu o‘zgarish va innovatsiyalarni til makonida tarqalishiga qaysi tillar mas‘ul va faol bo‘lganligini – ushbu o‘zgarishlarni aniq belgilash juda qiyin. Shunday bo‘lsa-da, bu masalani oydinlashtirish uchun divergent yoki konvergent belgilar topilgan tillar tarixini o‘rganganda, ularning nutqiy stereotiplari haqida aniq tasavvurga ega bo‘lish, bu tillarning innovatsiyalarga bardoshlilik masalasi va bu innovatsiyalarning geopolitik hududda tarqalishini ta‘minlashda katta rol o‘ynagan ijtimoiy-siyosiy va lingvomadaniy omillar rolini sinchiklab tekshirish zarur. Chunki har qanday divergensiya va konvergensiya hodisalari o‘z-o‘zidan, nolingvistik tashqi omillarning ta‘sirizisiz, faqatgina til ichki qonuniyatlari asosidagina ro‘y bermaydi.

O‘zbek tilining xalq tarixiga nisbatan aloqalari dinamikasi va mexanizmi masalasining tahlili tilda sodir bo‘ladigan konvergent – divergent jarayonlar ortida jamiyatda sodir bo‘ladigan konvergent-divergent hodisalar tomonidan belgilab berilishi ma‘lum bo‘ldi. Diaxron sotsiolingvistikaning diqqat markaziga sotsiolema, aniqrog‘i, lisoniy jamoa, chiqadi. Til taraqqiyotidagi konvergent – divergent jarayonlar asosida sotsiolemalar taraqqiyotining konvergent – divergent jarayonlari yotadi. Konvergent yoki divergent jarayonlari tillar bilan emas, balki mana shu tillarda so‘zlashuvchi jamoa bilan sodir bo‘ladi. Kontaktlar tillar bilan emas balki sotsiolemalar bilan sodir bo‘ladi. Shu nuqtai nazardan bilingvizm sotsiolemalarning o‘zaro bir-biriga kirishuvidir. Bunda bir a‘zoning hajmi ikkinchi a‘zo hisobiga boyiydi. Sotsiolemaning asosiy integratsiyalovchi omili nutqiy aloqa bo‘lgani uchun sotsiolemaning hajmi nutqiy aloqaning intensivligiga bog‘liq bo‘ladi. Nutqiy aloqa qanchalik intensiv bo‘lsa, uning a‘zolari o‘rtasidagi lisoniy aloqa shunchalik kuchli bo‘ladi. Nutqiy aloqaning susayishi sotsiolema va tilning divergensiyasiga olib keladi va real sotsiolema asta-sekin potensial sotsiolemaga aylanib boradi. Bundan tashqari, bu bobda potensial sotsiolemada o‘zaro bir-birini tushunish imkoni saqlanib qoladi, lekin ekstralingvistik to‘siqlarning mavjudligi oqibatida bu tilda nutqiy muloqot amalga oshirilmaydi. Potensial sotsiolema divergensiyaga uchraydi va bir necha real sotsiolemalarga aylanib boradi, lekin tilning nisbiy birligi hali saqlanib qoladi. Agar uzoqroq vaqt davomida bu birlik nutqiy aloqalar bilan qo‘llab-quvvatlanmasi til ham divergensiyaga uchraydi. Nutqiy muloqotning kuchaytirilishi potensial sotsiolemani realga aylantirishi mumkin. Bu – sotsiolema hajmini orttirishning asosiy usulidir.

Quyidagi jadvalda konvergent va divergent belgilar evolyutsiyasini german va turkiy tillarda tovush almashinuvi misolida ko‘rish mumkin.

3-jadval.

German va turkiy tillarda tovush almashinuvi

№	Tovush o‘zgarishi	German tillarida	Turkiy tillarda
1.	a>e	gastiz>gestr satian>settan harkis>here	ag‘ir>yeg‘ir kasa>kesa adil>yedil
2.	e>i	beran>birep	deydi>diydi
3.	o>y	döm>düm (tüm)	cho‘chqa > shushqa

4.	k~g	Genu>knee	ek > egin
5.	q~ch	kild>cild [ts] cirk>cirk [ts]	kishi > chishi kim > chim
6.	j ning protezasi	Lotin est>jest	alov > jalov
7.	Geminatsiya	beginnan-beginen Qadimgi ingliz settan Qadimgi ingliz sittan	isit > issiq o'tuz > o'ttiz
8.	i>u lablanish	Triggws>tryggr	o'tin > o'tun
9.	ε > ə	regis>rekkr	deb > dəp
10.	a>o	magus>morg māter>mōdar	o'rsa > orso
11.	u > o	daur>dör	bular>bor
12.	d>t	deca>ten	podsho>patisho

Umumturkiy leksik konvergent va divergent belgilar o'z boshidan muayyan rivojlanish, o'zgarish va shakllanish bosqichlarini kechirgan.

1. Turkiy tillarda qadimdan mavjud bo'lgan bir qancha leksik birliklar o'zbek tilida hozir ham bir ma'no-shaklda qo'llanmoqda (konvergent belgilar).

2. Turkiy tillarda qadimdan mavjud bo'lgan ko'pgina so'zlar hozir o'zbek tilida bor, ammo o'zbek adabiy tilida talaffuzidagi ayrim o'zgarishlar bilan hozirgacha qo'llaniladi (divergent belgilar).

3. Turkiy tillarda qadimdan mavjud bo'lgan ba'zi so'zlar hozirgi o'zbek adabiy tilida qo'llanilmaydi (divergent belgilar).

4. Umumturkiy so'zning qadimiy ma'nolari hozirgi davr o'zbek adabiy tilida toraygan yoki kengaygan holda uchraydi (konvergent belgilar).

5. Qadimgi umumturkiy so'zning eski va yangi (hozirgi ma'nolari) tamoman farqlanadi (divergent belgilar).

Umumturkiy [θ], [ð] tovushlarining hozirgi turkiy tillardagi divergent belgilari, masalan:

ð > z boshqird: *qıð*; turkman: *qıð*; turk: *qız*; o'zbek: *qiz*.

ð > z boshqird: *küð*; turkman: *göð*; turk: *göz*; o'zbek: *ko'z*.

ð > z boshqird: *tuqið*; turkman: *doguð*; turk: *doquz*; o'zbek: *to'qqiz*.

4-jadval.

[ð] fonemasining divergent belgilari

Boshqird	Turkman	Turk	O'zbek
yëð	yüð	yüz	yuz
að	að	az	oz
bıðım	bıðım	bızım	bizning
bıð	bıð	bez	bez (mato)
hıðın	θıðın	sızın	sizning
qıðıl	qıðıl	qızıl	qizil
ayaqñıð	ayaqθıð	ayaqsız	oyoqsiz
yeldəð	yıldıð	yıldız	yulduz
hüð	θöð	söz	so'z

uđım	öđüm	ozum	o‘zim
-	bolmađ	bulmaz	bo‘lmas

Turkiy tillardagi [θ] va [ð] fonemalarining mavjudligi avvallari turkiyshunoslar tomonidan inkor qilib kelingan, lekin jonli til materiallari ularni bu holatning mavjudligini tan olishga majbur qildi [Dmitriyev, 1962].

Yuqoridagi jadvalda biz [ð>d], [ð>z] va [ð>s] divergent elementlarni va xuddi shunday [h>s, u>ö, h>θ, ı>e] o‘zgarishlarini ham ko‘ramiz. Til fonetik strukturasi yuz bergan bu kabi o‘zgarishlar umumturkiydan hozirgi tillarga tomon rivojlanish jarayonini boshlab berganligi kuzatiladi.

5-jadval.

Turkiy tillardagi uzun unilarning divergent o‘zgarishlari

Umumturkiy divergent belgilar	Turkman tili	Yoqut tili	Tuva tili	O‘zbek tili
*āq	Āk	-	Āk	oq
*āt	At	āt	At	ot
*āı	āch (ı)	āc	Aıı	os
*ādik	ādik	-	Idik	edik
*bāj	bāj	bāj	Baj	boy
*bār	bār	bār	Bar	bor
*bāsh	bash (ı)	baı	Bās	bosh
*ın	hın	In	-	in
*ısh (ı)	ısh (ı)	İs	ıı	ish
*dāz	jāz	sās	ııāc	bahor
*dā	ī	sie	ııē	yemoq

Ushbu jadvaldagi ma’lumotlar haqida shularni aytish mumkin-ki, turkiy tillardagi unililar cho‘ziqligi ko‘p tillarga xos, lekin ayni paytda ular tillarni farqlovchi divergent belgilar sifatida chiqishi mumkin. Masalan: Umumturkiy shakl bo‘lgan unililar tuva va o‘zbek tillarida faqat qisqa unililarga mos keladi. *āuu>au; āt>at; bāuu>bau* va hokazo. Ammo shu bilan birga o‘zbek tilida *a* yoki *ā* emas, balki [o] unlisi kelmoqda. [o], bu – *ā* ning qisqasi emas, balki butunlay boshqa unli. Ehtimol, o‘zbek tilida unililar singarmonizmining kuzatilmaligi sababini shu yerda ko‘rarmiz. Boshqa tillarda o‘sha so‘zlarga *-lar* ko‘plik qo‘shimchasini qo‘shsak *atlar, ashlar, baylar, bashlar* hosil bo‘ladi, agar *ish* va *in* so‘ziga *-lar* qo‘shsak: *ishler, inler* kabi so‘zlar paydo bo‘ladi. O‘zbek tilida esa bu qonun ishlamaydi. *-lar* qo‘shsak *oqlar, otlar, boylar, borlar, ishlar, inlar* va boshqalar paydo bo‘ladi.

O‘zbek tili lug‘at tarkibini o‘rganishda barcha masalalar hal qilingandek tuyulsa-da, hali ko‘p masalalar yechimini kutib turibdi. Ko‘pchilik mutaxassislar “o‘zbek tilining o‘z qatlami” degan termin deganda, faqat umumturkiy so‘zlarni tushunadilar. Aslida esa, amalda o‘zbek tilining o‘z qatlami quyidagi to‘rt qatlamni tashkil etadi.

6-jadval.

O'zbek tili lug'at tarkibining so'z qatlami
Umumturkiy so'zlar
Umumturkiy so'zlardan yasalgan o'zbekcha so'zlar
Chet tili elementi negizida o'zbek tilining o'zida o'zbekcha affikslar yordamida yasalgan so'zlar
O'zbekcha so'zlarga chet tillardan o'zlashgan qo'shimchalar qo'shish orqali hosil qilingan so'zlar

VI–VII asrlarga oid yozma yodgorliklar – yozma obidalar va tarixiy manbalarda qo'llanilgan so'zlarning glossariylari, lug'atlari va yodnomalarda uchraydigan so'zlarning hozirgi o'zbek tilida mavjudligi ularni umumturkiy so'zlar deb atashga imkon beradi.

Ilmiy adabiyotlarda o'zbek tilida umumturkiy so'zlarning quyidagi semantik guruhlari ishlatilishi qayd etilgan.

7-jadval.

Umumturkiy so'zlarning semantik qatlamlari
Qarindoshlik, yaqinlikni bildiruvchi so'zlar
Organizm va uning qismlarini bildiruvchi so'zlar
Vaqt, zamon, fasl ma'nolarini bildiruvchi so'zlar
Tabiat voqea-hodisalarini bildiruvchi so'zlar
Qazilma-boyliklarni bildiruvchi so'zlar
Hayvon va qushlarning nomlari
O'rin-joy, boshpana va turmushga aloqador tushunchalarni bildiruvchi so'zlar
Ijtimoiy-siyosiy – hayot va harbiy tushunchalar bilan bog'liq so'zlar
Mavhum tushunchalarni bildiruvchi so'zlar
Rangni bildiruvchi so'zlar
Xususiyat va xossani bildiruvchi so'zlar
Harakat, holat va nutqni bildiruvchi so'zlar

Son va miqdorni anglatuvchi soʻzlar
Olmoshlar
Etnonimlar

Oʻzbek tilining shakllanishi va rivojlanishida umumturkiy konvergent va divergent belgilar evolyutsiyasini umumiy xulosalagan holda quyidagilarni aytish mumkin.

– Oltoy tillar oilasi shakllangan paytda umumturkiy belgilar konvergent belgilar sifatida turkiy tillar oilasi tarkibida turkiy tillar guruhining shakllanishida fonetik tizim, grammatik struktura va lugʻat tarkibining turkiy tillar uchun umumiy belgilar asosida birlashgan bir tilning shakllanishiga olib keldi.

– Oltoy bobo tilining tarkibidagi turli shevalardan bir yaxlit tilga rivojlanib oʻtgan turkiy bobo til konvergensiya jarayonining mahsuli, natijasi edi. Rivojlanish jarayonida toʻxtash boʻlmaydi va umumturkiy bobo tilda muayyan bir umumiy talaffuz, grammatik struktura va lugʻat tarkibi yaratildi va shu bobo tilda soʻzlashuvchi qabila yoki elatlarga muloqot vositasi, madaniyat tashuvchisi boʻlib xizmat qildi.

– Umumturkiy bobo tilda soʻzlashuvchi qabila va ellarning Yevropa va Osiyo hududlari boʻylab tarqalishi oʻz madaniyati va diniy qarashlarini oʻzgartirib borganliklari natijasida bobo tilda soʻzlashuvchi ellar, qabilalar tillari orasida sezilarli farqlar paydo boʻla boshladi. Bu esa, endi divergent belgilarning faollashuv davri boʻldi.

– Divergent belgilarning faollashuvi natijasida umumturkiy bobo tillardagi shevalar va sheva guruhlari alohida tillarga rivojlanib bordilar. Bu jarayon tarixchilarimizning maʼlumot berishlaricha, eramizdan avvalgi, birinchi mingyillikda sodir boʻldi.

– Eramizning birinchi ming yilligida esa, hozirda biz har bir guruhda va guruhchada sanab oʻtadigan tillarning eng arxaiklari shakllandi, keyinroq esa hozirgi kunda geneologik klassifikatsiyada kuzatadigan jarayonlari kuzatildi.

XULOSA

Umumgerman va umumturkiy tillardagi konvergent va divergent holatlarini farqlovchi belgilar tahlili quyidagilarni aniqlash imkonini berdi.

Birinchi belgi. Tilda soʻzlashuvchilarning turli avlodlari oʻrtasidagi munosabatga koʻra konvergentlik holatida soʻzlashuvchilarning yangi avlodi oʻzlaridan avvalroq yashagan odamlar nutqiy stereotiplarini takrorlashga harakat qiladi. Divergentlik holatida esa, soʻzlashuvchilarning yangi avlodi oʻzlaridan avvalroq yashagan odamlar nutqiy stereotiplarini qoʻllamaslikka, talaffuz normalarini oʻzgartirishga, gap tuzish qoidalarini buzishga, moddiy borliqdagi narsa va hodisalarning yangi holatlarini yaratishga urinadilar.

Ikkinchi belgi. Muayyan bir tilda soʻzlashuvchi xalq mavjud boʻlgan vaqtga

munosabatga ko‘ra tilning konvergent holatida vaqtni me‘yorlashning siklik sanash tizimi amal qiladi-ki, unga ko‘ra vaqt takrorlanadigan mohiyat sanaladi va umuman olganda, voqea-hodisalarning izchil ketma-ketligini voqelantirish xususiyatlarini saqlab qoladi.

Tilning divergent holatida esa vaqtni chiziqli o‘lchash tizimi amalda bo‘ladi va bunda bir martalik, takrorlanmaslik holatlari dominant hisoblanadi. Buning natijasida borliqdagi voqea-hodisalar vaqt kesimida izchil o‘zgarishga uchraydi, rivojlanish kuzatiladi.

Uchinchi belgi. Xalqning yashagan hududi, muhitiga, tabiatga bo‘lgan munosabati belgisiga ko‘ra tilning so‘z yasash potentsiali (imkoniyati) va nominativ jihati xalq yashab kelgan tabiat, landshaftning holatiga moslashtirilgan, hududning o‘ziga xos xususiyatlarini o‘zida aks ettirgan. Bu belgiga muvofiq divergentlik holatida tilning so‘z yasash potentsiali va nomlash imkoniyatlari xalq yashab kelgan hudud landshaftida sodir bo‘ladigan o‘zgarishlarni, tabiat, jamiyat va inson o‘rtasidagi munosabatlar natijasida kuzatiladigan yaxshilanish, mukammallashish mexanizmini aks ettiradi.

To‘rtinchi belgi. Muayyan hududda yashaydigan boshqa etnoslarga bo‘lgan munosabatga ko‘ra konvergentlik holatida qo‘shni etnoslar yashash hududini chegaralab olish uchun obyektlar va istehkomlar yaratish, yaxshi qo‘shnichilik aloqalarini o‘rnatish, chegaraning narigi tarafida joylashgan xalqlar davlatchilik tizimining amaldagi holatidan xabardor bo‘ladilar. Hududi mavjud tillarning taqdiriga nisbatan, ularni saqlab qolishga xayrixoh bo‘ladi. Divergentlik holatiga ko‘ra mavjud tilda so‘zlashuvchi xalq o‘zi yashab kelgan hududni doimo kengaytirishni o‘ylaydi, yangi hududlarni bosib olish yoki o‘z davlati hududiga qo‘shib olish, o‘z tilini boshqa tilda so‘zlashuvchilar tomonidan qo‘llanilishi uchun barcha – turli siyosiy, iqtisodiy, harbiy chora-tadbirlarni ko‘radi. O‘z tilida so‘zlashuvchilar genofondini ko‘paytirish uchun kurash olib boradi.

Beshinchi belgi. Mavjud tilda so‘zlashuvchi xalqlar vakillarining o‘z ajdodlariga munosabati belgisiga ko‘ra konvergent holatda muayyan davlatda yashaydigan xalqlar biror-bir tilda so‘zlashuvchi aholi sonini kamaytirib borishga harakat qiladi. Ma’lum bir vaqtda, yangi tug‘ilgan go‘daklar, muayyan bir reja asosida, izchillik bilan o‘ldirib boriladi. Divergent holatda muayyan bir tilda so‘zlashuvchi xalq vakillari o‘sha tilda so‘zlashuvchi odamlar sonining ko‘payishini xohlaydi, shu jumladan aralash nikohlar, qo‘shni xalqlar vakillari bilan nikohlar rag‘batlantiriladi.

Bularning barchasi shu tilda so‘zlashuvchi genofondning ko‘payishiga xizmat qiladi.

Oltinchi belgi. Hududda so‘zlashadigan til vakillarining shu hududda e‘tiqod qilinadigan din yoki dinlarga munosabati belgisiga ko‘ra konvergent holatda juda jiddidir. Bunda dinga munosabat gepoteizm shaklida bo‘ladi, o‘zga tilda so‘zlashuvchi xalqlarga hukmron dinni qabul qilishga ruxsat berilmaydi. Boshqa til va madaniyat vakillari uchun u yopiq zona hisoblanadi.

Divergent holatda esa dinga bo‘lgan munosabat ochiq bo‘lishi mumkin, aniqrog‘i bu yerda prozelitizmga yo‘l qo‘yiladi, aniqrog‘i, aholi bu yerdagi hukmron

dindan boshqa – qo‘shni davlatda hukmron dinga e‘tiqod qilishi mumkin. Ikkinchi munosabat esa, diniy bag‘rikenglikning taqiqlanishi bo‘lib, davlatda boshqa dinlar butunlay ta‘qiqlanadi va ularga e‘tiqod qiluvchilar ta‘qib ostiga olinadi.

Yettinchi belgi. Tilda so‘zlashuvchi aholining hududdagi ijtimoiy hayotga bo‘lgan munosabati nuqtai nazaridan konvergent holatida muayyan bir davlat hududida yashaydigan aholi jamiyatda shakllangan ijtimoiy munosabatlar, ijtimoiy guruhlar va tilga bo‘lgan munosabatning saqlanib qolishi uchun kurashadi. Davlat aholisining katta qismi amaldagi til siyosatini qo‘llab-quvvatlaydilar va uning o‘zgarmasligini hohlaydi.

Divergent holatda esa jamiyatda asosiy til sifatida xizmat qiladigan tilda so‘zlashuvchilar amaldagi til siyosatidan norozi, uni qo‘llab-quvvatlamaydilar va tilning funksional ko‘lamini rivojlantirish uchun kurash olib boradilar, jamiyatda tilning yanada gullab-yashnashini, uning jamiyat ijtimoiy hayotida yanada kattaroq mavqega ega bo‘lishini xohlaydi.

Sakkizinchi belgi. Til amalda bo‘lgan davlatda so‘zlashuvchilarning begona madaniyatlarga munosabati konvergent holatida muayyan hududda yashovchi xalqlar tomonidan amal qilinadigan madaniyat va madaniy qadriyatlar va boshqa g‘oyalarga nisbatan butunlay salbiydir. Boshqa til va madaniyat sohiblari ilgari suradigan g‘oyalar inkor qilinadi, ammo boshqa madaniyat vakillari tomonidan yaratilgan texnika va texnologiyalar to‘siqsiz qabul qilinadi. Divergensiya holatiga kelsak, bunda boshqa til va madaniyat vakillari tomonidan ilgari surilayotgan g‘oyalar darhol qabul qilinadi, o‘zga til va madaniyatning hududda rivojlanishiga imkoniyat yaratiladi, yangi texnika va texnologiyalarni qabul qilish oddiy holga aylanadi.

To‘qqizinchi belgi. Til sohiblarining mamlakatda mavjud ijtimoiy institutlarga munosabati masalasiga kelsak, konvergensiya holatida tilda so‘zlashuvchi aholi tomonidan mamlakatda mavjud siyosiy tuzum va ijtimoiy institutlar qo‘llab-quvvatlanadi, ularni o‘zgartirish kun tartibiga qo‘yilmaydi.

Divergentlik holatida esa, mamlakatda mavjud ijtimoiy institutlar va siyosiy tuzumni yangilash, mukammallashtirish uchun harakat oddiy holat hisoblanadi. Til siyosati liberallashtiriladi, boshqa tillardan erkin foydalanish qo‘llab-quvvatlanadi. Til me‘yorlari kuchsizlanadi.

O‘ninchi belgi. Holatning hayotiy sikli davomiyligining belgisi haqida gapirsak, konvergensiya holati hayotiylik siklining davomiyligi faqatgina tashqi omillarning stixiyali ravishda yoki antropogen xarakterga ega bo‘lgan omillar yordamida buzilishi yoki belgilanishi mumkin.

Divergensiya holatida esa hayotiylik siklining davomiyligi kamida 1200–1500 yil bo‘lishi mumkin. Bunda boshlanish nuqtasi sifatida alohida olingan bir tilning paydo bo‘lish, aniqrog‘i, shakllanish va rivojlanishi uchun ketgan davr e‘tiborga olinadi. Sikl oxiri sifatida tilning butunlay yo‘qolib ketishi, yoki biror til oilasi yoki guruhidagi reliktilga aylanib qolishigacha belgilanadi.

Sotsiolema dinamikasi sotsiumlar dinamikasiga bog‘liq bo‘lib, u asosan, ishlab chiqarishning rivojlanishi va ishlab chiqarish munosabatlarining almashinishi bilan aniqlanadi.

1. Tilda sodir bo‘ladigan o‘zgarishlarning sababi – nutqqa turli innovatsiyalarning kirib kelishidir. Xalq psixologiyasi, madaniyati, jismoniy omillarning o‘zaro aloqasi til taraqqiyotiga sabab bo‘ladi.

Tilning u yoki bu qatlamida (fonetik, grammatik, leksik) ro‘y bergan har qanday o‘zgarish bu tilning boshqa tillardan farqlanishiga qo‘yiladigan qadamdir.

2. Moddiy borliq bilan aloqa natijasida paydo bo‘ladigan har qanday analogiya tilning o‘zgarishiga, farqlanishiga olib keladi. Tilda so‘zlashuvchilar ijtimoiy, madaniy, hududiy va boshqa omillarga ko‘ra qancha ko‘p guruhlarni tashkil etsa, tilning divergensiyaga bo‘lgan potentsiali shu qadar yuqori bo‘ladi. Tillararo divergensiya hodisasi tilning fonologik tizimida til kollektivida turli tovushlar qo‘llanilishi natijasida boshlanadi. Tilning bir sifat holatidan boshqa bir sifat bosqichiga o‘tishi til grammatik qurilishida sodir bo‘ladigan o‘zgarishlarning maksimal darajaga namoyon bo‘lishi bilan xarakterlanadi.

3. Tilda muloqot qilinganda kuzatiladigan ko‘plab spontan o‘zgarishlar va shu tilda so‘zlashuvchi turli individlar tomonidan kiritilgan leksik va talaffuz innovatsiyalari differensiyaga sabab bo‘la olmaydi.

Tildagi divergensiyaga faqat til tizimi tomonidan asoslangan, til taraqqiyoti umumiy yo‘nalishiga mos keladigan o‘zgarishlarga sabab bo‘ladi.

Til ijtimoiy hodisa bo‘lganligi uchun faqatgina butun so‘zlashuvchilar jamoasi tomondan qabul qilingan innovatsiyalarga tilni divergensiyaga, shu yo‘l bilan taraqqiyotga olib kelishi mumkin.

4. Bir tilda so‘zning okkazonal ma‘nosi uzual ma‘noga aylansa, abstrakt ma‘noli so‘z konkret ma‘noni bildirsa boshlasa va boshqa qarindosh tilda bu narsa sodir bo‘lmasa, divergensiya hodisasi sodir bo‘lgan deb hisoblanadi.

So‘z ma‘nosining shaxs madaniy rivojlanish darajasiga bog‘liqligi haqiqat bo‘lsa, bu tilni rivojlantirishi mumkin, ammo uni boshqa tillardan farqlanishiga olib kelmaydi. Tildagi so‘z ma‘nosida xalqning madaniy jihatdan rivojlanishi aks etsa, tillararo farqlanish kuzatiladi.

5. Divergensiya hodisasi sodir bo‘lishi uchun til qabila tili yoki kichikroq etnos tili statusida bo‘lishi shart emas. Hatto funksional jihatdan juda rivojlangan tillarda ham divergensiya hodisasi ro‘y berishi mumkin.

Tillar tarixida divergensiya hodisasi konvergensiya hodisasiga qaraganda ko‘proq kuzatiladi. Har qanday butunlik bir vaqt kelib parchalanishi mumkin. Ammo har qanday parchalar ham bir kun kelib birbutun bo‘lolmaydi.

Konvergensiya hodisasi bir martalik hodisa va u takrorlanmaslik xususiyatiga ega, divergensiya esa doimiy hodisa, u takrorlanish xususiyatiga egadir.

Divergensiya va konvergensiya hodisalari avtonom mohiyatga ega va ular bir-birining sodir bo‘lishini taqozo etmaydi.

Divergensiyaga sababchi bo‘lgan belgi yoki xususiyat bir vaqtning o‘zida konvergensiya ham sabab bo‘lolmaydi.

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Received: January 10, 2022
Accepted: March 12, 2022
Available online: March 25, 2022

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“BOBURNOMA”DAGI “MULOZAMAT” MAZMUNI VA INGLIZCHA TARJIMALARI TAHLILI

ANNOTATSIYA

Sharqona madaniyat va urf-odatlar, turkiy xalqlarning tarixi dunyo olimlarini hayratga solib keladi. Turkiy xalqlar adabiyoti o'zining rang-barang uslubi bilan turli sohalarda, xususan, tarjimashunoslik sohasida tarjima masalalarini o'rganishga keng imkoniyatlar yaratadi. Mazkur maqolada milliy-madaniy xususiyatlaridan biri – mulozamat konsepti va uning mazmuni “Boburnoma”ning ingliz tilidagi (J.Leyden-V.Erskin (1826), S.Beverij (1921) va V.Tekstonning (1996)) tarjimalari asosida o'rganildi. Jahon adabiyotining ma'naviy mulkiga aylangan “Boburnoma” tilshunos va tarjimashunoslar uchun jiddiy tadqiqot ob'yekti hisoblanadi. Uning yozilish uslubi xorijiy kitobxonni asliyat o'quvchisi bilan birdek hayratga sola oladi.

Asarda qo'llanilgan birgina mulozamat sozining bir necha mazmunda ifodalanishi muallif – Bobur iqtidoriga teng keladigan tarjimon bormikan, degan savolni tug'diradi. Shu nuqtai nazardan maqola muallifi milliy-madaniy qadriyatlarini aks ettiruvchi dominant so'z – mulozamatning ma'nolari va uning tarjimalardagi pragmatic xususiyatlarini ochib berishga harakat qilgan.

Mulozamat murakkab mazmunni o'zida jamlaydigan qadriyat, urf-odat, o'y-fikr va ezgu tushunchadir. Asar tabdildagi, uning rus va ingliz tillariga tarjimalaridagi ifodasini tadqiq etish uchun ushbu dominant soz – mulozamatning ma'nolari qiyosiy aspektida o'rganilb, tasnif va tavsif qilib berilgan. Turli davrda amalga oshirilgan inglizcha tarjimalarda mulozamatning muqobillari qo'llanilganligi asoslab berilgan.

Kalit so'zlar: frazeologik birlik, leksik-semantik, milliy-madaniy, tarjimashunoslik, prag-

THE CONTENT OF “COURTESY” IN “BABURNAME” AND THEIR ENGLISH TRANSLATIONS' ANALYSES

ANNOTATION

National and cultural values are an important concept in the minds of the nation, serving as a great factor in the survival of a person and always reminding him/her of his/her identity. That is why every nation is unique and has its own way of life. Oriental culture, customs and history of the Turkic peoples have amazed the scholars all over the world. It is well to say that the literature of the Turkic peoples is a vast area for study of cognitive and conceptual issues in a multitude way.

In this article, the concept of mulozamat, is presented as one of the national and cultural values, and its cognitive aspects, the meaning of the original content and previously performed in different periods of English translations by J.Leiden & W.Erskine (1826), A.S. Beveridge (1921) and W.Thackston (1996). “Baburname”, a respected source of world literature, is the source of information for linguists and translators. With its writing style, it is able to amaze all its' foreign students as much as the original reader. The question arises as to whether there is a translator who can match the author's ability to express a single word in several contexts.

In this context, in this article, we will try to explain the meanings and translation pragmatics of the dominant word mulozamat, which reflects one of the most difficult aspects of national-cultural values. In fact, mulozamat is a value, a tradition, a pride, a thought, and a noble concept that embodies a sharp content. The word is studied in Russian and English translations. In this article the author explains the other aspects of the study of the meaning of mulozamat that have just

matik xususiyatlar, tilshunoslik.

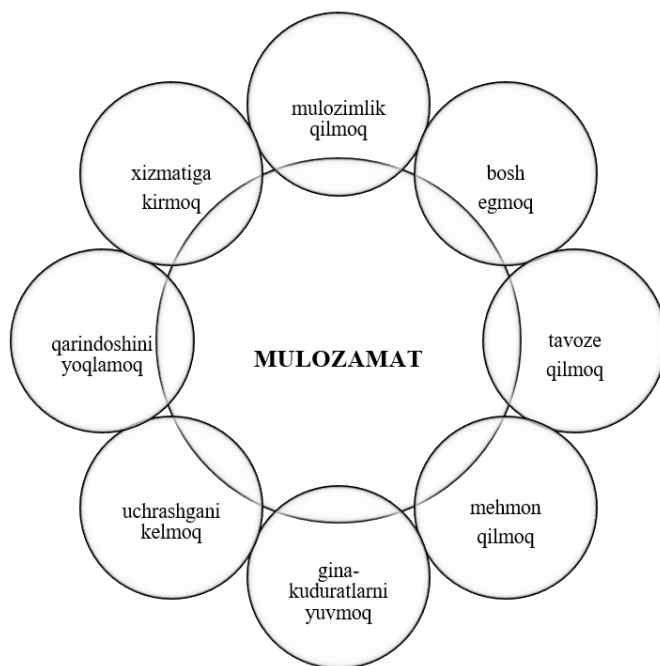
been forgotten. The meanings of the dominant word *mulozamat* are shown in the table and its translations are compared with other translations. The English translations made at different times, demonstrate equivalents of *mulozamat* created in them. Having a great style of writing of the memoir “*Baburnama*”, its Russian and English translations are also unique for us.

Key words: phraseological unit, lexical-semantic, national-cultural, translation, pragmatic aspects, linguistics.

KIRISH

Mulozamat soʻzining maʼnosi keng qamrovga ega va u bugungi kunda Toshkent, Samarqand va Fargʻona vodiysi aholisi nutqida ham faol qoʻllaniladi. *Mulozamat*ning qadimgi maʼno qirralari yoʻqolib, hozirda mehmon kutish, ogʻzaki tilda “*Samarqan manzarat*”, “*Toshkan manzarat*”, “*Qoʻqon manzarat*” kabi ogʻzaki nutqda saqlangan milliy-madaniy xususiyatlari qoʻllanilib keladi. “*Boburnoma*”da esa *mulozamat qilmoq* oʻziga xos maʼno-mazmunga ega. *Mulozamat qilmoq* asarning koʻp joylarida muallif tilidan qoʻllanilgan. Uning yashirin maʼnolari mavjudligi tufayli quyida *mulozamat qilmoq* ifodasining ingliz tilida frazeologik birlik orqali berilganini kuzatamiz:

1-rasm.



Mulozamat konseptining leksik-semantik maydoni

Mulozamat qilmoq asarning 115 oʻrnida qoʻllanilgan. “*Mulozamat qilmoq*” adabiy tilda *mulozimlik qilmoq* – vazifa yoki lavozim maʼnosida; *bosh egmoq* – hurmat-ehтиrom koʻrsatmoq; *tavoze qilmoq* – taʼzim bajo aylamoq; *mehmon qilmoq* – *mulozamat qilmoq*; *gina-kuduratlarni yuvmoq* – avval oʻtgan arazlarni kechirib, hol-ahvol soʻragani bormoq; *uchrashgani kelmoq* – rasmiy maʼnoda uchrashgani kelmoq; *qarindoshini yoʻqlab bormoq* – koʻrgani bormoq; *xizmatiga kirmoq* – mulozimlik qilmoq kabi mazmunlarda qoʻllaniladi. Yuqorida keltirilgan misollar ichida uchrashgani kelmoqdan tashqari misollarning barchasi FB (frazеologik birlik) hisoblanadi. Quyidagi jadvalda ularning maʼnosi yanada yorqinroq aks etadi:

1-jadval.

Mulozamat konseptining leksik-semantik maydoni va tarjimalarining jadvalda qiyosiy aspektida aks etishi

№	Mulozamat leksik maydoni (asliyat)	Tabdil	Ruscha tarjimasi	Leyden – Erskin / tarjimasi (1826)	Susanna Beverij tarjimasi (1921)	Vilyer Tekston tarjimasi (1996)
1.	mulozamat qilur edi [39].	<i>mulozamat qilar edi</i> (iltifot koʻrsatar edi) [34].	и состоял при нем [16].	remained in Shiraz [11].	used to pay his respects [20].	paid him homage [13].
2.	<i>mulozamatimda</i> uch-toʻrt yil boʻldi [39].	<i>xizmatimda</i> uch-toʻrt yil turib [35].	находился при мне три-четыре года [16].	entered my service [12,13].	He was in my service [22].	joined my retinue [15].
3.	Mulozamat qilib, qoʻrgʻonni topshurdi [51].	mulozamat qilib, qoʻrgʻonni topshirdi [47].	сдав крепость, поступил ко мне в услужение [27].	presented himself before me [34].	to elect to serve me [53].	chose to submit [36].
4.	<i>mulozamat qilsam, ...</i> Haydarbek solgʻon bogʻda xongʻa mulozamat qildim [51].	bosh eg sam, ... Haydarbek solgan bogʻda xonga mulozamat qildim [47].	я пойду и стану ему служить и ... такими мыслями я явился в сад, разбитый Хайдарбеком в окрестностях Шахрухии [27].	to form a nearer... I went on, and waited on the Khan in the neighborhood of Shahrokhia, in a garden which had been laid out by Haydar Beg [34].	that if since I was so close, ... bye-gone resentments were laid aside, I went. I waited on The Khan in the garden Haidar Kukiiddsh had made outside Shahrukhiya [54].	if I were to patch up our past differences, ... I went to pay homage to the khan in the garden built by Haydar Beg outside of Shahrukhiyya [38].

5.	<i>mulozamatqa o't tishlab keldi. Asirlarni bag'ishladuq (tiz cho'kib keldi)</i> [119].	<i>Mulozamatga o't tishlab keldi. Asirlarni ozod qildik</i> [118].	явился с травой в зубах, служить мне. Мы подарили ему пленных [90].	came to me with grass in his mouth, and made his submission [160].	came to my presence, with grass between his teeth, and did me obeisance [233].	came with grass between his teeth to pay homage [174].
6.	Jahongir mirzo <i>mulozamatqa keldi (hol-ahvol so'rab kelmoq)</i> [127].	Jahongir mirzo <i>mulozamatga keldi</i> [127].	Джехангир мирза пришел мне служить [98].	Jehangir Mirza came thither to pay his respects to me [175].	Jahangir Mirza waited on me, ... [254].	Jahangir Mirza came to pay homage [191].
7.	<i>mulozamat qildi (xizmatimga kirdi)</i> [166].	<i>xizmatimga kirmoqchiliklarini bildirdi</i> [169].	выразили желание мне служить [132].	tendered their submission [255].	with offerings and done obeisance [381-382].	paid homage [272].
8.	<i>mulozamat qilib bir necha kun anda bo'ldum (iltifot ko'rsatib)</i> [86].	<i>mulozamat qilib, bir necha kun o'sha yerda bo'ldim</i> [85].	выразив почтение Шахбиким и Хану, моему дяде, я првел там несколько дней [62].	I waited on... accordingly, and remained with them for some days [99].	I spent a few days in Tashkent and waited on [149].	I paid homage to Shah Begim and my uncle the khan and stayed there a few days [112].
9.	<i>darvoza orasida mulozamat qildi (salomlashdi)</i> [68].	<i>ikki darvoza tabaqasi orasida mulozamat qildi</i> [65].	стоя в воротах, выразил мне почтение [44].	he caused the gates to be opened, and paid his respects to me [65-66].	He did me obeisance between the (two) gates [100].	he opened the gate and made obeisance [73].
10.	<i>mulozamat qildilar (ta'zim qildilar)</i> [77].	<i>mulozamat qildilar</i> [75].	выразили мне почтение [52].	tendered me their duty [82].	did me obeisance [124].	paid homage [92].
11.	<i>mulozamatqa yiborib (hol-ahvol so'rash uchun yubormoq)</i> [79].	<i>mulozamatga yuborib</i> [77].	изъявили преданность [55].	to pay me their respects [86].	sending efficient men for me service [131].	to pay me their respects [98].

ASOSIY QISM

*Mulozamat qilmoq*ni V.Tekston aksariyat hollarda hech ikkilanmay inglizcha “to pay homage” – *tavoze qilmoq* orqali aks ettirgan. Milliy-madaniy o'ziga xos va ko'chma, ijobiy ma'noda qo'llanadigan va aynan o'zbek millatida uchrab turadigan

madaniyat belgisi, ma'naviy turmush tarzi sifatida mulozamat qilmoqda aks etgan:

Nechukki, mazkur bo'ldi, xotirg'a yettikim, ora muncha yovuq bo'lg'onda xon, chun ota og'adurlar, borib mulozamat qilsam, o'tgan kuduratlar raf' bo'lg'ay, yiroqda-yovuqta eshitur, ko'rarga yaxshi bo'lg'ay deb kelib, Shohruxiyadan tashqari Haydarbek solg'on bog'da xong'a mulozamat qildim [Zahiriddin Muhammad Bobur, 2002; 51]. Milliy-madaniy qadriyatlarni o'zida mujassam etgan ushbu asliyat misolida ajratib yozilgan FB Leyden–Erskinning inglizcha tarjimasida quyidagicha beriladi:

... that it would enable me to form a nearer and better idea of the real state of things at his court. Having formed this resolution, I went on, and waited on the Khan in the neighborhood of Shahrokhia, in a garden which had been laid out by Haydar Beg [Leyden J., 1826; 34] – ... unga yaqin bo'lish meni jur'atli qiladi va chinakamiga uning saroyida bo'lish fikri bu yerda bo'lgandan ko'ra yaxshiroqdir. Shunday qarorga kelib, men bordim va Shohruhiyaning yonida joshlashgan, Haydar Bek tomonidan solingan bog'da Xonning **kelishini kutib turdim**.

Borib mulozamat qilsam – to form a nearer – **yaqinroq bo'lsam** tarzida tarjimada aks etgan bo'lsa, *kuduratlar raf' bo'lg'ayning* tarjimasida saroyida bo'lish fikri yaxshiroq deb berilgan. Ushbu misol S.Beverij tarjimasida quyidagicha aks ettgan:

It occurred to me that if since I was so close, I went and waited on him, he being, as it were, my father and my elder brother, and if bye-gone resentments were laid aside, it would be good hearing and seeing for far and near. So said, I went. I waited on The Khan in the garden Haidar Kukulddsh had made outside Shahrukhiya [Beveridge A.S., 1921; 54] – Xotiramga keldiki, agar men unga **shunchalik yaqin bo'lsam**, otamdan, aka-ukalarimdan o'tgan xafagarchiliklar barham topgay, buni uzoqdan turib eshitgandan ko'ra, yaqin bo'lib ko'rgan afzal. Shunday qilib men bordim. Men Xonni Shohruhiyaning tashqarisidagi Haydar ko'kaldosh soldirgan bog'da **kutdim** (muallif tarjimasini).

Ushbu misolda borib mulozamat qilsam – **if since I was so close** – agar men unga shu qadar yaqin bo'lsam, bye-gone resentments were laid aside – o'tgan kuduratlar raf' bo'lg'ay – xafachiliklar barham topgay tarzida tarjima qilingan. Asliyat misoli V.Tekstonda esa quyidagicha tarjima qilinadi:

It crossed my mind that since the distance was slight and the khan was like my father and elder brother, if I were to patch up our past differences, it would have excellent propagandistic value. So saying, I went to pay homage to the khan in the garden built by Haydar Beg outside of Shahrukhiyya [Thackston W.M., 1996; 38] – Miyamda bir fikr aylanardiki, Xon uzoq bo'lsa ham akam va otam kabi qondoshdir, agar ularni yo'qlab borib, o'tgan kuduratlarni yumshatsam (silliqlamoq) qadrlashga loyiq eng yaxshi targ'ibot qilgan bo'laman. Shunday o'y bilan Shohruhiya tashqarisidagi Haydarbek qurgan boqqa xonni yo'qlab bordim (muallif tarjimasini).

V.Tekstondagi mulozamat qilsam FBI **to pay homage** – yo'qlab bormoq, borib ko'rmoq inglizcha **if I were to patch up** – o'tgan kuduratlarni yumshatsam tarzida tarjima qilingan. V.Tekston tarjimada *borib ko'rsam, yo'qlab borsam, tashrif buyur-sam* kabi *to pay homagening* keng qamrovli mazmunini, ayni mulozamat qilmoqning muqobilini ifodalabgina qolmay, balki mavzuga siyosiy tus ham bergan va eng yaxshi

targ‘ibot qilgan bo‘laman degan o‘yda tarjima mazmunini kuchaytirgan. Ushbu misolda garchi tarjimonlar adekvat tarjimaga erishgan bo‘lsalar-da, biz ham o‘zimizning variantimizni havola etishni lozim topdik:

It came to my mind why Khan and father is called a blood relation if they couldn't help their kin when they were in need. If I go and give regards to them by-gone offences be forgotten, it would be tactful from far and close being in nearby to relatives in such circumstances. As a result I decided sympathetically and came up to pay homage the Khan in the garden built by Haydar Beg outside of Shohrukhyya.

Asarda yana bir frazeologik birlik, mulozamat qilmoqning tavoze qilmoq ma‘nosida ham keladiki, ushbu misol orqali tarjimalarni qiyoslash chog‘ida uni tavoze ekanligini yaqqol anglab yetishimiz mumkin: *Ushmunda tushganda namozi xuftan Sulton Jaloliddin kelib, mulozamat qildi. Ikki kichikkina o‘g‘lini ham o‘zi bila olib keldi* [Zahiriddin Muhammad Bobur, 2002; 251]. Ushbu misol tarjimasi Leyden–Erskinda quyidagicha aks etgan: *As I was halting here, about bed-time prayers, Sultan Jalaliddin waited on me to offer me his duty. He brought along with him his two young sons* [Leyden J., 1826; 404] – *Yotish vaqtida o‘qiladigan namoz mahali, men shu yerda to‘xtab turganimda Sulton Jaloliddin menga iltifot ko‘rsatib, tavoze qilish uchun meni kutib turgandi. U o‘zi bilan birga ikki kichik o‘g‘lini ham olib kelgandi* (muallif tarjimasi).

Salom-alik qilib ketish, hol-ahvol so‘rash, yo‘qlab borish kabi qadriyatlar azaldan mavjud bo‘lib, navkarlardan biri bo‘lgan Sulton Jaloliddin va uning o‘g‘illari bilan podshohni yo‘qlab, oldiga kirgani *mulozamat qilmoq* ifoda birligida aks etgan. Asliyat mazmunini Leyden–Erskin *mulozamat qildi* konseptining grammatik transformatsiya orqali aks ettirish uchun *waited on me* gapiga *to offer me his duty* jumlasini qo‘shish orqali to‘liq asliyat mazmunini tiklangan. Tarjimon uslubida asliyatni aks ettirish uchun muayyan jumlaning olib tashlash yoki qo‘shish bilan asliyat mazmuni tiklangan. Yuqorida berilgan asliyat matni S.Beverij qalamida quyidagicha ifoda topgan:

Today at the Bedtime Prayer SI. Jalalu‘d-din came with his two young sons to wait on me [Beveridge A.S., 1921; 651] – Bugun yotish mahali, ibodat qilish paytida S.Jaloliddin ikki yosh o‘g‘li bilan menga salom berish uchun kelib, kutib turdilar.

S.Beverij tarjimasida *mulozamat qildi* konsepti **to wait on me**, bu yerda garchi salom bermoq so‘zi yo‘q bo‘lsa-da, *to wait on* frazeologik birligi podshohga hurmat-ehtirom bilan tavoze yoki salom berish ma‘nosini qamrab olganligi uchun uni menga salom berish uchun *kutib turdilar* deb o‘g‘irilgan. Asliyat misoli so‘nggi tarjimon V.Tekstonda quyidagicha berilgan:

While we were camped, Sultan Jalaluddin came late that night and rendered homage. He brought his two small sons with him [Thackston W.M, 1996; 438] – *Biz qarorgohga joylashganimizda Sulton Jaloliddin o‘sha kecha kelib, menga hurmat bajo keltirdi. U ikkita kichikkina o‘g‘lini o‘zi bilan birga olib kelgan edi* (muallif tarjimasi).

V.Tekston *mulozamat qildini rendered homage*, ya‘ni hurmat bajo keltirdi tarzida ifodalaydi. Asliyatdagi ikki soni (*ikkita kichikkina*) har bir inglizcha tarjimada

o'zgarmaydi, lekin *small* so'zi songa tegishli *ikki kichkina* – *two small sons* deb qayta o'g'irishda aks ettiriladi. Tarjimon bu joyda *mulozamat* ma'nosining yumshoq – hurmat ma'nosida bajo aylash kabi frazeologik birlikda aks ettirib, adekvat tarjimaga erishganligini ko'ramiz.

1. Quyidagi misolda *mulozamat* qilmoq yuqoridagi FB mazmunidan farqli o'laroq xizmat qilmoq yoki bosh egmoq mazmunida keladi: *Xisravshohkim, Qunduzdin el-kuniga boqmay Kobul azimati bila chiqar, anga taalluq el va ulus besh-olti bo'lak bo'lurlar. Badahshondag'ilar bir bo'lak: Saydim Ali darbonkim, Rusto hazorasida edi, Panjhir yo'li bila oshib ushbu yurtta bizga mulozamat qildi; yana bir bo'lak: Yusuf Ayyub va Bahlul Ayyub edi, alar dag'i bu yurtta mulozamatqa keldilar* [Zahiriddin Muhammad Bobur, 2002; 105] – Xisravshoh, Qunduzdan el-urug'iga boqmay Kobulga yo'l olganida unga taalluqli el va ulus besh-olti bo'lakka ajraladi. Badahshondagilar bir bo'lak: Rusto hazorasidagi Saydim Ali darbon, Panjhir yo'li bilan oshib ushbu yurtta bizga bosh egib kelishdi; yana bir bo'lagi: Yusuf Ayyub va Bahlul Ayyub edi. Ular ham bu yurtta xizmatimga keldilar [Zahiriddin Muhammad Bobur, 2008; 105]. Bu yerda hazora ulusidan bo'lgan Saydim Ali darbonning bosh egib kelishi va uning sheriklari Yusuf Ayyub va Bahlul Ayyubning Bobur xizmatiga kirishini ta'kidlaydi. Ushbu parchani asarning rus tilidagi tarjimasi bilan ham qiyoslab ko'ramiz:

Когда Хусраушах, не заботясь о своих людях, вышел из Кундуза, направляясь в Кабул, подвластные ему племена разделелись на пять или шесть отрядов. Один отряд составляли бадахшанцы [под начальством] Сейдим Али дарбана из племени Руста Хазара, который, перевалив через Панджхир, вступил к нам в услужение на этой стоянке. Другой отряд – люди Юсуфа, сына Айуба, и Бахлула, сына Айуба [тоже] пришли служить нам на этой стоянке [Zahiriddin Muhammad Bobur, 2008; 79].

Leкин rus tarjimonlari har ikki frazeologik birlik – *mulozamat qildi* va *mulozamatqa keldi* ifodalarini bir xil mazmunda, ya'ni *вступил к нам в услужение* – xizmatimizga kirdi va *пришли служить* – xizmatga keldi tarzida aks ettirganini ko'ramiz. Shu bilan birga J.Leyden va V.Erskinda asliyat quyidagicha tarjima qilingan:

When Khosrou Shah abandoned Kundez, and set out for Kabul, without troubling himself about his Ils and Uluses, (the wandering Turki and Moghul tribes) the troops in his service, including the Ils and Uluses, formed five or six bodies. One of these bodies was composed of the men from the hill-country of Badakhshan. Sidim Ali Derban, with the Hazaras of the desert, having passed the straits of Penjhir, joined me at this stage, and entered into my service. I spared his life, and he entered into my service [Leyden J., 1826; 133] – *Xusravshoh Qunduzdan voz kechib, o'zining Ils va Uluslari haqida hech bir tashvish qilmasdan, Kobulga yo'l olganida (Turkiya va Mo'g'ul qabilalari sarson-sargardonlikda bo'lgan mahal), uning xizmatidagi qo'shinlar, jumladan Ils va Uluslar besh-oltita bo'lgan kishidan tuzdilar. Ushbu kishilardan biri Badaxshon tog'li yerlaridan iborat edi. Saydim Ali Darbon sahro hazoralari bilan Penjxir bo'g'ozlaridan o'tib, bu bosqichda menga qo'shildi va mening xizmatimga kirdi. Men*

uning hayotini bag‘ishladim va u mening xizmatimga kirdi (muallif tarjimasi).

Tarjimon jarayonni to‘liq anglagan holda bir-biri bilan bog‘langan voqea va hodisalar tafsilotini yorqin ochib berishga harakat qiladi. Asliyatni to‘liq ochib berish uchun tarjimon ulus mazmuniga urg‘u berib, qavs ichida Turkiya va Mo‘g‘ul qabilalari sarson-sargardonlikda bo‘lgan holatni o‘quvchining yodiga soladi. Har qanday anglashilmovchilikning oldini olish uchun gap nima haqida borayotganligini ta’kidlab boradi. Asliyatdagi FB bizga *mulozamat qildi* konseptini – *mening xizmatimga kirdi; mulozamatqa keldilarni ham mening xizmatimga kirdi* tarzida tarjima qiladi. Bundan ko‘rinadiki, tarjimonlar tarixiy shaxs va voqea-hodisalarga jiddiy qaraydilar. Asliyat misolini S.Beverij quyidagicha tarjima qilgan:

The various clans and tribes whom Khusrau Shah, without troubling himself about them, had left in Qunduz, and also the Mughul horde, were in five or six bodies (bulak). One of those belonging to Badakhshan, – it was the Rusta-hazara,–came, with Sayyidim ‘Ali darban, across the Panjhir-pass to this camp, did me obeisance and took service with me. Another body came under Ayubs Yusuf and Ayubs Bihlul; it also took service with me [Beveridge A.S., 1921; 196] – Xusrav Shoh Qunduzni tark etgan turli qabilalar va shuningdek Mo‘g‘ullar qo‘shilib besh-olti kishidan (bo‘lak) tarkib topgan. Badaxshonga tegishli bo‘lganlardan biri bu – Rusta-hazara edi, - Saydim Ali darbon bilan Panjhir dovoni bo‘ylab ushbu lagerga borganimda, menga sajda qildi va uni menga xizmat qilish uchun oldim. Yana boshqa bir kishi Ayubning Yusuf va Ayubning bahlullari zimmasiga tushdi; u ham men bilan birga xizmat qildi (muallif tarjima).

S.Beverijning tarjimasi biroz bo‘lsa-da, o‘quvchini chalg‘itadi. Asliyatdagi FB *mulozamat qildi* konseptining ma’nosi *did me obeisance* orqali kuchaytirilib, *menga sajda qildi* deb berilsa, asliyatdagi ikkinchi berilgan *mulozamatqa keldilarni took service with me* ya’ni *uni menga xizmat qilish uchun oldim*, tarzida o‘giradi. Asliyatdagi (bulak) tranlitteratsiya holicha keltiriladi. Tarjimon kishi ismlarini to‘g‘ri berishda kamchilikka yo‘l qo‘ygan. FB mazmunining aynan berilishi va uning yonida kelgan jumlar mazmunini kuchaytirish orqali maqsadiga erishishga harakat qilgan. Asliyat matni V.Tekstonda quyidagicha tarjima qilingan:

Khusrawshah left Konduz for Kabul without a thought for his people, who were made up of five or six groups. In Badakhshan one group of Sayyidim Ali Darbans, who was in the Rustra Hazara, crossed the Panjshir and made obeisance to us at our camp. Another party, of Yusuf Ayyub and Bahlul Ayyubs also gathered to make obeisance [Thackston W.M., 1996; 149] – Xusravshoh Qunduzdan besh-olti guruhdan iborat xalqini o‘ylamasdan Kobulga jo‘nab ketdi. Badaxshonda Saydim Ali Darbonning Rustra Hazorasidan bo‘lgan bir guruh kishilari bilan Panjhir o‘tib kelib, qarorgohimizda bizlarga sajda qildilar. Yusuf Ayub va Bahlul Ayubning yana bir boshqa ziyofati ham bizga sajda qilish uchun yig‘ildilar (muallif tarjima).

V.Tekstonning asliyat matnini o‘girishdagi mahorati bois tarjima ravon o‘qiladi. Voqea va hodisalar bir-biriga mazmun jihatdan bog‘langan. Qavs ichida ta’kidlar berilmagan. V.Tekston asliyatdagi FB bizga *mulozamat qildi* konseptini *inglizcha made obeisance to us*, ya’ni bizlarga sajda qildilar, asliyatdagi ikkinchi berilgan *muloza-*

matqa keldilarni esa gathered to make obeisance – bizga sajda qilish uchun yig‘ildilar tarzida tarjimada aks ettiradi.

Matn uslubini aniqlash sodda, barchaga tushunarli, ortiqcha bezaklardan xoli. Ma‘lumki, tarjimada bir tushunchaga boshqa bir tushunchaning to‘g‘ri kelish holatlari nisbatan kam uchraydi. Tajriba shuni ko‘rsatadiki, tarjimada so‘zga-so‘z, gapga-gap, iboraga-ibora to‘g‘ri kelishi mumkin, lekin uning grammatik moslashuvi, jumalarning tushib qolishi yoki qo‘shilishiga olib keladi. Shuning asosida tarjimadagi FB yoki leksik birlik va so‘z, so‘z birikmasi bo‘ladimi, hatto bitta so‘zga bitta so‘z to‘g‘ri keladigan FB ham mavjud bo‘lishi mumkin. Bunda ikki va undan ortiq so‘zdan iborat bo‘lgan FB bitta so‘z ma‘nosiga to‘g‘ri kelishi holatlari ham uchrab turadi.

“Boburnoma” asarida mulozamatning yana bir ko‘rinishini aymoqlarning Boburga kelib ta‘zim bajo aylashi haqidagi ushbu misolda aks ettirilgan: *Bu yerlarda kiyik juda ko‘p bo‘ladi. Bir marotaba ovladik. Bir-ikki kundan so‘ng aymoqlarning hammasi kelib mulozamat qildilar. Aymoqlarga Jahongir mirzo bir necha martaba kishilar yubordi. Bir safar Imodiddin Mas‘udni yubordi. Bormadilar. Mening qoshimga keldilar* [Zahiriddin Muhammad Bobur, 2002; 143].

Ushbu berilgan misolda *mulozamat qilmoq* ta‘zim qilmoq mazmunida kelib, oxirgi gapning *Mening qoshimga keldilar* orqali natijaning sababi tarzida ochib beriladi. Asliyat misoli rus tiliga shunday tarjima qilingan:

В тех местах очень много кииков; мы один раз поохотились. Через день-два все аймаки явились и вступили к нам в услужение. Сколько Джехангир мирза не посылал к аймакам людей – один раз он отправил к ним Имаматдина Мас‘уди, аймаки не шли к нему, а ко мне пришли [Zahiriddin Muhammad Bobur, 2008; 110] – Bu joylarda juda ko‘p kiyiklar bor; biz bir marta ov qildik. Bir-ikki kun ichida aymoqlar paydo bo‘lib, bizning **xizmatimizga kirdilar**. Jahongir mirzo odamlarini ushbu viloyatlarga qanchalik jo‘natmasin, hatto bir marta Imomiddin Mas‘udni ularga yuborganida ham uning oldiga bormadilar, lekin ular mening yonimga kelib qo‘shilishdi. Ushbu tarjimadan ko‘rinib turibdiki, asliyatdagi *mulozamat qilmoq* tavoze qilmoq ma‘nosida emas, xizmatiga kirmoq mazmunida aks etadi. Inglizcha tarjimalarida esa butunlay boshqacha tus olgan. J.Leyden va V.Erskinda asliyat misoli quyidagicha berilgan:

*As some of our men had been sent out to get information of Jehangir Mirza and this Aimaks, I remained for some days in the Ilagh of the hill of Saf, waiting for their return. In this neighborhood there are numbers of deer. I hunted once. In a few days all the Aimaks came out and **acknowledged me**. Though Jehangir Mirza had sent different persons to the Aimaks, and on one occasion had deputed Emadeddin Masaud to work upon them, they could not be induced to go over to him, but joined me* [Leyden J., 1826; 200] – *Jahongir mirzo va bu aymoqlar to‘g‘risida ma‘lumot olish uchun ba‘zi erkaklarni yuborganligi sababli, men bir necha kun Saf tepaligining Ilagida bo‘lib, ularning qaytishini kutdim. Ushbu mahalda kiyiklar soni ko‘p edi. Men bir marta ov qildim. Bir necha kundan keyin barcha aymoqlar chiqib, **menga iltifot ko‘rsatdilar**. Jahongir mirzo bir necha odamlarini aymoqlarga yuborgan va bir safar Imomiddan Mas‘udni ularning ustida ishlash uchun tayinlagan bo‘lsa ham, uning*

oldiga bormay, kelib menga qo‘shilishdi (muallif tarjimasini).

J.Leyden va V.Erskin asliyati tarjimada qayta aks ettirishda tasviriy vositadan foydalanadilar. Shunga ko‘ra aslyat matnidagi belgilar: leksik birliklar soni ham tarjimada ikki hissa oshganini ko‘ramiz. Ularning tarjimasidagi bir necha kun Saf tepaligining Ilagida bo‘lib, ularning qaytishini kutdim jumalari aslyatda mavjud emas, u tarjimada matn ma‘nosini to‘ldirish uchun xizmat qilmoqda. Unda Saf tepaligining Ilagida emas, kichik harf bilan Saf etagida deb, berish to‘g‘ri bo‘lar edi. *Mulozamat qildilar* esa *acknowledged me* gapida aks etgan bo‘lib, ular menga iltifot ko‘rsatdilar deb tarjima qilingan. Bir matnni turlicha talqin etish va ingliz tilida aks etishini qiyosiy o‘rganib, tarjimon chalg‘imaslik uchun aslyatga qayta-qayta murojaat etishi zarurligini eng maqbul usul deb ta‘kidlaymiz. Shu bilan birga navbatdagi – S.Beverij tarjimasida aslyat misoli qay tarzda o‘g‘irilganligini kuzatamiz:

We hunted once, those hills being very full of wild sheep and goats (kiyik). All the clans came in and waited on me within a few days; it was to me they came; they had not gone to Jahangir Mirza though he had sent men often enough to them, once sending even ‘Imadud-din Masud’. He himself was forced to come at last; he saw me at the foot of the valley when I came down off Saf-hill [Beveridge A.S., 1921; 296] – *Biz bir marta ov qildik, u tepaliklar yovvoyi qo‘y va echkilar bilan to‘la edi (kiyik). Barcha qabilalar kelib, bir necha kun ichida meni kutib turishdi; Jahongir mirzo garchi ularga odamlarini tez-tez yuborib turgan va hatto “Imomuddin Mas‘ud”ni yuborgan bo‘lsa ham uning huzuriga borishmasdan, mening xizmatimga kelishdi. Uning o‘zi ham nihoyat kelishga majbur bo‘ldi; u Saf-tepadan tushganimda meni vodiy etagida ko‘rdi* (muallif tarjimasini).

Yuqorida keltirilgan tarjimalardagi farqlar haqida shuni aytish mumkinki, S.Beverijda mazmun biroq to‘ldirilgan. *Mulozamat qilmoq* esa meni kutib turishdi ifodasi bilan aks ettirilgan. V.Tekston aslyat matnini quyidagicha o‘g‘irgan:

This region has an awful lot of deer. We went hunting once. After a day or two all the Aymaqs came and swore fealty to me. Several times Jahangir Mirza had directed people to the Aymaqs, once sending Imaduddin Masud. But they did not go to him – they came to me instead. Finally there was nothing the mirza could do, so he came to see me when I went down from Koh-i-Saf and camped in Dara-i-Bai [Thackston W.M., 1996; 221-222] – *Ushbu tumanda juda ko‘p yovvoyi kiyiklar bor. Bir marta ovga chiqdik. Bir-ikki kundan keyin barcha aymaqlar kelib menga sodiqlik qasamyodini qildilar. Bir necha marta Jahongir mirzo odamlarni Aymoqlarga yo‘naltirgan, bir marta Imomiddin Mas‘udni yuborgan. Ammo ular unga murojaat qilishmadi, aksincha, ular menga kelishdi. Nihoyat, mirzo qila oladigan hech bir ish yo‘q edi, shuning uchun men Ko‘hi-Safdan tushib, Dara-Bay shahrida qarorgoh qurganimda u meni ko‘rgani keldi* (muallif tarjimasini).

V.Tekston aslyat mazmunini aks ettirish uchun tarjimaning transformatsion usulidan foydalangan. Aslyatdagi *mulozamat qilmoqning* mohiyatini ifodalash orqali *sodiqlik qasamyodini qildilar* tarzida ingliz tilida aks ettiradi. Matn to‘liq transformatsiyaga uchrasa ham, uchramasa ham uning tarjimasida hech qanday yo‘qotishlar yuzaga kelmaydi, uning ustiga mazmun kuchaytirilganligi, tarjimon aynan nimaga

urg‘u berib tarjimani aks ettirayotgani sezilgan. *Mulozamat qilmoq* asarda asosan tarixiy shaxslar munosabatlari, mashhur voqea-hodisalarga oid kontekstlarda uchraydi.

Nosir mirzokim, ilgarrak viloyatig‘a kelib edi, Odinapurda kelib, mulozamat qildi. Ul yuzdin kelgan aymoq va ahshom qishloq maslahatig‘a tamom ko‘chub, Lamg‘anot kelib edilar [Zahiriddin Muhammad Bobur, 2002; 117] – Ilgariroq viloyatiga kelgan Nosir mirzo Odinapurda kelib, *mulozamat qildi*. U tomondan kelgan aymoq va ahshom qishlash maslahatiga tamom ko‘chib, Lamg‘anotga kelgan edilar [Zahiriddin Muhammad Bobur, 2008; 116] – *Насир мирза, который раньше прибыл в свою область, явился а Адинапур и остался при мне. Аймаки, пришедшие из холодной области, все откочевали на зимовье и находились в Ламганате* [Zahiriddin Muhammad Bobur, 2008; 89].

Asliyatdagi *mulozamat qilmoq* tabdilda aks etgan, lekin ruschada aks etmagan, faqat *явился а Адинапур и остался при мне* – *Odinapurda kelib, men bilan qoldi* tarzida aks etgan. Rus tilida go‘yoki hech narsa yo‘qotilmagandek tuyuladi yoki boshqacha qanday bo‘lishi mumkin degan savol ham paydo bo‘ladi. Yuqoridagi asliyat misoli inglizcha J.Leyden va V.Erskinda esa mana bunday tarjima qilingan:

At this time the Gagiani Afghans were in Peshawer, and, from dread of my army, they had all drawn off to the skirts of the mountains. At this encampment, Khosrou Gagiani, one of the chief men of the Gagianis, came and paid me his respects [Leyden J., 1826; 158] – *Bu vaqtda Gogiyoni afg‘onlari Peshavorda edilar, ularning hammasi mening armiyamning kelishidan qo‘rqib, tog‘ etaklariga ketdilar. Ulardan biri bo‘lgan Xusrav Gogiyoniy kelib, menga hurmat bajo keltirdi.*

Tarjimonlar *mulozamat qilmoqni* menga hurmat bajo keltirdi, deb to‘g‘ri aks ettirishsa ham, kim kelib mulozat qilgani to‘g‘ri tarjima qilinmay, asliyatda Nosir mirzo, tarjimada Xo‘srav Gogiyony *mulozamat qildi* deb noto‘g‘ri talqin etilgan. Asliyat matni S. Beverijda esa quyidagicha beriladi:

Nasir Mirza, who had gone earlier to his district, waited on me in Adinapur. We made some delay in Adinapur in order to let the men from behind join us, also a contingent from the clans which had come with us into Kabul and were wintering in the Lamghanat [Beveridge A.S., 1921; 229] – *Nosir Mirzo avvalroq tumanga yetib kelganlardan biri edi. U meni Odinapurda iltifot ko‘rsatib, kutib turdi. Orqada qolgan va biz bilan birga Kobulga kelganlar va Lamg‘anotda qishlayotgan qabilalarni qo‘shib olish uchun Odinapurda to‘xtab turdik.*

Tarjimon asliyatdagi ibora *mulozamat qildi* konseptini *waited on me* – *menga iltifot ko‘rsatib kutib turdi* tarzida o‘g‘irgan va *mulozamat qilgan* shaxs Nosir mirzo ekanligini aniq ko‘rsatgan. Asliyat matni uchinchi turdagi inglizcha V.Tekston tarjimasida quyidagicha berilgan:

Nasir Mirza had come ahead to his province and paid homage at Adinapur. The tribes and clans who had come from the other side had all migrated into the Laghman region for the winter [Thackston W.M., 1996; 171] – *Nosir mirzo viloyatga hammadan oldin yetib kelgan va Odinapurda ta‘zim bajo keltirdi. Boshqa tarafdin kelgan qabilalar va ularning hammasi qishlash uchun Lagman hududiga ko‘chib kelishgan edi* (muallif tarjimasida).

V.Tekston asliyatni to‘la-to‘kis tarjimada aks ettira olgan deyish mumkin. *Mulozamat qilmoq* inglizcha *to pay homage* orqali o‘girilgan va FB o‘z shakli va ma’nosini saqlagan. Albatta, tarjima metodlari va qonuniyatlari tarjimani mukammallashtirishga, tarjima tartibini belgilashga yordam beradi. Shunga qaramay, har bir tarjimonning o‘z uslubi va mahorati borki, dunyoni o‘ziga xos ko‘rishi va o‘z tilida ifodalashi muhim ahamiyat kasb etadi. Shu nuqtai nazardan biz fikr yuritayotgan “Boburnoma”ning uch turdagi inglizcha tarjimalari (J.Leyden – V.Erskin (1826), S.Beverij (1921) va V.Tekston (1996)) ham o‘ziga xos ekanligini, *mulozamatning* mazmunini J.Leyden–V.Erskin va V.Tekston to‘g‘ri anglagan holda tarjima qilganini ta’kidlaymiz. J.Leyden – V.Erskin tasviriy vositalar, V.Tekston transformatsion usul bilan asliyatni aks ettirishga muvaffaq bo‘lgan.

Haqiqatan ham V.Tekston ba‘zan tarjimada asliyatni to‘liq transformatsiya qilishga urinadi. Uning bu keskin harakatlari go‘yo asliyat mazmuniga putur yetkazayotgandek tuyuladi, aslida esa unday emas. Tajribali tarjimonning asliyatni har tomonlama o‘rgangani uning ishlarida yaqqol seziladi. Bu yana shundan ham darak beradiki, “Boburnoma”ning forscha tarjimasi ham juda yaxshi amalga oshirilgan, chunki V.Tekston “Boburnoma”ni fors tilidan ingliz tiliga o‘girgani soha mutaxassislariga ayon.

Asarda FBlar bilan birga milliy-madaniy qadriyatlarni o‘zida yaqqol aks ettiradigan iboralar, xos so‘zlar ham uchraydi. Ushbu xos so‘zlarni tarjima qilish juda murakkab vazifa. Quyidagi misolda uning ifodasini ko‘ramiz:

Yakshanba kuni, jumodi ul-avval oyining o‘n beshida Xoja Muhammad Ali Xosttin keldi. Bir egarlik ot peshkash qilib, tasadduqqa yormoq ham kelturdi. Muhammad Sharif munajjim va Xost mirzolari ham Xoja Muhammad Ali bila kelib, mulozamat qildilar [Zahiriddin Muhammad Bobur, 2002; 173].

Ushbu berilgan misolda milliy-madaniy xususiyatli *peshkash qilib, tasadduq va mulozamat qildilar* xos iboralar qatoriga kiradi va asarning tabdilida ham to‘liq aks etganini ko‘ramiz – Jumod ul-avval oyining o‘n beshinchisida, yakshanba kuni Xostdan Xoja Muhammad Ali keldi. Bitta egarlangan *ot tortiq qilib, sadaqa uchun pul ham olib keldi*. Xoja Muhammad Ali bilan birga Muhammad Sharif munajjim va Xost mirzolari ham kelib, *menga xizmat qilish niyatlarini bildirdilar* [Zahiriddin Muhammad Bobur, 2008; 178].

Asarning tabdilida *peshkash qilib – tortiq qilib, tasadduq – sadaqa, mulozamat qildilar – xizmat qilish niyatlarini bildirdilar* tarzida tabdil qilingan. Asliyat mazmuni tabdilga to‘liq ko‘chsa-da, asliyat matnining o‘ziga xosligi sezilib turadi. Lekin *peshkash, tasadduq, mulozamat* so‘zlarining zalvori asliyat mazmuniga teng kelolmaydi. Yuqorida keltirilgan misol rus tiliga quyidagicha tarjima qilingan:

В воскресенье, пятнадцатого числа месяца первой джумады, Ходжа Мухаммад Али прибыл из Хаста. Он доставил в подарок оседланного коня и деньги на бедних. С Ходжой Мухаммад Али явились также Мухаммад Шариф, звездочет, и хастские мирзы; они изъявили желание мне служить [Zahiriddin Muhammad Bobur, 2008; 139].

Rus tilidagi misolda *peshkash qilib – в подарок – sovg‘a; tasadduq – деньги на*

бедних – kambagʻ allarga pul; *mulozamat qildilar* – *изъявили желание мне служить* – *xizmat qilish istagini bildirdilar* tarzida oʻgʻirilgan boʻlib, rus tilida asliyat mazmuni ham oʻziga xos tarzda aks etgan, asliyat matnidagi milliy-madaniy xususiyatlar imkon qadar oʻz ifodasini topgan. Asliyat matni inglizcha J.Leyden – V.Erskin tarjimaida quyidagicha keladi:

On Sunday, the 15th of the first Jemadi, Khwajeh Muhammed Ali came from Khost. He brought a saddled horse as tribute, and also some money as an offering. Muhammed Sherif Munejjim, and some sons of the Mirzas of Khost, accompanied Khwajeh Muhammed Ali, and tendered their services [Leyden J., 1826; 268] – *Yakshanba kuni, oʻyning oʻn beshining birinchi Jumasida Xoʻja Muhammad Ali Xostdan keldi. U oʻlpon sifatida egarlangan ot va yana biroz pul sovgʻa olib keldi. Muhammad Sharif Munajjim va Xost mirzalarining baʼzi oʻgʻillari Xoʻja Muhammad Ali bilan birga menga dildan xizmat qilishlarini izhor etdilar.*

J.Leyden–V.Erskinda *peshkash qilib* – *as tribute* – *oʻlpon sifatida kelsa, tasadduq* – *offering* – *(pul) sovgʻa, mulozamat qildilar* – *tendered their services* – *dildan xizmat qilishlarini izhor etdilar* kabi muqobillari orqali aks etgan. Ularning tarjimasidagi *Tasadduq* – *offering* sovgʻa pul indikatorini orqali aks etib, *mulozamat qildilar* ning inglizchadagi *tendered their services* deb berilishi tarjimini jozibalibroq chiqishini taʼminlagan. Asliyat matni S.Beverijda shunday tarjima qilgan:

(May 15th) On Sunday the 15th of the first Jumada Khwaja Muhammad 'Ali came from Khwast, bringing a saddled horse as an offering and also tasadduq money. Muh. Sharif the astrologer and the Mir-zadas of Khwast came with him and waited on me [Beveridge A.S., 1921; 399] – (15-May) *Yakshanba kuni birinchi Jumada Xoʻja Muhammad Ali Xostdan kelib, sovgʻa tariqasida egarlangan ot olib kelib, tasadduq pulini ham keltirdi. Muhammad Sharif bilan birgalikda Xost mirzazodalari kelib, meni iltifot bilan qarshi oldilar.*

S.Beverij ham *peshkash qilibni an offering* – sovgʻa tariqasida bersa, *tasadduq* ni alliteratsiya, yaʼni kursivda, talaffuzini tarjima qilish orqali aks ettiradi va unga matnosti havola keltirmaydi. Uning tarjimasida kishi nomlari qisqartiriladi va soʻnggi ibora *mulozamat qildilar* – *meni iltifot bilan qarshi oldilar* tarzida aks ettiriladi. Askarlarning chin dildan xizmat qilishlari tarjimada podshohni iltifot bilan kutib turishiga oʻzgartirilib, *mulozamat qildilar* asliyat matni mazmuniga mos kelmay qoladi. Asliyat matni V.Tekstonda esa quyidagicha tarjima qilingan:

On Sunday the fifteenth of Jumada I, Khwaja Muhammad-Ali came from Khwast bringing a saddled horse as a present and also aims money. Muhammad Sharif the astrologer and the Mirzadas of Khwast also came with Khwaja Muhammad-Ali to pay homage [Thackston W.M., 1996; 286] – *Yakshanba kuni, oʻn beshinchida, Jumada men, Xoʻja Muhammad Ali Xostdan sovgʻa sifatida egarlangan ot olib kelib, niyat qilib pul ham berdi. Muhammad Sharif munajjim va Xost mirzazodalari ham Xoʻja Muhammad Ali bilan birga menga taʼzim qilish uchun keldilar* (muallif tarjimasi).

V.Tekstonda toʻliq gap *Xoʻja Muhammad Ali Xostdan kelib* jummalari asliyat mazmuni bilan hamohanglik yoʻqolganini koʻramiz. Uning tarjimasida *peshkash qilib*

– as a present– sovg‘a sifatida deb berilsa, *tasadduq* – aims money – niyat qilib pul bermoq tarzida aks ettirilgan, *mulozamat qildilar* – to pay homage – ta‘zim qilish uchun keldilar; ya‘ni podshohga o‘lpon, yaxshi niyatda keltirilgan kambag‘allar uchun pul va nozik ibora *mulozamat qildilar to pay homage* – ta‘zim qildilar bilan aks ettirilgan. Ushbu uchlik J. Leyden–V.Erskin, S.Beverij, V. Tekston tarjimasida J. Leyden – V. Erskinning variantini asliyatga yaqin tarjima deyish mumkin. Agar biz asliyatdagi: Yakshanba kuni, jumodiulavval oyining o‘n beshida Xoja Muhammad Ali Xosttin keldi. Bir egarlik *ot peshkash qilib, tasadduqqa yormoq ham kelturdi*. Muhammad Sharif munajjim va Xost mirzolari ham Xoja Muhammad Ali bila kelib, *mulozamat qildilar*ni tarjima qilishga urinsak, u ingliz tilida bunday aks etishi mumkin:

On Sunday, the fifteenth of the month of Jumodiawwal, Khwaja Muhammad Ali came from Khost bringing a saddled horse as a present, and money given to charity. Muhammad Sharif, the astrologer, and the mirzas of the Khost with Khwaja Muhammad Ali also came and tendered me their service.

Millatga xos urf-odatlar tarjimaga o‘z ta‘sirini o‘tkazadi. Milliy-madaniy o‘ziga xoslik xalqning dunyoqarashi, o‘y-fikri, kundalik turmush tarzi, ekin ekishidan tortib, ovqatlanish odobi va siyosiy-ijtimoiy hayotida ham o‘z aksini topadi. “Boburnoma” asarida qo‘llangan iboralarning barchasi milliy va madaniy xususiyatga ega. Ushbu jihatlarni tarixiy misollarda ko‘rish mumkin:

Ul fursatlar Temuriya salotini dasturi bila to‘shak ustida o‘lturur erdim. Hamza Sul-ton bila Mahdiy Sul-ton va Mamoq Sul-tonkim keldilar; bu salotinning ta‘zimig‘a qo‘pub to‘shakdin tushub, bu sul-tonlar bila ko‘rushtum. Sul-tonlarni o‘ng qo‘lda bog‘ishda o‘lturg‘uzdum. Muhammad Hisoriy boshliq borcha mo‘g‘ullar keldilar. Borcha mulozamatni ixtiyor qildilar [Zahiriddin Muhammad Bobur, 2002; 53].

Berilgan misolda ajratib keltirilgan *to‘shak, bog‘ishda o‘lturg‘uzdum, mulozamatni ixtiyor qildilar* ifoda birlilari milliy va madaniy mazmun-mohiyatga ega. Uning tabdildagi mazmunini kuzatamiz: U paytda temuriy sul-tonlar rasmi bilan to‘shak ustida o‘tirgandim. Hamza Sul-ton bilan Mahdiy Sul-ton va Mamoq Sul-ton kelganlarida, bu sul-tonlarning ta‘zimiga o‘rnimdan turib, to‘shakdan tushib, sul-tonlar bilan ko‘rishdim. Sul-tonlarni o‘ng qo‘l tomonimga o‘tirg‘izdim. Muhammad Hisoriy boshliq barcha mo‘g‘ullar keldilar. Barchasi mulozimlikni ixtiyor qildilar [Zahiriddin Muhammad Bobur, 2008; 49].

Asliyat matnida temuriy sul-tonlar davridagi to‘shakda o‘tirish udum bo‘lgani, *mulozamatni ixtiyor qilmoq* gapi sul-tonlarning ko‘pchiligi podshohga xizmat qilishi, ya‘ni mulozimlik qilish istagida bo‘lishini tabdilda aks etganini ko‘ramiz, lekin bog‘ishning ma‘nosini tabdil mualliflari ochib bermagan. Asliyat misolining rus tilidagi tarjimasi esa quyidagicha beriladi:

В это время по обычаю султанов-тимуридов я восседал на ложе. Когда пришли Хамза султан с Махди султаном и Мамак султанам, я поднялся из уважения к этим султанам и, сойдя с ложа, поздоровался с султанами. Султаны сели по правую руку от меня, скрестив ноги. Моголы, подначальные Мухаммад Хисари, тоже явились; все они пожелали мне служить [Zahiriddin Muhammad Bobur, 2008; 29] – Bu vaqtda temuriy sul-tonlar odatiga ko‘ra men taxtiravonda

o'tirgandim. Hamza Sul-ton, Mahdi Sul-ton va Mamaq sul-tonlar kelganlarida, men bu sul-tonlar bilan ko'rishish uchun ularning hurmatiga taxtiravondan pastga tushib, sa-lom berdim. Sul-tonlar *oyoqlarini chalishtirib* o'ng tomonimga o'tirishdi. Muham-mad Hisorga itoat qiluvchi mo'g'ullar ham kelishdi. Ularning barchasi menga *xizmat qilish istagini bildirishdi*.

Asliyat mazmuni rus tilida biroz o'zgargan, to'shakda – *на ложе, ya'ni taxtira-vonda* deb o'girilsa, *bog'ishda o'lturg'uzdum* tiz cho'kib emas *сели скрестив ноги*, ya'ni rus millatiga xos oyoqlarini chalishtirib o'tirishdi tarzida berilgan. *Muloza-matni ixtiyor qildilar – пожелали мне служить – xizmat qilish istagini bildirishdi* deb to'g'ri tarjima qilingan. Shu bilan birga unda ot turkumiga kirgan bog'ishning tarjimasi tabdil kabi rus tilida ham aks etmagan. Rus tilida gapning qurilish struk-turasini hisobga olsak, ba'zi tushunchalarning millatga xos nuqtai nazari, tushuncha yoki g'oyaning tarjima qilinishi tarjimashunoslik fanining o'ziga xos qoidalariga bo'ysunishni taqozo etadi, shunda aynan asliyat so'zi *to'shakning* rus tilida yo'qligi *ложе* tushunchasiga ko'chib o'tadi, ushbu farqli jihatlar *bog'ishda o'lturg'uzdum – сели скрестив ноги – oyoqlarini chalishtirib o'tirishdi* orqali asliyat mazmunini qoplaganini ko'ramiz. Tarjimada to'shak taxtiravonga aylanib, sul-tonlarning o'tirish shakli cho'k tushib, tizzalab yoki tiz cho'kib emas, *oyoqlarini chalishtirib o'tirdilarda* aks etib, tarjimonning asliyatga aylanma yo'llar bilan yondashishlari mana shunday jarayonlarda o'z isbotini topgan.

Nima uchun rus xalqida to'shak emas, kursi ishlatilgan? Turkiy xalqlar nega to'shakda o'tiradi? Quruqlikda yashovchi xalqlarning to'shakda o'tirishi urf-odat, boshqa tomondan stuldan ko'ra to'shak qulay, uni taxlab tuya yoki otda olib yurish oson, turkiy xalqlarning aksariyati to'shakda o'tirib, ovqat tanovul qilishi ularning turmush tarzidagi odatiy holat. Bundan tashqari, sahro, cho'l-u biyobonlarda ham kursi emas, to'shak qulay anjomligini, tarixda odamlar chodirlarni tuya yoki otda o'zi bilan tashib yurishlarini osongina ko'z oldimizga keltiramiz. Xalqlarning etnografik yashash tarzi va joyga bog'liq ushbu jihatlar tarjimada o'ziga xos qiyinchiliklarni tug'dirgan. Qolaversa, asliyatda muallif *Ul fursatlar Temuriya salotini dasturi bila to'shak ustida o'turur erdim*, deya urf bo'lgan jihatni yodga soladi. Asliyat misoli inglizcha tarjimalarda yanada o'ziga xos aks etgan bo'lib, J. Leyden–V.Erskinda qu-yidagicha o'giriladi:

On this occasion I received them sitting on a toshak, according to the custom of the sovereigns of the house of Taimur. Whem Khamzeh Sultan, with Mehedi Sultan and Mamak Sultan entered, I rose to do them honour, and descending from the toshak, embraced them, and placed them on my right hand on a baghish. A body of Moghuls, commanded by Muhammad Hissari, also came and entered into my service [Leyden J., 1826; 137] – *Shu munosabat bilan men ularni Temur xonadoni udumiga oid bo'lgan to'shakda o'tirgan holda qabul qildim. Hamza sul-ton, Mahdi sul-ton bilan birga ularga hurmat bajo keltirish uchun o'rnimdan turib, to'shakdan tushdim, ularni quchoqlab bag'rimga bosdim va o'ng tarafimga bog'ishga o'tirg'izdim. Muhammad Hisori tomonidan boshqariladigan mo'g'ullar ham kelib, mening xizmatimga kirish-di* (muallif tarjimasi).

J.Leyden–V.Erskin imkon qadar asliyat mazmunini aks ettirishga harakat qilib, *to‘shakdani* – *on a toshak* leksik kalka, *bog‘ishda o‘lturg‘uzdumni* – *placed on a baghish* shaklida – kalka usulida bersa, *mulozamatni ixtiyor qildilar* – *entered into my service* – xizmatimga kirdilar tarzida tarjima qilganlar, ularning tarjimasida ba’zi leksik birliklar o‘zgarsa ham asliyat matniga yaqinroq tarjima bo‘lgan deb o‘ylash mumkin. Asliyat matni S.Beverijda quyidagicha tarjima qilingan:

According to the custom of Timuriya sultans on such occasion, I had seated myself on a raised seat (tushak); when Hamza Sl. And Mamaq Sl. And Mahdi Sl. entered, I rose and went down to do them honour; we looked one another in the eyes and I placed them on my right, bagish da. A number of Mughuls also came, under Muhammad Hisari; all elected for my service [Beveridge A.S., 1921; 59] – Temuriy sultonlarning urf-odatiga ko‘ra, men o‘zim baland qilib solingan o‘rin (to‘shak)da o‘tirgan edim; Hamza sulton, Mamaq sulton va Mahdi sultonlar kirganida ularning hurmati uchun o‘rnimdan turib, (to‘shakdan) tushib ko‘rishdim va ularni o‘ng tomonga bog‘ishda o‘tqazdim. Muhammad Hisorning qo‘l ostidagi bir qancha mo‘g‘ullar ham keldilar. Ularning barchasi menga xizmat qilish uchun ovoz berdilar.

S.Beverijda asliyatning millatga xos iboralardan – to‘shak qavsda kursivda beriladi. Bog‘ish tarjima qilinmasdan kalka qilingan, lekin *mulozamatni ixtiyor qildilar* esa menga *xizmat qilish uchun ovoz berdilar* tarzida aks etadi. Shu joyda tarjimon matnosti havola keltirib o‘tadi. Uning havolasi quyidagicha aks etgan: *This pregnant phrase has been found difficult. It may express that Babur assigned the sultans places in their due precedence; that he seated them in a row; and that they sat cross-legged, as men of rank, and were not made, as inferiors, to kneel and sit back on their heels. Out of this last meaning, I infer comes the one given by dictionaries, “to sit at ease,” since the cross-legged posture is less irksome than the genuflection, not to speak of the ease of mind produced by honour received. Of f.18b and note on Ahmads posture; Redhouse s.nn. baghish and bagdash; and B.M. Tawarikh-i-guzida nasrat-nama, in the illustrations of which the chief personage, only, sits cross-legged.*

Ushbu ibora mazmunining topilishi juda mushkul bo‘ldi. Bobur sultonlarni ularning martabasiga qarab tegishli joylarni tayinlaganligini tasvirlagan bo‘lishi mumkin. Ular ketma-ketlikda oyoqlarini chalishtirib yoki tovonlari va oyoqlarining uchini ketiga tegizib, cho‘kkalab o‘tirdilar. So‘nggi so‘zdagi ma’nodan tashqari biz lug‘atlarda berilgan “o‘z o‘rnida buklanib, ixcham o‘tirish” degan xulosaga kelmoqdamiz, chunki oyoqlarni bir-biriga bukib, tiz cho‘kib o‘tirish urf-odat deb qaralgan va uning mazmuni boshqalar uchun u qadar hurmatsizlikni bildirmaydi, chunki bu joyda qabul qilingan urf tufayli bamaylixtir o‘tirish degan tushunchadan yiroq. “Tovorixi guzida; Nusratnoma”ga ishlangan suratlarda uning bosh qahramoni oyoqlarini buklab o‘tirishi ko‘rsatilgan va 18-sahifadagi Ahmadning o‘tirish holati bu haqida yaxshi eslatma bo‘ladi: *Redxauz* s.nn va *bagdash* yoki *bog‘ishning* ma’nosi, degan havolani keltiradi.

S.Beverij birgina bog‘ishga berilgan ushbu havolasi bilan bizga asliyat muammosining yechimiga turtki bermoqda, chunki tabdilda va ruscha tarjimada ham aks etmagan bog‘ish S.Beverijning ilovasida to‘liq aks etib bo‘lgan. Endi asliyat misoli V.Tekstonda qanday o‘g‘irilganiga e’tibor qaratamiz:

*At that time, in accordance with the practice of Timurid rulers, I used to sit on a raised cushion. When Hamza Sultan, Mahdi Sultan, and Mamaq Sultan arrived, I rose to honor the princes, descended from the cushion platform, and held an interview with them, for which I seated them in the place of respect, to my right. All the Moghuls led by Muhammad of Hissar came and elected **to pay homage** [Thackston W.M., 1996; 41] – O'sha paytdagi temuriy hukmdorlarning amaliyotiga muvofiq, men baland ko'tarilgan yostiqlahada o'tirardim. Hamza sulton, Mahdi sulton va Mamoq sultonlar kelganlarida, shahzodalarning sharafi uchun o'rnimdan turib, yostiqlahali platformadan ular bilan ko'rishish uchun pastga tushdim va suhbatlashib, ularning hurmatini joyiga qo'yib, o'ng tomonimga o'tqazdim. Muhammad Histori boshqarib turgan barcha mo'g'ullar ham kelib, **menga iltifot ko'rsatishlarini bir ovozdan aytdilar.***

V.Tekston to'shak o'rnida yapon millati qo'llaydigan to'rtburchak yupqa yostiq shaklidagi *cushion* – to'shakni qo'llaydi, bog'ishni esa umuman tarjimada aks ettirmaydi, *mulozamatni ixtiyor qildilarni elected to pay homage* ya'ni *iltifot ko'rsatishlarini bir ovozdan aytdilar* tarzida o'giradi. V.Tekston, albatta, yuqoridagi tarjimalar bilan tanish bo'lgan, lekin forsiy variantda aks etmagan bog'ishni o'z tarjimasida aks ettirishni lozim topmagan, degan xulosaga kelamiz. Tarjimon temuriylar davrida udum bo'lgan an'anani nazarda tutib, asliyat mazmunni ochib berishi mumkin edi. Aslida, biz bog'ishning ifodalanishini quyidagicha talqin etamiz.

Bog'ish: 1. toponim joy nomi sifatida tepa joy, do'ng joy, so'z turkumidan ot; 2. hayvonning nomi – kiyik; 3. kiyik terisidan yasalgan gilamcha. Tarjimonlar esa bu so'zning ma'nosini yaxshi anglamaganlar. Bobur kiyik ovlashni sevgan, tabiat bilan hamohang hayot kechinmalari uning bir necha bor kiyik ovlaganini eslatib o'tadi. Ushbuning isboti uchun bir misol keltiramiz: *Bu navohi kiyigi asru qalin bo'lur, bir martaba ovladuk. Bir-ikki kundin so'ng tamom aymoqlar kelib mulozamat qildilar* [Zahiriddin Muhammad Bobur, 2002; 141] – Bu yerlarda kiyik juda ko'p bo'ladi. Bir marotaba ovladik. Bir-ikki kundan so'ng aymoqlarning hammasi kelib *mulozamat qildilar* [Zahiriddin Muhammad Bobur, 2008; 143].

Asliyat misoli: *Ul fursatlar Temuriya salotini dasturi bila to'shak ustida o'lturur erdim. Hamza sulton bila Mahdiy sulton va Mamoq sultonkim keldilar, bu salotinning ta'zimig'a qo'pub to'shakdin tushub, bu sultonlar bila ko'rushtum. Sultonlarni o'ng qo'lda bog'ishda o'lturg'uzdum. Muhammad Historiy boshliq borcha mo'g'ullar keldilar. Borcha mulozamatni ixtiyor qildilarni biz quyidagicha tarjima qilamiz:*

At that time I was sitting on a toshak according to the custom of the Timurid sultans. When Hamza Sultan and Mahdi Sultan and Mamak Sultan came, I got off toshak (cushion which is made of cotton inside) for their respect, to bow to these sultans, and embraced them. I sat sultans on my right hand on deer skin carpet (bagish) (cushion which is made of cotton inside). All the Mughals, led by Muhammad Hisari, came and tendered me their service.

XULOSA

Demak, xulosa sifatida aytish mumkinki, mumtoz asar tarjimasi o'ta murakkab vazifa, milliy-madaniy qadriyatlarni ifodalagan FBlarni to'la-to'kis o'girish har qachon

ham oson bo‘lmagan. Ayniqsa mumtoz asarlar tarjimasida. Tarjimonning darajasi asar muallifi darajasida bo‘lishi, u hayotning turli sohalari kesishish chorrahasida bo‘lishi naqadar mas’uliyatli vazifani tarjimon zimmasiga yuklaydi. Tarjimon uchun nafaqat mumtoz adabiyot tilini bilish, umumbashariy ehtiyojga molik jihatlarni, har qanday sohani qamrab oladigan atamalarni, tarixiy davr leksikasidan tortib hozirgi adabiy janrni ham puxta o‘rganishini talab etadi, tarixiy davr, narsa va hodisalar xronikasidan yaxshi xabardor bo‘lish kerakligini o‘rgatadi.

“Boburnoma” leksikasining o‘ziga xosligi Yevropa olimlarini hayratga solganki, asar tarjimasida jarayonida tarjimonlar o‘zlarining bir necha risola va monografiyalarining yaratilishiga olib kelgan. Bularga Eiji Manoning “Babur”, Stephan Dalening “Babur”, Annamariya Shimmelning “The Great Mughal Empire”, John Richardsning “The Mughal Empire”, Anna Floraning “King Errant” kabi asarlari ma’lum va mashhurdir.

Mumtoz asar “Boburnoma” tarjima tarixini boshidan kechigan nodir manbaa sifatida talqin etiladi. Shuningdek, yuqorida keltirgan J.Leyden va Villiam Erskin (1826), Susanna Beverij (1921) va V.Tekston (1996) tarjimalari orasida deyarli 100 yilga yaqin farq bo‘lsa-da, asar muallifi ilgari surgan g‘oyalar, falsafiy tushuncha, o‘y kechinmalarni har bir tarjimon saqlashga uringan. Undagi frazeologik iboralar inglizcha tarjimalarida aks etishi bilan birga ekvivalentlik dinamikasini yuzaga kelishini ta’minlab bergan. Bu esa bizning bo‘lajak tarjimonlarimizda so‘z boyliklarini oshirishga xizmat qilishi bilan o‘ta muhim ahamiyat kasb etadi.

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Received: January 3, 2022
Accepted: March 23, 2022
Available online: March 25, 2022

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LESYA UKRAINKA ASARLARINING O'ZBEK TILIDAGI TARJIMALARI

ANNOTATSIYA

Maqolada ukrain shoirasi Lesya Ukrainka asarlarining o'zbek tiliga tarjimalari asliyat bilan chog'ishtirib o'rganilgan. Lesya Ukrainkaning erk va ozodlikka chorlovchi asarlari faqat ukrain adabiyotida emas, balki jahon adabiyotida ham o'z mavqeiga ega. Ukrainada eng yaxshi bolalar asarlariga Lesya Ukrainka nomidagi mukofot ta'sis etilgan.

Shoira asarlari ko'pgina o'zbek shoirlari tomonidan tarjima qilingan. Muallif ulardan o'n to'rttasini ta'kidlaydi. "Mag'oralarda" dramatik poemasi, "Bir so'z", "Ulkan bahodir haqida ertak" poemalari va ellikka yaqin she'rlarining o'zbek tiliga rus tili orqali tarjima qilinganligi bo'yicha tahliliy fikrlarini taqdim etadi, statistik ma'lumotlarni beradi. Uning ijodi va faoliyati, lirikasi bilan tanishish jarayonida o'zbek shoirlari Zulfiya, Shuhrat, Uyg'un, Erkin Vohidov, Abdulla Oripov, Sayyor, Rauf Parfi, Jumaniyoz Jabborov kabi ijodkorlarning tarjimonlik mahorati, usul va uslublarini qiyosiy o'rganadi.

Lesya Ukrainka ijodini o'rganish asnosida she'riy tarjimaga xos bo'lgan muhim xususiyatlar, tarjimalardagi yutuq va kamchiliklar tahlil qilinadi.

Tarjimada asar mazmuni, obrazlari, uslubini to'g'ri aks ettirish bilan birga undagi vazn, qofiya, ritmi qayta taqdim etishda tarjimonlar mahorati, ularning asliyat sehrini, jozibasini, ohangini, umuman olganda, she'r ruhini saqlay olish bilan bog'liq masalalarga alohida e'tibor qaratiladi. Muallif Zulfiya, Shuhrat, Erkin Vohidov, Abdulla Oripov tarjimalarini shu nuqtai nazardan maxsus ko'rib chiqadi.

Lesya Ukrainka she'rlari tarjimasi shoirani va uning she'rlarini o'zbek kitobxoniga tanishtirish yo'lidagi muhim qadamlar ekanligi, biroq hali

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LESYA UKRAINKA'S WORKS IN THE UZBEK LANGUAGE

ANNOTATION

The article compares the Uzbek translations of Lesya Ukrainka's works, the Ukrainian poetess, with the original. Her works calling for freedom and liberty have a reputation not only in Ukrainian literature, but also in world literature. The Lesya Ukrainka's Award for the best children's works in Ukraine has also been established.

The poet's works have been translated by many Uzbek poets. The author of the article mentions fourteen of them. He statistically analyzes the dramatic poem "In the Caves", the poems "A Word", "A Tale of the Great Hero" and about fifty poems translated into Uzbek through Russian. In the process of getting acquainted with her work and lyrics, translations undertaken by Uzbek poets Zulfiya, Shuhrat, Uyg'un, Erkin Vahidov, Abdulla Aripov, Sayyor, Rauf Parfi, Jumaniyoz Jabborov the researcher comparatively analyzed their translation skills, methods and techniques of their work.

In line with the study of Lesya Ukrainka's work, important features of poetic translations, achievements and shortcomings of those translations are analyzed.

In addition to accurately reflecting the content, images and style of the work, the translation pays special attention to the skills of translators in re-presenting the weight, rhyme, rhythm, their original magic, charm, tone, and, in general, the spirit of poetry. Translations by Zulfiya, Shuhrat, Erkin Vahidov, Abdulla Aripov are also considered.

It is mentioned that the translation of Lesya Ukrainka's poems is an important step in introducing this poetess and her poems to Uzbek readers but it is still necessary to translate several

uning bir qancha she'riy turkumlarini, yirik dramatik asarlarini hamda "O'rmon qo'shig'i" deb nomlangan shoh asarini va albatta, nasriy asarlarini tarjima qilish zarurligi ta'kidlanadi.

Maqolada Rauf Parfi, Jumaniyoz Jabborov, Sayyor, Ma'ruf Jalil kabi shoirlar tomonidan o'girilgan Lesya Ukrainka she'rlarining tarjimalari ham tahlil qilinib, tarjimachilik sohasidagi yutuq va kamchiliklar ko'rsatib berilgan. Aniqlangan yutuq va kamchiliklar haqidagi xulosalar tarjimashunoslikdagi ba'zi nazariy masalalarni o'rganishga yordam beradi.

Kalit so'zlar: tarjima, shoir, adabiyot, talqin uslub, zamon, she'riyat, qalam, xalq, hayot, ijod.

of her poems, major plays and the work "Forest Song" and prose as well.

The article analyzes the translations of Lesya Ukrainka's poems done by Uzbek poets such as Rauf Parfi, Jumaniyoz Jabborov, Sayyor, Maruf Jalil, and highlights the achievements and shortcomings of their translations. Conclusions about the identified successes and shortcomings help to study some theoretical issues in translation studies.

Key words: translation, poet, literature, style of interpretation, time, poetry, pen, people, life, creativity.

KIRISH

Shoira Lesya Ukrainka va zamon. Lesya Ukrainkaning erk va ozodlikka chorlovchi asarlari faqat ukrain adabiyotida emas, balki jahon adabiyotida ham katta shuhratiga ega.

Ukrain yozuvchisi, shoir, olim va publitsist Ivan Franko Lesya Ukrainka haqida shunday degan edi: "Shevchenkoning "Ko'ming-u, qo'zg'ang isyon, kishanlar chil-chil bo'lsin!" deganidan buyon Ukrainada ana shu zaif, bemor qizning tilidagidek qudratli, otashnafas, shoirona so'zlar eshitilmagan edi" [Inog'omov R., 1971].

Darhaqiqat, shoira o'z asarlarida Ukrainaning keng dalalarini, tabiatini, oddiy mehnatkash xalqini to'lib-toshib kuyladi. Shuning bilan birga uning asarlarida o'zi sayohatga borgan, ma'lum muddat yashagan Italiya, Germaniya, Angliya, Chexiya, Misr kabi mamlakatlar xalqlarining zahmatli hayotini, buyuk tarixini ko'ramiz. Adiba xalqlar birligi, ahilligi va tinchligida katta haqiqat va ezgulik borligiga ishondi. Bu xalqlarning dardini o'zinikidek bildi. U butun hayotiga, ijodiga ana shu qadriyatlarini singirdi. Shuning uchun ham uning asarlari faqat ukrain xalqigagina emas, butun jahon xalqlarining yuragiga yaqin va aziz tuyuladi.

Shoiraning asarlari o'zi hayotligidayoq jahon tillarida yangray boshlagan edi. 1890-yildan rus, chex, polyak matbuotida o'zining maqolalari bilan qatnasha boshladi. Uning asarlarini nemis kitobxonlari 1916-yili, amerikaliklar 1917-yilda o'z tillarida o'qigan edilar.

Yigirmanchi asrda shoira ijodiga bo'lgan qiziqish xorijiy mamlakatlarda yana kuchaydi. Germaniyada shoiraning shoh asari – "O'rmon qo'shig'i" alohida kitob bo'lib chiqdi. Nemis adabiyotshunoslari bu asarni "xalqchillikning yorqin timsoli" deb baholadilar [Oxrimenko P.P., Oxrimenko O.G., 1970; 32].

Chex va bolgar tillarida uning sara asarlari jamlangan bir tomlik kitobi chop qilindi. Lesya Ukrainkaning hayoti va ijodi haqida ham bir qancha adabiy-tanqidiy maqolalar e'lon qilingan. Jumladan, shoira vafotiga 40 yil to'lgan kunlarda uning xotirasiga bag'ishlab maqolalar e'lon qilindi. Chex adabiyotshunoslari Irji Bubla va Skukalek shoira asarlarini o'rganib maqolalar chop ettiradilar. Irji Bubla "O'rmon qo'shig'i" asarini "slavyan adabiyotining eng go'zal namunasi" deb baholaydi [Oxri-

menko P.P., Oxrimenko O.G., 1970; 33].

1971-yili YuNESKOning qaroriga muvofiq, jahon jamoatchiligi tomonidan bashariyat baxtining tolmas kuychisi, betakror shoira, adiba, dramaturg va adabiyotshunos olima, ukrain xalqining qahramoni Lesya Ukrainka tugʻilgan kunning 100 yil-ligini keng nishonlandi.

Uning yubileyiga bagʻishlangan tantanali kecha 1-martda Moskvada oʻtkazildi. Ukrain qizi, buyuk shoiraga chuqur harmat va muhabbatning bir timsoli boʻlgan tan-tanali kechani yozuvchi Nikolay Tixonov ochib shunday degan edi: “Lesya Ukrain-kaning yubileyi – buyuk poeziya tantanasi kuni boʻlib tarixga kirdi... Hozirgi kunda butun jahonda Lesya Ukrainka asarlari yangramoqda. Shoira ovozi shu kunda ham xalqaro birdamlik, doʻstlik, baxt-saodat uchun kurashga chorlab turadi” [Tixonov N., 1971].

Gruzin shoirasi Marika Baratashvili shunday deb yozgan edi: “Gruziya ham shoiraning yubileyini juda katta quvonch bilan nishonladi. Agar men ukrain qizi boʻl-maganimda, gruzin qizi boʻlishni istardim degan Ukrainkaning otashin soʻzlarini biz oʻzimiz uchun katta lutf deya faxr bilan tilga olamiz” [Baratashvili M., 1971].

Ukrainkaning 100 yilligi nishonlangan kechada uning yorqin siymosini yana-da abadiylashtirish maqsadida ukrain bolalar adabiyotining eng yaxshi namunalari uchun “Lesya Ukrainka” mukofoti taʼsis etildi.

ASOSIY QISM

Lesya Ukrainka va oʻzbek adabiyoti. Oʻzbek kitobxonlari shoiraning asarlari bilan ilk bor 1961-yili Erkin Vohidov tarjimasidagi “Oʻtmish ertagi” sheʼrlar toʻplami tufayli tanishishga muvaffaq boʻldilar. Lesya Ukrainka asarlari oʻzbek kitobxonlariga uning 100 yilligi munosabati bilan keng tanishtirildi.

Shoira asarlarini oʻzbek kitobxonlariga yetkazishda oʻzbek adiblaridan asosan oʻn toʻrtta ijodkorning mehnatini taʼkidlash mumkin. Ular tomonidan “Magʻoralarda” dramatik poemasi, “Bir soʻz”, “Ulkan bahodir haqida ertak” poemalari va ellikka ya-qin sheʼr oʻzbek tiliga rus tili orqali tarjima qilindi. Bunda Zulfiya, Shuhrat, Uygʻun, Erkin Vohidov, Abdulla Oripov, Sayyor, Rauf Parfi, Jumaniyoz Jabborov kabi oʻzbek shoirlarining xizmatlari koʻp.

Gʻafur Gʻulom nomidagi adabiyot va sanʼat nashriyoti shoiraning saralab olin-gan sheʼr va poemalaridan iborat “Tanlangan asarlar”ini oʻzbek tilida chop qildi. Toʻplamga shoiraning Abdulla Oripov tarjimasidagi “Magʻoralarda” deb nomlangan yirik dramatik poemasi ham kirgan.

Lesya Ukrainkaning yuz yillik yubileyi munosabati bilan oʻzbek tilida uning ha-yoti va ijodiy faoliyatiga bagʻishlangan bir qancha ilmiy maqolalar ham eʼlon qilindi. Masalan, “Sovet Oʻzbekistoni” gazetasining 1971-yil 25-fevral sonida filologiya fan-lari nomzodi Rahmatulla Inogʻomovning “Soʻnmas isteʼdod” maqolasi, “Toshkent oqshomi” gazetasining 1971-yil 25-fevral sonida shoir Shuhratning maqolasi eʼlon qilindi.

Gʻafur Gʻulom nomidagi adabiyot va sanʼat nashriyoti adabiyotshunos Asil Rashidovning “Лєся Украинка” nomli kitobini chop etdi.

Lesya Ukrainka hayoti va ijodi. Shoiraning onasi Yelena Petrovna Kosach o‘z davrining taniqli yozuvchisi edi. Yelena Pchilka taxallusi bilan ijod qilgan. Tog‘asi Mixail Dragomanov mashhur tarixchi va publitsist edi.

Lesyaning yoshligi Kolodyajniy qishlog‘ida, otasining mulkida o‘tadi. Bu yerda qishloq mehnatkashlarining zahmatli hayoti va turmushini ko‘radi. Ulardan erkparvarlik, insoniylik ruhiga sug‘orilgan xalq qo‘shiq-lari, afsona va ertaklarini tinglaydi. U o‘zining ijodida ana shu bolalik xotiralariga qayta-qayta murojaat etadi.

Uning hayoti og‘ir kechdi. O‘n bir yoshida suyak sili kasaliga duchor bo‘lgan Lesya Ukrainka umr bo‘yi dard chekib o‘tdi. Davolanish maqsadida Italiya, Misr, Bolgariya, Shveysariya, Chexoslovakiya, Germaniya, Gruziya kabi bir qancha mamlakatlarda bo‘ldi.

Kasalligi bois biror joyda rasman ta‘lim olmadi. Ammo, mustaqil ravishda adabiyot, chet tili, tarix, geografiyani qunt bilan o‘rgandi. Bolaligidan A.Pushkin, M.Lermontov, Saltikov-Shchedrin, I.Turgenev, N.Nekrasov, T.Shevchenko, Genrix Geyne asarlarini sevib o‘qidi.

Ukrainka, ayniqsa, Taras Shevchenko va Ivan Franko ijodini sinchiklab o‘rgan-gan edi. Shu bois ularning she‘rlaridagi ilg‘or an‘analarni yangi sharoitda, izchillik bilan davom ettirishga muvaffaq bo‘ldi.

Shuningdek, u o‘sha davrda mashhur bo‘lgan “Жизнь” jurnalini o‘qib borar va maqolalari bilan ham qatnashib turardi. Jurnalda uning “Eng yangi italyan adabiyoti-da ikki xil yo‘nalish”, “Bukovinadagi malorus yozuvchilari”, “Yangi istiqbol va eski g‘oyalar”, “Eng yangi polyak adabiyoti haqida qaydlar” maqolalari e‘lon qilinadi.

Lesya Ukrainka o‘z davrining bilimdoni, yuksak madaniyatli inson bo‘lib yetish-di. U qalbi nimani buyursa shuni yozdi. O‘zi bu xususda shunday degan edi: “Erkin shoir va erkin yozuvchi deb kimlarni aytish mumkin? Hayotda o‘zlarini hayratlantir-gan, ularni ovuntirgan yoki hayajonlantirgan hodisalarni yozmasdan turolmaydigan kishilarnigina aytish mumkin!” [Rashidov A., 1971].

Shoira o‘n uch yoshidan boshlab matbuotda ko‘rina boshladi. “Marvaridgul”, “Safo” uning dastlabki bosilib chiqqan she‘rlaridandir. 1893-yili ustoz Ivan Franko yordamida birinchi – “Qo‘shiq-lar qanotida” to‘plami nashr etildi. Unga Qrim-da davolanib yurganida yozgan “Qrim xotiralar” turkumidagi she‘rlari kirgan. Ik-kinchi to‘plami – “O‘ylar va orzular” 1899-yili, uchinchi to‘plami – “Aks sadolar” 1902-yili nashr etildi. U lirik she‘rlarini turkum qilib yozishni yoqtirardi. Har bir turkumga kirgan she‘rlar o‘z mazmuni, ruhi, ijtimoiy-siyosiy fikrlari bois bir-biriga yaqin. “Daryoga sayohat”, “Qrim xotiralar”, “Yo‘l daftaridan”, “Erk haqida qo‘shiq”, “Kuz haqida qo‘shiq”, “Erksizlik qo‘shiq-lari”, “Qrim sadolari”, “Marvarid yoshlar” shular jumlasidandir.

Shoira asarlarida o‘zi ko‘rgan mamlakatlarning xalq og‘zaki ijodidan keng foy-dalanadi. Turli xalqlarning turfa rivoyatlari, urf-odatlarini haqqoniy bo‘yoqlarda qay-ta jonlantiradi. “Tutun”, “Misrda bahor”, “Asrlar afsonasi” kabi she‘rlarida mustaqil-lik uchun kurash, xalqlar do‘stligi, millatlar hamdamligi masalasi aks etgan.

Ukrainka ezgulik va yomonlik, erk va ozodlik mavzusini yoritishda tarixiy va afsonaviy shaxslarga murojaat qiladi. Afsonaviy yunon qahramoni Prometey, bahodir

Spartak kabi buyuk siymolar vositasida shoira erkni, ozodlikni ulug'laydi. "Do'stim-ga esdalik", "Bas, endi zulmat" asarlari shular jumlasidandir.

U "Xushchaqchaq pan", "Ishbilarmon pan", "Pan siyosatdon" kabi hajviy she'r-lar ham yozdi.

Shoira o'zining yirik badiiy asarlarida ham xalq og'zaki ijodidan juda o'rinni foydalangan. "Ulkan bahodir haqida ertak", "O'rmon qo'shig'i" shular jumlasidandir.

Shoira poemalarining aksariyati o'tmish mavzusiga bag'ishlangan. Lekin u xalq tarixining shunday jangovor sahifalarini tanlab olib tasvirlagan va shu orqali o'z zamonasining ruhini ifodalab berolgan. Masalan, "Изоolda белорукая" poemasi o'rta asrdagi fransuzlar hayotidan olib yozilgan. "Vila-posestra" asari serb xalq ertaklarining ruhi, qahramonlari asosida bitilgan. "Shotlandiya qiroli Robert Bryus" poemasi o'rta asrlardagi hayot voqealarini aks ettiradi. Ukrainaning "Oysha va Muhammad", "Telba", "Bobil asiri", "Kuz ertagi", "Xarobaliklarda", "Kassandra", "Advokat Martian", "Orgiya" kabi bir qancha dramalari ham bor.

Ushbu asarlar asosan uzoq o'tmish mavzusida yozilgan bo'lsa-da, ular muallif zamonasidagi kurashuvchan ruhiyat bilan uyg'unlashib ketgan.

Shoira 1913-yil 1-avgustda Gruziyaning Surami shahrida vafot etdi.

Lesya Ukrainka asarlari o'zbek tilida

Lesya Ukrainka asarlarini o'zbek shoirlari rus tili orqali tarjima qildilar. Lesya Ukrainaning rus tilidagi asarlari asosan sillobo-tonik va sillabik tizimda yozilgan. O'zbek tiliga esa asosan barmoq vaznida tarjima qilingan, asliyatdagidek oq she'r formasida tarjima qilinganlari ham bor.

Ukrainka she'rlari orasida ikki marta tarjima qilinganlari ham bor. Jumladan, "Umid" she'rini Zulfiya, Erkin Vohidov tarjimalarida, "Umid kutaman" she'rini Zulfiya, Shuhrat tarjimalarida, "Tush" she'rini Mirtemir va Muhammad Nosir tarjimalarida, "Erk haqida qo'shiq" she'rini Uyg'un va Jumaniyoz Jabborov tarjimalarida, "Meni sizga ojiz degan kim?" she'rini Sayyor va Muhammad Nosir tarjimalarida o'qishimiz mumkin. Ukrainaning ko'p she'rlarini Zulfiya, Erkin Vohidov, Shuhrat, Abdulla Oripov o'zbek tiliga muvaffiyat bilan o'girganlar. Ularning tarjimalari asliyat ruhiga juda yaqin.

Shoiraning "Erk haqida qo'shiq" nomli turkumida "Odamlar borar, bayroq hilpirar", "Nagaechka, nagaechka", "Baynalminal gimn qaerdan oqadi" kabi bir necha she'rlari mavjud. Bulardan "Odamlar borar, bayroq hilpirar" she'rini Uyg'un ham, Jumaniyoz Jabborov ham tarjima qilgan. Tarjimonlarning har ikkisi ham she'rning nomini turkum nomi bilan ataydi [Ukrainka L., 1972].

Ikkala tarjimon ham she'r mazmunini to'liq berishga harakat qilgan va bunga erishgan ham. Jumaniyoz Jabborov asl nusxaning barcha bandlarini to'liq tarjima qiladi. Ammo, Uyg'un tarjimasida birinchi banddan keyingi uch band tashlab ketilgan.

Tarjimonlar barmoq vaznini tanlab olishgan. Uyg'un 11 bo'g'inli (3-3-5) – original bo'g'inlarga teng barmoq vaznini, Jumaniyoz Jabborov 14 (7-7) bo'g'inli barmoq vaznini tanlagan. Uyg'un asliyatning har misrasida to'rtta urg'uning qaytarilishini hisobga olib, tarjima misralaridagi so'zlarni ham to'rtta turoqqa ajratadi. Ya'ni unda shoira asaridagidek to'rtta pauza mavjudligini kuzatamiz.

Odamlar / boradi, / bayroqlar / cho‘g‘day/
Lovullab / hilpirab, / qalin/ olomon/ [Ukrainka L., 1972].

Jumaniyoz Jabborov tarjimasida esa misralar asliyatdagiga nisbatan cho‘zilib ketgan.

Olamon / qalin / oqar / ko‘chganday / go‘yo tutun/,
Boshlar / uzra/ bayroqlar / bamisoli / cho‘g‘/ gulgun/ [Guliston, 1971].

Shoira “Tush” she’rida xalq qo‘zg‘oloni haqida fikr yuritadi. Insoniyatning ozodligi, baxti uchun kurashadigan isyonkor qalb egasi bo‘lgan inson obrazini yaratdi. Bu she’rning Mirtemir va Muhammad Nosirga mansub tarjimalari bor. Har ikki tarjimon ham she’r mazmun-mohiyatini ochib berolgan. She’r shakli va ohangini kitobxonga yetkazishda ikki tarjimon ikka xil yo‘l tanlagan. Asliyat to‘rt turoqli daktil vaznida yozilgan oq she’rdir. Shu bois tarjimonlarning ikkalasi ham uni oq she’r shaklida o‘g‘irganlar. Urg‘ularning tekis takrorlanishi, qofiyaning mavjud bo‘lmasligi, bu – oq she’rning asosiy xususiyati. Mirtemir asl nusxaning har misrasidagi to‘rtta urg‘u takrorlanib kelishi hodisasini o‘z tarjimasida har bir misrani to‘rt turoqqa bo‘lib, pauza orqali ifodalash bilan bu xususiyatlarni saqlay olgan. Asliyatdagi tekis urg‘u takrorlanishi tarjimada bo‘g‘inlarning tekis takrorlanishi orqali berilgan [Ukrainka L., 1972].

Muhammad Nosir tarjimasida asliyatdagi bu xususiyatlar ko‘rinmaydi. Misralardagi bo‘g‘inlar sonining ham turlicha berilishi tarjima matnning asliyat ruhiyatidan biroz uzoqlashib ketganligini ko‘rsatadi. Ammo, tarjimon kuchli stilistik bo‘yoqlardan foydalangan [Shuhrat, 1971].

Biroq Muhammad Nosirning sinonimlardagi stilistik bo‘yoqlarni chuqur his qilishi “Кто вам сказал, что я хрупка” she’ri tarjimasida ko‘zga tashlanmaydi.

Tarjimon Muhammad Nosir “Кто вам сказал, что я хрупка” she’rini “Nozik deya kim aytdi meni” deb tarjima qilgan. Shoira bu o‘rinda o‘zini ojiz deb ataganlarning so‘zini inkor qiladi. Qachonki, mening “ovozim” zaif chiqsa, qachonki, hayot bilan kurashmay qo‘ysam, shundagina meni ojiz deb atang degan mag‘rur fikr, maqsad yotadi she’r g‘oyasida. Bizningcha, bu o‘rinda nozik so‘zidan ko‘ra ojiz so‘zini qo‘llash o‘rinliroq. Chunki, shoira og‘ir kasalga muhtalo bo‘lib, bir umr nogironlar aravasiga bog‘lanib qolgan edi. She’r ana shu ruhiyatdan kelib chiqib yozilgan [Shuhrat, 1971].

“Не любуйся на месяц весною” romansining Ma’ruf Jalil tarjimasida ham muayyan kamchiliklar uchraydi. Shoira ushbu romansda aldangan sevgi haqida kuylaydi. She’r chiroyli o‘xshatishlarga, jozibaga boy. Ammo, tarjimada she’riy jo‘shqinlik sezilmaydi.

Ikkinchi bandning dastlabki ikki misrasi esa butunlay noto‘g‘ri tarjima qilingan. “Beryoza plakuchiy” deb, aslida, shoxlari pastga qarab o‘sadigan qayinga aytiladi. Tarjimon esa uni “Qarama qayinga dubora” deb tarjima qiladi. Shoira “beryoza plakuchey”ni ishlatish bilan ham ularning do‘stlashuviga sababchi bo‘lgan narsani eslatmoqchi, qayinning pastga egilgan shoxlari tasvirida yetim qolgan sevgisiga ishora

bor. Shu o‘rinda “берёза плакучей” o‘rniga majnuntolni qo‘llash mumkin edi. Keyingi misrada “Qayg‘uli shoxlari” ifodasi kelgan. Qayg‘uli shoxlar ham bo‘ladimi? Undan keyingi ikki misrada esa “g‘amgin” so‘zi ketma-ket qo‘llangan [Ukrainka L., 1972].

Shoir To‘lqin tomonidan tarjima qilingan “Dengiz sokinligi” she‘rida ham no-o‘rin qo‘llanilgan so‘zlar uchraydi. Bu tarjimada “tiniq quyosh” o‘rniga “porloq” so‘zini ishlatish mumkin edi. Axir o‘zbek tilida tiniq quyosh ifodasi yo‘q-ku. Osmon tiniq, musaffo bo‘lishi mumkin. Bizningcha, tarjimon bu ifodadan she‘r ohangini ta‘minlash maqsadida foydalangan bo‘lsa kerak [Ukrainka L., 1971].

Tarjimada she‘rdagi sifatlashlarni o‘xshatish va jonlantirish kabi san‘atkorona qayta ifodalay olganlikni M. Mahmudov tarjimasidagi “Malham” she‘rida ko‘rish mumkin [O‘zbekiston, 1971].

“Дама” so‘zini bir joyda “bekam”, boshqa o‘rinda “erkam” deya, sifatlashni kuchaytirgan holda o‘g‘irgan tarjimon she‘r mazmunini aniq ifodalashga erishgan. “Зажмет покрепче” ifodasini aynan o‘g‘irmasdan, “gul yanglig‘ titrasin” tarzida sifatlashni kuchaytirib o‘girilgani tarjima yutug‘ini ta‘minlagan.

“To‘la ma‘nodagi tarjimaning asosiy sharti – asl nusxaning badiiy o‘ziga xosligini – uning milliy xususiyatlarini va muallifning o‘ziga xos ijodiy an‘analarini bera bilish deb hisoblash kerak. Biroq, bu qoidaga har doim ham rioya qilinavermaydi. Hatto, asarning mazmunini, davr ruhini aniq bera oladigan malakali tarjimonlar ham muallifning o‘ziga xos ijodiy xususiyatlarini to‘liq berolmaydilar. Ko‘p hollarda esa bunga intilmaydilar [Aznaurova E.S., 1952].

Lesya Ukrainka va Zulfiya. Zulfiya ijodiy merosining muayyan qismini tarjima asarlar tashkil qiladi. Pushkinning ijtimoiy-siyosiy asarlari, Lermontovning jo‘shqin lirikasi, Vera Inberning mag‘rur, o‘ychan misralari, Nikolay Tixonovning obrazlilikka boy ijodi, Demyan Bedniyning o‘zbek ayoli haqida yozgan jo‘shqin poemasi, Nekrasovning isyonkor ruhdagi bir qancha she‘rlari va “Rus ayollari” poemasi, jahon adabiyotidan o‘rin olgan Shevchenko, arman adibi S Koputikyan, litva shoirasi Solomeya Nerisning bir qancha she‘rlari Zulfiya qalami bois o‘zbek kitobxoniga yetib bordi. U tarjima sohasida o‘zining mahorat maktabini yaratdi. Buni Lesya Ukrainka ijodidan qilingan tarjimalar misolida ham ko‘rish mumkin.

Ukrainka asarlarining o‘zbek tiliga o‘girilgan eng go‘zal tarjimalari shoira Zulfiya qalamiga mansub. Zulfiya Lesya Ukrainkaning to‘qqizta she‘rini o‘zbek tiliga o‘g‘irgan.

Ustoz Zulfiya o‘z tarjimasida asliyatning mazmunini berish bilan birga she‘rning shakliga ham katta e‘tibor qaratadi. Asliyat ruhini, ohangini, ritmini, bor jozibasini berishga muvaffaq bo‘ladi. Zulfiya bu she‘rlarni o‘zbek tiliga barmoq vaznida tarjima qilgan. Shuningdek, ikkita oq she‘r ham barmoq vaznida o‘girilgan. Garchi barmoq vaznida tarjima qilingan bo‘lsa-da, tarjimon ularda ukrain she‘riyatiga xos ohangni berishga muvaffaq bo‘lgan.

Shoira Zulfiyaning san‘atkorona tarjima qilgan she‘rlardan yana biri, bu – “Umid”dir [Ukrainka L., 1972].

Unda mazmun va shakl uyg‘unligi yaqqol ko‘rinadi. Asliyatda bu she‘r silla-

bik she'r hisoblanadi. Bunday she'rga xos xususiyatlar o'zbek adabiyotidagi barmoq vazniga ancha yaqin. Sillabik she'r misralarda hijolarning teng miqdorda bo'lishiga asoslanadi. Misralar juft-juft, ya'ni o'zbek tilidagi masnaviy kabi qofiyalanadi. Ko'pincha, qofiya ikki bo'g'unli bo'lib, urg'u ikkinchi hijoga tushadi. Bunday qofiya rus she'riyatida "женская рифма" deyiladi va bunda: a) she'rning har misrasi o'n bir bo'g'undan iborat; b) urg'ular soni har misrada to'rta; v) masnaviydek qofiyalangan; g) doimiy turoqning 5 yoki 6 bo'g'undan keyin kelishi; d) har bir misraning to'rt qismiga bo'linishi, ya'ni to'rta pauza bo'lishi talab qilinadi.

Ни доли / ни воли / судьбой/ не дано,
Одной лишь / надеждой / мне жить / суждено [Ukrainka L., 1956].

Tarjimada: a) bo'g'inlar soni asliyatdagidek 11 ta (6–5); b) asliyatdagidek juft qofiyalangan; v) doimiy turoq asliyatdagidek 6 bo'g'undan keyin keladi; g) hatto har misradagi to'rta pauza ham saqlangan:

Na tole / na hurlik / bermadi / hayot/
Faqat / umid bilan / yashayman, / hayhot/ [Ukrainka L., 1972].

Hatto, tarjimon ko'pgina misralarda qofiyani rus tilidagidek 2 bo'g'undan iborat bo'lishiga erishgan. Bular Ukrainka she'rlari ruhini, ritmini berishga juda mos kelgan.

Tarjimon Zulfiyaning asliyat ruhini, mazmunini uyg'unlashtirib mahorat bilan ifodalay olganligini "Marvarid yoshlar" turkumidagi "Oh, o'lkam!" – "О милая родина" she'rida ham isbotlaydi.

Tarjimonning bunday mahorati "Kuylarim" (Слово мое, почему ты не стало) she'rida ham ko'rish mumkin.

Bu she'rni o'sha davrning yosh shoiri Abdulla Sherov (Abdulla Sher) ham tarjima qilgan edi [Sherov A., 1971]. U ham she'r mazmunini, qisman bo'lsa-da, uning ruhini berolgan. Ehtimol so'z boyligi kamligi bois, hali so'z tanlashda, o'xshatishlar tarjimasida rang-baranglikni ko'rmaymiz. Masalan, "слово мое" ifodasi Zulfiyada "kuylarim" deb qo'llanilgan bo'lsa, Abdulla Sherov uni "so'zlarim" deb o'giradi. Mazmunan olganda, ikkalasi ham to'g'ri, ammo ikkinchisida stilistik bo'yoq, jarangdorlik kamroq. Zulfiya "Кинжал"ni "Shamshir" deb o'girsas, ikkinchi tarjimon uni "qilich" so'zi bilan ifodalagan. Ma'lumki, shamshir to'g'ri tuzilishga ega va uning dami ikki tomonlama. Qilich esa egik va u bir tomonlama kesadi (chopadi). Ikkinchidan, shamshir szo'zida poetik bo'yoq kuchliroq.

Shuningdek, ikkinchi banddagi "klinok" so'zini birinchi tarjimon "tig'" deb mazmunan to'g'ri qo'llagan bo'lsa, ikkinchi tarjimon "xanjar" deb o'giradi. Bu kabi qiyoslar Zulfiyaning tarjimada so'zlarni bor bo'yoqlari bilan berishga erishganini namoyon qiladi.

Tarjimada shakl va mazmun uyg'unligi "Oqshomdagi soatda" ("Вечерний час"), "O'tgan bahor" ("Давняя весна") kabi she'rlarda ham ko'rinadi.

Shoira Zulfiya o'z tarjimalarida Lesya Ukrainaning o'zi she'rlarida nechta bo'g'in va qancha so'zdan foydalangan bo'lsa, tarjimada ana shunday miqdordagi bo'g'in va so'zlarni qo'llashga harakat qilgan. Hatto, so'zlar orasidagi pauzalarga

ham e'tibor qilgan.

Xulosa qilib aytganda, shoira Zulfiya tarjimalari eng go'zal ijod namunalaridan sanaladi. U tarjimon sifatida asliyat ruhi, ohangi va ritmini mazmun-mohiyat bilan uyg'unlashtirib taqdim etolgan.

Ukrinka asarlari Erkin Vohidov tarjimasida. Shoiraning she'rlarini muvaffaqiyat bilan tarjima qilganlardan yana biri – katta iste'dod egasi Erkin Vohidovdir. Erkin Vohidov shoiraning o'nta she'rini hamda “Ulkan bahodir haqida ertak”, “Bir so'z” nomli poemalarini tarjima qilgan. Lesya Ukrainaning “Bolalar qo'shig'i” deb nomlangan turkumidan bir qancha she'rlarni ham o'zbek kitobxonlariga taqdim etgan [Yosh gvardiya, 1961]. Shoira bu turkumini bevosita dehqon bolalari orasida eshitgan qo'shiqlari ta'sirida yaratgan edi. Bu she'rlarda xalqchillik, xalq og'zaki ijodiga xos o'ynoqlik, ifodada ravonlik sezilib turadi.

Tarjimon ham ushbu turkumdagi xalqona ruhni ifodalash maqsadida o'zbek xalq og'zaki ijodida keng qo'llaniladigan 7 va 5 bo'g'inli vaznlardan foydalangan. Misralardagi turoqlar esa asliyatdagidek goh 3 ta, goh esa 2 tani tashkil etadi.

Darhaqiqat, O.Visotskaya aytganidek, tarjimon bu she'rlarni asl manba ohangiga moslab, o'zbek tilida barmoq vaznida qaytadan yaratgan. “Gilos” (“Черешенки”), “Qushchalar nega quvnoq” (“Мама, зима настанет”), “Qish kelganda” (“Лето красное минуло”), “Alla” (“Тешься играет пока детство не минет”) kabi she'rlarni o'g'irgan. Tarjimon she'rlar sarlavhalarini ham o'zgartirgan.

Bu yangi sarlavhalarni asliyatdagi she'r mazmunidan olgan. “Мама, зима настанет” she'ri qushchalarning shoxdan-shoxga sakrab, yayrab kuylashlaridan boshlanadi. Ularning quvonchi bahoriy nasimlar, go'zalliklarga bog'lab tasvirlanadi. O'zbek tilidagi “Qushchalar nega quvnoq?” sarlavhasi she'rning dastlabki misrasidan oladi.

Mazmun va shakl mahorat bilan uyg'unlashtirilganini katta asar tarjimasini – “Ulkan bahodir haqida ertak” poemasi ham ko'rish mumkin.

Ushbu poemaga xalqning porloq kelajagiga bo'lgan ishonch g'oyasini singdirilgan. Ertak-dostonning bosh qahramoni – xalq. Asarda shoira xalq og'zaki ijodidagi romantik obrazlarda foydalangan. Ertak qahramoni bahodir – mehnatkash xalq. Uni uxlatib tashlagan sehrgar – zulmkor kuchlar. Muallif ulkan bahodir bir kun asriy uyqudan uyg'onib, zulmkorlar ustidan g'alaba qozonishiga ishonch bilan poemasini yakuniga yetkazadi.

Ushbu she'r uch turoqli yambda, xalq og'zaki ijodi ruhida bitilgan va u a-b-v-b shaklida qofiyalanadi. Tarjimon she'rning ohangi, ritmi ochib berish uchun, birinchidan, o'zbek xalq og'zaki ijodidagi kam bo'g'inli vazndan foydalanadi hamda 7 (4 – 3) bo'g'inli vaznni tanlaydi. Ikkinchidan, qofiyalash tizimi ham asliyatdagidek a-b-v-b shaklida keladi. Uchinchidan, misralardagi pauzalar, ya'ni turoqlar ham 3 ta va 2 ta. O'ziga xos o'xshatishlar o'zbek tilida ham mahorat bilan berilgan.

*В тот час, когда закат пылал
Пожаром за горою.*

Tarjimada:

*Oqshom ufq qo'ynida
O't yoqar edi gulgun.*

Asliyatdagi “К глубоким ранам торопясь, Припали жадно ртами” o‘xshatish o‘zbek tiliga shunday o‘giriladi:

*Zulukday yopishdilar
Yovuzlar majruh tanga.*

Asl manba 108 misradan iborat. Tarjimada esa misralar 104 tani tashkil qiladi. Bunga sabab – tarjimonning birgina so‘zni boshqacharoq tarjima qilganidadir. “Божья кара” tarjimada “sehrgar” deb o‘girilgan. Natijada, shu bandlarning mazmunini bir oz o‘zgargan. Tarjimada “Божья кара”ning “sehrgar” tarzida berilishi keyingi bandga ehtiyojni yo‘qotgan. Ruscha-o‘zbekcha lug‘atda “Bojya kara” “Allohning la’nati” deb o‘girilgan. Sehrgarlik ham aslida la’natlangan faoliyat, ya’ni mantiqan to‘g‘ri tarjimadir.

Shuningdek, “божий дар” birikmasini tarjimon “orom” deb o‘giradi. Asliyatdagi “bojiy dar” o‘zbekcha – xalq tilida “Allohning inoyati” ma’nosini ifodalaydi. Uni “Allohning in’omi”, deb o‘girish ham mumkin edi. Ammo, “orom” deb o‘girish ham xato emas. Osoyishtalik bor joyda tinchlik bo‘ladi, orom bo‘ladi, qut-baraka bo‘ladi. Shuningdek, she’riyatda mazmunga mos ohang va shakl taqozo etilishini inobatga olish muhim. Bu, albatta, ijodkorning o‘ziga xos yondashuvidir. Zero, rus tilidagi har bir so‘zning o‘zbek tilida mukammal ekvivalenti mavjud emas. Har bir xalqning o‘ziga xos iboralari, so‘zlari mavjud.

Tarjimon oq she’r shaklida yozilgan she’rlarni ham barmoq vaznida o‘giradi, ayni paytda, barmoq vaznining imkoniyatidan foydalanib, asliyat ruhini berishga harakat qiladi. “Xarobadagi yozuv” (“Надпись в руине”) she’ri va “Bir so‘z” (“Одно слово”) poemasi shular jumlasidandir.

“Xarobadagi yozuv” asarida xalq – tarixni harakatlantiruvchi kuch, yer yuzidagi barcha moddiy va ma’naviy boyliklarning yaratuvchisi deb talqin qilingan.

Tarjimon har bir misra ustida jiddiy izlangani va asarni mohirlik bilan tarjima qilganligi yaqqol namoyon bo‘ladi. Masalan, ushbu she’rda “yegipetskaya rabota” so‘zi ishlatilgan. Uni so‘zma-so‘z tarjima qilsak, “misrcha ish” degan tushinarsi birikmaga duch kelamiz. O‘zbek tilida bunday ifoda yo‘q. Bu o‘rinda Misrning oftobli yurt ekanligi va yerni tandırdek isitadigan haroratda ishlash qiyinligiga urg‘u berilyapti. Tarjimon bu birikma ishlatilgan qo‘shmisrani:

Misrning o‘t – jazirasida Og‘ir ishda beradilar jon, – tarzida o‘girib, mazmunni to‘liq ochib berolgan.

Dramatik asarning lirik asarlar tarjimasidan farq qiluvchi xususiyatlari Abdulla Oripov tarjimasida misolida. Lesya Ukrainaning “Mag‘oralarda” dramatik poemasida tasvirlangan voqea-hodisalar eramizdan avvalgi 2-asrda davrida yuz beradi. Asarda mehnatkashlar xo‘jayin zulmiga so‘zsiz itoat qilishi kerak, degan aqida rad etiladi, xalq adolatsizlikka, jabr-zulmga qarshi faol kurashga chorlanadi.

Abdulla Oripov o‘z tarjimasida ana shunday falsafiy mazmuni, Prometey ruhiga qo‘l bergan neofit–qul obrazini, xalqini din nomidan qo‘rqitib, aldab kelayotgan ruhoniylar obrazini asliyatdagidek qilib san‘atkorona o‘g‘irgan.

Asliyatdagi tasvirlar, izohlar, harakatlar nasriy yo‘l bilan, dialoglar esa she‘riy yo‘l bilan 5 turoqli yambda yozilgan. Tarjimada ham xuddi shunday usul tanlangan. Asliy matnda ibora, maqol, matallar umuman ishlatilmagan bo‘lsa-da, asar kompozitsiyasining murakkabligi, qolaversa, uzoq o‘tmish mavzusida ekanligi tarjimani ancha qiyinlashtiradi. Chunki, asar qahramonlari o‘z nutqida qadimgi Rimga taalluqli so‘zlarni qo‘llaydilar. Bular bir o‘qiganda tushunish qiyin bo‘lgan *патриций, преториансы, нестыр* kabi so‘zlardir [Ukrainka L., 1956].

A. Oripov asarning mazmun-mohiyatini, ohangini ifodalashda sinonim so‘zlarga alohida e‘tibor bergan. Masalan: “Pust jenščina na sboriщax molchit”. So‘zma-so‘z tarjimada “женщина” ayol deb o‘g‘irilishi mumkin edi. Ammo, ushbu so‘zning sinonimi – “zaifa” so‘zini qo‘llagan tarjimon aytilayotgan fikrning ta‘sir kuchini oshirishga muvaffaq bo‘lgan. Tarjimonning sinonimlarni o‘rinli qo‘llashi ulardagi stilistik bo‘yoqni naqadar kuchli his qilishga imkon beradi:

*He говори “вон тут” ил “где-то там”
Оно везде, где бог в смиренных душах.*

So‘zma-so‘z tarjimada *не говори* so‘zini *gapirma*, *so‘zlama* deb tarjima qilish mumkin. Lekin Abdulla Oripov bu so‘zni “shak keltirma” tarzida ifodasi kuchli va ta‘sirli o‘g‘irib, taqdim etadi.

*Shak keltirma, anov-manov joydami deb u,
Tangri bizning dilimizda, demak, har qayda.*

“Слово”ni o‘zbek tiliga “so‘z” deb tarjima qilish mumkin. “Слова господни” so‘zini o‘zbek tiliga “tangri so‘zi” deb o‘g‘irsa, o‘rniga tushmagandek tasavvur uyg‘otadi. Tarjimada esa ushbu so‘z o‘zbek tilida – “kalom” deb juda o‘rinli qo‘llangan.

Yana asliyatda shunday misra bor: *Тогда мы верим, будет божий суд.* Ushbu misrani so‘zma-so‘z tarjima qilib bo‘lmaydi, chunki unday holatda mazmun ochilmay, tushunarsiz bo‘lib qoladi. Abdulla Oripov bu misraning mazmunini juda mohirlik bilan beradi: *Shunday bo‘lar, mahshar kelar, oxirat kelar.*

Tarjimon o‘xshatishlarga alohida e‘tibor qaratgan: *Что молоду, как нищий, подбираюс.* Sozma-so‘z tarjima qilinganda, “Tilanchidek tilanayapman yoshligimdan o‘q” deyish mumkin bo‘lardi. Lekin tarjimada “chol” so‘zining kiritilishi matnning ta‘sir doirasini kuchaytirgan, ya‘ni: *Tilanchi chol bo‘lib qoldim yoshligimdan o‘q.*

Har qanday millatning, xalqning yoki biror bir tilning faqat o‘zigagina xos bo‘lgan so‘zlar bor. Ularni ikkinchi tilga tarjima qilish ancha qiyin. Masalan, qadimgi Rimda boy zodagonlar, ya‘ni oqsuyaklarni “patritsiy” hech qanday huquqi bo‘lmagan tabaqalarni “plebey”, qadimgi Rim askarlari boshliqlarini va imperatorlarning imtiyozli shaxsiy qorovulligidagi lashkar jangchisini “pretosrianes” deb ataganlar.

Tarjimada bu shunday holicha qo‘llansa, kitobxon tushunmasligi mumkin. Shuning bois tarjimon bu so‘zlarning o‘zbek tilidagi ekvivalenti – ushbu tilda shu so‘z-

larga mos keladigan soʻzlarni qoʻllagan. “Patritsiy”ni mansabdor ruhoniylar, “plebey”ni huquqsizlar, baʼzi oʻrinlarda qullar deb oʻgʻirilgani asar mazmun-mohiyatini yetkazishda muhim rol oʻynaydi.

Asarda shunday soʻzlar ham mavjudki, ularga oʻzbek tilida ekvivalent topib boʻlmaydi. Masalan, “xoʻja”, “said” soʻzlari faqat musulmonlargagina xos soʻzlardir. Xristian dini haqida gapirilayotganda, bu soʻzlarni qoʻllash, bizningcha, toʻgʻri emas. Tarjimon esa koʻp oʻrinlarda bu soʻzlarni qoʻllagan.

Asliyatda: *Нет ни хозяев, ни рабов!* [Ukrainka L., 1952].

Tarjimada: *Qul va xoʻja yoʻq derdingku u yoqda, axir?* [Ukrainka L., 1972].

Tarjimada “владыка” (hokim, hukmdor, xoʻjayin) “xoʻja” deb oʻgʻirilgan. “Xoʻja” soʻzi bu yerda mazmunan toʻgʻri kelmaydi. Oʻzbek tilida ushbu soʻzga toʻgʻri keladigan soʻzlar, sinonimlar talaygina: hukmdor, podshoh, xoʻjayin, boyvachcha, ruhoniylar kabi...

Asliyatda: *Без настыря, без сторожа – владыки* [Ukrainka L., 1952].

Tarjimada: *Xoʻjalarsiz, hazratlarsiz va saidlarsiz,*

Bitta erkin jamoaga aylantirajak [Ukrainka L., 1972].

Tarjimada diniy atamalarni milliyalashtirilishiga sabab – matnning oʻzbek kitobxoniga tushunarliroq boʻlish istagidir. Chunki, oʻzbeklar islom atamalari mazmun-mohiyatini yaxshi tushunadilar. Tarjimada bunday holatga ana shu nuqtai nazar-dan yoʻl qoʻyilgan.

XULOSA

Lesya Ukrainka asarlarining oʻzbek tiliga tarjima qilinishi adabiyotimiz xazinasiga, tarjimachiligimiz ravnaqiga munosib hissa boʻlib qoʻshildi. Bu tarjimalar Lesya Ukrainka asarlarini oʻzbek kitobxoniga tanishtirishdagi dastlabki qadamlardir. Bir qancha turkumlari, yirik dramatik asarlari, shuningdek, shoh asari – “Oʻrmon qoʻshigʻi” hamda prozasi oʻz tarjimonlarini kutmoqda.

Oʻzbek kitobxonlariga Lesya Ukrainka asarlarini yetkazish maqsadidagi dastlabki saʼy-harakatlar, ayrim kamchiliklari boʻlishiga qaramasdan, quvonarli holdir.

Ayniqsa, Zulfiya, Shuhrat, Yerkin Vohidov, Abdulla Oripov bu borada juda katta kuch sarf qilib, goʻzal tarjima namunalari yaratganlar. Ular oʻz talanti va yuksak didi bilan toʻgʻri yoʻl tutib aslyat mazmuni va ritmini uygʻunlikda berishga muvaffaq boʻlganlar. Mazmunga xos ritmni berish uchun oʻzbek sheʼriyatidagi barmoq vazni-ning turli miqdorli boʻgʻinlaridan keng va oʻrinli foydalanganlar.

Mazmun va shakl birligi Rauf Parfi, Jumaniyoz Jabborov, Sayyor, Maʼruf Jalil kabi shoirlarning baʼzi tarjimalarida oʻzgacharoq namoyon boʻlgan. Masalan: Rauf Parfi asarning mazmunini yaxshi yetkazib bergan, badiiy ifodalarni mohirlik bilan oʻgʻirgan, lekin hamma tarjimalari 9 boʻgʻinli barmoq vaznida. Maʼruf Jalil esa yagona prinsip, yaʼni misrama-misra tarjima qilish prinsipiga suyanib qolgan. Sayyor, Jumaniyoz Jabborov tarjimalarida shu kabi jihatlilar mavjud.

Oʻzbek tarjimachiligida Lesya Ukrainka asarlari tarjimalariga bagʻishlangan tadqiqotlar amalga oshirilmagan. Dunyo adabiyoti durdonalari qatoridan oʻrin olgan ushbu sanʼatkor asarlarining oʻzbekcha tarjimalari ham ham oz.

Lesya Ukrainka asarlarini o‘zbek tiliga o‘g‘irish va bu borada tadqiqotlar olib borish, tarjimonlar xizmatini obyektiv baholash tarjimashunosligimizning navbatdagi vazifalaridan bo‘lib qolmoqda.

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Received: January 25, 2022
Accepted: March 20, 2022
Available online: March 25, 2022

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THE ROLE OF LEARNERS' SURVEY IN PROMOTING THEIR COMMUNICATIVE SKILLS IN ENGLISH

ANNOTATION

The main purpose of this article is to illustrate one part of the scientific pedagogical research conducted at medical universities of Uzbekistan on improving the communicative competence of the English language among medical students. All stages of the experiment support the multi-level content of training students for the formation of personal intellectual, professional, social and cultural skills and skills for professional, social and personal needs. The article presents the stages and analyzes the initial and final results, provides samples of students' answers. The method of collecting information is a kind of pedagogical phenomenon – questioning. To do this, we used the methods of statistical and didactic analysis. Statistical methods enable us to determine working hypotheses about statistically significant differences in didactic characteristics used to measure learning outcomes. Working hypotheses, the validity of which has not been rejected, show the various forms that an experiment takes and enable us to improve it before the experiment is carried out in its entirety. The article demonstrates the positive results of the study in the dynamics of learning between the two stages of the questionnaire. There is a collection, processing and interpretation of scientific results and the facts of improving four components of communicative competence are presented: grammatical, discursive, sociolinguistic and strategic on the example of the results of the same respondents' answers. The results of our analysis enable us to come to some particular conclusions that are of interest to our study: the use of non-traditional forms of education, such as an authentic film of

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TALABALARNING INGLIZ TILIDAGI KOMMUNIKATIV KO'NIKMLARINI RIVOJLANTIRISHDA SO'ROVNOMANING O'RNI

ANNOTATSIYA

Maqolada tibbiyot yo'nalishida tahsil olayotgan talabalarga ingliz tilini o'rgatish jarayonida ularning kommunikativ kompetensiyasini oshirish bo'yicha olib borilayotgan mavjud ilmiy pedagogik tadqiqotlar tahlil qilingan. Eksperimentning barcha bosqichlari talabalarni shaxsiy intellektual, kasbiy, ijtimoiy va madaniy ko'nikmalar, kasbiy va ijtimoiy ehtiyojlar hamda shaxsiy ehtiyojlar uchun ko'nikmalarni shakllantirishga tayyorlashning ko'p bosqichli mazmunini qo'llab-quvvatlaydi. Maqolada aniqlash va yakuniy kesish bosqichlari ko'rsatilgan, dastlabki va yakuniy natijalar tahlil qilingan, talabalar javoblaridan namunalar keltirilgan. Axborot yig'ish usuli o'ziga xos pedagogik hodisa –so'roqdir. Buning uchun muallif statistik va didaktik tahlil usullaridan foydalangan. Statistik usullar bizga ta'lim natijalarini o'lchash uchun ishlatiladigan didaktik xususiyatlarning statistik jihatdan ahamiyatli farqlari haqida ishchi farazlarni aniqlash imkonini beradi. To'g'riligi rad etilmagan ishchi farazlar bizga eksperimentning turli shakllarini ko'rsatadi va tajriba to'liq amalga oshirilgunga qadar uni yaxshilashga imkon beradi.

Muallif so'rovnomaning ikki bosqichi o'rtasidagi o'rganish dinamikasida tadqiqotning ijobiy natijalarini taqdim etgan. Ilmiy natijalarni to'plash, qayta ishlash va sharhlash asnosida bir xil respondentlarning javoblari natijalari misolida kommunikativ kompetensiyaning quyidagi to'rtta: grammatik, diskursiv, sotsiolingvistik va strategik komponentlarini takomillashtirish tavsiya etilgan.

Natijada, ilmiy tadqiqotning nazorat bos-

the specialty language, has a positive effect on the improvement of English-speaking communicative competence.

Key words: pedagogical experiment, communicative competence, sociolinguistic competence, grammatical competence, discursive competence, strategic competence.

qichida talabalar ingliz tilidagi haqiqiy nutqqa xos boʻlgan grammatik tuzilmalardan foydalanish, oʻzlari tushunish va mantiqiy hamda izchil nutqiy bayonotlarini shakllantirish, boshqa til madaniyatini va uning ingliz tilini bevosita boshqarishdan ajralmasligini tushunish qobiliyatini namoyish etdilar, til, shuningdek, jonli nutqda yuzaga keladigan turli vaziyatlarga qaramay, suhbatdosh bilan aloqa oʻrnatish uchun nutq xatti-harakatlarini amalga oshirish qobiliyatini koʻrsata oldilar.

Kalit soʻzlar: pedagogik eksperiment, kommunikativ kompetentsiya, sotsiolingvistik kompetentsiya, grammatik kompetentsiya, diskursiv kompetentsiya, strategik kompetentsiya.

INTRODUCTION

Language teaching is a complex process that can take place using a variety of methods. Regardless of the method, one of the most important topical issues in education is improving the quality of pedagogical process. Our scientific research is based on methodical elaboration of an exercise book in line with authentic episodes using multimedia form at the lessons. Despite empirical evidence in support of the effectiveness of using tasks among students, task implementation has been repeatedly reported as a thorny problem. An essential but under-researched issue is how in-service teacher education program can be conducted to facilitate teachers' implementing tasks in their classrooms [Zhu Y., 2022]. First and foremost, it's worth to consider different opinions of prominent scholars about what experiment is.

Experiment – part of the study, which consists of the fact that a researcher manipulates variables and observes the effects produced by this influence on other variables [Campbell D.T., 1980]. An experiment is commonly understood as a method of acquiring knowledge, in which a researcher deliberately influences the phenomenon under study in order to establish the expected regular relationships and dependencies [Kuzmina N.V., 1980] conditions that enable to control the course of the phenomenon and recreate it every time it is repeated up to random errors [Maslak A.A. & Anisimova T.S., 2001]. A pedagogical experiment is a purposeful introduction of fundamentally important changes in the pedagogical process in accordance with the research task and its hypothesis [Danilov M.A. et al., 1971].

Today, pedagogical technology is understood as a consistent system of actions of a teacher associated with the solution of pedagogical tasks, or as a systematic and consistent implementation in practice of a pre-designed pedagogical process [Mouza C. et al., 2017]. Nowadays, teaching English according to the basic requirements and rules of modern methods, it is worth saying that the communicative and interactive methods used in it are widely developed and optimized with their convenience and efficiency [Kushieva N.Kh., 2019]. In the course of these lessons, lexical units as well as mathematical constructions are used by a teacher to restore the communicative situation; the main part of the lesson is focused on students' speaking, while a teacher is

meant to speak only to ask questions and to direct learners correctly [Sharipova F. et al., 2020]. Teaching technologies, in contrast to teaching methods, involve the development of content and methods for organizing the activities of students themselves [Bakaev V.V. et al., 2016]. The group of a personality-oriented approach to teaching includes the technology of multilevel (differentiated) training, collective mutual learning, the technology of complete assimilation of knowledge, the technology of modular training, etc. [Ramirez G.M. et al., 2018; Pondee P. et al., 2017]. In its turn, virtual exchange, as a global social practice, provides language teacher candidates with opportunities to connect their global peers and language learners [Hilliker S.M. & Yol Ö., 2022]. More than a dozen fundamental studies, both in the general theory of pedagogy and in private teaching methods of individual subjects, are devoted to teaching methods, which, to a large extent, determine the effectiveness of academic work at a technical university [Chai C.S. et al., 2019]. To improve the quality of specialists' training, the level of development of the educational-material base of training is essential [Moreira F. et al., 2017]. It makes it possible to organize students' educational and cognitive activities at a higher level, to increase the intensity of teachers' work and students' interest in the process of obtaining the necessary education [Ríordáin M.N. et al., 2016].

Several publications demonstrate that the English-language journals in total are ranked higher than non-English ones [Liang L. et al., 2013; Vinther S. & Rosenberg J., 2012]. In this regard, it is obligatory to know English for future medical specialists. The concept of the English language as the modern language in science [Montgomery S.L., 2016] is suggested by many studies. The number and proportion of the English-language documents in Web of Science is growing [Kumar N. et al., 2016]. Nevertheless, the total number of non-English publications is growing also in line with the number of researchers in non-English speaking countries [UNESCO, 2015] grows.

On the other hand, many research publications are not indexed in global citation databases, such as Web of Science and Scopus, especially in Social Science and Humanities [Kulczycki E. et al., 2018]. One must bear in mind that when it comes to language teaching, teachers may indeed internally struggle with a range of different identities: they may be figuring out their own transformation from an expert on the field to a teacher of their field. They may also need to reflect on their teacher identity in English [Moate J.M., 2011].

MATERIALS AND METHODS

Our scientific research consisted of two successive stages. The initial experiment was carried out in order to collect information regarding the existing knowledge of students of the English language, in particular medical terminology, as well as to check the level of proficiency in communicative competencies. A survey was conducted among the students of the control and experimental groups, revealing general information about the students, including names. In studies of this type, only the gender of the respondent was usually mentioned, however, we intentionally expanded

the information about the students so that the final data would not be lost in anonymity and the participants would be encouraged to participate in the experiment, since in the conclusion one could trace the personal progress dynamics. Also, for our study, the issue of an academic performance and the assimilation of knowledge depending on the location and institution were of interest, i.e. trace the connection, if any. It should be noted that the identical questionnaires were used both in the initial and in the formative experiment, to identify and ascertain the real and acquired knowledge of students.

For collecting information, we used the questionnaire method to collect data on the knowledge of students before the beginning of the experiment, and after the studying. The survey was conducted by registering the respondents' answers to the questions formulated by a teacher, arising from the goals and objectives of the study. The main part is the most important, most informative part of the questionnaire for the researcher, because it provides meaningful information, which is then analyzed and interpreted, that is, it acts as the basis for formulating certain conclusions. The main part is conditionally divided into three components: first, the so-called contact questions are formulated – they are simple, simply formulated. Their main purpose is to get respondents interested, to include them in the problem, to give them the opportunity to test the technique of filling out the questionnaire. The questions gradually become more difficult, but respondents are already prepared for this. The second group of questions consists of the main – the most difficult questions.

Given the above, our survey consists of three parts including:

1. General information about respondents, their interests and opinion.
2. Checking the level of communicative competence of the English language (grammatical, discursive, sociolinguistic and strategic competence).
3. Knowledge of professional medical terminology in English.

The content of these questions corresponds to the purpose and objectives of the study and provides us with key information regarding the problem under study. If it is necessary to solve several tasks, then the first groups of questions are formulated for each task, but they are placed in the questionnaire either in bulk or mixed with questions from other blocks, however, they are located only in the middle of the main part. The benefits of our survey are:

- independence of respondents' answers from the personality of the questionnaire, their worldview, value orientations, etc.;
- sufficient time for respondents to think about the question and formulate the answer;
- the use of a well-designed questionnaire as a tool that has appropriate qualitative characteristics, which reduces the impact on the result due to the lack of experience of the questionnaire;
- preliminary reasonableness, balance of questions that are formulated in the questionnaire (subject to its high-quality development);
- a fairly wide range of questions, unlimited in time, as, for example, when interviewing;

We used a common type of diagnostic and research methods, distributed as a series of thematically related questions, in a certain way ordered, open or closed, including questions of a demographic nature (personal data) and an appeal to the respondent. A professionally compiled questionnaire is developed on the basis of a previously developed construct that models the diagnosed phenomenon, the essential features and forms of respondents' behavior. As a result, we got one whole phenomenon and not the sum of questions reflecting certain properties and placed in the questionnaire at the request of the researcher.

RESULTS AND DISCUSSION

The personal opinion of the respondents was surveyed with a specific strategic goal. The first two questions of the questionnaire revealed students' interest in a non-traditional learning format, in particular, the opinion about the effectiveness of using authentic films in the classroom. If respondents answered positively to the first two questions, showing interest in a non-traditional format of education, they were enrolled in the experimental group of our pedagogical study. Similarly, who answered negatively was automatically included into the control group, which was also necessary for our study in order to obtain a qualitative and pure result of the effectiveness of the applied methodology. For subsequent questions, the respondents could no longer have influence, since the experiment program had already been developed, however, it was necessary to identify the attitude of students to subsequent events and make sure we chose the right course of action in the right direction, as a result of the majority's answer.

In the question of choosing the most productive genre for learning the language and directly desired cinematography that contributes to the teaching of medical terminology, the vast majority of respondents chose the positions of the genre related to their future professional activity and, accordingly, how the series was chosen by "House M.D." among the proposed 6 options (House M.D., Knickerbocker Hospital, Critical Care, The Good Doctor, Sister Jackie, Body Parts) only partly competing with The Good Doctor. However, 90 percent of respondents, arbitrarily, without prior acquaintance and "campaigning" chose the series "Doctor House", designating it as the main source of obtaining knowledge of medical English. Thus, we can state the unity of students' views as a successful start in choosing the course of our research.

Furthermore, students' opinions were divided into two centers regarding the choice of subtitle language when watching a film, choosing the options "only English" and "Russian at the same time as English". We conclude that choosing a variation of only English subtitles, students do not quite objectively assess the level of language proficiency and the degree of complexity of authentic medical speech that is not adapted for a non-native speaker. The perspective for solving this problem is opened by the simultaneous presence of translation in subtitles, which makes it possible to freely return to a difficult-to-perceive fragment and scroll it again with full understanding of the translation. Since the work is not carried out on the number of episodes watched and tasks completed, but first of all on the quality. Conceptually

significant, full understanding of all complex phrases and constructions are not typical of the native language.

The follow-up questions provided a personal perspective on students' willingness to participate in the experiment and the intention to continue to be involved despite a possible initial lack of positive results. These items were added in order to identify the relationship between a conscious desire to participate and positive learning dynamics, if any. Exactly as on the opposite side, with poor results of cognitive activity at the end of the experiment, there is an objective reason for the lack of an intense desire to participate in scientific researches. For students of universities whose specialty is not a foreign language, the use of such methods as working in groups, discussions, presentations in the study of the English language are the most acceptable ways in learning English. The assumptions of teachers themselves, their worldview and beliefs are also important here [Peacock M., 2001]. During our experimental study we tried to include all of these categories, which may have influenced the positive outcome of our study. Other studies discuss the expediency of a method of transferring knowledge to a student based on the integration of linguistic and content goals, the proper development of a communicative strategy based on a balanced synthesis of vocabulary, experience, content and vocabulary [Richards J.C. & Rodgers T.S., 2001].

These multiple rounds ensured data saturation, that is, adequate data richness and thickness, since after four interviews no new themes arose [Fusch P.I. & Ness L.R., 2015]. Gradually, as all inter-related viewpoints from the interviews were collected under suitable coding headings, two main themes were developed. However, since according to Yuan there is still a lack of understanding of how the English language teachers actually teach and why and how they have resorted to their approaches and teaching methods, the present study will contribute to fill this gap. After all, prior to developing and implementing successful studying with a focus on pedagogy, one must first gain insights into what goes on in the programs and classrooms [Yuan R., 2020].

The second part of the questionnaire, as noted, is aimed at checking 4 points of language proficiency, which together constitute communicative competence. Based on the fact that this section presents a certain difficulty for students of non-professional universities, at the ascertaining stage of the experiment, high results were not expected from the participants and even the fact that this part of the questionnaire could remain empty was accepted. The knowledge gained by students should be reflected in the control part of the experiment, when students meet with the same tasks, but the implementation of which, if our hypothesis is successfully confirmed, is not difficult.

In the "grammatical competence" element, the task is given to compose any 2 sentences that are not related to each other, but maximally detailed using medical terminology and a variety of language expressions. It is assumed that at the initial stage, students make up "primitive" sentences, with a "Russified" flavor, i.e. literal translation from Russian into English, without taking into account national specific turnovers and constructions. At the control stage, when performing the same task, the use of complicated and meaningful speech structures that are characteristic of native English speakers is expected.

For a more complete characterization of the issue under consideration, questionnaires were studied, while analyzing the results of the study; one student wrote a sentence at the ascertaining stage:

I'm going to exit.

Thus, the sentence is grammatically correct, however, its use in real life by a native speaker is unlikely. The matter is in the culture of speech, since the sentence was translated from Russian into English word-for-word, which is not typical for native speakers. It is impossible to learn a language separately from the culture and worldview of the people of the language being studied. In this regard, it is necessary to plunge, if not into the real, and then into the modeling environment of the carriers, which will allow us to adopt the idea of the process of constructing sentences and wording when compiling texts. At the control stage, the same student used the same idea, but already built a completely different sentence:

I'm about to leave.

This construction has exactly the same semantic marker of the meaning “I’m going to leave”, which was used at the beginning of the study. However, the results of our analysis already enable us to draw some particular conclusion that this student, upon completion of participation in our scientific study, improved his/her grammatical competence, which is illustrated in his/her ability to use grammatical constructions that are not typical for the translation of the Russian language, but are characteristic of authentic speech. It is not at all a fact that during the entire period of study the student came across this particular phrase, which he/she simply learned and subsequently memorized. Communicative competence, in particular grammatical, is also formed on the basis of imagery. Probably, the student met the common expression “I’m about to...” several times, which means the intention of a person to perform some action, instead of the notorious “I’m going to...” to which we are so “used” from school times. Also, the word “to exit” in the meaning of the verb could simply never have been encountered throughout the many dialogues and communicative situations in the learning process, and vice versa, the word “to leave” (to leave) turned out to be more common than one might expect. Accordingly, students, subconsciously, could build an authentic English sentence based on the experience gained.

Words attitudes of students to independent learning using online applications when studied analytically, a positive attitude of students prevails, as well as the best aspect of learning words online is that students are on their own performance based on learning speed and time, i.e. flexibility. In addition, a variety of exercises, visual aids, thematic exercises and pronunciation of words are covered useful features of learning words through online applications [Ekmekeçi E. & Yaman I., 2014].

Farrell’s (2020) advice, English teaching could function as an initial forum for teachers’ reflections, as participants could via dialogue questions enhance each other understandings of their own teaching philosophy and practice. This could simultaneously demonstrate to participants the usefulness of teachers’ collaboration and shared reflection, and thus encourage them to promote this collegial approach and sense of community among their own program colleagues.

When testing discursive competence, students were asked to compose a short dialogue on any medical topic. Discursive competence, based on the definition of E.V. Shuman, is the ability of a student to understand and create logical and coherent speech statements, presented orally or in writing [Shuman E.V., 2006]. It is noteworthy that most of the respondents were able to complete this task before the start of the experiment. Meanwhile, the quality of the material varied significantly between the two rounds of the survey. At the ascertaining stage, students were inclined to compose primitive dialogues that did not correspond to deep communicative thought. However, during the control survey, many students created really high intelligent dialogues that were in no way inferior to professionally generated authentic films about medicine. For example:

A: The pressure will force the oxygen into your system and saturate your blood.

It will enhance white cell activity and reduce the inflammation.

B: And that will help with this mixed connective tissue disease?

A: We'll be doing about ten treatments and then we'll reevaluate.

B: The last treatment with prednisone caused the seizures, right?

A: That you reacted so strongly to the prednisone let us know that you had an underlying problem with your immune system.

The next item is the test of sociolinguistic competence. According to modern Russian scholar N.N. Panaiti: "Sociolinguistic competence consists in knowing the socio-cultural rules of language and discourse. This type of competence requires an understanding of the social context in which the language is used, namely an understanding of the role of each of the interlocutors, the information they exchange, the function of their interaction. Only on the basis of such a context can one judge the relevance and accuracy of an individual statement" [Panaiti N.N., 2009]. Thus, in order to objectively test this competence, students were asked a question with the possibility of answering in their native language about the difference in the speech behavior of Americans and Uzbeks. We deliberately allowed students to use their native language when answering this question, so that the respondents would not be distracted by the forms of the language, but would be focused on the content; and also, so that the possible difficulties of the English language do not affect the outcome of the answer. As a result of considering this issue, we can say that students at the ascertaining stage of the experiment by an absolute majority do not have sociolinguistic knowledge, despite the possibility of answering in their native language. However, upon completion of training, more than 70 percent of students were already able to give a detailed answer to this question, thereby demonstrating a better understanding of sociolinguistic competence. Here is a fragment of the answer during the control survey to this question of the student, who has left it empty in the first survey.

"In a situation where a young man wants to help an adult woman who is carrying heavy bags, the speech behavior of the two cultures will be fundamentally different. In Uzbekistan we say: "I will help you. Give me your bags". However, in America, such a construction of phrases is unacceptable, as it reflects the highest degree of rudeness and tactlessness in the form of an imperative mood. In English, in a

similar communication situation, native speakers will say “*I could help you with those bags*” or “*Let me help you*”. These forms of constructing phrases are considered appropriate, as they are built in a polite context with the choice of an interlocutor. However, this form of expression does not suit our mentality and the applicant will most likely be denied the offered assistance, as it will be perceived as a gesture of decency, and not a real desire to help. Our culture is peremptory and persistent when it comes to helping”.

Summing up the above, it should be noted that such communicative competence is unlikely to have taken place in the series “Doctor House”, each episode of which includes measures to promptly save the patient. Accordingly, students formed their own worldview regarding the language being studied, based on the viewed episodes reflecting American culture. In the process of learning, the research participant discovered, in addition to language knowledge, a cultural window into the American world. As a consequence, we can conclude that one of the hypotheses has been proven.

Furthermore, in the conclusion of the second part of our questionnaire, we move on to the last but not the least important component of communicative competence – strategic competence. Strategic competence, according to M. Swain and M. Canale, is a set of “verbal and non-verbal communication strategies used in cases where certain difficulties arise in communication or it is in danger of breaking” [Canale M. & Swain M., 1980].

In other words, strategic competence is the ability to select and use the most effective strategies for solving various communication tasks; it involves the possession of such general skills as: draw up a plan for the implementation of a specific communicative task; fulfill this plan at the level of the statement; assess the degree of achievement of communicative communication to improve communication in the future; the ability and willingness to take risks in communication situations to compensate for missing knowledge or abilities; the ability to use effective general learning skills; ask clarifying questions [Dubovko V.O., 2015].

When testing this competence, students were given the task of finding justifications for their actions, in the casus case of “fraud”, i.e. when cheating on an important test. Thus, at the ascertaining stage of the experiment, the majority of respondents either left this competence unanswered, or used a phrase that began as one “I’m sorry, I...” and then some kind of justification consisting of several phrases followed.

At the control stage, many students showed the skills of speech organizing formulas inherent in the English language, showed the ability to implement speech behavior in such a way as to establish contact with the interlocutor despite the “uncomfortable” situation, and also demonstrated the skills and abilities of verbal means of compensation in order to overcome communicative difficulties. As an example of one of the answers: “*I am sincerely sorry for cheating on the test. I was feeling insecure in my ability to do well and anxiety caused me to act irrationally. Please accept my sincerest apology and I swear that it will never happen again*”. Finally, we move on to the final part of our questionnaire, which directly consists of

medical terminology, abbreviations, phraseological units, idioms and specific speech constructions. The task of this part is to translate the English vocabulary into the native language. This task enabled us to conduct not only a qualitative, but also a quantitative analysis upon completion of our experimental training, which gave the most complete objective assessment of training in general.

CONCLUSION

So, summing up the consideration of the experiment as a pedagogical method, we can draw the following conclusions: our pedagogical experiment enables to bring certain phenomena to life, manage the pedagogical process, an experimental model can be a model for pedagogical practice; a pedagogical experiment can be repeated, reproduced both with a given group or a given person after a certain period of time, and with other subjects in other conditions; the pedagogical experiment, due to the possibility of repetition, acquires evidence and imparts objective reliability to the obtained facts, which are the basis for establishing the patterns of pedagogical tendencies. A one-time pedagogical experiment cannot claim to recognize the facts obtained as typical. This will require repeating it in different circumstances and with different composition of students.

Thus, the features of the pedagogical experiment are to create special experimental situations for the formation of a given quality, to model the pedagogical process as a model for pedagogical practice, to repeat the experiment in various conditions, to test the data obtained in the mass experience of training and education. All this makes the pedagogical experiment the most important form of organizing pedagogical research.

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Received: January 27, 2022
Accepted: March 22, 2022
Available online: March 25, 2022

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THE USAGE OF CORPUS TOOLS AND TECHNOLOGIES IN TEACHING AND ASSESSING ENGLISH

ANNOTATION

With the rapid development of the computers and the Internet, the education in general and the process of teaching in particular have undergone considerable changes. Teaching methods and techniques have been adapted to modern, computer-based realities. So far, a lot of techniques in terms of teaching languages with the help of computers and the Internet have been discovered. One of such techniques is considered to be the use of different corpora in teaching foreign languages.

This article overviews the literature on the development of corpus linguistics as a science and its implementation in teaching languages. It also identifies different corpus tools and technologies and their possible application in teaching foreign languages. In addition, the effectiveness and teaching potential of corpus technologies in the development of communicative competence, namely, writing competence, as well as the ways of integrating corpus technologies into the learning process are described. Finally, examples of assignments based on corpus data taken from the Corpus of Contemporary American English (COCA) are provided in this article. The experiment has been carried out among the 3rd year students of Uzbekistan State World Languages University (USWLU) using quantitative and qualitative data collection tools. Such corpus technologies as concordances, corpus

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INGLIZ TILINI O'QITISH VA BAHOLASHDA KORPUS VOSITALARI VA TEXNOLOGIYALARIDAN FOYDALANISH

ANNOTASIYA

Kompyuter texnologiyasi va internetning jadal su'ratlarda rivojlanishi tufayli umuman ta'lim, xususan, o'qitish jarayoni sezilarli o'zgarishlarga duch keldi. O'qitishning uslub va usullari zamonaviy, kompyuter asosidagi voqelikka moslashtirildi. Hozirgacha kompyuter va internet yordamida tillarni o'rgatish nuqtai nazaridan juda ko'p usullar kashf etilgan. Bunday usullardan biri – chet tillarni o'qitishda turli korpuslardan foydalanishdir.

Ushbu maqolada korpus lingvistikasining fan sifatida rivojlanishi va uning tillarni o'qitishda tatbiq etilishiga oid masalasi ko'rib chiqilgan. Shuningdek, turli korpus vositalari va texnologiyalarini hamda ularning chet tillarni o'rgatishda qo'llanilishi mumkinligi aniqlanib, tahlil qilingan. Bundan tashqari, kommunikativ kompetensiyani, ya'ni yozish kompetensiyasini rivojlantirishda korpus texnologiyalarining samaradorligi ko'rsatib berilgan va talabalarining o'quv salohiyati va korpus texnologiyalarini o'quv jarayoniga integratsiyalash usullari tavsiflangan. Nihoyat, Zamonaviy Amerika Ingliz Korpusidan (Corpus of Contemporary American English – COCA) olingan korpus ma'lumotlariga asoslangan topshiriqlar misollari keltirilgan. Tajriba O'zbekiston davlat jahon tillari universiteti (O'zDJTU) 3-kurs talabalari o'rtasida miqdoriy va sifatga oid

statistics, text analysis tool, as rich illustrative materials, were applied in elaboration of the exercises and tasks. The experiment results have shown that implementation of corpus technologies in language teaching classroom appears to be effective to foster writing competence of learners. In addition, presented teaching materials and assignments can be implemented independently by students as a mini-research project.

Key words: corpus linguistics, corpus statistics, corpus technology, concordance, collocability, semantic prosody, lexical density.

ma'lumotlarni yig'ish vositalaridan foydalanilgan holda o'tkazilgan. Mashq va topshiriqlarni ishlab chiqishda boy illyustrativ materiallar sifatida konkordanslar, korpus statistikasi, matnning tahlil qilish vositasi kabi korpus texnologiyalaridan foydalanilgan. Eksperiment natijalari shuni ko'rsatdiki, til o'rgatish sinfida korpus texnologiyalarini joriy etish o'quvchilarning yozish malakasini oshirishda samarali usul hisoblanadi. Bundan tashqari, taqdim etilgan o'quv materiallari va topshiriqlar talabalar tomonidan mini-tadqiqot loyihasi sifatida mustaqil ravishda amalga oshirilishi mumkin.

Kalit so'zlar: korpus lingvistikasi; korpus statistikasi, korpus texnologiyasi, muvofiqlik, yig'ish qobiliyati, semantik prosodiya, leksik zichlik.

INTRODUCTION

Nowadays, the application of corpora in teaching foreign languages is gaining its popularity. It is worth mentioning that a number of scholars such as D.Biber, R.Reppen, R.Carter, I.V. Rakhmanova, N.B. Gvishiani, O.G. Gorina, N.Abdurakhmonova, and others claim the feasibility of integration of methodology and corpus linguistics. The emergence of corpus linguistics as a science was significant and valuable in the development of such branches of linguistics as lexicography, grammar, stylistics, translation theory, sociolinguistics, and pragmatics [O'Keeffe A., McCarthy M., Carter R., 2007; 15-22]. One of the first approaches of the usage and integration of corpus linguistics into other branches of linguistics has become a change in dictionary compiling technologies, followed by significant transformations of educational materials [Gorina O., 2018; 187].

Currently, not only a dictionary compiling process, but also a selection of any course book materials is fulfilled by means of different corpora as a source of authentic materials [Gorina O., 2018; 187]. Such characteristics of corpus as representativeness, authenticity, visualization of frequency of words usage in the form of tables, graphs and word clusters make it an effective reference system and become one of the tools of a language investigation and analysis. However, despite significant transformations and changes in a dictionary compiling process and teaching materials design by means of corpus technologies, the practice of using corpus technologies in classrooms while teaching a foreign language has not widely used and developed in Uzbekistan. Therefore, this article is aimed to introduce the ways of implementation of corpus technologies, as well as to reveal the potential of corpus tools and technologies in teaching foreign languages.

We sequentially consider in our research corpus-based technologies and analyses of the experience of how corpus technologies have been applied in practice at Uzbekistan State World Languages University (USWLU) among 3rd year students. It is worth mentioning that the tasks based on corpus technologies are variable and

have significant potential while applying in teaching. A set of exercises given in the article provides better comprehension of corpus-based assignments which can be implemented in both classroom practices and independent students' work. In conclusion, the necessity and importance to develop corpus competence of not only students, but also educators will be discussed. In addition, the recommendation of the introduction of Corpus Linguistics course in the curriculum of the 3rd year students of a linguistic university is presented.

LITERATURE REVIEW

Corpus technologies and tools

Currently, corpus linguistics appears to be a relatively new approach in linguistics which involves not only the empirical study of a language use in “real life”, but also applies computers and electronic corpora. Originally, a “corpus” is accepted as any collection of written or spoken texts. However, when the term is used in relation to contemporary linguistics, it tends to carry a number of connotations, where some authors emphasize its “machine-readable form, sampling, and representativeness” [Sysoev P., 2010; 100], “finite size and idea” [Semich Y., 2018; 40] and that corpus represents “a standard reference for the linguistic variety” [Zolotov P.Y., 2020; 40]. While linguistics is divided into many research fields depending on sets of research questions, corpus linguistics has diametrically opposite functions: it offers a set of methods that can be used in the study of a large number of different research questions [Gorina O.G., 2018; 187]. It means that “a more accurate analysis of a language is feasible with corpora collected in natural contexts and with minimal experimental intervention” [Zolotov P.Y., 2020; 43]. It also helps to renovate “teaching the Uzbek language as a foreign language (or as a second language) and to obtain a high-level qualification of learners” [Abdurakhmonova N. & Urdishev K., 2019; 132].

Now, it's worth to consider some definitions that characterize corpus linguistics as a science. According to the definition given in the dictionary entry of the new Methodological Dictionary edited by E.G. Azimov and A.N. Shchukina, corpus linguistics is focused on the “analysis of authentic corpora (databases) of texts”, and “on the applied study of a language, its functioning in real environments and texts” [Azimov E., Shukin A., 2009; 114]. American scholar, J. Sinclair, believes that “a new understanding of the nature and structure of a language will soon be available as a result of computer-assisted study of large collections of texts” [Sinclair J., 1991; 489]. And this type of a research has been called “corpus linguistics”. According to American scholar, W.Francis, corpus linguistics is the most closely related to “the empirical analysis of electronically stored linguistic data which is natural and authentic by origin” [Francis W., 1982; 7]. Corpus research seeks to create descriptions of a language based on the observation of a language in use. According to British scholar, G. Kennedy, corpus linguistics, having automatic and interactive techniques as a basic defining feature, can analyze linguistic data automatically [Kennedy G., 1998; 5]. Russian linguists also define this discipline as a science. V.Zakharov, for instance, thinks that “Corpus linguistics is a branch of computer linguistics which deals with

the development of general principles of constructing and using linguistic corpora (text corpora) using computer technologies” [Zakharov V., 2011; 7]. However, due to insufficient development of corpus linguistics as a science, scholars are still debating over object and subject of corpus linguistics. For example, V.Mamontova considers that the definition given by V.Zakharov is just a narrow understanding of the discipline which limits it to the scope of computer linguistics while “computer linguistics is usually understood as a broad field of computer tools, computer technologies for organizing and processing data, to simulate a language functioning in particular conditions, situations, problem areas” [Mamontova V., 2010; 230]. V.Mamontova believes that corpus linguistics uses computers as its tool but without computers, of course, it would not be able to perform its functions. Thus, in order to make the analysis of language possibilities, there are some tools and technologies of corpus linguistics which are examined in this article.

Concordance

The generation of concordance lines refers to one of the tools of corpus. The concordance lines are presented in the form of “corpora of text extracts with the lexical unit under consideration” [Gorina O., 2014; 13]. T.Johnes, who was among first scientists who suggested teaching with the implementation of concordance lines, claims that “discovery learning”, when “the task of the learner is to “discover” the foreign language”, while a teacher creates conditions in which these discoveries can occur [Johns T., 1991; 1]. Thus, a learning model based on the linguistic visualization of the concordance was proposed. A learner gets access to the language patterns used by the speech community and at the same time acts as a researcher [Johnes T., 1991; 6]. The approach of vertical reading or scanning of concordance creates a lot of possibilities to disclose “the most likely grammatical structure of the word and its typical combination with other lexical units” [O’Keeffe A., McCarthy M. & Carter R., 2007; 9]. In other words, concordance allows learners simultaneously notice important features of lexical units’ application in “the most probable grammatical environment” and study independently the compatibility of words [O’Keeffe A., McCarthy M. & Carter R., 2007; 15].

Studying compatibility of lexical units helps students to prevent errors and interference. N.B. Gvishiani notes that contrastive analysis of the speech production of the language learners reveals that most errors are caused by the interference of L1 and a foreign language [Gvishiani N., 2008; 12]. So, according to data taken from essays of the third-year students of USWLU, a specific mistake of the students whose L1 is either Russian or Uzbek is the use of the phrases “**discuss something/discuss about something; enter somewhere/enter to somewhere**”. If we look at COCA, the most frequently used is “**discuss something**” – about 47800 cases, “enter somewhere” – about 47000 cases, while the option of “**discuss about something**” is given in 85 cases and mostly refers to a spoken language. Similarly, the usage of “**enter to**” is given in 45 cases, but there are no cases regarding the phrase “**enter to somewhere**”. Thus, studying 10-15 concordance lines, a learner can independently draw the conclusion that the expressions “**discuss about something**” and “**enter to**

somewhere” should “be excluded from frequent usage” [Gvishiani N., 2008; 39].

The extended context in the corpus

Another technology of the corpus tools is the extended context option, by which the learners can easily examine the whole context from which the word under analysis is originated. “The extended context helps to keep the situation inclusive by giving information about the time and circumstances of the text, the author and the source of the publication” [Gorina O., 2014; 188].

Some researchers, however, claim that a corpus, especially a large, diversified corpus (e.g. BNC – The British National Corpus; COCA – The Corpus of Contemporary American English;) is a “museum” of texts where inclusion is lost because “the text does not accompany the reality” [Brawn S., 2007; 32-33]. But the extended context helps to present a real situation indicating how a word has been used in different contexts for a long time. In addition, the implementation of a small, specialized corpus has a number of advantages because its usage eliminates the problems connected with inclusion [Gorina O., 2013; 202]. One of the advantages of “small, specialized corpora” is that it can be compiled by a team of teachers and it can be oriented towards the needs of students of a particular university.

As it is known that no single corpus can effectively serve all purposes at once, the creation of specialized university-based so called “home-made” corpora is gaining popularity and becoming a daily university practice. The goal of such university projects is to compile professionally oriented linguistic databases, such as a corpus of teachers’ discourse, a corpus of learners’ errors, a corpus of different academic disciplines [Fil’chenko A.Y., Shalamova N.N., 2004; 23].

Corpus statistics visualization and semantic prosody

The main methods of working with a corpus include all kinds of linguistic statistics, namely, revealing the frequency of words, singling out the most frequent usage of lexical units in different genres (including professionally relevant ones), defining key words and word-clusters; corpus search for word combinations (word collocations which may be used to search words in corpus) [Gorina O., 2018; 189]. Aforementioned functions of corpus are based on statistical visualization of large linguistic data. But the appropriateness and correctness of corpus-based data is based on the intuition of native speakers. Therefore, non-native speakers have the opportunity to evaluate the authenticity of written and spoken speech with the help of linguo-statistical indicators [Klepikova T., Klushkina Z., 2012; 285].

Semantic prosody, for example, describes the probable use of a word in certain contexts, either positive or negative [Gvishiani N., 2008; 24]. For example, the verb **cause** (“to be a reason”) has negative connotations with such lexical units as **cancer, crisis, delay** [Stubbs M., 1995; 46]. This verb has negative prosody in about 80% cases of its usage and only about 20% of collocations are positively connotated. If we compare the percentage of negative and positive connotations of this verb, there is a clear tendency of combining this verb with negative words: 80 vs. 20%. Such tendency can be explained by the semantic structure of the verb **cause** as *to serve as a cause or occasion of something* or *to compel by command, authority, or force* [Stubbs

M., 1995; 48]. A variety of corpus statistics has considerable explanatory potential and can be used to assess the authenticity of an utterance by the educator and set clear goals of the research. In contrast to the verb **cause**, the verb **provide** tends to have positive connotations in collocations with the words **care, help, relief, support** [Stubbs M., 1995; 49]. The phenomenon has not been studied in “pre-corpus” era, and there was no possibility of quantitative confirmation of authentic materials.

Corpus search for collocations

Speaking about the collocation search, it is necessary to point out some of the features of corpora. If the automatic search for collocations is done, both the word under analysis and collocation set are displayed. For example, from 1 to 5 words, either on the left or on the right side of the word can be searched. In addition to this, genre, register and field of knowledge can be chosen.

While searching for words which can collocate “with a noun **stigma**, the most frequent phrase **a huge stigma**” is shown in key word in the context (KWIC) research [Gorina O., 2018; 189]. If we expand the search to 2-4 words which can be combined with the target word **stigma**, the so-called “chunk (the formation of a typical collocations) like **a huge stigma attached to...**” can be found. It is worth mentioning that the ability to operate with such chunks constitutes the basis of fluent speech of native speakers [Gorina O., 2018; 189]. Therefore, in our opinion, the identification of such statistical features of speech is an important professionally relevant skill for those who teach a foreign language. This skill is especially important for L2 learners because it promotes the formation of correct compatibility. Corpus-based examples prevent interference if a speaker has little or even no experience in collocation usage [Gorina O., 2013; 202], because there are cases of “deformation of collocations” such as “**his eggs were in too many baskets**” (original phrase is “**don’t put all your eggs in one basket**”) that are difficult to use by speakers whose native language is not English [Ter-Minasova S., 2009; 31]. Depending on the aim of communicative act such as persuasion or confirmation, such deformations may occur. Therefore, learners can learn how to investigate corpus in terms of “distribution of idiomatic expressions in different genres of the corpus” and use them “by selecting only relevant expressions in the context of their study” [Gorina O., 2014; 190]. Such corpus analysis develops not only research skills, but also autonomous learning skills of learners.

Lexical density

The correlation of the number of word forms and the number of lexemes (type/token ratio) is also considered to be one of the functions of corpus technologies and tools. The indicator of such correlations is called “lexical density” [Gvishiani N., 2010; 48]. Some peculiarities and register-specific features of written and spoken foreign language can be revealed by means of the lexical density. According to recent corpus-based investigations of Biber D., Johansson S., Leech G., in terms of English Grammar, everyday oral conversations are less lexically dense than those which refer to news reports [Biber D., Johansson S., Leech G. et al., 1999; 62]. While texts of news articles are carefully edited and proofed, the everyday dialogues between people occur in “live” format when there is no possibility to edit grammatical errors and

inaccuracies, the correction of what is said might occur in the following utterances and the utterance itself cannot be deleted. The objects surrounding the interlocutors can be mentioned and involved into the situation by the inclusion of gestures or such words as “**erm, right, yeah, please, gosh, well**”. In average, in LSWE (Longman Corpus of Spoken and Written English), for example, lexical (meaningful) words comprise almost half of all words in this corpus. However, the proportion functional words in the written discourse is higher than in spoken discourse, about 44% and 37%, respectively, and the inclusion of such words as **erm, right, yeah, please, gosh** is observed only in spoken discourse – 15% [Biber D. et al., 1999; 65].

Such corpus statistics have become an indispensable part of grammar textbooks, dictionaries and other textbooks created for learners of a foreign language because they are significant in the process of development of professional competence of future language specialists. Furthermore, statistics visualization is also important for translation needs (the texts of the originals and their translations), as close attention can be paid to the peculiarities of language equivalences and analogues. In other words, statistic visualization serves as a reliable basis or source in researching the translation difficulties while comparing original texts and their translation [Tognini-Bonnelly E., 2002; 67].

RESEARCH METHODS

Research questions

Taking into consideration all abovementioned corpus tools and technologies that may positively influence the English learning process, the following research questions arise.

1. Are there significant differences in the writing accuracy and complexity before and after the implementation of corpus-based assignments?
2. Which tools and technologies are easier to apply by students?
3. Which tools are more beneficial for learners to foster their writing development regarding the accuracy and complexity?
4. What are students' attitudes towards implementation of corpus tools and technologies in teaching writing?

Participants

The participants in this study were the 3rd year students of the 1st English language faculty, USWLU. Initially, there were 30 students, but 4 of them missed lessons several times and did not submit assignments on time, being, therefore, excluded from the experiment. Finally, in total, there were 26 participants, representatives of groups 1932 (experimental group) and 1936 (controlled group). According to a placement test, the level of participants was B1-B2 according to CEFR. The reason of taking this category of students was because they had two years of experience at university and were not novices in their institution.

The instruments such as largely closed-ended questionnaire with a limited number of open-ended questions, placement tests, set of corpus-based exercises and tasks and final tests were developed. The questionnaire was formulated on a 5-point

scale: *strongly agree; agree; neutral; disagree; strongly disagree.*

A placement test focused on differentiation of learners' background knowledge of corpus technologies and their implementation in practice.

In total there are four stages of the experiment:

1. Introductory: explanation of the essence of corpus technologies in a language learning and discussion of the key points of an experiment organization;
2. Organizational and technical: registration of students in the COCA, demonstration of how some corpus technologies can be used;
3. Communicative: searching and studying examples given in communicative tasks to develop a writing competence of learners, discussing the identified examples, peer editing and making necessary changes in their written papers;
4. Reflective: evaluation of students' assignments by the researcher and students' written reflection on the experiment;

Corpus-driven tasks and exercises

In this section, a number of tasks as well as some small independent research projects will be presented. The materials are taken from the database of Corpus of Contemporary American English (COCA).

Example of a concordance-based assignment

This task is aimed at mastering lexical units, which are difficult for common implementation and this task is recommended to students with B2 proficiency level. However, the concordance sorting tasks can be used from the earliest period of teaching; namely, it can be implemented not only for B2 level learners, but also for A2 and B1. Here, everything depends on the corpus and computer skills of learners and desire of an educator to develop those skills. In this task learners are asked to transform the information presented in concordance into a so-called "collocation profile" of the word. The task is aimed at the development of collocation competence of learners. In the following table the fragment of the noun **resilience** is presented (Table 1).

Table 1. Collocation profile of the noun 'resilience'

blossoms, defying all odds and overcoming difficulties through the resilience and dedication of the Ogaden people's selfless sacrifices and heroism.
#judy415: "Shauna, I admire your enormous resilience of character and personal resourcefulness in becoming an attorney and raising your daughter as
and "agriculture, "advocates a sort of soft resilience to withstand the forces of nature, not of brick or reinforced concrete but
Resilience: Learning From Food Security Crises # EU puts resilience at the heart of its work on fighting hunger and poverty # Today Commissioner
new policy to help vulnerable communities across the world build resilience to future crises. # The new Communication, "The EU Approach to
resilient seeds for poor farmers in Africa. Work on resilience also enabled the development of early-warning systems in Nepal during the 2010 floods
only remains now. The grounds were beautiful reflecting the resilience of these women. # There were no trailers in Ishinomaki but the temporary

The expected result is that students will note collocations which are the most frequent in this full concordance with the adjectives **enormous, a sort of, important,**

great, incredible, seismic and will mark the other most important grammatical features of the word, namely, grammatically possible variants of the noun with the verbs **build** and **promote** in pre-position.

In terms of grammatical variants of the noun **resilience**, there is a clear tendency towards the combination with the verbs in pre-position, while the combination of the verbs in post-position is rarely observed. There is also a clear tendency to make a collocation scheme with the verb **to build** (42 occurrences out of 264 in the COCA), and less frequently with the verb **to promote and create**. A noticeable syntactic structure for the combination **to build resilience** is that it is mostly used in the function of an adverbial modifier of purpose (Table 7).

Table 2. *Combinability and frequency data of the phrase to 'build resilience'*

1.	#to be raised when the economy is healthy to build resilience against losses and relaxed during a downturn to encourage greater lending. # Officials
2.	#they told themselves they could do it. To build resilience , praise effort and emphasize that the child simply has not mastered a skill
3.	#used to say the goal of CVE was to build resilience within the communities, but it was actually quite divisive within the community.
4.	#them where they are leaking time and how to build resilience to that. # First of all, you should look inside your company
5.	#to be. What I have to do is to build resilience into Barclays so that we can cope with those things, and where possible
6.	#their expectations, “Fredrickson says. You can build resilience with a steady diet of positive emotional experiences. That can be as simple
7.	#classrooms operated by the Allegheny Intermediate Unit help students build resilience is by following a daily routine. “Children like to know they are
8.	#and they do not necessarily help an individual to build resilience , to overcome difficulties as they happen or to react to challenges with composure
9.	#needs “with early intervention and work” to build resilience prior to combat deployments. “That is not true. “Navy medicine
10.	#So, there are multiple ways that you can build resilience in a way that actually has, you know, physiological correlates that you

Further tasks which students can do to consolidate certain lexical units is to make their own sentences using those collocations of the given lexical units, search for examples of them in mass media articles, and implement these units in communication tasks.

“Problem solution” tasks

Our research has shown that corpus statistics regarding the combinability of words and their usage in different registers and contexts has a significant explanatory potential. This research assignment aims to investigate and analyze register/genre peculiarities of lexical units.

The instruction of the assignment is as following:

“In BBC article, in the simultaneous translation of a quote from a Russian politician, the verb “**exclude**” (*Russia's President Dmitry Medvedev does not exclude his participation in presidential elections for the next term*) is given in quotation marks

as not entirely appropriate to the context. In the rest of this BBC article, the preference is given to the verb **rule out**, despite the fact that the dictionary (Longman) defines these two verbs as synonymous [Gorina O., 2018; 191].

Task. Using the genre breakdown of the COCA, investigate the usage of these units and find why these two synonymous verbs are used differently.

The possible solution of this task is that according to the data from the corpus the collocation “**rule out the possibility**” occurs mostly in news articles and newspaper texts, while the collocation “**exclude the possibility**” is common only in academic texts. Thus, as it is seen from the examples above, the usage of the verb “exclude” in non-academic context does not meet the expectations of native speakers as it sounds unnatural to them.

Sociolinguistic variables’ analysis task

Sociolinguistic variables are accepted as differentiative tools when “on different occasions and for different purposes, English is used as a means of communication” [Gvishiani N., 2008; 53]. In such sort of tasks learners can be asked to analyze how social variables such as gender and age are reflected by language means to express ‘*agreement/disagreement*’, ‘*certainty/uncertainty*’, ‘*disappointment*’, ‘*annoyance and anger*’, ‘*permission*’, ‘*requests*’, and other meanings associated with Social English. The corpus data can be used to demonstrate how social variation and language use are related [Gvishiani N., 2008; 53]. The expressions associated with a vague language (*sort of, not quite, somewhat, I suppose, etc.*) can also be analyzed with reference to speaker’s age as an important parameter of social differentiation in language use (Tables 3, 4).

Table 3. Corpus data dialogue

(SP:PS0FF) She said, they hadn’t! She said!
(SP:PS0FN) And they’re in.
(SP:PS0FF) We haven’t had anybody, have we?
(SP:PS0FM) Mum, will daddy be here? (pause) Why doesn’t daddy come? (pause) Granddad.
(SP:PS0FN) He’ll bloody come next week. Next time, I suppose.
(SP:PS0FM) Why?
(SP:PS0FN) Cos I’ll make him!
(SP:PS0FM) But it’s somewhat strange, isn’t it?
(SP:PS0FF) We let him out.
(SP:PS0FN) No, I’ve been meaning to.
(SP:PS0FM) Come on, Mark!
(SP:PS0FN) See you later!
(SP:PS0FF) Mark’ll go bananas, I expect!
(SP:PS0FN) Well, now how long have they known you were going to rent a caravan?
(SP:PS0FG) Well, it’s been booked for three or four weeks, hasn’t it?
(SP:PS0FF) Ooh, more than that!
(SP:PS0FM) It was taking a long time!
(SP:PS0FN) What?
(SP:PS0FG) They’re supposed to...
(SP:PS0FM) Ha! Ha!
(SP:PS0FG) I mean, to pay people, to come and clean the caravan out at the weekend.
(SP:PS0FN) No, I mean this flue thing should’ve been...

Table 4. Speaker's background information

Speaker information for PSOFF	
Name:	Josephine
Number of words:	19,651
Number of turns:	2,039
Standard header information	
Sex:	Female
Age:	45-59
Social Class:	C1
Education:	n/a
First Language:	n/a
Dialect/Accent:	Welsh
Role:	housewife

Task. Students can be asked to compare formal/informal, academic/non-academic usage of lexical units paying attention to differences and similarities of the usage of vocabulary and certain collocations. For example, whether the collocation “*go bananas*” can only be used in informal texts or there are some instances of its implementation in academic contexts. Besides, learners can be asked to analyze how formulaic expressions like “*well*”, “*I mean*”, “*you know*”, “*you see*” and reaction signals are differentiated by the parameter of a speaker’s age.

The corpus-based spoken dialogues seem to be more reliable than that of textbooks and dictionaries as they provide and add to learners’ background knowledge more facts about the speakers, namely, their age, gender, level of education, social position, the nature of relationship between them (table 9). Besides such corpus texts give information about the time and place of the speech event, what the conversation is about, etc. The style and register features accompanying a given speech act, such as dialogue/monologue, informational/creative and others are also of great importance. These bits of knowledge present a complete discourse unit, which merges structural, semantic, and contextual dimensions [Tognini-Bonnelly E., 2002; 79].

Text analysis task

There are a lot of problems connected with a word usage which learners might face while learning a language. While being used in speech act, different word forms usually adhere to certain contexts in which they are used more or less regularly. In this case the frequency of usage of word-forms based on such features as their functional capacity, range of collocability, and utility can be differentiated. The most challenging here is that some forms of words may obtain a greater potential for implementation in certain types of discourse than others. The adjective *usual*, for example, is less frequent than the adverb *usually* in both Written and Spoken English according to COCA (about 43000 occurrences *usual* in comparison to 123000 occurrences of *usually*). Therefore, one of corpus tools which may be beneficial for learners to comprehend the frequency of a word-form usage is connected with the opportunity to analyze the text in a special text engine offered by COCA. Learners can enter any text, for example, a paper that they have written, or a newspaper article that they have copied from

another website. After inserting the text, learners are provided with the information based on the data from COCA about the word frequency usage highlighted in different colors. This **frequency data** can help language learners focus on new words, and it can enable to see “what the text is about” (i.e. text-specific words).

Task. Each student is assigned to find a pair of the most and the least frequently used words/phrases from the text under the analysis in COCA (Picture 1). They will have to explore each word/phrase in terms of the differences in usage, location in the sentence, punctuation, and the part of speech of the word that comes after or/and before the search word. In addition, students can be asked to post their findings, or create their own texts either oral or written using the least frequently used words/phrases.

Picture 1. COCA text analysis tool

The screenshot displays the COCA text analysis tool interface. At the top, the browser address bar shows 'www.english-corpora.org/coca/x.asp'. The page title is 'Corpus of Contemporary American English'. The navigation menu includes 'SEARCH', 'FREQUENCY', 'CONTEXT', and 'ANALYZE TEXT'. The 'ANALYZE TEXT' tab is active, showing a search for 'ambiguity'. The interface includes a table for frequency ranges, a text snippet with highlighted words, and a 'CONTEXT' section with columns for 'LOW FREQ', 'MID FREQ', and 'HIGH FREQ'.

FREQ RANGE	1-500	501-3000	> 3000
369 WORDS	55 %	14 %	19 %

CLICK ON ANY WORD BELOW FOR A FULL WORD SKETCH

multiple etiologies, multiple controlling variables).

In both the undergraduate and graduate populations, low tolerance for ambiguity was associated with valuing course structure and with anxiety when the valued elements of structure were missing. These findings may be useful for instructors as they plan their courses. Instructors who are more flexible or unstructured in their approach to assigned readings or testing might want to construct profiles of class tolerance. In classes with high numbers of students with low ambiguity tolerance, instructors might reexamine the utility of employing a more structured approach. Future research is needed to identify the settings (e.g., specific career program fields) likely to have high rates of individuals with low tolerance for ambiguity.

(CLICK ANY WORD FOR FULL WORD SKETCH)

LOW FREQ	MID FREQ	HIGH FREQ
8: tolerance 6: instructors 5: ambiguity 3: anxiety 2: construct, explorative, flexible, undergraduate, unstructured 1: accomplishments, adapt, adapting, adjustments, affinity, ambiguities, ambiguity-tolerance, assigned, closely, coping, creativity, deadlines, desensitized, educators, emphasize, employing, etiologies, evaluations, everyday, exam, exploration, foster	3: associated, career 2: approach, classroom, graduate, multiple, structure 1: addressing, al, attitudes, benefits, client, content, despite, developing, e, elements, environment, et, eventually, findings, identify, impact, importance, likely, missing, necessary, organization, perform	18: to 11: of, the 10: in, with 8: and 6: a, that 4: low, more, students 3: are, course, for, have, levels, may, might, or, was 2: as, be, both, fields, given, high, how, modeling, need, should, student, their, these, they, this, those, toward 1: allow, also, an, at, become, been, better, by, class, classes, consider, controlling, courses

As it can be seen from the figure above, the context reveals its connotations or ‘preferences’ in terms of communication and discourse. Corpora studies of a text show us how frequently the word is used and how regularly the word associates with other meanings. A text analysis gives information not only about typical associations of a particular word, but also about other tendencies in word-grouping [Gvishiani N., 2008; 94].

RESULTS AND DISCUSSION

Corpus technologies having not only such characteristics as empirical relevance, authenticity, representativeness, flexibility and adaptation regarding specific tasks, but also the opportunity for students to work autonomously, can produce:

- 1) the usage of a chosen word in its immediate context, on the basis of which students can analyze due to the aim of their research or task;
- 2) a key word in the context (KWIC) as a tool which makes it possible to

investigate the combinability features of verbs, nouns, etc.;

3) intertextuality that reveals lexico-semantic variants of a word as the sum of its uses;

4) a text analysis tool to develop writing competence of learners with regards to the usage of high, middle and low frequency words;

The assignments based on the usage of corpus statistical visualization can be combined with other traditional tasks aimed to consolidate vocabulary of the language. Besides, corpus-based learning techniques and tools can be combined with communicative tasks, i.e., the learners can apply language units in practice. Yet, the validity of the suggested assignments is confirmed by the results of the experimental teaching conducted on writing among 3rd year students in USWLU.

According to the results of the experiment aimed to develop writing competence and increase vocabulary skills of learners, the overall grade in the experimental groups increased by 4-5% in comparison to the control groups. Besides, the development of a number of skills, such as independent learning, problem-solving abilities, and a higher degree of students' involvement into the learning process have been observed.

It should be admitted that in order to take the advantage of the opportunities which corpus can provide, both students and educators need to become familiar with the rules corpus query and master the rudimentary skills of working with a corpus database. Consistent investigations of corpus linguistics application in linguo-didactics enable to demonstrate convincingly its potential for developing the key foreign language competencies. The implementation of corpus enables both teachers and students to form skills of an autonomous researcher by having the access to a large, authentic reference system.

CONCLUSION

At the end, it is worth mentioning that the development of corpus competence of educators and learners through having an access to corpus-based data and corpus technologies as a source of authentic materials will improve and develop not only existing traditional methods of teaching foreign language, but also bring “nativeness” to the classroom. The reliance on the considerable potential of corpus technologies which have such characteristics of as authenticity, representation of different registers, linguistic and statistical visibility and a variety of search capabilities presented in a linguistic and methodological context, enables effectively develop all language competencies. Besides, corpus data “can aid in creating authentic situations” and “lessons involving authentic” data “can be featured to increase exposure to the language associated with each”. The activities highlighted in the research above, are the types of innovative approaches that can be incorporated in teaching materials. “Teachers will not have to locate and create materials and tasks, the ideas can be brought to them” [Radjabova G., 2021; 351]. In our research, we have provided an overview of the main directions of the development of the language competence. The experience

of compiling a small, professionally-oriented corpus based on instructional materials and presented in the article above suggests the cooperation of not only a team of teachers from one department, but also other disciplines experts. The feasibility of compiling a corpus of certain educational institution is oriented and aimed at selecting the most appropriate and exact materials to be studied.

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Received: January 1, 2022
Accepted: March 24, 2022
Available online: March 25, 2022

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THE PERSPECTIVES OF SOLVING THE PROBLEMS OF YOUTH MEDIA CONSUMPTION AND MEDIA LITERACY BY CREATING THE “UZBEK MODEL” OF MEDIA EDUCATION

ANNOTATION

The median age of young people is growing, as well as the time it allocates to the media. In recent years, the growth of the Internet audience, smartphones have become a means of self-isolation, the pervasiveness of information, the widespread dissemination of fake information and dezinformation, the sharp change in the media ethics, cognitive characteristics; digital habits of the audience have led to the need for a special study of young people's media. The author analyzes the media consumption and media literacy of Uzbek youth based on the results of an empirical survey conducted using a questionnaire. The sources of information of young people were checked, their connection with the media, the ability to work with information and extract facts in the form of a text, video, photos, and have critical thinking skills. According to the survey of 7,827 respondents, the results of previous surveys in this area now differ. Through the study, it is aimed to examine the changes taking place in the media performance of young people in connection with internet speed, audience size as well as the level of media literacy. This indicates that the forms and methods of media consumption of the audience are changing. According to the results of the survey, it was determined which type of Media young people should apply more, internet dependence indicators, qualification for sorting information, ability to check the correctness of information in the form of photos, videos, text, etc. The results can be used to develop information policy, ensure cyber security, enrich the content of media education,

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YOSHLARNING MEDIAISTE'MOLI VA MEDIASAVODXONLIGIDAGI MUAMMOLARNI MEDIATA'LIMNING “O'ZBEK MODELINI”NI SHAKLLANTIRISH ORQALI HAL ETISH ISTIQBOLLARI

ANNOTATSIYA

Yoshlarning mediaiste'moli, xususan, ommaviy axborot vositalariga ajratayotgan vaqti kun sayin o'sib bormoqda. So'nggi yillari internet auditoriyasining o'sishi kuzatildi, smartfonlar o'z-o'zini izolyatsiya qilish vositasiga aylandi. Axborotning keng quloq yoyishi, feyk axborot va dezinformatsiyaning oshishi, tarmoq axloqi, uning kognitiv xususiyatlari, auditoriya raqamli odatlarining keskin o'zgarishi yoshlarning mediaiste'molini alohida tadqiq etish zaruriyatini taqozo qilayotgan edi. Biz o'tkazgan tadqiqot aynan shu yo'nalishda ekanligi bilan ahamiyatga ega.

E'tiboringizga havola etilayotgan maqolada anketa so'rovnoma usuli orqali o'tkazilgan empirik tadqiqot natijasiga ko'ra, aniqlangan o'zbekistonlik yoshlarning mediaiste'moli va mediasavodxonlik ko'rsatkichlari turli yo'nalishlarda tahlil qilingan. Tajriba tadqiqotida yoshlarning axborot manbalari va media bilan bog'langanligi o'rganilgan, ularning axborot bilan ishlash va matn, video, foto ko'rinishidagi materiallarni fakt cheking qila olish, tanqidiy fikrlash kabi bir qancha ko'nikmalari tadqiq etilgan. 7827 nafar respondent ishtirokida so'rovnoma natijalariga ko'ra, aniqlangan ko'rsatkichlar oldin shu yo'nalishda o'tkazilgan tadqiqotlar natijalaridan mutlaqo farq qiladi. Tadqiqot orqali internet tezligi, auditoriyasi kengayishi bilan bog'liq ravishda yoshlarning mediaiste'molida kechayotgan o'zgarishlar tendensiyalarini, shuningdek, mediasavodxonlik

and create an information portrait of the audience. In Uzbekistan, great attention is already paid to the development of media education, the formation of information literacy of children, adolescents and young people and ensuring online security.

Key words: media consumption, media literacy, digital divide, media diet, information hygiene, information warfare, fact checking.

darajasini o'rganish maqsad qilib belgilangan edi. So'rovnomat natijalariga ko'ra, yoshlarning qaysi media turiga ko'proq murojaat qilishlari, ularga ajratadigan vaqti, internet va ijtimoiy tarmoqlarga qaramlik ko'rsatkichlari, ma'lumotlarni saralash malakasi, fotosuratlar, videolar, matn ko'rinishidagi axborotlarni fakt cheking qila olish malakasi tekshirildi. Ushbu auditoriyaning media iste'mol shakllari va usullari o'zgarib borayotganini ko'rsatib berdi. Olingan natijalardan ommaviy axborot vositalari va ta'limga oid axborot siyosatini ishlab chiqish, kiberxavfsizlikni ta'minlash, mediata'lim mazmunini yanada boyitish, auditoriyaning axboriy qiyofasini shakllantirish kabi keng yo'nalishlarda foydalanish mumkin. Zotan, O'zbekistonda mediata'limni rivojlantirish, bolalar, o'smirlar va yoshlarning axborot savodxonligi shakllantirish va onlayn xavfsizligini ta'minlash masalasiga katta e'tibor qaratilmoqda. Bu esa tadqiqot natijalarining amaliy ahamiyatini yanada oshiradi.

Kalit so'zlar: media iste'moli, mediasavodxonlik, axboriy tafovut, media dietasi, axborot gigienasi, axborot urushi, fakt cheking.

INTRODUCTION

Media consumption of the world's population, especially the younger segment of the audience, increases the time needed for media. In recent years, as the Internet audience has grown, smartphones have become a means of self-isolation, there is a need for a media diet, and the demand for fact-checking is increasing due to the personalization of information, the spread of fake information and disinformation. In addition to forms such as media search, communication, visual content, information service purchase, online commerce, online activity, has become a means of direct broadcasting. The audience is rapidly acquiring the skills to use digital opportunities. Digital opportunities radically change the way, form and micro-level of information use, media ethics, cognitive characteristics, digital habits of the audience. It is known that media consumption is the amount of information that a person uses regardless of the scope, including reading books, newspapers and magazines, watching movies and TV shows, listening to the radio, receiving information in digital format, playing computer games. Media consumption can be beneficial or detrimental to persons' professional growth, depending on their impact on mental health. There is a need for an in-depth study of media consumption in terms of the formation of stereotypes in the minds of people, the formation of attitudes, and the impact on public thinking. It is advisable to study it in terms of consumption and media literacy, to look for ways to regulate relations with the media on a scientific basis.

The media education appeared in the 1970s, when UNESCO announced media

education as a priority area for the next decade [Carlsson U., 2019]. The problems of new media literacy, digital literacy, information literacy, digital culture, media competence have been extensively analyzed in scientific research [Benallack C. & Rundels J.J., 2021; Brady F., 2021; Celik I. et al., 2021; Diergarten A.K. et al., 2017; Graves S.J. et al., 2021; Hammons J., 2020; Harshman J., 2018; Hicks A., 2022; Polizzi G., 2020; Rieh S.Y. et al., 2022; Tomaselli K.G. & Tomaselli D.R., 2021; Wegener D.R., 2022].

So far, the research has been conducted in the areas of media consumption and the phenomenon of fragmentation in the order of consumption of news on social networks [Gaol F.L. et al., 2020], the effects of perception of social reality in media consumption [Shrum L.J., 2002], consumption of advertising materials in cross-media, [Bharadwaj N. et al., 2020; 17] based on theories of acculturation and information diffusion, [Shin M. et al., 2022] use of social networks, intergroup communication, [Choudhary S. et al., 2019] reduction of deviant behavior as a result of media literacy in the field of media literacy, [Xie X. et al., 2019] support of media literacy in preventing negative social impacts of social bots [Schmuck D., & Sikorski C., 2020].

Although the problem is widely studied in the world, the media culture, media consumption, media and information literacy of the young Uzbek audience have not been studied.

Each age group has its own media consumption. As J.Genuneit, “Media use is increasingly becoming common in preschoolers and starting before the age of three years” [Genuneit J. et al., 2018; 7]. For example, children do not determine the source of information, do not understand the difference between the real world and the media, they are connected to Youtube, parents act as information filters, teenagers and young people actively communicate through the media, consider social networks as the first source of news, content, and for older people information comes through relatives or verified official channels, seeks to use high protection mechanisms, barriers to obtaining information. Differences in media consumption between youth and adults create “digital divide” [Daley W., 2015].

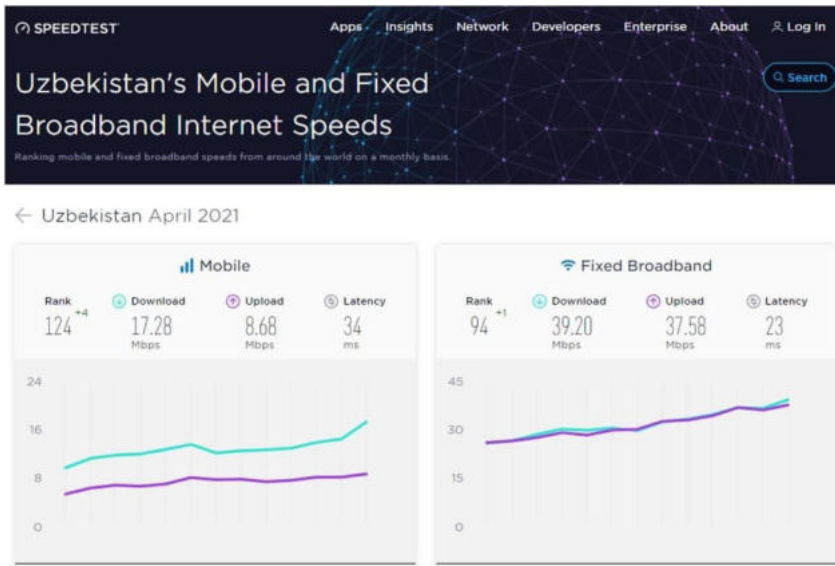
However, each country has its own media consumption. These include the development of the information system in the country, the focus on the development of the digital economy, e-government, freedom of information, the speed of the Internet, the richness of the content of sites in the national heritage, the focus on the formation of digital skills in education, the national mentality, historical and spiritual values.

Uzbekistan, which has a unique demographic dividend where the majority of the population is young, also has its own media consumption. Media consumption of Uzbeks has been analyzed in several studies. One such poll, conducted by the United States Agency for International Development [USAID] among 1,000 respondents, showed that television remains the main source of information for Uzbeks [USAID, 2019]. (Our research has shown that this is not the case among young people) Currently, 97.6 % of Uzbeks have a TV, 38.8 % have a smartphone, 14 % have a camera, and 3.4 % have a game console. The younger part of the population pays less attention to television. UNICEF study conducted from 2018 to 2020 among 4458 young people

from all regions of the country showed that the proportion of girls who do not own a computer was 43.5 %, and among boys – 30.0 %.

Along with the potential of the digital world, there are changes in its consumption. According to the State Committee of the Republic of Uzbekistan on Statistics, the number of Internet subscribers in the country as of January 1, 2021 will be about 20 million people [SCRUS, 2021]. According to it, compared to the corresponding period in 2019, it increased by 23.0 % or 3.1 million. Uzbekistan's place in the world ranking of Internet speed is growing. Over the year, the speed of wired Internet in Uzbekistan increased by 1.5 times (51.8 %) (t.e. s 25.82 Mbit / seconds in April 2020 to 39.2 Mbit / seconds in April 2021). Over the past three years, the speed of wired Internet in Uzbekistan has tripled. Positive results were also recorded in terms of mobile Internet speed. According to the results of April 2021, Uzbekistan has risen by four positions (Picture 1).

Picture 1. Uzbekistan's mobile and fixed broadband internet speeds



METHODS

Through the study, we set a goal to study changes in the media consumption of young people in connection with the speed of the Internet, the expansion of the audience, as well as the level of media literacy. For this, the most convenient and optimal method of questioning was chosen. A program of sociological research has been developed. According to it, young people aged 16-30 were chosen as the object. The level of consumption and media literacy of young people was singled out as a subject. Explaining the relevance and necessity of research, examples from research and analysis were given showing that media consumption is growing and the need for media literacy is increasing.

Using the empirical method of observation, the behavior of young people in target groups in social networks was observed, an abundance of unverified information was noted, and hostile vocabulary was widely used. At the same time, in real life, the number of cybercrimes and insults aimed at stealing money from the card is growing.

Based on the study of the topic, primary observation and the obtained initial data, a questionnaire was compiled, consisting of 28 questions. 4 questions are introductory and control, 24 - basic. The questions focus on two areas: firstly, on media consumption, and secondly, on media literacy.

The survey involved 7827 people from all regions of the country with the support of the Institute for Social and Spiritual Research at the Republican Center for Spirituality and Education.

Of these, 7525 (96.1 %) are students, 162 (2.1 %) are employed, 109 (1.4 %) are pupils and 31 (0.4 %) are temporarily unemployed. 56.9 % are women and 43.1 % are men. By age, the main part is 18-25 years old – 82.7 %. The share of persons aged 16-18 accounted for 9.2 percent, those aged 25-30 years old – 5.2 percent and over 30 years old – 2.8 percent. The proportion of respondents under the age of 16 was less than 0.1 percent compared to 6 percent. The cross-sectional indicators are given in Table 1. The results of the survey were expressed in percentage, the media literacy levels were scaled. Compared to other regions, such as Namangan region, Republic of Karakalpakstan, Kashkadarya region, the number of participants was higher.

Table 1. Distribution of the questionnaire participants by regions of the Republic of Uzbekistan

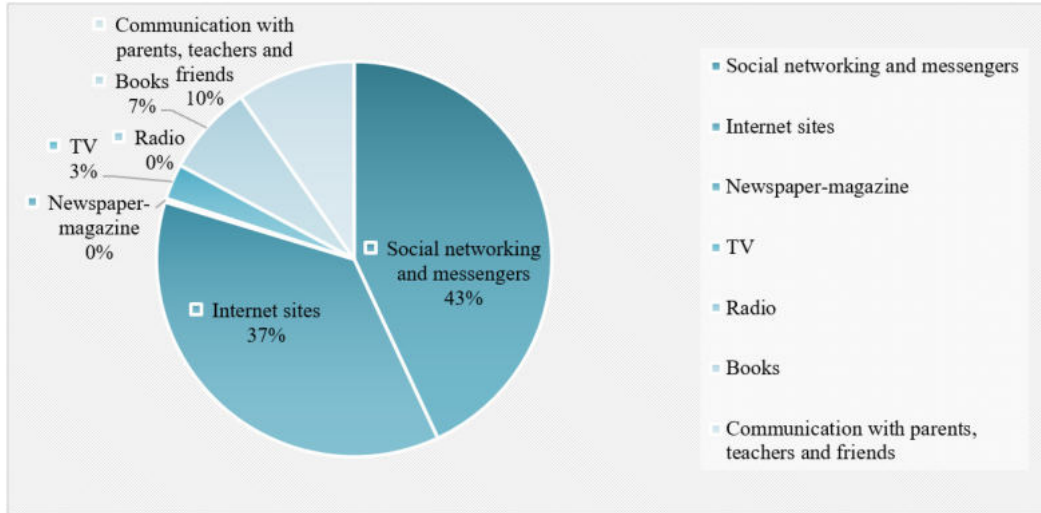
Region	Number of participants	Percentage
Tashkent city	289	3,7 %
Andijan region	290	3,7 %
Bukhara region	165	2,1 %
Fergana region	236	3 %
Jizzakh region	52	0,7 %
Khorezm region	161	2,1 %
Namangan region	3369	43 %
Navoi region	538	6,7 %
Kashkadarya region	1035	13,2 %
The Republic of Karakalpakstan	1056	13,5 %
Samarkand region	398	5,1 %
Syrdarya region	57	0,7%
Surkhandarya region	87	1,1 %
Tashkent region	99	1,3 %
I'm abroad now	5	

RESULTS AND DISCUSSION

One of the main questions that comes after the control and filtering questions is “Where do you get more information?” The aim is to determine the audience’s source of information, their relationship with the media. 43 % of respondents mentioned

social networks and messengers, 36.6 % – Internet sites, 0.3 % – newspapers and magazines, 2.9 % to TV, and 4 respondents (less than 0.1 %) to radio (less than 0.1 %), books – 7.4 %, communication with parents, teachers and friends – 9.7 % (Table 2).

Table 2. The youth information sources



In 2014, when faced with the same question, the TV and Internet performance was equal, and today it seems that the Internet has won in this competition.

Receiving information through social media is a major part of the audience's need to understand the role of social media in disseminating information and polarizing political thought, and to acquire digital skills based on critical thinking. C.Tagg, P.Seargeant [Tagg C. & Seargeant P., 2021] studying the impact of social media on *Facebook*, note that higher education institutions need digital textbooks that take into account the social or interpersonal nature of modern Internet use in dealing with disinformation and political polarization.

The question of how much time you spend watching TV within a day was aimed at determining how much time a young audience would spend on television media products. It was found that 61.7 % of the audience does not watch TV every day, 25.9 % spend up to 1 hour, 10.7 % spend 1-3 hours, 1.4 % spend 3-5 hours, and those who watch more than five hours spend 0.2 % [Table 3]. There is no dependence on television.

When asked how many hours a day they use the Internet, 4.9 % of young people do not use the Internet every day. Most respondents actively use it in the time range from 1 to 12 hours: 12.5 % – up to 1 hour, 34.4 % – in the range of 1-3 hours, 32.4 % – 3-5 hours, 13.1 % – 6-12 hours apart. The number of users over 12 hours is 2.7 % (Table 4).

Table 3. Watching TV

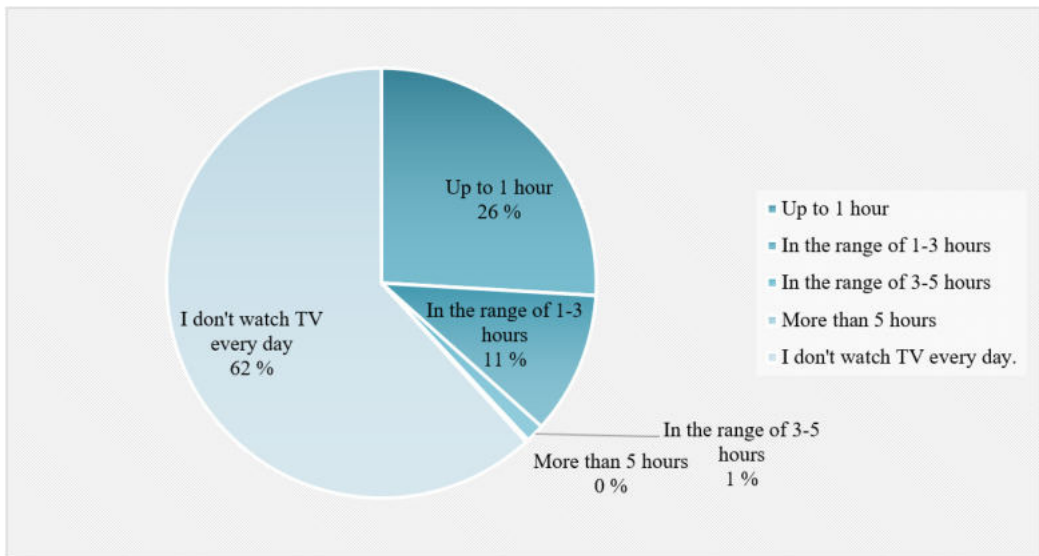
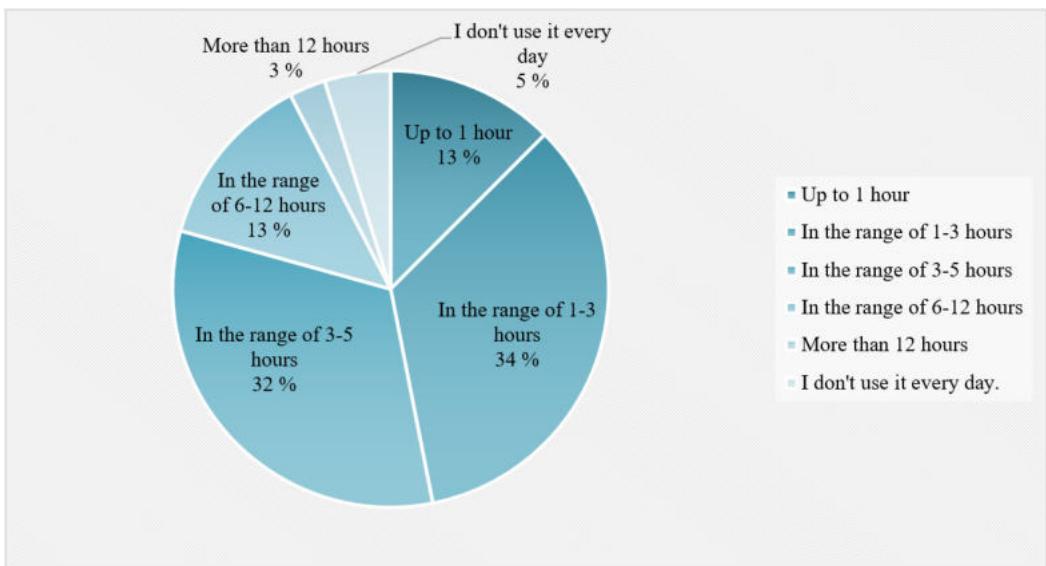
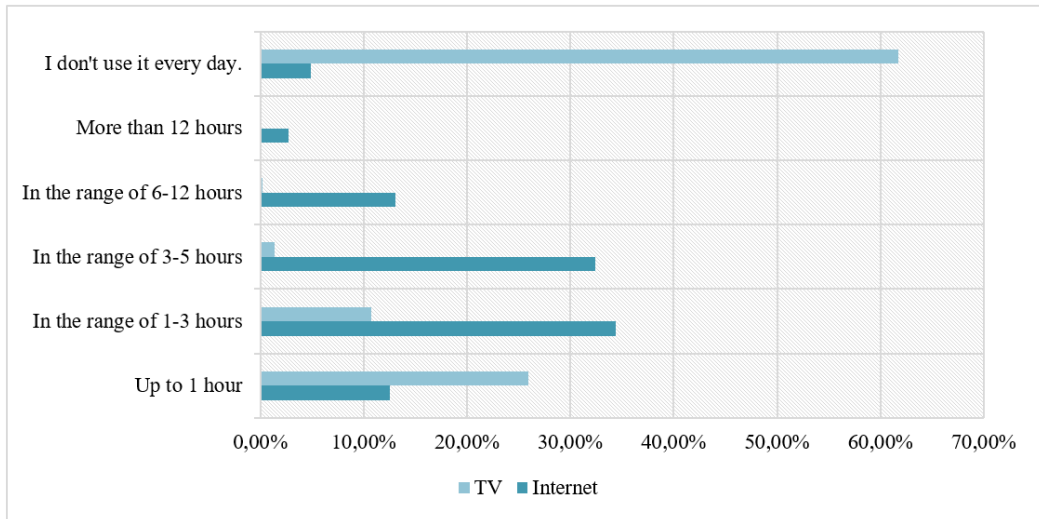


Table 4. Use the Internet



Our study of an audience measurement also enables us to compare the relationship between the Internet and TV to the audience (Table 5).

Table 5. The difference between the audience of the Internet and TV



When asked if they listen to the radio, 59.8 % of respondents answered “no”, 32.7 % answered “yes” and 32.7 % answered “sometimes”. Radio is the least popular form of media.

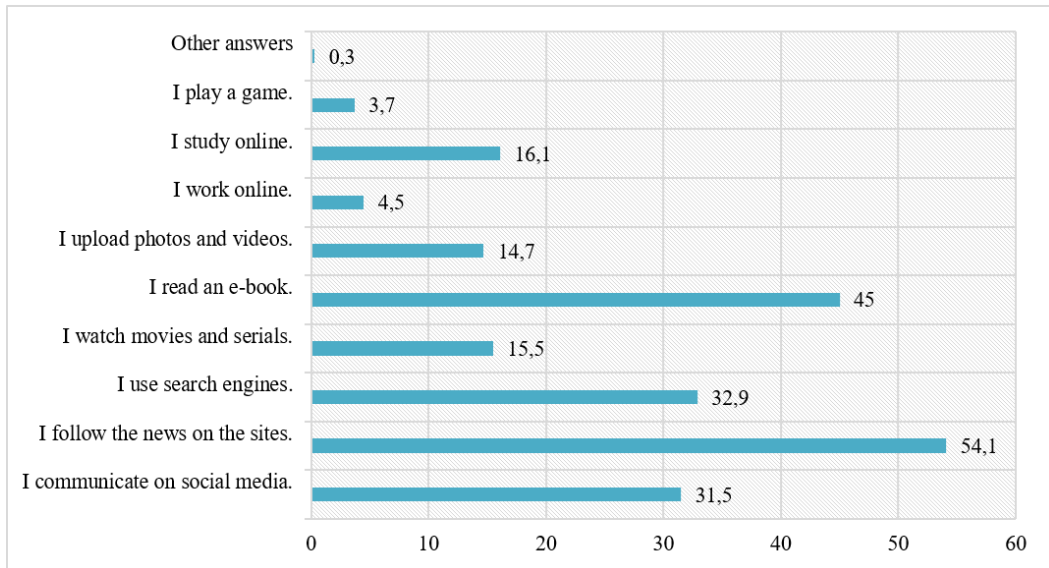
When asked if they read newspapers and magazines, 50.1 % answered “sometimes”, 33.7 % answered “no” and 16.7 % answered “yes”. In Uzbekistan, as well as throughout the world, in recent years there has been a tendency to reduce the number, circulation and audience of print media. The number of newspapers has halved in the last decade. Over the years, the number of newspapers has dropped from 649 in 2010 to 366 in 2020. Over the past 10 years, the number of newspapers has decreased to 283. According to the State Statistics Committee, as of January 1, 2021, the number of newspapers operating in the country was 366.

One of the main survey questions, “What do you do online?” was answered in the table below. It should be noted that the answer “I follow the news on the websites” received the largest number of votes – 54.1 %. This means that, in addition to the enormous potential of the Internet, it still leads the way in the delivery of journalistic news. Although the answer “I use search engines” is 32.9 %, the respondents are not familiar with the concept of search engine optimization. One positive aspect of the increase in media consumption is that online tools, software and media in general have become an active part of education. The fact that 45 % of the participants read e-books and 16.1 % read online confirms the widespread use of media in education. The active use of the media is consistent with the goal of media education in the formation of critical thinking.

4.5 percent of respondents work online. Communication on social networks – 31.5 percent, watching movies and TV series – 15.5 percent, uploading photos and videos – 14.7 percent, games – 3.7 percent. According to the Committee on Information Policy and Transparency of State Bodies of the Oliy Majlis of the Republic of Uzbekistan, the most widely used social network in Uzbekistan is the *Telegram*

messenger, which is currently used by more than 18 million Uzbeks. *Facebook* – 4.7 million, *Odnoklassniki* – 16.7 million, *Instagram* – 3.7 million, *Vkontakte* – 2.6 million, *LinkedIn* – 288 thousand and *Twitter* – 51,6 thousand users, most of them – youth (Table 6).

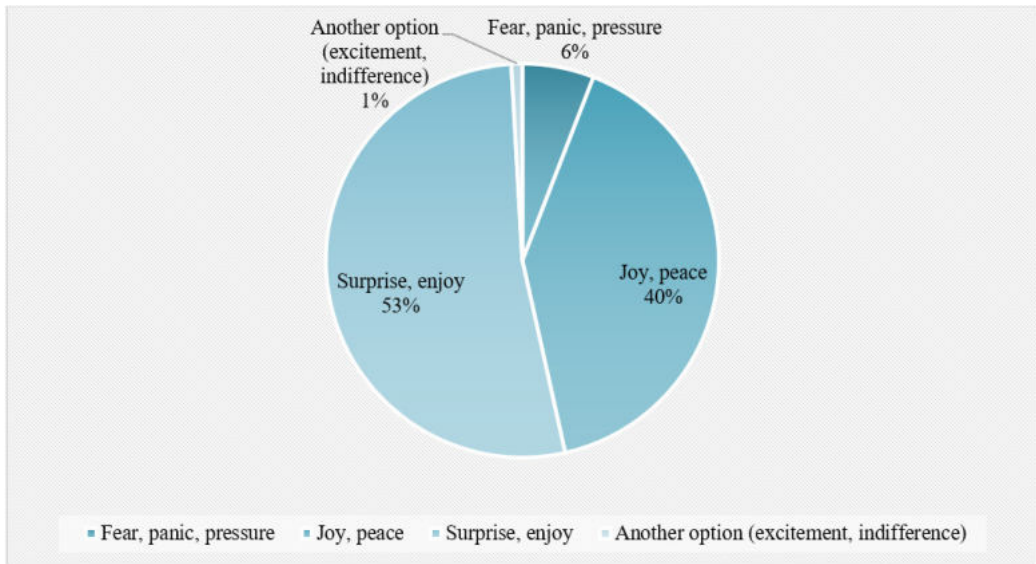
Table 6. Activity on the Internet



The question “How do you feel when you see (read, hear) the news?” was aimed at measuring the psychological impact of the media, the adaptation of the audience to the mood of the social networking environment, indicators of self-absorption positive or negative impact. Ball-Rokeach and Defler explore the emotional impact of the media. Ball-Rokeach summarized the main differences of media systems dependency theory by comparing them with media use and gratification theory [Ball-Rokeach S.J., 1985; 485]. And, in our opinion, it is appropriate to define modern science as media addiction, not media addiction.

The sociological research program predicted that there would be a lot of fear, panic, and pressure in the audience as a result of the increase in negative information in the working hypothesis. In practice, the results did not confirm this. Only 5.9 percent of the audience feels fear, 52.6 percent of the audience is surprised, and 40.6 percent feel joy and peace (Table 7).

Table 7. Feelings that arise as a result of the influence of information



When asked if they found the information they received online useful, 93 % of respondents answered *yes* and 7 % answered *no*. “The Internet contains a lot of information, but unfortunately some of it is empty information” [Yudalevich N.V., 2016]. Waste of information, information foam are useless promotional materials (according to the principle “there is no healthy food on harmful food”), unfounded personal opinions, posts, attitudes, comments, biased propaganda materials, propaganda, disinformation, fakes, especially in the context of information and psychological astroturfing wars (creating the illusion of majority support for an idea), trolls, bots can become a common topic of influence.

While the audience confirms the usefulness of the content on the Internet, it shows that they answered without thinking deeply about the topic, they are not familiar with the concepts and requirements of information garbage, information hygiene.

The next question is “What did you do when you learned about the transition to online studying?” was a media literacy test, which was answered correctly by 61.6 % of the respondents. 11.8 % said they would forward the message to others, while 26.7 % said they would try to confirm it via social media.

Respondents were given a fake photograph of a landscape and asked, “How do you feel about this photograph?”. 66.3 % of respondents did not doubt the authenticity of the photo, 22.7 % answered that they did not believe in the existence of such a scene in nature. 11 % say they can prove it wrong using various web tools. Most respondents are unfamiliar with image search tools such as “TinEye” and “RevEye”, as well as software products that determine whether an image has been processed based on metadata.

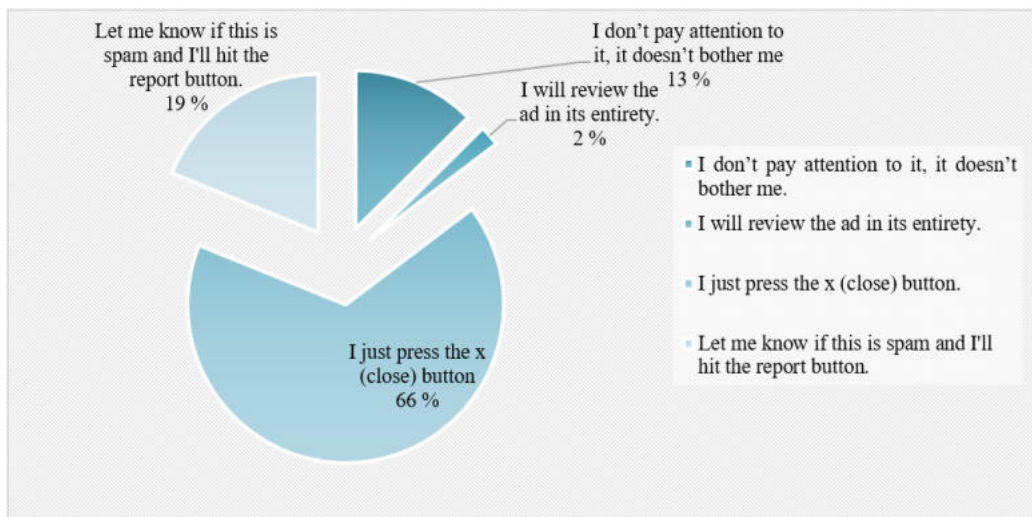
“Do you know how to identify the original source of a video?” 25.2 % of the respondents answered “Yes, I can use Youtube DataViewer and other tools” and 74.8

% said “No, never tried”.

“Can you tell trustworthy sites from untrustworthy ones?” 19 % of respondents answered “Yes, I can check if the site has an SSL certificate, is it an official source, etc.”, 20.5 % “No, I didn’t pay attention to it”, 60.5 % “can partially discern”, they replied.

“What should I do if unwanted advertising accompanies you when visiting a site?” - 18.9 % of respondents answered the test question correctly. At the same time, 66.5 % of respondents simply press the x (close) button, 12.6 % do not pay attention to it, it does not bother them, 2.1 % consider it completely (Table 8).

Table 8. Attitude to unwanted advertising

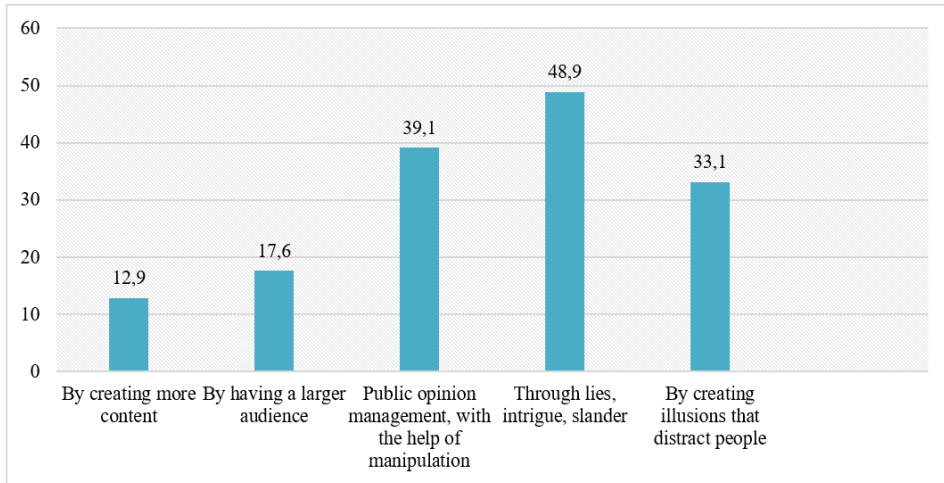


61 % of respondents do not want to receive the advertised product, 36.7 % do so sometimes, 2.3 % do it more often. 51.7 percent of participants can detect that the bot is talking, while 48.3 percent of participants do not. 74.7 % of respondents do not know the identity of the trolls, and 25.4 % are aware of the activities of fake accounts that operate to control public opinion.

78.8 % of respondents can create video content, while 21.2 % cannot. While media literacy is the ability to interpret / analyze and create media texts, we can see a person who knows how to create content as a fully media literate person. 92.9 % of respondents encountered cyber fraud aimed at withdrawing money from the card, and 7.1 % faced this problem. In recent years, the number of cybercrimes aimed at withdrawing money from plastic cards has been growing in Uzbekistan.

The analysis of the answers to the question “How do you think the information war will be waged” and the number of votes are given in the table below. 48.9 % of respondents believe that “through lies, conspiracy, slander”, 39.1 % of votes “through the management of public opinion, manipulation”. 12.9 percent by creating more content, 17.6 percent by gaining more audience, and 33.1 percent by creating illusions that distract people (Table 9).

Table 9. Imagination about the information war



The expression of negative situations such as hatred, insult, enmity, ridicule, obscenity among participants in the media space through speech has a negative impact on the digital health of social network users. Many of the unexplored aspects of this are reflected in the research of J.Culpeper [Culpeper J., 2021; 4]. In our study, “Have you been abused on social media, have you written comments and attitudes that have insulted, insulted you for your post, your personal opinion?” the question was to determine the extent to which hostile language is used on social media. A positive result has been obtained on this issue. 85 % of respondents answered: “No, it didn’t happen at all”. 13.6 % of respondents periodically face this problem, 1.4 % often face this problem.

“Urgent message for you. See you now!” A link to the video came in. What is your reaction?” on the test question, 42 percent of respondents answered “I don’t see it open”, 15.7 percent answered “I’m looking at the link”, and 42.3 percent answered “I’m trying to figure out what the purpose of the video is”.

In response to the question “As long as the Wi-Fi network is open in a public place, you ...”, 56.2 % of participants said they would use it, while 43.8 % said they would not use it. Hybrid threats are emerging in the form of a convergence of cybersecurity and personal security. In such circumstances, it is known that media literacy also includes cybersecurity rules. According to it – on unprotected Wi-Fi networks in public places it is recommended not to use Man-in-the-Middle, that is, because there may be a third person in the middle of the conversation.

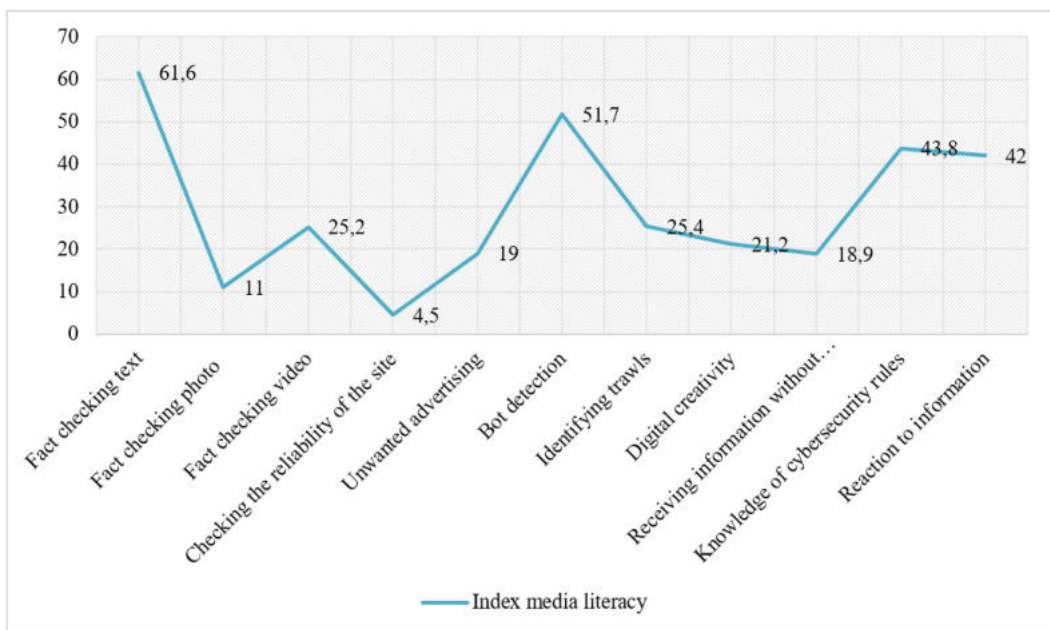
Compliance with cyber security regulations is an important aspect of media literacy. Cybersecurity is a view of information security and is a different concept from high spirituality, which serves to sort information by content. It concerns more technical processes, which means for an ordinary user to install reliable and robust passwords in mail, social networks, payment systems, to protect their own computer

and smarfoni from viruses, to ensure the inviolability of their personal data. In a broader sense, cybersecurity is a set of measures aimed at protecting digital data security, networks, mobile applications and devices from hacker attacks. This means maintaining the confidentiality of data, protecting their integrity, reliable and full operation of this or that site, application, application.

In the real world, all processes – education, service, production, even communication – have moved to the digital world, along with the wallet, to various threats, risks and crimes. Cyber attack, cyber crime, cyber harassment, increased activity on crypto-currencies, the spread of troll (fake account), spam, the widespread collapse of bots activity put the issue of cybersecurity on the agenda. After all, as all systems and processes are digitized and informed, it is an important goal to ensure their technically perfect and safe operation and security.

To the question “Do you get the impression that you are being deceived by the media?”, 6.3 % of respondents answered quickly, 2.4 % constantly, 32.9 % occasionally, 32.3 % rarely and 26.1 % in general. The audience imagines itself free from the manipulative influence of the media.

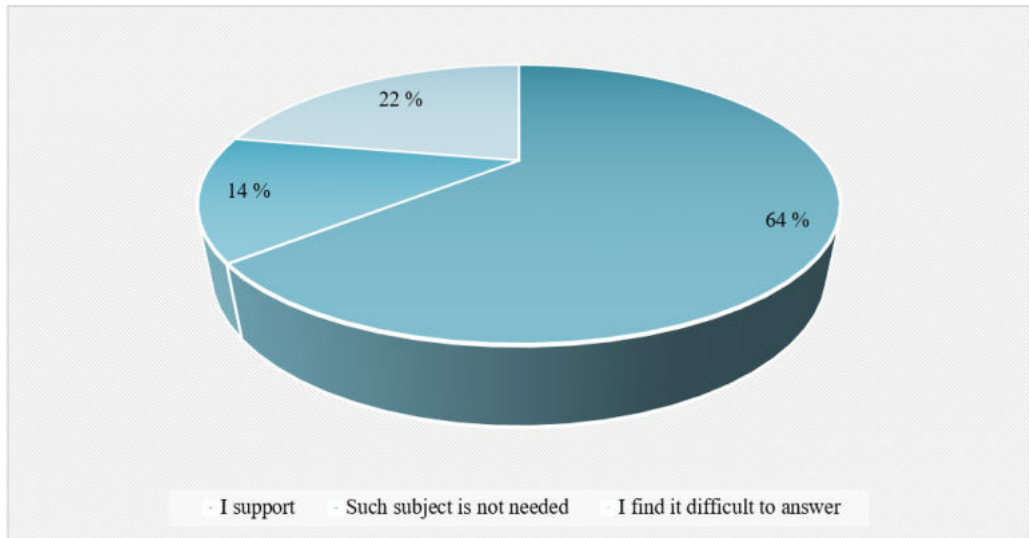
Table 10. The indicator(index) of general media literacy of Uzbek Youth



63.7 % of respondents supported the question “How would you feel about the introduction of a new science in the field of media education and media literacy into the education system of Uzbekistan, which will help young people adapt to the media world, teach them to separate fake information and develop critical thinking?” – 22.1 % found it difficult to answer. It should be noted that the development of media education in Uzbekistan, the formation of information literacy and online safety of

children, adolescents and youth are on the agenda. So, most of the audience seemed to support it (Table 11).

Table 11. Attitude to the introduction of Media education course



CONCLUSION

In conclusion, it should be noted that the opportunities for Uzbek youth to access the digital world are expanding, and they are actively using the media, especially the Internet. The level of media literacy for checking information is medium, with a low level of information creation. Young people do not have a deep understanding of the manipulative, commercial impact of information. While there has been progress in the consumption of digital media products, there has been a hierarchical regression in traditional media. The youth of Uzbekistan widely uses the media, has an idea of the need to regulate media consumption, the formation of media literacy. There is still no complete and complete understanding of the components of media literacy. The results of the study can be used in the development of the information policy of Uzbekistan, the introduction of media education, the integration of media education tools with other disciplines, and the creation of an information portrait of the youth audience.

The information obtained can be used to create the “Uzbek model” of media education. “Uzbek model” of Media education – young people, in general, in the form of continuous education, are committed to the ideas of national independence in all conditions, despite any information hurdles in the media space, providing adoration to the media world of all information consumers with an active civil position, educating information consumers, forming information manners, culture, spirituality, continuing from the sosioembrion level of a person to the end of, it is necessary to have a form of education that gives rise to practical skills in the creation of media products and is based on didactic principles inherent in the peoples of the East. It is worthwhile to take

into account the peculiarities of the media consumption of young people identified in the results of the survey. It is necessary to create educational programs and textbooks aimed at filling the gaps in the media literacy of young people.

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