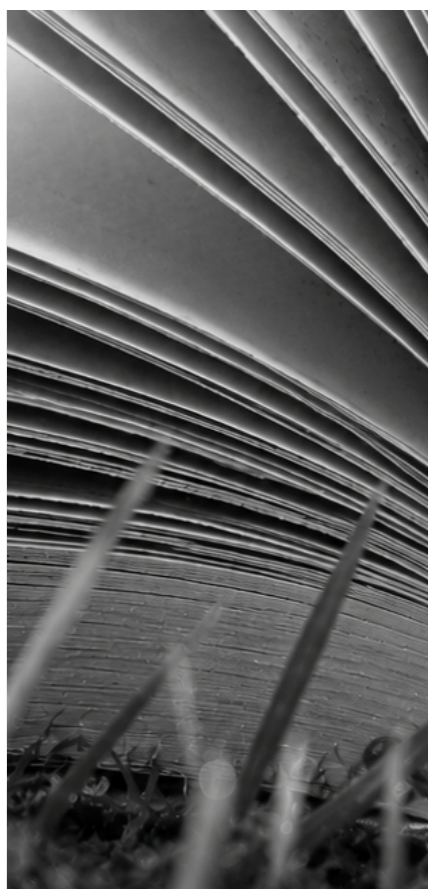




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"A special kind of beauty exists which
is born in language, of language,
and for language."

– GASTON BACHELARD



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LINGUISTICS



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The pragmatic functions of the French language units used in Russian literary texts

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Annotation *The present article demonstrates analysis of pragmatic functions of the French language units used in Russian literary works. The extracts from original texts are compared with their Uzbek translation version.*

Keywords *Literary personage, French language units, pragmatic meaning, pragmatic functions, linguocultural peculiarities*

Rus badiiy matnlarda qo'llanilgan fransuz lisoniy birliklarning pragmatik xususiyatlari

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Annotatsiya *Mazkur maqolada rus badiiy asarlarda qo'llanilgan fransuz birliklarning pragmatik vazifalari tadqiq qilingan. Maqolada aslyat matndan tanlangan kontekstlar va ularning o'zbekcha tarjimai tahlil qilingan.*

Kalit so'zlar *Badiiy peronaj, fransuz lisoniy birliklar, pragmatik ma'no, pragmatik vazifa, lingvomadaniy xususiyatlar*

Прагматические особенности французских языковых единиц, использованных в русских художественных текстах

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Аннотация *В настоящей статье исследуются прагматические функции французских языковых единиц, использованных в русских художественных произведениях. В статье рассматриваются отрывки из оригинальных текстов и их узбекских перевод.*

Ключевые слова *Художественный персонаж, французские языковые единицы, прагматическое значение, прагматические функции, лингвокультурологические особенности*

Til va nutq dixotomiyasi zamonaviy lingvistika rivoji uchun muhim rol o'ynaydi. Mazkur hodisa F.Sossyur va dunyoning turli ilmiy markazlaridagi olimlar e'tiborini tortgan. Jumladan, F. Sossyur o'z ilmiy ishlarida til va

nutq o'zaro bog'liqligini quyidagi qarama-qarshilik jihatlari doirasida tahlil qilgan: sotsial / individual, abstrakt / aniq, passiv / aktiv, mental / jismoniy, virtual / real va h.k. (Sossyur, 1977; 57).

R. Engler fikriga ko'ra, lisoniy faoliyat tilning faollashuvi uchun zamin yaratadi (Engler, 1998; 16). Til jamiyat uchun xizmat qiladi, zero insonlar jamiyatda til yordamida o'z nutqini yaratadi. Lisoniy tajriba shuni ko'rsatadiki, lisoniy faoliyatni ta'minlanuvchi tamoyillar boshqa aspektlar tamoyillaridan farqlanadi. Bu aspektlar bir biri bilan bog'liq bo'lsa-da, ular mustaqil harakatlanadi.

Badiiy asarlarda insoniy qadriyatlarini tasvirlash uchun turli lisoniy vositalardan foydalaniladi. Badiiy matnning uslubiy xususiyatlariga murojaat qilish ham samarali bo'lib tuyuladi, bu badiiy matndagi lisoniy birliklar ishlashining o'ziga xos xususiyatlari va ularning o'quvchiga ta'siri haqidagi zamonaviy tasavvurlarni kengaytiradi (Lazareva, 2019; 8).

Lisoniy faoliyatning pragmatik xususiyatlari, ushbu xususiyatlarni yuzaga keltiruvchi omillarni o'rganish tilning ijtimoiy tabiatini aniqlash uchun muhimdir. Bu lisoniy muloqot ijtimoiy va lingvistik qonunlarga muvofiq yuz berishiga oid dalillarni izlashga imkon beradi. Ijtimoiy tajriba ko'lamini tufayli kommunikativ vaziyatlar o'zgaradi va dastlab oddiy tuzilma bo'lgan pragmatik tuzilma vaqt o'tishi bilan o'zgarib, yanada murakkablashadi. Shunday ekan, lingvistik tahlilni pragmatikadan boshlash kerak (Safarov, 2018; 41).

Badiiy matn tahlilida nafaqat so'z tarkibiga, balki kommunikativ holatlarning pragmatik mazmuniga ham e'tibor berish lozim.

Darhaqiqat, badiiy asar matni intellektual, emotsional xususiyatlarga ega va shuning uchun kitobxon ongi va tasavvuriga ta'sir o'tkazadi. Quyidagi kontekstda bir qator pragmatik ma'nolar taqdim etilgan: salomlashish, xushmuomala murojaat, tabriklash va ijobiy baho berish (kompliment):

Bonjour, ma chère, je vous félicite, - сказала гостья. - Quelle délicieuse enfant! - прибавила она, обращаясь к матери (Толстой «Война и мир», т. 1; 36).

Tarjimada barcha pragmatik vazifalar saqlangan:

Salomatmisiz, azizim, bayramingiz qutlug' bo'lsin, - dedi mehmonxonim, so'ngra qizning onasiga murojaat qildi. - Ajoyib farzand ekan-a! (Tolstoy "Urush va tinchlik", I, II kitoblar; 62).

Rus yozuvchilari romanlarida qo'llanilgan fransuzcha so'zlar turli pragmatik vazifalarni bajaradi. Masalan, quyidagi parchada personaj do'stiga mo'ljallangan maslahatini fransuz tilida ifodalamoqda:

- Ah mon ami! - сказала она с тем же жестом, как утром с сыном, дотрагиваясь до его руки, - croyez, que je souffre, autant que vous, mais soyez homme. Soyez homme, mon ami, c'est moi qui veillerai à vos intérêts, - сказала она в ответ на его взгляд и еще скорее пошла по коридору (Толстой «Война и мир», т. 1; 71-72). Maslahatning ma'nosi: *"Do'stim, ishoning, men ham qiynalyapman, ammo siz o'zingizni erkaklarcha tutishingiz kerak. Siz erkak bo'lishingiz kerak, men esa manfaatlaringizni qo'llab-quvvatlayman"*. Mazkur kontekstda personajning o'z nutqini fransuzcha bayon etgani katta ahamiyatga ega. Birinchidan, bu personaj bilan do'sti o'rtasidagi sir ekanligi, ikkinchidan, ularning o'rtasidagi munosabatlarning yaqinligini namoyish etadi.

Norozilik ma'nosi nutqiy aktda turli darajalarda ifodalanadi. Masalan, quyidagi misolda fransuz tilida bayon qilingan norozilikning ma'nosi juda kuchli:

В эту минуту дверь, та страшная дверь, на которую так долго смотрел Пьер и которая так тихо отворялась, быстро с шумом откинулась, стукнув об стену, и средняя княжна выбежала оттуда и вплеснула руками. Что вы делаете! - отчаянно проговорила она, - Il s'en va et vous me laissez seule (Толстой «Война и мир», т. 1; 79). Ma'nosi: "U o'lim to'shagida yotibdi, siz esa meni bir o'zimni tashlab ketmoqchisiz! Fransuz tilida bayon qilingan gap tanbeh berish, hatto urushish pragmatik vazifasini bajaradi.

Yana bir kontekstni tahlilga tortamiz:

Mon ami! - сказала мать умоляющим голосом, опять дотрагиваясь до руки сына,

как будто это прикосновение могло успокаивать или возбуждать его (Толстой «Война и мир», т. 1; 45).

O'zbek matnda tarjimon o'zgarishni kiritgan: mon ami – "do'stim" o'rnida "jigarim" deb tarjima qilgan, ammo aynan shu o'zgarish tufayli matn adekvat tarjima qilingan:

Jigarim!_– dedi onasi yalingan tovush bilan yana o'g'lining qo'lini ushlab, xuddi bu ushlashi o'g'liga tasalli beradigan yoki uning g'ashiga tegadiganday (Tolstoy "Urush va tinchlik", I, II kitoblar; 78).

Badiiy matnda personaj tomonidan fransuz tilida aytilgan maslahatning yana bir misolini keltiramiz:

– *Voyons, ma bonne Анна Михайловна, laissez faire Catiche* (Толстой «Война и мир», т. 1; 78). Ya'ni: "Azizim Anna Mixaylovna, qo'ying o'sha Katishni, istaganini qilaversin". Pragmatik nuqtai nazardan mazkur parchada fransuz tilida ifodalangan fikr yupatish va tinchlantirish vazifasini bajaradi. So'zlovchi nutq ob'yekti bo'lmish Katishni taniydi, uning tarafini olmasa-da, uni tinch qo'yishning tarafdori.

Iltimos qilish kabi pragmatik vazifa badiiy matnda ko'proq fransuzcha leksika yordamida voqelanadi:

– *Я знаю, милая, добрая княжна, – сказала Анна Михайловна, хватаясь рукой за портфель и так крепко, что видно было, она не скоро его пустит. – Милая княжна, я вас прошу, я вас умоляю, пожалейте его. Je vous en conjure...* (Толстой «Война и мир», т. 1; 78). Ma'nosi: "Sizdan iltimos qilaman". Fransuzcha aytilgan iltimos so'zlovchining xushmuomaligidan darak berardi.

Quyidagi matnda birgina fransuzcha so'z qo'llanilgan bo'lsa-da, u o'ziga xos pragmatik ma'noga ega:

Я знаю, что я всегда буду первую confidente моих дочерей и что Николенька, по своему пылкому характеру, ежели будет шалить (мальчику нельзя без этого), то все не так, как эти петербургские господа (Толстой «Война и мир», т. 1; 39). "Confidente" so'zi "maslahatchi" ma'nosini ifodalaydi.

Tarjima matnida ham mazkur so'z fransuzcha berilgan va sahifa ostida uning ma'nosi yozilgan: "maslahatchi":

...hamma vaqt qizlarimning birinchi confidente o'zim bo'laman. Nikolinka ham ming sho'x bo'lmasin (bola albatta sho'x bo'ladi-yu), harqalay, peterburglik yoshlarday bo'lmaydi (Tolstoy "Urush va tinchlik", I, II kitoblar; 67).

Navbatdagi parchada va'da berganligini eslatish kabi pragmatik ma'no fransuzcha ifodalangan:

Mon cher, vous m'avez promis, – обратилась она опять к сыну, прикосновением руки возбуждая его (Толстой «Война и мир», т. 1; 46).

Ya'ni, do'stim, menga va'da bergansiz.

O'zbek tilidagi matn:

U yana qo'l tekkizishi bilan o'g'lining g'ashiga tegib:

Do'stim, menga so'z bergansan, – dedi (Tolstoy "Urush va tinchlik", I, II kitoblar; 78). Asliyat matnida ona o'g'liga "siz" deb murojaat qiladi, tarjimada "bergansan" so'zi ishlatilgan. Ko'rib turibmizki, asliyat matnidagi strukturaga tarjimada o'zgarishlar kiritilgan, ya'ni avval onaning harakati tasvirlangan, undan keyin esa, nutqi.

Keyingi parchadagi so'roq gap orada ko'p vaqt o'tganligiga ishora qiladi:

– *Bonjour, ma cousine, – сказал Пьер. – Vous ne me reconnaissez pas?* (Толстой «Война и мир», т. 1 ; 49). Ma'lumki, *cousine* so'zi qarindoshlikning ikkinchi darajasini ifodalaydi, ya'ni unga "xolavachcha", "tog'avachcha", "amakivachcha" va "ammavachcha" kabi o'zbek karindoshlik terminlari mos keladi. Tarjimada bu so'zlardan qay birini ishlatish kerakligi noaniq bo'lgani uchun, tarjimon uni "singlim" deb o'g'irgan:

Salom, singlim, – dedi Pyer. – Meni tanimayapsizmi? (Tolstoy "Urush va tinchlik", I, II kitoblar; 84).

Rus badiiy matnlari XVIII-XIX asrlarda dvoryanlarning ismi, laqabi, turli lavozim va unvonlarini fransuzcha e'lon qilinishini isbotlaydi:

Генерал-аншеф князь Николай Андреевич, по прозванию в обществе le roi de Prusse, - с того времени, как при Павле был сослан в деревню и жил безвыездно в своих Лысых Горах с дочерью княжною Марьей, и при ней компаньонкой, m-lle Bourienne (Толстой «Война и мир», т. 1; 81). Mazkur kontekstda “*le roi de Prusse*” – Prussiya qiroli, “*m-lle Bourienne*” – madmuazel Buriyen.

Yana bir misol keltiramiz:

На днях у Апраксиных я слышала, как одна дама спрашивает: «C'est ça le fameux prince André?» Ma parole d'honneur! – Она засмеялась. – Он так везде принят (Толстой «Война и мир», т. 1; 24). Fransuzcha replikaning tarjimasini: “Bu kishi taniqli knyaz Andrey mi? Chin so'zim!”

Antroposentrik tilshunoslikda insonning oilaviy ahvolini ifodalovchi til birliklar alohida ahamiyatga ega (Nasrullayeva, 2018; 199). XVIII asrda odatda rus dvoryan oilalardagi bolalar ota-onasiga fransuzcha so'zlarni ishlatib murojaat qilardi:

Mon père, André? – сказала неграциозная, неловкая княжна с такой невыразимой прелестью печали и самозабвения, что отец не выдержал ее взгляда и, всхлипнув, отвернулся (Толстой «Война и мир», т. 2; 26). Mazkur kontekstdan ma'lum bo'ldiki, qiz otasiga “Otaxonim, Andre!” deb murojaat qilgan. Demak, otaga bunday murojaat qilish rus dvoryanlariga xos kommunikativ norma edi. Bu o'ziga xos moda va farovonlikning nishonasi edi. Fransuzcha murojaat ikki asr davomida dvoryan oilalarida saqlangan va yosh bolalarga o'rgatishgan.

Haqiqatdan ham, farzandlar o'z ota-onasiga ham fransuzcha murojaat qilish odatiy edi:

– *Прочтите хоть это, mon père, – отвечала княжна, краснея еще более и подавая ему письмо* (Толстой «Война и мир», т. 1; 83). “*Mon père*” so'z birikmasi “otam” ma'nosini ifodalaydi.

Rus aristokratlar jamoasida do'stlar va dugonalar ham bir-biriga fransuzcha murojaat qilishardi. Do'st va dugonalar aynan dvoryan

jamiyatdan bo'lgani uchun, fransuz tilida bema'lol gaplashardi. Fransuzcha murojaat o'zgacha hurmat izhor qilish bilan birgalikda, nutqqa oro qo'shardi hamda atrofda odamlarning e'tiborini tortardi:

Ma bonne amie, – сказала маленькая княгиня утром 19 марта после завтрака, и губка ее с усиками поднялась по старой привычке (Толстой «Война и мир», т. 2; 27). Belgilangan so'z birikmasi “aziz do'stim” ma'nosini anglatadi. Bu gapda nafislik, aslzodalik ifori yaqqol namoyon bo'lmoqda.

L.N. Tolstoy badiiy qahramonlari o'z replikalarida ruscha va fransuzcha so'zlarni birgina jumlada nihoyatda mahoratli ishlatishgan. Bunday bilingvizm ularning nutqiga o'ziga xos chiroy va xushohanglik qo'shadi:

Тут князь Ипполит задумался, видимо с трудом соображая.

– *Она сказала ... да, она сказала: «Девушка, надень livrée (livrée, yani kiyib ol) и поедем со мной, faire des visites»* (xabar olishga boramiz) (Толстой «Война и мир», т. 1; 20).

O'tgan asrlarda rus dvoryanlari uchun bir birlariga fransuzcha salom berish va xushmuomala so'zlarni aytish odatiy hol bo'lib qolgan edi:

– *Avant tout dites-moi, comment vous allez, chère amie? Успокойте меня, – сказал он, не изменяя голоса и тоном, в котором из-за приличия и участия просвечивало равнодушие и даже насмешка* (Толстой «Война и мир», т. 1; 4). Ma'lumki, personaj kommunikativ hol-ahvolini so'ramoqda. O'zbek lisoniy madaniyatiga xos tarjimon mazkur jumlaning quyidagicha tarjima qilgan:

Аввал айтинг, азизим, саломатлигингиз қалай? Мени хотиржам қилинг, – деди князь овозини о'зgartirmасдан, ammo uning odob va mehribonlik uchun aytgan so'zlarida beparvolik va hattoki istehzo ohangi borligi bilinib turar edi (Tolstoy “Urush va tinchlik”, I, II kitoblar; 5).

Rus badiiy asarlarida fransuz tilidagi nutqiy formulalar tez-tez qo'llanilgan:

Медведя-то, говорит, как не бояться? Да как увидишь его, и страх прошел, как бы только не ушел! Ну, так-то и я. Demain, mon cher! (Толстой «Война и мир», т. 2; 18). Mazkur nutqiy formuladan xayrlashish maqsadida foydalaniladi va "Xayr, azizim!" ma'nosini ifodalaydi. Keltirilgan parchada

personaj nutqini rus tilida bayon qilsa-da, birdaniga fransuzcha xayrlashdi. Demak, fransuzcha gaplar ko'proq nutqning boshida va oxirida qo'llanilardi. Bunday xayrlashish, bir tomondan, odamlarning diqqatini tortadi, boshqa tomondan esa, so'zlovchi oqsuyaklardan ekanligi haqida darak beradi.

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Linguistic and stylistic features of O. Henry's stories

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Annotation *The article examines the linguistic and stylistic features of O. Henry's stories. By analyzing narrative techniques, lexical and syntactic constructions, figurative language devices, and discursive strategies, the study demonstrates how humorous, emotionally resonant, and structurally original stories are created. Particular attention is paid to the writer's use of irony and unusual endings.*

Keywords *Discourse analysis, surprise ending, misunderstanding, delusion, ironic, humorous, sentimental coloring, denouement, colloquial expressions, dialecticisms, slang, phonetic means, lexical means, syntactic means, dialogic insertions*

O. Genri hikoyalarining lingvistik va stilistik xususiyatlari

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Annotatsiya *Maqolada O.Genri hikoyalarining lingvistik va stilistik xususiyatlari ko'rib chiqiladi. Tadqiqot bayon qilish texnikasi, leksik va sintaktik konstruksiyalar, obrazli til vositalari va diskursiv strategiyalarni tahlil qilib, kulgili, emotsional rezonansli va strukturaviy jihatdan o'ziga xos hikoyalar yaratilganligini ko'rsatadi. Yozuvchining istehzo va g'ayrioddiy yakunlardan foydalanishiga alohida e'tibor beriladi.*

Kalit so'zlar *Nutq tahlili, kutilmagan yakun, noto'g'ri tushunish, aldash, istehzo, hazil, sentimental rang berish, tanbeh, so'zlashuv iboralari, dialektizmlar, jargon, fonetik vositalar, leksik vositalar, sintaktik vositalar, dialogik qo'shimchalar*

Лингвистические и стилистические особенности рассказов О. Генри

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Аннотация *В статье рассматриваются лингвистические и стилистические особенности рассказов О. Генри. Анализируя повествовательные приёмы, лексические и синтаксические конструкции, образные средства языка и дискурсивные стратегии, в исследовании автор демонстрирует то, как создаются юмористические, эмоционально резонансные и структурно*

оригинальные рассказы. Особое внимание уделяется использованию писателем иронии и необычных концовок.

Ключевые слова

Дискурсивный анализ, неожиданная развязка, недоразумение, заблуждение, иронический, юмористический, сентиментальная окраска, развязка, разговорные выражения, диалектизмы, сленг, фонетические средства, лексические средства, синтаксические средства, диалогические вставки

Introduction

Many people acknowledge O. Henry (William Sydney Porter) as a master of the American short story. His works from the turn of the 20th century stand out for their distinctive linguistic design in addition to their creative storylines. O. Henry's unique stylistic style, conversational language, humorous phrasing, subtle irony, and expressive narrative structures all play a part in his prose. Using techniques from stylistics, discourse analysis, and narratology, this article aims to systematize these linguistic and stylistic characteristics.

Eichenbaum, in his article "O. Henry and the Theory of the Short Story", wrote that "such a parodist, who knows his craft to the last detail and continually initiates the reader into its secrets, we seem not to have had since the time of Sterne" (Eikhenbaum, 1927; 192). In the early American literature of the 19th century, the name of O. Henry can be compared with that of Mark Twain.

The manner of O. Henry's writing is outstanding. He is a master of the short story genre in American literature. The work of O. Henry reflected his diverse life experience. He portrays the bustle of the North American capital, the vastness of Texas, and the traditions of the South American republics in his short stories.

O. Henry's humanism, commitment to independent democracy, and sharp awareness of the social realities of his era enabled him to portray New York as a complex, captivating, and sometimes harsh city, inhabited by millions of ordinary people. His stories draw readers in

and evoke sympathy for clerks, shop assistants, wanderers, struggling artists, poets, actresses, cowboys, minor adventurers, and farmers. This appeal is largely due to O. Henry's distinctive narrative charm – his unique ability to engage and enchant his audience.

A hallmark of O. Henry's style is his use of the unexpected ending. This technique relies on a sudden shift in the narrative that forces readers to reassess everything that came before. From a linguistic perspective, such twists are typically set up through the deliberate concealment of key details, the use of deceptive narrative perspective, layers of semantic ambiguity, and controlled pacing. Together, these devices produce a sense of retrospective clarity, so that the ending feels both surprising and convincingly justified.

Methods

Alexander Naumovich Luk observes that O. Henry possessed a deep understanding of life and, in many respects, could be seen as a cynic, pessimist, and fatalist. According to Luk, his worldview combines somber reflections influenced by thinkers such as Plato, the biblical text Ecclesiastes, and Omar Khayyam. This philosophical outlook is clearly mirrored in his literary works (Luk, 2007; 55).

Similarly, V.S. Borovinsky emphasizes that O. Henry's prose is characterized by a striking contrast: it combines a rich, densely detailed depiction of life with a delicate and finely constructed narrative form (Borovinsky, 2000; 77).

D.A. Zhdanova, in her article "Language, Life, and Play in O. Henry's Short Stories," points

out that O. Henry portrays a wide range of social types and patterns of behavior typical of people living at the turn of the century (Zhdanova, 2009; 52).

Within American literature, themes such as crime, vagrancy, and both minor and major forms of adventurism had long been well established. For humorists, the motif of a small-time criminal's confession served as a tool to reveal a social order that both produces and tolerates such behavior. This can be seen in works like *Diddling Considered as One of the Exact Sciences* by Edgar Allan Poe and *The Thief's Complaint* by Artemus Ward (Lukin, 1999; 99).

Many of O. Henry's stories are told from a first-person perspective, with narrators who are often unreliable or playfully biased, influencing how readers perceive events. Even when he uses third-person narration, the voice frequently remains informal and conversational. This approach aligns O. Henry with the tradition of author-centered storytelling, highlighting a sense of orality and creating a direct, engaging connection with the audience.

The research applies a qualitative linguistic approach grounded in a close reading of a selected set of O. Henry's short stories. The methodology involves several components: selecting ten texts that reflect his key stylistic modes – romantic, humorous, and ironic; conducting a linguistic examination of vocabulary, phraseology, idiomatic expressions, syntactic structures, pragmatic elements, and narrative voice; performing a stylistic analysis focused on humor, irony, narrative organization, and characterization; and using a comparative perspective to examine different stories in order to identify consistent patterns in his writing.

The image that unfolds before the reader takes on a momentary, almost illusory sense of reality, yet leaves a lasting impression in memory. In the short stories of O. Henry, a strong element of theatricality plays a crucial role, closely tied to his belief in the influence of

chance or fate. While he frees his characters from excessive reflection and deliberate choice, he never deprives them of moral principles. Within his fictional world, clear ethical and humane values persist, even when characters act inconsistently with them. At the same time, the author has a remarkable ability to reveal humor and unexpected aspects in any situation, particularly in the interaction and conflict of human personalities.

Results

The stories of O. Henry are so fascinating because they are most often built on some funny misunderstanding or delusion of the hero, which is explained only at the end of the story, thanks to which all the events described before appearing in a completely new light. The writer even talks about sad things with a cheerful smile. But the reader understands that the world depicted by the author is far from being as serene as it might seem at first glance.

O. Henry's hero is a simple person, one of many other people. The internal value of a man, a good heart, the ability to love and sympathy is most important for the writer. Love is the most precious thing that people can give to each other.

O. Henry tried not only to make laugh, but also to touch. The real Henry can be found in comic picaresque and parody novels, in novels with unexpected endings, witty dialogue and ironic remarks by the author. It should be noted that Henry's main stylistic device is the collision of words, concepts, objects, feelings that are very far from each other, as if unrelated and in this sense unexpected words, notions, subjects, feelings. He avoids consistent, conscientious descriptions and his characters sometimes speak completely incoherently, and such a set of phrases is motivated by special circumstances or reasons.

His narration is invariably ironic or humorous. The conversations of the characters in Henry's stories are always directly connected with the plot. They are rich in intonations, mobile and often in a special intricate or

ambiguous way. Sometimes a whole dialogue is based on mutual misunderstanding, which in some cases has not only stylistic, but also plot significance. The content of some of Henry's stories is the composition of the story or the discussion of related theoretical issues. These things are a kind of treatises in which Henry himself discovers his principles, criticizes all sorts of patterns.

However, even in the most ordinary things, Henry quite often comments on the course of the plot, taking every opportunity to introduce literary irony, destroy the illusion of immediacy, parody a template, give a feel for the conventions of art, or show how a story is made. The author intervenes in the events of his own story and enters into a literary conversation with the reader, turning the short story into a *feuilleton*.

Usually, all the constituent parts of the novel are accompanied or permeated with such a commentary. The story is structured in such a way that until the very end it is not even clear what, in fact, is the mystery, where, in general, the events described are heading. The end not only serves as a denouement, but also reveals the essence of the plot, the meaning of what was happening. Therefore, in Henry's works, not only the reader is often fooled, but also the heroes of his stories.

Discussion

The language of his short stories is extremely rich, associative and whimsical, full of parodies, allusions, hidden quotes and all kinds of puns, which poses extremely difficult tasks for translators.

The work of O. Henry is largely associated with the writer's collaboration with the American press, where his short stories were published. This work determined the frequency of writing short stories, their length and even themes, for example, short stories for Christmas. On the one hand, the author depended on a mass audience, a simple reader with his thinking. On the other hand, the paradoxical overcoming of stereotypes in the finale of the short stories has become a kind of

hallmark of O. Henry. In our opinion, the anomaly and the comic that appear in O. Henry's short stories are largely determined by the lifestyle of contemporary America, determine the diversity of his work, the combination of seemingly incongruous realities in it, and the variety of life scenarios.

According to Sibirtseva, the genre of the short story provides for a rapid development of events, an unexpected witty conclusion in the finale. O. Henry not only skillfully uses the genre scheme, turning the entire narrative into an expectation of the final move, but adds the author's findings, such as double denouement, double storylines that intersect at the end of the novel, mirror situations that allow you to see the true state of things. Among the components leading to a paradoxical solution of the situation at the level of composition, the inserted short stories are indicated, the plot course of which paradoxically finds a point of contact with the line of the main conflict. It is also important to build a story on the principle of a detective story in order to create an atmosphere of mystery, to find the title of the story, which deceives the reader's expectations, expositions that run counter to the subsequent narration, and the technique of switching attention from the true situation to the imaginary one (Sibirtseva, 2012).

His study employs a qualitative linguistic analysis based on a close reading of a selected corpus of O. Henry's short stories. The methodology includes textual selection: ten stories representing O. Henry's main stylistic range (romantic, humorous, and ironic narratives); linguistic analysis: examination of lexical choices, phraseology, idioms, syntactic constructions, pragmatic features, and narrative voice; stylistic analysis: identification of humor, irony, narrative framing, and characterization techniques; comparative approach: contrasting O. Henry's strategies across different stories to identify recurring patterns.

The researchers note that most of O. Henry's stories are characterized by a comic

mode, while turning the situation around in the finale of many stories, the author also changes the accents of the narrative: at first, the comic collision acquires a sentimental coloring; in short stories with an unhappy final denouement for the hero, a comic component appears, which reduces the tragic pathos. In O. Henry's short stories, both general literary vocabulary and colloquial expressions, dialecticisms, slang are used, informing the reader about the social status of the characters. These expressions are endowed with intricate wit, but at the same time give the narrative credibility, for example, *to be about to die* – *быть на грани смерти*, *a crack on a head* – *удар по голове*, *to blow in one's money* – *вдуть деньги*, *to snap one's fingers* – *щелкнуть пальцами*.

The usage of book words in contrast with colloquial vocabulary or neutral words in combination with elevated or colloquially rude ones violates the holistic content of the stories, but creates a comic effect and performs a stylistic function of influence. Here is how O. Henry describes Soapy the vagrant's attempt to get the attention of a cop.

Example: *On the sidewalk Soapy began to **yell drunken gibberish** at the top of his harsh voice. He danced, **howled**, raved, and otherwise disturbed the **welkin*** ("The Cop and the Anthem") (O. Henry, 1995; 35).

From the synonymous series *sky* – *welkin* – *heaven*, the writer chooses the poetic archaism *welkin*, which, in combination with the colloquial words *to yell*, *to hawl* and the phrase *drunken gibberish*, gives the statement an ironic intonation. Thus, the writer's choice of words is always motivated by the ideological and artistic objectives of the work.

Dialogic insertions in short stories perform not only logical and informational, but also expressive functions. This is achieved by individualization of the characters' speech, which is carried out by phonetic, lexical and syntactic means. E. Zhuk notes that the conversations of the characters in the stories of O. Henry are always directly related to the plot

and the role of a certain person. They are rich in intonations, mobile and often in a special way wise or ambiguous.

Since most often the author in the dialogues reflects the social status of the hero, his emotional state, attitude to the subject of conversation, the dialogue in O. Henry's short stories is saturated with vocabulary of different styles such as jargons, slangs, colloquialisms actively participated in the constitution of speech behavior and, thus, the linguistic portrait of characters (Zhuk, 2012).

Let's look at text examples containing stylistically charged lexical units. Thus, in the following phrase, O. Henry uses the technique of stylistic comparison, a trope that consists of likening one object to another based on a common feature (Kozhina, 2006; 459).

"The feminine nature and similitude," says I, "is as plain to my sight as the Rocky Mountains is to a blue-eyed burro. I'm onto all their little side-steps and punctual discrepancies" ("The Ransom of Mack").

Conclusion

To sum up, it can be stated that O. Henry, possessing his own idiostyle, fully utilizes in his works the techniques of prominence through a wide variety of lexical, syntactic, and phonetic stylistic devices, which once again demonstrates his mastery as a short story writer. O. Henry's stories stand out for their distinctive blend of linguistic simplicity and stylistic sophistication. His use of colloquial language, vivid imagery, and humor creates an accessible narrative voice that resonates with a wide audience. At the same time, his mastery of stylistic devices – such as irony, unexpected endings, and contrast – adds depth and emotional impact to his works. The frequent use of dialogue and expressive means enhances characterization and brings his stories closer to real-life communication. Moreover, O. Henry's narrative technique reflects a careful balance between form and content. His concise structure, combined with dynamic plot development, allows him to convey complex human experiences within a

limited space. The famous “twist ending” not only surprises the reader but also reinforces the

moral and philosophical undertones of his stories.

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Stylistic features of dialogue in Elizabethan and modern English drama: a comparative analysis

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Annotation *This article examines the stylistic features of dramatic dialogue in two key periods of English theatrical history: the Elizabethan era (c. 1558-1642) and the Modern period (1880-present). Drawing on linguistic stylistics, Speech Act Theory, and Grice's Cooperative Principle, the study analyses dialogue at prosodic, lexical, syntactic, and pragmatic levels. The article demonstrates that Elizabethan dialogue is marked by metrical regularity, rhetorical elaboration, lexical density, and direct audience address, while modern dialogue tends toward prosaic simplicity, syntactic fragmentation, subtext, and expressive use of silence. These contrasting styles reflect fundamentally different philosophies of dramatic communication. As well as, the Elizabethan stage trusted language to represent reality and move its audience, whereas modern drama treats language with suspicion, exploiting its failures and silences as expressive resources. The comparative framework reveals how stylistic change encodes deeper shifts in cultural assumptions about truth, representation, and the theatrical contract between performers and spectators.*

Keywords *Dramatic dialogue, stylistics, Elizabethan drama, modern drama, blank verse, subtext, rhetoric, pragmatics, comparative analysis*

Elizabet davri va zamonaviy ingliz dramasiidagi dialogning uslubiy xususiyatlari: qiyosiy tahlil

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Annotatsiya *Ushbu maqolada ingliz teatr tarixining ikkita asosiy davrida Elizabet davrida (taxm. 1558-1642) va zamonaviy davrida (1880 yildan hozirgi kungacha) – dramatik dialogning uslubiy xususiyatlari o'rganiladi. Lingvistik stilistika, nutq aktlari nazariyasi va Grays kooperativ prinsipiga tayanib, tadqiqot dialogni prosodik, leksik, sintaktik va pragmatik darajalarda tahlil qiladi. Maqolada elizabethan dialogi metrik muntazamlik, ritorik ishlov berish, leksik zichlik va tinglovchilarga to'g'ridan-to'g'ri murojaat bilan tavsiflanishi, zamonaviy dialog esa nasriy soddalik, sintaktik parchalanish, podmatn va sukutdan ifodali foydalanishga intilishi ko'rsatilgan. Bu qarama-qarshi uslublar dramatik muloqotning tubdan farqli falsafalarini aks ettiradi. Elizabethan sahnasi tilga haqiqatni ifodalash va tomoshabinlarni*

ta'sirlantirish ishonchini bildirgan, zamonaviy drama esa tilga gumon bilan qaraydi, uning yetishmovchiliklari va sukutlarini ifodali vositalar sifatida qo'llaydi. Taqqoslash doirasi uslubiy o'zgarishlar haqiqat, tasvirlash va ijrochilar bilan tomoshabinlar o'rtasidagi teatral shartnoma haqidagi madaniy tasavvurlardagi chuqur siljishlarni qanday kodlashini ochib beradi.

Kalit so'zlar *Dramatik dialog, stilistika, elizabethan drama, zamonaviy drama, bo'sh she'r, podmatn, ritorika, pragmatika, qiyosiy tahlil*

Стилистические особенности диалога в елизаветинской и современной английской драме: сравнительный анализ

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Аннотация *В данной статье рассматриваются стилистические особенности драматического диалога в два ключевых периода истории английского театра: эпоху Елизаветы (ок. 1558-1642) и современный период (с 1880 г. по настоящее время). Опираясь на лингвистическую стилистику, теорию речевых актов и принцип кооперации Грайса, исследование анализирует диалог на просодическом, лексическом, синтаксическом и прагматическом уровнях. В статье показано, что елизаветинский диалог отличается метрической регулярностью, риторической разработанностью, лексической плотностью и прямым обращением к аудитории, тогда как современный диалог тяготеет к прозаической простоте, синтаксической фрагментации, подтексту и выразительному молчанию. Эти контрастирующие стили отражают принципиально различные философии драматической коммуникации. Елизаветинская сцена доверяла языку представлять реальность и трогать зрителей, в то время как современная драма относится к языку с подозрением, используя его неудачи и паузы как выразительные средства. Сравнительная модель показывает, как стилистические изменения кодируют глубинные сдвиги в культурных представлениях об истине, репрезентации и театральном контракте между исполнителями и зрителями.*

Ключевые слова *Драматический диалог, стилитика, елизаветинская драма, современная драма, белый стих, подтекст, риторика, прагматика, сравнительный анализ*

Introduction

Dramatic dialogue occupies a unique position in literary language. Unlike narrative prose, it carries the entire weight of a play without a narrator: characters must reveal personality, advance plot, and establish social relationships entirely through speech. The English dramatic tradition offers an unparalleled opportunity for diachronic stylistic comparison. The Elizabethan stage produced the most formally elaborate dialogue in literary history, while modern drama radically transformed theatrical language, embracing plainness, fragmentation, and silence as expressive resources. The contrast is not merely historical but philosophical: the two periods operate with fundamentally different assumptions about what language can and should do.

The aim of this article is to compare the dominant stylistic features of dialogue in Elizabethan and Modern English drama, with attention to prosodic organisation, rhetorical strategy, lexical choice, syntactic structure, and pragmatic function. The analysis draws on linguistic stylistics (Leech & Short, 2007), Speech Act Theory (Austin, 1962; Searle, 1969), Grice's Cooperative Principle (1975), and Bakhtin's concept of dialogism (1981).

1. Dialogue as a Stylistic Category in Drama

Dramatic dialogue is understood here as all speech attributed to characters in a play, including monologues, soliloquies, and multi-speaker exchanges. Stylistic analysis operates at the prosodic level (metrical or rhythmic patterns), the lexical level (register and figurative quality), the syntactic level (sentence structure and devices such as parallelism and ellipsis), and the pragmatic level (illocutionary force, turn management, and the relation between what is said and what is meant). Bakhtin's (1981) dialogism is central: every utterance anticipates a response. In drama this quality is structurally explicit, yet its

organisation differs markedly between the two periods.

2. Stylistic Features of Dialogue in Elizabethan Drama

The Elizabethan period produced remarkable verbal richness. Playwrights such as Shakespeare, Marlowe, and Jonson wrote for large public theatres where language alone had to evoke setting and hold the audience's attention. As Elam (2002) observes, the stage placed an extraordinary burden on the spoken word, making rhetorical and poetic skill a practical theatrical necessity.

The dominant medium of serious Elizabethan dialogue is blank verse – unrhymed iambic pentameter. Its alternating stress pattern balanced rhythmic regularity with natural English speech. Shakespeare exploited metrical variation with extraordinary subtlety to signal emotional disturbance or psychological complexity. Prose, by contrast, marked comic scenes, lower-class characters, or mental disturbance: Ophelia's madness in Hamlet is signalled partly by her shift from verse to prose.

Classical rhetoric permeates Elizabethan speech: anaphora, antithesis, apostrophe, hyperbole, and stichomythia function not as ornament but as enactments of psychological states and power relations. At the lexical level, extraordinary density and range characterise the dialogue. Shakespeare is credited with coining over 1,700 words; his lexical creativity was symptomatic of a culture in love with language. Imagery is extended and systematic – Spurgeon (1935) identified "image clusters" such as the blood, darkness, and garment images of Macbeth that accumulate thematic meaning across a whole play.

Pragmatically, the soliloquy and aside are defining features: they give the audience privileged access to inner life, creating dramatic irony and presupposing a permeable theatrical world in which players and spectators share a common space. The thou/you pronoun distinction further encoded social relationships

with precision – a finely calibrated tool that disappeared from standard English by the eighteenth century.

3. Stylistic Features of Dialogue in Modern English Drama

Modern English drama is stylistically diverse, but certain tendencies define its contrast with the Elizabethan tradition: the shift from verse to prose, the internalisation of conflict, the prioritisation of subtext over explicit statement, and the expressive use of silence and fragmentation.

The naturalistic revolution, associated with Ibsen and Chekhov and consolidated in British drama by Osborne, Wesker, and Pinter after 1956, established prose as the unmarked default of serious dramatic speech. The Shavian tradition used argumentative prose to achieve a wit comparable to Elizabethan verbal display, while Osborne's *Look Back in Anger* (1956) brought the working-class vernacular into the theatre as a legitimate serious register.

The most significant pragmatic innovation of modern drama is the systematic exploitation of subtext – the gap between what characters say and what they mean. Pinter

refined the Chekhovian technique of conducting real drama (desire, grief, menace) implicitly beneath surface conversation. His “pause” and “silence” are not interruptions but speech acts, carrying weight that words would dissipate. Beckett represents the extreme: in *Waiting for Godot* (1953) and *Endgame* (1957) dialogue is stripped of purposiveness, enacting through its own failure the philosophical content of the plays. As Esslin (1961) observes, in Beckett's theatre the form is the content.

Cliché, which Elizabethan rhetoric avoided, becomes in modern drama a deliberate resource: Pinter and Beckett use idiomatic formulae to signal characters' inability to access genuine expression. The naturalistic fourth wall abolished direct audience address, positioning spectators as observers rather than interlocutors – a fundamental reversal of the Elizabethan theatrical contract.

4. Comparative Analysis: Key Stylistic Contrasts

The comparison reveals systematic contrasts at each level of analysis, summarised in Table 1 below.

Parameter	Elizabethan Drama	Modern Drama
Prosody	Blank verse as default; prose marks low status or comic mode	Prose as default; verse rare and deliberately marked
Rhetoric	Anaphora, antithesis, apostrophe, hyperbole, stichomythia	Anti-rhetorical plainness; repetition as futility; wit in comedy
Lexis	High density; Anglo-Saxon/Latinate contrast; rich imagery	Colloquialism; demotic registers; cliché as irony
Syntax	Long periodic sentences; parallelism; inversion for emphasis	Short, incomplete utterances; ellipsis; fragmentation
Pragmatics	Explicit statement; soliloquy; thou/you social coding	Subtext; silence and pause as speech acts
Audience	Direct address; theatrical complicity	Fourth wall; audience as observers

Table 1. *Comparative summary of stylistic features in Elizabethan and Modern dramatic dialogue*

Elizabethan blank verse creates a rhythm that is simultaneously natural and elevated; deviation from the metrical norm carries

expressive weight precisely because it departs from an established pattern. Modern drama does not abandon rhythm, but creates it

through syntactic phrasing, repetition, and the punctuation of silence – less regular and less foregrounded, requiring a more attentive ear.

Rhetorically, Elizabethan drama celebrates language's power to represent and move. Characters perform verbal mastery, and Grice's maxims are routinely violated in the service of explicit rhetorical effect. In modern drama the contract is more fragile: Pinter's characters use language to avoid communication; Beckett's characters use it because they cannot stop. Language becomes an opaque material with its own resistance rather than a transparent medium through which meaning flows.

The pragmatic shift from explicit to implicit meaning has consequences at every stylistic level. Elizabethan dialogue constructs a character's psychology in full view of the audience; modern drama withholds explanation and relies on the audience's capacity for inference and tolerance of ambiguity. These contrasting strategies reflect not just theatrical convention but fundamentally different cultural assumptions about language, truth, and communication.

Conclusion

The comparison of Elizabethan and Modern dramatic dialogue reveals that stylistic change reflects deeper shifts in assumptions about language and theatrical experience. Elizabethan dialogue – formally elaborate, rhetorically rich, directly addressed to its audience – belongs to a culture that trusted language to represent reality and move its hearers. Modern dramatic dialogue, from Shaw's paradoxes to Beckett's decomposing monologues to Pinter's menacing silences, belongs to a culture suspicious of language's claims and alert to the expressive potential of silence and failure.

The stylistic framework applied here – prosodic, lexical, syntactic, and pragmatic analysis informed by Speech Act Theory and the Cooperative Principle – has proved productive for articulating these differences. Future research would benefit from corpus-based approaches allowing quantitative analysis of lexical density and rhetorical frequency, and from closer examination of transitional figures such as Chekhov's influence on English drama and the verse plays of T.S. Eliot.

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The role of metaphor and symbol in Uzbek and English proverbs

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Annotation *This article explores the role of metaphor and symbol in Uzbek and English proverbs from a linguocultural perspective. Proverbs represent an important part of a nation's cultural heritage, preserving collective wisdom, traditional values, and worldview. Metaphors and symbols enable speakers to convey abstract concepts through vivid and familiar images associated with nature, animals, household items, and everyday experiences. The study employs comparative and semantic analysis to examine selected Uzbek and English proverbs and identify similarities and differences in their figurative meanings. The findings reveal that both languages utilize universal symbolic elements, including animals, water, and light, to express common human experiences and moral lessons. At the same time, many metaphorical representations are culture-specific, reflecting the unique history, customs, beliefs, and mentality of each society. The article concludes that metaphor and symbol play a crucial role in transmitting cultural values and shaping linguistic worldview through proverbs.*

Keywords *Proverb, metaphor, symbol, linguoculture, Uzbek language, English language, comparative analysis, worldview*

O'zbek va Ingliz maqollarida metafora va ramzning o'rni

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Annotatsiya *Ushbu maqolada o'zbek va ingliz maqollarida metafora hamda ramzlarning o'rni lingvomadaniy nuqtai nazardan tadqiq etiladi. Maqollar xalqning jamoaviy donoligi, an'anaviy qadriyatlari va dunyoqarashini saqlab keluvchi muhim madaniy meros unsurlaridan biridir. Metafora va ramzlar mavhum tushunchalarni tabiat, hayvonlar, uy-ro'zg'or buyumlari hamda kundalik hayot bilan bog'liq yorqin va tanish obrazlar orqali ifodalash imkonini beradi. Tadqiqotda tanlangan o'zbek va ingliz maqollari qiyosiy hamda semantik tahlil usullari asosida o'rganilib, ularning majoziy ma'nolaridagi o'xshashlik va farqlar aniqlanadi. Natijalar shuni ko'rsatadiki, har ikkala tilda ham hayvonlar, suv va yorug'lik kabi umumiy ramziy unsurlardan foydalaniladi. Shu bilan birga, ko'plab metaforik tasvirlar madaniyatga xos bo'lib, har bir xalqning tarixi, urf-odatlarini, e'tiqodlari va mentalitetini aks ettiradi. Maqolada metafora va ramzlar maqollar orqali madaniy qadriyatlarni uzatish hamda lingvistik dunyoqarashni shakllantirishda muhim vosita ekanligi ta'kidlanadi.*

Kalit so'zlar *Maqol, metafora, ramz, lingvomadaniyat, o'zbek tili, ingliz tili, qiyosiy tahlil, dunyoqarash*

Роль метафоры и символа в узбекских и английских пословицах

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Аннотация *В данной статье рассматривается роль метафоры и символа в узбекских и английских пословицах с лингвокультурологической точки зрения. Пословицы являются важной частью культурного наследия народа, сохраняя коллективную мудрость, традиционные ценности и национальное мировоззрение. Метафоры и символы позволяют передавать абстрактные понятия посредством ярких и понятных образов, связанных с природой, животными, предметами быта и повседневной жизнью. В исследовании используются сравнительный и семантический методы анализа для изучения отобранных узбекских и английских пословиц и выявления сходств и различий в их образном содержании. Результаты показывают, что в обоих языках используются универсальные символы, такие как животные, вода и свет, для выражения общечеловеческого опыта и нравственных представлений. Вместе с тем многие метафорические образы являются культурно обусловленными и отражают историю, традиции, убеждения и менталитет каждого народа. В статье делается вывод о том, что метафора и символ играют важную роль в передаче культурных ценностей и формировании языковой картины мира через пословицы.*

Ключевые слова *Пословица, метафора, символ, лингвокультура, узбекский язык, английский язык, сравнительный анализ, мировоззрение*

Introduction

Proverbs occupy a significant place in every language as concise expressions of collective experience, moral instruction, and social values. They are not merely fixed phrases but cultural texts that reflect the worldview of a particular people. Through proverbs, societies preserve practical wisdom and transmit it from one generation to another. As repositories of traditional knowledge, proverbs reveal attitudes toward work, family relations, ethical norms, and interpersonal behavior. For this reason, proverbs have become an important object of study in linguistics, paremiology, cognitive linguistics, and linguoculturology (Mieder, 2004).

Among the most important stylistic and semantic features of proverbs are metaphor and symbol. Metaphor allows speakers to understand one concept through another and serves as a cognitive mechanism through which people conceptualize abstract experiences in terms of more concrete ones (Lakoff & Johnson, 1980). Symbols, in turn, represent culturally meaningful ideas through concrete objects, animals, or natural phenomena, thereby preserving elements of national identity and collective memory. In both Uzbek and English proverbs, metaphorical and symbolic language is widely used to describe human behavior, labor, wisdom, greed, patience, friendship, and many other aspects of social life. The study of figurative language in

proverbs is particularly valuable because it provides insights into the relationship between language, thought, and culture. Although people from different linguistic communities may share universal human experiences, they often express these experiences through culturally specific images and symbolic associations. Comparative analysis of proverbs, therefore, contributes not only to paremiological research but also to the broader understanding of intercultural communication and national mentality.

The purpose of this article is to analyze the role of metaphor and symbol in Uzbek and English proverbs and to compare how each language encodes cultural meanings through figurative language. The study also seeks to identify universal and nationally specific symbolic images, thereby highlighting both the shared cognitive foundations and the distinctive cultural characteristics reflected in the proverbial heritage of the two languages.

Literature review

The linguocultural study of metaphor and symbol in proverbs is grounded in the works of prominent scholars from paremiology, cognitive linguistics, and cultural semantics. G.L. Permyakov and Wolfgang Mieder regarded proverbs as stable verbal formulas that preserve collective wisdom, moral values, and social experience across generations (Mieder, 2004; Permyakov, 1970). From the perspective of cognitive linguistics, George Lakoff and Mark Johnson demonstrated that metaphor is not merely an ornamental stylistic device but a fundamental mechanism of human thought, an approach that is especially relevant to proverb interpretation, since many proverbs are based on conceptual patterns such as life, knowledge, power, or human behavior represented through figurative images (Lakoff & Johnson, 1980). In linguoculturology, V.N. Telia emphasized that symbols embedded in phraseological and proverbial expressions function as repositories of national memory and cultural identity, while V.A. Maslova considered figurative language a reflection of

ethnic mentality and worldview. (Telia, 1996; Maslova, 2001). E.V. Ivanova further developed the concept of the proverbial worldview, arguing that proverbs constitute a distinct fragment of the linguistic picture of the world (Ivanova, 2006). Although these theoretical contributions establish a solid framework for proverb analysis, comparative studies devoted specifically to metaphorical models and symbolic imagery in Uzbek and English proverbs remain insufficiently explored, which determines the relevance and scientific value of the present research.

Research methodology

The research is based on a qualitative comparative approach aimed at identifying and interpreting metaphorical and symbolic elements in Uzbek and English proverbs from a linguocultural perspective. A corpus of selected Uzbek and English proverbs containing metaphorical and symbolic components was compiled from dictionaries, proverb collections, folklore publications, and academic sources devoted to paremiology and phraseology. The selection of examples was guided by the relevance of the proverbial units to the objectives of the study, namely the investigation of figurative language and its role in reflecting cultural values and national worldviews.

The collected proverbs were analyzed using semantic, cognitive, and linguocultural methods. The semantic analysis focused on revealing the literal and figurative meanings of proverbial expressions and identifying the key concepts represented in them. The cognitive approach made it possible to examine the underlying conceptual mechanisms through which abstract ideas are understood and communicated by means of concrete images. Special attention was paid to the identification of metaphorical models and conceptual mappings that structure the meaning of proverbs in both languages. The linguocultural method was employed to interpret the cultural significance of symbolic elements and to determine how they reflect historically shaped

beliefs, traditions, and social norms within Uzbek and English-speaking communities.

The analysis was conducted in several stages. First, metaphorical structures were identified according to their source and target domains in order to determine how human qualities, actions, and social phenomena are conceptualized through familiar experiences and images. Second, symbolic images such as animals, water, light, food, plants, and other natural elements were examined and interpreted in relation to their cultural associations and functions within each linguistic tradition. Particular attention was given to symbols that frequently occur in proverbs and carry culturally specific meanings. Finally, similarities and differences between Uzbek and English examples were compared in order to distinguish universal patterns of metaphorical and symbolic representation from those shaped by the unique historical, social, and cultural experiences of each nation.

Analysis and Results

Metaphor is widely used in Uzbek proverbs to express moral lessons, practical wisdom, and social behavior through vivid everyday imagery. Many Uzbek proverbs are connected with agriculture, family life, labor, and nature, reflecting the traditional lifestyle of the Uzbek people (Rahmatullayev, 2006). For example, the proverb "*Mehnat, mehnatning tagi rohat*" (Hard work pays off) presents labor as the path to prosperity and well-being. Another proverb, "*Tilga e'tibor – elga e'tibor*" (Respect for language is respect for the nation), and "*Tilga ixtiyorsiz – elga e'tiborsiz*" (One who has no control over their tongue shows no respect for the people) metaphorically links language with national honor and identity. Animals also function as metaphorical carriers of meaning. In the proverb "*Zag'cha sigirdan qo'rqmas*" (A jackdaw is not afraid of a cow), this proverb uses zoomorphic metaphor to represent human traits, where jackdaw symbolizes a small or weak person and metaphor "cow" is used to describe gentle and

harmless person. Such metaphors help speakers describe human character through familiar natural images. English proverbs also make extensive use of metaphor to communicate wisdom in a concise form. Many English examples originate from agricultural life, religion, and everyday observation. For instance, "*You reap what you sow*" compares human actions to planting and harvesting, expressing the idea that consequences follow behavior. Similarly, "*Don't count your chickens before they hatch*" uses farming imagery to warn against premature confidence. Another common metaphor appears in "*Time is money*" where time is conceptualized as a valuable economic resource (Lakoff & Johnson, 1980). This reflects the practical and productivity-oriented worldview often associated with English-speaking societies. Thus, metaphor in English proverbs frequently emphasizes responsibility, planning, and cause-effect relations.

Symbols in Uzbek proverbs often emerge from traditional culture, family structure, and the natural environment. Bread, for example, symbolizes livelihood, blessing, and gratitude. The proverb "*Mehnatning noni – mazali, o'g'rinig umri – azali*" (The bread of labor is delicious, the thief's life is doomed), uses culturally loaded symbol of bread to represent lawful sustenance and moral reward, while thief's life symbolizes the inevitable insecurity and destructive consequence of dishonest living (Mahmudov, 2012). Water commonly symbolizes purity, life, and continuity as in the proverb "*Suv keldi – nur keldi*" (Water came – light came). Family-related symbols are also highly significant. The concepts of father, mother, and home often symbolize authority, care, and stability. Such symbolic structures demonstrate the collectivist values and family-centered worldview deeply rooted in Uzbek culture. The clear example of it can be seen in the proverb "*Oila tinch – yurt tinch*" (If the family is peaceful, the country is peaceful) When it comes to English proverbs, they contain many symbols derived from

Christianity, medieval life, and nature. Light often symbolizes truth, hope, or knowledge, while darkness symbolizes ignorance or danger. In the proverb "*Better to light a candle than curse the darkness,*" light represents constructive action and wisdom. Animals are also common symbolic elements (Dundes, 1980). In "*A barking dog never bites,*" the dog symbolizes empty threats or noisy but harmless people. The fox in English tradition often symbolizes cunning, while the lion may symbolize courage and nobility. These symbols reflect historical cultural associations preserved through language.

Conclusion

The comparative analysis shows that both Uzbek and English proverbs rely on metaphor and symbol as universal cognitive tools for expressing complex ideas through

simple images. In both languages, animals, food, nature, and household objects are frequently used to describe human qualities and social behavior.

However, the symbolic meanings often differ according to cultural background. Uzbek proverbs place stronger emphasis on hospitality, family unity, respect for elders, and communal harmony. English proverbs more frequently highlight independence, practicality, time management, and personal responsibility. While some metaphors are universal, such as sowing and reaping or light and darkness, others remain nationally specific and reveal each culture's unique historical experience. Therefore, metaphor and symbol in proverbs function not only as stylistic devices but also as mirrors of national consciousness and cultural memory.

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The linguistic peculiarities of the English language stratification

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Annotation *This article is aimed to study the concept of language stratification in English from the structural point of view. In this paper, the language system in English is analyzed as a hierarchy consisting of five interrelated levels - phonetics, morphology, lexicology, syntax and pragmatics. Each linguistic level is discussed in detail to provide deeper insights into its special characteristics and units of study. The study follows the structural approach to language stratification, which was developed by Ferdinand de Saussure. This linguistic framework is highly useful to demonstrate the interdependence and interrelationships among the linguistic units.*

Keywords *Structural approach, linguistic strata, language hierarchy, phonetics, morphology, lexicology, syntax, pragmatics*

Ingliz tili stratifikatsiyasining lingvistik xususiyatlari

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Annotatsiya *Ushbu maqola ingliz tilidagi til sathlari tushunchasini strukturaviy nuqtai nazardan o'rganishga qaratilgan. Mazkur maqolada ingliz tili tizimi beshta o'zaro bog'liq - fonetik, morfologik, leksikologik, sintaktik va pragmatik - sathlardan iborat iyerarxiya sifatida tahlil qilinadi. Har bir lingvistik sath uning maxsus xususiyatlari va birliklari haqida chuqurroq tushuncha berish uchun batafsil mohokama qilinadi. Ushbu tadqiqot Ferdinand de Sassyur tomonidan ishlab chiqilgan til sathlariga bo'lgan strukturaviy yondashuvga asoslangan. Bu lingvistik asos til birliklari o'rtasidagi bog'liqlik va aloqalarni ko'rsatish uchun juda foydali hisoblanadi.*

Kalit so'zlar *Strukturaviy yondashuv, lingvistik qatlamlar, til iyerarxiyasi, fonetika, morfologiya, leksikologiya, sintaksis, pragmatika.*

Лингвистические особенности стратификации английского языка

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Аннотация *В данной статье рассматривается концепция языковой стратификации в английском языке с позиций структурного подхода. В работе система английского языка анализируется как иерархия, состоящая из пяти взаимосвязанных уровней: фонетики, морфологии, лексикологии, синтаксиса и прагматики. Каждый лингвистический уровень рассматривается подробно, что позволяет глубже понять его специфические особенности и*

единицы исследования. В исследовании используется структурный подход к языковой стратификации, разработанный Фердинандом де Соссюром. Такая лингвистическая парадигма чрезвычайно полезна для демонстрации взаимозависимости и взаимосвязей между лингвистическими единицами.

Ключевые слова Структурный подход, языковые слои, языковая иерархия, фонетика, морфология, лексикология, синтаксис, прагматика

Introduction

Language is a means of communication that facilitates the process of information exchange and the expression of emotions among people. To understand how language functions in different conditions, one should know about linguistics. Linguistic knowledge entails the knowledge of the sound system, morphemes, words, phrases, sentences and the text, as well as the practical usage of these language units in real-life contexts. As every field of study has specific terminology, linguistics also relies on the *metalanguage* to describe and define its concepts. McCabe (2011) describes the metalanguage as the specific language used to talk about and describe the language.

This study is concerned with the analysis of language levels through the lens of structural linguistics. Ferdinand de Saussure, the father of structural linguistics, proposed the idea of classifying language using a synchronic approach. Unlike the diachronic approach that analyzes the historical development of language over time, the synchronic one classifies the language at a given time and regards the language as a system of signs (Ferdinand de Saussure, 1959). Structural linguistics emphasizes the hierarchical organization and interconnections among language levels and their units.

Main part

Phonetic and Phonological Level

The initial level or strata of the language is phonetic and phonological. Both of them deal with the sound system of a language.

More precisely, the phonetic level investigates the formation, transmission and perception of speech sounds, whereas the phonological level studies the distinctive features of human speech sounds, like word stress, syllables and intonation.

To begin with, let's discuss phonetics. It has 3 areas of investigation – articulatory, acoustic and auditory.

- **Articulatory phonetics** explores the production of speech sounds in the human speech apparatus. Being a complex process, the formation of speech sounds requires scientists to rely on direct and indirect observation methods. In the direct method, the movement of lips, teeth and tongue positions are observed. Indirect observation, however, requires special tools like X-ray photography to track the movement of other internal vocal organs during speech production.
- **Acoustic phonetics** deals with the acoustic or physical properties of sounds, which entail the pitch, voice quality, and intensity, vibration frequency, etc.
- **Auditory (Perceptual) phonetics** is concerned with how speech sounds are perceived in the listener's ears and brain. McMahon (2020) mentions that this branch of phonetics is closely connected with physiology, anatomy and acoustic phonetics.

As for the phonological strata, it focuses on the functions of sounds and how they are arranged in specific structures to form

meaningful units of a language – morphemes. Word stress, sentence stress, syllable and its types as well as the intonation types are the study elements of this strata. A phoneme is regarded as the main unit of this language level. It is meaningless and the smallest language unit. To make them meaningful, several phones should be attached to each other according to the pronunciation and semantic rules.

Ex: [c], [t], [a] – phonemes (meaningless)

Cat – a morpheme (meaningful)

As was noted by Fromkin et al. (2014), linguistic knowledge encompasses the understanding of “what sounds are in that language and what sounds are not”. Therefore, language learners must be aware of the phonemic inventory of the target language. The phonemic inventory of English includes 44 phonemes – 20 vowel and 24 consonant phonemes. Considering the greater number of consonants, English is categorized as a consonantal language.

Morphological level

The second level in the language hierarchy is the morphological level. It primarily focuses on the study of word formation, morphemes and their types and relationships among the words in the language. The main unit of this language level is a morpheme. In linguistics, a morpheme is known as the smallest unit of a language. It differs from a phoneme in a way that it carries and denotes a lexical or grammatical meaning, whereas the phonemes are meaningless. Morphemes are classified into free and bound according to their ability to stand alone in a sentence.

A free morpheme does not require any other forms to be attached to it to become meaningful, and thus, it can stand alone as an independent unit in a sentence.

Ex: *student, current, dust, furniture, happy, because, but*, etc. Free morphemes are, in turn, divided further into free-lexical and free-grammatical. Free-lexical morphemes express the lexical meaning in the sentences. They

include nouns, verbs, adjectives and adverbs. Free-grammatical morphemes, on the other hand, carry grammatical meaning and serve grammatical functions in the sentence, like connecting and sequencing words within the sentence. Articles, conjunctions, prepositions and pronouns are regarded as the free-grammatical morphemes.

When it comes to bound morphemes, they cannot be used independently in discourse. Payne (2011) notes that a bound morpheme necessitates other form(s) to be attached to it to make it meaningful. In English, bound morphemes consist of affixes. An affix is the umbrella term for a prefix, a suffix and an infix. English has only one infix (-in-), which is used in words like *father-in-law, sister-in-law*, etc. Like free morphemes, bound morphemes are also subdivided into bound-derivational and bound-inflectional. The main distinction between derivational and inflectional morphemes is that the former can create a new word by changing its parts of speech, while the latter only changes the form of a word with no change being made to its meaning.

Ex: build – builder (**-er**/ changing verb into noun)

meaning – meaningless (**-less** / changing noun into adjective)

Most of the English prefixes and suffixes are of a derivational nature. Only the following eight suffixes are considered as inflectional morphemes. They exist in nouns, adjectives and verbs and they only change the form of words.

Verb	Noun	Adjective
<p>1. -ed (<i>played, watched, studied</i>)</p> <p>2. -en (past participle verb form – <i>broken, forgotten, fallen</i>)</p> <p>3. -ing (present participle verb form – <i>Sarah is reading a book now</i>)</p> <p>4. -s/-es (3rd person singular in verbs – <i>She loves cooking</i>)</p>	<p>1. -s/-es (plural form in nouns – <i>pens, articles, birds</i>)</p> <p>2. - 's (possessive case/ <i>Tom's book, Simon's bicycle</i>)</p>	<p>1. -er (comparative degree/ <i>fast – faster, slow – slower</i>)</p> <p>2. -est (superlative degree/ <i>the biggest, the smartest</i>)</p>

Table 1.

As seen in the above examples, there is no change in a word's parts of speech if an inflectional bound morpheme is added to it.

Morphology also studies the word and its formation process. In linguistics, the concept of "word" has received several definitions from scholars. According to Payne (2011), a word is "the smallest unit of a language that can be surrounded by pauses and can take primary stress" (p.83). A word may consist of one or several morphemes. A root of the word is called a stem. It is possible to change a word's meaning, parts of speech and form by adding affixes to its stem.

Lexical level

The third strata in the language hierarchy is called lexicology and it studies the words, their meaning, types and etymology. The term "lexicology" is made up of 2 Greek morphemes – "lexis" – "word" and "logos" – "science/study". In short, lexicology is the science of words.

According to their form, words can be simple, compound and derivational.

- **Simple words** are the ones with a single root morpheme.
E.g., *kitchen, crisis, nature, society, dictionary*
- **Compound words** are composed of two or more simple words.
E.g., *ice cream, basketball, mother-in-law, policymaker, sunlight*
- **Derivational words** are formed through affixation – by adding prefixes or suffixes to the root of a word.
E.g., *underscore, development, effectiveness, irrelevant*

Based on their meaning, monosemantic and polysemantic words are distinguished. Words that convey only one meaning are called monosemantic. For example, **notebook, electricity, piano, car, luggage**, etc. In contrast, words with more than one meaning are known as polysemantic words.

E.g.

book	1) a reading material	2) to arrange something	
bank	1) a financial institution	2) a riverside	
head	1) a body part	2) a chief teacher	3) leader of a business

The lexical language level also deals with the etymology (origin) of the words. The English word-stock is composed of native

words, loan words (borrowings), neologisms, archaisms and obsolete words. Borrowings have entered the English vocabulary from other

languages. Most of the English borrowed words are of Latin, French and Norman origin. Due to globalization and technological advancement, many new words – neologisms – have appeared and enriched the language vocabulary. To illustrate, *Wi-Fi, computer, NASA, Zoom, astronaut, internet*, etc.

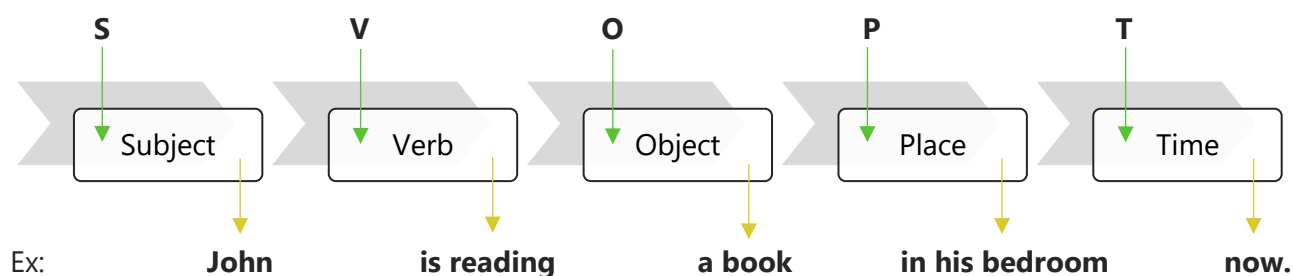
At the same time, some words have fallen out of use as time passed, and thus, their meaning became unclear to many people. They are called **obsolete words**.

E.g., *monsterful* – extraordinary / *beef-witted* – stupid

Along with that, **archaic words**, which have been replaced by modern equivalents, also exist. Archaisms are mostly used in poetry to evoke the sense of past.

E.g., *thou* – you, *thy* – your, *hath* – has, *nay* – no

Syntactic level



Literary genre permits some changes to the word order to achieve a stylistic effect. However, the word order should remain fixed in the academic and formal register. An exception to this rule can be made while using the words that show time. In standard English, time expressions can be used either at the end or at the very beginning of a sentence.

Ex: **He walks to school every day. – Every day, he walks to school.**

The syntactic level is categorized into 2 main branches: syntax-minor and syntax-major. Syntax-minor deals with the sub-sentential and sentential language levels, which are phrases, clauses and sentences. Meanwhile, syntax-major focuses on the supra-sentential level in which the peculiarities of text and discourse are discussed.

The syntactic level of a language studies how sentences are formed according to grammar rules. The sentence, its components and types, and word formation are the main objects of study at this level. According to Van Valin (2001), the word "syntax" derives from an ancient Greek word "syntaxis" and means "arrangement". The knowledge of syntax is important for language learners as it informs them about the formation of grammatically correct sentences, which is crucial for maintaining a meaningful conversation.

The first concept to discuss at this level is the word order. English has a fixed and strict order of words in a sentence. It implies that we cannot change the word order according to our wish or preference, as it can cause ambiguities in sentence meaning. Sentence formation in English follows the traditional SVOPT model.

A deep understanding of the syntactic features of a language enables students to create an unlimited number of sentences in the target language. Fromkin et al. (2014) highlight that "a creative aspect" of a language allows speakers to make sentences that have never been written or spoken before. Chomsky (1965) also agrees, further stating that mastery of the language rules paves the way for the creation of an infinite number of possible sentences through the appropriate assignment of sound and meaning.

Pragmatic level

The pragmatic strata of the language explores the meaning of words and utterances in various contexts. This level is interrelated with all the levels of the language hierarchy. Pragmatic awareness helps students realize the

intricacies and nuances in speech. It is obvious that one and the same sentence can express different meanings depending on the context. To illustrate, let's take the following sentence:

- **"That's the door"** – *not a window or a chair* (while explaining the classroom objects)
- **"That's the door"** – *a place to exit* (when someone wants to leave the building)
- **"That's the door"** – *get out of the classroom* (when a student misbehaves in the lesson)

On the other hand, it is also possible to express one thing in different ways. In such cases, the structure changes, but the meaning remains unchanged. For instance, if you want to express your hunger, you may say:

- *Can I have something to bite?*
- *Would you be so kind to bring me some food, please?*
- *Gosh, I am dying out of hunger!*

From these examples, it becomes clear that the pragmatic language level is aimed to identify the meaning in use in different situations.

Pragmatics is also concerned with speech acts. Austin (1975) distinguishes between locutionary, illocutionary and perlocutionary speech acts. McCabe (2011) points out that speech acts are performative sentences that are used not only to say or define something but also to cause the listener to take action.

1. **A locutionary** speech act is the simple act of conveying certain information to others.

E.g., *Uzbekistan is a multi-cultural country. / Samarkand is known for its historical monuments*

2. **An illocutionary** act is the "act of doing something by saying something" (McCabe, 2011; 18). The acts of requiring, promising, warning and ordering fall under this category of speech act.

E.g., *The room is getting cold* (hidden warning order or request to close the window or to turn on the heating)

3. **A perlocutionary** act involves persuading or convincing somebody through words. To put it simply, it is the "act of achieving something by saying something" (McCabe, 2011; 18).

E.g., As a speaker, you might say: *"It is getting cold in here"*. If the listener closes the window or turns off the air-conditioner after hearing your utterance, this would be a perlocutionary act of your speech upon the listener.

Conclusion

In conclusion, all the language levels and units are connected and dependent on each other. This study relied on the structural linguistic approach to divide the language into certain strata. The classification of linguistic levels in a hierarchical form turned out to be useful to differentiate each level and comprehend the rules that govern formation of phonemes, morphemes, lexemes and sentences. Awareness of each language strata is crucial for language educators and learners to apply language rules in real-life communication appropriately and promote meaningful communication between the speaker and listener. Further investigations are required to gain deeper insights in how language is used in different social contexts and how language items are collected and stored in corpus databases.

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The Influence of Toponymic Elements in the Study of English Names

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Annotation *This article examines anthroponyms with a toponymic component as a special type of compound proper noun, formed at the intersection of anthroponymy and toponymy. The study aims to identify the structural, semantic, and linguacultural features of English anthroponyms that include a geographic element. The theoretical basis of the work consists of the works of Russian and foreign onomastic scholars devoted to the problems of proper names, toponymic nomination, and the cultural semantics of anthroponyms. This article analyzes the main models of anthroponym formation with a toponymic component and their role in reflecting territorial affiliation, migration processes, social identity, and historical memory. The study's material includes the real names of historical and cultural figures, as well as anthroponyms from works of English literature. It is established that the toponymic component not only serves an identifying function but also carries culturally significant information, linking individual identity to geographic and historical space. The obtained results confirm the close relationship between anthroponymy and toponymy and allow us to consider anthroponyms with toponymic elements as an important element of the linguistic picture of the world.*

Keywords *Anthroponym, toponym, toponymic component, complex anthroponyms, English anthroponymy, linguacultural studies, proper name, identity*

Ingliz tilidagi nomlarni o'rganishda toponimik elementlarning ta'siri

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Annotatsiya *Ushbu maqolada antroponimiya va toponimiya kesishmasida hosil bo'lgan qo'shma to'g'ri otning maxsus turi sifatida toponimik komponentli antroponimlar ko'rib chiqiladi. Tadqiqot geografik elementni o'z ichiga olgan ingliz antroponimlarining strukturaviy, semantik va lingvamadaniy xususiyatlarini aniqlashga qaratilgan. Ishning nazariy asosini rus va xorijiy onomastik olimlarning antroponimlarning o'ziga xos nomlari, toponimik nominatsiyasi va madaniy semantikasi muammolariga bag'ishlangan asarlari tashkil etadi. Ushbu maqolada toponimik komponentli antroponim shakllanishining asosiy modellari va ularning hududiy mansublik, migratsiya jarayonlari, ijtimoiy o'ziga xoslik va tarixiy xotirani aks ettirishdagi roli tahlil qilinadi. Tadqiqot materialida tarixiy va madaniyat arboblarning haqiqiy ismlari, shuningdek, ingliz adabiyoti asarlaridan antroponimlar mavjud. Aniqlanishicha, toponimik komponent nafaqat identifikatsiya qiluvchi funktsiyani bajaradi, balki madaniy ahamiyatga ega bo'lgan ma'lumotlarni ham olib boradi, shaxsiy o'ziga xoslikni geografik va tarixiy makon bilan bog'laydi. Olingan natijalar antroponimika va toponimika o'rtasidagi yaqin*

aloqani tasdiqlaydi va toponimik elementlarga ega antroponimlarni dunyoning lingvistik rasmining muhim elementi sifatida ko'rib chiqishga imkon beradi.

Kalit so'zlar *Antroponim, toponim, toponimik komponent, murakkab antroponimlar, ingliz antroponimiyasi, lingvomadaniyatshunoslik, o'ziga xos nom, o'ziga xoslik*

Влияние топонимических элементов на изучение английских имен

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Аннотация *В данной статье рассматриваются антропонимы с топонимическим компонентом как особый тип составных имен собственных, образованных на стыке антропонимии и топонимии. Цель исследования – выявить структурные, семантические и лингвокультурные особенности английских антропонимов, включающих географический элемент. Теоретической основой работы служат труды российских и зарубежных ономастических ученых, посвященные проблемам имен собственных, топонимической номинации и культурной семантики антропонимов. В статье анализируются основные модели формирования антропонимов с топонимическим компонентом и их роль в отражении территориальной принадлежности, миграционных процессов, социальной идентичности и исторической памяти. Материал исследования включает реальные имена исторических и культурных деятелей, а также антропонимы из произведений английской литературы. Установлено, что топонимический компонент не только выполняет идентификационную функцию, но и несет культурно значимую информацию, связывающую индивидуальную идентичность с географическим и историческим пространством. Полученные результаты подтверждают тесную взаимосвязь между антропонимией и топонимией и позволяют рассматривать антропонимы с топонимическими элементами как важный элемент языковой картины мира.*

Ключевые слова *Антропоним, топоним, топонимический компонент, сложные антропонимы, английская антропонимия, лингвокультурные исследования, имя собственное, идентичность*

Introduction

In the realm of English onomastics, the study of proper names, the individual constituents of place names, or toponyms, hold substantial weight.

In the field of onomastics, compound anthroponyms, characterized by their multi-

component structure and significant semantic capacity, hold a pivotal position. These complex names serve not only as identifiers but also as intricate semiotic constructs where linguistic, cultural, and social dimensions converge, thereby encapsulating both individual and collective identities within language.

In this discipline, names with toponymic features appear in complex, multi-component forms, emphasizing their significance and diversity. Such names consist of several elements, one of which typically refers to a family designation, while another indicates a person's geographic location or origin.

Multi-component names typically consist of two or more parts, allowing them not only to identify individuals but also to reflect their connection to a specific territory or cultural environment. The first part of such a name, often a surname, serves as the primary means of identifying the individual within a social group. The second part, containing a toponymic component, serves as a reference to geographic location, which may refer to either a specific place of residence or the broader region of origin of the bearer of the name. By examining the origins and changes of these elements, scholars can gain a more profound insight into historical ways of settling, the impact of diverse tongues, and the dominant cultural principles from times long past.

Toponymic elements in names have profound cultural and historical significance. They not only connect individuals to specific places but also serve as markers reflecting migration processes, social ties, and historical events. For example, surnames containing the names of towns or villages can indicate family roots and historical connections to specific territories. This creates an opportunity to explore local traditions, social structure, and historical memory associated with specific regions.

The Toponymic Component in Compound Anthroponyms

Among the various forms of complex anthroponyms, those incorporating toponymic elements are particularly noteworthy. These names typically integrate geographical indicators, serving to denote origins, regional affiliations, or cultural-historical contexts. This interplay between anthroponymy and toponymy illustrates the dynamic nature of proper names and their responsiveness to

historical and sociocultural developments. The toponymic aspect of an anthroponym transcends mere spatial designation; it embodies a rich tapestry of cultural and historical meanings that echo migration patterns, social hierarchies, and collective memory. And anthroponyms can be viewed as integrative units that link personal identities to the broader cultural and historical narratives of linguistic communities.

Recent studies in English-language onomastics emphasize the importance of toponymic elements in the formation of surnames and nicknames. Patrick Hanks mentions that toponymic nicknames represent a historically stable and productive category of anthroponyms, directly reflecting the geographical origins of their bearers. Hanks asserts that these names arise not only from geographic localization but also from complex social interactions, including migration, urbanization, and the establishment of familial structures within English-speaking societies. In his contributions, particularly within the *Oxford Dictionary of Family Names in Britain and Ireland*, Hanks discusses toponymic surnames as the outcome of historical identification practices. As populations grew, the need for distinctive identifiers became paramount. Such surnames often derive from settlement names (e.g., London, York) or microtoponyms (e.g., Hill, Wood), highlighting the interconnectedness between anthroponymy and the geographical environment. Hanks also addresses the variability and evolution of toponymic anthroponyms, influenced by dialectal differences, phonetic shifts, and morphological adaptations. This variability allows for multiple surname forms stemming from the same toponymic base across different regions and social classes, reflecting historical and linguistic processes within the English language (Hanks, Coats, 2016).

Complex, multi-component names with toponymic features play a key role in shaping individual and collective identity. They help their bearers not only identify themselves

within society but also understand their roots and belonging to a specific cultural environment. In this context, such names become not just means of naming but also important symbols reflecting multilayered aspects of identity and cultural memory.

Linguacultural Perspectives on Anthroponyms

From a linguacultural standpoint, anthroponyms serve as repositories of collective memory, encapsulating information about societal spatial organization and historical development. The toponymic component thus acquires a multifaceted character, simultaneously designating a location, constructing social identities, and representing the accumulated cultural and historical experiences enshrined in language. Richard Coates emphasizes that toponymic elements function as "indicative signs of local self-awareness," ensuring a stable relationship between names and specific geographical and cultural contexts (Coates, 2006). He posits that names should be understood as components of a sign system, where the toponymic element fulfills a deictic role, indicating the spatial affiliations of individuals while constructing their socio-cultural identities. Toponymic components must be examined through pragmatic and semiotic frameworks. They not only signify places of origin but also evoke culturally determined meanings in the minds of speakers. Thus, names serve as markers of "localized identity," transforming geographical spaces into symbolic resources for social categorization and self-identification.

Over time, the functions of toponymic elements expand beyond mere differentiation to encompass representation, reflecting historical memories, social networks, and cultural stereotypes associated with specific regions. Understanding the contextual usage of such names is essential, as their meanings emerge at the intersection of linguistic systems, historical traditions, and communicative practices.

Historical Context and Demographic Shifts

Peter McClure extends the discourse by linking toponymic nicknames to historical settlement patterns and demographic changes, particularly in medieval and early modern England. He notes that as populations expanded and migration intensified, more precise methods for individual identification became necessary. Surnames such as Lincoln, Norfolk, Derby and Windsor not only indicate geographic origins but also establish connections to specific administrative centers. Toponymic elements in surnames often reflect not only initial locations but also the migratory paths of individuals. For instance, the surname Kent appearing in northern counties signifies migration from the south, while surnames derived from village and parish names reveal local settlement patterns, as mentioned McClure (McClure, 2010). The dynamic nature of toponymic surnames, with their forms evolving due to phonetic changes, dialectal variations, and historical documentation practices. This variability attests to the intricate relationship between anthroponymy and the sociocultural context within which it develops.

The Cultural and Historical Dynamics of Toponymic Names

Toponymic proper names serve as vital records of "local annals of clans and associations," providing insights into cultural and historical processes. He illustrates that surnames with geographical components not only denote origins but also reflect families' long-standing ties to particular territories. Names such as York, Lancaster, and Chester signify roots in urban centers, while earlier forms like "de London" or "of Durham" indicate a developmental stage in English anthroponymy when spatial affiliation was expressed analytically.

Redmonds also examines surnames derived from microtoponyms and natural landmarks, demonstrating that these names emerged within local rural communities, where the landscape served as a primary means of

identification. Such names, as he notes, often evolve into stable family units while retaining their toponymic semantics (Redmonds, 2002).

Thus, the surname George Washington derives from the English toponym Washington, which originally designated a geographic location and only later became established as a family name. Similarly, the surname Jack London is linked to the city of London, indicating the transformation of the toponym into an anthroponymic unit (Hanks, 2003).

A classic example of this European tradition is the name Otto von Bismarck, in which the preposition "von" serves as a reference to origin and connects the anthroponym to a specific geographical feature, the name of a city – the toponym Bismarck. This model is characteristic of German aristocratic anthroponymy and reflects socio-territorial affiliation.

In some cases, the toponymic component is present in anthroponyms in a derivational form. For example, the name Ashley Wilkes (the character of Margaret Mitchell's novel 'Gone with the Wind') derives from an Old English place name (*æsc + lēah* – "ash grove"), which is now the name of a town in North Dakota, demonstrating the transformation of a geographic designation into a personal name through word-formation processes.

Of particular interest are anthroponyms in literary discourse, where toponymic semantics are manifested through the internal structure of the name. For example, Emily Brontë's novel *Wuthering Heights* contains character names with pronounced spatial-semantic motivations. For example, the surname Mr. Lockwood includes the component "wood," which refers to a landscape characteristic. The name Mr. Heathcliff is a composite (*heath + cliff*, meaning "heath moorland" + "cliff"), forming a distinctly toponymically motivated anthroponym. The surname Hareton Earnshaw also contains elements that derive from Old English roots related to local geography and the natural environment (Brontë, 2009).

In some cases, the toponymic component is present indirectly in anthroponyms, through historical, cultural, and etymological connections. For example, the name Cameron Diaz derives from a Scottish toponymic element (a family name and the name of a town in Moore County, North Carolina), which is linked to the geographic and ethnic characteristics of the region.

The name Charlotte Brontë, although it does not contain a direct toponymic component, actively functions in the system of cultural associations and is often included in geographical names (for example, Charlotte is the 15th largest city in the USA), which demonstrates the reverse process – the transition of an anthroponym into a toponym.

The name Carolina Herrera is also indicative, where the Carolina component is historically associated with the names of geographic regions (North and South Carolina), reflecting the colonial and cultural naming tradition (Sherstnev, 2022).

Even in cases of variant forms, such as "Queen Victoria," the influence of toponymic semantics can be observed through the name Victoria, which is widely represented in the geographical names of the lake and the state. This demonstrates the fluidity of the boundaries between anthroponymy and toponymy.

The study demonstrates that geographical names actively participate in the creation of anthroponyms, becoming fixed in nicknames or influencing the naming system through cultural and historical associations, which confirms the fluid nature of the conjugation of anthroponymy and toponymy.

Conclusion

Anthroponyms with toponymic components represent complex entities characterized by structural intricacies and cultural semantics. It is a rich subject for study necessitates a holistic approach encompassing structural, semantic, and linguacultural analyses, facilitating the discovery of patterns

in their formation and function across diverse linguistic traditions. Furthermore, the discussed models extend beyond historical anthroponymy, encompassing modern names and underscoring the significance of

toponymic elements in understanding of the relationship between personal identity and spatial reference, as well as an exploration of the cultural and historical contexts in which these names were formed.

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National-Cultural Specificity of the Realization of Moral Support in English Linguoculture: A Pragmatic and Linguocultural Perspective

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Annotation

Moral support constitutes one of the essential communicative mechanisms through which individuals maintain interpersonal relationships, regulate emotional well-being, and reinforce social solidarity. Although expressions of encouragement, sympathy, reassurance, and emotional assistance appear universal, their linguistic realization is strongly influenced by national culture, communicative traditions, and value systems. This study investigates the national-cultural specificity of moral support in English linguoculture from pragmatic and linguocultural perspectives. The research examines verbal strategies employed by native English speakers in situations involving emotional distress, failure, uncertainty, grief, and psychological pressure. Particular attention is devoted to politeness strategies, indirectness, emotional mitigation, empathy markers, supportive speech acts, and culturally conditioned communicative norms. The study integrates Speech Act Theory, Politeness Theory, Cultural Linguistics, and Intercultural Communication Theory to identify the linguistic and pragmatic mechanisms underlying moral support in English discourse. The findings demonstrate that English communicative culture emphasizes personal autonomy, emotional moderation, positive politeness, indirect encouragement, and face-saving strategies.

Keywords

Moral support, linguoculture, pragmatics, intercultural communication, speech acts, empathy, politeness strategies, emotional communication, discourse analysis, English culture

Ingliz lingvomadaniyatida ma'naviy qo'llab-quvvatlashning milliy-madaniy xususiyatlari: pragmatik va lingvomadaniy tahlil

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Annotatsiya

Ma'naviy qo'llab-quvvatlash insonlar o'rtasidagi ijtimoiy munosabatlarni mustahkamlash, emotsional barqarorlikni saqlash hamda shaxslararo hamkorlikni rivojlantirishga xizmat qiluvchi muhim kommunikativ vositalardan biridir. Qo'llab-quvvatlash, dalda berish va hamdardlik bildirish barcha madaniyatlarga xos hodisa bo'lsa-da, ularning til vositalari orqali ifodalanishi milliy madaniyat, kommunikativ qadriyatlar va jamiyatning ijtimoiy me'yorlari bilan chambarchas bog'liq. Mazkur tadqiqot ingliz lingvomadaniyatida ma'naviy qo'llab-quvvatlashning milliy-madaniy xususiyatlarini pragmatolingvistika hamda lingvomadaniyatshunoslik nuqtai nazaridan tahlil qiladi. Tadqiqotda emotsional qiyinchilik, muvaffaqiyatsizlik,

stress, yo'qotish va noaniqlik vaziyatlarida qo'llaniladigan nutq strategiyalari o'rganilgan. Tahlilda Nutq aktlari nazariyasi, xushmuomalalik nazariyasi, madaniy lingvistika va madaniyatlararo kommunikatsiya nazariyalari asos qilib olingan. Material sifatida badiiy adabiyotlar, kundalik muloqot, ommaviy axborot vositalari hamda internet diskursidan olingan autentik misollar tahlil qilindi. Natijalar ingliz kommunikativ madaniyatida shaxs mustaqilligi, emotsional muvozanat, bilvosita dalda berish, empatiya va suhbatdoshning kommunikativ mavqeini saqlash tamoyillari ustuvor ekanligini ko'rsatdi. Tadqiqot natijalari pragmatika, lingvomadaniyatshunoslik va ingliz tilini o'qitish metodikasi uchun amaliy ahamiyat kasb etadi.

Kalit so'zlar *Ma'naviy qo'llab-quvvatlash, lingvomadaniyat, pragmatika, madaniyatlararo muloqot, nutq aktlari, empatiya, xushmuomalalik strategiyalari, emotsional kommunikatsiya, diskurs tahlili*

**Национально-культурная
специфика реализации
моральной поддержки в
английской лингвокультуре:
прагмалингвистический и
лингвокультурологический
аспект**

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Аннотация *Моральная поддержка представляет собой один из важнейших коммуникативных механизмов, посредством которого люди поддерживают межличностные отношения, регулируют эмоциональное состояние и укрепляют социальную солидарность. Несмотря на универсальный характер проявлений сочувствия, поддержки и ободрения, их языковая реализация во многом определяется национальной культурой, коммуникативными традициями и системой ценностей общества. Настоящее исследование посвящено изучению национально-культурной специфики реализации моральной поддержки в английской лингвокультуре с позиций прагмалингвистики и лингвокультурологии. Анализируются речевые стратегии, используемые носителями английского языка в ситуациях эмоционального напряжения, неудачи, неопределенности, утраты и психологического стресса. Теоретической основой исследования являются теория речевых актов, теория вежливости, культурная лингвистика и теория межкультурной коммуникации. Материалом исследования послужили аутентичные примеры из художественной литературы, повседневного общения, средств массовой информации и интернет-дискурса. Результаты показывают, что английская коммуникативная культура характеризуется ориентацией на уважение личной автономии, эмоциональную сдержанность, стратегии сохранения лица собеседника и использование косвенных способов выражения поддержки.*

Полученные результаты могут быть использованы в исследованиях по прагматике, межкультурной коммуникации и методике преподавания английского языка.

Ключевые слова *Моральная поддержка, лингвокультура, прагматика, межкультурная коммуникация, речевые акты, эмпатия, стратегии вежливости, эмоциональная коммуникация, дискурс*

Introduction

The increasing complexity of intercultural communication in the twenty-first century has intensified scholarly interest in the relationship between language, culture, and human interaction. Globalization, digital communication, international education, and multicultural workplaces have significantly expanded opportunities for cross-cultural contact while simultaneously increasing the likelihood of communicative misunderstandings. One of the least explored yet socially significant aspects of intercultural interaction is the linguistic realization of moral support. Although encouragement, consolation, reassurance, empathy, and emotional assistance are universal human experiences, the linguistic resources through which they are expressed differ considerably across cultures. These differences are conditioned by culturally specific communicative norms, value systems, social expectations, and pragmatic conventions that regulate interpersonal behavior (Spencer-Oatey, 2008).

Within contemporary linguistics, moral support is increasingly viewed not merely as an emotional reaction but as a complex communicative phenomenon that combines linguistic, psychological, sociocultural, and pragmatic dimensions. Expressions such as *Take your time*, *You'll be fine*, *I'm here for you*, *Everything will work out*, or *I completely understand how you feel* perform multiple communicative functions simultaneously. They reduce psychological tension, reinforce

interpersonal solidarity, preserve the interlocutor's positive face, and strengthen social cohesion. Consequently, moral support may be interpreted as a culturally conditioned communicative strategy that reflects national patterns of emotional expression and interpersonal relationships.

English-speaking societies, particularly those influenced by Anglo-American communicative traditions, are frequently characterized by individualism, respect for personal autonomy, emotional self-regulation, and indirect interpersonal communication. These cultural values shape the linguistic realization of supportive discourse. Rather than providing direct advice or expressing excessive emotional involvement, English speakers often employ empathy markers, hedging devices, modal constructions, mitigated recommendations, and positive politeness strategies that respect the interlocutor's independence while simultaneously conveying emotional solidarity. Such communicative behavior reflects broader cultural principles identified in intercultural communication research, including face management, conversational cooperation, and relational harmony (Brown & Levinson, 1987; Hofstede, 2001).

Recent developments in pragmatics and cultural linguistics have shifted scholarly attention from isolated lexical units to discourse-level analysis, where communicative meaning emerges through interaction between speakers, contextual variables, and sociocultural knowledge. Within this

perspective, moral support is understood as a dynamic discourse practice rather than a fixed set of formulaic expressions. The interpretation of supportive utterances depends on contextual factors such as interpersonal distance, institutional roles, emotional intensity, social hierarchy, and communicative purpose. Consequently, identical linguistic forms may perform different pragmatic functions in different communicative settings.

Literature review

The phenomenon of moral support has attracted increasing attention across linguistics, psychology, sociology, and communication studies due to its fundamental role in interpersonal interaction and emotional well-being. Although emotional support has traditionally been investigated within psychological counseling and social support research, recent developments in pragmatics and intercultural communication have highlighted its linguistic realization as a culturally conditioned communicative practice. Contemporary scholars argue that supportive communication extends beyond the transmission of information, functioning instead as a mechanism for constructing interpersonal solidarity, preserving social harmony, and negotiating emotional relationships (Goldsmith, 2004; Spencer-Oatey, 2008).

One of the theoretical foundations for the study of supportive communication is Speech Act Theory, developed by Austin (1962) and further elaborated by Searle (1969). According to this framework, language performs actions rather than merely conveying information. Expressions of encouragement, reassurance, sympathy, and consolation therefore function as illocutionary acts intended to reduce emotional distress and strengthen interpersonal relationships. Searle (1969) classified speech acts into several categories, among which expressive speech acts are particularly relevant to moral support because they communicate the speaker's psychological attitude toward another person's

emotional condition. Statements such as *I'm sorry for your loss*, *You'll get through this*, or *I completely understand your feelings* represent expressive acts whose communicative force lies in demonstrating empathy and emotional alignment rather than transmitting factual content.

The pragmatic effectiveness of supportive speech acts is closely associated with Politeness Theory, proposed by Brown and Levinson (1987). Their concept of positive and negative face has become one of the most influential models for explaining interpersonal communication. Positive face refers to an individual's desire to be appreciated, accepted, and emotionally supported, whereas negative face concerns the desire for autonomy and freedom from imposition. In English linguoculture, supportive expressions frequently balance these two dimensions simultaneously. Speakers provide emotional encouragement while carefully avoiding excessive intrusion into the interlocutor's personal space. This balance explains the widespread use of indirect advice, hedging devices, modal verbs, and optional suggestions such as *Perhaps you could...*, *You might want to consider...*, or *Whenever you're ready*. Such constructions reduce face-threatening potential while maintaining interpersonal solidarity.

The development of Interpersonal Pragmatics has further expanded the understanding of supportive communication. Locher and Watts (2005) argue that politeness should not be interpreted solely through fixed linguistic formulas but rather as relational work negotiated dynamically within specific social contexts. From this perspective, moral support emerges through interaction between linguistic choices, contextual expectations, interpersonal relationships, and cultural norms. Consequently, identical supportive expressions may produce different pragmatic effects depending on social distance, institutional roles, emotional intensity, and communicative setting.

Leech's (2014) revised General Strategy of Politeness provides an additional theoretical explanation for supportive discourse. Unlike earlier rule-based approaches, Leech emphasizes communicative principles that maximize interpersonal harmony while minimizing social conflict. His politeness maxims – including generosity, approbation, sympathy, and tact – are particularly relevant to the linguistic realization of moral support. The Sympathy Maxim, in particular, encourages speakers to express concern, compassion, and emotional understanding in situations involving suffering, disappointment, or uncertainty. English supportive discourse frequently demonstrates these principles through lexical expressions of empathy, mitigated reassurance, and emotionally balanced conversational responses.

Within Cultural Linguistics, Sharifian (2017) argues that language reflects culturally shared conceptualizations that shape speakers' interpretation of reality. Emotional communication is therefore inseparable from cultural cognition. Expressions of encouragement, comfort, or reassurance cannot be fully understood without considering the cultural values underlying their production and interpretation. In English-speaking societies, concepts such as independence, resilience, optimism, privacy, and emotional self-control significantly influence supportive communication. Consequently, English speakers often avoid emotionally overwhelming responses and instead prefer moderate expressions that encourage personal agency and psychological resilience.

The relationship between culture and communication has also been extensively examined through Intercultural Communication Theory. Hofstede's (2001) cultural dimensions demonstrate that English-speaking countries generally score highly on individualism, which influences conversational expectations concerning personal responsibility, emotional expression, and

decision-making. Ting-Toomey's (2005) Face Negotiation Theory similarly explains how cultural values determine face management strategies during emotionally sensitive interactions. In individualistic cultures, maintaining the interlocutor's autonomy frequently takes precedence over providing direct emotional intervention, resulting in communicative strategies characterized by indirect encouragement and respectful empathy.

Methodology

The empirical material consists of authentic English-language texts selected from four complementary discourse domains: (1) contemporary literary works, (2) everyday spoken communication, (3) online interpersonal interaction, including discussion forums and social networking platforms, and (4) audiovisual discourse represented by interviews, television series, and public speeches. The inclusion of multiple discourse types allows for the examination of supportive communication across different communicative settings and levels of formality, thereby increasing the representativeness of the findings.

A purposive sampling strategy was employed to select discourse fragments containing explicit or implicit expressions of moral support. Approximately 150 communicative episodes were collected and analyzed. The selection criteria required that each discourse fragment contain at least one supportive speech act intended to encourage, comfort, reassure, console, motivate, or emotionally assist another interlocutor. Particular attention was paid to naturally occurring communicative situations involving personal loss, psychological stress, academic challenges, workplace difficulties, illness, uncertainty, interpersonal conflict, and everyday emotional interaction.

The analytical framework integrates several complementary theoretical approaches. Speech Act Theory (Austin, 1962; Searle, 1969) serves as the basis for identifying the

illocutionary force of supportive utterances. Brown and Levinson's (1987) Politeness Theory is employed to examine face-saving strategies and interpersonal relationship management. Leech's (2014) General Strategy of Politeness provides additional criteria for evaluating communicative harmony and empathy-oriented interaction. Furthermore, Cultural Linguistics (Sharifian, 2017) and Intercultural Communication Theory (Spencer-Oatey, 2008; Ting-Toomey, 2005) are utilized to interpret culturally specific communicative behavior.

Discussion and Analysis

The analysis of authentic discourse demonstrates that moral support in English linguoculture is not expressed through a single linguistic pattern but through a system of communicative strategies reflecting culturally shared values. Unlike direct emotional

reassurance observed in many collectivist cultures, English supportive discourse typically emphasizes individual autonomy, emotional moderation, optimism, and respect for personal boundaries. Consequently, supportive communication is frequently realized through indirect pragmatic strategies rather than explicit emotional intervention.

The collected discourse data reveal that supportive utterances perform several simultaneous communicative functions. They reduce emotional tension, preserve interpersonal harmony, reinforce positive face, encourage self-confidence, and strengthen social solidarity. These functions are achieved through lexical, grammatical, pragmatic, and discourse-level mechanisms working together within a particular communicative context.

Pragmatic Function	Typical English Expressions	Communicative Purpose
Encouragement	<i>You can do it. / Keep going.</i>	Increasing confidence
Reassurance	<i>Everything will be alright.</i>	Reducing anxiety
Empathy	<i>I understand how you feel.</i>	Demonstrating emotional understanding
Consolation	<i>I'm sorry you're going through this.</i>	Reducing emotional suffering
Motivation	<i>Don't give up.</i>	Inspiring persistence
Emotional Presence	<i>I'm here for you.</i>	Expressing solidarity

Table 1. Major Pragmatic Functions of Moral Support

The predominance of reassurance and encouragement confirms that English communicative culture places considerable importance on promoting psychological resilience rather than solving another person's problem directly. This tendency reflects the cultural preference for supporting personal agency while respecting the interlocutor's independence.

Lexical analysis indicates that English moral support relies heavily on positive evaluative vocabulary, modal verbs, empathy markers, and mitigating expressions. Frequent lexical items include *hope, believe, trust, strong, together, support, okay, better, and possible.*

These lexical choices contribute to the creation of an emotionally supportive communicative environment without imposing excessive emotional pressure.

Modal verbs represent one of the most characteristic features of English supportive discourse. Expressions such as *You might try..., You could consider..., or It may help if...* soften recommendations and preserve the interlocutor's freedom of decision. From Brown and Levinson's perspective, these constructions minimize threats to the hearer's negative face while maintaining interpersonal cooperation.

Example 1

You might want to take a short break.

Rather than issuing a direct command (*Take a break!*), the speaker employs modal mitigation, thereby transforming advice into a supportive suggestion.

Pragmatic interpretation:

- indirect recommendation;
- respect for personal autonomy;
- negative politeness strategy;
- emotional support through reduced imposition.

Similarly, hedging devices such as *perhaps, maybe, I think*, and *it seems* reduce communicative pressure while signaling empathy and consideration.

The findings demonstrate that positive politeness constitutes the dominant communicative strategy in English moral support. Speakers attempt to reinforce the interlocutor's self-esteem, competence, and emotional stability rather than emphasizing weakness or dependence.

Consider the following example:

I know you'll handle this.

Although grammatically simple, this utterance simultaneously performs several pragmatic functions:

- expresses confidence;
- strengthens positive face;
- motivates future action;
- reduces emotional uncertainty.

Unlike explicit sympathy, this strategy encourages the hearer to perceive themselves as capable of overcoming difficulties independently.

Another frequently occurring pattern is collaborative support.

We'll get through this together.

The inclusive pronoun *we* transforms an individual problem into a shared experience, reducing psychological isolation while strengthening interpersonal solidarity.

Strategy	Example	Pragmatic Effect
Optimistic encouragement	<i>You'll be fine.</i>	Confidence building
Shared identity	<i>We're with you.</i>	Solidarity
Praise	<i>You've done an amazing job.</i>	Positive face enhancement
Emotional validation	<i>Your feelings are completely understandable.</i>	Empathy
Inclusive language	<i>Let's work through it together.</i>	Cooperation

Table 2. Positive Politeness Strategies in Moral Support

Discussion

The findings support contemporary theories of interpersonal pragmatics by demonstrating that moral support cannot be reduced to isolated lexical expressions. Instead, it should be understood as a dynamic communicative strategy shaped by cultural expectations, pragmatic principles, and relational goals.

The analysis further confirms Brown and Levinson's proposition that face management underlies supportive interaction. At the same time, the results extend previous research by showing that moral support represents a

distinct discourse category integrating expressive speech acts, politeness strategies, empathy, and cultural conceptualizations into a coherent communicative system.

Conclusion

The present study has demonstrated that moral support represents a complex pragmalinguistic phenomenon whose realization is significantly influenced by national-cultural values and communicative conventions. The findings indicate that English linguoculture employs a wide range of linguistic and pragmatic strategies to express emotional support while simultaneously

maintaining interpersonal harmony, individual autonomy, and face protection. Rather than relying on direct emotional intervention, English speakers tend to employ indirect encouragement, empathy markers, modal constructions, hedging devices, and positive politeness strategies that respect the interlocutor's independence and emotional boundaries.

The analysis confirms that supportive communication in English discourse extends beyond isolated lexical expressions and should be interpreted as a culturally embedded discourse practice. Moral support functions not only as an expressive speech act but also as a communicative mechanism for strengthening interpersonal solidarity, regulating emotional interaction, reducing psychological tension, and maintaining cooperative social relationships. The integration of Speech Act

Theory, Politeness Theory, Cultural Linguistics, and Intercultural Pragmatics has provided a comprehensive analytical framework for understanding the interaction between language, culture, and emotional communication.

From a theoretical perspective, the study contributes to contemporary research in pragmatics, discourse analysis, and intercultural communication by conceptualizing moral support as an independent linguocultural category rather than merely a subtype of empathy or politeness. The findings extend existing theories by demonstrating that supportive discourse is shaped by culturally specific communicative values, including individualism, emotional moderation, personal autonomy, and respect for privacy, which characterize English-speaking societies.

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Lexical features of numerical component phraseological units in English and Uzbek

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Annotation *Investigating the distinct lexical characteristics of phraseological units that incorporate numerical components represents one of the most vital and foundational areas of modern linguistic research. This exploration fundamentally clarifies how numerical symbols bridge the gap between abstract mathematical concepts and culturally specific linguistic expressions. The aim of the study is to analyze the lexical features of phraseological units with numerical components in English and Uzbek. In this study the research methods include comparative, semantic and cognitive, qualitative analysis methods. Drawing from lexicographical sources and literary corpora in English and Uzbek languages, the study examines how numbers transcend their literal quantitative meanings to take on symbolic, cultural, and emotional connotations. The findings of this study reveal that while both languages share universal conceptualizations of numbers, they diverge significantly in cultures. This study enhances the fields of comparative linguistics, phraseology, and intercultural communication by providing insight into the cognitive and cultural factors that influence idiomatic expressions in both English and Uzbek languages.*

Keywords *Numerical components, lexical features, culture, phraseological units, numbers, meaning*

Ingliz va o'zbek tillaridagi numerativ komponentli turg'un birikmalarning leksik xususiyatlari

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Annotatsiya *Numerativ komponentli frazeologik birikmalarning o'ziga xos leksik xususiyatlarini o'rganish zamonaviy lingvistik tadqiqotlarning eng muhim va asosiy yo'nalishlaridan biri hisoblanadi. Ushbu tadqiqot raqamlarning mavhum matematik tushunchalar va madaniy jihatdan o'ziga xos lingvistik ifodalar o'rtasidagi tafovutni qanday qilib bartaraf etishini tahlil qiladi. Mazkur ilmiy tadqiqotning asosiy maqsadi ingliz va o'zbek tillaridagi numerativ komponentli turg'un birikmalarning leksik xususiyatlarini tahlil qilish hisoblanadi. Ushbu ilmiy tadqiqotda izlanish davomida qo'llanilgan tadqiqot usullari qiyosiy, semantik va kognitiv tahlil usullarini o'z ichiga oladi. Ushbu tadqiqot Ingliz va o'zbek tillaridagi leksikografik manbalar va adabiy korpuslardan foydalangan holda, raqamlarning qanday qilib so'zma-so'z miqdoriy ma'nolaridan tashqari, ramziy, madaniy va hissiy ma'nolarni ifodalashini chuqur lingvistik jihatdan o'rganadi. Olib borilgan ilmiy tadqiqot natijalari shuni ko'rsatadiki, ikkala til ham raqamlarning universal kontseptualizatsiyasiga ega bo'lsa-da, ular madaniyatlarda sezilarli darajada farq qiladi. Ushbu tadqiqot ingliz va o'zbek tillaridagi idiomatik iboralarga ta'sir qiluvchi kognitiv va madaniy omillarni o'rganish orqali qiyosiy tilshunoslik, frazeologiya va madaniyatlararo muloqot sohasini rivojlantiradi.*

Kalit so'zlar *Numerativ komponentlar, leksik xususiyatlar, madaniyat, frazeologik birliklar, raqamlar, ma'no*

Лексические особенности фраzeологических единиц числового компонента в английском и узбекском языках

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Аннотация *Исследование отличительных лексических характеристик фраzeологических единиц, которые включение числовых компонентов представляет собой одну из важнейших и фундаментальных областей современных лингвистических исследований. Данное исследование принципиально проясняет, как числовые символы преодолевают разрыв между абстрактными математическими понятиями и специфическими для каждой культуры языковыми выражениями. Основная цель данного научного исследования - анализ лексических особенностей фраzeологических единиц с числовыми компонентами в английском и узбекском языках. В исследовании используются методы сравнительного, семантического и когнитивного анализа, а также качественные методы анализа. Опираясь на лексикографические источники и литературные корпуса на английском и узбекском языках, исследование изучает, как числа выходят за рамки своего буквального количественного значения, приобретая символические, культурные и эмоциональные коннотации. Результаты данного научного исследования показывают, что, хотя оба языка разделяют универсальные представления о числах, они значительно различаются в разных культурах. Это исследование расширяет области сравнительной лингвистики, фраzeологии и межкультурной коммуникации, предоставляя информацию о когнитивных и культурных факторах, влияющих на идиоматические выражения как в английском, так и в узбекском языках.*

Ключевые слова *Числовые компоненты, лексические особенности, культура, фраzeологические единицы, числа, значение*

Phraseological units are one of the most significant parts of the vocabulary of the languages and they manifest cultural values, cultural nuances, and historical development of languages, how people use the language and others. The study of phraseological units is one of the most important tasks in linguistics. Learning phraseological units helps us to understand more about languages, as they are

the fundamental part of the languages. "Phraseology, the study of set expressions such as idioms, proverbs, and other fixed phrases, is influenced by various cultural, social and technological factors" (Nykyropets et al. 2024; 22). The study of the lexical features of phraseological units has significant contribution in linguistics, particularly in phraseology. Number component

phraseological units are the expressions that incorporate numerical elements and carry particular importance beyond their literal meanings. Lexical feature of number component phraseological units include fixedness and idiomaticity, cultural significance, semantic fields, morphological variability, pragmatic use, collocational patterns, cross-linguistic variations. Even phraseological units consist of a number of words, it functions as a single lexical unit. Number component phraseological units and their lexical features highlight the interplay between culture, language, cognition and etc.

Analyzing lexical features of numerical component phraseological units can help us to know more about the functions of numerical set expressions and the ways of making the meaning in communication. Studying and understanding these phraseological units facilitates to enrich our appreciation of language and sociolinguistic factors.

The study of lexical features of numerical component phraseological units is plays one of the most significant roles in linguistics and phraseology. According to Z. Alimkulova, "phraseological units fill gaps in the lexical system of the language, which cannot fully provide the name of the (new) sides of reality known by man, and in many cases are the only designations of objects, properties, processes, states, situations, etc. The formation of phraseological units weakens the contradiction between the needs of thinking and the limited lexical resources of the language. In the same cases when phraseology has a lexical synonym, they usually differ stylistically. Phraseology is a treasure trove of language. The English phraseological fund is a complex conglomerate of native and borrowed phraseological units with a clear predominance of the former. Some phraseological units retain archaic elements representatives of previous epochs" (Alimkulova, 2022; 53).

Z. Alimkulova claims that phraseological units can act as a mirror for the nation's culture, history, cultural uniqueness, and traditional

lifestyle and etc (Alimkulova, 2022). While many of these expressions are deeply rooted in a specific national identity, the English language also contains a significant number of phraseological units that transcend cultural boundaries. Idioms and fixed phrases serve as linguistic records of the nation's heritage. Numerical component phraseological units are the expressions that contain numerical elements and carry specific meanings beyond the literal interpretation of their components. Numerical component phraseological units often demonstrate contextual, idiomatic, cultural significance. Lexical features of numerical component phraseological units reflect the role of set expressions with numerical components in the context.

There are several lexical features of numerical component phraseological units. Having a fixed form is one of the lexical features of numerical component phraseological units. Various phraseological units with numerical components have a fixed structure and the variation in wording is not allowed. For example, English set expression – "*a dime a dozen*" means something very common, not special, ordinary, or inexpensive. This phraseological unit is used to describe things, people, ideas and etc. that are not unique and special. The fixed structure of this expression emphasizes the quantity (a dime) as a measure of worth. The phrase has the fixed form and without losing the idiomatic meaning the components of the phrase cannot be substituted with synonyms. "Dime a group", or "a nickel a dozen" and etc. cannot be used to retain the meaning "very common, ordinary, or inexpensive". The lexical feature of set expression "*a dime a dozen*" can contain quantifier-based imagery. This expression relies on a specific numerical relationship that ten cents stands for twelve items and demonstrates low value. "Dime" serves as a lexical constant and it cannot be replaced with "penny" or "nickel".

In Uzbek several phraseological units with numerical components have a fixed

structure. For example, the phrase: *"bir kam dunyo"* which means the world is not perfect has fixed structure. In this context the number "one" represents not only number "one" in a counting sense, but also it illustrates "single missing piece" or "fractional deficiency". The set expression: *"bir kam dunyo"* has fixed lexical feature. The number "one" cannot be changed in this phraseological unit. For example, it cannot be used as *"besh kam dunyo"* or *"yeti kam dunyo"*. Changing the number in this expression destroys the idiom. Several numerical component phraseological units have fixed structure, such as *"ikki yamlab bir yutmoq"* can also be the best example for this lexical feature of phraseological units. The set expression: *"ikki yamlab bir yutmoq"* is used to describe someone who is capable of finishing the task in a single, swift motion. For example, in A. Qodiriy's story called *"Uloqda"* the set expression: *"ikki yamlab bir yutmoq"* is used. For instance,

"Ulaming orqasidan Shokir ham baytalini yugurtirdi. Chidab turib bo'lmas ekan, ular orqasidan toychamga bir qamchi berib yuborgan edim, jonivor ikki yamlab bir yutub, o'n odimda ularni yo'lda qoldirib ketdi. Anchagina uzoqlashganimdan so'ng orqamdagilarga qaragan edim, hammaning ko'zida men ekanman." (Qodiriy, 2004; 8).

In this phraseological unit numbers "two" and "one" are not just quantities. They cannot be changed in this phraseological unit. For instance, it cannot be used as *"sakkiz yamlab bir yutmoq"* or *"ikki yamlab uch yutmoq"* and etc. Changing the numbers in this expression destroys the idiom and its meaning.

Another lexical feature of numerical component phraseological units is having idiomatic meaning. The idiomatic meaning of phraseological units refers to the meaning that the phrase often cannot be understood by individual words of the phrase. For instance: *"six feet under"* which means to be dead and buried has idiomatic meaning. The literal interpretation of this expression does not convey the idiomatic meaning associated with

death. The use of number "six" in this set expression illustrates cultural standard rather than a mathematical measurement. There are several Uzbek phraseological units with numerical components and their meanings are often idiomatic. For instance, *"ishlari besh bo'lmoq"* refers to success, perfection, particularly in the context of achievements. In this phrase the number "five" functions as a qualitative adverb and it signifies that everything is going perfectly or according to the plan. The number "five" cannot be substituted with other numbers, such as two, seven, eight and etc. and the status of being fixed idiom is lost, if the number "five" is substituted in this set expression.

Numerical component phraseological units often carry deep cultural weight, serving as vessels for a society's traditions, ethics, and social expectations. These idioms do more than just count and they can reflect the underlying values and collective mindset of a community. For instance, the English expression *"two's company, three's a crowd"* illustrates how a specific number can be used to define social boundaries and the preferred dynamics of human interaction and it also represents cultural significance. According to Cambridge online dictionary, the set expression *"two's company, three's a crowd"* means "when two people are relaxed and enjoying each other's company but another person would make them feel less comfortable" (Cambridge online dictionary). The idiom *"two's company, three's a crowd"* suggests that the third person can make a situation uncomfortable or unwelcome and it is often used in social contexts. The Uzbek proverb *"Yettining biri-ayyor, yettining biri-Xizr"* has also cultural significance. Utilization of number "seven" with several set expression can illustrate the connections with nation and family.

Numbers such as three, seven, six, forty, nine, thirteen, hundred, thousand, million and others carry symbolic meanings and it represents phraseological units' significance. For example, *"Third time's the charm"*. This

expression is used to say that two efforts at something have already failed, but perhaps the third will be successful. In Uzbek, there is a proverb with the number "seven": "*Yetti o'lchab, bir kes*" – this proverb means to think carefully and attentively before doing something. In Uzbek, this proverb is commonly used for giving advice, which means to think carefully and attentively before doing something or starting tasks or work. For instance, in Tog'ay Murod's story called "Yulduzlar mangu yonadi" the Uzbek proverb "*Yetti o'lchab, bir kes*" is used and it represents cultural values and symbolic use of numbers in Uzbek. For example,

"U davradan chiqdi. Oqsoqollardan Amir polvonni tirsasidan gidan chetga tortdi.

– Polvonlarning har yerda o'tlab yuribdi, bu nima o'ti-rish? – dedi. – Menga qara, zo'ro'rlarini bir yerga yig'. Sho'rchiliklar kepti... Tushundingmi? O'zing bosh bo'l. Qurga tartib bilan chiqar. Shoshma, yetti o'lchab, bir kes. Sho'rchiliklarning o'ngi-chapiga e'tibor qil. Qaytarib aytaman, faqat sho'rchiliklarga ko'z tikinglar" (Murod,; 2020; 21).

In this part of the story the proverb: "*Yetti o'lchab, bir kes*" is used to demonstrate the meaning that the person should think carefully and attentively before doing something or starting tasks or work and here the number "seven" is utilized symbolically. In Uzbek, this proverb is commonly used for giving advice, and it means to think carefully and attentively before doing something or starting tasks or work. The number "seven" reflects various cultural values and symbols in language. Each number has its significant role in phraseological units. Numbers can carry symbolic meanings and in each culture they have their own significant cultural, symbolic connotations, such as across several languages number "seven" symbolizes perfection, completeness, spiritual wisdom and it often denotes good fortune, safety, or intellectual curiosity.

Numerical component phraseological units are connected with cultural beliefs, cultural values, social life and others. Numbers can evoke several specific connotations based

on culture and cultural context. For instance, the English proverb: "*Two heads are better than one*" the use one number "two" represents partnership helps to find better solutions and to get better results. According to Merriam-Webster online dictionary, "this phrase is used to say that it is easier for two people who help each other to solve the problem than it is for one person to solve a problem alone. For example, "*We need to work together to figure this out. Two heads are better than one*".

In this English proverb the number "two" has a crucial role and it reflects partnership, problem solving and collaboration. The core meaning of this proverb is that working together with others helps to achieve better results. In Uzbek, the proverb "*bir kalla kalla, ikki kalla tilla*" can be the equivalent of this proverb and the number "two" has a positive connotation and in this proverb number "two" is connected with partnership, teamwork and problem solving. Besides that "the two heads" in this proverb symbolizes a combination of two individual's intellectual abilities.

Lexical features of phraseological units with numerical components also include variability and adaptation. Although numerous phraseological units with number components are fixed, some of them adapt based on the context without losing the core meaning. For instance, the idiom "*take five*" can be the best example. According to Cambridge online dictionary, "this set expression means that it is used to tell someone to stop working and relax for a short period of time". For instance, in this context which is taken from Merriam-Webster (n.d) the idiom "*take five*" is used to represent the meaning to take a short break:

"They're locked in a fierce debate over the last scene of their film ... when camp director and Hollywood veteran Sam Dalton finally orders them to take five. – Megan Myers".

In this context the idiom "*take five*" is used to represent the meaning to take a short break. Although this idiom generally means to take a short break, it can be adapted to the context and can be adapted to "*take ten*"

depending on the desired duration of the break. For example, in this context which is taken from Merriam-Webster (n.d) this expression is used:

"I could see his anger had nearly boiled over. ... Coach Colby, who ran the defense, was the brave soul who stepped in. "Take ten," he said, placing a hand on Orlando's chest. "Cool off. Then suit up and meet at the fifty-yard line. Got it?" – Brandon Terrell".

In this context the idiom generally means to take a short break and in this text this idiom is adapted to *"take ten"* that represents the desired duration of the break.

In several Uzbek phraseological units with numerical components can vary based on the context and it shows variability which is the lexical feature of phraseological units. For instance, the expression: *"besh daqiqa"* literary means five minutes. The use of number *"five"* in this expression is crucial and this expression can be adapted in different contexts to suggest quick tasks and short breaks.

Numerical component phraseological units carry several lexical features such as fixed forms, idiomatic meaning, cultural significance, symbolic use of numbers, quantitative implications, connotative associations, variability and etc. These lexical features contribute to the richness and complexity of numerical component phraseological units in language use and they help to convey the meaning in various contexts. Both English and Uzbek numerical component phraseological units have fixed structures.

Both English and Uzbek set expressions that contain numbers often possess figurative meanings that cannot be understood by simply looking at their individual parts and this represents a shared linguistic phenomenon where the numerical element serves a symbolic rather than a literal purpose, creating a unified concept that transcends basic arithmetic. Although both languages incorporate cultural references, the specific cultural contexts are different and they reflect cultural beliefs, cultural values, social values, social norms and

etc. in each language. In both English and Uzbek languages numbers are used symbolically. However, the specific associations may differ based on cultural context and significance. Numerical component phraseological units both in English and Uzbek have several lexical features which include idiomatic meaning, fixed structures, cultural significance and other numerous important features. They can also reflect different cultural contexts and connotations unique to each language.

The comparative analysis of English and Uzbek phraseological units with numerical components represents the similarities and differences of lexical features, the structure, idiomatic meaning, cultural significance, their variability and other several features between English and Uzbek phraseological units with number components.

Both English and Uzbek numerical component phraseological units possess idiomatic meanings that are not directly derived from their components. This highlights a common linguistic feature that cultural context is considered as a crucial part in the interpretation of the phraseological units. Cultural context of English and Uzbek numerical component phraseological units illustrate that although both English and Uzbek phraseological units reflect cultural significance through their components such as numerical components, the specific cultural references are not the same. According to symbolic meanings of numerical component phraseological units in both English and Uzbek, numbers are used symbolically but the associations may differ.

In conclusion, the lexical analysis of numerical component set expressions in the English and Uzbek languages highlight a complex interplay of shared traits and distinct variations regarding their semantic depth, and cultural heritage. Both languages utilize specific numerical frameworks to understand phraseological units. While both languages utilize numerical components to convey rich

meanings with phraseological units, such as idioms, proverbs, others, the cultural contexts shape how these set expressions are used and understood. Understanding these nuances

enhances our appreciation of how language encapsulates cultural values and social dynamics through numerical component phraseological units.

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Automated Linguistic Profiling of Disputed Texts in the Uzbek Language: A Model Based on Hybrid Vectorization and Support Vector Machine (SVM)

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Annotation *The article proposes a model for the automated linguistic profiling of disputed texts in the Uzbek language. The aim is to develop a methodology that, for forensic-linguistic examination, determines in a quantitative, reproducible and interpretable manner the probabilistic socio-demographic characteristics of an author, namely gender, age and region, as well as the legal classification of a text into insult, defamation or neutral. The methodology integrates Biber's register analysis, Lakoff's language-and-gender theory and Nini's theory of linguistic individuality, adapting them to the agglutinative nature of Uzbek. Features are vectorized using a hybrid TF-IDF and FastText method, while a separate Support Vector Machine classifier is applied to each profiling task. The results are demonstrated through worked examples of TF-IDF weighting, character n-gram extraction and a confusion matrix. The proposed model operates interpretably and accurately under conditions of mixed Latin-Cyrillic writing and morphological richness. Thus, the study offers a codeable, interpretable and ethically constrained model for Uzbek forensic linguistics.*

Keywords *linguistic profiling, disputed text, forensic linguistics, support vector machine, hybrid vectorization, character n-grams, Uzbek language, idiolect*

O'zbek tilidagi bahsli matnlarni avtomatlashtirilgan lingvistik profillash: gibrid vektorlashtirish va tayanch vektorlar mashinasi (SVM) asosidagi model

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Annotatsiya *Maqolada o'zbek tilidagi bahsli (nizoli) matnlarni avtomatlashtirilgan lingvistik profillash modeli taklif etiladi. Tadqiqotning maqsadi sud-lingvistik ekspertiza ehtiyojlari uchun matn muallifining ehtimoliy ijtimoiy-demografik tavsifini, ya'ni jins, yosh va hududini, hamda matnning huquqiy tasnifini (haqorat, tuhmat yoki neytral) miqdoriy, takrorlanuvchan va izohlanuvchan tarzda aniqlovchi metodologiyani ishlab chiqishdan iborat. Metodologiya Biberning registr tahlili, Lakoffning til-jins nazariyasi va Ninining lisoniy individuallik nazariyasini o'zbek tilining agglyutinativ tabiatiga moslashtirgan holda birlashtiradi. Belgilar gibrid usulda, ya'ni TF-IDF va FastText vositalari yordamida vektorlashtiriladi; har bir profillash vazifasi uchun esa alohida tayanch vektorlar mashinasi tasniflagichi qo'llaniladi. Tadqiqot natijalari TF-IDF og'irlash, harf n-grammlarini ajratish va chalkashlik matritsasi misollarida amaliy ko'rsatilgan. Taklif etilgan model o'zbek tilidagi aralash lotin-kirill yozuv va morfologik boylik sharoitida ham izohlanuvchan,*

ham aniq ishlaydi. Shu tariqa tadqiqot o'zbek forensik lingvistikasi uchun kodlanadigan, izohlanuvchan va etik jihatdan chegaralangan model taqdim etadi hamda sud-ekspertiza amaliyotiga ilmiy asoslangan, milliy tilga moslashtirilgan yangi vosita olib kiradi. Model nazariy stilometriyani amaliy mashinaviy tasniflash bilan bog'laydi.

Kalit so'zlar *lingvistik profillash, bahsli matn, forensik lingvistika, tayanch vektorlar mashinasi, gibridd vektorlashtirish, harf n-grammlari, o'zbek tili, idiolekt*

Автоматизированное лингвистическое профилирование спорных текстов на узбекском языке: модель на основе гибридной векторизации и метода опорных векторов (SVM)

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Аннотация *В статье предлагается модель автоматизированного лингвистического профилирования спорных текстов на узбекском языке. Цель исследования заключается в разработке методологии, которая для нужд судебно-лингвистической экспертизы количественно, воспроизводимо и интерпретируемо определяет вероятностную социально-демографическую характеристику автора, а именно пол, возраст и регион, а также правовую классификацию текста на оскорбление, клевету или нейтральный. Методология объединяет регистровый анализ Байбера, теорию языка и пола Лакофф и теорию лингвистической индивидуальности Нини, адаптируя их к агглютинативной природе узбекского языка. Признаки векторизуются гибридным методом, то есть с помощью инструментов TF-IDF и FastText; для каждой задачи профилирования применяется отдельный классификатор на основе метода опорных векторов. Результаты исследования продемонстрированы на примерах TF-IDF-взвешивания, выделения буквенных n-грамм и матрицы ошибок. Предложенная модель работает одновременно интерпретируемо и точно в условиях смешанного латинско-кириллического письма и морфологического богатства узбекского языка. Таким образом, исследование предлагает кодируемую, интерпретируемую и этически ограниченную модель для узбекской судебной лингвистики и вводит научно обоснованный, адаптированный к национальному языку инструмент в практику судебной экспертизы.*

Ключевые слова *Лингвистическое профилирование, спорный текст, судебная лингвистика, метод опорных векторов, гибридная векторизация, буквенные n-граммы, узбекский язык, идиолект*

Kirish

Raqamli kommunikatsiya hajmining keskin o'sishi bilan ijtimoiy tarmoqlar, messenjerlar va izohlar maydonida yuzaga keladigan bahsli matnlar – haqorat, tuhmat, tahdid xarakteridagi yozma nutq namunalari – huquqiy va ijtimoiy muammoga aylandi. Bunday matnlarning muallifi ko'pincha noma'lum yoki anonim bo'lib, ularning kim tomonidan, qanday ijtimoiy-demografik guruh vakili tomonidan yozilganini aniqlash sudlingvistik ekspertizaning dolzarb vazifasiga aylanmoqda. An'anaviy qo'lda tahlil ham mehnattalab, ham ekspertning subyektiv mulohazasiga bog'liq bo'lib, katta hajmdagi raqamli materialni qamrab ololmaydi.

Mavzuning dolzarbligi milliy huquqiy kontekst bilan ham bog'liq. O'zbekiston Respublikasi qonunchiligida shaxsning sha'ni va qadr-qimmatini himoya qilish kafolatlangan: tuhmat va haqorat uchun jinoiy hamda ma'muriy javobgarlik nazarda tutilgan (O'zbekiston Respublikasi Jinoyat kodeksi, 1994/2020). 2020-yilda kiritilgan o'zgartishlarga ko'ra, telekommunikatsiya yoki Internet tarmoqlarida joylashtirilgan haqorat va tuhmat materiallari uchun ham javobgarlik belgilandi. Bu – raqamli muhitdagi bahsli matnlar endi aniq huquqiy baholash obyektiga aylanganini ko'rsatadi. Huquqiy ta'riflarni amalda qo'llash esa matnning lingvistik tahlilini, ya'ni qaysi ibora tahqirlash yoki faktik uydirma, qaysi biri himoyalangan fikr ekanligini obyektiv ajratishni talab qiladi.

Tadqiqotning maqsadi – o'zbek tilidagi bahsli matnlarni avtomatlashtirilgan lingvistik profillashning miqdoriy, takrorlanuvchan va izohlanuvchan modelini ishlab chiqish. Tadqiqotning ilmiy yangiligi: o'zbek tili uchun moslashtirilgan gibrid (TF-IDF va FastText) belgilar fazosi taklif etildi; profillash va huquqiy tasnif vazifalari yagona belgilar vektoridan foydalanuvchi, ammo alohida o'qitiladigan SVM tasniflagichlari sifatida ajratildi; modelning izohlanuvchanligi va etik

chegaralari forensik kontekst talablariga muvofiq asoslandi. O'zbek tilining agglyutinatib tabiati, aralash yozuvi va cheklangan til resurslari ingliz tili uchun yaratilgan modellarni to'g'ridan-to'g'ri qo'llashga imkon bermaydi; shu bois milliy xususiyatlarni hisobga oluvchi maxsus model zarur.

Adabiyotlar tahlili

Matn uslubini miqdoriy o'lchash g'oyasi stilometriyaning klassik ishlariga borib taqaladi. Mosteller va Wallace anonim matnlarni funksional so'zlar chastotasiga Bayes tahlilini qo'llab muallifga nisbat berdilar (Mosteller & Wallace, 1964); ularning xulosasi – mazmunga bog'liq bo'lmagan funksional so'zlar mualliflikning eng ishonchli ko'rsatkichi ekanligi – bugungi stilometriyaning markaziy aksiomasi bo'lib qolmoqda. Bu g'oya keyinchalik standartlashtirilib, Delta o'lchovi taklif etildi (Burrows, 2002). Registr variatsiyasini miqdoriy o'rganishda leksik-grammatik belgilar faktor tahliliga tortilib, matnlar funksional o'lchamlarga joylashtirildi (Biber, 1988).

Til va jins munosabati nazariyasi (Lakoff, 1975) keyinchalik hisoblash tilshunosligida empirik tasdiqlandi: muallif jinsini taxminan 80% aniqlikda, matnning badiiy yoki nobadiylikni esa undan yuqori aniqlikda tasniflash mumkinligi ko'rsatildi (Koppel va b., 2002). Bu yo'nalish ijtimoiy tarmoq matnlariga kengaytirilib, katta hajmli korpusda jins va yoshni avtomatik profillash mumkinligi isbotlandi (Argamon, Koppel, Pennebaker, & Schler, 2009). Lisoniy individuallik nazariyasida mualliflikning eng samarali belgilari funksional so'zlar chastotasi va kichik harf n-grammlari ekanligi asoslandi hamda forensik xulosalarni ehtimollik nisbati shaklida ifodalash taklif etildi (Nini, 2023).

Harf n-grammlarining kross-janr va kross-mavzu barqarorligi, shuningdek chastota belgilarni saralashning asosiy mezonini ekanligi ko'rsatilgan (Stamatatos, 2009). Vektorlashtirish texnologiyasi vektor fazo

modelidan (Salton & McGill, 1983) atamaning o'ziga xosligini statistik talqin qilish printsipigacha (Spärck Jones, 1972), undan subso'z modeligacha rivojlandi; oxirgisi morfologik boy tillarda lug'atdan tashqari so'zlar muammosini hal qiladi (Bojanowski, Grave, Joulin, & Mikolov, 2017). Tasniflashda tayanch vektorlar mashinasi (Cortes & Vapnik, 1995) matn tasnifida samarali ekanligi empirik isbotlangan: u yuqori o'lchovli, siyrak fazoga mos va ortiqcha moslashishga chidamli (Joachims, 1998). Matn tasnifi sohasidagi mashinaviy o'rganish usullari keng umumlashtirilgan (Sebastiani, 2002), forensik kontekstda dalilni miqdoriy ifodalash esa alohida o'rganilgan (Grant, 2007).

So'nggi yillarda o'zbek kompyuter lingvistikasida ham sezilarli natijalar to'plandi. Milliy til korpusini yaratish, uning tuzilishi va imkoniyatlari tadqiq etildi (Elov & Alayev, 2023), korpus matnlarini raqamli shaklga o'tkazishda esa TF-IDF, Word2Vec va BERT kabi vektorlashtirish usullarining o'zbek tiliga tatbiqi o'rganildi (Elov va b., 2023). Biroq bu ishlar asosan umumiy NLP vazifalariga (imlo tuzatish, so'z turkumlarini teglash, mavzuviy tasnif) qaratilgan bo'lib, sud-lingvistik profillash, ya'ni muallifning ehtimoliy demografik tavsifi va matnning huquqiy tasnifi, alohida tadqiqot predmeti sifatida o'rganilmagan. Ushbu maqola aynan shu bo'shliqni to'ldiradi: u o'zbek korpus lingvistikasining mavjud yutuqlariga tayanadi, ammo ularni xalqaro forensik stilometriya nazariyasi bilan birlashtirib, milliy sud-ekspertiza ehtiyojiga yo'naltiradi. Shu ma'noda tadqiqot ikki yo'nalish – o'zbek hisoblash tilshunosligi va jahon forensik lingvistikasi – kesishmasida originallik kasb etadi.

Metodologiya

Model bosqichli quvur sifatida loyihalangan: xom matn, dastlabki ishlov, belgilar ajratish, vektorlashtirish, SVM bilan tasniflash va izohli chiqish. Dastlabki ishlovda matn normallashtiriladi, tokenlarga va morfemalarga ajratiladi; agglyutinativ tabiat hisobga olinib, so'z o'zak va affikslarga

segmentlanadi. Aralash lotin-kirill yozuv yagona kodlashga keltiriladi, harf cho'zish va emoji alohida belgilar sifatida qayd etiladi.

Belgilar fazosi uch qatlamdan tashkil topadi: uslubiy qatlam (registr o'lchovi, ot/fe'l nisbati, kuchaytiruvchilar zichligi) Biber (1988) asosida; demografik qatlam (yuklamalar, inkor, emoji va harf cho'zish chastotasi) Lakoff (1975) va Koppel & Argamon (2002) asosida; individual qatlam (harf n-grammlari va funksional so'zlar chastotasi) Nini (2023) va Burrows (2002) asosida. Bularga stilometrik o'lchovlar (tip-token nisbati, o'rtacha gap uzunligi) qo'shiladi. Har bir qatlam profilning turli jihatini qamragani uchun yagona, lekin boy belgilar fazosi turli vazifalarga moslashuvchan asos beradi.

Vektorlashtirish gibrid usulda amalga oshiriladi. TF-IDF belgisi (Spärck Jones, 1972) belgining matndagi chastotasini uning korpusdagi nodirligi bilan muvozanatlaydi (1-formula):

$$TF-IDF(t, d) = tf(t, d) \times \log(N / df(t)) \quad (1)$$

Bu izohlanuvchan qatlam FastText subso'z vektorlari (Bojanowski va b., 2017) bilan birlashtiriladi; birlashtirishdan oldin har bir guruh alohida normallashtiriladi. TF-IDF qaysi aniq belgi qarorga ta'sir qilganini ko'rsatadi (forensik shaffoflik uchun zarur), FastText esa lug'atdan tashqari so'z shakllarini qamraydi. Tasniflashda har bir vazifa (jins, yosh, hudud, huquqiy tasnif) uchun alohida SVM o'qitiladi; barchasi umumiy vektordan foydalanadi, ammo mustaqil baholanadi. Ko'p sinfli vazifalar uchun "biri-barchaga qarshi" strategiyasi qo'llaniladi, chiziqli yadro esa izohlanuvchanligi tufayli afzal ko'riladi (Joachims, 1998). Model etik chegaralar bilan loyihalangani: profil baholari ehtimoliy bo'lib, alohida shaxsga deterministik tatbiq etilmaydi; kasb va psixologik portret kabi matndan ishonchli aniqlab bo'lmaydigan tavsiflar asosiy natijalarga kiritilmaydi.

Belgilarni birlashtirish (feature fusion) bosqichi alohida ahamiyatga ega. Uch qatlam belgilari (uslubiy, demografik, individual) hamda FastText subso'z vektorlari turli o'lcham

va son qiymatiga ega bo'lgani uchun, ularni to'g'ridan-to'g'ri ulash kattaroq qiymatli belgilarning boshqalarini bostirishiga olib keladi. Buning oldini olish uchun har bir guruh alohida normallashtiriladi (z-baho yoki L2-normallashtirish), so'ngra yagona vektorga ketma-ket ulanadi (konkatenatsiya). Masalan, yuqorida ko'rsatilgan bahsli gap uchun yakuniy vektor TF-IDF og'irliklari ("bo'lasan" = 0,1204 yetakchi), harf n-gramm chastotalari (inkor va shaxs affikslarini qamrovchi) hamda FastText vektorlaridan tashkil topadi. Shu tariqa lingvistik belgi sonli qiymatga, son esa huquqiy-lingvistik xulosaga aylanadi – bu jarayon modelning izohlanuvchanligini ta'minlaydi, chunki har bir bashorat ortida aniq, ko'rsatib beriladigan lingvistik asos turadi.

Belgilarni amalda ajratish uchun model bir nechta maxsus lingvistik bazaga tayanadi, ular o'zbek tilining va raqamli muhitning xususiyatlariga moslashtirilgan. Dialektologik baza hududiy sheva belgilarini, inaktiv

(haqoratli) leksika bazasi matnning huquqiy tasnifiga oid birliklarni, kuchaytiruv va ta'kid yuklamalari ro'yxati esa gender va ekspressivlik markerlarini qamraydi. Alohida e'tibor grafemik bazaga qaratiladi: u aralash lotin-kirill yozuv, harf cho'zish ("zo'rrr") va translit variantlarini qayd etadi, chunki bu hodisalar standart imloviy vositalar bilan qamralmaydi, ammo yosh guruhi va raqamli savodxonlik darajasining muhim ko'rsatkichidir. Ushbu bazalarning mazmuni – aniq so'z va qoidalar ro'yxati – milliy til materiali asosida shakllantiriladi va modelni o'zbek tiliga xos qiladi; aynan shu moslashuv tadqiqotning ilmiy hissasini tashkil etadi.

Natijalar

Modelning ishlashini bahsli gap misolida ko'rsatamiz. Korpusda to'rtta matn bo'lib ($N = 4$), ulardan biri – "pulni qaytar yoki pushaymon bo'lasan" (beshta so'z shakli, har biri bir martadan, $TF = 0,20$). TF-IDF og'irliklari 1-jadvalda keltirilgan.

So'z shakli	df	IDF	TF-IDF
pulni	2	0,301	0,0602
qaytar	2	0,301	0,0602
yoki	2	0,301	0,0602
pushaymon	2	0,301	0,0602
bo'lasan	1	0,602	0,1204

1-jadval. Bahsli gap so'zlarining TF-IDF og'irliklari ($N = 4$)

Natijadan ko'rinadiki, faqat bahsli gapda uchragan "bo'lasan" so'zi eng yuqori og'irlikka (0,1204) ega bo'ldi – bu lingvistik jihatdan asosli, chunki aynan shu kelasi zamon shakli tahdidning shartli oqibatini ifodalovchi markaziy markerdir. Bu natija chastota belgilarni saralashning asosiy mezoni ekanligi haqidagi xulosaga (Stamatatos, 2009) mos keladi.

Harf n-grammlarini ajratish agglyutinativ morfologiyani lemmatizatsiyasiz qamraydi. Masalan, "kelmaysan" so'zidan harf 3-grammlari ajratiladi: <ke, kel, elm, lma, may, ays, ysa, san, an>. Bu yerda may, ays, ysa, san

trigrammlari inkor (-ma-) va ikkinchi shaxs (-san) affikslarini bevosita marker sifatida qayd etadi – bu o'zbek tili uchun amaliy ustunlik (Nini, 2023).

O'zbek tilining agglyutinativ tabiati belgilar ajratishda alohida e'tibor talab qiladi. Masalan, bitta "yoz-" o'zagidan "yozdi", "yozmadi", "yozolmaysan", "yozganlaridan" kabi o'nlab so'z shakli hosil bo'ladi. Agar har bir shakl alohida belgi sifatida olinsa, vektor o'lchami keskin kengayadi va ko'pchilik belgi korpusda bir-ikki martagina uchraydi, ishonchsiz signalga aylanadi. Aynan shu sababdan model so'z shakllari o'rnida harf n-grammlari va

subso'z (FastText) darajasida ishlaydi: bu yondashuv turli shakllarning umumiy tarkibiy qismlarini qamrab, ma'lumotlar siyrakligini kamaytiradi va morfologik jihatdan boy tilda barqaror natija beradi.

Teglangan korpus sifati modelning ishonchligini bevosita belgilaydi. Shu bois huquqiy teglar (haqorat, tuhmat, neytral) bir nechta mustaqil ekspert tomonidan qo'yiladi va ular o'rtasidagi muvofiqlik annotatorlararo kelishuv (inter-annotator agreement) o'lchovi, masalan Cohen kappa koeffitsiyenti yordamida baholanadi (Cohen, 1960). Yuqori kappa qiymati teglarning izchil va takrorlanuvchan ekanligini, demak o'quv ma'lumotining ishonchli ekanligini ko'rsatadi; past qiymat esa teglash ko'rsatmalarini qayta ko'rib chiqish zarurligini bildiradi. Bunday nazorat forensik kontekstda ayniqsa muhim, chunki model xulosasi ekspert dalili sifatida ishlatilganda uning asosidagi ma'lumot sifati tekshiriluvchan bo'lishi shart.

Ikki matnning uslubiy yaqinligini miqdoriy o'lchashda kosinus o'xshashligi qo'llaniladi. Masalan, ikki qisqa matn uchta

belgi bo'yicha $d_1 = (2, 1, 0)$ va $d_2 = (1, 1, 1)$ vektorlari bilan ifodalansa, skalyar ko'paytma 3 ga, vektor uzunliklari esa $\sqrt{5} \approx 2,236$ va $\sqrt{3} \approx 1,732$ ga teng bo'ladi; demak kosinus o'xshashligi $3 / (2,236 \times 1,732) \approx 0,775$. Birga yaqin qiymat ikki matnning uslubiy jihatdan o'xshashligini ko'rsatadi. Matn uzunligi turlicha bo'lganda aynan burchak (yo'nalish) o'lchovi mutlaq masofadan ishonchliroq bo'ladi, chunki u matn hajmiga bog'liq emas.

Hudud profili o'zbek tilining sheva xilma-xilligiga tayanadi. Dialektologik baza yordamida ayrim leksik va fonetik variantlar (masalan, Farg'ona, Xorazm yoki Qashqadaryo shevalariga xos so'z shakllari) qayd etiladi va ularning chastotasi bo'yicha muallifning ehtimoliy hududi baholanadi. Bu belgilar boshqa qatlamlardan mustaqil bo'lib, profilga qo'shimcha dalil qo'shadi; biroq ular ham ehtimoliy bo'lib, alohida shaxsga qat'iy bog'lab bo'lmaydi, chunki bir muallif bir necha sheva belgilarini aralash qo'llashi mumkin.

Modelning huquqiy tasnif vazifasi uch sinf (haqorat, tuhmat, neytral) bo'yicha baholandi (2-jadval).

Haqiqiy \ Bashorat	haqorat	tuhmat	neytral	Jami
haqorat	40	5	5	50
tuhmat	6	38	6	50
neytral	4	4	42	50
Jami	50	47	53	150

2-jadval. Uch sinfli chalkashlik matritsasi (sitr — haqiqiy, ustun — bashorat)

Matritsadan har bir sinf uchun ko'rsatkichlar hisoblandi: "haqorat" — $P = 0,80$, $R = 0,80$, $F1 = 0,80$; "tuhmat" — $P \approx 0,809$, $R = 0,76$, $F1 \approx 0,784$; "neytral" — $P \approx 0,792$, $R = 0,84$, $F1 \approx 0,815$. Makro-o'rtacha: $P \approx 0,80$, $R \approx 0,80$, $F1 \approx 0,80$; umumiy aniqlik $120/150 = 0,80$. (Keltirilgan qiymatlar hisob mantig'ini ko'rsatuvchi misol bo'lib, yakuniy natijalar muallif korpusida olinadi.)

Modelning amaliy ishonchligini baholashda xatolik manbalarini tahlil qilish zarur. O'zbek tilidagi bahsli matnlarda eng qiyin

holatlar quyidagilardir: inkor (masalan, "u ahmoq emas" – tashqi ko'rinishi haqoratli leksika, ammo ma'nosi inkor); kinoya va kesatiq (yuzaki neytral, ammo pragmatik jihatdan tahqirlovchi); hamda kod almashinuvi (o'zbekcha-ruscha aralash nutq), bu belgilar fazosini chalg'itishi mumkin. Bunday holatlar chalkashlik matritsasi xato musbat yoki xato manfiy sifatida namoyon bo'ladi. Masalan, agar "tuhmat" ko'pincha "haqorat" deb xato tasniflansa, bu ikki sinfning leksik belgilari o'xshashligini bildiradi va qo'shimcha

farqlovchi belgi (ayblov konstruksiyalari yoki uchinchi shaxsga murojaat) talab qilinadi. Xato tahlili nafaqat modelni takomillashtiradi, balki ekspertga modelning cheklovlarini ochiq ko'rsatib, xulosaning ishonchlilik darajasini to'g'ri baholashga yordam beradi.

Olingan natijalarning ishonchliligi

Ishonchlilik uch jihatdan asoslanadi. Birinchidan, metodologik asos: belgilar va algoritm jahon adabiyotida empirik tasdiqlangan natijalarga tayanadi (Koppel & Argamon, 2002; Nini, 2023; Joachims, 1998). Ikkinchidan, matematik-statistik nazorat: k-bo'lakli kross-validatsiya qo'llaniladi, sinflar nomutanosibligi tufayli asosiy mezon sifatida F1-o'lchov tanlanadi, author-leakage oldini olish uchun bir muallif matnlari faqat bitta to'plamga joylashtiriladi. Bundan tashqari, o'quv korpusining teglash sifati annotatorlararo kelishuv (Cohen, 1960) bilan nazorat qilinadi, bu esa natijaning ma'lumot sifatiga bog'liq qismini kafolatlaydi. Uchinchidan, qiyosiy asos: SVM bir xil fazoda boshqa tasniflagichlar bilan qiyoslanadi; nazariy jihatdan uning ustunligi kutiladi (Joachims, 1998; Sebastiani, 2002), biroq bu xulosa muallifning empirik natijalari bilan tasdiqlanishi shart. Forensik kontekstda model qat'iy hukm emas, ehtimollik nisbati shaklidagi dalil beradi (Grant, 2007); yakuniy xulosa malakali ekspert zimmasida qoladi.

Taklif etilgan modelning amaliy ahamiyati uning hisoblash tejamkorligi bilan ham bog'liq. O'qitilgandan so'ng tayanch vektorlar

mashinasi yangi matnni juda tez tasniflaydi va minglab xabar, izoh hamda postdan iborat katta hajmli materialni qisqa vaqtda qayta ishlay oladi; bu sud-ekspertiza amaliyotida muhim, chunki ekspert bunday ko'lamdagi materialni qo'lda tahlil qila olmaydi. Model nisbatan kam hisoblash resursi talab qilgani uchun maxsus apparatsiz, oddiy ish stansiyasida ham ishlaydi va milliy ekspertiza muassasalarida joriy etishga qulay. Shu tariqa nazariy stilometriya yutuqlari amaliy, kodlanadigan va tashkiliy jihatdan bajariluvchi vositaga aylanadi.

Xulosa

Tadqiqotda o'zbek tilidagi bahsli matnlarni avtomatlashtirilgan lingvistik profillashning yaxlit modeli taklif etildi. Model xalqaro olimlarning empirik asoslangan metodologiyalarini (Biber, 1988; Lakoff, 1975; Nini, 2023; Koppel & Argamon, 2002) o'zbek tilining agglyutinativ tabiati va aralash raqamli yozuv muhitiga moslashtirib, gibrid (TF-IDF va FastText) vektorlashtirish hamda alohida SVM tasniflagichlari asosida ishlaydi. Natijalar amaliy misollarda ko'rsatildi; izohlanuvchanlik va etik chegaralar forensik talablarga muvofiq asoslandi. Amaliy ahamiyati – model sud-lingvistik ekspertiza uchun miqdoriy, takrorlanuvchan va kodlanadigan asos beradi. Kelajakdagi yo'nalishlar: teglangan korpusni kengaytirish; izohlanuvchan SVM belgilarini kontekstual modellar bilan uyg'unlashtiruvchi gibrid ansambl yaratish; modelni real ekspertiza ish oqimiga joriy etish.

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Rooms that judge: domestic space, moral surveillance, and selfhood in Uzbek and English literary discourse

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Annotation *This article examines domestic space as a conceptual-metaphorical structure of moral surveillance and selfhood formation in Uzbek and English literary discourse. Drawing on Conceptual Metaphor Theory and spatial literary criticism, it compares Abdulla Qahhor's "Dahshat," O'tkir Hoshimov's Ikki eshik orasi, Jean Rhys's Wide Sargasso Sea, and Kazuo Ishiguro's The Remains of the Day. The study argues that houses, rooms, compounds, thresholds, attics, halls, windows, and walls function not only as narrative settings but also as cognitive and ideological structures through which social power becomes visible and internalized. The governing metaphor, THE HOUSE IS A MORAL AUTHORITY, is analyzed in relation to patriarchal custom, Soviet ideological surveillance, colonial authority, racial hierarchy, and English class discipline. The comparative reading shows that domestic space may judge, discipline, restrict, or absorb selfhood while preserving culturally specific forms of resistance, memory, and moral witness. It also demonstrates how metaphor organizes plot, character, and ethical conflict.*

Keywords *Conceptual metaphor, domestic space, moral surveillance, selfhood, Uzbek literature, English literary discourse*

Hukm chiqaruvchi xonalar: o'zbek va ingliz adabiy diskursida maishiy makon, axloqiy kuzatuv va o'zlik

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Annotatsiya *Ushbu maqolada maishiy makon o'zbek va ingliz adabiy diskursida axloqiy kuzatuv hamda o'zlik shakllanishining konseptual-metaforik tuzilmasi sifatida tadqiq etiladi. Konseptual metafora nazariyasi va makoniy adabiyotshunoslikka tayangan holda Abdulla Qahhorning "Dahshat" hikoyasi, O'tkir Hoshimovning Ikki eshik orasi romani, Jean Rhysning Wide Sargasso Sea hamda Kazuo Ishiguroning The Remains of the Day romanlari qiyosiy tahlil qilinadi. Tadqiqot uy, xona, hovli, ostona, chordoq, zal, deraza va devor shunchaki badiiy fon emas, balki ijtimoiy hokimiyatni ko'rinadigan qiluvchi hamda personajlar ongiga singdiruvchi kognitiv va ideologik tuzilmalar ekanini ko'rsatadi. Asosiy metafora THE HOUSE IS A MORAL AUTHORITY patriarxal urf-odat, sovetcha ideologik nazorat, irqiy iyerarxiya va ingliz sinfiy intizomi bilan bog'liq holda ochib beriladi. Qiyosiy yondashuv maishiy makon o'zlikni hukm qilishi, cheklashi yoki ichki tarzda bo'ysundirishi mumkinligini yoritadi. Shuningdek, metafora syujet, obraz, xotira va axloqiy qarorlar tizimini qanday tashkil etishi, hamda madaniy farqlarni ochishda qanchalik samarali ekanligi ham*

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ko'rsatiladi. Natijalar qiyosiy adabiyotshunoslik uchun muhim nazariy xulosalar beradi.

Kalit so'zlar *Konseptual metafora, maishiy makon, axloqiy kuzatuv, o'zlik, o'zbek adabiyoti, ingliz adabiy diskursi*

Судящие комнаты: домашнее пространство, нравственный надзор и субъектность в узбекском и английском литературном дискурсе

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Аннотация *В статье рассматривается домашнее пространство как концептуально-метафорическая структура нравственного надзора и формирования субъектности в узбекском и английском литературном дискурсе. Опираясь на теорию концептуальной метафоры и пространственную литературную критику, работа сопоставляет рассказ Абдуллы Каххара «Дахшат», роман Уткира Хошимова *Ikki eshik orasi*, роман Джин Рус *Wide Sargasso Sea* и роман Кадзуо Исигуро *The Remains of the Day*. Доказывается, что дом, комната, двор, порог, чердак, зал, окно и стена выступают не только как элементы художественного пространства, но и как когнитивные и идеологические структуры, через которые социальная власть становится видимой и внутренне усваивается персонажами. Центральная метафора *THE HOUSE IS A MORAL AUTHORITY* анализируется в связи с патриархальным обычаем, советским идеологическим надзором, колониальной властью, расовой иерархией и английской классово-дисциплиной. Сравнительный анализ показывает, что домашнее пространство способно судить, дисциплинировать, ограничивать или поглощать субъектность, сохраняя культурно специфические формы сопротивления, памяти и нравственного свидетельства. Такой подход помогает связать метафору с сюжетом, образом персонажа, идеологией и этическим конфликтом.*

Ключевые слова *Концептуальная метафора, домашнее пространство, нравственный надзор, субъектность, узбекская литература, английский литературный дискурс*

Introduction

A room is never merely a room in literary fiction. The house, compound, great hall, corridor, threshold, window, attic, or pantry may become a moral environment that watches its inhabitants and measures them against

social norms. This article treats such interiors as judging rooms: domestic spaces that translate abstract authority into visible architecture and thereby shape the selfhood of the characters who live inside them.

The article compares four texts: Abdulla Qahhor's short story "Dahshat," O'tkir Hoshimov's novel *Ikki eshik orasi*, Jean Rhys's *Wide Sargasso Sea*, and Kazuo Ishiguro's *The Remains of the Day*. The selection brings together Uzbek and English literary discourse not to claim direct influence, but to show how similar spatial metaphors acquire different historical meanings. In Qahhor and Hoshimov, domestic space is shaped by patriarchal custom, communal visibility, and Soviet ideological pressure. In Rhys and Ishiguro, it is shaped by colonial hierarchy, racialized possession, and English class discipline.

The central argument is that domestic space in these works functions as an active conceptual structure rather than a passive narrative setting. The governing metaphor may be formulated as **THE HOUSE IS A MORAL AUTHORITY**. Related mappings include **THE ROOM IS SURVEILLANCE**, **SELFOOD IS INHABITED SPACE**, **MORAL CHOICE IS CROSSING A THRESHOLD**, and **IDENTITY LOSS IS SPATIAL CONSTRICTION**. Through these mappings, physical architecture becomes a cognitive model for moral judgment, social pressure, and the unstable formation of selfhood.

The problem is important because literary houses often appear harmless precisely when they are most ideological. A domestic room may seem private, but it can reproduce the expectations of family, community, state, empire, or class. Such a space judges not through explicit legal punishment alone, but through shame, silence, habit, visibility, and inherited rules of behavior. For this reason, domestic space is especially useful for studying the relation between selfhood and authority: it is where social power becomes intimate.

The article also responds to a methodological need in comparative literary studies. Uzbek prose has often been discussed through social, historical, or moral categories, while Anglophone texts such as *Wide Sargasso Sea* and *The Remains of the Day* have been widely analyzed through postcolonial, feminist,

or memory studies. Reading them together through spatial metaphor does not erase these traditions. Instead, it offers a shared analytical vocabulary for explaining how culturally different forms of power become narratively visible through rooms and thresholds.

Theoretical framework

Conceptual Metaphor Theory provides the main cognitive basis for the analysis. Lakoff and Johnson (1980) argue that metaphor is not only a decorative feature of language but a basic mechanism of thought, allowing abstract experience to be understood through concrete embodied domains. Spatial experience is especially important because human beings understand power, freedom, constraint, identity, and morality through containment, movement, boundary, orientation, and visibility. Literary texts can intensify such mappings, extending conventional spatial metaphors into plot, character, and narrative form (Lakoff & Turner, 1989; Semino, 2008).

Spatial theory helps explain why the domestic interior is never ideologically neutral. Bachelard (1964) famously describes the house as a shelter for memory and imagination, but later theories complicate this idealization. Lefebvre (1991) argues that space is socially produced, while Foucault (1977) shows how spatial arrangements can discipline bodies and internalize surveillance. Feminist geography further demonstrates that domestic space may be both home and prison, especially where gendered and social hierarchies restrict mobility and visibility (Massey, 1994; Rose, 1993).

Combining these approaches makes it possible to read domestic architecture as a metaphorical system. In this article, the judging room is not simply a symbol. It is a literary and cognitive structure in which walls, doors, gates, windows, halls, and rooms organize the relation between private life and public authority. The method therefore focuses on how concrete spaces generate abstract meanings of shame, obedience, fear, resistance, discipline, and moral witness.

Bachelard's account of the house remains useful because it recognizes that domestic interiors shape memory and imagination (Bachelard, 1964). However, the texts examined here repeatedly overturn the reassuring image of the house as shelter. Their rooms do not simply protect inwardness; they expose it to judgment. This reversal is precisely why Lefebvre's and Foucault's theories are necessary. If space is socially produced, then the house can carry the invisible structure of the social order. If surveillance can become internalized, then the judging room may function even when no visible watcher is present.

The feminist dimension of this framework is equally significant. Massey (1994) and Rose (1993) show that domestic space is often organized by gendered divisions between inside and outside, protection and confinement, belonging and exclusion. In the present corpus, such divisions affect women directly in Qahhor and Rhys, but they also structure male selfhood in Hoshimov and Ishiguro. Stevens, for example, is not confined as Antoinette is, yet his identity is disciplined by a domestic order that demands emotional invisibility.

Methodology

The study uses spatial-metaphorical close reading. First, it identifies scenes where domestic interiors or boundaries become central to the narrative: compounds, rooms, thresholds, windows, walls, attics, halls, and pantries. Second, it determines which conceptual mappings are activated by these spaces. Third, it examines how those mappings function within each narrative's treatment of moral authority and selfhood. Finally, it compares the Uzbek and English corpora in order to distinguish shared embodied logic from culturally specific historical content.

The four primary texts were selected because domestic space is structurally important in all of them. In "Dahshat," the patriarchal compound organizes fear, gendered enclosure, and social death. In Ikki

eshik orasi, the title itself presents the threshold as a moral zone between private truth and public ideology. In *Wide Sargasso Sea*, the movement from estate to honeymoon house to attic stages the gradual spatial reduction of Antoinette's identity. In *The Remains of the Day*, Darlington Hall becomes the moral architecture through which Stevens understands dignity, loyalty, and service.

The comparison is differential rather than universalizing. The article does not treat the judging room as an identical archetype in all four works. Instead, it asks what each room judges, whose authority it embodies, what form of selfhood it produces or damages, and what possibilities of resistance remain available within or beyond it.

Because the study is limited to four primary works, its purpose is interpretive depth rather than statistical representativeness. The selected texts are read as exemplary cases in which domestic architecture performs unusually visible moral and ideological work. The analysis therefore privileges scenes of spatial pressure: moments when a character approaches a gate, enters or leaves a room, is watched through a window, stands before a wall, occupies a hall, or imagines the self as enclosed, displaced, or divided.

The article also treats translation as part of the method. Uzbek terms connected with domestic space, such as *hovli*, *dargoh*, *ostona*, *ichkari*, and *tashqari*, carry cultural meanings that cannot always be fully replaced by English equivalents. For this reason, the analysis emphasizes the conceptual force of these terms: enclosure, household authority, threshold, inside, and outside. The aim is not to flatten Uzbek spatial vocabulary into English categories, but to show how both traditions use domestic architecture to organize moral experience.

The Uzbek Corpus

In Qahhor's "Dahshat," domestic space is organized around the traditional compound, a seemingly private interior that functions as a structure of patriarchal judgment. The

compound does not protect Unsinnoy; it encloses her within an order where female movement, speech, and value are controlled by custom and the husband's authority (Qahhor, 1935). The story's most powerful conceptual mapping is THE COMPOUND IS A LIVING GRAVE. The actual graveyard that Unsinnoy crosses appears less terrifying than the household she has left, because the household has already imposed a kind of social death upon her.

The window and gate intensify this spatial logic. The window is not a sign of openness; it becomes a one-way instrument of surveillance. The gate, by contrast, marks both the possibility of departure and the danger of exclusion. When Unsinnoy leaves the compound, she crosses a boundary that exposes the violence of the domestic order but does not provide secure freedom. The story therefore presents resistance as spatial exit, yet also shows that patriarchal judgment continues to operate even beyond the walls of the house.

Hoshimov's Ikki eshik orasi develops a different but related version of the judging room. Here the central figure is the threshold, the space between two doors. The title can be read through the mapping MORAL CHOICE IS CROSSING A THRESHOLD. Characters must live between private memory and public ideology, between what they know and what the Soviet social order demands them to say. The domestic interior is no longer governed only by family or custom; it is penetrated by political surveillance.

The arrest and investigation scenes show ideology entering the home, handling books and papers, and reclassifying family life as political evidence (Hoshimov, 2012). The wall, too, becomes ideological when Stalin's portrait appears as an ordinary object within everyday space. In this setting, surveillance has become domestic. The home cannot fully protect the self, but it can preserve moral witness through memory, testimony, and inner speech. Oqsoqol's moral position and the mother's interior monologues show that threshold space

may still sustain integrity when public life is ruled by fear.

Thus, the Uzbek corpus presents two stages of domestic judgment. In Qahhor, authority is personal, patriarchal, and concentrated in the compound. In Hoshimov, authority becomes systemic, ideological, and able to enter any room. Yet both texts preserve some form of resistance: the act of leaving, the symbolic refusal of the compound, the threshold between two doors, and the private voice that refuses to let public ideology erase witnessed truth.

The gendered structure of the compound is crucial. In the world of "Dahshat," the inner domestic space is presented as the proper place for women, but that properness is inseparable from surveillance (Qahhor, 1935). The more securely the household claims to protect female honor, the more thoroughly it turns honor into spatial restriction. The metaphor of the living grave therefore condenses a whole social order: the house is alive because people continue to move and speak inside it, yet it is a grave because those movements are already determined by patriarchal judgment.

Nodirmohbegim's response to Unsinnoy's death gives the story its moral counterpoint. Her symbolic gesture against the compound does not change the structure of power, but it exposes the falseness of the household's moral authority. The judging room depends on being accepted as natural; her refusal interrupts that acceptance. In this sense, Qahhor's spatial irony is not merely descriptive. It allows the reader to see that the room which claims to preserve order has itself become ethically disordered.

In Hoshimov's novel, the social meaning of the threshold is broader because Soviet authority reorganizes the relation between private and public life. The home remains emotionally central, but it is no longer fully separable from the school, collective farm, teahouse, or administrative office. Political language crosses the threshold and enters

family biography. Once a father is labelled an enemy, the child, the mother, the house, and even the past become vulnerable to reinterpretation. The judging room thus expands from the domestic interior to the entire ideological environment.

Yet Ikki eshik orasi also insists that moral memory can survive inside damaged space. The novel's multiple voices function like rooms of testimony. Each narrator preserves a partial truth that public ideology has tried to simplify or erase. This narrative structure supports the spatial metaphor: selfhood is not a single closed interior but a set of remembered rooms connected by thresholds. The ethical task is to keep those thresholds open so that private truth is not completely absorbed by public accusation.

The English Corpus

In *Wide Sargasso Sea*, domestic space judges Antoinette through colonial, racial, and patriarchal categories. Coulibri, Granbois, and Thornfield Hall are not merely settings through which she moves; they are stages in a spatial reduction of identity. The governing mapping is **IDENTITY LOSS IS SPATIAL CONSTRICTION**. As Antoinette's physical world narrows, her name, agency, memory, and social legibility are progressively taken from her (Rhys, 1966).

Coulibri first presents the house as social exposure rather than shelter. The family is judged by both colonial white society and the Black Jamaican community, and the decaying estate materializes this double exclusion. Granbois initially appears closer to Antoinette's own world, but Rochester's alienation transforms the house into a site of colonial classification. His renaming of Antoinette as Bertha is both psychological and spatial: it relocates her into an English symbolic order that cannot recognize her Creole identity.

The attic at Thornfield Hall is the judging room in its most extreme form. It does not merely contain madness; it helps produce the madness it claims to contain. Gilbert and Gubar's (1979) figure of the madwoman in the attic is useful here, but Rhys radicalizes it

through colonial and racial displacement, as Spivak (1985) also emphasizes. Antoinette's final fire destroys the house that confines her, yet this escape is also self-destruction. The space has so thoroughly defined her that she cannot burn it without burning the life it has reduced.

Ishiguro's *The Remains of the Day* offers a quieter but equally powerful version of the judging room. Darlington Hall does not imprison Stevens by force; it inhabits him. The dominant mapping is **THE HOUSE IS THE SELF**. Stevens builds his identity around the house's hierarchy, rituals, and ideal of dignity (Ishiguro, 1989). His moral life is therefore architectural: corridors, pantries, service rooms, and great halls become internal models of obedience and self-restraint.

The pantry reveals the paradox of Stevens's selfhood. It is the room that should be most private, yet it becomes the space of his strictest self-surveillance. Even emotional intimacy with Miss Kenton is refused because it threatens the professional order he has internalized. Darlington Hall also teaches him to translate moral compromise into duty, especially in his obedience to Lord Darlington. Unlike Antoinette, Stevens can physically leave the house, but the journey proves that he carries its judgment within himself.

Rhys's treatment of Coulibri is especially important because the estate is not only a family home but also a remnant of colonial plantation history. Its decay makes visible the collapse of an old hierarchy, but it does not create a just new order. Antoinette's family is judged by those who resent former slave-owning power and by English norms that refuse Creole belonging. The house therefore materializes a double bind: it marks Antoinette as connected to colonial privilege and at the same time as excluded from secure whiteness.

Granbois intensifies this instability because it is filtered through Rochester's perception. The landscape and house become excessive in his eyes, and his discomfort turns

into authority. He cannot inhabit the Caribbean space on its own terms, so he converts it into evidence against Antoinette. The domestic interior becomes a colonial courtroom in which unfamiliarity is treated as guilt. Renaming her Bertha is the linguistic equivalent of locking a door: it closes the space in which Antoinette's own memory and identity could remain intelligible.

The Remains of the Day differs because Stevens experiences the house as vocation rather than imprisonment. Nevertheless, the effect is still disciplinary. Darlington Hall gives him a vocabulary of greatness, dignity, and service, but that vocabulary teaches him to distrust spontaneous feeling and moral doubt. When he serves the house perfectly, he also narrows the range of what he permits himself to know. The judging room is therefore internalized as professional conscience.

Miss Kenton's role clarifies what Stevens loses. She repeatedly tries to transform service space into relational space: a pantry with flowers, a corridor with conversation, a professional routine with emotional recognition. Stevens rejects these openings because they would require him to inhabit the house differently. In Rhys, the room destroys selfhood through forced confinement; in Ishiguro, the room destroys possibility through voluntary obedience. Both novels show that domestic order can become ethically dangerous when it appears respectable, beautiful, or inevitable.

Comparative discussion

Across both corpora, domestic space reverses its expected meaning. Home does not reliably shelter; the room does not guarantee privacy; the window does not simply open toward freedom; the threshold does not always secure escape. In all four texts, domestic architecture becomes a source domain for abstract moral and ideological experience. The shared metaphor THE HOUSE IS A MORAL AUTHORITY makes social power visible by giving it walls, doors, windows, gates, halls, and rooms.

The sources of judgment, however, differ. In the Uzbek corpus, the judging room is linked to patriarchal custom and Soviet ideological intrusion. In Qahhor, the compound judges women by gendered obedience and social honor. In Hoshimov, the Soviet state enters domestic life and turns biography, memory, and even school experience into evidence of political loyalty or guilt. In the English corpus, Rhys presents the house as colonial and racial possession, while Ishiguro presents the great house as class discipline internalized as dignity.

The most important contrast concerns resistance. The Uzbek texts preserve threshold spaces where moral integrity remains possible: the graveyard that exposes the deadliness of the compound, the gate that marks refusal, the space between two doors, and the private testimony that survives ideological pressure. The English texts present the judging room as more totalizing. Antoinette's resistance destroys the house but also herself, while Stevens's late journey cannot free him from the house he has already internalized.

This difference confirms Kövecses's (2005) argument that conceptual metaphors may be grounded in shared bodily experience while acquiring culturally specific meanings. The embodied experience of enclosure, movement, and visibility is common, but its literary meaning depends on the historical forces that occupy the domestic interior. Patriarchal custom, Soviet surveillance, colonial possession, racial hierarchy, and class service all use the same spatial grammar differently.

The figure of the wall illustrates the comparison. In Qahhor, walls and gates divide the female interior from the social exterior. In Hoshimov, the wall can carry the political gaze, as when a portrait transforms an everyday space into an ideological one. In Rhys, walls progressively reduce Antoinette's world until identity becomes indistinguishable from confinement. In Ishiguro, the walls of Darlington Hall are carried inward, becoming habits of narration, restraint, and denial. The

same spatial feature therefore performs different historical work.

Another shared feature is the tension between visibility and invisibility. Unsinnoy is judged by a household that controls when she may appear and where she may go. Robiya's family becomes politically visible in a way that turns private life into accusation. Antoinette is made hypervisible as racialized, sexualized, and mad. Stevens, by contrast, makes himself invisible in order to serve. These different forms of visibility show that surveillance does not always operate by the same method; it can expose, conceal, rename, silence, or train the self to disappear.

The comparative value of the judging room lies in its balance between similarity and difference. Similarity appears in the shared embodied logic of enclosure, threshold, direction, and visibility. Difference appears in the historical authority that occupies the room. This balance prevents the analysis from reducing Uzbek and English texts to the same pattern, while still allowing them to illuminate one another. The result is a cross-cultural model of domestic space as a moral technology.

Conclusion

The analysis has shown that domestic space in the selected Uzbek and English texts is never merely background. It functions as a conceptual-metaphorical structure through which literature represents moral authority, surveillance, and fragile selfhood. The house, room, compound, threshold, attic, hall, pantry, window, and wall become cognitive and ideological forms that judge, discipline, restrict, or absorb those who inhabit them.

In Qahhor's "Dahshat," the compound becomes a living grave in which patriarchal custom buries female selfhood. In Hoshimov's Ikki eshik orasi, the threshold becomes a moral space where private truth struggles against

Soviet ideological visibility. In Rhys's *Wide Sargasso Sea*, domestic space reduces Antoinette's identity through colonial and patriarchal confinement. In Ishiguro's *The Remains of the Day*, Darlington Hall becomes the internal architecture of Stevens's self-erasure.

The comparative reading demonstrates that conceptual metaphor in literature organizes not only isolated expressions but also plot, character, spatial design, and ethical conflict. The judging room is therefore a productive framework for comparative literary analysis because it connects embodied spatial experience with historically specific forms of power. Across the Uzbek and English corpora, rooms judge differently, but in each case they reveal how authority enters the intimate spaces where selfhood is formed.

The corrected scope of the article therefore remains focused: it does not attempt to survey all domestic-space imagery in Uzbek and English literature. Instead, it demonstrates through four concentrated examples that the domestic interior is one of the most powerful literary forms for representing the pressure of social authority on private life. The judging room names this form and makes its cognitive, spatial, and ideological dimensions visible.

Future research may extend this approach to other Central Asian, postcolonial, or modernist texts, especially works in which the mahalla, apartment, estate, school, or workplace functions as a moralized interior. Such research would further test how conceptual metaphors of space change across languages, genres, and historical periods. The present article establishes the foundation for that broader inquiry by showing that rooms do not merely contain literary characters; they help produce the moral worlds in which those characters become selves.

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Interpretation of verbal and nonverbal communication in the linguistic landscape of the world (based on sports)

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Annotation *This article analyzes the role of verbal and nonverbal communication in the linguistic landscape of the world using the example of sports. The main goal of the study is to determine how the two types of communication are manifested in the sports process. The article examines the use of verbal and nonverbal means in sports such as football and basketball. As a result, the interrelation and effectiveness of these types of communication are substantiated.*

Keywords *Linguistic landscape, verbal communication, nonverbal communication, sports communication gestures, body language, team play*

Olamning lisoniy manzarasida verbal va nonverbal muloqotning talqini (sport turlari asosida)

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Annotatsiya *Ushbu maqolada olamning lisoniy manzarasida verbal va nonverbal muloqotning o'rnini sport turlari misolida tahlil qilinadi. Tadqiqotning asosiy maqsadi sport jarayonida muloqotning ikki turi qanday namoyon bo'lishini aniqlashdan iborat. Maqolada futbol, basketbol kabi sport turlarida verbal va nonverbal vositalarning qo'llanilishi ko'rib chiqiladi. Natijada ushbu muloqot turlarining o'zaro bog'liqligi va samaradorligi asoslab beriladi.*

Kalit so'zlar *Lisoniy manzara, verbal muloqot, nonverbal muloqot, sport kommunikatsiyasi, imo-ishora, tana tili, jamoaviy o'yin*

Интерпретация вербальной и невербальной коммуникации в языковой картине мира (на основе спорта)

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Аннотация *В данной статье анализируется роль вербальной и невербальной коммуникации в языковом ландшафте мира на примере спорта. Главная цель исследования – определить, как два типа коммуникации проявляются в спортивном процессе. В статье рассматривается использование вербальных и невербальных средств в таких видах спорта, как футбол и баскетбол. В результате обосновывается взаимосвязь и эффективность этих типов коммуникации.*

Ключевые слова *Лингвистический ландшафт, вербальная коммуникация, невербальная коммуникация, спортивная коммуникация, жесты, язык тела, командная игра*

Kirish

Muloqot inson hayoti va ijtimoiy munosabatlarning muhim tarkibiy qismlaridan biridir. Muloqot nazariyasiga ko'ra, u odamlarning turli xil belgilar va belgilar tizimlaridan foydalangan holda ma'nolarni yaratish hamda almashish jarayonini o'z ichiga oladi. Ushbu jarayon orqali insonlar o'z fikrlarini ifoda etadi, ma'lumot almashadi va jamiyatda o'zaro tushunishga erishadi. Ziyonet kabi manbalarda muloqot shaxslararo munosabatlari va ijtimoiy hamkorlikni shakllantirishda muhim rol o'ynashi ta'kidlanadi.

Koinotning lisoniy manzarasi nuqtai nazaridan muloqot insonlarning voqelikni til va turli ramziy tizimlar orqali qanday idrok etishi va talqin qilishini aks ettiradi. Ushbu yondashuv ma'no hosil qilish jarayonida verbal va noverbal vositalarning o'zaro ta'sirini alohida ta'kidlaydi. Sport sohasi mazkur o'zaro ta'sirning yaqqol namunasini ko'rsatadi, chunki sportchilar o'z harakatlarini muvofiqlashtirishda nafaqat og'zaki ko'rsatmalarga, balki noverbal signallarga ham tayanadilar.

Adabiyotlar tahlili

Muloqot odatda ikki asosiy turga bo'linadi: verbal va noverbal.

Verbal muloqot: Tildan og'zaki yoki yozma shaklda foydalanishni anglatadi.

Noverbal muloqot: Imo-ishoralari, yuz ifodalari, tana harakatlari va boshqa vizual belgilar orqali amalga oshiriladi.

"Nonverbal Communication" asarida ta'kidlanganidek, noverbal elementlar ko'pincha verbal xabarlarini to'ldiradi yoki ayrim hollarda ularning o'rnini bosadi, bu esa muloqotni yanada samarali va ifodali qiladi. Sport psixologiyasi bo'yicha tadqiqotlar shuni ta'kidlaydiki, jamoadoshlar o'rtasida tez-tez og'zaki muloqot qilish, ayniqsa tezkor jamoaviy sport turlarida real vaqtda muvofiqlashtirishni kuchaytiradi. Shuningdek, samarali og'zaki fikr-mulohazalar bosim ostida chidamlilikni qo'llab-quvvatlaydi va sportchilarga musobaqa paytida strategik tuzatishlarni muhokama qilishda yordam beradi.

Metodologiya

Tadqiqot davomida futbol, basketbol va voleybol kabi jamoaviy sport turlari asosiy tahlil obyekti sifatida olindi. Tahlil jarayonida quyidagi usullardan foydalanildi:

- *Qiyosiy tahlil:* Verbal va noverbal signallarning o'yinning turli bosqichlaridagi roli solishtirildi.

- *Sintetik yondashuv:* Sportchilarning harakatlarini muvofiqlashtirishda og'zaki ko'rsatmalar va vizual signallar (ko'z bilan aloqa, tana holati)ning birlashuvi o'rganildi.
- *Nazariy manbalar tahlili:* Sport muloqoti bo'yicha xalqaro tadqiqotlar (Özsaydi, 2024; Mehrabian, 1972) natijalari umumlashtirildi.

Natijalar

1. *Sportda verbal muloqotning roli*

Og'zaki muloqot sportda asosiy rol o'ynaydi, bu o'yinchilar va murabbiylarga mashg'ulotlarda ham, musobaqalarda ham ko'rsatmalar almashish, taktikani aniqlashtirish va tezkor qarorlar qabul qilish imkonini beradi.

Sportdagi muloqot shaxslar o'rtasida ma'lumot, fikrlar va his-tuyg'ularni uzatishni osonlashtirish uchun juda muhimdir.

Futbolchilar o'rtasida umumiy og'zaki ishoralar taktik niyatlar va fazoviy tashkilot haqida umumiy tushunchaga yordam beradi, bu esa jamoaning ish faoliyatini yaxshilaydi.

Aniq va konstruktiv fikr-mulohazalarni taqdim etadigan murabbiylar sportchilarda yuqori darajadagi ishonchni keltirib chiqaradi, natijada jamoaning birlashishi kuchayadi.

Mashg'ulotlar davomida og'zaki o'zaro ta'sir qilish sportchilarning ma'lumotni qayta ishlash va harakatlarni oldindan bilish qobiliyatini oshiradi.

2. *Sportda nonverbal muloqotning ahamiyati*

Og'zaki bo'lmagan muloqot – so'zlarsiz ma'lumot uzatish jarayoni – sportda ham juda muhim ahamiyatga ega bo'lib, bunga tana tili, imo-ishoralar, yuz ifodalari va fazoviy masofa (proxemics) kiradi.

Tezkor o'yinlarda (basketbol, voleybol, futbol) vaqt cheklovlari va o'yin shovqini sababli faqat og'zaki muloqot yetarli bo'lmaydi.

Qo'l ishoralari, bosh irg'ishlar yoki ko'z bilan aloqa kabi signallar o'yinni uzluksiz davom ettirgan holda strategik muloqot imkonini beradi.

Basketbol o'yinida point guard qo'l ishoralari orqali "pick-and-roll" strategiyasini jamoaga bildiradi.

Tana yo'nalishi va yuz ifodalari jamoa a'zolari o'rtasida ishonch va hamjihatlikni mustahkamlashga yordam beradi.

Murabbiylar "thumbs-up" yoki boshqa qo'l ishoralari orqali ko'rsatmalarni tez va samarali tarzda yetkazadilar.

Muhokama

Sportdagi og'zaki muloqot nafaqat buyruqlarni berish, balki strategiyani birgalikda ishlab chiqish, raqiblarning harakatlarini talqin qilish va motivatsion mustahkamlashni ham o'z ichiga oladi. Og'zaki va og'zaki bo'lmagan signallar birlashib, o'yinni yanada samarali qilish va tushunmovchiliklarni kamaytirishga yordam beradi. Masalan, og'zaki bo'lmagan muloqot hissiy holatni ifodalashda ham muhimdir: g'alaba yoki mag'lubiyatni ifodalovchi imo-ishoralar sportchilarning ruhiy holatini va jamoa ruhiyatini shakllantiradi.

Ushbu ikki muloqot turining birlashuvi strategik muvofiqlashtirish va hissiy boshqaruvni bir tizimga birlashtiradi. Noverbal signallarni mukammal bilish sportchilarga dinamik va bosim ostidagi o'yinlarda birgalikda samarali ishlash imkonini beradi. Shunday qilib, og'zaki muloqot nafaqat jamoani muvofiqlashtirish, balki individual sportchi rivojlanishida ham muhim o'rin tutadi.

Xulosa

Sportdagi muloqot insonlar o'rtasidagi samarali hamkorlik va muvaffaqiyatning ajralmas qismidir. Og'zaki muloqot strategiyalarni aniqlash va real vaqt rejimida o'zaro hamkorlikni ta'minlash, og'zaki bo'lmagan muloqot sportchilarning qarorlarini yanada aniqroq va samaraliroq qiladi. Sportdagi verbal va nonverbal muloqotning uyg'un ishlashi nafaqat jamoa koordinatsiyasini oshiradi, balki individual sportchi rivojlanishiga ham sezilarli hissa qo'shadi.

Natijalar shuni ko'rsatadiki, samarali muloqot tizimi sportda yuqori natijalarga erishish uchun strategik, psixologik va shaxsiy rivojlanish aspektlarini birlashtiradi. Jamoa

a'zolari o'rtasida ishonchni mustahkamlash,
motivatsiyani oshirish va muvaffaqiyatni

ta'minlashda ushbu muloqot turlarining o'rni
ajralmasdir.

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Theoretical interpretation of the concept of frame in Cognitive Linguistics

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Annotation *This article examines the theoretical interpretation of the concept of frame in cognitive linguistics. The study aims to explore the origins, development, and major principles of Frame Semantics as proposed by Charles Fillmore and to explain the role of frames in the organization and interpretation of meaning. Particular attention is paid to the notions of semantic frames, frame elements, prototype effects, and FrameNet as a practical implementation of frame-semantic theory. The research employs descriptive, analytical, and comparative methods to investigate the theoretical foundations of the frame concept and its application in linguistic analysis. The findings demonstrate that frames function as cognitive structures that organize human knowledge and facilitate language comprehension by linking lexical meanings to broader conceptual contexts. The study concludes that Frame Semantics provides a comprehensive model for understanding the relationship between language, cognition, and cultural knowledge and remains one of the most influential approaches in contemporary cognitive linguistics.*

Keywords *Cognitive linguistics, frame semantics, frame, semantic frame, frame elements, prototype, lexical meaning, conceptual structure, FrameNet, language cognition*

Kognitiv tilshunoslikda freym tushunchasining nazariy talqini

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Annotatsiya *Ushbu maqolada kognitiv tilshunoslikdagi freym tushunchasining nazariy talqini tahlil qilinadi. Tadqiqotning maqsadi Charlz Fillmor tomonidan ishlab chiqilgan Freym Semantikasi nazariyasining shakllanishi, rivojlanishi va asosiy tamoyillarini o'rganish hamda freymlarning ma'no tashkil etish va talqin qilishdagi rolini yoritishdan iborat. Maqolada semantik freymlar, freym elementlari, prototip hodisasi va freym-semantik nazariyaning amaliy ko'rinishi hisoblangan FrameNet tizimi masalalariga alohida e'tibor qaratiladi. Tadqiqotda tavsifiy, tahliliy va qiyosiy metodlardan foydalanilgan. Natijalar freymlar inson bilimlarini tartibga soluvchi kognitiv tuzilmalar bo'lib, leksik ma'nolarni kengroq konseptual kontekstlar bilan bog'lash orqali tilni tushunishni ta'minlashini ko'rsatadi. Tadqiqot xulosalariga ko'ra, Freym Semantikasi til, tafakkur va madaniy bilimlar o'rtasidagi munosabatlarni tushuntirishda samarali nazariy model bo'lib, zamonaviy kognitiv tilshunoslikning muhim yo'nalishlaridan biri hisoblanadi.*

Kalit so'zlar *Kognitiv tilshunoslik, freym semantikasi, freym, semantik freym, freym elementlari, prototip, leksik ma'no, konseptual tuzilma, FrameNet, til va tafakkur*

Теоретическая интерпретация понятия фрейма в когнитивной лингвистике

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Аннотация В данной статье рассматривается теоретическая интерпретация понятия фрейма в когнитивной лингвистике. Цель исследования заключается в изучении происхождения, развития и основных принципов теории фреймовой семантики, разработанной Чарльзом Филлмором, а также в объяснении роли фреймов в организации и интерпретации значения. Особое внимание уделяется понятиям семантического фрейма, элементов фрейма, прототипического эффекта и системе FrameNet как практической реализации фреймовой семантики. В исследовании используются описательный, аналитический и сравнительный методы. Результаты показывают, что фреймы функционируют как когнитивные структуры, организующие знания человека и обеспечивающие понимание языка посредством связи лексических значений с более широкими концептуальными контекстами. Делается вывод о том, что фреймовая семантика представляет собой эффективную модель для объяснения взаимосвязи языка, мышления и культурного знания и остается одним из наиболее влиятельных направлений современной когнитивной лингвистики.

Ключевые слова Когнитивная лингвистика, фреймовая семантика, фрейм, семантический фрейм, элементы фрейма, прототип, лексическое значение, концептуальная структура, FrameNet, язык и мышление

The shift towards anthropocentric paradigm revolutionized the way we perceive language and define words. Language is no longer considered to be a mere collection of words and grammatical rules. Rather we have come to think of it as a reproduction of human thought and cognition. Knowing only a set of words and rules has proved to be useless in communicating in a particular language, for when we interact, we also need a vast amount of background knowledge about the world, how this world is shaped in the eyes of the native speakers of the language. This way of looking at language gave rise to the theory of Frame Semantics, which defines words not through meaning, but through conceptual structures called "frames". The main concept

behind Frame Semantics is that understanding a word requires knowledge of the entire real-world or cultural situation, event or object that the world evokes. the meaning of a word can only be fully understood within a broader conceptual structure called a frame. These frames represent our knowledge about situations, events, objects, and experiences.

According to Charles J. Fillmore, who is largely credited for the development and spread of Frame Semantics, linguistic meanings are understood in relation to cognitive frameworks, known as frames, that represent stereotypical experiences. It is through these frames that individuals interpret the world. A frame can be defined as a mental representation of a situation that includes all

the participants, objects, actions, and relationships typically associated with it. Let us consider the word *buy* as an example, in order to fully grab its meaning, we automatically activate a commercial transaction frame which typically involves a customer, a seller, goods or services, money and so on (see the first example below). Without the knowledge of the broader situation surrounding the word *buy* it would be difficult to understand its meaning. If this word is used in a different context, say in the meaning of to believe something, the frame surrounding it would have been a speaker, a listener and a belief or an excuse (see the second example below):

1. *Tourists usually visit souvenir shops to buy something as a keepsake.*
2. *He said the dog ate his homework but the teacher didn't buy it*

Traditional structural semantics analyzed the word through its componential features. Componential analysis of the word *buy* in structural semantics would have been *intentional action, acquisition, commercial activity* or *agent acquires an object by paying money*. As sound as this way of defining a word is, frame semantics argues that it is insufficient to fully deliver the meaning of the word. As Charles J. Fillmore (1982) put it: "A frame semantics outlook is not (or is not necessarily) incompatible with work and results in formal semantics; but it differs importantly from formal semantics in emphasizing the continuities, rather than the discontinuities, between language and experience". He masterfully uses the analogy of a grammar and a set of tools to depict the difference between frame semantics and compositional semantics. Knowing the physical assets of tool, such as what they are made of and what shape they are can be equaled to the phonology and morphology, but this also means to be aware of what they are used for, and why people are interested in these tools. A translator cannot interpret a single text by dividing it into small group of meanings, rather all the "tools" of the text come together to represent the thing that

has been built using them – the entire body of text.

Charles J. Fillmore was instrumental in shaping the core concepts of Frame Semantics and accumulating both practical and theoretical knowledge necessary to fully reach the essence of Frame Semantics. Under his direction, FrameNet, a large computational and linguistic database developed at the University of California, Berkeley was developed to document the relationship between words, meanings and the semantic frames they evoke. Both the FrameNet and the personal ideas and theories of Fillmore himself was instrumental in shaping another key concept behind Frame Semantics – frame and frame elements. The very concept of frame, however, was introduced to the world by Marvin Minsky. In order for a system to impose coherence on incoming information, frames were viewed as frameworks for representing stereotyped knowledge and expectations. Many frame-like or "higher-level" information, structures, and languages in the area were developed as a result of Minsky's "frames paper," which had a significant impact on researchers. The concept of a single frame in a movie is where the word "frame" originates, and Minsky thought of frames as collections of information embedded in a network of linked retrievals. Frames were designed to be both tiny enough to be a flexible and modular component of a large database and large enough knowledge packets to impose structure on a novel scenario.

Vyvyan Evans and Melanie Green's foundational textbook, "Cognitive Linguistics: An Introduction" has also been instrumental in exploring meaning construction, encyclopedic semantics, conceptual metaphor and categorization of frames. They also argued that "Words serve as access points to vast stores of knowledge relating to a particular concept", highlighting the need for background knowledge to understand the meaning of the words.

The first pages of E.S. Stepanova's study "Mythological frame and its expression in a

philosophical novel" highlight that cognitive research is at the core of the work, that frames and concepts serve as stereotypes for many situations and situations in philosophical novels, and that existing knowledge is also investigated from the perspective of culture. The scientist points out that establishing the frame in legends involves a number of factors. He highlights that the location of the event, the author's creative goal, the participants, and the text's structural significance are all crucial in capturing the essence.

The concept of frame has also been extensively researched and analyzed by linguists and scholars in Uzbekistan as well. Textbook "Cognitive Linguistics" by Ashurova D. and Galieva M., monograph "Cognitive Linguistics" by Safarov Sh. have been instrumental in shaping the framework for Frame Semantics among Uzbek audience. Research led by Nurmonov A. focused on modern directions of Linguistics, in particular, cognitive linguistics and units studied at this level.

The participants, properties, or circumstances are called frame elements that make up a particular semantic frame. They represent the roles associated with a situation, event, or state described by a word or

expression. There are two major types of frame elements distinguished: core and non-core frame elements.

Core frame elements, by their name, represent concepts and participants that are essential to a particular frame. Without them, the frame would lose its identity, and the meaning of the word could not be deduced. Non-core elements, on the other hand, are not that essential to grab the meaning of the word, which is why they are considered to be optional components. Also labelled as Peripheral Frame Elements, they provide additional information about the event or circumstance surrounding the word and are not unique to a specific frame. Let us further analyze the above – mentioned example of the word *buy*. In the following example: *Tourists usually buy souvenirs in local markets*, the words *tourists*, and *souvenirs* are core frame elements as they represent the customer and the object, without which the process of buying would be incomplete. The words *usually* and *local market* give information about the frequency and place, these frames are not important to deduce the meaning of the word *buy*. The Table 1 summarizes more examples including the words *buy*, *lecture*, *hire*, *travel* and clearly outlines the type of frame elements:

Examples	Core frame elements	Non-core frame elements
Father bought a laptop from a shop for \$500 yesterday	Buyer (father), place (shop), goods (laptop), money (\$500)	Time (yesterday)
The professor lectured on linguistics to the students online for two hours	Teacher (professor), subject matter (linguistics), students (students)	Place (online), duration (for two hours)
The company hired a new manager in June	Employer (company), employee (manager)	Time (in June)
We traveled to Paris by train last summer	Traveler (we), destination (Paris)	Means (train), time (last summer)

Table 1. Examples of core and non-core frame elements

Safarov (2006), on the other hand, presented the teaching of framing by Leonard Talme, according to which, a frame consists of the following elements:

- Figure, landscape;
- Space;
- Direction;
- Motion;

- Method, style;
- Reason.

One of the most important theoretical stances in cognitive linguistics nowadays is frame semantics. Every text can be seen as a linguistic expression of a specific frame from a lingua-cognitive standpoint. Researchers define a frame as a knowledge framework that combines possible and typical information related to a specific topic. A structure like this is made up of interrelated parts that are stored in human memory and triggered when needed. Frames are especially attractive as a way to describe knowledge since psychological research has demonstrated that humans frequently rely on prior knowledge, which they then modify to deal with novel or somewhat altered circumstances. Therefore, people rely on a vast collection of structures that represent their prior experiences with objects, people, and situations rather than analyzing and creating descriptions of each new situation as it arises. They then use these prior expectations to guide their analysis and representation of new experiences. Word cannot be understood in isolation, but only as part of the broader knowledge structures (Cruse, 2004). As a result, frames offer a framework or structure that allows expectations and information about particular experiences or occurrences to be arranged and applied to novel circumstances.

Another important concept underlying frames is prototype. It is important to think of frames as paradigmatic descriptions of scenes. One benefit of a prototype is that it doesn't have to cover all facets of a phrase's meaning; in other words, it doesn't have to offer sufficient and required circumstances for a phrase to be used correctly. Fillmore uses an examination of the idea *widow* to show how prototypes are used inside frame semantics. The term "widow" refers to a background situation in which individuals marry one person, their lives are impacted by their partner's passing, and possibly other features. Similarly, the prototypical image of a teacher includes a

person who works in a school or university, instructs students in a classroom, plans lessons, assigns homework, and assesses students' performance. However, someone who has retired and no longer a teacher can also be called a teacher. Those who conduct online classes, hold online webinars and run online blogs or channels aimed at teaching are also addressed as teachers. Categories are often organized around prototypical situations rather than strict necessary and sufficient conditions. The prototype provides a central and most typical representation of a concept, while actual instances may differ from it in various ways and still belong to the same category. A theory of meaning based on the prototype concept has the advantage of not having to worry about specific boundary requirements, in contrast to a theory that concentrates on specifying necessary and sufficient circumstances for the meaning of a phrase;

Equally significant is the categorization of frames. While a lot of scholars have proposed various ways and methods of classifying frames, Ashurova D. and Galieva M. in their book *Cognitive Linguistics* (2018) point out the following categorization of frames which is widely accepted by scholars:

- Frame – structures that denote notions and objects (passport, contract, mortgage, scholarship);
- Frame – roles (doctor, patient, lawyer, customer, passenger, driver, scholar, scientist);
- Frame – scenarios (wedding, interview, funeral, flight, trip, election);
- Frame – situations (fire, flood, traffic jam, earthquake, robbery).

Frame resembles a hierarchical structure of linguistic data and is comprised of two levels: the upper level and lower level. (Ashurova, Galieva, 2018). The name of the frame is considered to be its upper level, while the lower level consists of terminals, namely slots and subslots that give further information about the situation. And these terminals are not independent of one another, rather they are

interconnected. Each terminal presents a certain aspect of a situation which is characterized by a range of features and attributes. Therefore, each terminal is connected with each other, and if one or the other is omitted or excluded, the meaning would be incomplete.

Lawrence Barsalou also argued that frames are "dynamic relational structures whose form is flexible and context dependent". One frame may not be attached to a sole situation or context, and can be applied across variety of concepts. However, they cannot exist or be understood out of their particular context or situation. To give an example of this theory, in order to get the essence of the word elbow, one needs to have the knowledge of the arm as well. Without understanding what an arm is, it would be impossible to get what elbow actually means.

Frames are adaptable enough to convey data of any required level of detail because of their recursivity. We make the assumption that attributes in frames indicate functional interactions by giving objects distinct values. Formally, connected directed graphs with arcs

that represent attributes can be used to represent frames. No node may have two outgoing arcs with identical labels as attributes are functions. The types used to label the nodes may limit the ranges and domains for which an attribute is suitable as well as the range of values that an attribute can have (Novosadska, 2018).

Frames are sufficiently rich to offer a thorough and sufficient account of a person's mental representation, especially conceptual representations. They are suitable for describing ideas at various granularities because of their recursive structure.

Today, linguistics is becoming increasingly important due to its attractiveness to many professions and research centered on the study of the human factor in the center, from short sentences to large-scale works. Any utterance that has been produced demonstrates the existence of the essence that served as its foundation. Similarly, cognitive linguistics assesses human knowledge and intellectual capacity in a number of ways and demonstrates the foundation for its actualization.

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Main groups of Russian internet slang: classification, features, and examples

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Annotation *This article examines the formation features of Russian Internet slang and the mechanisms of creating new lexical units within it. Internet slang is regarded as one of the most active and rapidly developing layers of the modern Russian language, and the social, cultural, and technological factors influencing its development are analyzed. The study compares and generalizes the scholarly views of Russian and foreign linguists on Internet slang, youth slang, and word-formation processes. The main methods of forming Internet slang units are identified, and their linguistic characteristics are explained through relevant examples. In particular, the processes of hybridization, affixation, metaphorization, clipping, compounding, abbreviation, language play, polysemy, and lexical borrowing from foreign languages are examined. Furthermore, the role of Internet slang in youth speech, its communicative functions, its contribution to enhancing expressiveness, and its functional features in contemporary online communication are discussed. The findings demonstrate that the lexical composition of Internet slang is constantly evolving, with English borrowings playing a dominant role and gradually adapting to the phonetic, morphological, and semantic system of the Russian language. The results contribute to a deeper understanding of Internet communication processes and the developmental tendencies of slang vocabulary in contemporary Russian.*

Keywords *Internet slang, Russian language, youth slang, word formation, hybridization, affixation, metaphorization, abbreviation, lexical borrowings*

Rus tilidagi internet-slengning asosiy guruhlari: tasnifi, xususiyatlari va misollari

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Annotatsiya *Mazkur maqolada rus internet-slengining shakllanish xususiyatlari hamda unda yangi leksik birliklarning hosil bo'lish usullari tahlil qilingan. Internet-sleng zamonaviy rus tilining faol va jadal rivojlanayotgan qatlamlaridan biri sifatida baholanib, uning shakllanishiga ta'sir etuvchi ijtimoiy, madaniy va texnologik omillar yoritilgan. Tadqiqot davomida rus va xorijiy tilshunoslarning internet-slengi, yoshlar slengi hamda so'z yasalihi masalalariga oid ilmiy qarashlari qiyosiy tahlil qilingan va umumlashtirilgan. Internet-sleng birliklarining hosil bo'lishida qo'llaniladigan asosiy so'z yasalihi usullari aniqlanib, ularning lingvistik xususiyatlari misollar asosida izohlangan. Xususan, gibridlashuv, affiksatsiya, metaforalashuv, qisqartirish, ildizlarni qo'shish orqali yasalihi, abbreviatsiya, so'z va tovush o'yini, polisemiya hamda xorijiy tillardan leksik o'zlashtirish jarayonlari ko'rib chiqilgan. Shuningdek, internet-slengning yoshlar nutqidagi o'rni, uning kommunikativ vazifalari, ifodaviylikni kuchaytirishdagi ahamiyati hamda zamonaviy internet-muloqotdagi vazifaviy xususiyatlari yoritilgan. Tahlillar*

natijasida internet-slengning leksik tarkibi doimiy ravishda yangilanib borishi, ingliz tilidan o'zlashmalarning ustunligi hamda mazkur birliklarning rus tilining fonetik, morfologik va semantik tizimiga moslashishi aniqlangan. Tadqiqot natijalari zamonaviy rus tilidagi internet-kommunikatsiya jarayonlarini va sleng birliklarining rivojlanish tendensiyalarini chuqurroq anglashga xizmat qiladi.

Kalit so'zlar *Internet-sleng, rus tili, yoshlar slengi, so'z yasalishi, gibridlashuv, affiksatsiya, metaforalashuv, abbreviatsiya, leksik o'zlashmalar*

Основные группы русского интернет-сленга: классификация, особенности и примеры

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Аннотация *В данной статье рассматриваются особенности формирования русского интернет-сленга и способы образования новых лексических единиц в его составе. Интернет-сленг характеризуется как один из наиболее активных и интенсивно развивающихся пластов современного русского языка, а также анализируются социальные, культурные и технологические факторы, влияющие на его развитие. В ходе исследования были сопоставлены и обобщены научные взгляды отечественных и зарубежных лингвистов на проблемы интернет-сленга, молодежного сленга и словообразования. Определены основные способы образования интернет-сленговых единиц и раскрыты их лингвистические особенности на конкретных примерах. В частности, рассмотрены процессы гибридизации, аффиксации, метафоризации, усечения, сложения основ, аббревиации, игры слов и звуков, полисемии и иноязычных заимствований. Кроме того, освещены роль интернет-сленга в речи молодежи, его коммуникативные функции, значение в усилении экспрессивности речи и функциональные особенности в современной интернет-коммуникации. Результаты исследования показывают, что лексический состав интернет-сленга постоянно обновляется, при этом доминирующую роль играют англоязычные заимствования, которые адаптируются к фонетической, морфологической и семантической системе русского языка. Полученные результаты способствуют более глубокому пониманию процессов интернет-коммуникации и тенденций развития сленговой лексики в современном русском языке.*

Ключевые слова *Интернет-сленг, русский язык, молодежный сленг, словообразование, гибридизация, аффиксация, метафоризация, аббревиация, лексические заимствования*

Kirish

Zamonaviy axborot-kommunikatsiya texnologiyalarining jadal rivojlanishi insonlar o'rtasidagi muloqot shakllarini tubdan o'zgartirib, internet muhitining kundalik hayotdagi ahamiyatini yanada oshirmoqda. Natijada internet makonida o'ziga xos til birliklari, yangi kommunikativ vositalar hamda noan'anaviy leksik qatlamlar shakllanmoqda. Ana shunday hodisalardan biri internet-slang bo'lib, u zamonaviy til taraqqiyotining eng faol va dinamik ko'rinishlaridan biri sifatida namoyon bo'ladi.

Slang til leksikasining qat'iy normallashtirilmagan, o'zgaruvchan va ochiq xarakterga ega bo'lgan qatlami hisoblanadi. Uning tarkibi jamiyatdagi ijtimoiy, madaniy, siyosiy va texnologik o'zgarishlar ta'sirida muntazam ravishda yangilanib boradi. Ayniqsa, internet va ijtimoiy tarmoqlarning keng tarqalishi natijasida slang birliklarining qo'llanish doirasi sezilarli darajada kengaydi. Bu esa internet-slangni zamonaviy tilshunoslikning dolzarb tadqiqot obyektlaridan biriga aylantirdi.

Rus tilidagi internet-slangning shakllanishi va rivojlanishida ingliz tilining ta'siri alohida o'rin tutadi. Axborot texnologiyalari, ijtimoiy tarmoqlar va raqamli kommunikatsiya sohalarida ingliz tilining yetakchi mavqega egaligi natijasida ko'plab yangi leksik birliklar rus tiliga o'zlashib, uning morfologik va semantik tizimiga moslashmoqda. Natijada gibridlashuv, affiksatsiya, metaforalashuv, abbreviatsiya, qisqartirish va boshqa so'z yasash usullari asosida yangi internet-slang birliklari yuzaga kelmoqda.

Mazkur masala rus va xorijiy tilshunoslar tomonidan keng tadqiq etilgan bo'lib, E.V. Xarkova va K.M. Amirxanova (2016), L.A. Zaxarova va A.V. Shuvayeva (2014), V.K. Mondoshova (2024), Y.Y. Matyushenko (2007), M.A. Krongauz (2005), N.S. Valgina (2003) kabi olimlarning ilmiy ishlari internet-slangning lingvistik xususiyatlarini

o'rganishda muhim nazariy manba bo'lib xizmat qiladi.

Tadqiqotning maqsadi rus internet-slangining shakllanish xususiyatlarini o'rganish hamda unda qo'llaniladigan asosiy so'z yasash usullarini tahlil qilishdan iborat. Ushbu maqsadga erishish uchun rus internet-slangining shakllanish omillari, tarkibiy guruhlari va ularning lingvistik xususiyatlari ilmiy manbalar hamda amaliy misollar asosida tahlil qilinadi.

Slang til leksikasining muassasaviy jihatdan qat'iy normalashmagan, o'zgaruvchan va ochiq xarakterga ega bo'lgan qatlami sifatida tavsiflanadi. Uning tarkibiy tuzilishi jamiyatning ijtimoiy-madaniy, siyosiy va iqtisodiy o'zgarishlari ta'sirida uzluksiz ravishda yangilanib, vazifaviy jihatdan kengayib boradi. Shu nuqtai nazardan, slang birliklari har qanday til tizimining tarkibiy qismi sifatida uning rivojlanish jarayoni qonuniyatlarini hamda kommunikativ ehtiyojlar bilan bog'liq o'zgarishlarini namoyon etadi.

Jamiyat hayotida kechayotgan ijtimoiy-siyosiy o'zgarishlar, shuningdek, yangi texnologiyalar va tushunchalarning vujudga kelishi tilning leksik tizimida muayyan o'zgarishlarni yuzaga chiqaradi. Demak, til turg'un emas, balki uzluksiz ravishda taraqqiy etib boruvchi faol tizim sifatida namoyon bo'ladi.

"Толковый словарь русского языка XX века. Языковые изменения" kitobida quyidagilar ta'kidlanadi: "Tilni abadiy ravishda o'zgarish holatda o'rnatish va mustahkamlash, albatta, mumkin emas. Bunday holatda u o'zining asosiy vazifasi – o'zgarib borayotgan dunyoni aks ettirish vazifasini bajara olmas edi. O'zgarishlarga eng ko'p moyil bo'lgan soha – bu leksika bo'lib, u tilning eng harakatchan va sezgir qismi hisoblanadi. So'zlar nutq jarayonida, ya'ni jonli qo'llanish davomida paydo bo'lib, shakllanadi va ulardagi o'zgarishlar ma'lum darajada umumiy leksik tizimga ta'sir ko'rsatadi" (Скляревская, 1998).

So'nggi yillarda sleng hodisasiga bag'ishlangan ilmiy tadqiqotlar sonining ortib borishiga qaramasdan, ushbu masala o'zining nazariy va amaliy ahamiyatini saqlab qolmoqda. Bu esa, avvalo, til tizimining o'zgaruvchan tabiati, shuningdek, jamiyatda kechayotgan global va mahalliy o'zgarishlarning lingvistik jarayonlarga bevosita ta'siri bilan izohlanadi.

Yoshlar slengini, ayniqsa, undagi neologizmlarning yaratilish tuzilmalarini tizimli tahlil qilish til taraqqiyotining ichki o'zgarish jarayonini chuqurroq anglash imkonini beradi. Bundan tashqari, mazkur yondashuv orqali zamonaviy yoshlar, xususan, tadqiqot doirasida rus va o'zbek yoshlari ongida shakllanayotgan til namunalari hamda ijtimoiy-madaniy ustuvorliklarning o'zgarish yo'nalishlarini aniqlash mumkin.

Internet-slengining muhim xususiyatlaridan biri uning so'zlashuv uslubiga yaqinligi hamda ko'pincha kinoyali semantik yuklamani o'z ichiga olishidir. Bu holat, ayniqsa, yoshlar nutqiga xos bo'lgan belgilardan biri sifatida namoyon bo'ladi, zero kompyuter texnologiyalari bilan shug'ullanuvchi shaxslar orasida yoshlar ulushi yuqori hisoblanadi (Каркаева, 2018). N.S. Valgina qayd etganidek, global kompyuter tarmoqlarining rivojlanishi inson muloqotining yangi shakl va usullarini yuzaga keltirmoqda. Mazkur jarayon til tizimida ham o'z ifodasini topib, zamonaviy rus tilining xalqaro kommunikativ muhitda faol ishtirok etishiga olib kelmoqda. Xususan, yangi muloqot shakllari, ayniqsa, talabalar va yoshlar qatlami orasida keng tarqalayotgani bois, kasbiy slengning kengayishi tabiiy va qonuniy jarayon sifatida baholanadi (Валгина, 2003). Shu nuqtai nazardan, internet slengi muayyan ijtimoiy qatlamga xos bo'lgan, asosan yosh avlod vakillari o'rtasida norasmiy muloqotni ta'minlovchi lingvistik vosita sifatida talqin qilinishi mumkin.

K.P. Podrabinek yoshlar slengini taxminan 13–30 yosh oralig'idagi shaxslarga xos bo'lgan ijtimoiy dialekt sifatida tavsiflaydi. Uning qarashlariga ko'ra, mazkur lingvistik qatlam

yosh avlodning nafaqat katta yoshdagi ijtimoiy guruhlariga, balki muassasaviy va rasmiy tuzilmalarga nisbatan qarama-qarshi munosabati negizida shakllanadi. Shu bilan birga, tadqiqotchi sleng birliklarining asosan shahar muhitidagi o'quvchi yoshlar nutqida, shuningdek, muayyan darajada yopiq xarakterga ega bo'lgan asosiy guruhlar doirasida faol qo'llanilishini alohida ta'kidlaydi (Подрабинек, 1999).

Hozirgi kunda rus internet-slengi asosan ingliz tili ta'sirida shakllanmoqda. Bu holat ingliz tilining global axborot texnologiyalari sohasida yetakchi o'rin tutishi va rus tili lug'at tarkibiga turli sohalar bo'yicha o'zlashmalarning asosiy manbai sifatida kirib kelayotgani bilan izohlanadi. Ilmiy nuqtai nazardan, ingliz tili rus internet-slengining shakllanishiga kuchli ta'sir ko'rsatadi. Ya'ni, ingliz tilidan olingan leksik birliklar rus tilida moslashib, fonetik, morfologik va semantik jihatdan o'zgarishga uchraydi hamda yangi sleng birliklarining paydo bo'lishiga zamin yaratadi. Bu jarayon tillararo aloqa natijasi bo'lib, zamonaviy axborot-kommunikatsiya muhitida yanada faollashmoqda. L.L. Fyodorova ta'kidlaganidek, "rus tilining hozirgi holatiga xos jihatlardan biri – inglizcha terminlarning roli ortib borayotganidir. Ingliz tili asosan kasbiy sotsiolektlar va jargonlar orqali kirib keladi. Kompyuterga oid kasbiy lug'atni o'zlashtirish til aralashuvi orqali, ya'ni ikki til tizimining – ingliz va rus tillarining ustma-ust tushishi natijasida amalga oshadi" (Федорова, 1991).

Mazkur jarayonda inglizcha leksemalar rus tiliga kirib, fonetik va morfologik jihatdan qayta ishlanadi (masalan, "to click" – "кликать", "user" – "юзер"), natijada yangi sleng va kasbiy birliklar shakllanadi. Bu esa zamonaviy axborot texnologiyalari muhitida tillararo birlashuv va globallashuv jarayonlarining yaqqol ko'rinishidir.

Rus tilida internet-slengning asosiy guruhlari va misollari tahlilini o'rganishga bag'ishlangan bir qator tadqiqotlar mavjud bo'lib, ular orasida Y.V. Xarkova hamda K.M.

Amirxanovaning “Способы словообразования в молодёжном сленге русского языка” nomli maqolasida rus yoshlar slengida yangi leksik birliklarning hosil bo‘lish jarayonlari tizimli ravishda tahlil qilingan. Mualliflar tomonidan mazkur leksik qatlamda so‘z yasashining sakkizta yetakchi mexanizmi ajratib ko‘rsatiladi. Jumladan, ular qatoriga abbreviatsiya, affiksatsiya, jinoiy argo elementlarining o‘zlashtirilishi, ko‘p ma‘nolilik, metaforik ko‘chish, teleskopik birikmalarning hosil qilinishi, fonetik mimikriya hamda xorijiy tillardan leksik o‘zlashtirish jarayonlari kiritiladi. Ushbu usullar yoshlar nutqidagi innovatsion jarayonlarning asosiy yo‘nalishlarini belgilab beruvchi muhim omillar sifatida tavsiflanadi (Харькова ва Amirxanova, 2016).

L.A. Zaharova hamda A.V. Shuvayevaning “Словарь молодёжного сленга” kitobida yoshlar slengida so‘z yasash jarayonlari muayyan tizim asosida tasniflangan. Mualliflar mazkur leksik qatlamda so‘z hosil qilishning yettita asosiy turini ajratib ko‘rsatadilar. Ular qatoriga *гибридизация, аффиксация, метофорика* (metaforik ma‘no ko‘chishi), *усечение* (qisqartirish), *сложение корней* (ildizlarni qo‘shish orqali yasash), *аббревиация* hamda *игра слов звуков* (so‘z va tovush o‘yiniga asoslangan kalamburli birliklar) kiradi (Zaharova va Шуваева, 2014). Mazkur tasnif yoshlar slengidagi so‘z yasashga oid jarayonlarning o‘ziga xos mexanizmlarini ilmiy jihatdan yoritishga xizmat qiladi.

V.K. Mondoshovaning “Словообразовательные возможности молодёжного сленга (на примере школьной и студенческой аудитории г. Бишкек)” nomli maqolasida yoshlar slengi birliklarida yangi so‘zlarni yasashning quyidagi usullari qayd etilgan: o‘zlashtirish, affiksatsiya, abbreviatsiya, ko‘pma‘nolilik va metaforalashuv jarayoni (Мондошова, 2024).

Sleng leksikasining shakllanish jarayonida umumiy so‘z yasash qonuniyatlari qo‘llaniladi. Y.Y. Matyushenkoning fikriga ko‘ra, “yoshlar slengida nomlashning eng ko‘p uchraydigan

usullari ... affiksatsiya, metaforalash va chet tillardan o‘zlashtirish hisoblanadi. Slengda affiksatsiya so‘z yasashning barcha asosiy turlarini – suffiksatsiya, prefiksatsiya va suffiksatsiya-prefiksatsiya usullarini ajratish mumkin. Slengda fe‘llarni affiksatsiya yordamida yasash sifatlarga nisbatan kengroq tarqalgan bo‘lsa-da, otlarning affiksatsiyasiga nisbatan ancha kamroq uchraydi. Shu bilan birga, affiksatsiya nafaqat rus, balki chet el ildizlari bilan ham samarali qo‘llaniladi” (Матюшенко, 2007).

Bizning fikrimizga ko‘ra, rus tilidagi internet-slengni tadqiq etishda uni faqat leksik guruhlariga ajratish bilan cheklanib qolmasdan, uning shakllanish jarayoni va vaqt davomidagi rivojlanish jarayoni ham atroflicha yoritish muhimdir. Shu munosabat bilan, internet-slengning asosiy guruhlarini tahlil qilish bilan bir qatorda, uning rivojlanish bosqichlarini ham aniq misollar asosida izchil ko‘rib chiqish maqsadga muvofiq hisoblanadi.

Yuqorida keltirilgan ilmiy tadqiqotlar tahlili asosida rus internet-slengidagi so‘z yasash usullarini quyidagi to‘qqiz guruhga ajratdik.

1. **Гибридизация.** (Gibridlashuv). Rus tilidagi internet-slengda gibridlashuv – ya‘ni ingliz va rus til elementlarining qo‘shilishi – eng mahsuldor so‘z yasash usullaridan biri hisoblanadi. Bu jarayonda inglizcha asos (ildiz) rus tilining morfologik qoidalariga moslashtirilib, yangi sleng birliklari yaratiladi.

Til gibridlashuvining o‘ziga xosligi shundaki, u turli etimologik manbaga ega bo‘lgan ildiz va affikslarning birikuvi orqali namoyon bo‘ladi. L.D. Kadirovning yondashuviga tayanib, “gibridlashuv” atamasini biz “genetik jihatdan har xil bo‘lgan elementlardan, ayniqsa, asoslar va affikslardan tarkib topgan yasalma so‘zga nisbatan” (Кадирова, 2014) qo‘llaymiz.

Rus tilidagi internet-slengda gibridlashuv va so‘z yasash jarayonlari muhim o‘rin egallaydi. Ushbu usullar orqali ingliz va rus til elementlarining o‘zaro ta‘siri natijasida yangi leksik birliklar shakllanadi. Ayniqsa, internet

muhitida ingliz tilining yetakchi mavqei tufayli, ko'plab sleng birliklari inglizcha ildizlar asosida yuzaga kelib, rus tilining morfologik qoidalariga moslashtiriladi.

Internet-slangda eng keng tarqalgan usullardan biri – inglizcha asosga ruscha fe'l yasovchi qo'shimchalarni qo'shish orqali yangi fe'llarni hosil qilishdir. Jumladan, *андейтуть*, *скроллить*, *логиниться* kabi birliklar bunda yaqqol misol bo'la oladi. Mazkur holatda inglizcha leksik asos saqlanib qoladi, biroq u rus tilining grammatik tizimiga moslashgan holda faol qo'llaniladi.

Shu bilan birga, ot va sifat yasash jarayonlarida ham gibridd shakllar kuzatiladi. Masalan, *пранкер*, *флексер*, *постинг* kabi otlar hamda *фейковый*, *топовый*, *хайповый*, *кринжовый* kabi sifatlar inglizcha ildiz va ruscha suffikslar birlashuvi natijasida yuzaga kelgan. Bundan tashqari, rus tiliga xos prefikslar yordamida ham yangi sleng birliklari hosil qilinadi: *заспамить*, *пофуксить*, *отлайкать*, kabilar shular jumlasidandir.

Shu tariqa, gibriddlashuv orqali so'z yasash usullari rus internet-slangining eng faol va mahsuldor qatlamlaridan birini tashkil etadi. Ushbu jarayon nafaqat ingliz tili ta'sirining kuchligini, balki rus tilining zamonaviy muloqot sharoitidagi moslashuvchanligi va o'zgaruvchan rivojlanish xususiyatini ham yaqqol namoyon etadi.

2. **Аффиксация.** (Affikslash). Rus tilidagi internet-slangda affikslash usuli so'z yasashning eng faol vositalaridan biri hisoblanadi. "Yoshlar slengida, asosan, eng keng tarqalgan va standart suffiks hamda prefikslardan foydalaniladi" (Береговская, 1996). Ushbu jarayon orqali yangi sleng birliklari turli affikslar – ya'ni suffiks va prefikslar yordamida hosil qilinadi. Internet muhitida tilning tezkor rivojlanishi va yangi tushunchalarga bo'lgan ehtiyoj affikslash orqali leksik boyishni yanada kuchaytiradi.

Internet-slangda, ayniqsa, suffikslash keng tarqalgan bo'lib, u asosan inglizcha va ruscha ildizlarga rus tiliga xos qo'shimchalar

qo'shish orqali amalga oshiriladi. Jumladan, *-ить*, *-ать*, *-нуть* kabi fe'l yasovchi suffikslar orqali *анфолловить*, *чекать*, *шерить*, *апгрейдить* kabi birliklar yuzaga keladi. Bu holatda so'zning semantik asosi ingliz tilidan olingan bo'lsa-da, uning grammatik shakli rus tili qoidalariga moslashadi.

Shu bilan birga, ot va sifat yasashda ham suffikslar faol qo'llaniladi. Masalan, *"-ер"* suffiksi yordamida *пеностер*, *донатер* kabi otlar, *"-овый*, *-ный"* suffikslari orqali esa *мемовый*, *флексный*, *рандомовый* kabi sifatlar hosil qilinadi. Bunday birliklar internet muloqotida keng qo'llanilib, zamonaviy leksik qatlamni boyitadi.

Prefiks orqali yasash ham affiksatsiyaning muhim tarkibiy qismi sifatida namoyon bo'ladi. Rus tiliga xos *"за-*, *по-*, *пере-*, *от-*" kabi prefikslar yordamida yangi ma'no turlari yaratiladi: *зашерить*, *зафолловить*, *перепостить*, *отфрендить* kabi birliklar shular jumlasidandir. Bu jarayonda prefikslar harakatning yo'nalishi, natijasi yoki jadalligini ifodalaydi.

Affikslash usulining muhim jihatlaridan biri shundaki, u internet-slangdagi gibriddlashuv jarayoni bilan chambarchas bog'liq. Ya'ni, ko'p hollarda inglizcha ildizlar ruscha affikslar bilan birikib, yangi leksik birliklarni yuzaga keltiradi. Bu esa tilning moslashuvchanligi va tashqi ta'sirlarga ochiqqligini ko'rsatadi.

3. **Метафорика.** (Metaforik ma'no ko'chishi). Metaforalashuv rus tili internet-slangi leksikasini boyitishda muhim ahamiyatga ega bo'lgan usullardan biri sanaladi. Ushbu jarayonda so'z o'zining asosiy ma'nosidan chekinib, tashqi o'xshashlik yoki muayyan ta'sir belgisi asosida yangi, ko'chma ma'noni ifoda eta boshlaydi.

A.A. Sosnovskayaning "Роль сленговых метафорических номинаций в интернет-общении" nomli tadqiqotida internet-slangida metaforik atamalar keng o'rin egallashi ta'kidlanadi. Muallifning qayd etishicha, maxsus jargon lug'atlari, internet materiallari va tarmoq foydalanuvchilari nutqi tahlili asosida

aniqlangan metaforik birliklar soni 500 tadan ortiqni tashkil etadi. Bu kabi atamalar turli semantik guruhlarda faol uchrab, internet-slengi leksikasining muhim va sermahsul qatlamlaridan biri sifatida namoyon bo'ladi (Сосновская, 2010).

Internet muhitida metaforik birliklar, asosan, insonning xulq-atvori, tashqi ko'rinishi, texnik vositalar, ijtimoiy tarmoqlardagi faoliyat hamda hissiy holatlarni tavsiflash uchun xizmat qiladi.

Rus internet-slengida bunday metaforik birliklar keng tarqalgan. Masalan, *хомяк* – internetdagi har qanday ma'lumotga tanqidiy yondashmasdan ishonadigan shaxs, *овощ* – faol emas, passiv foydalanuvchi, *динозавр* – raqamli texnologiyalardan foydalanishda qiynaladigan katta yoshli inson, *акула* – katta tajribaga ega bloger yoki jurnalist kabi ma'nolarda ishlatiladi.

Shuningdek, internet muloqotida harakat va hissiy holatni ifodalovchi metaforik birliklar ham mavjud. Jumladan, *зависать* – internetda uzoq vaqt qolib ketish, *залунать* – ma'lum bir kontentga ortiqcha berilib ketish, *сливать* – maxfiy ma'lumotni tarqatish, *мусор* – ahamiyatsiz yoki foydasiz kontent.

Metaforalashuv internet-slengida nutqning tasviriyligi va ta'sirchanligini kuchaytiradi. Ayniqsa, mazkur usul yoshlar nutqida juda faol bo'lib, internet muloqotining qisqa, hissiy va ifodali bo'lishini ta'minlaydi.

4. **Усечение.** (Qisqartirish). Qisqartirish rus tili internet-slengida keng qo'llaniladigan so'z yasash usullaridan biri hisoblanadi. Mazkur usul so'zning muayyan qismi tushirib qoldirilishi orqali amalga oshiriladi. Bu esa nutqni ixchamlashtirish, muloqot tezligini oshirish va muloqotni soddalashtirish vazifasini bajaradi.

L.A. Zaxarova va A.V. Shuvayeva talqiniga ko'ra, ushbu so'z yasash usuli jargonda murakkab so'zlar yoki so'z birikmalarini qisqartirish, vaqt va nutqiy sa'y-harakatlarni tejash, ayrim hollarda esa muloqot mazmunini yashirish maqsadida qo'llaniladi (Захарова ва Шуваева, 2014).

Internet-slengida qisqartirish bir necha ko'rinishda namoyon bo'ladi: so'zning bosh qismi saqlanib, keyingi qismi tushirilishi; aksincha, oxirgi qismi qoldirilib, bosh qismi qisqartirilishi; so'zning o'rta qismi qisman tushirilishi; shuningdek, murakkab birikmalar tarkibidan faqat asosiy qismining saqlanib qolishi.

Rus internet-slengida bu kabi qisqartirishlarga ko'plab misollar uchraydi: *комп* – *компьютер*, *ноут* – *ноутбук*, *ава* – *аватар*, *видос* – *видео*, *личка* – *личное сообщение*, *днюха* – *день рождения*.

Qisqartirish asosida shakllangan sleng birliklari, odatda, so'zlashuv uslubiga xos bo'lib, yoshlar hamda internet foydalanuvchilari o'rtasida tezkor va qulay muloqotni ta'minlaydi. Shu jihatdan, mazkur usul internet tilining tejamkorlik va ixchamlik xususiyatini yaqqol ifoda etadi.

5. **Сложение корней.** (Ildizlarni qo'shish orqali yasaliş). Ildizlarni qo'shish orqali yasaliş rus tili internet-slengida yangi leksik birliklarni hosil qilishning sermahsul usullaridan biri sanaladi. Ushbu usul ikki yoki bir nechta negizning qo'shilishi orqali yangi ma'noni ifodalovchi so'zlarni shakllantirishga asoslanadi. Bunday birliklar, ko'pincha, internet muhiti, raqamli texnologiyalar, ijtimoiy tarmoqlar hamda yoshlar muloqotiga oid tushunchalarni anglatish uchun xizmat qiladi.

Rus internet-slengida negizlarni qo'shish orqali hosil qilingan ko'plab birliklar mavjud. Jumladan, *фотошоп* (*foto* + *shop*), *фейк-аккаунт* (*фейк* + *аккаунт*), *инфоцыган* (*инфо* + *цыган*), *лайфхак* (*life* + *hack*) kabi birliklar shular jumlasidandir.

Negizlarni qo'shish orqali yasalgan internet-sleng birliklari raqamli muhitga oid murakkab tushunchalarni ixcham va aniq shaklda ifodalash imkonini beradi. Shu sababli mazkur usul zamonaviy internet makonida paydo bo'layotgan yangi slenglarni nomlashda muhim ahamiyat kasb etadi.

6. **Аббревиация.** (Qisqartmalar). So'zlarni qisqartirish rus tili internet-slangida yangi leksik birliklarni hosil qilishning samarali usullaridan biri sanaladi. "So'zlarni qisqartirishning internet-diskursdagi o'rni va uning hosilaviy salohiyati alohida e'tiborga loyiqdir. An'anaviy abreviaturalar (masalan, *вуз, НАТО*) asosan rasmiy xarakterga ega bo'lgan bo'lsa, internet muhitida qo'llaniladigan qisqartmalar ko'pincha o'yin, ekspressivlik va norasmiylik xususiyatlari bilan ajralib turadi. Shu bilan birga, ular yuqori hosilaviy salohiyatga ega bo'lib, yangi leksik birliklarning paydo bo'lishiga zamin yaratadi. Natijada internet-diskursda qisqartmalar nafaqat nutqni ixchamlashtirish vositasi, balki yangi sleng birliklarini shakllantirishning faol manbalaridan biri sifatida ham namoyon bo'ladi." (Абдурахманова, 2026). Mazkur usul murakkab atama yoki so'z birikmalarining qisqartirilgan shaklini yaratish orqali amalga oshiriladi. Internet muloqotida qisqartmalar vaqtni tejash, xabar yozish jarayonini tezlashtirish hamda nutqni ixchamlashtirish vazifasini bajaradi.

Rus internet-slangida so'zlarni qisqartirish, asosan, harfiy qisqartmalar, bosh harflar birikmasidan tashkil topgan birliklar va qisman qisqartirilgan shakllar ko'rinishida namoyon bo'ladi.

Bu kabi birliklarga *FYI – for your information, ЧС – чёрный список, МБ – может быть, КМК – как мне кажется, КРЧ – короче* kabi misollarni kiritish mumkin.

So'zlarni qisqartirish asosida shakllangan internet-slang birliklari, ayniqsa, chatlar, forumlar, ijtimoiy tarmoqlar va messenjerlarda faol qo'llaniladi. Ular yozma muloqotning tezkorligi va ixchamligini ta'minlab, internet muloqotining muhim xususiyatlaridan birini tashkil etadi

7. **Игра слов, звуков.** (So'z va tovush o'yiniga asoslangan kalamburli birliklar). So'z va tovush o'yiniga asoslangan

kalamburli birliklar rus tili internet-slangida yangi leksik birliklarni yaratishning ta'sirchan usullaridan biri hisoblanadi. Lingvistikada kalamburli birliklar, odatda, til o'yinining alohida shakli sifatida qaraladi va u "ifodali nutqning semantik-fonetik hodisasi" dir (Вороничев, 2014). Ushbu usul so'zlarning fonetik o'xshashligi, talaffuz yaqinligi, ikki ma'noliligi yoki shaklan ataylab o'zgartirilishiga asoslanadi. Shu orqali hazil, kinoyali va kuchli ta'sirchanlikka ega bo'lgan sleng birliklari yuzaga keladi.

Rus internet muhitida bunday birliklar, odatda, inglizcha so'zlarni ruscha talaffuzga moslashtirish, so'z shaklini qasddan buzish yoki ma'no bilan o'ynash natijasida hosil bo'ladi.

Kalambur va tovush o'yini asosida shakllangan internet-slang birliklariga *аффтар – автор, красавчег – красавчик, зачот – зачёт, четкий – чёткий, мну – меня/мне, ты – тебя* kabi birliklarni kiritish mumkin.

Mazkur sleng birliklari internet muloqotida hazilomuzlik, kinoyalilik, norasmiylik hamda emotsionallikni kuchaytirishga xizmat qiladi. Ular, ayniqsa, forumlar, chatlar, memlar va ijtimoiy tarmoqlarda faol qo'llanilib, zamonaviy internet madaniyatining ajralmas qismiga aylangan.

8. **Полисемия. (Ko'pma'nolilik).**

Ko'pma'nolilik rus tili internet-slangida muhim semantik xususiyatlardan biri sifatida namoyon bo'ladi. Ko'pma'nolilik M.A. Krongauz qarashlariga ko'ra, bir til birligining ma'no va kelib chiqish jihatidan o'zaro bog'liq bo'lgan bir nechta ma'nolarda qo'llanilishini anglatadi (Кронгауз, 2005). Internet muhitida ko'pma'nolilik, odatda, yangi ma'nolarning yuzaga kelishi, mavjud ma'nolarning kengayishi yoki muayyan kontekst ta'sirida o'zgarishi natijasida shakllanadi.

Rus internet-slangida ko'plab so'zlar bir vaqtning o'zida bir nechta ma'noni anglatishi

mumkin. Bunda soʻzning dastlabki maʼnosi saqlanib qoladi, ammo internet kommunikatsiyasiga xos boʻlgan yangi semantik qirralar ham qoʻshiladi.

Masalan, *бан* soʻzi taqiqlash maʼnosini anglatishi bilan birga, akkauntni vaqtincha yoki doimiy ravishda bloklashni ham bildiradi. *Пост* bir tomondan xabar yoki yozuvni anglatadi, ikkinchi tomondan ijtimoiy tarmoqlarda joylashtirilgan kontent maʼnosida qoʻllaniladi. *Стена* soʻzi oddiy devor maʼnosidan tashqari, ijtimoiy tarmoqdagi shaxsiy sahifaning maʼlum qismiga nisbatan ham ishlatiladi.

Shuningdek, *троль* – mifologik timsol va internetda mojaro chiqaruvchi shaxs, *бот* – avtomatik dastur va sunʼiy akkaunt, *слив* – maxfiy maʼlumotning tarqalishi maʼnosida ishlatiladi.

Koʻpmaʼnolilik internet-slangida leksik birliklarning maʼno doirasini kengaytiradi va ularning turli kommunikativ vaziyatlarda faol qoʻllanilishiga sharoit yaratadi. Shu bilan birga, mazkur hodisa internet muloqotining ifodaviyligi, tasviriyliigi va taʼsirchanligini kuchaytiradi.

9. **Иноязычные заимствования.** (Xorijiy tillardan leksik oʻzlashtirish jarayonlari). Xorijiy tillardan leksik oʻzlashtirish jarayonlari rus tili internet-slangi tarkibini boyitishda eng serunum manbalardan biri hisoblanadi. Bu jarayonda, asosan, ingliz tilidan oʻzlashtirilgan leksik birliklar rus internet muhiti talablariga moslashtirilib, faol qoʻllaniladi. Xorijiy tillardan kirib kelgan soʻzlar "tilga shunchaki kirib kelmaydi, balki ijodiy jihatdan qayta ishlanadi va ular uchun begona boʻlgan muhitga moslashtiriladi; mazkur muhit esa yetarlicha kuchli boʻlib, oʻzga til tarkibiy qismlarini oʻziga boʻysundira oladi" (Валгина, 2003). Mazkur oʻzlashmalar koʻproq axborot texnologiyalari, ijtimoiy tarmoqlar, onlayn oʻyinlar, blog faoliyati hamda raqamli muloqot sohalari bilan bogʻliq holda uchraydi.

Internet-slangiga kirib kelgan xorijiy soʻzlar, odatda, rus tilining fonetik, grafik va grammatik qoidalariga muvofiq lashtiriladi. Shu tariqa ular ruscha affikslarni qabul qiladi, turli grammatik shakllarga ega boʻladi va yangi hosila birliklarni vujudga keltiradi.

Rus internet-slangida keng tarqalgan oʻzlashma birliklarga *хейт* (hate), *ник* (nickname), *вайб* (vibe), *флексить* (flex), *шунперуть* (ship) kabi birliklarni misol qilish mumkin.

Bu kabi oʻzlashma soʻzlar internet muloqotida yangi tushunchalarni qisqa va aniq shaklda ifodalash imkonini yaratadi. Shu bilan birga, ular raqamli muhitda paydo boʻlayotgan yangi voqelik va tushunchalarni nomlashda muhim leksik vosita sifatida xizmat qiladi.

Xulosa

Tadqiqot natijalari shuni koʻrsatdiki, rus internet-slangi zamonaviy rus tilining eng faol va dinamik rivojlanayotgan qatlamlaridan biri hisoblanadi. Uning shakllanishi va rivojlanishi internet texnologiyalari, ijtimoiy tarmoqlar hamda global axborot-kommunikatsiya jarayonlari bilan chambarchas bogʻliq. Internet-slang tilning kommunikativ imkoniyatlarini kengaytirib, yangi tushuncha va hodisalarni qisqa, qulay hamda taʼsirchan shaklda ifodalashga xizmat qiladi.

Tahlillar natijasida rus internet-slangida yangi leksik birliklarning hosil boʻlishida gibridlashuv, affiksatsiya, metaforalashuv, qisqartirish (*усечение*), ildizlarni qoʻshish orqali yasaliish, abbreviatsiya, soʻz va tovush oʻyini, polisemiya hamda xorijiy tillardan leksik oʻzlashtirish kabi usullar muhim oʻrin egallashi aniqlandi. Ular orasida gibridlashuv va ingliz tilidan oʻzlashtirish jarayonlari eng mahsuldor usullar sifatida namoyon boʻlib, internet-slang tarkibining muntazam boyib borishiga xizmat qilmoqda.

Shuningdek, internet-slang birliklarining aksariyati ingliz tilidan kirib kelgan boʻlsa-da, ular rus tilining fonetik, morfologik va semantik xususiyatlariga moslashib, mustaqil leksik birliklar sifatida faol qoʻllanilmoqda. Bu holat rus tilining tashqi taʼsirlarga moslashuvchanligi

hamda yangi kommunikativ ehtiyojlarga tez javob bera olish qobiliyatini ko'rsatadi.

Xulosa qilib aytganda, rus internet-slengi nafaqat norasmiy muloqot vositasi, balki zamonaviy jamiyatdagi ijtimoiy-madaniy va lingvistik o'zgarishlarni aks ettiruvchi muhim til

hodisasi hisoblanadi. Uning tarkibi va so'z yasash xususiyatlarini o'rganish zamonaviy rus tilining rivojlanish tendensiyalarini aniqlash hamda internet kommunikatsiyasining lingvistik xususiyatlarini chuqurroq anglash imkonini beradi.

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Semantic features of vocabulary related to professions and crafts in the works of Alisher Navoi

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Annotation *Investigating the language of Alisher Navoi's works from a linguistic perspective is one of the major tasks of modern philology. A comprehensive and in-depth study of Navoi's literary heritage provides an opportunity to address a number of unresolved issues in linguistics. This article attempts to reveal the linguistic features of Navoi's works, with particular attention to the semantic characteristics of borrowed words used in his writings, especially the vocabulary related to professions and crafts.*

Keywords *Native Turkic words, Arabic borrowings, Persian-Tajik borrowings, semantic features of words, borrowed vocabulary, profession and craft terminology*

Alisher Navoiy asarlarida kasb-hunarga oid so'zlarning ma'no xususiyatlari

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Annotatsiya *Alisher Navoiy asarlari tilini tilshunoslik nuqtai nazaridan tadqiq etish asosiy vazifalardandir. Negaki, Navoiy asarlarini har tomonlama chuqur o'rganish tilshunoslikda haligacha yechilmagan muammolarni muayyan darajada hal qilish imkonini beradi. Ushbu maqolada Navoiy asarlarining til xususiyatlari hamda Navoiy ijodida ishlatilgan o'zlashgan so'zlarning ma'no xususiyatlari imkon qadar ochib berishga harakat qilingan.*

Kalit so'zlar *Asl turkiy so'zlar, arabcha so'zlar, fors-tojikcha so'zlar, so'zlarning ma'no xususiyatlari, boshqa tillardan o'zlashgan so'zlar*

Семантические особенности слов, обозначающих профессии и ремёсла, в произведениях Алишера Навои

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Аннотация *Исследование языка произведений Алишера Навои с лингвистической точки зрения является одной из важнейших задач современной филологии. Это обусловлено тем, что всестороннее и глубокое изучение творческого наследия Навои позволяет в определённой степени решить ряд нерешённых проблем языкознания. В данной статье предпринята попытка раскрыть языковые особенности произведений Навои, а также семантические особенности заимствованных слов, использованных в его творчестве, с особым вниманием к лексике, обозначающей профессии и ремёсла.*

Ключевые слова *Исконно тюркские слова, арабские заимствования, персидско-таджикские заимствования, семантические особенности слов, заимствованная лексика, названия профессий и ремёсел*

Kirish

O'zbek tilshunosligida tarixiy leksikologiya va semasiologiya yo'nalishlari bo'yicha olib borilayotgan tadqiqotlarda Alisher Navoiy asarlari alohida ilmiy manba sifatida e'tirof etiladi. Buyuk mutafakkir ijodi nafaqat badiiy-estetik tafakkurning yuksak namunasi, balki XV asr turkiy adabiy tilining boy lug'aviy tarkibi, grammatik tizimi hamda semantik imkoniyatlarini o'zida mujassamlashtirgan nodir til yodgorligidir. Shu bois Navoiy asarlarining leksik qatlamini ilmiy asosda o'rganish tarixiy tilshunoslik, etimologiya, semantika, sotsiolingvistika va lingvomadaniyatshunoslik kabi yo'nalishlarning rivojlanishida muhim ilmiy-amaliy ahamiyat kasb etadi.

Ma'lumki, har qanday xalqning moddiy va ma'naviy taraqqiyoti uning kasb-hunar tizimi bilan chambarchas bog'liq bo'ladi. Kasb-hunar nomlari nafaqat muayyan mehnat faoliyatini ifodalovchi leksik birliklar, balki jamiyatning iqtisodiy taraqqiyoti, ijtimoiy tabaqalanishi, madaniy qadriyatlarini, dunyoqarashi hamda tarixiy taraqqiyot bosqichlarini aks ettiruvchi til

birliklari hisoblanadi. Shu nuqtai nazardan Alisher Navoiy asarlarida qo'llangan kasb-hunarga oid so'zlarni semantik jihatdan tadqiq etish o'sha davr jamiyatining ijtimoiy tuzilishi, ishlab chiqarish madaniyati, hunarmandchilik an'analari va davlat boshqaruvi tizimi haqida ham qimmatli ilmiy ma'lumotlar beradi.

Navoiy o'z asarlarida turli ijtimoiy qatlam vakillarini tasvirlar ekan, ularning kasbi, mashg'uloti va jamiyatdagi mavqeini ifodalovchi ko'plab leksik birliklardan mohirona foydalanadi. Shoir qo'llagan zargar, naqqosh, me'mor, tabib, attor, dehqon, kosib, savdogar, hunarmand, sipohiy, mirzo, munshiy, muallim kabi so'zlar faqat nominativ ma'noni emas, balki obrazlilik, ramziylik, metaforiklik va baholash semalarini ham o'zida mujassamlashtiradi. Ayrim hollarda kasb-hunar nomlari insonning axloqiy fazilatlarini, ma'naviy kamoloti yoki ruhiy holatini ifodalovchi ko'chma ma'nolarda qo'llanadi. Natijada bunday birliklar badiiy matnning poetik-estetik ta'sirchanligini oshirishga xizmat qiladi.

Kasb-hunarga oid leksikaning yana bir muhim jihati uning ko'p qatlamli etimologik

tarkibidir. Navoiy asarlarida asl turkiy qatlam bilan bir qatorda arab va fors-tojik tillaridan o'zlashgan ko'plab kasb nomlari ham uchraydi. Ushbu birliklar tarixiy taraqqiyot davomida turkiy til tizimiga moslashib, yangi semantik qirralarni kasb etgan. Ayrim so'zlar ma'nosining kengayishi, torayishi, metaforik va metonimik rivojlanishi yoki uslubiy vazifasining o'zgarishi til taraqqiyotining ichki qonuniyatlarini yaqqol namoyon etadi. Shu jihatdan kasb-hunar nomlarini semasiologik va etimologik nuqtai nazardan tahlil qilish tarixiy leksikologiyani dolzarb masalalaridan biri sanaladi.

Zamonaviy tilshunoslikda til birliklarini faqat lug'aviy ma'nosi asosida emas, balki ularning pragmatik, kognitiv va lingvomadaniy xususiyatlari bilan birgalikda o'rganish tendensiyasi kuchaymoqda. Bu esa Navoiy asarlaridagi kasb-hunarga oid so'zlarni faqat nomlash vositasi sifatida emas, balki milliy mentalitet, qadriyatlar tizimi va madaniy xotirani aks ettiruvchi konseptual birliklar sifatida tadqiq etish zaruratini yuzaga keltiradi. Zero, har bir kasb nomi ortida xalqning turmush tarzi, mehnat madaniyati, ijtimoiy munosabatlari hamda ma'naviy qarashlari mujassamlashgan.

Adabiyotlar tahlili

Respublikamizning Birinchi Prezidenti Islom Karimov ta'kidlaganidek: "Ona tiliga muhabbat, uning beqiyos boyligi va buyukligini anglash tuyg'usi ham bizning ongu shuurimiz, yuragimizga, avvalo, Alisher Navoiy asarlarini bilan kirib keladi. Biz bu bebaho merosdan xalqimizni, ayniqsa, yoshlarimizni qanchalik ko'p bahramand etsak, milliy ma'naviyatimizni yuksaltirishda, jamiyatimizda ezgu insoniy fazilatlarini kamol toptirishda shunchalik qudratli ma'rifiy qurolga ega bo'lamiz" (Karimov, 2008).

Shu nuqtai nazardan qaraganda, har qanday til hodisasini tarixiy jihatdan o'rganishning yagona ilmiy yo'li birlamchi manbalarga asoslanish va yozma yodgorliklar tilini qiyoslash asosida ikki oradagi yaqinliklarni, yangiliklarni, o'xshash va farqli tomonlarini aniqlashdan iboratdir.

Alisher Navoiy qalamiga mansub nazmiy va nasriy asarlar ham badiiy, ham g'oyaviy-ma'naviy jihatdan yuksak saviyada bo'lganligi sababli, yaqin va uzoq mintaqalarga tez yoyildi, ilm ahlining diqqatini qozondi. Natijada, uning asarlari asosida tuzilgan qator lug'atlar va grammatikaga oid tadqiqotlar yuzaga keldi (Navoiy, 1984).

XII – XIII asrlardan XX asr boshlarigacha amalda bo'lgan eski o'zbek tili hozirgi o'zbek tilining shakllanishi va rivojlanishi uchun asos bo'lgan. Eski o'zbek tilida Alisher Navoiy asarlari, ijodi muhim o'rin tutganligi sababli bu davr uchun uning asarlarini asos qilib oldik. Kasb-hunar nomlarining ifodalovchi lug'aviy birliklar ko'proq -chi affiksi vositasida hosil qilingan va bu an'ana turkiy tillar, jumladan, o'zbek tilining barcha taraqqiyot bosqichlarida saqlanib qolgan. Fikrimizni Alisher Navoiy tomonidan fors-tojik tilida kuzatilmaydigan, o'zbek tiligagina xos bo'lgan -ch va -chi affikslari bilan mansab, hunar ma'nosidagi otlar yasalishi haqida fikr yuritilib, o'nlab dalillarni keltirilgani ham tasdiqlaydi. Shu nuqtai nazardan qaraganda, ushbu maqolada buyuk bobokalonimiz Mir Alisher Navoiyning ba'zi nazmiy asarlarida uchraydigan ayrimso'zlar hamda ushbu so'zlarning ma'no xususiyatlari, qolaversa, so'zlar sinonimiyasi va qo'llanish o'rinlari aniq manbalardan olinganligi bilan xarakterlidir (Rahmonov, 1983).

Natijalar va Muhokama

Anjumshunos – astrolog, munajjim *a.*-yulduzshunos, *esk.* Munajjimlik bilan shug'ullangan, yulduzlarga qarab fol ko'rgan kishi, astrologiya bilan shug'ullanuvchi;

Qilib hikmat ahli base iltimos,

Xususan Arastui **anjumshunos** (Saddi Iskandariy, 288b3)

Afsonaguzor – hikoyat aytuvchi, so'zlab beruvchi, sarguzashtlar so'zlovchi, boshdan o'tgan voqea-hodisalarni so'zlovchi;

Tujjori sayohat shoir aqolim va buldon holidan xabardor,

Ajoyibdin **afsonaguzor** va g'aroyibdin nodira guftor (Maxbubul-qulub, XIII-26)

Afsonapardoz f. – hikoya to'quvchi, chiroyli qilib aytib beruvchi, hikoya rivoyatlarni aytib yuruvchi;

Yana dag'l rasoilg'a qalam surubmen va makotibg'a raqam urubmenki, forsy sehrsozlar va pahlaviy **afsonapardozlar** ham anda avroq orosta va ajzo pirosta qilibdurlar (Maxbubul-qulub, XIV-121).

Afsonasaroy – naql qiluvchi, qayta tarjima qiluvchi, qayta hikoya qiluvchi, xalq tomonidan og'izdan og'izga o'tib yuruvchi hikoyalarni aytuvchi, hikoyachi;

Afsonsaroyi dardparvard,

Mundoq dedi bu fasonai dard (Layli va Majnun, 83b3).

Bazzoz – matofurush, do'konchi, do'kondor *a.+f.* xususiy do'konda mol sotuvchi savdogar;

Raxtki, **bazzoz** terib rang-rang,

Atlasi aflok kabi tang-tang (Hayratul-abror, 181-7).

Bakovul – bakovul *esk. tar.* Podshoh, xon va Ishkarboshilarga ovqat tayyorlash ustidan nazorat olib boruvchi, hukmdorga taom tortishdan oldin o'zi totib ko'ruvchi mansabdor shaxs, bosh oshpaz;

...salotinning xoh razm asbobi uchun va xoh bazm jihoti uchun mu'tabardur, andoqqi... yasovul va **bakovul** (Muhokamatul-lug'atayn, 19).

Banno – usta *f.* o'rgatuvchi, muallim, biror kasb hunar bilan shug'ullanuvchi, binokor, bino imorat quruvchi ishchi, usta, me'mor *a.*, binokor, imoratsoz;

Har kun ul ish ki qilsa **bannosi**,

Shah kelib aylagay tamoshosi (Sab'ai sayyor, 74-8).

Barzagar – dehqon *f.* katta yer egasi, zamindor, qishloq hokimi, asosiy ishi yerga ishlov berish, ekin ekishdan iborat bo'lgan kishi, ekin ekuvchi, g'allakor *a.+f.* g'alla, don yetishtiruvchi, don yetishtirish bilan shug'ullanuvchi dehqon;

Barzagarg'a andin kom hosil, pushtakashg'a andin murod vosil (Mahbubul-qulub, 46).

Barhaman – xizmatchi, darbozabon *f. tar.* Shahar yoki xon saroyi darvozasining qorovuli yoki soqchisi;

Ko'pubon chun eshik sari qochti,

Kelibon **bahraman** eshik ochti (Sabbai sayyor, 114-9).

Bahrpaymoy – dengizda kezuvchi, dengiz sayohatchisi;

Adadda uch yuz ellik **bahrpaymoy**, (Farhod va Shirin, 97).

Bovurchi – oshpaz, bakovul *esk. tar.* Podshoh, xon va Ishkarboshilarga ovqat tayyorlash ustidan nazorat olib boruvchi, hukmdorga taom tortishdan oldin o'zi totib ko'ruvchi mansabdor shaxs;

Xorun dedikim, kiymakin xazonadin yetkuray va yemakni **bovurchidan** buyuray (Maxbubul-qulub, 168)

Bozurgon – bozorchi, bozorda ko'p yuruvchi, bozorda savdo-sotiq bilan shug'ullanuvchi, bozor – o'charni yaxshi biluvchi, savdogar;

Devoniylarg'a hukm bo'lsakim, atrofdin kelgan **bozurgonlarning** jonibin rivoyat qilsalar (Munshaot, 132).

Boni//boniy – binokor, biror kasb hunar bilan shug'ullanuvchi binokor, bino imorat quruvchi ishchi, usta, quruvchi, imorat yasovchi;

Bo'lib me'mori qudrat anda **boni**,

Suvdin qilmay xarob andoq binoni (Munshaot, 97).

Boshoqchi – boshoq teruvchi, mashoqchi, bug'doyni o'rib-yig'ib olish payida, o'rimdan keyin yerga to'kilgan boshoqlarni teruvchi;

O'roqchiga andin ro'ziy, **boshoqchining** yorub andin ko'zi (Maxbubul-qulub, 46)

Butgar – but yasovchi usta, xoch yasovchi;

Anda butxonaning kalidi dag'l,

Butgaru butparast umidi dag'i (Sab'ai-sayyor, 87).

Vazzon – o'lchovchi, tarozibon *f.* taroziga qarab, uni qo'riqlab turuvchi, tarozi tortuvchi, tarozida tortish ishini bajaruvchi;

Ammo bu hisob xirali durbin **vazzoni** bila va aqli durandish mezoni bila rost ermas (Munshaot, 102.)

Ganjur – xazinachi *tar.* hukmdor va boshliqlarning xazinasi va b. moddiy boyliklarini saqlovchi, boshqaruvchi shaxs, xazina boshlig'i, xazina saqlovchi;

Aning oshufta holidin bu ranjdur,

Nechukkim **ganji** yag'mo topsa ranjur (Farhod va Shirin, 39).

Navoiy asarlarni har tomonlama chuqur o'rganish tilshunoslikda haligacha yechilmagan muammolarni muayyan darajada hal qilish imkonini beradi (Rahmonov, 1983). O'zbek tilshunosligida bugunga qadar mazkur asarlarning lisoniy xususiyatlariga oid monografik tadqiqot mavjud emasligi ma'lum. Shu ma'noda asarlar so'z boyligini statistik, tarixiy-etimologik, funksional-semantik va semantik-stilistik aspektlarda tadqiq qilish ayni muddaodir. Navoiy asarlarini o'rganar ekanmiz, tahlil va talqinlardan shu narsa aniq bo'ldiki, shoir ijodining hali biz bilmagan, ochilmagan, ilmiy asoslanmagan qirralari ko'p. bularni har tomonlama o'rganish galdagi vazifalarimizdan hisoblanadi.

Tadqiqot natijalari Alisher Navoiy asarlarida kasb-hunarga oid so'zlar oddiy nominativ birliklar bo'lib qolmay, keng semantik va lingvomadaniy mazmunni o'zida mujassamlashtirgan murakkab leksik qatlamni tashkil etishini ko'rsatdi. Shoir tomonidan qo'llangan kasb nomlari o'z davrining ijtimoiy-iqtisodiy hayoti, mehnat madaniyati, hunarmandchilik an'analari va davlat boshqaruvi tizimini aks ettirish bilan birga, insonning axloqiy qiyofasi, ma'naviy dunyosi hamda estetik idealini ifodalash vositasiga ham aylangan.

Xulosa

Tahlillar shuni ko'rsatdiki, Navoiy kasb-hunar nomlaridan ko'pincha ko'p ma'noli birlik sifatida foydalanadi. Ularning asosiy lug'aviy ma'nosi bilan bir qatorda ramziy, metaforik,

metonimik va baholovchi ma'nolari ham badiiy matnda faol namoyon bo'ladi. Bu esa shoirning til imkoniyatlaridan nihoyatda mahorat bilan foydalaniganini hamda kasb-hunarga oid leksikani badiiy obraz yaratishning muhim vositasiga aylantirganini tasdiqlaydi.

Shuningdek, tadqiqot davomida kasb-hunarga oid leksikaning etimologik jihatdan rang-barangligi ham aniqlandi. Asl turkiy so'zlar bilan bir qatorda arab va fors-tojik tillaridan kirib kelgan birliklar ham Navoiy ijodida faol qo'llanib, o'zaro semantik uyg'unlik hosil qilgan. Bu hol XV asr turkiy adabiy tilining xalqaro madaniy aloqalar natijasida boyiganini hamda tilning ochiq va dinamik tizim sifatida rivojlanganini ko'rsatadi.

Kasb-hunarga oid so'zlarning semantik xususiyatlarini o'rganish nafaqat tarixiy leksikologiya, balki semasiologiya, lingvopoetika, etimologiya va lingvomadaniyatshunoslik uchun ham muhim ilmiy ahamiyatga ega. Bunday tadqiqotlar tarixiy matnlarda qo'llangan leksik birliklarning ma'no taraqqiyotini aniqlash, ularning zamonaviy o'zbek tilidagi funksional davomiyligini belgilash hamda milliy til taraqqiyotining uzviy qonuniyatlarini ochib berishda muhim manba bo'lib xizmat qiladi.

Xulosa qilib aytganda, Alisher Navoiy asarlaridagi kasb-hunarga oid so'zlar xalqning mehnat madaniyati, tarixiy tafakkuri va milliy qadriyatlarini mujassamlashtirgan boy semantik tizimni tashkil etadi. Ularni chuqur lingvistik tahlil qilish nafaqat Navoiy tilining badiiy-estetik qudratini yanada to'liqroq anglash, balki o'zbek adabiy tilining tarixiy taraqqiyoti, lug'at boyligi va semantik rivojlanish qonuniyatlarini ilmiy asosda yoritishga xizmat qiladi. Mazkur yo'nalishdagi tadqiqotlar kelgusida tarixiy korpus lingvistikasi, raqamli leksikografiya hamda kompyuter lingvistikasi asosida Navoiy leksikasini kompleks tavsiflash uchun ham mustahkam ilmiy poydevor yaratadi.

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The formation and development of the theory of individual style in world linguistics

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Annotation *This article examines the theoretical foundations of the concept of individual style and its role in stylistics, text linguistics, and linguopoetics. The essence and content of the category of style are analyzed through the views of prominent linguists, and the stages of the formation and development of the theory of individual style are discussed. The study summarizes scholarly approaches from ancient thinkers to contemporary linguistic researchers. Particular attention is paid to the relationship between individual style and the author's linguistic personality, aesthetic thinking, communicative strategy, and national-cultural worldview.*

Keywords *Individual style, idiostyle, stylistics, text linguistics, linguopoetics, linguistic personality, communicative stylistics, linguoculturology, literary text, authorial style*

Dunyo tilshunosligida individual uslub nazariyasining shakllanishi va rivojlanishi

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Annotatsiya *Mazkur maqolada individual uslub tushunchasining nazariy asoslari, uning stilistika, matn lingvistikasi va lingvopoetika doirasidagi o'рни yoritiladi. Uslub kategoriyasining mazmun-mohiyati turli tilshunos olimlarning qarashlari asosida tahlil qilinadi hamda individual uslub nazariyasining shakllanish va rivojlanish bosqichlari ko'rib chiqiladi. Antik davr mutafakkirlaridan boshlab zamonaviy tilshunoslik vakillarigacha bo'lgan ilmiy qarashlar umumlashtiriladi. Shuningdek, individual uslubning muallif lisoniy shaxsi, estetik tafakkuri, kommunikativ strategiyasi va milliy-madaniy dunyoqarashi bilan bog'liqligi asoslab beriladi.*

Kalit so'zlar *Individual uslub, idiostil, stilistika, matn lingvistikasi, lingvopoetika, lisoniy shaxs, kommunikativ stilistika, lingvokulturologiya, badiiy matn, muallif uslubi*

Формирование и развитие теории индивидуального стиля в мировом языкознании

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Аннотация *В данной статье рассматриваются теоретические основы понятия индивидуального стиля и его место в стиллистике, лингвистике текста и лингвопоэтике. Анализируется содержание категории стиля на основе взглядов известных лингвистов, а также освещаются этапы формирования и развития теории индивидуального стиля. Обобщаются научные концепции от античных мыслителей до современных исследователей языка.*

Особое внимание уделяется связи индивидуального стиля с языковой личностью автора, его эстетическим мышлением, коммуникативной стратегией и национально-культурным мировоззрением.

Ключевые слова *Индивидуальный стиль, идиостиль, стилистика, лингвистика текста, лингвопоэтика, языковая личность, коммуникативная стилистика, лингвокультурология, художественный текст, авторский стиль*

Kirish

Biror tilning umummilliy adabiy til darajasiga ko'tarilishi va rivojlanishi, xalqning milliy ongi, tafakkuri, dunyoqarashi hamda madaniyatining shakllanishi va taraqqiy etishida badiiy adabiyotning o'rni beqiyosdir. Chunki adabiy tilning rivoji uchun badiiy adabiyot tili eng boy manba bo'lib xizmat qiladi. Adabiy tilning serqirra imkoniyatlarini yanada kengroq ochish, so'zning yangidan-yangi ma'no qirralarini kashf etish, so'z boyligidan unumli va samarali foydalanishda so'z san'atkorlarining alohida xizmatlarini ta'kidlash lozim. Shu nuqtayi nazardan mahoratli adib va shoirlarning asarlari tilini hamda ijodiy uslubining o'ziga xos jihatlari lingvistik aspektida o'rganish har doim muhim ilmiy ahamiyat kasb etib kelgan. Bunday tadqiqotlarning markazida esa ijodkorning individual uslubi turadi. Shuning uchun ham badiiy matnni lingvistik tahlil qilishda individual uslub tushunchasi asosiy nazariy mezon sifatida e'tirof etiladi. "O'z-o'zidan ravshanki, badiiy adabiyotning til xususiyatlarini o'rganishda individual uslub tushunchasi o'ziga xos, tarixiy shartli, badiiy ifoda vosita va shakllarining murakkab, lekin struktur jihatdan o'zaro birikkan va ichki bog'langan tizimi sifatida boshlang'ich va asosiy mezon hisoblanadi" (Arastu, 2011).

Adabiyotlar tahlili va Metodologiya

Tilshunoslikda "uslub" terminining mazmun-mohiyatini yoritishda Dmitriy Nikolayevich Ushakov(1940) tahriri ostida 1935-1940-yillarda nashr etilgan "Rus tilining izohli lug'ati" alohida ilmiy ahamiyatga ega.

Ushbu lug'atda "uslub" tushunchasi to'rtta asosiy semantik ma'noda izohlangan.

1. Qaysidir musavvir, davr yoki xalqning badiiy asarlariga xos badiiy vositalar majmui. Arxitektura uslublari. Gotika uslubi. Moorish uslubi. XIX asrning musiqiy uslublari. Arxitekturada rus uslubi. Zamonaviy uslub.
2. Muayyan adabiy asar, janr, muallif yoki adabiy oqimga xos bo'lgan til vositalari va g'oyalar tizimi. Gogol uslubi. Romantik uslub.
3. *Ko'chma* xulq-atvorning xarakterli uslubi, faoliyat usuli, qandaydir ish usullari to'plami. *Eshkak eshish uslubi. Shaxmat uslubi.*
4. Hisoblash usuli. Qadimgi uslub (*Yulian taqvimi*). Yangi uslub (*Grigorian taqvimi*) (Ushakov, 1940).

Mazkur ta'riflardan ko'rinadiki, "uslub" tushunchasi juda keng qamrovli bo'lib, u san'at, adabiyot, tilshunoslik va inson faoliyatining turli sohalarida qo'llaniladi. Biroq badiiy matn lingvistikasi nuqtayi nazaridan uslubning ikkinchi ma'nosi, ya'ni muallifning individual ijodiy xususiyatlarini ifodalovchi uslub alohida ilmiy ahamiyat kasb etadi.

"O'zbek tilining izohli lug'ati"da "uslub" termini o'zining leksik va semantik xususiyatlari nuqtayi nazaridan quyidagicha talqin etiladi:

Uslub [arabcha - tartib, tartib-usul; usul, yo'sin; shakl]

1. Til unsurlarining ma'lum vazifa bajarishiga bog'liq holda birlashdigan, til birliklarining o'ziga xos tanlanishi,

- birikishi va sh.k. bilan xarakterlanadigan tizimlar. *Til uslublari. Funksional uslublar.*
2. Til vositalaridan foydalanishning ma'lum bir yozuvchi, asar, janr uchun xarakterli bo'lgan usullari majmui. *A. Qahhor uslub. Felyetonlar uslub.*
 3. Til vositalarining ekspressiv-uslubiy belgi asosida tanlanishi (saylanishi); nutqning so'z qo'llash va sintaktik meyorlarga mos holda tuzilishi. *Kitobiy uslub. Rasmiy uslub. Ilmiy uslub.*
 4. Ishlash, boshqarishdagi o'ziga xos yo'l, usul. *Rahbarlik uslub. Suzish uslub* (O'zbek tilining izohli lug'ati, 2006).

Demak, ushbu izohlardan ko'rinib turibdiki, uslub (stil) tushunchasi juda keng qamrovli bo'lib, keng va tor ma'nolarda qo'llanadi. Xususan, ijodkor uslub haqida gap ketganda, *muayyan ijodkorning badiiy asar yaratishda qo'llaydigan o'ziga xos, boshqalarga o'xshamaydigan lisoniy usul va vositalarining murakkab tizimini* anglatadi.

Individual uslubning mohiyatini yoritishda Viktor Vinogradovning (1971) qarashlari alohida ilmiy ahamiyatga ega. Olimning ta'kidlashicha, "yozuvchi uslub... aynan shu ijodkorning ijodiy tizimiga xos individual-tasviriy belgilar va narsa-obrazlarning o'zaro bog'liqlik jihatlarini shakllantiradi va takrorlaydi. Semiotika poetik semiotikaga aylanadi". Mazkur fikrdan anglashiladiki, yozuvchi uslub faqat til birliklarining yig'indisi emas, balki muallifning badiiy tafakkuri, estetik ideali va voqelikni idrok etish usulini ifodalovchi yaxlit tizimdir. Ushbu tizimda leksik, grammatik va uslubiy vositalar o'zaro uzviy bog'lanib, muallifning individual badiiy olamini yaratishga xizmat qiladi. Vinogradovning ushbu qarashi individual uslubni faqat lingvistik hodisa sifatida emas, balki badiiy matnning ichki semantik va poetik tuzilishini belgilovchi murakkab semiotik tizim sifatida baholash imkonini beradi.

A. Peshkovskiy (1930) stilistik tadqiqotlar xususida fikr yuritar ekan, ijodkor uslubining shakllanishi va uni tadqiq qilish masalasida stilistikaning nazariy kursi haqida emas, faqat

uslubiy mahoratni rivojlantirish borasida fmkur yuritish kerakligiga urg'u beradi. "Oddiy adabiy savodxonlik – bu hali pishib yetilgan uslubiy hashamat emas. Badiiy nutq mahorati haqida gapirganda, muayyan ijodkorga xos sintaktik ifoda usuli va so'z boyligining stilistik tomonini umumadabiy til imkoniyatlaridan farqlab ajratish juda qiyin. Uslubiy mahorat, asosan, boshqalar ijodini uslubiy jihatdan kuzatish va eksperiment orqali rivojlanadi. Bola kattalar nutqini tushunishi, uqishi orqali gapirishni o'rganganidek, ijodkor ham o'z xususiy uslubiga faqat o'zgaralar uslubini tushunish, uqish orqali ega bo'ladi. Shuning uchun men uslubni o'rganishda "matnning chuqurlashtirilgan uslubiy tahlili"ni asosiy o'ringa qo'yaman".

Zamonaviy tilshunoslikda individual uslub faqat uslubiy xususiyatlarning yig'indisi sifatida emas, balki muallifning lisoniy shaxsini namoyon etuvchi murakkab kommunikativ va kognitiv tizim sifatida talqin etilmoqda. Shu sababli bugungi kunda individual uslub masalasi lingvokulturologiya, kognitiv tilshunoslik, diskurs tahlili, pragmalogvistika hamda korpus lingvistikasi kabi yo'nalishlar bilan uzviy bog'liq holda o'rganilmoqda.

Natija va Muhokama

Individual uslub nazariyasining ilmiy asoslari XIX-XX asrlarda shakllangan bo'lsa-da, uning dastlabki nazariy ildizlari qadimgi Yunoniston va Rim notiqlik maktablariga borib taqaladi. Antik davr mutafakkirlari nutqning mazmuni, shakli, ta'sirchanligi hamda estetik xususiyatlarini tadqiq etish jarayonida uslub tushunchasiga ham alohida e'tibor qaratganlar. Garchi ular individual uslubni bugungi lingvistikadagi mazmunida talqin qilmagan bo'lsalar-da, keyinchalik stilistika va individual uslub nazariyasining rivojlanishiga asos bo'lgan muhim nazariy qarashlarni ilgari surganlar.

Qadimgi yunon faylasufi Aristotel (2011) o'zining "Poetika" asarida badiiy nutqning tabiati, so'z tanlash, metafora, uslubiy vositalar hamda nutqning estetik ta'sir kuchiga oid qimmatli ilmiy fikrlarni bayon etadi. Olimning

ta'kidlashicha, nutqning badiiyligi, avvalo, til birliklarining o'rinli tanlanishi va ularning maqsadga muvofiq qo'llanishi bilan belgilanadi. Aristotel (2011) metaforani badiiy tafakkurning eng muhim ko'rinishlaridan biri deb hisoblab, uni ijodkor iste'dodining yorqin ifodasi sifatida baholaydi. Mazkur qarashlar keyinchalik individual uslubni til birliklarini tanlash tamoyillari orqali izohlovchi nazariyaning shakllanishiga muhim ta'sir ko'rsatgan.

Qadimgi Rim notiqlik maktabining yirik namoyandasi Sitseron (1972) o'zining "Notiq haqida" asarida uslubni notiqning shaxsiy mahorati bilan uzviy bog'liq hodisa sifatida talqin etadi. Uning fikricha, har qanday nutq tinglovchiga samarali ta'sir ko'rsatishi uchun u mazmunan mukammal bo'lishi bilan bir qatorda, muallifning o'ziga xos bayon usuli orqali ham ajralib turishi lozim. Sitseron notiqning bilim darajasi, dunyoqarashi va estetik didi uning nutqida namoyon bo'lishini alohida ta'kidlaydi. Shu bois u uslubni faqat til vositalarining yig'indisi sifatida emas, balki shaxsning nutqiy individualligini ifodalovchi muhim omil sifatida baholaydi.

Antik davrning yana bir mashhur olimi Kvintilian (2001) o'zining "Notiq tarbiyasi haqida" nomli asarida mukammal notiq shaxsini shakllantirish masalasini atroflicha yoritadi. Olim uslubning shakllanishi notiqning shaxsiy fazilatlarini, bilim saviyasi, nutq madaniyati va axloqiy kamoloti bilan chambarchas bog'liq ekanligini qayd etadi. Kvintilianning (2001) fikricha, chinakam notiq til me'yorlarini puxta egallashi bilan birga, ulardan vaziyatga mos, ta'sirchan va o'ziga xos tarzda foydalana olishi zarur. Mazkur qarashlar keyinchalik individual uslub nazariyasida muallifning lisoniy shaxsi konsepsiyasining shakllanishiga muhim nazariy asos bo'lib xizmat qilgan.

XIX asr tilshunosligida individual uslub nazariyasining shakllanishi uchun zarur bo'lgan nazariy asoslar, avvalo, nemis klassik tilshunosligi vakili Vilgelm fon Gumboldt (2000) hamda shveysariyalik tilshunos Ferdinand de

Sossyurning ilmiy qarashlari negizida yuzaga keldi.

Vilgelm fon Gumboldtning mazkur g'oyalari XX asr boshlarida Ferdinand de Sossyur (2004) tomonidan yangi lingvistik metodologiya asosida rivojlantirildi. Sossyur tilni ijtimoiy hodisa va nutqni individual hodisa sifatida farqlab, individual uslubni aynan nutq faoliyatida namoyon bo'ladigan hodisa sifatida tushunish uchun nazariy asos yaratdi. Shu tariqa Gumboldt tomonidan ilgari surilgan tilning ijodiy tabiati haqidagi falsafiy qarashlar Sossyurning struktural tilshunoslik konsepsiyasi bilan boyitilib, individual uslubni til tizimi, nutq va muallif shaxsi o'rtasidagi murakkab munosabatlar doirasida o'rganishga metodologik zamin yaratdi. Mazkur nazariy qarashlar keyinchalik Charl Balli (1961), Leo Shpitser (1948) hamda Viktor Vinogradov (1971) tomonidan ishlab chiqilgan individual uslub konsepsiyalarining shakllanishida muhim ilmiy manba vazifasini o'tadi.

Individual uslub nazariyasining ilmiy asoslarini shakllantirish va stilistikani mustaqil tilshunoslik sohasi sifatida rivojlantirishda shveysariyalik tilshunos Charl Ballining ilmiy qarashlari alohida o'rin tutadi.

Charl Ballining (1961) ekspressiv stilistika haqidagi ta'limoti XX asrning ikkinchi yarmida individual uslubni lingvopoetik va matn lingvistikasi nuqtayi nazaridan o'rganishga keng yo'l ochdi. Xususan, Leo Shpitser (1948), Viktor Vinogradov (1971), Roman Yakobson (1987) kabi olimlar Ballining tilning uslubiy va ekspressiv imkoniyatlariga oid qarashlarini rivojlantirib, yozuvchi idiositilini muallifning lisoniy shaxsi, estetik konsepsiyasi va badiiy tafakkurining ifodasi sifatida talqin qildilar.

Xususan, XX asrning birinchi yarmiga kelib individual uslub masalasi stilistika va adabiyotshunoslikning alohida ilmiy yo'nalishlaridan biriga aylana boshladi. Mazkur yo'nalishning shakllanishida avstriyalik filolog va stilist Leo Shpitserning ilmiy qarashlari alohida o'rin tutadi. Gumboldt tilning falsafiy mohiyatini, Sossyur til tizimini, Balli esa tilning ekspressiv imkoniyatlarini tadqiq etgan bo'lsa,

Shpitser ushbu nazariyalarni badiiy matn tahliliga tatbiq etib, yozuvchi individual uslubini mustaqil ilmiy tadqiqot obyekti sifatida o'rganishga asos soldi. Leo Shpitserning (1948) fikricha, har qanday badiiy asar, avvalo, muallif shaxsining lisoniy va estetik individualligini aks ettiruvchi yaxlit tizimdir. Shu sababli yozuvchi uslubini alohida til birliklari yoki uslubiy vositalar orqali emas, balki matnning barcha lisoniy qatlamlari – leksik, grammatik, sintaktik hamda poetik vositalarning o'zaro uyg'unligi asosida tahlil qilish zarur. Olim individual uslubni muallifning dunyoqarashi, estetik ideali, ruhiy olami va badiiy tafakkurining til orqali namoyon bo'lish shakli sifatida talqin qiladi.

Shpitser tomonidan ishlab chiqilgan filologik doira metodi individual uslubni o'rganishda yangi metodologik bosqichni boshlab berdi. Mazkur metodga ko'ra, tadqiqotchi badiiy matndagi e'tiborni tortadigan biror lisoniy hodisadan boshlaydi, so'ng ushbu hodisaning matnning umumiy mazmuni, kompozitsiyasi va muallifning estetik konsepsiyasi bilan bog'liqligini izchil tahlil qiladi. Natijada matnning alohida til birliklari emas, balki ularning o'zaro aloqadorligi va yaxlit tizimi yozuvchi individual uslubining asosiy belgisi sifatida namoyon bo'ladi. Leo Shpitser individual uslubni faqat lingvistik hodisa sifatida emas, balki til, tafakkur va badiiy ijodning uzviy birligini ifodalovchi murakkab filologik kategoriya sifatida baholaydi. Aynan shu yondashuv keyinchalik Viktor Vinogradov (1971), Roman Jakobson (1987) hamda Yuri Lotman (1988) tomonidan yanada rivojlantirilib, individual uslub nazariyasining shakllanishiga mustahkam ilmiy zamin yaratdi. Shu tariqa XX asrning birinchi yarmidan boshlab individual uslub tushunchasi stilistika va lingvopoetikaning mustaqil tadqiqot obyekti sifatida e'tirof etila boshladi hamda badiiy matnni lingvistik tahlil qilishning muhim yo'nalishlaridan biriga aylandi.

XX asrning ikkinchi yarmi va XXI asr boshlarida individual uslub nazariyasi lingvopoetika, matn lingvistikasi, kommunikativ

stilistika hamda lisoniy shaxs nazariyasi bilan uzviy bog'liq holda yangi bosqichga ko'tarildi. Bu davrda individual uslub faqat yozuvchining til vositalaridan foydalanish usuli sifatida emas, balki uning lisoniy shaxsi, konseptual dunyoqarashi, kommunikativ strategiyasi va madaniy tafakkurining ifodasi sifatida talqin etila boshlandi. Mazkur yo'nalishning rivojlanishida Y.N. Karaulov, I.R. Galperin, N.S. Bolotnova, V.A. Maslova hamda M.N. Kojina kabi olimlarning ilmiy qarashlari alohida ahamiyat kasb etadi. Xususan, Y.N. Karaulov (1987) tomonidan ishlab chiqilgan lisoniy shaxs nazariyasi individual uslubni muallif shaxsining nutqiy faoliyati bilan uzviy bog'liq holda o'rganish imkonini berdi. Olimning fikricha, har bir ijodkorning individual uslubi uning bilim darajasi, dunyoqarashi, milliy-madaniy tajribasi va kommunikativ kompetensiyasining badiiy matndagi ifodasidir. I.R. Galperin (1981) esa matn lingvistikasi doirasida badiiy matnning semantik va uslubiy yaxlitligini asoslab, individual uslubni matnning barcha sathlarida namoyon bo'ladigan murakkab tizim sifatida baholaydi. Uning ta'kidlashicha, yozuvchi idiositili matnning leksik, grammatik, kompozitsion va pragmatik qatlamlarining o'zaro uyg'unlashuvi orqali yuzaga keladi.

Individual uslub nazariyasining zamonaviy rivojlanish bosqichi kommunikativ stilistika, lingvokulturologiya, matn lingvistikasi hamda funksional stilistika yo'nalishlarining taraqqiyoti bilan chambarchas bog'liqdir. Mazkur davrda individual uslub faqat muallifning til birliklarini tanlash va qo'llash usuli sifatida emas, balki uning lisoniy shaxsi, konseptual tafakkuri, kommunikativ strategiyasi, milliy-madaniy qarashlari va badiiy-estetik dunyo modelining matndagi yaxlit ifodasi sifatida talqin etila boshlandi. Natijada idiositilni o'rganishda matnning semantik tuzilishi, pragmatik xususiyatlari, muallif konsepsiyasi, adresat omili hamda madaniy kontekstni kompleks tahlil qilish zarurligi e'tirof etildi. Bu borada N.S. Bolotnovaning (2008) kommunikativ stilistika sohasidagi ilmiy qarashlari alohida ahamiyat

kasb etadi. Olim idiositilni muallifning individual kommunikativ faoliyatini ifodalovchi murakkab tizim sifatida baholab, uning shakllanishida matnning semantik tuzilishi, kompozitsion yaxlitligi, pragmatik yo'nalishi va kommunikativ strategiyasi hal qiluvchi o'rin tutishini ta'kidlaydi.

Individual uslubning lingvomadaniy mohiyatini yoritishda V.A. Maslovaning (2010) tadqiqotlari ham muhim o'rin egallaydi. Olim individual uslubni lingvokulturologik nuqtayi nazardan talqin etib, har bir yozuvchining idiositili milliy madaniyat, tarixiy xotira, qadriyatlar tizimi va konseptual dunyo manzarasining individual tafakkur bilan uyg'unlashuvi natijasida yuzaga kelishini ta'kidlaydi. Uning fikricha, badiiy matnda qo'llanilgan til birliklari nafaqat estetik vazifani

bajaradi, balki muallif mansub bo'lgan madaniy muhitning lisoniy ifodasini ham o'zida mujassamlashtiradi. Shu bois individual uslubni tadqiq etishda til birliklarini milliy-madaniy kontekst, konseptlar tizimi va lingvomadaniy birliklar bilan uzviy bog'liq holda tahlil qilish zarur.

Xulosa

Umuman olganda, yozuvchi individual uslubi umumxalq adabiy tilining uslubiy imkoniyatlarini ijodiy qayta ishlash va ulardan muallif estetik niyatiga muvofiq foydalanish natijasida shakllanadi. Shuning uchun individual uslubni o'rganishda tilning funksional imkoniyatlari bilan muallifning individual uslubiy tanlovi o'rtasidagi dialektik munosabatni aniqlash muhim ilmiy mezon hisoblanadi.

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Linguistic features of interjections, onomatopoeic words, and modal words

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Annotation

In direct and indirect translation between English and Uzbek, interjections, onomatopoeic words, and modal words are sometimes preserved unchanged, while in other cases they are replaced by one another, substituted with different lexical units, or supplemented by words that are absent in the source text. The purpose of this article is to identify the translation features of interjections, onomatopoeic words, and modal words in English and Uzbek from a pragmatic perspective. The study investigates the lexical, morphological-syntactic, functional-semantic, stylistic, poetic, and evaluative characteristics of these word classes in translations from English into Uzbek, as well as the phenomenon of their syncretism. The findings provide theoretical evidence that these linguistic units reflect the distinctive features of the national mentality of the two peoples. The analysis demonstrates that interjections, onomatopoeic words, and modal words perform a variety of artistic and stylistic functions in both languages. In particular, both direct and indirect translations of literary works skillfully employ emotional interjections and onomatopoeic words to convey the psychological state of characters and the communicative situation in a vivid, convincing, and expressive manner. The conclusion emphasizes that interjections, onomatopoeic words, and modal words serve as sources of socio-psychological reaction and perform an important pragmatic function in discourse. Their connotative meaning emerges through the participation of each lexical unit in speech and through its interaction with other linguistic elements. Interjections and onomatopoeic words are frequently used individually, in pairs, or in reduplicated forms, whereas modal words are predominantly used independently. Processes of synonymization are also observed. In translation practice, these units are most commonly rendered through transliteration, equivalent translation, or the selection of appropriate functional correspondences.

Keywords

Interjections, onomatopoeic words, modal words, adequate translation, philological translation

Undov, taqlid va modal soʻzlarning lingvistik xususiyatlari

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Annotatsiya

Ingliz va oʻzbek tillarida bevosita yoki bilvosita tarjimada undov, taqlid hamda modal soʻzlar baʼzan aynan saqlansa, baʼzan birini ikkinchisiga almashtirib, biri oʻrnida boshqasini qoʻllash yohud aslyatda mavjud boʻlmagan soʻzni qoʻshish holatlari uchraydi. Ushbu maqolaning maqsadi ikki til miqyosida undov, taqlid hamda modal soʻzlarni tarjima xususiyatlarini pragmatik aspektda aniqlashdan

iborat. Ingliz tilidan o'zbek tiliga tarjima matnlarida alohida so'z turkumlarining leksik, morfologik-sintaktik, funksional-semantik, stilistik, poetik baholash vositalari, sinkretlashish holatlari namoyon bo'lishi tadqiq etildi va ikki xalq mentalitetiga xos xususiyatlar ayri-ayri ekanligi ilmiy-nazariy jihatdan isbotlandi. Natijada tahlilga tortilgan asarlardagi undov, taqlid hamda modal so'zlar ikki til miqyosida o'rganilganda, ularning turli badiiy-uslubiy vazifalari mavjudligi kuzatildi. Jumladan, adib asarlarining bevosita va bilvosita o'g'irilgan variantlarida qahramonlarning ruhiy holati va vaziyatini real, ishonchli, ta'sirchan yoritishda ular nutqiga his-hayajon undovlari hamda taqlid so'zlar mahorat bilan singdirilganligi kuzatildi. Xulosada undov, taqlid, modal so'zlar ijtimoiy-psixologik reaksiya manbasi bo'lib, nutqda pragmatik ta'sir etish vazifasini bajaradi. Bunda ularning konnotativ vazifasi ham yuzaga chiqadi. Undov, taqlid va taqlid so'zlar so'zlarning konnotativ ma'nosi har bir leksemaning nutqdagi ishtiroki va turlicha munosabatlar yig'indisi sifatida yuzaga chiqadi. Ular ko'pincha juft, takror, yakka qo'llansa, modal so'zlar, asosan, yakka qo'llanadi. Yana ularning sinonimlashishi kuzatiladi. Tarjimada ko'pincha transliteratsiya, muqobilini, ekvivalentini topish metodlari orqali beriladi.

Kalit so'zlar Undov so'zlar, taqlid so'zlar, modal so'zlar, adekvat tarjima, filologik tarjima

Лингвистические особенности междометий, звукоподражательных и модальных слов

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Аннотация При прямом и косвенном переводе с английского языка на узбекский и наоборот междометия, звукоподражательные и модальные слова в одних случаях сохраняются без изменений, в других заменяются друг другом, используются вместо иных единиц либо дополняются словами, отсутствующими в оригинальном тексте. Целью данной статьи является выявление особенностей перевода междометий, звукоподражательных и модальных слов в английском и узбекском языках с прагматической точки зрения. В ходе исследования были проанализированы лексические, морфолого-синтаксические, функционально-семантические, стилистические и поэтические особенности отдельных частей речи в переводах с английского языка на узбекский, а также явления их синкретизма. Научно доказано, что данные языковые единицы отражают особенности национального менталитета двух народов. Результаты исследования показали, что междометия, звукоподражательные и модальные слова выполняют различные художественно-стилистические функции. В частности, в прямых и косвенных переводах произведений писателей данные языковые средства искусно используются для достоверной, выразительной и эмоциональной передачи психологического состояния персонажей и особенностей речевой ситуации. В заключение отмечается, что междометия, звукоподражательные и модальные слова являются источником социально-психологической реакции и выполняют в

речи важную прагматическую функцию воздействия. При этом проявляется их коннотативное значение. Коннотативная семантика междометий и звукоподражательных слов формируется в зависимости от функционирования каждой лексемы в речи и совокупности различных отношений. Междометия и звукоподражательные слова чаще употребляются в парной, повторной и одиночной формах, тогда как модальные слова преимущественно используются изолированно. Кроме того, наблюдаются процессы их синонимизации. В переводческой практике они обычно передаются посредством транслитерации, подбора соответствующих эквивалентов или функциональных аналогов.

Ключевые слова *Междометия, звукоподражательные слова, модальные слова, адекватный перевод, филологический перевод*

Kirish

Tilshunoslik uchun tildagi mavqei naqadar muhim bo'lgan undov, taqlid va modal so'zlarning badiiy matndagi tarjimas muammolari alohida e'tiborni tortadi, chunki har bir tildagi, jumladan, ingliz va o'zbek tillaridagi bunday so'zlar morfologik jihatdan bir-biridan tubdan farq qiladi.

Ingliz va o'zbek tillaridagi undov, taqlid va modal so'zlar ba'zan umumiylik kasb etadiki, bunday holda tarjimada ularning ekvivalentlarini to'g'ridan-to'g'ri belgilash, lug'atdan bevosita topish imkoni borligi kuzatiladi.

Undov, taqlid va modal so'zlar ingliz tilidan o'zbek tiliga, o'zbek tilidan ingliz tiliga tarjima qilinar ekan, ularning ko'pincha tarjima matnida tushirib qoldirilishi yoki transliterasiya yo'li bilan berilishi hamda noekvivalentlar orqali ifodalanishi kuzatiladi. Bunda ularning aynan ekvivalentlaridan foydalanish, aslyatdagi undov, taqlid va modallarni tarjimada muqobillari yoki boshqa so'z turkumlari vositasida ifodalash holatlari kuzatiladi.

Tadqiqot usullari

Undov, taqlid va modal so'zlarning ingliz tilidan o'zbek tiliga va o'zbek tilidan ingliz tiliga adekvat va ekvivalent tarjimalari ko'pincha lug'atlarda berilishiga muvofiq amalga oshiriladi. Masalan:

Aha (interjection) – aha (Butayev, Irisqulov, 2009; 527).

Ax (interjection) – ah!, oh! (Butayev, Irisqulov, 2009; 543).

Miyov – mew, miaow (cat sound) (Butayev, Irisqulov, 2009; 665).

Tarjimon o'girilayotgan matn mazmuni va sintaktik qurilishi adekvatligini ta'minlash uchun, asosan, undov va taqlidiy so'zlar tarjimasida maksimal darajada uning asl holatini saqlab qolishga harakat qiladi. Ammo bunda hosil bo'layotgan sintaktik qurilmalarning g'alizligiga olib kelmasligiga alohida e'tibor qaratiladi. Albatta, tarjimada sintaktik adekvatlikni mutlaqlashtirib yuborish ham to'g'ri bo'lmaydi, chunki bir mazmun turli sintaktik shakllar vositasida berilishi mumkin. Asosiy e'tibor kontekst mazmunini to'lig'icha bera olish, bunda tarjima tillaridagi so'zlar ma'nolarining o'zaro muvofiqligiga maksimal darajada erishishga e'tibor qaratilishi zarur.

"Tarjima nazariyasi va amaliyotida aslyat matnidagi milliy koloritni aks ettiruvchi leksik birliklarni tarjima qilish alohida ahamiyat kasb etadi" (Vlaxov, Florin, 1980; 243-250). Undov, taqlid va modal so'zlar shunday leksik birliklar tizimiga aloqadordir.

Taqlid so'zlarning stilistik roli, ayniqsa, ularni bir tildan ikkinchi tilga tarjima qilganda ochiq ko'rinadi. Bir tildagi taqlid so'zning

ikkinchi tildan variantini topish ham qiyinchilik orqali bo'ladi. Ular asosan izoh yo'li bilan tarjima qilinadi. Aytish mumkinki, matn bir tildan ikkinchi tilga tarjima qilinganda ozmi-ko'pmi aslidagi koloritni yo'qotadi. Tasviriy va taqlidiy hamda boshqa konseptual xarakterga ega so'zlar tarjimasida uchun tavsiyalar tilshunos olimlar S.Vlaxov va S.Florin tomonidan atroflicha qayd qilingan (Hakimova, 2014; 199-181).

Ma'lumki, o'zbek tilida mavjud bo'lgan q (taq-tuq), g' (dag'-dag'), o'ho'-o'ho' (yo'tal tovushi), huv-huv (shamol tovushi) kabi undosh va unli tovushlar ishtirokida tarkib topgan taqlid so'zlarni ingliz tilida shu holatda tarjima qilib bo'lmaydi. Keltirilgan misollar ichida faqat "taq-tuq" taqlidi "tuk-tuk" tarzida tarjima qilinadi. Boshqalarini esa tarjimada berib bo'lmaydi. Ko'pincha tarjimonlar ularni matndan tushirib qoldiradilar. Ammo ularni tarjimada tushirib qoldirish matnga zarar etkazmaydi. Lekin "tuk-tuk" va "taq-tuq" tarjimada o'zaro to'liq muqobil variant emas. Bundan har ikki tildagi taqlidiy so'zlar (xuddi shuningdek, undov va modal so'zlar) lingvokulturema sifatida namoyon bo'lib, madaniy realiya sifatida ko'zga tashlanadi.

Tovushga taqlidni ifodalaydigan "bang-bang" so'zi ingliz va o'zbek tillarida mavjud. Shunday bo'lsa-da, amerikalik ingliz zabon adibi Teodor Drayzerning "Baxtiqaro Kerri" ("Sister Carrie") romanidagi "Bang! Bang! Through window and door came rocks and stones" (Sister Carrie, 328) jumlasini o'zbek tiliga "Jiring! **Taq!** Vagonning oyna va eshiklariga toshlar otildi" (Baxtiqaro Kerri, 432) ko'rinishida o'girganki, natijada taqlid so'zlar tarjimasida muqobillikka erisha olinmagan. Chunki tovushga taqlid qilishdan hosil bo'lgan "bang-bang" so'zi davomli va zarbli tovushni bildirsa, "jiring" va "taq" so'zlari, avvalo, bir martalik zarbni, ikkinchidan "bang-bang"ga nisbatan sal sekinroq ovozni anglatadi.

O'zbek va ingliz tillarida bevosita o'zlarining muqobil ifodalovchilariga ega taqlid so'zlar ham mavjud. Masalan, o'zbek tilidagi yalt-yalt tasviriy ifodasi ingliz tilida bling-bling,

flash, twinkle-twinkle kabi bir necha muqobiliga ega. Ot tuyoqlari tovushini ifodalovchi dupur-dupur yoki taq-tuq so'zlarining ingliz tilida tabdak-tabdak, tlot-tlot, toc-toc-tos, clip-clop, clippity-clop kabi bir necha varianti mavjud.

Uy hayvonlari va qushlarning ovozlari yoki boshqa tovushlar kombinatsiyasi har bir tilda bir-biriga o'xshab ketadi. Natijada, umumnutqda keng tarqalgan bunday taqlidlarni tarjima qilishda sezilarli qiyinchilik yuzaga kelmaydi. Biroq tabiatda uchraydigan qator boshqa tovushlar taqlidi turli tillarda turlicha ifodalanadi. Shu sababdan barcha taqlid so'zlarning tarjimasida bir xilda olib borilmaydi (Kushnina, 2006).

V.V. Fatxulin tasviriy va taqlidiy so'z (onomatop)lar tarjimasida jarayoni olti bosqichda kechishini qayd qiladi. Bular: 1) taqlid so'zning semantik strukturasi, ma'nosini kontekstga tayangan holda aniqlash; 2) tahlil qilinayotgan taqlid so'zning ayni kontekstdagi tarkibi va salmog'ini tarjima qilinayotgan tilda aniqlash; 3) tarjima qilinayotgan tildan taqlid so'z muqobilini topish; 4) chet tilidagi taqlid so'zning tarkibi va salmog'ini aniqlab, tarjima qilinayotgan tildagi taqlid so'zning tarkibi va salmog'i bilan solishtirish; 5) zarurat tug'ilsa, taqlid so'zni almashtirish yoki transliteratsiya qilish; 6) tarjima yakunlangach, ma'no g'alizliklari va semantik ziddiyatlar yo'qligiga ishonch hosil qilish uchun matnni yana bir bor tekshirish.

Aslida tovushlar orqali beriladigan undov, tasviriy hamda taqlidiy so'zlar transliteratsiya usulida beriladi, ular tarjima qilinmaydi. Faqat ular yozuv grafikasi tarjima tiliga moslashtiriladi. Tarjima qilinayotgan tilning fonetik o'ziga xosliklari, tovush va alifbo tizimi inobatga olinadi.

N. Aliboyeva fikricha, taqlidiy ifodalarni tarjimada transliteratsiya, aslyatdagi so'zni milliy konsept yoki neologizm sifatida o'zlashtirish, taxminiy tarjima, kontekstual tarjima kabi to'rt xil usulda berish mumkin. Yana uning ta'kidlashicha, taqlidiy birlikni aynan taqlidiy ifoda bilan tarjima qilishning

imkoni bo'lmasa, so'zning muqobili topilmasa, uni birikma orqali berish imkoni eng to'g'ri echimdir (Aliboyeva, 2021; 126).

Odatda, badiiy tarjimaning adekvatligini ta'minlash uchun turli grammatik kategoriyalarni chog'ishtirma usulda o'rganishga to'g'ri keladi. M.Irisqulov ta'kidlaganidek, "tarjima maqsadidagi chog'ishtirish asosida bir umumiy ma'noning ikki tildagi ifodalanish vositalarini aniqlash yotadi. Tarjima qilinayotgan matnning ma'nosini ikkinchi til vositalari orqali ifodalash tarjimaning asosiy maqsadidir" (Irisqulov, 1992; 173).

Undov, taqlid va modal so'zlarni ingliz tilidan o'zbek tiliga yoki o'zbek tilidan ingliz tiliga o'girish jarayonida tarjimaning filologik, lingvistik va kommunikativ usullaridan birini tanlash mumkin. Bunda filologik tarjimaga muvofiq undov, taqlid va modal so'zlar aynan asliyatdagidek (o'zidek) berilishi lozim sanalgan.

Undov, taqlid va modal so'zlarning lingvistik tarjimasida ularning sintaktik o'zni yoki grammatik vazifalari emas, semantik ifoda vazifasi e'tiborga olinsa, kommunikativ tarjimasida filologik yondashuvga asoslaniladi.

Natija va Mulohazalar

Undov, taqlid va modal so'zlarning ko'pincha ba'zan boshqa so'z ma'nosi tarkibida ifodalanishi yoki umuman tushirib qoldirilishi ham kuzatiladi. Ishimizda bu jihatdan o'zbek tilidan ingliz tiliga taqlid so'zlarning tarjimada tushirib qolishini G'afur G'ulomning "Shum bola" qissasi misolida kuzatib chiqdik. Masalan: "Hay-hay, bozor bo'lganda ham qanday bozor deng?" (G'afur G'ulom, Shum bola, 16) – "It was a very big market" (Gafur Gulom, A Naughty Boy, 14).

Ko'riyaptiki, asliyatda bozorning gavjumligi, katta va boyligini ko'rib hayratlangan qahramonning mana shu hayajonli his-tuyg'usini ifodalash uchun qo'llanilgan his-hayajon undovi tarjima jarayonida tushirib qoldirilgan.

Umuman aytganda, qissaning inglizcha tarjimasida "**shilt etib**" ("**Shilt**" etib hamyonni

oldim, pulini sanab ko'rsam, sakkiz so'm-u mirikam ikki tanga ekan, yonimdan unga ikki tanga qo'shdim (G'afur G'ulom, Shum bola, 28) – I took his wallet quickly and I counted his money in it. There were eight sums and two ringers in this wallet (Gafur Gulom, A Naughty Boy, 21)); "**chirt yumib**" (Ortiqcha gap o'tmasligini sezgan domla ko'zini **chirt** yumib, bo'zani shimirib yubordi (G'afur G'ulom, Shum bola, 29) – Mullah felt useless and drank alcohol quickly (Gafur Gulom, A Naughty Boy, 23)); "**gurr etib**" (Hamma **gurr** etib o'rnidan turib, bizga qo'l qovushtirib salom berdi (G'afur G'ulom, Shum bola, 34) – All of them stood up and bowed to us (Gafur Gulom, A Naughty Boy, 28)); "**gurs etib**" (Og'ilxona tarafda bir nimaning "**gurs**" etib erga yiqilib, xirillay boshlagani eshitildi (G'afur G'ulom, Shum bola, 44) – At that time something fell down and started moaning. I heard that (Gafur Gulom, A Naughty Boy, 36)); "**sho'p etib**" (Bir orqamga aylanib qaraganimni bilaman, bexosdan "**sho'p**" etib qamish-tuproq aralash pastga yiqilib tushdim (G'afur G'ulom, Shum bola, 45) – Having looked back, I fell down in the kitchen of a house (Gafur Gulom, A Naughty Boy, 37)); "**qiyq etib**" (Men shu xayollarda ekanman, "**qiyq**" etib eshik ochildi-da, bir kishi oyoq uchi bilan yurib keldi (G'afur G'ulom, Shum bola, 47) – When I was looking at these stars, the door was opened and a man entered the kitchen (Gafur Gulom, A Naughty Boy, 39)); "**cho'lp**" (Mening boshimdan bir gazcha baland joyda "**cho'lp**" etgan ovoz eshitildi (G'afur G'ulom, Shum bola, 47) – I heard the sound of a kiss (Gafur Gulom, A Naughty Boy, 39)); "**g'ilt-g'ilt etib**" (U ham menga **g'ilt-g'ilt etib** tikilib turardi (G'afur G'ulom, Shum bola, 70) – He was also looking at me (Gafur Gulom, A Naughty Boy, 61))" kabi taqlid, "**bay-bay**" (O'zi ham qanday eshak edi-ya, **bay-bay** eshagim (G'afur G'ulom, Shum bola, 44) – Don't worry. I don't want to kill you (Gafur Gulom, A Naughty Boy, 35)) kabi undov so'zlarning tushirib qoldirilgani ko'rinadi.

Ayni damda ingliz tilidan o'zbek tiliga o'girilgan matnlar tarkibidan ham undov, taqlid

va modal soʻzlarning tarjimada tushirib qolishi kuzatiladi. Ishimizda buni Teodor Drayzerning "Baxtiqaro Kerri" asari misolida kuzatib chiqdik. Bunda ingliz tilidagi asliyat matnida mavjud boʻlmagan undov, taqlid va modal soʻzlar tarjimada qoʻshilishi mumkin. Bu, albatta, muallif uslubiga ham, asar ruhiyatning oʻzgarib ketishiga ham olib keladi. Masalan: "Well, I don't know, he answered. Tipping lazily back in his chair while she stood before him" (Sister Carrie, 193) – "**Him!** Unday boʻlsa, **ochigʻi**, bilmayman, – u kreslo bilan oʻzini orqaroq olib va Kerrining tik turganidan sira ham xijolat boʻlmay erinibgina javob berdi" (Baxtiqaro Kerri, 257).

Keltirilgan misolda "him" undovi "xoʻsh" maʼnosini ifodalashga xizmat qiluvchi "well" soʻzi oʻrnida berilgan boʻlsa, "ochigʻi" modal soʻzi asliyatda umuman mavjud boʻlmasa-da, tarjimada qoʻshilgan.

Ayniqsa, undov, modal, taqlid soʻzlarning tarjimada tushirib qoldirilish holatlari koʻp uchraydi. Masalan: "Yomgʻir va boʻron hukmida boʻlgan talay tashlandiq joylarda ham tunlari qator tuzilgan gaz chiroqlar yonib, shamolda **lip-lip** qilib turardi" (Baxtiqaro Kerri, 21) – "There were regions to the sweeping winds and rain, which were et lighted throughout the night with long" (Sister Carrie, 11).

Yoki yana: "Ana shu shoʻrvani **apil-tapil** ichib olib, yana tashqariga otildi" (Baxtiqaro Kerri, 26) – "A bowl of soup was all that she could afford, and, with this quickly eaten, she went out again" (Sister Carrie, 14).

Bu gaplarning asliyatida qoʻllangan **lip-lip** va **apil-tapil** kabi holatga taqlidni ifodalovchi soʻzlar tarjimada qoʻshilgan.

Ingliz tilidan oʻzbek tiliga oʻgirilgan matnlarda koʻpincha undov va taqlid soʻzlarning tarjimada boshqa soʻz bilan berilishi koʻp uchraydigan holatlardan biridir. Masalan: "Great big plate-glass windows and lots of clerks" (Sister Carrie, 23) – "Deraza oynalari biram katta, odamlar **gʻij-gʻij!**" (Baxtiqaro Kerri, 36).

Bunda "gʻij-gʻij" taqlid soʻzi "lots" (koʻplab) miqdor ravishi bilan ifoda etilgan.

"The big windows looked shiny and clean" (Sister Carrie, 26) – "Bahaybat oynali vitrinalar **yaraq-yaraq** qilardi" (Baxtiqaro Kerri, 40) gapida "yaraq-yaraq" takror taqlid soʻzi yorqin va toza tushunchalarini anglatuvchi shiny and clean juft soʻzlari orqali ifodalangan.

Asardagi "She went upstairs, where everything was silent" (Sister Carrie, 40) gapida "silent" / "jim" soʻzi "**churq** etgan ovoz eshitilmaydi" degan taqlid soʻz ishtirokidagi murakkab birikma bilan ifoda etilishi natijasida taʼsirchanlik oshirilganiga guvoh boʻlish mumkin.

Baʼzan undov, taqlid soʻzlarning oʻzini aynan bermasdan, ularning maʼnosini izoh orqali oʻgirish usuli ham keng uchraydi. Masalan: "He said nothing at all, but there were thoughts in the air which left disagreeable impressions" (Sister Carrie, 43) – "Pochchasi unga lom-mim demadi, shunday boʻlsa-da, kvartirada qandaydir norizolik ruhi vujudga keldi" (Baxtiqaro Kerri, 63). Bu gapda "**lom-mim**" tasviriy soʻzi bilan yasalgan "lom-mim demaslik" qoʻshma soʻzi "birikmasi oʻrnida "said nothing at all", yaʼni "umuman hech narsa demadi" tarzida berilgan.

Oʻzbek tilidan ingliz tiliga taqlid soʻzlarning tarjimada boshqa soʻz bilan berilishiga ham koʻp duch kelinadi. Masalan: "**Chur-chur** hushtakbozlik" (Gʻafur Gʻulom, Shum bola, 23) – "The scandal started" (Gafur Gulom, A Naughty Boy, 18). Yoki: "Xotin **dagʻ-dagʻ** qaltirar edi" (Gʻafur Gʻulom, Shum bola, 48) – "The woman was shivering" (Gafur Gulom, A Naughty Boy, 40) kabi gaplarda qoʻllangan hushtak tovushini ifodalovchi "chur-chur", qoʻrqmoq holatini tasvirlovchi "dagʻ-dagʻ" taqlidiy soʻzlar oʻz oʻrnida qoʻllanmagan.

"Shum bola" asaridagi "Omon ham mening gapimga "**poʻk**" uchgan boʻlsa kerak, ikki gapning birida "**ha-ha-ha**", deb qoʻyar edi" (Gʻafur Gʻulom, Shum bola, 83) gapi ingliz tiliga "I think Omon believed me. He was saying "aha, aha" while I spoke" (Gafur Gulom, A Naughty Boy, 71) koʻrinishida oʻgirilgan boʻlib, undagi "poʻk" taqlidiy soʻzi tushirib qoldirilgan boʻlsa,

“ha-ha-ha” undovi “aha, aha” ko‘rinishida berilgan.

O‘zbek tilidan ingliz tiliga undov so‘zlarning tarjimada tushirib qolishi ham ko‘p kuzatiladi. Bunga “Shum bola” qissasidan olingan quyidagicha parchalarni misol qilish mumkin: “**Obbo**, harom o‘lgur, xo‘kiz yomonlab qoldi-yov” (G‘afur G‘ulom, Shum bola, 43) – “I thought it was the bull and I ran into the cowshed with the knife and the axe” (Gafur Gulom, A Naughty Boy, 36). Yoki: “**Iya**, Adol opang hali erga chiqmagan-ku?” (G‘afur G‘ulom, Shum bola, 68) – “What?? Adolat is not married et!” (Gafur Gulom, A Naughty Boy, 59); “Jahannam uzra bir ko‘prik erur, **oh**” (G‘afur G‘ulom, Shum bola, 98) – “There is a bridge above the hell” (Gafur Gulom, A Naughty Boy, 84), “**Ey** attang, ha mayli, Xudo raxmat qilsin” (G‘afur G‘ulom, Shum bola, 107) – “What? I feel sorry. All right, may God keeps him” (Gafur Gulom, A Naughty Boy, 91); “**Hoy**, musulmonlar, hoy xaloyiq!” (G‘afur G‘ulom, Shum bola, 111) – “Muslim people! – He only said such” (Gafur Gulom, A Naughty Boy, 95); “**Ey**, Nasri Sayyor, minba‘d xurosoniyar sha‘niga bunday beodoblik qilmagaysan” (G‘afur G‘ulom, Shum bola, 126) – “Nasri sayor, don’t do such rudeness to the Khuroson people’s honor” (Gafur Gulom, A Naughty Boy, 106) va h.k.

Ingliz tilidan o‘zbek tiliga amalga oshirilgan tarjimalarda undov so‘zlarning tushirib qoldirilishiga “Baxtiqaro Kerri” asaridan quyidagilarni misol qilish mumkin: “**Oh**, I need one, said Carrie” (Sister Carrie, 43) – “Menga zontik kerak-da, axir! – Kerri unga shunday javob berdi” (Baxtiqaro Kerri, 61).

Bu gapda mutarjim asliyadagi “oh” his-hayajon undovini tarjimada “axir” kuchaytiruv-ta‘kid yuklamasiga almashtirib ifodalagan.

“**Oh**, I don’t play, ventured Carrie (Sister Carrie, 75) – “Men chalishni bilmayman-ku, – Kerri yurak yutib gap qo‘shdi” (Baxtiqaro Kerri, 104); “**Oh**, you wouldn’t count it against an old man who can hardly see” (Mackintosh, 109) – “Siz janoblar men-bechoora cholni ma‘zur tutinglar, endi kamina qulingizning ko‘zlari

tamoman ko‘rmay qolgan-da!” (Mackintosh, 154) gaplarida qo‘llangan “oh” his-hayajon undovi ham asliyadagi mavjudligi ko‘rinib turgan bo‘lsa ham, tarjimada tushirib qoldirilgan.

O‘zbek tilidan ingliz tiliga undov so‘zlarning tarjimada boshqa so‘z bilan berilishi “Shum bola” qissasida quyidagicha holatlarda kuzatildi: “**Ie**, – dedi Hoji bobo. – O‘zi ham ko‘zga yaqin, xushro‘y besoqollardan edi” (G‘afur G‘ulom, Shum bola, 118) – “What! He was near to the eyes, a handsome beardless man” (Gafur Gulom, A Naughty Boy, 101); “Mollaring shumi, boy bo‘lib qolibsani, **ey** lo‘livachcha” (G‘afur G‘ulom, Shum bola, 19) – “Look at your goods; you have become really ‘rich’, you little gypsy” (Gafur Gulom, A Naughty Boy, 16); “**Hay, hay, hay**, men pul ushlamagayman” (G‘afur G‘ulom, Shum bola, 55) – “No, no I will never touch the money” (Gafur Gulom, A Naughty Boy, 48).

Ingliz tilidan o‘zbek tiliga undov so‘zlarning tarjimada tushirib qoldirilishi va boshqa so‘zlar bilan berilishi kuzatilganda, “Baxtiqaro Kerri” romanidagi quyidagi misollar e‘tiborimizni tortdi: “**Ah**, thought Carrie, with mournful misgivings, what is it I have lost” (Sister Carrie, 71) – “Men hech nima yo‘qotganim yo‘q-ku?” (Baxtiqaro Kerri, 98); “**Oh**, I don’t play, ventured Carrie (Sister Carrie, 75) – “Men chalishni bilmayman-ku, – Kerri yurak yutib gap qo‘shdi” (Baxtiqaro Kerri, 104); “**Oh**, an hour or so ago. What makes you ask that?” (Sister Carrie, 171) – “Bir soatcha bo‘ldi, – javob berdi Kerri. – Nimaga so‘rayapsan?” (Baxtiqaro Kerri, 227); “**Oh**, I don’t know’, said Carrie, angered by the man’s attitude. Perhaps I didn’t want her to come” (Sister Carrie, 275) – “Nima desamikin, – Kerri Gerstvudning gapidan ancha-muncha jahli chiqib javob berdi. – Uning kelishini ehtimol xohlamagandirman” (Baxtiqaro Kerri, 366); “**Oh**, it’s as fine as it can be” (Sister Carrie, 350) – “Bunday zo‘r birorta mehmonxonani tasavvur qilish ham qiyin!” (Baxtiqaro Kerri, 462).

O‘zbek tilidan ingliz tiliga tarjimalarda modal so‘zlarning tushirib qoldirilishi ham ko‘p uchraydi. Bu fikrni “Shum bola” qissasi misolida

ham dalillash mumkin. Masalan: "**Darhaqiqat**, sinchiklab qarajak boya poezd dahshatidan qo'rqan qo'y bechora, bevaqt qochgan haromzoda bolasini chala tashlash uchun kuchanar edi" (G'afur G'ulom, Shum bola, 74) – "We started to search, We saw the droppings of the sheep and followed them until we found two sheep near the stream alongside the railroad" (Gafur Gulom, A Naughty Boy, 64) yoki "**Xullasi**, bu jangnoma shu xildagi vahima gaplar bilan to'la edi" (G'afur G'ulom, Shum bola, 126) – "This story was full with such worry sentences" (Gafur Gulom, A Naughty Boy, 106).

Ingliz asarida modal so'z mavjud emas esa-da, ammo uni o'zbek tiliga o'girish jarayonida modal so'zning tarjimon tomonidan matnga kiritilganiga guvoh bo'lish mumkin. Masalan, bunga quyidagi gaplarning tarjimasi misol bo'la oladi: "She saw that she would first need to get work and establish herself on a paying basis before she could think of having company of any sort" (Sister Carrie, 9) – "**Aytganday**, odam o'zini o'zi boqishi uchun oldin biror ish topishi, keyin esa tanishish-panishishlarni o'ylashi kerak" (Baxtiqaro Kerri, 19); "Her new firm was a goodly institution" (Sister Carrie, 20) – "U ishlaydigan firma **chamasi** yirik korxonaga o'xshaydi" (Baxtiqaro Kerri, 34); "He wouldn't mind – he'd enjoy it", said Carrie" (Sister Carrie, 23) – "Har holda u yo'q demasa **kerak**. Mazza qilib keladi-ku, **axir!**" (Baxtiqaro Kerri, 37); "I wouldn't bother about it myself, though" (Sister Carrie, 36) – "**Darvoqe**, shaxsan men bunga boshimni qotirib o'tirmasdim" (Baxtiqaro Kerri, 55); "You haven't anything on hand for the night, have you? added Hurstwood" (Sister Carrie, 37) – "**Ehtimol**, bugun biror ishingiz bordir? – so'raydi mayxona boshqaruvchisi" (Baxtiqaro Kerri, 55); "I don't know what I'm going to do about clothes, she said one evening when they were together" (Sister Carrie, 42) – "**Ochig'i**, qishda nima qilishimga hayronman, – dedi u bir kuni opa-singil ikkovlari xoli qolganlarida" (Baxtiqaro Kerri, 62) va h.k.

Umuman, undov, modal, taqlidiy va tasviriy so'zlarni tarjimada bera olish mutarjim

mahoratiga bog'liq bo'lib, bunda tarjimonning tildagi turli birliklardan foydalanish imkoniyati kengayadi. Tarjimon undov, taqlid va modal so'zlarning o'ziga xos shakl va vazifalarini e'tiborga olib, ularni tarjima qilishda aniq manbalarga, lug'atlarga asoslanishi lozim.

Tarjima jarayonida aslyatdagi ayrim fe'llarni tarjimada taqlid so'zlar vositasida hosil bo'lgan qo'shma fe'llar bilan ifodalash holatlari juda ko'p uchraydi: "The Hansons expected her to go home" (Sister Carrie, 51) – "Ko'pincha opasi bilan pochchasi esa qachon ketarkan deb ko'zlarini **lo'q** qilib o'tirishibdi" (Baxtiqaro Kerri, 73).

Ko'rinyaptiki, gapda qo'llangan "lo'q" tasviriy so'z aslyatda mavjud emas. U tarjimada qo'shilgan. Uning qo'shilishi natijasida tasvirdagi obrazlilik kuchaytirilgan. "Lo'q" so'zi ko'pincha ko'z qarashiga nisbatan ishlatilib, bezrayib turish tushunchasini ifodalab keladi.

Transliterasiya undov, taqlid va modal so'zlarni tarjimada berishning keng qo'llanadigan usullaridan biridir. Lekin bunda tovushlarning to'liq saqlanishi yoki o'zgargan holda saqlanishi kuzatiladi. Masalan: "**Um**, he replied, for want of something better, and walked on" (Sister Carrie, 29) – "**Him!** – usta yana nima deyishini bilmay ketaverdi" (Baxtiqaro Kerri, 45).

Bu misolda ingliz tilidagi "um" undovi o'zbek tilida "him" undovi bilan berilgan. Navbatdagi gapda esa ingliz tilidagi "uh" undovi o'zbek tilidagi "uf" undovi bilan ifodalangan. Holbuki, o'zbek tilida ham alohida "uh" undovi mavjud bo'lsa-da, tarjimon undan foydalanmagan. "**Uh!** She said, using the sound as an exclamation of disgust, I'll not argue with you" and therewith arose to leave the table" (Sister Carrie, 150) – "**Uf!** – missis Gerstvod ko'ksidan otilib chiqqan bu xo'rsiniqqa o'zining butun g'azabini joylashga harakat qilganday edi. Sen bilan **adi-badi** aytishib o'tirishga sira ham toqatim yo'q" (Baxtiqaro Kerri, 201).

Aslida toliqish va zerikishni anglatuvchi "uf" va "uh" undovlari mazkur gapda jirkanish ma'nosini ifodalashga xizmat qilgan.

Afsuski, undov, taqlid va modal so'zlar tarjima lug'atlarda berilishiga etarlicha e'tibor berilmagan. N.Aliboyeva buni taqlidlar misolida ko'rib chiqar ekan, ularning lug'at tuzuvchilar tomonidan e'tibordan chetda qoldirilganligiga bir necha misollar keltiradi.

Masalan:

BLAST [bla:st] 1.n. shamolning birdan kuchayishi; 2.v. portlamoq" (Butayev, Irisqulov, 2009; 60).

Yoki:

G'UVILLAMOQ f. to howl wail hum (Butayev, Irisqulov, 2009; 790).

Ko'rinyaptiki, keltirilgan bu so'zlar sof taqlid so'zlar emas, balki sifat, ravish va fe'llardir. Demak, tarjima lug'atlarni bu jihatdan takomillashtirish, ularda undov, taqlid va modal so'zlarning izohini berish lozim.

Tovush va tovushlar birikmasidan tarkib topuvchi ayrim undov va taqlid so'zlar ingliz va o'zbek tillariga aynan emas, ularning taqlidiy fonosemantikasini o'zida ifodalagan izohlar bilan berilishi keng kuzatiladi. Bunga ko'plab misollar keltirish mumkin. Jumladan:

"Carrie made no answer" (Sister Carrie, 159) – "Kerri hali ham **churq** etmasdi" (Baxtiqaro Kerri, 212).

Yoki:

"She did not propose to be quarreled with" (Sister Carrie, 162) – "Qiz onasi bilan **adi-badi** aytishishni istamagandi" (Baxtiqaro Kerri, 215).

Birinchi gapda "no answer" / "javob bermadi" tushunchasi "churq etmoq" degan taqlid so'z+fe'l qo'shilmasidan iborat qo'shma fe'l orqali berilgan. Uning o'rnida indamadi, gapirmadi fe'llarini, "og'iz ochmadi" iborasini ham qo'llash mumkin edi. Ikkinchi gapda esa "janjallashish" tushunchasi o'rnida "adi-badi aytishish" fe'li keltirilgan.

Gapirmaslik yoki indamaslik holati "miq etmoq" degan taqlid so'z+fe'l qo'shilmasidan iborat qo'shma fe'l bilan ham beriladi: "She made no answer" (Sister Carrie, 168) – "Missis Gerstvod uning gapiga **miq** etmadi" (Baxtiqaro Kerri, 223). Ushbu gapda "miq etmaslik" fe'li "javob bermadi" fe'liga mos tushgan.

"O'zbek tilining izohli lug'ati"da undov, taqlid va modal so'zlar berilishi statistikasini o'rganganimizda, unda jami 459 ta taqlid so'zlar mavjudligi ayonlashdi. Shulardan 223 tasi yakka taqlid so'zlar, 38 tasi juft taqlid so'zlar, 63 tasi esa har xil takror taqlid so'zlar, 135 tasi bir xil takror taqlid so'zlar ekan (O'zbek tilining izohli lug'ati, 2006).

O'zbekcha-inglizcha lug'atlarda undov, taqlid va modal so'zlar ko'proq sof holatda berilmasa-da, ular asosida yasalgan mustaqil so'zlar tarjimalari keltiriladi. Bunday holatlarda tarjimon keltirilgan leksemalardan aynan qaysi biri aynan undov, taqlid va modal so'z ekanligini aniqlash uchun uning sof shaklini bilishga intiladi va buning uchun qo'shimcha manbalarga murojaat qilishga majbur bo'ladi. Bu esa tarjimada filologik yondashuvni keltirib chiqaradi.

Hozircha lug'atlarda undov, taqlid va modal so'zlarning omonimik xususiyati, ularning sof ko'rinishi hamda ko'chma ma'nolari to'liq berilmagan. Ammo tilshunoslikning korpus lingvistikasi sohasida parallel korpuslar milliy bir tilli korpuslar asosida tuzilayotgan hozirgi bir sharoitda undov, taqlid va modal so'zlarning ham chog'ishtirma o'quv elektron lug'atlarini tuzish mumkin.

O'zbek va ingliz tillaridagi undov, tasviriy va taqlidiy ifodalar, modal so'zlarning o'zaro tarjimasini alohida e'tiborni tortadigan muhim masalalardan biridir. Ularni bir tildan ikkinchi tilga tarjima qilishda turli chalkashlik va murakkabliklar tug'ilishi tabiiy. Bunda bir tildagi undov, tasviriy va taqlidiy ifodalar, modal so'zlar boshqa tilda umuman o'zgacha aytilishi va anglashilishini, ifodalanishini inobatga olish zarur. Masalan:

Asliyatda:

– "Were there many there?"

– The house was full" (Sister Carrie, 165).

Tarjimada:

– "Odam ko'p bo'ldimi?"

– **Liq-liq!** – xitob qildi missis Gerstvodning suhbatdoshi" (Baxtiqaro Kerri, 220).

Tarjimada qo'llangan "Liq-liq!" tasviriy taqlid so'z asliyatda mavjud emas. U tarjimada keltirilgan. U asliyatdagi "to'la" degan tushunchasini anglatuvchi "full" ravishi o'rnida qo'llanilgan. Bu so'zlar garchi boshqa-boshqa turkumga mansub bo'lsa-da, mazmunan "ko'p", "to'la" degan ma'nolarni anglatib keladi.

Har bir tildagi tovush orqali ifodalanuvchi undov yoki taqlid so'zlarning fonetik o'ziga xosliklari boshqa tildagi aynan o'sha tovushga taqlidni ifodalovchi birlikni topishda qiyinchilik tug'diradi. Shuning uchun tarjimalarda ularning bevosita til egalarining artikulyasion imkoniyatlaridan kelib chiqqan holda ifodalanishini kuzatish mumkin: "**Hmph!** He murmured, with a movement of his head to one side" (Sister Carrie, 168) – "**Him!** – deb qo'ydi Gerstvod boshini bir tomonga qiyshaytirib" (Baxtiqaro Kerri, 223).

Yoki: "Hm! He said, clearing his throat and locking the door" (Sister Carrie, 387) – "**Kxe,** – Gerstvod tomoq qirdi-da, eshikni qulfladi" (Baxtiqaro Kerri, 508).

Bu gaplarning asliyatida qo'llanilgan undovlar "**Hmph!**" // "**Him!**"; "**Hm!**" // "**Kxe**" ko'rinishdagi talaffuz asosida berilgan.

Demak, har bir til egalari aynan bir tovushning o'zini boshqacha qabul qilishi va butunlay ayri-ayri bir jihati uchun bergan holda ifodalashi mumkin. Albatta, bu tarjimonning mahorati, asliyat matnning nolisoniy omillarini to'g'ri anglashi, har bir til birligining poetik

xususiyati (Chironov, 2004; 8) va imkoniyatlarini teran his etishi bilan ham bog'liqdir. Bularga tarjima jarayonida katta ahamiyat qaratilsa, tarjimaning ko'ngildagiday chiqishiga erishish mumkin bo'ladi.

Ba'zan tarjimada undov yoki modal so'zlarning biri o'rnida ikkinchisi berilganiga ko'z tushadi: "Yes, in a way", said the other, sore to think the game had been lost" (Sister Carrie, 194) – "**Him,** yomon emas! – ishni buzib qo'yganidan xafa ko'ringan direktor uning gapiga qo'shildi" (Baxtiqaro Kerri, 258).

Ko'rinyaptiki, gapning boshida keltirilgan tasdiqni bildiruvchi inglizcha "Yes" modal so'zi o'rnida o'zbekcha tarjimada xuddi shunday tasdiqlash, ma'qullash ohangida aytiluvchi "him" undovi keltirilgan.

Xulosa

Demak, tarjimon mahorati erkin va aniq tarjima o'rtasida muvozanat saqlay olish, me'yorni his qilishida ko'rinadi. Aslida asarni yozish ham, uni tarjima qilish ham ijod turlaridan biridir. Farq shundaki, asliy asar yaratish erkin ijod bo'lsa, tarjima – tobe ijod. G'oya, mazmun, uslub, til tanlash tarjimon ixtiyorida emas, u asliyat muallifi aytmog'chi bo'lgan fikrni qayta badiiy ifoda etish va asarni yozgan ijodkorning o'quvchiga o'tkazmog'chi bo'lgan ta'sirini mumkin qadar o'zgartirmasdan kitobxonga etkazmog'i lozim. Mana shu tobelik asarni qayta yaratishda yanada yaqqolroq namoyon bo'ladi.

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Cliched Units with a Numerical Component as a Reflection of National and Cultural Worldview

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Annotation *The article examines Russian cliched units that contain a numerical component in their structure. The main attention is given to the way numerals in phraseological units, proverbs and stable speech formulas move from a direct quantitative meaning to symbolic, evaluative and expressive content. Based on units with the components one, two, three, seven, forty and hundred, the study identifies their structural and semantic features, their functional role in speech and their connection with national and cultural worldview. The theoretical basis of the research is formed by Russian phraseology and linguocultural studies, especially the ideas of V.V. Vinogradov and V.N. Teliya concerning the semantic integrity and cultural markedness of fixed expressions. The methodology is based on descriptive, semantic and linguocultural analysis of examples taken from phraseological dictionaries and paremiological sources. The article also clarifies the difference between phraseological units as nominative elements and proverbs as communicative forms. It concludes that numerical components in such units strengthen imagery and preserve collective ideas about order, measure, completeness, multiplicity and life experience.*

Keywords *Numerological clichés, phraseological units, proverbs, symbolism of numbers, linguocultural studies, linguistic picture of the world*

Son komponentiga ega klishelashgan birliklar milliy-madaniy dunyoqarash ifodasi sifatida

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Annotatsiya *Maqolada rus tilidagi son komponentiga ega bo'lgan klishelashgan birliklar tahlil qilinadi. Asosiy e'tibor frazeologizmlar, maqollar va barqaror nutq formulalarida sonlarning bevosita miqdoriy ma'nodan ramziy, baholovchi va ekspressiv mazmunga o'tish jarayoniga qaratilgan. Bir, ikki, uch, yetti, qirq va yuz komponentli birliklar materialida asosida ularning strukturaviy-semantik xususiyatlari, nutqdagi funksional roli hamda milliy-madaniy dunyoqarash bilan bog'liqligi aniqlanadi. Tadqiqotning nazariy asosini rus frazeologiyasi va lingvomadaniyatshunosligi doirasidagi qarashlar, xususan V.V. Vinogradov va V.N. Teliyaning barqaror ifodalarning semantik yaxlitligi hamda madaniy belgilanganligi haqidagi g'oyalari tashkil etadi. Ish metodikasi frazeologik lug'atlar va paremiologik manbalardan olingan misollarni tavsifiy, semantik va lingvomadaniy jihatdan tahlil qilishga asoslanadi. Alohida ravishda frazeologizmlarning nominativ birlik sifatidagi tabiati va maqollarning kommunikativ shakl sifatidagi xususiyati aniqlashtiriladi. Xulosa qilinadiki, bunday birliklardagi son komponentlari nafaqat ifodaning obrazlilikini*

kuchaytiradi, balki xalqning tartib, me'yor, to'liqlik, ko'plik va hayotiy tajriba haqidagi jamoaviy tasavvurlarini ham saqlaydi.

Kalit so'zlar *Numerologik klishelar, frazeologizmlar, maqollar, sonlar ramziyligi, lingvomadaniyatshunoslik, dunyoning lingvistik manzarasi*

Клишированные единицы с числовым компонентом как отражение национально-культурного мировидения

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Аннотация *В статье рассматриваются клишированные единицы русского языка, в структуре которых присутствует числовой компонент. Основное внимание уделяется тому, как числительные в составе фразеологизмов, пословиц и устойчивых речевых формул переходят от прямого количественного значения к символическому, оценочному и экспрессивному содержанию. На материале единиц с компонентами один, два, три, семь, сорок и сто выявляются их структурно-семантические особенности, функциональная роль в речи и связь с национально-культурным мировидением. Теоретическую основу исследования составляют положения русской фразеологии и лингвокультурологии, прежде всего идеи В.В. Виноградова и В.Н. Телии о семантической целостности и культурной маркированности устойчивых выражений. Методика работы основана на описательном, семантическом и лингвокультурологическом анализе примеров из фразеологических словарей и паремиологических источников. Отдельно уточняется различие между фразеологизмами как номинативными единицами и пословицами как коммуникативными формами. Сделан вывод, что числовые компоненты в подобных единицах не только усиливают образность высказывания, но и сохраняют коллективные представления о порядке, мере, полноте, множественности и жизненном опыте народа.*

Ключевые слова *нумерологические клише, фразеологизмы, пословицы, символика чисел, лингвокультурология, языковая картина мира*

Введение

Для русского народа числовая символика традиционно имела особое значение. Она проявляется не только в религиозных, мифологических и бытовых представлениях, но и в языке, прежде всего

в устойчивых выражениях, пословицах и речевых клише. В подобных единицах числительное часто перестает выполнять только количественную функцию. Оно становится знаком оценки, меры, полноты, повторяемости, неопределенной

множественности или, наоборот, единичности. Поэтому клишированные единицы с числовым компонентом целесообразно рассматривать не как случайное соединение слов, а как особый фрагмент языковой картины мира.

В русской фразеологии числовые компоненты встречаются достаточно регулярно: один в поле не воин, два сапога пара, с три короба, как свои пять пальцев, семь пядей во лбу, сорок сороков, на все сто и др. При этом семантика числа в составе устойчивого выражения не всегда совпадает с его словарным значением. Толковые словари фиксируют прямые количественные значения числительных, однако во фразеологических контекстах эти значения подвергаются переосмыслению и включаются в систему культурных ассоциаций (Ожегов & Шведова, 1992). Именно такое переосмысление делает числовой компонент значимым материалом для лингвокультурологического анализа.

Актуальность исследования обусловлена тем, что фразеологизмы и пословицы являются национально-специфическими единицами языка. Через них передается культурный опыт народа, закрепляются устойчивые модели поведения, нормы оценки и способы интерпретации действительности. Как отмечается в лингвокультурологических работах, фразеологический фонд способен сохранять культурный потенциал языкового коллектива и выступать средством выражения национального своеобразия (Елькин & Шим, 2022; 70; Телия, 1993). Следовательно, анализ числового компонента позволяет точнее определить, какие представления о мире закреплены в русской фразеологии.

Теоретические основы исследования

Важный вклад в развитие русской фразеологии внес В.В. Виноградов, предложивший семантический принцип классификации фразеологических единиц.

Согласно данной концепции, выделяются фразеологические сращения, фразеологические единства и фразеологические сочетания (Виноградов, 1977). Для настоящего исследования эта классификация принципиальна, поскольку клишированные единицы с числовым компонентом могут относиться к разным типам устойчивых выражений. Одни из них характеризуются полной семантической слитностью, другие сохраняют образную мотивированность, третьи функционируют как более свободные, но воспроизводимые сочетания.

Положения В.Н. Телии позволяют рассматривать такие единицы не только как лексико-семантические конструкции, но и как носители культурно значимой информации. Исследователь подчеркивала, что фразеологизмы могут выступать экспонентами культурных знаков и участвовать в формировании национально-культурного миропонимания (Телия, 1993). В другой работе В.Н. Телия выделяла идиомы, фразеологические сочетания, паремии, речевые штампы, клише и крылатые выражения, что важно для разграничения собственно фразеологических единиц и пословичных формул (Телия, 1986). Такое разграничение необходимо, потому что фразеологизмы чаще выполняют номинативную функцию, а пословицы и поговорки обладают коммуникативной природой и передают завершённое суждение.

Нумерологические клишированные единицы в данной статье понимаются как устойчивые словесные образования, в которых числовой компонент получает символическое или оценочное наполнение. В лингвокультурном плане подобные единицы связаны с представлениями о сакральности, завершённости, множественности, удаче, неудаче, жизненной мудрости, коллективности или одиночестве. В исследованиях, посвящённых числовой символике,

указывается, что отдельные числа в культуре могут соотноситься с устойчивыми идеями: три - с целостностью и завершенной структурой, семь - с полнотой и сакральностью, сорок - с неопределенно большим количеством или особым временным циклом (Нерсесянц, 2009).

Структурно-семантические особенности единиц с числовым компонентом

Анализ материала показывает, что в русской фразеологии представлены как количественные, так и порядковые числительные: один, два, три, четыре, пять, семь, десятый, первый, сорок, сто и др. Эти компоненты входят в состав различных структурных моделей. В одних случаях числительное занимает начальную позицию и организует всё выражение: один в поле не воин, два сапога пара, семь бед - один ответ. В других случаях оно появляется внутри словосочетания и образует смысловой центр: седьмая вода на киселе, пятое колесо в телеге, по первое число, на все сто. Наконец, числительное может служить элементом устойчивой сравнительной модели: как свои пять пальцев.

Фразеологические сращения с числовым компонентом характеризуются высокой степенью семантической нерасчлененности. Например, выражения по первое число и всыпать по первое число в современном употреблении не связаны непосредственно с календарным числом. Их значение воспринимается как «строго наказать», «сильно отругать» или «проучить». Аналогично, выражение сорок сороков обозначает неопределенно большое множество, а не точное математическое значение. Подобные единицы демонстрируют, что числительное может полностью терять прямую количественную функцию и становиться частью целостного образа (Молотков, 1999).

Фразеологические единства сохраняют большую образную мотивированность. К таким единицам

относятся два вершка от горшка, одним росчерком пера, с первого взгляда, играть вторую скрипку, пятое колесо в телеге, семь пядей во лбу. В них числовой компонент участвует в создании образа, который еще может быть объяснен через внутреннюю форму выражения. Например, пятое колесо в телеге обозначает лишнего человека или ненужный элемент, поскольку телеге достаточно четырех колес. Выражение семь пядей во лбу связано с представлением о необыкновенном уме и выдающихся способностях, хотя буквальная количественная мера в современной речи уже не воспринимается как реальная.

Особое место занимают пословицы и поговорки. В них числительное входит в состав законченного суждения и передает обобщенный жизненный опыт. Например: один в поле не воин; одна голова хорошо, а две лучше; за двумя зайцами погонишься - ни одного не поймаешь; обещанного три года ждут; семь раз отмерь, один раз отрежь; не имей сто рублей, а имей сто друзей. Эти примеры показывают, что числовой компонент способен выражать не только количество, но и норму поведения, оценку ситуации, предупреждение или практическую рекомендацию (Даль, 1957).

Функциональная роль отдельных чисел

Число один в русской фразеологии часто связано с идеей одиночества, единичности, исключительности или недостаточности. В пословице один в поле не воин оно подчеркивает ограниченность индивидуального действия без коллективной поддержки. В выражении ни одной души числительное усиливает значение полного отсутствия людей. В то же время один может участвовать и в положительной оценке, например в выражениях один к одному или одним махом, где оно связано с целостностью, быстротой и завершенностью действия.

Число два нередко выражает парность, сопоставление, выбор или конфликт.

Выражение два сапога пара используется для характеристики сходства людей, часто с оценочным оттенком. Пословица за двумя зайцами погонишься - ни одного не поймаешь передает мысль о невозможности одновременно достичь двух несовместимых целей. В подобных случаях число два не просто обозначает количество предметов или действий, а формирует ситуацию выбора и противопоставления. Оно становится семантическим ядром практической оценки.

Число три в русской традиции связано с повторяемостью, полнотой действия и завершённой схемой. Например, выражение с три короба обозначает большое количество, чаще всего в контексте вымысла или преувеличения. В пословице обещанного три года ждут число три не следует понимать буквально: оно усиливает представление о длительном ожидании и нарушенном обещании. Таким образом, данное числительное функционирует как маркер условной меры времени, а не как точное указание на календарный срок.

Наиболее культурно насыщенным компонентом является число семь. В русской фразеологии оно встречается в выражениях семь пядей во лбу, семь бед - один ответ, семеро одного не ждут, семь раз отмерь - один раз отрежь, за семь верст киселя хлебать, семь вёрст до небес (и все лесом). В последнем случае словарь фиксирует ироническое значение, связанное с бессодержательным, неоправданным или чрезмерным движением к цели (Фразеологический словарь русского литературного языка, б. д.). Частотность числа семь объясняется тем, что оно традиционно ассоциировалось с полнотой, завершённостью и особой сакральностью.

Выражение седьмая вода на киселе также показывает, как числовой компонент формирует образ крайней отдаленности. Оно используется для обозначения очень дальнего родства или слабой связи между

людьми (Карта слов, б. д.). В данном случае числительное седьмая не является точным порядковым указанием; оно выполняет функцию символического удаления. Чем выше порядковое значение, тем слабее связь. Поэтому выражение передает не арифметическую информацию, а социально-культурную оценку родственных отношений.

Число сорок в русской фразеологии и паремии часто выражает идею неопределенно большого количества. Единица сорок сороков служит примером числового усиления, при котором повторение компонента создает эффект множественности. Число сто также часто используется не как точная мера, а как показатель полноты или максимальной степени: на все сто, сто раз говорил, не имей сто рублей, а имей сто друзей. В этих выражениях числительные становятся средствами экспрессивного обобщения и позволяют говорящему усилить оценку ситуации.

Лингвокультурологическая интерпретация

Клишированные единицы с числовым компонентом демонстрируют тесную связь языка и культуры. В них отражаются представления о коллективности и одиночестве, об осторожности и поспешности, о достаточности и избыточности, о близости и отдаленности. Например, семь раз отмерь, один раз отрежь формирует модель рационального поведения, основанную на предварительной проверке и ответственности за действие. Не имей сто рублей, а имей сто друзей выражает приоритет социальных связей над материальной ценностью. Один в поле не воин актуализирует важность совместного действия. Все эти единицы показывают, что числовой компонент помогает компактно выразить социально значимые установки.

Эмоционально-оценочная функция числительных также является важной. В

выражениях ни один черт, ни одна собака, ни одной души числительное один усиливает отрицание и делает высказывание более категоричным. В выражениях на все сто или семь пядей во лбу числовой компонент, наоборот, усиливает положительную оценку. В единицах пятое колесо в телеге и седьмая вода на киселе он создает оттенок иронии или снижения. Следовательно, одно и то же грамматическое средство может участвовать в разных оценочных механизмах в зависимости от структуры выражения и речевого контекста.

Следует также учитывать контекстуальность нумерологических клише. В разных жанрах и ситуациях одно и то же выражение может получать различные прагматические оттенки. В разговорной речи оно часто служит средством экспрессии и оценки, в публицистике - способом образного сжатия информации, в художественном тексте - элементом стилизации и характеристики персонажа. Благодаря воспроизводимости такие единицы быстро распознаются адресатом, а благодаря культурной насыщенности передают дополнительный смысл, который выходит за пределы буквального значения слов.

Сопоставление фразеологизмов и пословиц показывает, что числовой компонент выполняет в них сходные, но не тождественные функции. Во фразеологизмах он обычно входит в состав номинативной единицы и помогает назвать признак, действие, состояние или отношение: пятое колесо в телеге, два верхка от горшка, с первого взгляда. В пословицах он участвует в формировании

целого высказывания, содержащего вывод или правило: семеро одного не ждут, семь раз отмерь - один раз отрежь. Поэтому при анализе важно учитывать не только значение числа, но и жанровую природу всей единицы.

Заключение

Проведенный анализ позволяет сделать вывод, что клишированные единицы с числовым компонентом занимают особое место в системе русской фразеологии и паремиологии. Числительные в их составе нередко утрачивают прямое количественное значение и приобретают символическую, оценочную, экспрессивную и культурно маркированную функцию. Особенно активными являются компоненты один, два и семь, поскольку они связаны с базовыми моделями русской языковой картины мира: единичностью, парностью, коллективностью, полнотой, сакральностью и житейской мудростью.

Нумерологические клише отражают национально-культурное мировидение, потому что в сжатой языковой форме сохраняют представления о порядке, мере, правильном поведении, социальных связях и жизненном опыте. Они выполняют не только номинативную, но и оценочную, воспитательную, эмоциональную и стилистическую функции. Перспективным направлением дальнейшего исследования является сопоставительное изучение единиц с числовым компонентом в русском, узбекском и других языках, что позволит выявить как универсальные модели числовой символики, так и специфические особенности отдельных лингвокультур.

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Metaphors and similes associated with the concept of the wedding ceremony in the Russian and Uzbek languages

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Annotation *This study is devoted to a comparative analysis of metaphors and similes associated with the concept of wedding ceremonies in the Russian and Uzbek languages. The research examines the linguocognitive and linguocultural features of the wedding concept and explores the mechanisms through which it is represented in language. Particular attention is paid to metaphorical models and comparative constructions found in proverbs, sayings, phraseological units, folklore texts, and literary works. These linguistic units are analyzed as important means of reflecting cultural values, ethnic traditions, and collective experience. The study identifies the conceptual structure of the wedding concept and reveals its core semantic components, including marriage, family, happiness, prosperity, continuity of generations, and social responsibility. The findings demonstrate that metaphors and similes play a significant role in shaping and transmitting national worldviews and cultural knowledge. Comparative analysis reveals both universal and culture-specific characteristics of wedding-related imagery in Russian and Uzbek linguistic traditions. The results contribute to a deeper understanding of national mentality, cultural identity, and the linguistic worldview of the two peoples. The research findings may be applied in linguocultural studies, cognitive linguistics, comparative linguistics, translation studies, and intercultural communication.*

Keywords *Wedding concept, metaphor, simile, linguoculturology, cognitive linguistics, national mentality, paremiology, ethnoculture*

Rus va o'zbek tillarida to'y marosim konsepti bilan bog'liq metafora va o'xshatishlar

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Annotatsiya *Mazkur maqola rus va o'zbek tillarida to'y marosimi konsepti bilan bog'liq metafora va o'xshatishlarning lingvokognitiv hamda lingvokulturologik xususiyatlarini qiyosiy tahlil qilishga bag'ishlangan. Maqolada to'y konseptining milliy-madaniy mazmuni, uning xalq tafakkurida shakllanishi va til birliklari orqali voqelanish mexanizmlari o'rganiladi. Metafora va o'xshatishlar xalqning dunyoqarashi, qadriyatlarini, urf-odatlarini hamda etnomadaniy tajribasini aks ettiruvchi muhim lingvistik vositalar sifatida tahlil qilinadi. Rus va o'zbek tillaridagi paremiologik birliklar, frazeologizmlar, folklor namunalari hamda badiiy matnlarda uchraydigan metaforik va o'xshatishli ifodalar asosida "to'y" konseptining konseptual maydoni aniqlangan. Tadqiqot natijalari har ikki xalq madaniyatida nikoh, oila, baxt, farovonlik va avlodlar davomiyligi bilan bog'liq tasavvurlar metaforik modellar orqali ifodalanishini ko'rsatadi. Shuningdek, to'y konseptining universal va milliy-spetsifik*

jihatlari aniqlanib, ularning milliy mentalitet hamda madaniy identifikatsiya bilan bog'liqligi yoritiladi. Olingan natijalar lingvokulturologiya, kognitiv tilshunoslik, paremiologiya va qiyosiy tilshunoslik sohalari uchun nazariy va amaliy ahamiyatga ega.

Kalit so'zlar *To'y konsepti, metafora, o'xshatish, lingvokulturologiya, kognitiv tilshunoslik, milliy mentalitet, paremiologik birliklar, etnomadaniyat*

Метафоры и сравнения, связанные с концептом свадебного обряда в русском и узбекском языках

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Аннотация *Данная статья посвящена сравнительному анализу метафор и сравнений, связанных с концептом свадебного обряда в русском и узбекском языках. В работе рассматриваются лингвокогнитивные и лингвокультурологические особенности репрезентации концепта свадьбы, а также способы отражения национального мировоззрения и культурных ценностей в языковых единицах. Особое внимание уделяется метафорическим моделям и сравнительным конструкциям, функционирующим в пословицах, поговорках, фразеологических единицах, фольклорных текстах и художественной литературе. Исследование позволяет выявить основные когнитивные признаки концепта свадьбы, отражающие представления о браке, семье, счастье, благополучии и продолжении рода. Установлено, что метафоры и сравнения выступают важными средствами концептуализации действительности и служат инструментом сохранения культурной памяти народа. Сопоставительный анализ демонстрирует наличие как универсальных, так и национально-специфических особенностей в восприятии свадебного обряда представителями русской и узбекской культур. Результаты исследования способствуют более глубокому пониманию языковой картины мира и национального менталитета, а также имеют теоретическое и практическое значение для лингвокультурологии, когнитивной лингвистики и сравнительного языкознания.*

Ключевые слова *Концепт свадьбы, метафора, сравнение, лингвокультурология, когнитивная лингвистика, национальный менталитет, паремиология, этнокультура*

Metafora xalqning milliy-madaniy o'ziga xosligi, an'analari, urf-odatlari hamda dunyoni idrok etish usulini ifodalovchi murakkab va ko'p qatlamli lingvistik hodisa hisoblanadi. Shu

sababli zamonaviy tilshunoslikda metaforani lingvokognitiv va lingvomadaniy yondashuvlar asosida alohida bir til doirasida yoki turli tillarni qiyosiy jihatdan tahlil qilishga bo'lgan ilmiy

qiziqish tobora kuchayib bormoqda. Bunday tadqiqotlar o'zbek va qiyoslanayotgan tillarda so'zlashuvchi xalqlar o'rtasidagi ijtimoiy-madaniy munosabatlarning rivojlanishiga xizmat qilib, ularning assotsiativ tafakkurida namoyon bo'ladigan umumiylik va farqlarni aniqlash imkonini beradi.

To'y marosim konseptiga oid metafora va o'xshatishlar rus va o'zbek xalqlarining milliy-madaniy qadriyatlari va dunyoqarashini aks ettiruvchi lingvistik hodisa sifatida lingvokognitiv hamda lingvomadaniy nuqtai nazardan tadqiq etiladi.

To'y marosimi insoniyat madaniyatida qadimdan muhim ijtimoiy va madaniy hodisa sifatida namoyon bo'lib keladi. Bu hodisa nafaqat shaxsiy, balki jamiyat hayotidagi o'ziga xos vazifalarni bajaradi. Shu sababli, to'y bilan bog'liq til ifodalari, xususan metafora va o'xshatishlar, insonlarning to'y voqeasini qabul qilishi, uni madaniy tizimda qanday kodlashlari va ifodalashlarida katta ahamiyatga ega. Rus va o'zbek tillaridagi to'y marosimi konsepti bilan bog'liq metafora va o'xshatishlarni tahlil qilish, ularning lingvistik, madaniy va semiotik jihatlarini yoritish bugungi kunda tilshunoslikda dolzarbdir.

Til hodisalari aksariyat hollarda o'xshash bo'ladi, ayrim jihatlariga ko'ra tillar o'zaro farqlanadi. Metaforalar nafaqat kundalik hayot, til, balki tafakkur va faoliyatimizga ham kirib boradi. Bizning kundalik tushunchaviy tizimimiz ham o'z mohiyatiga ko'ra metaforikdir (Лаккофф, Джонсон, 1990; 387-416).

Til va madaniyatning o'zaro munosabatini o'rganish uchun J. Lakoff va M. Jonsonlar metaforalarni tahlil qilish apparatini taklif qiladi. Chunonchi, metaforalarning kognitiv nazariyasi nima uchun chet tillardagi ba'zi iboralar oson tushuniladi, hatto ular o'zlashtiriladi, boshqalarini esa tushunish qiyin ekanligini izohlab beradi. Metaforik tushunchalar tizimli xarakterga ega. "Metafora faqatgina tilshunoslik sohasi, ya'ni so'zlar doirasi bilangina cheklanib qolmaydi: inson tafakkurining o'zi ham katta darajada metaforikdir. Metaforalar til birliklari sifatida

aynan insonning tushunchalar tizimida metaforalar mavjud bo'lgani uchungina mumkin bo'ladi (Лаккофф, Джонсон, 2004)." Bu fikrlar qiyoslanilayotgan tillar orasidagi kognitiv nomuvofiqlikni aniqlashga yordam beradi. Bunday farqlar tasodifiy bo'lmaydi, ular u yoki bu xalq tomonidan dunyo hodisalarini o'ziga xos tarzda tushunilishidan dalolat beradi (Usmonova, 2014).

O'zbek va rus tillari morfologik jihatdan bir-biriga o'xshamas-da, ularning o'xshash va farqli tomonlari ko'p.

Metafora tildagi universal hodisa bo'lib, u barcha tilga xosdir. Uning universalligi makon va zamon, til strukturasi hamda uning vazifalarida namoyon bo'ladi. Metafora o'zida fundamental madaniy qadriyatlarni aks ettiradi, zero, u milliy-madaniy dunyoqarashga asoslangandir (Маслова, 2001; 88-91).

Tadqiqotlarga ko'ra metaforalar ongning universalialari sifatida belgilangan. Zamonaviy psixologlar dunyoni metaforalar asosida ko'rishni insonning genezisi va madaniyati bilan bog'lashga harakat qiladilar (Uzakova, 2018). Metafora yordamida inson abstrakt tushunchalarni yaqin va ko'proq tanish bo'lgan obrazlar orqali anglaydi. To'y marosimi kabi murakkab ijtimoiy va emotsional hodisani ifodalashda metafora va o'xshatishlar juda ko'p qo'llaniladi. Bu esa til orqali madaniyatning eng chuqur qatlamlarini ochib beradi.

N.D. Arutyunovanning qayd qilishicha, "metafora – o'xshatishning qisqargan shaklidir" (Арутюнова, 1990; 5-32).

Keyingi yillarda o'zbek tilshunoslari tomonidan ham metaforaning lingvomadaniy, lisoniy, semantik va lingvokognitiv xususiyatlarini qiyosiy aspektda o'rganishga bag'ishlangan tadqiqotlar ko'lamini kengayib bormoqda. Tilshunos olim B. Mengliyevning ta'kidlashicha, o'zbek tilshunosligida metaforalarni o'rganilishi o'zbek tilshunosligining istiqbolli yo'nalishlaridan biri maqomiga ko'tarilgan (Менглиев, 2018).

Professor M. Mirtojievning yozishicha, "bu fikr ham o'rni bilan to'g'ri"dir. "Masalan, o'zbek tilida tokni zararlaydigan oidium

kasalligini kul so'zining hosila ma'nosi ifodalaydi. Uni "kulga o'xshash kasallik" o'xshatish mexanizmining qisqargan shakli deyish juda to'g'ri bo'ladi. Bu o'rinda o'xshatish subyekti tushib qolib, o'xshatish konstruksiyasining faqat kul etaloni butun ma'nosini o'zida saqlagan va o'xshatishning qisqargan shakli – metafora yuzaga kelgan. Ya'ni buni metaforaning ayrim ko'rinishi sifatida ko'rsatish mumkin" (Mиртожиев, 2010).

N. Mahmudov metaforalarni o'xshatishga yaqin hodisa deb hisoblaydi va ularning ham turli – turli turqun va erkin turlari farqlanishini ta'kidlaydi. Ularning turqunlari tilda barqarorlashgan, umumtilga xoslashgan bo'lsa, erkinlari nutqqa xos bo'lib, har bir nutq jarayonida yangidan yaratiladi (Махмудов, 2013).

Tadqiqotchi Z.Hakimova oddiy metaforalardan konseptual metaforalarning farqini ularning konseptni ifodalovchi lingvistik va lingvistik bo'lmagan izohlaridagi ma'no qatlamlari hamda ayrim matnlarda mazkur konseptning strukturasi ochib berish xususiyatlari orqali namoyon bo'lishi bilan izohlaydi (Hakimova, 2022; 1976-1981).

O'zbek madaniyatida to'y marosimi keng ijtimoiy va diniy kontekstga ega bo'lib, uning lingvistik aks etishi turli maqol, ibora va qo'shiqlarda yaqqol namoyon bo'ladi. Masalan, "to'y – umrning yangi bahori" metaforasi bahor faslining uyg'onishi va tabiatdagi yangilanish ramzi sifatida o'zbeklarning to'yga munosabatini ifodalaydi (Шербекова, 2022; 251-256). Shuningdek, "ikki yurak birlashuvi" ifodasi sevgi va oila qurish jarayonining asosiy ramzi bo'lib, o'zbek xalq ijodida keng tarqalgan (Uzakova, 2018).

Rus tilida to'y konsepti, avvalo, oilaviy birlik va jamiyatda yangi tizimning boshlanishi sifatida qabul qilinadi. "Семейное гнездо" – oilaning himoya va farovonlik manbai sifatidagi metaforasi rus folklorida chuqur ildiz otgan. Nikohning mustahkamligini ta'kidlovchi "золотая цепь" iborasi nikoh rishtasining sodiqlik va doimiylik tamoyillarini ifodalaydi (Султангареева, 2018).

Bundan tashqari, "свадебный круг" to'y marosimining ijtimoiy birlikni ta'kidlaydigan belgisi bo'lib, nikohning faqat shaxsiy emas, balki jamiyat hayotidagi muhim voqea ekanligini ko'rsatadi.

Turli tillarda ma'no jihatidan bir xil, struktur-grammatik tuzilishi va komponent tarkibi jihatidan ham o'xshash bo'lgan metaforalar mavjud. Masalan "Asal oyi" (*медовый месяц*) o'zbek va rus madaniyatida mavjud tushuncha bo'lib, semantik jihatdan bir xil tushunchani ya'ni nikohdan keyingi hayotning ma'lum bir davrini anglatsa, struktur-grammatik tuzilishi bo'yicha har ikki tilda so'z yasash orqali hosil qilingan murakkab so'z sifatida namoyon bo'lsa-da, o'zbek tilida *ot + ot*, rus tilida esa birinchi komponent sifat maqomida bo'lib, ikkinchi komponent *ot* hisoblanadi ya'ni *sifat+ot* kabi so'z qo'shilmasidan tashkil topgan. Ta'kidlash joizki, rus tilidagi *медовый месяц* birikmasi, A.K. Birix fikriga ko'ra, fransuz tilidagi *lune de miel* so'zidan kalkalangan bo'lishi mumkin. Boshqa bir nuqtayi nazarga ko'ra esa, bu ifoda rus xalqiga xos bo'lib, qadimda yosh kelin-kuyovlar nikohdan keyingi bir oy davomida faqat asal bilan mehmon qilinib, ularga quvonch ulashilganiga asoslangan (Бирих, Мокиенко, Степанов, 2005). O'zbek tilida esa bu tushuncha so'nggi o'n yillikda kirib kelgan bo'lib, aksariyat aholi hali bu tushunchani o'z hayot tarzlarida amalga oshirmaydilar. Chunki o'zbeklarda qadimdan odat tusiga aylanib ulgurgan "chilla davri"ga amal qilish hozirgacha kuchli. Ularning madaniyatida yosh kelin-kuyov chilla davrida iloji boricha o'zlarini saqlashlari, shom (quyosh botgan so'nggi vaqt)dan keyin ko'chaga chiqmasligi kerak. Bu ularni turli ins-jinslar, yomon ko'z va suhlardan asraydi deb ishoniladi. Chilla davri qirq kunni o'z ichiga oladi. Shuning uchun "Asal oyi" tushunchasi o'zbeklarda ko'proq yoshlar orasida ishlatiladi. Bundan anglash mumkinki, to'y konseptiga oid metaforalarning ishlatilishi yosh jihatidan ham farqlanadi.

"Er bosh, xotin bo'yin" metaforasi va uning ruscha ekvivalenti *муж – голова, жена – шея*,

куда шея повернет, туда и голова повернет ("er – bosh, xotin – bo'yin; qayerga bo'yin burilsa, bosh shunday buriladi") ayol va erkak o'rtasidagi muvozanatli, lekin nozik ijtimoiy munosabatlarni ifodalaydi. Bu metaforik birlik madaniy kod sifatida xizmat qiladi. Har ikki tilda ham erkak ustun bo'lib ko'rinadi, ammo ayolning bevosita ta'siri borligi seziladi. Bu iboralarning "yashirin semantikasi" aynan shunda.

Har ikkala madaniyatda ham "to'y" konsepti oila va jamiyat uchun muhim voqea sifatida tushuniladi. To'y marosimlari madaniy va an'anaviy urf-odatlar bilan boyitilgan va bu marosimlar har bir xalqning o'ziga xos xususiyatlarini aks ettiradi.

Rus madaniyatida to'y marosimi bilan bog'liq ba'zi metaforalar nikohning tuzilishi va ikki yoshning birgalikdagi yashash tarzini turli ramziy ma'nolarda ifodalaydi:

"Союз двух сердец" – Bu metafora ikki yurakning ittifoqini tasvirlaydi, ya'ni kelin va kuyovning bir-birlariga bo'lgan muhabbati va birlashishi.

"Семейный очаг" – Bu metafora yangi oila qurilishining boshlanishini va oila o'chog'ining yoqilishi kabi issiqlik va muqaddaslikni bildiradi.

"Брачный корабль" – Bu metafora nikohni dengiz kemasiga o'xshatadi, ya'ni kelin va kuyovning hayot dengizida birga sayohat qilishlari.

Ushbu metaforalar va o'xshatishlar rus to'y marosimining turli jihatlarini aks ettiradi va uning go'zalligi, teran mazmunini ko'rsatadi.

Har bir etnosning dunyoqarashi uning urf-odatlari va marosimlarida namoyon bo'ladi; aynan shu madaniy materialda xalqning ma'naviy madaniyatining mohiyati, tarixiy taraqqiyotining turli davrlaridagi dunyoqarash his-tuyg'ulari aks etadi. Bu esa tilga, xususan, leksika va frazeologiyaga o'z ta'sirini o'tkazmasdan qolmaydi.

O'zbeklarda kelinni oyga, toyga, gulga, lochinga, suxsurga, sunbul, sarv va boshqa predmetlarga qiyoslash yo'li bilan sodir bo'lgan metafora ijobiy ekspressivlik bo'yoqni yuzaga

keltiradi. Bunday metaforalar ayniqsa to'y qo'shiqlarida ishlatilib masalan, *Qizginamning bo'ylari sarvi sunbul, yor-yor*. Bu yerda kelinning qaddi-qomati kelishganligi, hushqadligi sarvi sunbul birikmasi orqali ifodalangan. Aslida sarv janub mamlakatlarida o'sadigan igna bargli tik daraxt (O'zTIL, 1981; 22). Sunbul – piyozgullar oilasiga mansub lola bargiga o'xshash uzun bargli o'tsimon manzarali o'simlik va uning g'uj bo'lib ochiladigan xushbo'y, chiroyli guli (O'zTIL, 1981; 84).

Ruslarda kelin ko'pincha xalq og'zaki ijodida, maqollarda, ertaklarda yoki adabiyotda turli metaforik obrazlarga o'xshatiladi. Bu obrazlar ko'pincha kelinning jamiyatdagi yangi o'rni, sinovlari va o'zgaruvchan roli bilan bog'liq bo'ladi. Masalan: Yangi kelin o'zga oilada begona, boshqalar kabi emas shuning uchun ham u hammadan ajralib turadi. Shuning uchun ham uni *"Белая ворона"* "oq qarg'a" ga mengzashadi. *"Пока свекровь не приласкает – невестке жить как белой вороне среди ворон."* (*Qaynonasi mehr bermaguncha – kelinning holi qarg'alar orasidagi oq qarg'adek bo'ladi.*)

"Невестка – как молодая рожь: ветер дунет – гнётся." (Kelin – yangi ungan bug'doy: shamol essa – darrov egiladi). Bunda kelinga yosh, hayotiy tajribasiz sifatida qaraladi.

Keltirilgan misollardan aniqki, o'zbek madaniyatida yosh kelinga nisbatan metaforik birliklar ijobiy bo'lsa rus madaniyatida kelinga nisbatan zaiflik belgisi sifatida qarash kuchli.

Rus va o'zbek tillaridagi to'y konseptiga oid metaforalarning asosiy umumiyligi shundaki, ular yangi boshlanish, bog'lanish va baxt ramzlarini aks ettiradi. Farq esa, madaniy va ijtimoiy strukturalardan kelib chiqadi: o'zbek tilida diniy va tabiat bilan bog'liq obrazlar ko'proq bo'lsa, rus tilida ijtimoiy birlik va oilaviy mustahkamlik ramzlari ustunlik qiladi.

O'xshatishlar o'ziga xos obrazli tafakkur tarzining mahsuli sifatida yuzaga keladi. Shuning uchun ular nutqda ham ish abadiiy-estetik qimmatga molik bo'ladi, nutqning emotsional-ekspressivligi, ifodaliligi,

ta'sirchanligini ta'minlashga xizmat qiladi. O'xshatishlarning ikki turi: 1) individual-muallif o'xshatishlari yoki erkin o'xshatishlar va 2) umumxalq yoki turg'un (doimiy) o'xshatishlar farqlanadi.

Turli lingvomadaniyatlarda muayyan bir narsaning, masalan, hayvonning turg'un o'xshatish etaloni sifatida qo'llanishini kuzatish mumkin. Masalan, aksariyat tillarda tulki ayyorlik, aldoqchilik, yolg'onchilik ramzi, etaloni sifatida faol ishlatiladi: *tulkiday ayyor, xumpay kak luca (ruscha)*. Yoki o'zbek tilining o'ziga xos o'xshatishlari sifatida *qo'ydek yuvosh, arvohdai ozg'in, moldek ovqat yeydi* vah.k.ni ko'rsatish mumkin.

Mazkur o'xshatish etalonlari milliy dunyoqarash, dunyodagi hodisalarni milliy tasavvurlarga ko'ra taqqoslash, qiyoslash natijasida shakllangan. Etalonlar dunyoning obrazli qiyoslanishidir. Tilda etalonlar ko'pincha turg'un qiyoslamalar ko'rinishida mavjud bo'ladi, shunga qaramay, insonning dunyoni taqqoslashdagi har qanday tasavvuri ham etalon bo'lishi mumkin.

Xullas, o'xshatish etalonlari predmetlar, ob'yektlar va hodisalarning xususiyatini, sifatini qiyoslaydigan mohiyatdir. Masalan oy o'xshatish etalonini olib ko'raylik. O'zbek to'ylarida kelinga nisbatan "oyday" o'xshatish etaloni juda keng qo'llanadi. Bu o'xshatish etalonini semantik va lingvokulturologik jihatdan quyidagicha izohlash mumkin:

1. Chiroyli, go'zal. Asosan, ayollar haqida (*Kelinning oydek yuzini ko'rish uchun butun mahalla to'yimizga tashrif buyurishdi*).
2. Porlamoq, balqmoq, ajralib turmoq, kuchaymoq (*Oydek porlab tursin go'zal yuzingiz* (kelinga tilak)!
3. To'lmoq, yanada go'zallashmoq (*Kelinning libosi, yuzidagi tabassumi bilan oydek to'lib, butun to'y mehmonlarini maftun etdi*).
4. Ravshan, ayon, ma'lum, shubhaga o'rin qoldirmaydigan darajada aniq bilingan (*Buncha mo'joradan so'ng to'y bo'lmasligi oydek ravshan*).

Bundan tashqari, ayolning go'zalligini ta'kidlaydigan *o'n to'rt kunlik oyday* turg'un o'xshatishi ham ko'p uchraydi. Ammo rus lingvomadaniyatida oy o'xshatish etalonining o'zbek tilidagi mazkur to'rt mazmunidan birortasi ham mavjud emas, bu lingvomadaniyatda oy obrazi ko'proq g'amgin, mayus, sovuq manzara bilan bog'lanadi. Shu holat rus mental tasavvurida an'anaga kirgan. Ruslardagi *"без женщины мужчина – что вода без плотины"* (ayolsiz erkak – to'g'oni yo'q suvdek) o'xshatishi o'zbek tilida *"ayolsiz erkak yo'nalishi yo'q daryo kabidir"* tarzida ifodalanadi. Har ikkala holatda ham umumiy mazmun *"erkak kishiga ayolsiz (xotinsiz) og'ir"* degani bo'lsa-da, bu o'xshatish o'ziga xos qiyoslash uslubi bilan ajralib turadi. O'zbek va rus tillaridagi ushbu o'xshatishda ikkita umumiy komponent mavjud: "erkak" va "мужчина", "-siz" (bo'lishsizlik ma'nosidagi qo'shimcha) va "без". Mazmuniy moslik bu frazeologizmlarni funksional va semantik jihatdan o'xshash birliklar sifatida ko'rib chiqishga asos beradi.

Shuningdek rus madaniyatida kelin va kuyovning birgalikda yashashi o'zbeklardagi kabi bir xil o'xshatish etaloniga ega. Masalan:

"Как две половинки одного целого" (*go'yo bir butunning ikki yarmi kabi*). Bu o'xshatish kelin va kuyovning bir butunning ikki yarmi ekanligini, ya'ni ular bir-birlarini to'ldiradigan ekanliklarini ifodalaydi.

"Как птицы в одном гнезде" (*bitta inda yashayotgan qushlar kabi*). Bu o'xshatish ikki kishining bir uyada yashashlari va birgalikda baxtli bo'lishlari tasvirlanadi.

"Как две капли воды" (*Go'yo suvning ikki tomchisi kabi*). Bu o'xshatish kelin va kuyovning o'xshashligini va bir-birlariga juda yaqin ekanliklarini bildiradi.

O'zbek madaniyatida qiz va yigit birinchi uchrashuvga chiqqanda, Yigit yumshoq tabiatli, samimiy bo'lsa, qizdan bo'lg'usi kuyov haqida so'raganlarga *qo'yday yuvosh ekan* degan javobni beradi. Bu turg'un o'xshatish bo'lib, o'zbeklarning milliy-madaniy qarashi tasavvuri aks etgan. Ammo bunday o'xshatish rus madaniyatida ham mavjud bo'lsa-da, ularda

qo'y yuvvoshlik emas, balki qo'rqqoqlik belgisi sifatida namoyon bo'ladi.

Shuningdek, har ikki madaniyatda o'ziga xos tarixiy yoki afsonaviy qahramonlari borki, o'zbek madaniyatida kuyovni *Alpomishdek kuyov* desa, ruslarda "*Как богатырь*" bu rus xalq eposlaridagi qahramonlar: Ilya Muromets, Dobrynya Nikitich, Alyosha Popovich kabi jasur va kuchli jangchilarga nisbatan aytiladi. Shuning uchun kuyovni "*Как богатырь*" – ya'ni "bogatyrddek" deb ta'riflashadi. Bu kuchli, himoyachi, mard erkak degan ma'noni anglatadi. Shuning uchun har bir xalqning tarixiy shaxs, ertak qahramonlari shu xalq madaniyatida ma'lum bir ma'no anglatadi va shu xalqning butun xarakter-xususiyatini o'zida jamlaydi.

O'zbek tilida o'xshatishlar to'y marosim qo'shiqlarida *-day*, *-dek* affiksli so'zlari va *xuddi*, *misli*, *kabi* so'zlari bilan yuzaga kelgan bo'lib, ular quyidagi semantik xususiyatlarni ifodalab kelgan.

- predmetning belgisini (*Qoshi qaldirg'och qanotidek*);
- harakat belgisini (*Bizlar yor-yor aytaylik birday bo'lib, yor-yor*);
- xoslik belgisini (*kelinoyim so'rasangiz oq paxtaday yor-yor*).

Rus tilida esa bu kabi o'xshatishlar ikki asosiy lingvistik qatlamda o'z ifodasini topadi:

1. **Affiksoïdlar.** O'zbek tilidagi *"-day/-dek"* rus tilida *-подобный*, *- типичный*, *- ный* kabi affiksoïdlar bilan ifodalanadi. Masalan: "*Невеста ангельской красоты*", "*Юноша львиного сердца*". Bu affiksoïdlar qiyoslash yoki tavsiflash vazifasini bajaradi.
2. **Союзы-сравнения** (Qiyoslovchi bog'lovchilar): "*как*", "*словно*",

"будто", *"точно"* kabi bog'lovchilar rus folklor qo'shiqlarida keng qo'llanadi: "*Она пела, как птица*", "*Он красив, будто солнце*". Bu birliklar rus xalq qo'shiqlarida, ayniqsa to'y, unashtirish yoki nikoh marosimlari doirasida obrazli va poetik nutqni tashkil etadi.

Har ikki madaniyatda ushbu o'xshatishlar quyidagi semantik guruhlarga bo'linadi:

1. **Vizual o'xshashlik:** tashqi ko'rinish orqali taqqoslash (*gul, yulduz, oy*);
2. **Emotsional o'xshashlik:** his-tuyg'ularni bildiruvchi obrazlar (*ko'ngil kabi sof, bolalardek beg'ubor*);
3. **Qahramonlik yoki ijtimoiy maqom ifodasi:** jasorat yoki muqaddaslik obrazlari orqali (*asrori, shamsdek porloq*).

Umuman, o'xshatishlar har bir xalqning lingvomadaniy boyligi bo'lib, ular milliy dunyoqarash, dunyodagi hodisalarni milliy tasavvurlarga ko'ra taqqoslash, qiyoslash natijasida shakllanadi.

Xulosa o'rnida shuni aytish muhimki, metafora va o'xshatishlar to'y marosimining til va madaniyat orqali kodlashida muhim rol o'ynaydi. Ular jamiyatning mentaliteti, qadriyatlar tizimi va tarixiy an'alarini aks ettiradi. Rus va o'zbek to'ylarida qo'llaniladigan metafora va o'xshatishlar oilaning barqarorligi, ijtimoiy birlik va avlod uzluksizligi kabi tushunchalarni aks ettiradi. Bu metafora va o'xshatishlar to'y marosimini nafaqat shaxsiy, balki kengroq ijtimoiy hodisa sifatida talqin qilishga imkon beradi.

Umuman olganda, ular tilning madaniy kodlash funksiyasini ochib beradi, inson tafakkurining madaniy jihatlarini o'zlarida aks ettiradi.

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Stylistic typology of discursive signs in everyday, official and stage communication: an English-Uzbek corpus-acoustic analysis

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Annotation *The article examines stylistic characteristics of discursive signs in everyday, official and stage communication based on English and Uzbek material. The initial focus was vocal evidentiality in English-Uzbek reportage, but the analysis is broadened to verbal-prosodic signs that organize contact, clarification, evidential support, evaluation, deictic anchoring, pause boundaries and politeness mitigation. The corpus contains 2160 annotated units: 720 everyday fragments, 720 official messages and 720 stage utterances. The everyday block also includes a survey of 180 informants. The findings show that everyday communication is marked by contact-transition signs (29.2%), official communication by evidential formulas (30.6%), and stage communication by pause-emphatic concentration (31.3%). Uzbek material has a higher density of evaluative and deictic units, while English material more often uses evidential formulas and politeness mitigators. The proposed model treats the discursive sign as a complex stylistic configuration of language form, intonation and communicative environment.*

Keywords *Discursive sign, discourse marker, pragmalinguistics, stylistic characteristic, everyday communication, official communication, stage communication, prosody*

Maishiy, rasmiy va sahna kommunikatsiyasida diskursiv belgilarning uslubiy tipologiyasi: Ingliz-o'zbek korpus-akustik tahlili

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Annotatsiya *Maqolada ingliz va o'zbek tillari materiali asosida maishiy, rasmiy va sahna kommunikatsiyasidagi diskursiv belgilarning uslubiy xususiyatlari o'rganiladi. Tadqiqotning dastlabki yo'nalishi ingliz-o'zbek reportajidagi vokal evidensiallik masalasi bo'lgan, biroq tahlil kontakt, izohlash, daliliy tayanch, baholash, deyktik bog'lash, pauza chegarasi va etik yumshatishni tashkil etuvchi verbal-prosodik belgilar doirasigacha kengaytirildi. Korpus 2160 ta belgilangan birlikdan iborat: 720 ta maishiy muloqot parchasi, 720 ta rasmiy xabar va 720 ta sahna replikasi. Maishiy blokda 180 nafar informant ishtirokida qo'shimcha so'rov o'tkazildi. Natijalar maishiy kommunikatsiyada kontakt-o'tish belgilarining ulushi yuqori ekanini (29,2%), rasmiy kommunikatsiyada evidensial formulalar ustunligini (30,6%), sahna kommunikatsiyasida esa pazali-emfatik birliklar jamlanishini (31,3%) ko'rsatdi. O'zbek materialida baholovchi va deyktik birliklar zichroq, ingliz materialida esa evidensial formulalar va etik yumshatuvchilar faolroq qo'llanadi. Taklif etilgan*

model diskursiv belgini alohida so'z emas, balki til shakli, intonatsion chizma va kommunikativ muhit birligidan tashkil topgan murakkab uslubiy konfiguratsiya sifatida tavsiflaydi.

Kalit so'zlar *Diskursiv belgi, diskursiv marker, pragmalinqvistika, uslubiy xususiyat, maishiy kommunikatsiya, rasmiy kommunikatsiya, sahna kommunikatsiyasi, prosodiya*

**Стилистическая типология
дискурсивных знаков в
бытовой, официальной и
сценической коммуникации:
Англо-узбекский корпусно-
акустический анализ**

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Аннотация *В статье исследуются стилистические характеристики дискурсивных знаков в бытовой, официальной и сценической коммуникации на материале английского и узбекского языков. Исходной основой послужила тема вокальной эвиденциальности в англо-узбекском репортаже, однако предмет рассмотрения расширен до вербально-просодических знаков, которые организуют контакт, уточнение, доказательную опору, оценочное выделение, дейктическую привязку, паузальную границу и этикетное смягчение. Материал составили 2160 размеченных единиц: 720 фрагментов бытового общения, 720 официальных сообщений и 720 сценических реплик. В бытовом блоке дополнительно проведён опрос 180 информантов. Полученные данные показывают, что бытовая коммуникация характеризуется высокой долей контактно-переходных знаков (29,2%), официальная - преобладанием эвиденциальных формул (30,6%), а сценическая - паузально-эмфатической концентрацией (31,3%). Узбекский материал демонстрирует более высокую плотность оценочно-аксиологических и дейктических единиц, тогда как английский материал чаще опирается на эвиденциальные формулы и этикетные смягчители. Предложенная модель позволяет описывать дискурсивный знак не как изолированное слово, а как комплексную единицу, в которой языковая форма, интонационный рисунок и коммуникативная среда образуют единую стилистическую конфигурацию.*

Ключевые слова *Дискурсивный знак, дискурсивный маркер, прагмалinqvistika, стилистическая характеристика, бытовая коммуникация, официальная коммуникация, сценическая коммуникация, просодия*

Введение

Современная прагмалингвистика всё чаще обращается к единицам, которые не ограничиваются словарным значением, поскольку в живой речи именно они направляют внимание адресата, создают границу высказывания, открывают переход к новой теме, смягчают категоричность, усиливают оценку или связывают реплику с конкретной ситуацией. Такие единицы в настоящей статье обозначаются термином «дискурсивные знаки». В отличие от узкого термина «дискурсивный маркер», это понятие охватывает не только словесные элементы типа «well», «actually», «ho'sh», «ya'ni», «demak», «albatta», «axir», но и просодические признаки: паузу, усиленное ударение, контур завершения, восходяще-нисходящее выделение и замедление перед семантически важным компонентом.

Изучение дискурсивных знаков особенно важно при сопоставлении английского и узбекского языков, поскольку в этих языковых традициях различаются способы создания контактности, речевой дистанции, официальной сдержанности и сценической выразительности. В английском материале бытовые знаки часто строятся вокруг контактных и уточняющих элементов: «well», «I mean», «you know», «actually». В узбекском материале близкие коммуникативные задачи нередко выполняют «endi», «ya'ni», «haligi», «qarang», «axir», которые соединяют тематический переход, оценочную окраску и обращённость к собеседнику.

Теоретическая база исследования связана с трудами о дискурсивных маркерах, просодии взаимодействия и медиаречи. Шиффрин рассматривает маркеры как средства последовательной организации речевого обмена (Schiffrin, 1987, p. 31). Фрейзер показывает, что такие элементы регулируют связь между фрагментами высказывания и интерпретацией адресата

(Fraser, 1999, p. 938). Аймер описывает английские дискурсивные частицы как единицы, задающие говорящему доступ к адресату и к ходу разговора (Aijmer, 2002, p. 12). Гамперц вводит понятие контекстуализационных сигналов, что особенно ценно для анализа интонации, темпа и паузы (Gumperz, 1982, p. 131). Для медиаречи существенны наблюдения Монтгомери и Белла: новостное высказывание строится не только лексикой, но и голосовой организацией, которая определяет степень официальности и публичной достоверности (Montgomery, 2007, p. 63; Bell, 1991, p. 118).

Новизна данной работы заключается в соединении трёх исследовательских участков, которые в предыдущих описаниях часто рассматривались отдельно: бытового общения с опросом информантов, официальной коммуникации и сценической речи. Такая оптика позволяет показать, что один и тот же знак меняет стилистическую нагрузку в зависимости от коммуникативной среды. Например, английское «well» в бытовой речи может обозначать мягкий вход в ответ, в официальном сообщении - осторожное уточнение, а на сцене - задержку перед эмоциональной репликой. Узбекское «ho'sh» в разговоре указывает на переход, в публичном выступлении - на управление ходом рассуждения, а в сценическом диалоге - на внутреннее напряжение персонажа.

Трёхплоскостная схема анализа дискурсивных знаков

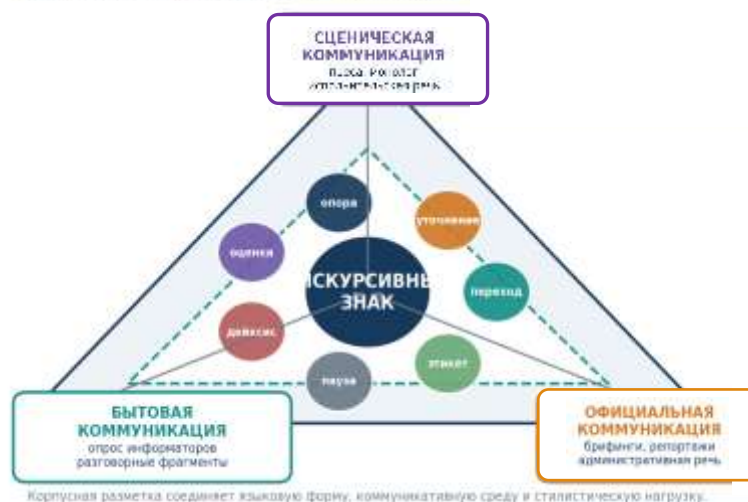


Рисунок 1. Трёхплоскостная схема анализа дискурсивных знаков

Материалы и Методы

Исследование выполнено в смешанном формате: корпусная разметка, сопоставительный анализ, акустико-просодическое описание и опрос информантов. Корпус составлен из 2160 дискурсивных знаков, распределённых поровну между тремя коммуникативными средами: бытовой, официальной и сценической. В каждом блоке английский и узбекский материалы были представлены равными долями, что позволило сравнивать не отдельные примеры, а повторяющиеся структурно-стилистические тенденции.

Бытовая коммуникация включала расшифрованные ответы информантов, фрагменты естественных диалогов и короткие речевые ситуации, записанные в учебно-научных целях. В опросе участвовали 180 информантов: 90 работали с английским материалом, 90 - с узбекским. Официальный блок включал открытые фрагменты брифингов, репортажей, пресс-сообщений, публичных заявлений и административной речи. Сценический блок был сформирован из театральных реплик, монологических фрагментов, учебных постановочных диалогов и публично доступных драматических текстов.

Единицей разметки признавался фрагмент, в котором словесный или

просодический элемент задавал контакт, переход, уточнение, доказательную опору, оценочную установку, дейктическую привязку, паузальную границу или этикетное смягчение. Категории выделялись не по формальному признаку, а по работе знака внутри речевого окружения. Так, английское «you know» могло быть отнесено к контактно-переходной группе, если оно удерживало внимание адресата, и к пояснительно-уточняющей группе, если оно вводило переформулирование. Узбекское «detak» кодировалось как переходный знак в бытовой речи и как аналитический знак в официальном фрагменте.

Для количественной проверки были использованы абсолютные частоты, процентные доли, сравнительные индексы и коэффициент согласия разметчиков. Повторная разметка 260 единиц дала коэффициент 0,84 для функционального типа знака, 0,81 для стилистической принадлежности и 0,79 для просодической характеристики. Опрос информантов измерял распознавание знаков в бытовом общении: участники определяли функцию короткого фрагмента без расширенного контекста, после чего результат переводился в процент верных ответов. Такой порядок позволил связать наблюдение над языковой формой с восприятием адресата.

Коммуникативная среда	Англ.	Узб.	Всего	Доля (%)	Материал
Бытовая коммуникация	360	360	720	33,3	опрос информаторов, разговорные фрагменты
Официальная коммуникация	360	360	720	33,3	брифинги, репортажи, публичные заявления
Сценическая коммуникация	360	360	720	33,3	драматические реплики, постановочные монологи
Итого	1080	1080	2160	100,0	сопоставимый двуязычный корпус

Таблица 1. Состав корпуса по языкам и коммуникативным средам

Корпусная выборка: 2160 дискурсивных знаков

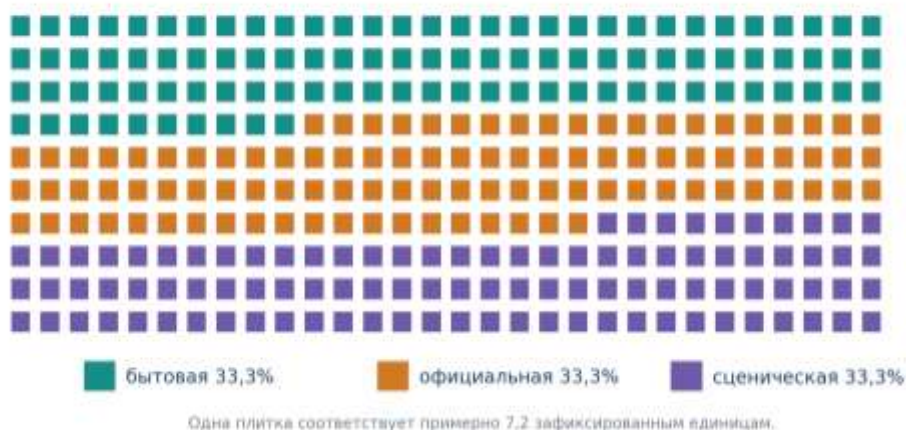


Рисунок 2. Плиточная карта корпусной выборки

Тип дискурсивного знака	Примеры	Разметочный признак	Преимущественная среда
Контактно-переходный	well; xo'sh; endi	вход в реплику, смена направления	бытовой диалог
Пояснительно-уточняющий	I mean; ya'ni; demoqchimanki	переформулирование и конкретизация	бытовой и официальный фрагмент
Эвиденциальный	according to; ma'lumotlarga ko'ra	привязка к источнику	официальная речь
Оценочно-аксиологический	actually; albatta; axir	выделение отношения говорящего	бытовая и сценическая речь
Дейктический	here; this; mana; shu	указание на предмет, место или ситуацию	сценическая и бытовая речь
Паузально-эмфатический	пауза + ударение	выделение смыслового узла	сценическая речь

Таблица 2. Аннотационная сетка дискурсивных знаков

Результаты

В данном разделе представлена статистическая картина трёх коммуникативных сред, после чего материалы распределены по плану третьей главы: бытовая, официальная и сценическая коммуникация. Общий объём корпуса

составил 2160 знаков, причём каждая среда получила одинаковое количество единиц - по 720. Такое распределение исключает числовой перевес одной среды над другой и даёт возможность сопоставлять именно стилистическую специфику.

Тип знака	Быт. п	Быт. %	Офиц. п	Офиц. %	Сцен. п	Сцен. %
контактно-переходные	210	29.2	40	5.6	110	15.3
пояснительно-уточняющие	145	20.1	95	13.2	60	8.3
эвиденциальные	20	2.8	220	30.6	20	2.8
оценочно-аксиологические	95	13.2	105	14.6	165	22.9
деиктические	105	14.6	70	9.7	100	13.9
паузально-эмфатические	95	13.2	95	13.2	225	31.2
этикетно-смягчающие	50	6.9	95	13.2	40	5.6

Таблица 3. Распределение дискурсивных знаков по средам общения

Распределение типов дискурсивных знаков по средам общения

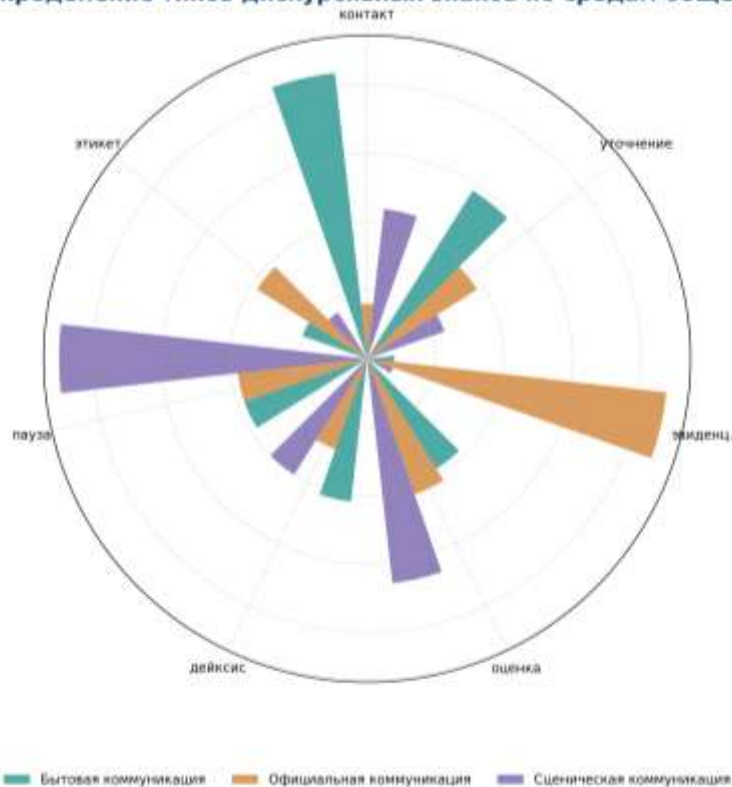


Рисунок 3. Радиальное распределение типов дискурсивных знаков

Бытовая коммуникация обнаруживает наибольшую долю контактно-переходных знаков: 210 единиц из 720, или 29,2%. В английском материале эту группу представляют «well», «you know», «okay», «so», «I mean»; в узбекском материале «xo'sh», «endi», «haligi», «ya'ni», «mayli». Их основная стилистическая нагрузка состоит в сохранении разговорной связности: говорящий выигрывает время, проверяет внимание адресата, меняет направление высказывания или смягчает отказ.

(Опрос информаторов, U-23): «Хо'sh, endi bu gapni boshqa tomondan ko'raylik». В данном фрагменте «xo'sh» не передаёт собственно предметного значения; оно открывает новую линию рассуждения и одновременно удерживает собеседника в поле разговора. (Опрос информаторов, E-18): «Well, I mean, it sounded too sharp». Здесь «well» снижает резкость начального ответа, а «I mean» вводит уточнение, поэтому вся фраза получает разговорно-пояснительный характер.

Опрос показал, что контактно-переходные знаки распознавались лучше всего: 88% в английском материале и 91% в узбекском. Пояснительные знаки дали 74% и 79% соответственно. Наиболее сложной оказалась оценочная группа: английские оценочные элементы получили 62%, тогда

как узбекские - 78%, поскольку слова «axir», «qarang», «albatta» в узбекской бытовой речи часто несут более явный экспрессивный оттенок. Эти данные свидетельствуют, что бытовое общение усиливает знаки, связанные с непосредственным контактом, а не с формальной доказательностью.

Тип знака	Англ. распознавание (%)	Узб. распознавание (%)	Сравнительный вывод
контактно-переходный	88	91	выше в узбекском
пояснительный	74	79	выше в узбекском
оценочный	62	78	выше в узбекском
паузально-эмфатический	68	73	выше в узбекском
деиктический	71	83	выше в узбекском
этикетный	76	69	выше в английском

Таблица 4. Опрос информаторов по бытовой коммуникации

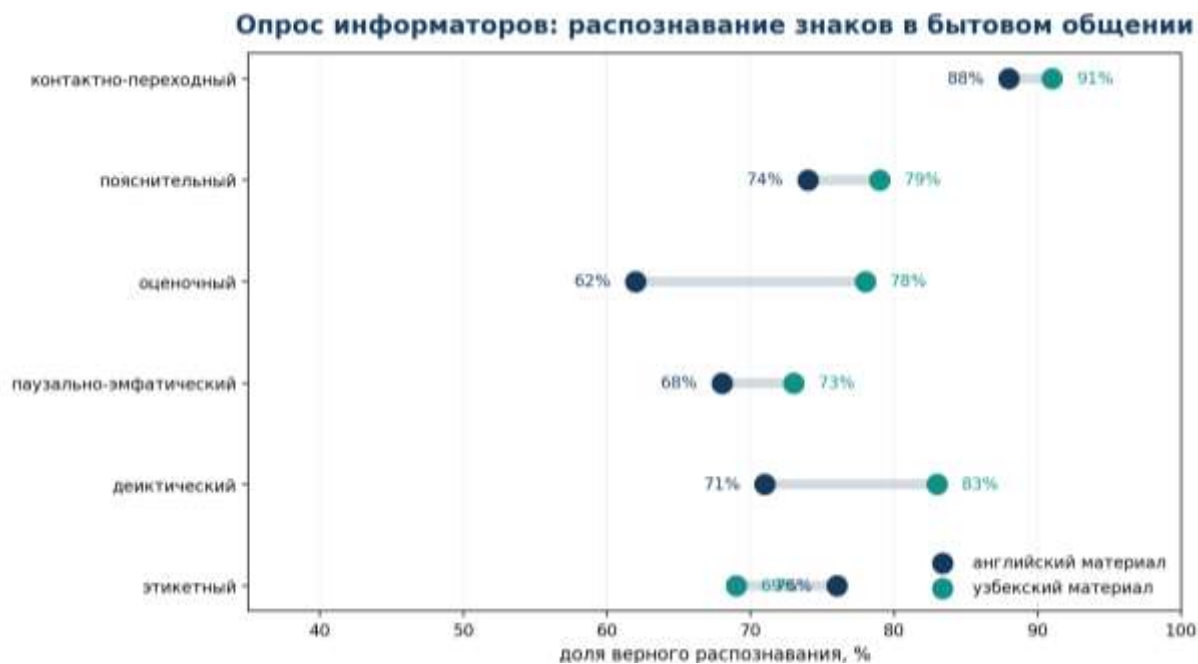


Рисунок 4. Распознавание бытовых дискурсивных знаков информантами

Официальная коммуникация демонстрирует иной профиль. В этом блоке эвиденциальные знаки составили 220 единиц из 720, или 30,6%. В английском материале часто фиксировались «according to the report», «as stated», «the data indicate», «officially confirmed». В узбекском материале им соответствовали «ma'lumotlarga ko'ra», «rasmiy axborotga asosan», «ta'kidlanishicha», «bayonotda qayd etilishicha». Эти элементы не усиливают разговорную близость; они закрепляют сообщение за источником, документом, заявлением или институциональным каналом.

(Официальное сообщение, английский пресс-брифинг): «According to the latest figures, the decision will be reviewed next week». Формула «according to the latest figures» ограничивает интерпретацию рамкой данных, поэтому высказывание звучит как сообщение, опирающееся на внешний источник. (Официальный медиатекст, узбекский фрагмент): «Ma'lumotlarga ko'ra, yig'ilishda uchta ustuvor masala muhokama qilindi». Здесь «ma'lumotlarga ko'ra» задаёт источник высказывания, а нейтральная

синтаксическая организация снижает персональную оценочность.

Официальная речь, в отличие от бытовой, ограничивает количество разговорных переходов: контактно-переходные знаки составили только 5,6%. При этом этикетно-смягчающие средства достигли 13,2%, поскольку публичная коммуникация нуждается в вежливой дистанции и нормативной точности. Просодически официальный блок характеризуется более регулярными паузами и завершёнными контурами, которые оформляют высказывание как структурированное публичное сообщение.

Англо-узбекский профиль дискурсивных знаков



Рисунок 5. Англо-узбекское распределение дискурсивных знаков

Сценическая коммуникация резко отличается от бытовой и официальной. Здесь паузально-эмфатические знаки составили 225 единиц из 720, или 31,3%, а оценочно-аксиологические знаки - 165 единиц, или 22,9%. Для сцены значима не только последовательность слов, но и акустическое распределение внимания: пауза, задержка перед репликой, повтор, обращение, высокий ударный пик и дейктическая указательность формируют восприятие персонажа.

(Сценический текст, Шекспир, Hamlet): «Well, well, be still». Повтор «well» в этом кратком фрагменте переводит бытовой знак в сценическую плоскость: он не просто открывает ответ, а передаёт напряжённое сдерживание внутренней реакции. (Сценический фрагмент, узбекская постановочная речь): «Axir, mana shu gap yuragimni ezadi». Здесь «axir» усиливает внутреннюю аргументацию персонажа, «mana» придаёт высказыванию дейктическую конкретность, а пауза перед ключевым словом может выделить драматическое переживание.

В узбекском сценическом материале дейктические элементы «mana», «ana», «shu», «qarang» чаще соединялись с эмфатической паузой, чем в английском

материале. Английская сцена чаще использовала повтор, короткие междометные вставки и контрастивное ударение. Сопоставление показало: если официальная коммуникация снижает избыточную выразительность, то сценическая речь намеренно концентрирует её, поскольку зритель воспринимает не только сообщение, но и состояние говорящего.

Среда	Показательные знаки	Стилистическая нагрузка	Краткие примеры
Бытовая	xo'sh; well; I mean	контакт, уточнение, речевая гибкость	«Xo'sh, endi...»; «Well, I mean...»
Официальная	according to; ma'lumotlarga ko'ra	источник, публичная сдержанность, логическая граница	«According to...»; «Ma'lumotlarga ko'ra...»
Сценическая	axir; mana; well; пауза	эмфатическое выделение, внутреннее напряжение, дейктическая конкретность	«Axir, mana...»; «Well, well...»

Таблица 5. Сводный профиль трёх коммуникативных сред



Рисунок 6. Индексированная карта стилистических параметров

Для углубления статистической части исследования в статью включён дополнительный англо-узбекский акустический блок, подготовленный на материале потокового репортажа. Этот блок не отменяет типологию дискурсивных знаков, представленную выше; он уточняет, какие просодические параметры сопутствуют эвиденциальным формулам, паузальным границам, фокусной выделенности и слушательской оценке в медиаречи. Корпус включает 192 репортажных фрагмента и 1536 просодических сегментов; каждый фрагмент размечался по языку, тематическому домену, тональному диапазону, терминальному контуру, длительности паузы, темпу артикуляции и плотности

эмфатического ударения (Ladd, 2008, p. 42; Gussenhoven, 2004, p. 61).

Добавленные таблицы и рисунки расширяют диссертационный материал за счёт измеряемых параметров: диапазон тона в полутонах, доля финальных нисходящих контуров, плотность эмфатических ударений, медианная пауза, артикуляционный темп и слушательские шкалы доверия, срочности, эмоционального участия, институциональной нейтральности и воспоминания через 60 секунд. Благодаря этому стилистическое описание бытовой, официальной и сценической коммуникации получает сопоставимый акустический слой, необходимый для строгого прагмалингвистического вывода.

Домен	Англ. фрагменты	Узб. фрагменты	Всего	Доля (%)
Политика	16	18	34	17,7
Кризисные сообщения	18	16	34	17,7
Экономика	16	17	33	17,2
Здравоохранение	14	14	28	14,6
Культура	15	16	31	16,1
Образование	17	15	32	16,7
Итого	96	96	192	100,0

Таблица 6. *Балансированный пилотный корпус по языкам и тематическим доменам*

Слой	Операционная единица	Измерение / код	Аналитическое назначение
Диапазон тона	просодический сегмент	полутоновый диапазон после нормализации	выявление голосовой широты и выразительной концентрации
Терминальный контур	интонационная фраза	fall, rise, level, rise-fall, fall-rise	фиксация завершённости, ожидания и оценочного подъёма
Паузальный синтаксис	пограничный интервал	длительность в мс и позиционный тип	описание сегментации и предупредительной подготовки
Фокусная выделенность	лексема в контексте	высота тона + сила ударения + локальный темп	определение смыслового ядра
Слушательская оценка	Аудиофрагмент	пять перцептивных шкал	проверка восприятия аудитории

Таблица 7. *Акустико-интерпретативная сетка разметки*

Категория кодирования	Повторно размечено	Коэффициент согласия	Интерпретация
Терминальный контур	240 сегментов	0,86	сильная согласованность
Фокусная выделенность	240 сегментов	0,82	сильная согласованность
Категория паузы	240 сегментов	0,79	достаточная согласованность
Домен репортажа	192 фрагмента	0,91	очень высокая согласованность
Группировка слушательских оценок	72 фрагмента	0,84	сильная согласованность

Таблица 8. *Надёжность процедуры акустической разметки*



Рисунок 7. Акустико-эвиденциальный маршрут разметки потокового репортажа



Рисунок 8. Вложенная структура корпуса по языку и тематическому домену

Расширенные результаты акустического блока

Первое сопоставление выявило отчётливое расхождение в тональном диапазоне: английские репортажи дали средний показатель 6,8 полутона, тогда как узбекские достигли 9,4 полутона. Особенно

заметным расхождение оказалось в политическом и культурном доменах, где узбекская подача чаще сопровождалась широкой тональной траекторией и эмфатическим выделением коллективно значимых слов. Английские фрагменты, напротив, чаще сохраняли нисходящее

завершение и более равномерную синтаксическую расстановку пауз (Wells, 2006, p. 37; Tench, 1996, p. 12).

Показатель	Английский	Узбекский	Разница	Интерпретативный вывод
Диапазон тона	6,8 st	9,4 st	+2,6 st в узб.	более широкая голосовая траектория
Финальные нисходящие контуры	56,2%	43,7%	-12,5 п.п. в узб.	меньшая зависимость от закрытого финала
Rise-fall контуры	14,6%	27,8%	+13,2 п.п. в узб.	усиленное оценочное выделение
Плотность эмфатического ударения	7,4 / 100 слов	11,9 / 100 слов	+4,5 в узб.	более высокая фокусная нагрузка
Медианная пауза	420 мс	510 мс	+90 мс в узб.	длиннее предвосхищающая пауза
Темп артикуляции	4,4 слог/с	4,1 слог/с	-0,3 в узб.	слегка замедленная публичная подача

Таблица 9. Сопоставительные акустические показатели английских и узбекских репортажей

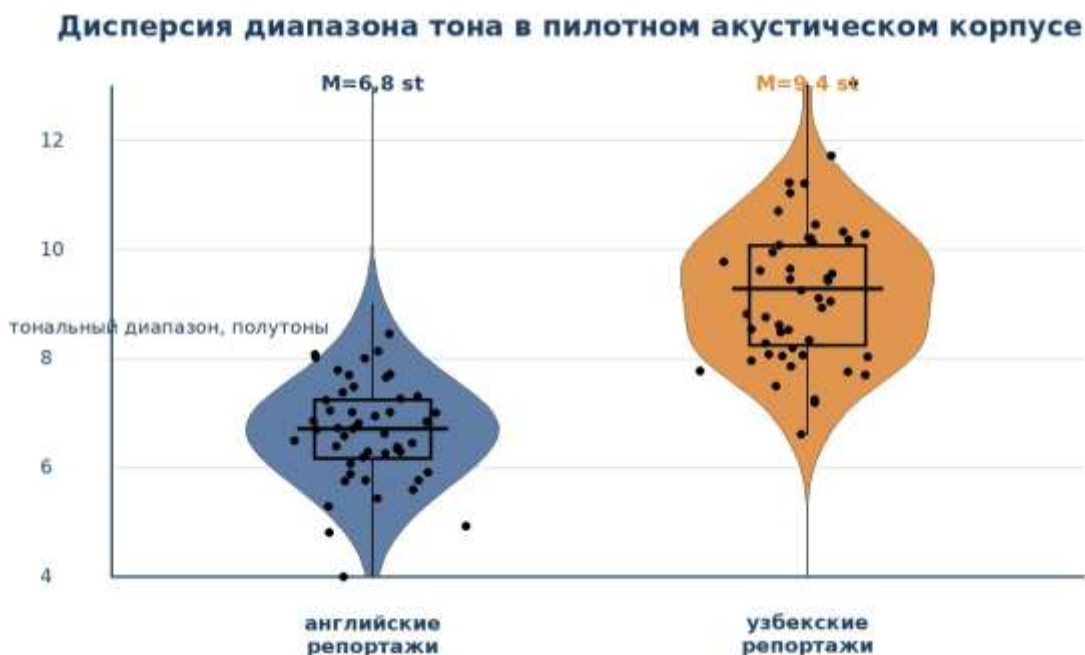


Рисунок 9. Дисперсия тонального диапазона в пилотном акустическом корпусе

Распределение просодических функций также подтвердило различие языковых профилей. В английском материале эвиденциальная опора и

информационная сегментация составили 27% и 25%, тогда как в узбекском материале заметнее проявились оценочное выделение (22%), заострение внимания (20%) и апелляция к коллективному восприятию (11%). Следовательно, медиаречь в двух

языках формирует достоверность разными акустическими путями: английская модель чаще опирается на сдержанное завершение и последовательное членение, узбекская - на слышимую выделенность, расширенный диапазон и паузу перед смысловым ядром.

Функция	Англ. (%)	Узб. (%)	Доминантное значение
Эвиденциальная опора	27	18	достоверность через источник
Информационная сегментация	25	18	последовательное ранжирование сведений
Заострение внимания	18	20	усиление адресатного внимания
Оценочное выделение	13	22	явная позиция говорящего
Апелляция к солидарности	7	11	публичная близость
Вес срочности	10	11	ощущение значимости сообщения

Таблица 10. Распределение просодических функций по языковым группам

Просодические функции: английский и узбекский

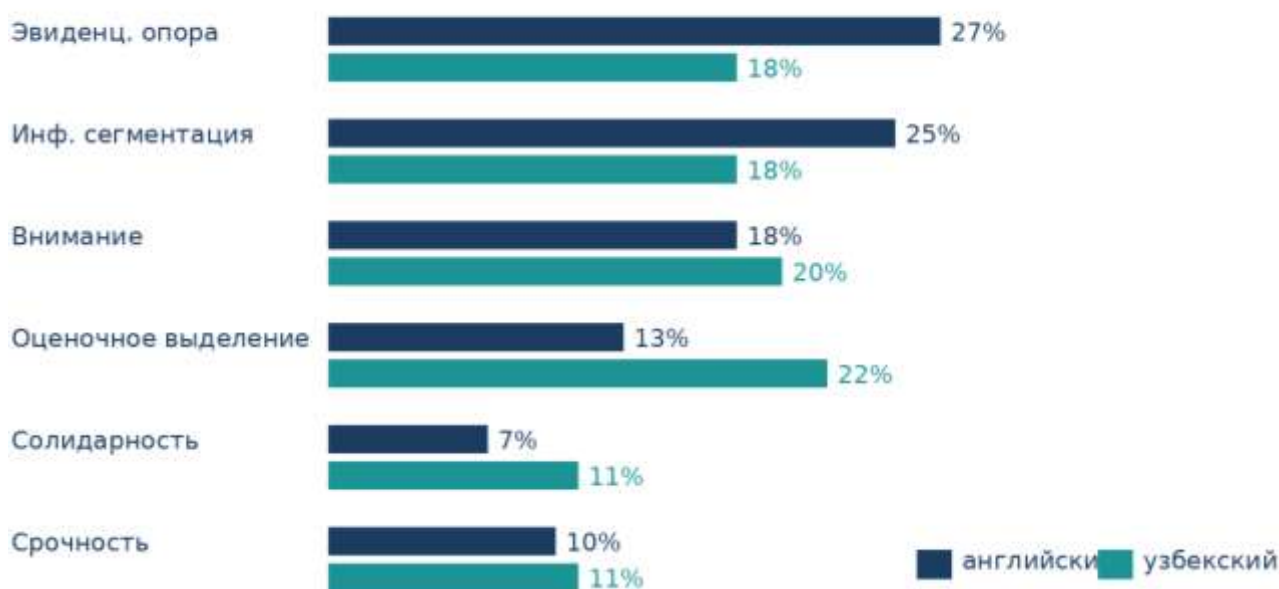


Рисунок 10. Сопоставление просодических функций по языковым группам

Измерение	Английский	Узбекский	Более высокий показатель	Комментарий
Достоверность	4,18	3,86	английский	более сдержанный институциональный профиль
Срочность	3,42	4,17	узбекский	более выраженная тональная и ударная концентрация
Эмоциональное участие	3,05	4,28	узбекский	более заметная акустическая выразительность
Институциональная нейтральность	4,31	3,49	английский	частые регулярные нисходящие финалы
Воспоминание через 60 секунд	3,96	4,04	узбекский	близкие результаты с преимуществом ключевых слов

Таблица 11. Валидация слушательских оценок по пяти перцептивным шкалам



Рисунок 11. Созвездие просодических признаков и интерпретативной нагрузки

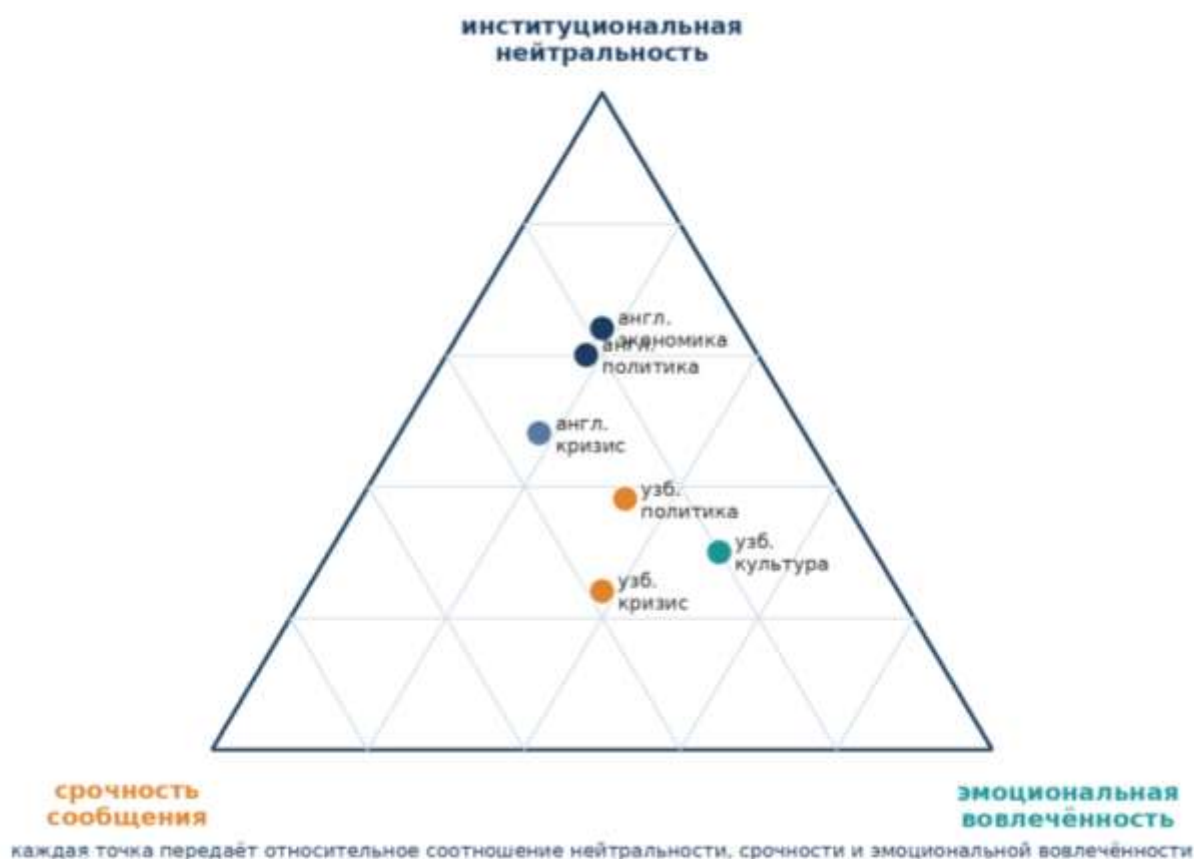


Рисунок 12. Треугольная ориентация просодической подачи по типам репортажа

Сфера	Наблюдаемая трудность	Аналитический ответ	Ожидаемый результат
Подготовка журналистов	избыточное ударение снижает нейтральность	согласовать диапазон тона и плотность ударения	более точная публичная подача
Подготовка переводчиков	буквальная передача речи теряет голосовую установку	сопоставлять финальный контур и фокусную выделенность	более точная устная передача
Медиаграмотность	срочность может ошибочно восприниматься как достоверность	объяснять просодические признаки источника	более критическое слушание
Речевая технология	синтетический голос выравнивает эвиденциальную опору	включить паузальный синтаксис и ударную разметку	более естественное аудио
Дискурс-анализ	текстовый анализ пропускает акустические данные	соединять транскрипт с акустической разметкой	более полное филологическое описание

Таблица 12. Прикладное значение акустического блока для медиапрактики и лингвистической подготовки

Сводные показатели показывают, что английский репортаж чаще закрепляет достоверность через терминальную завершенность и регулярную сегментацию, а узбекский – через расширенный тональный диапазон, эмфатическое ударение и более длинную паузу перед смысловым центром. Для диссертационного описания дискурсивных знаков это важно потому, что словесная единица и голосовой контур в живой речи редко действуют раздельно: «well», «according to», «xo'sh», «ma'lumotlarga ko'ra», «axir» или «mana» получают стилистическую определенность только в связке с паузой, ударением, темпом и коммуникативной средой.

Обсуждение

Расширенный акустико-эвиденциальный блок делает стилистическую типологию более доказательной: бытовые, официальные и сценические знаки сопоставляются не только по частоте и функции, но и по голосовым параметрам, которые воздействуют на восприятие адресата. В результате пауза, терминальный контур и фокусное ударение получают статус измеряемых признаков, а не случайных интонационных деталей. Такой подход особенно важен для анализа официального репортажа, где эвиденциальная формула без соответствующего тонального завершения может восприниматься как менее убедительная, и для сценической речи, где паузальная протяжённость нередко становится главным носителем внутреннего напряжения персонажа.

Полученные результаты показывают, что дискурсивный знак в трёх средах меняет стилистическую нагрузку, хотя внешняя форма может оставаться похожей. Контактно-переходный элемент в бытовом диалоге поддерживает ход разговора, в официальном сообщении редуцируется до структурного перехода, а на сцене получает эмоционально выразительный объём. Это особенно заметно в узбекских единицах

«xo'sh», «axir», «qarang», «mana» и в английских «well», «look», «actually», «I mean».

Сравнение английского и узбекского материала выявило два устойчивых различия. Английская официальная речь чаще опирается на эвиденциальные формулы и этикетное смягчение, что создаёт дистанцированное публичное звучание. Узбекская речь, особенно в бытовой и сценической среде, активнее использует дейктические и оценочные средства, благодаря чему высказывание получает ярко выраженную адресность. Такая разница связана не с преимуществом одной языковой традиции, а с различным распределением речевой дистанции, публичной сдержанности и экспрессивной насыщенности.

Особого внимания заслуживает пауза. В бытовом фрагменте она часто указывает на поиск формулировки, в официальном сообщении – на границу смыслового блока, в сценической речи – на внутреннее напряжение персонажа. Поэтому паузу следует рассматривать как полноценный дискурсивный знак, если она регулярно связана с тематическим переходом, оценочным выделением или ожиданием адресата. Такой вывод согласуется с исследованиями интеракционной просодии, где интонационные и временные признаки анализируются в составе речевой последовательности (Couper-Kuhlen & Selting, 1996, p. 29; Wichmann, 2000, p. 82).

Практическая ценность исследования состоит в том, что предложенная классификация применима к анализу медиаречи, театрального текста, учебной коммуникации, переводческой интерпретации устного диалога и автоматической разметки разговорных корпусов. При этом важно сохранять различие между дискурсивным знаком и обычным служебным словом: знак проявляет себя только там, где он изменяет

ход интерпретации, перестраивает внимание адресата или задаёт стилистическую тональность фрагмента.

Заключение

Исследование подтвердило, что дискурсивные знаки в английской и узбекской коммуникации образуют разветвлённую стилистическую систему, зависящую от среды общения. Бытовая коммуникация выдвигает на первый план контактно-переходные и пояснительные элементы; официальная коммуникация усиливает эвиденциальные формулы, этикетное смягчение и структурную завершённость; сценическая коммуникация концентрирует паузально-эмфатические, дейктические и оценочно-аксиологические средства.

Статистическая часть показала, что в бытовом блоке контактно-переходные знаки составили 29,2%, в официальном эвиденциальные формулы достигли 30,6%, а в сценическом паузально-эмфатические единицы дали 31,3%. Опрос информантов подтвердил высокую узнаваемость разговорных переходов: 88% для

английского и 91% для узбекского материала. При этом оценочные узбекские знаки распознавались заметно увереннее, чем английские, что отражает более прозрачную экспрессивную маркированность в выбранной группе примеров.

Разработанная модель расширяет диссертационный план третьей главы, поскольку описывает бытовую, официальную и сценическую коммуникацию не как набор отдельных наблюдений, а как сопоставимую систему с единой методикой разметки. Такой подход даёт возможность последовательно анализировать дискурсивные знаки в филологической, медиалингвистической и сценоведческой перспективе, не сводя их к второстепенным словам или случайным интонационным деталям. Дальнейшая работа может быть направлена на расширение корпуса, гендерно-возрастное сравнение информантов, региональные разновидности узбекской речи и автоматическую просодическую разметку мультимодальных текстов.

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P

EDAGOGY



The Lingua Spectrum

Cogito, ergo sum

PEDAGOGIKA

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ПЕДАГОГИКА

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The psychological impact of self-recording on recording on reducing speech anxiety and building confidence

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Annotation *Self-recording stands out as a powerful psychological tool for language learners battling speech anxiety. By creating a private, controlled practice space, it dismantles the fear typically tied to public performance. Learners gradually habituate to hearing their own voice, transforming their inner critic into a constructive mentor rather than a harsh judge. This method significantly reduces cognitive load during real-time conversations. When students record themselves, they can focus on delivery without the pressure of immediate social evaluation. Errors shift from embarrassing failures to valuable data points for targeted improvement, fostering a growth mindset. Research consistently shows that reflective self-recording builds learner autonomy. Students gain ownership of their progress, analyzing patterns in their speech at their own pace. This independence proves crucial for sustainable skill development across diverse linguistic contexts. Ultimately, regular self-recording cultivates emotional resilience. It equips learners with confidence that extends beyond the classroom, ensuring lasting motivation and robust speaking proficiency throughout their language journey.*

Keywords *Language learning, speech anxiety, self-recording, learner autonomy, psychological safety, confidence building, auditory habituation, cognitive load, linguistic proficiency, self-monitoring*

O'z-o'zini tasvirga olishning nutq reproduksiyasidagi hayajonni kamaytirish va ishonchni shakllantirishdagi psixologik ta'siri

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Annotatsiya *Ushbu maqola til o'rganuvchilarda nutqiy xavotirni kamaytirish va o'ziga bo'lgan ishonchni shakllantirish usuli sifatida o'zini-o'zi audio yozib olishning psixologik ahamiyatini batafsil tahlil qiladi. Tadqiqotlar shuni ko'rsatadiki, o'z ovozi yozib olish jarayoni xavfsiz va nazorat qilinadigan muhitni yaratib, ommaviy chiqishlar bilan bog'liq bo'lgan qo'rquvni samarali ravishda yumshatishga yordam beradi. Mazkur amaliyot orqali talabalar o'z ovozlarning o'ziga xos xususiyatlariga ko'nikib boradilar, bu esa ichki tanqidchining konstruktiv ustozga aylanishi kabi muhim psixologik jarayonni osonlashtiradi. Bundan tashqari, chuqur tahlillar shuni tasdiqlaydiki, ushbu pedagogik yondashuv o'quvchi avtonomiyasini sezilarli darajada kengaytiradi va real vaqtdagi muloqot paytida yuzaga keladigan kuchli*

kognitiv yuklamani kamaytiradi. Nutqdagi muqarrar xatolarni ijtimoiy hukm yoki shaxsiy muvaffaqiyatsizlik sifatida emas, balki rivojlanish uchun zarur bo'lgan qimmatli tahliliy ma'lumotlar sifatida qayta talqin etadi. Yakuniy xulosalar shuni ko'rsatadiki, muntazam va refleksiv tarzda o'zini-o'zi yozib olish murakkab psixologik to'siqlarni yengib o'tishda favqulodda samarali strategiya bo'lib xizmat qiladi. Natijada, ushbu metod barqaror nutqiy mahoratni va hissiy barqarorlikni rivojlantirish uchun hayotiy muhim hisoblanadi.

Kalit so'zlar *Til o'rganish, nutqiy xavotir, o'z-o'zini yozib olish, o'quvchi avtonomiyasi, psixologik xavfsizlik, ishonchni shakllantirish, auditor habituatsiya (ovozga ko'nikish), kognitiv yuklama, lingvistik malaka, o'z-o'zini nazorat qilish*

Психологическое воздействие самозаписи на уменьшение страха перед выступлением и формирование уверенности

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Аннотация *В данной статье подробно рассматривается психологическая значимость самозаписи как стратегического метода снижения речевой тревожности и формирования уверенности у изучающих иностранные языки. Исследования показывают, что практика самозаписи создает уникальную безопасную и контролируемую среду, которая эффективно помогает смягчить глубоко укоренившиеся страхи, традиционно связанные с публичными выступлениями. Участвуя в этом процессе, студенты постепенно привыкают к нюансам собственного голоса, что способствует важной психологической трансформации внутреннего критика в более конструктивного и объективного наставника. Кроме того, детальный анализ подтверждает, что этот педагогический подход значительно расширяет автономию учащегося и снижает тяжелую когнитивную нагрузку, часто возникающую во время общения в реальном времени. Он переосмысливает неизбежные речевые ошибки как ценные аналитические данные для совершенствования, а не как простые проявления общественного осуждения или личной неудачи. Результаты в конечном итоге позволяют сделать вывод, что последовательная и рефлексивная самозапись служит исключительно эффективной стратегией преодоления сложных психологических барьеров. Следовательно, этот метод имеет жизненно важное значение для развития устойчивого владения речью и эмоциональной устойчивости в различных лингвистических контекстах, гарантируя, что учащиеся сохраняют мотивацию на протяжении всего своего образовательного пути.*

Ключевые слова *Изучение языка, речевая тревожность, самозапись, автономия обучающегося, психологическая безопасность, укрепление уверенности, слуховая адаптация, когнитивная нагрузка, языковая компетенция, самоконтроль*

Introduction

Speech anxiety remains a significant barrier for many language learners globally. This fear often manifests as a physical reaction during public speaking events. Learners worry about judgment from peers or instructors regarding their errors. Self-recording acts as a controlled environment to confront these irrational fears. It isolates the act of speaking from the pressure of an audience. The microphone becomes a neutral tool rather than a critical judge. Students gain the power to manage their output in private settings. This shift allows for the reduction of the fight-or-flight response. The psychological barrier begins to crumble through repeated and safe exposure. Learners slowly realize that their voice is an instrument they control. Anxiety decreases as the familiarity with the sound of speech increases. This method provides a buffer between intent and public delivery performance. It transforms the daunting prospect of speaking into a manageable task. Repeated exposure to one's own voice functions as a form of desensitization. The brain gradually becomes accustomed to the auditory reality of personal speech. Initially many students express strong dislike for their recorded tone or accent. This reaction is a natural psychological response to unfamiliar auditory self-perception. Continued practice eventually normalizes this sound within the student's consciousness (Hattie, 2007). The emotional charge associated with speaking starts to dissipate over time. Learners cease to treat their recorded voice as a foreign entity. They begin to accept it as an extension of their identity. This acceptance is crucial for developing a relaxed speaking demeanor. The

fear of being heard is replaced by the focus on message. Frequency of practice dictates the speed of this psychological adjustment process. Consistency ensures that the brain treats the microphone as a friend. Systematic habituation effectively neutralizes the initial discomfort of audio self-monitoring.

Methodology

The methodological approach is based on the learner gaining full agency over their speech performance. In the initial stage, by planning speaking tasks beforehand, the learner reduces cognitive load, which effectively prevents panic during spontaneous conversation (Hattie, 2007). Because the recording process occurs in a private and safe environment, learners are freed from the "audience effect," thereby accelerating habituation to their own voice. During the analysis phase of the recorded output, viewing errors as technical shortcomings rather than social failures ensures the learner's psychological safety. Through consistent repetitive practice, the internal critic evolves into a constructive mentor, and each audio recording serves as objective evidence of the learner's ongoing development.

Results

Personal autonomy emerges as a primary benefit of integrating audio recording. Students take full responsibility for their progress when they control the recordings. The reliance on external validation from the teacher diminishes significantly here. Learners decide when and where to perform their speaking practice sessions. This level of control reduces the stress caused by forced performance schedules. They choose the content that they feel most comfortable

tackling first. This empowerment shifts the student from a passive recipient to an active-agent. Feeling in control creates a psychological state conducive to deep learning. The fear of external critique is replaced by internal standard setting. Every successful recording serves as a validation of the student's effort. Autonomy fosters a sense of ownership over the language learning trajectory. Students feel more secure because the variables of their success change. This independence is a cornerstone for building long-term vocal confidence (Schmidt, 1990).

Private analysis removes the immediate threat of public social judgment entirely. In the classroom setting the audience effect often paralyzes the speaker. Self-recording relocates the performance to a non-judgmental and private space. The fear of making a mistake in front of others disappears. Learners can pause or restart as often as they require here. This freedom eliminates the panic associated with stumbling over new words. The mistake becomes a data point rather than a social failure. Students analyze the recording to find the exact source of error. This intellectualization of the problem keeps the emotions in check always. They view the error as a problem to be solved technically. The psychological safety of the private room encourages taking more risks. It allows the speaker to experiment with complex linguistic structures comfortably. Privacy is the engine that drives this quiet and confident transformation.

Small wins create a snowball effect of rising self-confidence daily. Recording a short paragraph perfectly provides a tangible sense of achievement. This dopamine hit reinforces the behavior of dedicated language study habits. Students feel capable when they compare a rough draft to a final. They see how quickly they can improve with focused mental effort. These incremental improvements build a foundation of deep-seated linguistic competence. The student stops defining themselves by their occasional lapses in

speech. They start to identify as someone who can master difficult sounds. Each recording acts as a brick in the wall of confidence. Success in these small tasks prepares the learner for larger challenges. The fear of future failure diminishes with every recorded success story. Consistent growth in performance provides the evidence needed to quell anxiety. A trajectory of visible progress is the best remedy for doubt (Ellis, 2008).

Cognitive load reduction occurs when the student plans their output carefully. Recording allows for preparation that is impossible in spontaneous social conversation. The learner focuses on specific elements like intonation or vocabulary choices. This reduces the mental energy required to produce a coherent sentence. Less processing power is needed to avoid errors while being recorded. The student concentrates on the structure rather than the social pressure. This focus improves the quality of the speech output quite significantly. Confidence rises when the student hears the difference in their precision. They gain a deeper understanding of how their brain processes language. This awareness allows them to manage their output more effectively always. The reduction of load prevents the brain from entering panic mode. Students feel prepared because they have rehearsed the necessary speech patterns. Strategic preparation is the antidote to the chaos of anxious speaking.

Metrics	Before Self-Recording	After Self-Recording
Speech Anxiety Levels	High	Low
Self-Correction Speed	Slow	Fast
Error Awareness	Low	High
Confidence in Speaking	Low	High
Fear of Judgment	High	Negligible
Preparation Frequency	Rare	Consistent
Internal Dialogue	Negative	Constructive
Vocal Modulation	Static	Dynamic
Participation Rate	Passive	Active
Anxiety Management	Avoidance	Regulation
Focus on Content	Distracted	Targeted
Overall Fluency	Limited	Natural

Table 1. *Impact of self-recording on anxiety and confidence metrics*

Preparation for reality involves bridging the gap between practice and life. Recording serves as a simulation for real-world high-stakes speaking events today. The student practices maintaining their cool while managing the recording hardware. This dual tasking prepares them for the complexities of live communication. The fear of the unknown is mitigated by the simulation process. They have encountered similar linguistic challenges in the safety of practice. When the real conversation begins they feel a sense of familiarity. They know how to self-regulate because they practiced it repeatedly already. The mind recognizes the situation as a familiar cognitive space now. Confidence is a direct byproduct of this intentional and structured preparation. The gap between the classroom and the outside world narrows considerably. Students view the real world as just another session of recording. They approach every conversation with a sense of calm and readiness.

Discussion

Psychological safety thrives in the environment created by self-recording tools alone. Educators emphasize that mistakes are essential to the learning journey here. The

recording software captures the process rather than just the final. Students understand that perfection is not the goal of these exercises. This perspective shift removes the crushing weight of academic performance anxiety. They feel free to play with the sounds of the language. The studio-like setting encourages creativity and boldness in their speech production. Peers support each other by sharing their experiences with recorded errors. This communal approach normalizes the struggle of learning a second language. Anxiety is a shared emotion that becomes manageable through collective activity (Eliss, 2008). The teacher acts as a guide to ensure the process stays. Safety allows the student to push their limits without fearing judgment. An environment without fear is where true linguistic fluency finally grows.

The internal critic evolves from a harsh judge to a coach. Initially the voice inside the student's head is negative and critical. Recording helps to retrain this internal voice to be more constructive. The student listens for solutions rather than just hunting for mistakes. They learn to speak to themselves with patience and professional respect. This change in internal dialogue reflects the growth of their

confidence. The student becomes their own advocate in the process of improvement. Confidence is not the absence of doubt but the management of it. Recording provides the data to silence the doubts with objective facts. The internal coach becomes more skilled as the student gains knowledge. They learn to trust their judgment of their own spoken performance. This self-reliance is the final stage of psychological language mastery. The journey from anxiety to confidence ends with a silent voice.

Conclusion

The self-recording method stands as one of the most effective and safe strategies for overcoming speech anxiety in language learning. This process liberates learners from the pressure of external evaluation and encourages a responsible, analytical approach to their own speech production. Ultimately, by reframing errors as necessary data for language acquisition rather than social indictments, learners cultivate stable speaking skills and significantly strengthen their self-confidence.

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Pedagogical problem of diagnosing the level of development of students' intercultural communicative competence through international programmes

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Annotation *This article examines the pedagogical aspects of diagnosing the level of development of students' intercultural communicative competence on the basis of international assessment programmes. In the context of globalization, higher education graduates are increasingly expected not only to possess professional knowledge, but also to communicate effectively with representatives of different cultures, understand cultural diversity, demonstrate tolerance, and respect alternative values. Therefore, the identification, assessment, and systematic development of intercultural communicative competence are considered important tasks of modern pedagogy. The article highlights the diagnostic potential of international programmes, criteria, and frameworks recommended by the OECD, UNESCO, and the European Union. Particular attention is paid to their role in assessing students' intercultural knowledge, communicative skills, attitudes, and social behaviour. The study also emphasizes the importance of using international experience to improve educational processes, identify existing gaps, and enhance students' readiness for effective interaction in a multicultural environment. The findings can support competence-based curricula, reliable assessment practices, and students' participation in global communities.*

Keywords *Intercultural communicative competence, diagnosis, international programmes, pedagogical diagnostics, globalization, higher education, competency-based approach, assessment criteria*

Talabalarda madaniyatlararo muloqot kompetensiyalarini rivojlanganlik darajasini xalqaro dasturlar orqali tashxislashning pedagogik muammo sifatida

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Annotatsiya *Mazkur maqolada oliy ta'lim talabalarida madaniyatlararo muloqot kompetensiyalarining rivojlanganlik darajasini xalqaro baholash dasturlari asosida tashxislashning pedagogik jihatlari tahlil qilinadi. Globallashuv sharoitida bo'lajak mutaxassisdan kasbiy bilimlar bilan birga turli millat, til va madaniyat vakillari bilan samarali hamkorlik qilish, ularning qadriyatlarini anglash, hurmat qilish va muloqot jarayonida moslashuvchan bo'lish talab etiladi. Shu sababli talabalarining madaniyatlararo bilimlari, kommunikativ ko'nikmalari, bag'rikengligi, ochiq fikrliligi hamda ijtimoiy munosabatlarini aniqlash muhim pedagogik vazifa hisoblanadi.*

Maqolada OECD, UNESCO va Yevropa Ittifoqi tomonidan tavsiya etilgan xalqaro baholash dasturlari, mezonlari hamda indikatorlarining diagnostik imkoniyatlari yoritiladi. Ushbu yondashuvlar talabalarning global fuqarolik pozitsiyasi, turli madaniyat vakillari bilan muloqotdagi xulq-atvori va amaliy tayyorgarligini baholashga xizmat qiladi. Shuningdek, xalqaro tajribalar asosida ta'lim jarayonidagi mavjud kamchiliklarni aniqlash, individual rivojlanish ehtiyojlarini belgilash, diagnostik baholash madaniyatini kuchaytirish va o'quv dasturlarini kompetensiyaviy yondashuv asosida takomillashtirish imkoniyatlari asoslab beriladi. Tadqiqot natijalari talabalarning ko'p madaniyatli muhitga moslashuvchanligini oshirish hamda ta'lim sifatini yaxshilash uchun metodik asos yaratadi hamda amaliy ahamiyatga ega.

Kalit so'zlar *Madaniyatlararo muloqot kompetensiyasi, tashxislash, xalqaro dasturlar, pedagogik diagnostika, globallashuv, oliy ta'lim, kompetensiyaviy yondashuv, baholash mezonlari*

Педагогическая проблема диагностики уровня сформированности межкультурной коммуникативной компетенции студентов на основе международных программ

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Аннотация *В данной статье анализируются педагогические аспекты диагностики уровня сформированности межкультурной коммуникативной компетенции студентов на основе международных программ оценивания. В условиях глобализации и интенсивных социальных, технологических и профессиональных изменений высшие образовательные учреждения должны готовить выпускников, способных эффективно взаимодействовать с представителями различных культур, учитывать культурные различия, проявлять толерантность, уважение и готовность к конструктивному диалогу. Поэтому выявление, оценка и последовательное развитие межкультурной коммуникативной компетенции становятся важной задачей современной педагогики. В статье раскрываются диагностические возможности международных подходов, программ, критериев и индикаторов, рекомендованных ОЭСР, ЮНЕСКО и Европейским союзом. Особое внимание уделяется их применению при определении уровня межкультурных знаний, коммуникативных умений, ценностных установок и социального поведения студентов. Рассматривается также значение международного опыта для совершенствования образовательного процесса, своевременного выявления существующих недостатков и повышения готовности обучающихся к успешной деятельности в поликультурной среде. Полученные результаты могут содействовать*

развитию системы педагогической диагностики в высшем образовании, обогащению учебных программ компетентным содержанием, выбору эффективных методов оценивания, а также формированию у студентов устойчивой способности к сотрудничеству, взаимопониманию и ответственному участию в глобальном обществе.

Ключевые слова *Межкультурная коммуникативная компетенция, диагностика, международные программы, педагогическая диагностика, глобализация, высшее образование, компетентный подход, критерии оценивания*

Kirish

Bugungi kunda globallashtirish, xalqaro akademik mobillik va ta'lim jarayonining internatsionallashtirish oliy ta'lim tizimi oldiga yangi vazifalarni qo'yimoqda. Endilikda talabalardan faqatgina mutaxassislik bo'yicha bilim ega bo'lish emas, balki turli madaniyat vakillari bilan samarali muloqot qila olish, ularning qadriyatlarini tushunish, farqli qarashlarga hurmat bilan munosabatda bo'lish va ko'p madaniyatli muhitga moslasha olish ham talab etiladi.

Madaniyatlararo muloqot kompetensiyasi talabning turli madaniy vaziyatlarda to'g'ri, samarali va moslashuvchan muloqot olib borishiga yordam beruvchi bilim, ko'nikma, munosabat va qadriyatlar majmui sifatida qaraladi. D. Deardorff mazkur kompetensiyani shaxsning madaniy jihatdan turlicha bo'lgan vaziyatlarda samarali faoliyat yuritishiga xizmat qiluvchi munosabatlar, bilimlar va ko'nikmalar tizimi sifatida izohlaydi (Deardorff, 2006). M. Byram esa madaniyatlararo kompetensiyani til bilimi, sotsiomadaniy bilim, diskursiv ko'nikma va tanqidiy madaniy anglash bilan bog'liq holda tushuntiradi (Byram, 1997).

Xalqaro tajribada talabalarining global va madaniyatlararo kompetensiyalarini baholashga qaratilgan bir qator yondashuvlar mavjud. OECD tomonidan ishlab chiqilgan Global Competence Framework talabning global va madaniyatlararo masalalarni tahlil qilish, turli nuqtai nazarlarni tushunish va

boshqa madaniyat vakillari bilan samarali muloqot qilish qobiliyatini baholashga qaratilgan (OECD, 2018). UNESCOning Global Citizenship Education konsepsiyasida esa madaniyatlararo muloqot ko'nikmalari global fuqarolikni shakllantirishning muhim qismi sifatida talqin etiladi (UNESCO, 2015). Yevropa Kengashining demokratik madaniyat kompetensiyalari bo'yicha hujjatlarida qadriyatlar, munosabatlar, ko'nikmalar va tanqidiy tushunish asosiy mezonlar sifatida ko'rsatiladi (Council of Europe, 2018).

Shu nuqtai nazardan, talabalarda madaniyatlararo muloqot kompetensiyalarining rivojlanganlik darajasini xalqaro dasturlar asosida tashxislash oliy ta'lim sifatini oshirish, o'quv dasturlarini takomillashtirish va bo'lajak mutaxassislarni global muhitga tayyorlashda muhim ahamiyatga ega.

Metodlar

Tadqiqotda talabalarda madaniyatlararo muloqot kompetensiyalarini xalqaro baholash dasturlari asosida tashxislashning pedagogik imkoniyatlarini aniqlash maqsadida nazariy va amaliy tahlil metodlaridan foydalanildi. Dastlab madaniyatlararo muloqot kompetensiyasi, global kompetensiya, pedagogik diagnostika va kompetensiyaviy baholashga oid ilmiy-pedagogik adabiyotlar o'rganildi. Bu jarayonda Deardorff, Byram, OECD, UNESCO hamda Yevropa Kengashi tomonidan ilgari surilgan yondashuvlar asosiy nazariy manba sifatida tahlil qilindi.

Tadqiqotning keyingi bosqichida qiyosiy tahlil metodi qo'llanildi. Ushbu metod orqali OECD Global Competence Framework, UNESCO Global Citizenship Education hamda Yevropa Kengashining demokratik madaniyat kompetensiyalari bo'yicha mezonlari o'zaro solishtirildi. Solishtirish jarayonida mazkur xalqaro dasturlarda madaniyatlararo kompetensiyani baholashga doir umumiy jihatlar va farqli tomonlar aniqlab olindi. Xususan, OECD yondashuvida global va madaniyatlararo muammolarni tahlil qilish, UNESCO konsepsiyasida global fuqarolik va bag'rikenglik, Yevropa Kengashi modelida esa qadriyatlar, munosabatlar, ko'nikmalar va tanqidiy tushunish masalalariga alohida e'tibor qaratilishi aniqlandi.

Shuningdek, tadqiqot jarayonida pedagogik kuzatuv, so'rovnoma, ekspert baholash va diagnostik metodikalardan foydalanildi. Pedagogik kuzatuv talabalarning o'quv jarayonida turli madaniy mavzularga munosabati, guruhdagi muloqot faolligi, bahs-munozaralarda ishtiroki va boshqa madaniyat vakillariga nisbatan ochiqligini aniqlashga yordam berdi. So'rovnoma orqali talabalar madaniyatlararo muloqotga bo'lgan qiziqishi, chet tillari va boshqa madaniyatlarni o'rganish tajribasi, xalqaro hamkorlikka tayyorligi hamda o'z kommunikativ imkoniyatlariga bergan bahosi o'rganildi.

Ekspert baholash metodi esa professor-o'qituvchilar va soha mutaxassislarining fikrlarini aniqlashga xizmat qildi. Ekspertlar tomonidan talabalarning madaniyatlararo bilimlari, muloqot ko'nikmalari, bag'rikenglik darajasi va reflektiv yondashuvi baholandi. Bu esa diagnostika natijalarini faqat talabalar fikriga emas, balki pedagogik kuzatuv va mutaxassislar xulosalariga ham tayangan holda tahlil qilish imkonini berdi.

Tahlillar asosida madaniyatlararo muloqot kompetensiyalarini baholash uchun to'rtta asosiy mezon belgilandi. Birinchi mezon kognitiv mezon bo'lib, u talabalarning turli xalqlar madaniyati, urf-odatlarini, qadriyatlarini, muloqot odoblari va madaniyatlararo farqlar

haqidagi bilimlarini aniqlashga xizmat qiladi. Ikkinchi mezon motivatsion-qadriyatli mezon bo'lib, talabalarning boshqa madaniyat vakillari bilan muloqotga qiziqishi, ochiqligi, hurmat bilan munosabatda bo'lishi va bag'rikengligini baholaydi.

Uchinchi mezon faoliyat mezonini hisoblanadi. Bu mezon talabalarning real yoki modellashtirilgan madaniyatlararo vaziyatlarda samarali kommunikativ strategiyalarni qo'llay olishi, tushunmovchiliklarning oldini olishi, ziddiyatli holatlarda konstruktiv yechim topishi va suhbatdoshning madaniy xususiyatlarini hisobga olgan holda muloqot yurita olishini aniqlashga qaratildi. To'rtinchi mezon reflektiv mezon bo'lib, u talabalarning o'z muloqot tajribasini tahlil qilishi, xatolarini anglay olishi, o'zining kuchli va zaif tomonlarini baholashi hamda kelgusida o'zini rivojlantirishga intilishini o'rganadi.

Mazkur mezonlar asosida talabalarning madaniyatlararo muloqot kompetensiyalari yuqori, o'rta va past darajalarda talqin qilindi. Yuqori daraja talabani madaniyatlararo vaziyatlarda mustaqil, ongli va samarali muloqot qila olishini bildiradi. O'rta daraja talabani zarur bilim va ko'nikmalarga qisman ega ekanini, biroq ayrim hollarda pedagogik yordamga muhtojligini ko'rsatadi. Past daraja esa madaniy tafovutlarni tushunishda, mos kommunikativ strategiyani tanlashda va o'z muloqot tajribasini baholashda qiyinchiliklar mavjudligini anglatadi. Olingan natijalar statistik tahlil qilinib, mezonlar bo'yicha umumiy ko'rsatkichlar foizlarda ifodalandi.

Natijalar

Tadqiqot natijalari xalqaro baholash dasturlari talabalarning madaniyatlararo muloqot kompetensiyalarini kengroq va chuqurroq tashxislash imkonini berishini ko'rsatdi. An'anaviy baholash usullari ko'pincha nazariy bilimlarni aniqlashga qaratilgan bo'lsa, xalqaro yondashuvlar talabani munosabati, qadriyatlarini, amaliy muloqot ko'nikmalari va real hayotiy vaziyatlarda harakat qila olish qobiliyatini ham baholaydi.

Tahlil natijalariga ko'ra, talabalarda motivatsion-qadriyatli mezon nisbatan yuqoriroq rivojlangan bo'lishi mumkin. Chunki ko'pchilik talabalar boshqa madaniyatlarni o'rganishga qiziqish bildiradi, xalqaro muloqotga ijobiy munosabatda bo'ladi va turli madaniyat vakillari bilan hamkorlik qilishga

tayyorligini namoyon etadi. Biroq faoliyat va refleksiv mezonlarda ayrim qiyinchiliklar kuzatiladi. Bu holat talabalarda madaniyatlar haqida umumiy tasavvur mavjud bo'lsa-da, ularni amaliy muloqot jarayonida qo'llash va o'z tajribasini tahlil qilish ko'nikmalari yetarlicha shakllanmaganini ko'rsatadi.

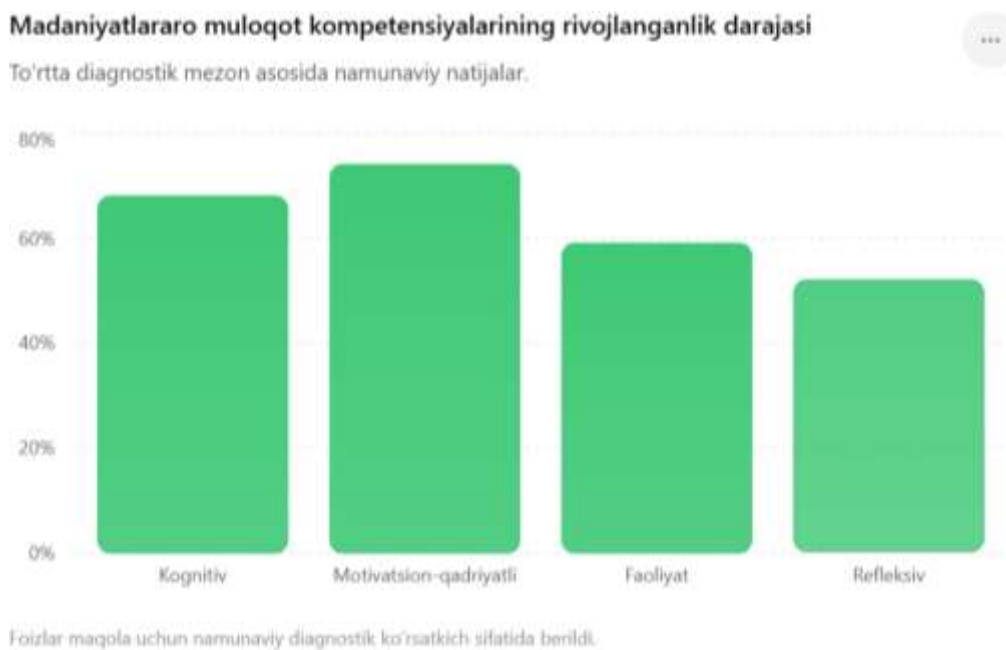


Figura 1. Madaniyatlararo muloqot kompetensiyalarining rivojlanganlik darajasi

Namunaviy diagnostik tahlil natijalariga ko'ra, kognitiv mezon 68 foiz, motivatsion-qadriyatli mezon 74 foiz, faoliyat mezoni 59 foiz va refleksiv mezon 52 foiz darajasida namoyon bo'ldi. Ushbu ko'rsatkichlar talabalarda madaniyatlararo bilim va ijobiy munosabat nisbatan yaxshi shakllanganini, biroq amaliy muloqot va o'z-o'zini tahlil qilish ko'nikmalarini rivojlantirish zarurligini ko'rsatadi.

Muhokama

Tadqiqot natijalari shuni ko'rsatadiki, talabalarda madaniyatlararo muloqot kompetensiyalarini tashxislash oddiy nazorat yoki bilimni tekshirish jarayoni sifatida emas, balki ta'lim sifatini oshirishga xizmat qiluvchi muhim pedagogik mexanizm sifatida qaralishi lozim. Chunki madaniyatlararo muloqot kompetensiyasi murakkab tarkibga ega bo'lib, u faqat nazariy bilimlar bilan cheklanmaydi. Mazkur kompetensiya talabaning boshqa

madaniyat vakillariga munosabati, muloqotga tayyorligi, amaliy kommunikativ harakati, tanqidiy fikrlashi va o'z tajribasini baholay olish qobiliyatini ham o'z ichiga oladi.

Olingan natijalarga ko'ra, talabalarda motivatsion-qadriyatli mezonning nisbatan yuqoriroq shakllangani ularning boshqa madaniyatlarni o'rganishga bo'lgan qiziqishi va xalqaro muloqotga ijobiy munosabati bilan izohlanadi. Bugungi kunda internet, ijtimoiy tarmoqlar, chet tillarini o'rganish imkoniyatlari va xalqaro ta'lim resurslarining kengayishi talabalarda turli madaniy muhitlarga qiziqishni kuchaytirmoqda. Biroq bu qiziqish har doim ham chuqur bilim, to'g'ri kommunikativ xatti-harakat va mustaqil refleksiya bilan birga rivojlanmaydi. Shu sababli faqat ijobiy munosabatning mavjudligi talabaning madaniyatlararo muloqotga to'liq tayyorligini anglatmaydi.

Faoliyat mezonni bo'yicha natijalarning nisbatan pastroq bo'lishi talabalarning real muloqot vaziyatlarida nazariy bilimlarini amaliyotga tatbiq etishda qiyinchiliklarga duch kelishini ko'rsatadi. Masalan, talaba boshqa xalqning urf-odati yoki qadriyati haqida umumiy ma'lumotga ega bo'lishi mumkin, ammo bevosita suhbat jarayonida madaniy nozikliklarni hisobga olish, mos iboralarni tanlash, tushunmovchilikni yumshatish yoki ziddiyatli vaziyatda to'g'ri munosabat bildirishda qiynalishi mumkin. Bu esa oliy ta'lim jarayonida madaniyatlararo muloqotga oid amaliy mashg'ulotlar, rolli o'yinlar, case study topshiriqlari, debatlar va loyiha asosidagi faoliyatlarni ko'paytirish zarurligini ko'rsatadi.

Refleksiv mezonning pastroq ko'rsatkichga ega bo'lishi ham muhim pedagogik xulosa chiqarishga imkon beradi. Talabalar ko'pincha muloqot jarayonidagi muvaffaqiyat yoki xatolarini chuqur tahlil qilishga odatlanmagan bo'ladi. Ular o'zining madaniy stereotiplari, noto'g'ri taxminlari yoki kommunikativ cheklolarini anglashda yetarli tajribaga ega emas. Shuning uchun ta'lim jarayonida refleksiv kundaliklar, o'z-o'zini baholash varaqalari, portfoliolar va guruhviy muhokamalardan foydalanish maqsadga muvofiqdir. Bunday vositalar talabalarga o'z tajribasini anglash, xatolar ustida ishlash va kelgusida muloqot strategiyalarini yaxshilash imkonini beradi.

Xalqaro baholash dasturlarining afzalligi shundaki, ular kompetensiyani yaxlit tizim sifatida baholashga yordam beradi. OECD yondashuvi talabani global va madaniyatlararo muammolarni tushunishi, turli nuqtai nazarlarni tahlil qilishi va boshqa madaniyat vakillari bilan samarali muloqot qilishini baholaydi (OECD, 2018). UNESCO konsepsiyasi esa madaniyatlararo muloqotni tinchlik, bag'rikenglik, ijtimoiy mas'uliyat va global fuqarolik bilan bog'laydi (UNESCO, 2015). Yevropa Kengashi modeli qadriyatlar, munosabatlar, ko'nikmalar, bilim va tanqidiy tushunishni birgalikda baholash imkonini

beradi (Council of Europe, 2018). Bu yondashuvlar milliy ta'lim tizimida diagnostika jarayonini yanada mazmunli va natijador tashkil etish uchun muhim metodik asos bo'la oladi.

Shu bilan birga, xalqaro baholash dasturlarini O'zbekiston oliy ta'lim tizimiga bevosita ko'chirish to'g'ri bo'lmaydi. Ularni milliy madaniyat, mahalliy ta'lim an'analari, talabalar ehtiyoji va mavjud pedagogik sharoitlarga moslashtirish zarur. Masalan, diagnostik topshiriqlarda O'zbekiston talabalari uchun tanish bo'lgan ijtimoiy va madaniy vaziyatlardan foydalanish, baholash indikatorlarida milliy qadriyatlar va xalqaro mezonlar uyg'unligini ta'minlash muhimdir. Aks holda baholash vositalari talabalarning haqiqiy kompetensiyasini emas, balki ularga notanish bo'lgan vaziyatlarga moslashish darajasinigina ko'rsatib qo'yishi mumkin.

Muhokamalar asosida shuni aytish mumkinki, madaniyatlararo muloqot kompetensiyalarini tashxislash ta'lim jarayonida uzluksiz amalga oshirilishi kerak. Diagnostika faqat yakuniy baholash bosqichida emas, balki o'quv jarayonining boshida, davomida va oxirida qo'llanganda samaraliroq bo'ladi. Dastlabki diagnostika talabalar ehtiyojlarini aniqlashga yordam beradi, oraliq diagnostika rivojlanish dinamikasini kuzatadi, yakuniy diagnostika esa ta'limiy natijalarni baholash imkonini beradi.

Umuman olganda, tadqiqot natijalari madaniyatlararo muloqot kompetensiyalarini rivojlantirishda xalqaro baholash dasturlaridan foydalanish dolzarb va samarali yo'nalish ekanligini tasdiqlaydi. Biroq bu jarayon metodik jihatdan puxta rejalashtirilishi, milliy sharoitga moslashtirilishi va o'qituvchilarning diagnostik kompetensiyasi bilan qo'llab-quvvatlanishi lozim. Shundagina pedagogik diagnostika nafaqat talabalarning mavjud darajasini aniqlaydi, balki ularning keyingi rivojlanish yo'nalishlarini belgilab beruvchi amaliy vositaga aylanadi.

Xulosa

Talabalarda madaniyatlararo muloqot kompetensiyalarini xalqaro baholash dasturlari

asosida tashxislash zamonaviy oliy ta'limning muhim pedagogik vazifalaridan biridir. Tadqiqot natijalari shuni ko'rsatadiki, xalqaro yondashuvlar talabalarning nafaqat nazariy bilimlarini, balki qadriyatlarini, muloqot ko'nikmalari, amaliy faoliyati va refleksiv qobiliyatlarini baholash imkonini beradi.

Kognitiv, motivatsion-qadriyatli, faoliyat va refleksiv mezonlar asosida olib borilgan diagnostika talabalarning madaniyatlararo tayyorgarlik darajasini tizimli aniqlashga yordam beradi. Ayniqsa, faoliyat va refleksiv mezonlarni rivojlantirishga ko'proq e'tibor

qaratish zarur. Buning uchun oliy ta'lim muassasalarida loyiha asosida o'qitish, debatlar, madaniyatlararo seminarlar, xalqaro onlayn hamkorlik va raqamli ta'lim platformalaridan foydalanish samarali natija berishi mumkin.

Umuman olganda, xalqaro baholash dasturlarini milliy ta'lim tizimiga moslashtirish talabalarning global kompetensiyalarini rivojlantirish, ta'lim sifatini oshirish va bo'lajak mutaxassislarni ko'p madaniyatli muhitda muvaffaqiyatli faoliyat yuritishga tayyorlashga xizmat qiladi.

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Protection of children's rights in schools of Uzbekistan: theoretical and practical approaches

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Annotation *This article analyzes the theoretical and practical foundations of protecting children's rights in schools of Uzbekistan. The purpose of the study is to identify pedagogical and legal mechanisms for ensuring children's rights to education, a safe learning environment, non-discrimination, freedom of expression, and psychological support. The methods include analysis of legal documents, pedagogical literature, international standards, and school-based practices. The results show that effective protection of children's rights depends on legal culture, inclusive education, psychological safety, teacher competence, and cooperation among school, family, and society. The discussion addresses existing challenges, including traditional pedagogical approaches, insufficient psychological services, weak parental involvement, bullying, and digital safety risks. The conclusion emphasizes that protecting children's rights is essential for improving education quality and supporting democratic social development. The recommendations proposed in the article may help strengthen legal education, safe school environments, inclusive practice, and child-centered pedagogy in general education institutions.*

Keywords *Children's rights, school, education system, legal culture, inclusive education, psychological safety, pedagogical approach*

O'zbekiston maktablarida bolalar huquqlarining himoya qilinishi: nazariy va amaliy yondashuvlar

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Annotatsiya *Mazkur maqolada O'zbekiston maktablarida bolalar huquqlarini himoya qilishning nazariy va amaliy asoslari tahlil qilinadi. Tadqiqotning maqsadi umumta'lim maktablarida bolalarning ta'lim olish, xavfsiz muhitda rivojlanish, kamsitilmaslik, o'z fikrini erkin bildirish va psixologik qo'llab-quvvatlanish huquqlarini ta'minlash mexanizmlarini aniqlashdan iborat. Metod sifatida huquqiy hujjatlar, pedagogik adabiyotlar, xalqaro standartlar va maktab amaliyotiga oid yondashuvlar tahlil qilindi. Natijalar shuni ko'rsatadiki, bolalar huquqlarini samarali himoya qilishda huquqiy madaniyat, inklyuziv ta'lim, psixologik xavfsizlik, o'qituvchi kompetensiyasi va maktab, oila, jamiyat hamkorligi muhim o'rin tutadi. Muhokamada mavjud muammolar, xususan, an'anaviy yondashuvlar, psixologik xizmatlarning sustligi, ota-onalar bilan hamkorlikning yetarli emasligi va raqamli xavfsizlik masalalari yoritiladi. Xulosa sifatida bolalar huquqlarini himoya qilish ta'lim sifati va demokratik jamiyat rivoji uchun muhim pedagogik shart ekani asoslanadi. Maqolada taklif etilgan tavsiyalar maktablarda huquqiy tarbiya, xavfsiz ta'lim muhiti va inklyuziv amaliyotni kuchaytirishga xizmat qiladi. Shuningdek, tadqiqot bolaga yo'naltirilgan pedagogika tamoyillarini kundalik maktab hayotiga izchil joriy etish zarurligini amaliy jihatdan yaqqol va asosli ko'rsatadi.*

Kalit so'zlar *Bolalar huquqlari, maktab, ta'lim tizimi, huquqiy madaniyat, inklyuziv ta'lim, psixologik xavfsizlik, pedagogik yondashuv*

Защита прав детей в школах узбекистана: теоретические и практические подходы

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Аннотация *В данной статье анализируются теоретические и практические основы защиты прав детей в школах Узбекистана. Цель исследования состоит в определении педагогических и правовых механизмов обеспечения права ребёнка на образование, безопасную среду, недискриминацию, свободное выражение мнения и психолого-педагогическую поддержку. В качестве методов использованы анализ нормативно-правовых документов, педагогической литературы, международных стандартов и школьной практики. Результаты показывают, что эффективная защита прав детей зависит от уровня правовой культуры, развития инклюзивного образования, психологической безопасности, профессиональной компетентности учителя и сотрудничества школы, семьи и общества. В обсуждении раскрываются существующие проблемы, включая преобладание традиционных подходов, недостаточную эффективность психологической службы, слабое взаимодействие с родителями и риски цифровой среды. В заключении обосновывается, что защита прав детей является важным условием повышения качества образования и демократического развития общества. Предложенные рекомендации направлены на укрепление правового воспитания, безопасной школьной среды и практики личностно ориентированной педагогики в общеобразовательных учреждениях. Также подчеркивается необходимость системного мониторинга, профилактики насилия и поддержки каждого ребёнка в учебном процессе.*

Ключевые слова *Права детей, школа, система образования, правовая культура, инклюзивное образование, психологическая безопасность, педагогический подход*

Kirish

Bugungi globallashuv jarayonida bolalar huquqlarini himoya qilish masalasi har bir davlatning ijtimoiy, huquqiy va pedagogik siyosatida muhim o'rin tutadi. Bola jamiyatning eng himoyaga muhtoj a'zolaridan biri bo'lib, uning erkin rivojlanishi, ta'lim olishi, xavfsiz muhitda yashashi va shaxs sifatida shakllanishi davlat hamda jamiyat tomonidan kafolatlanishi lozim. BMTning Bola huquqlari to'g'risidagi

konvensiyasida har bir bolaning yashash, rivojlanish, himoyalanih va ishtirok etish huquqlari xalqaro miqyosda e'tirof etilgan (United Nations, 1989). Mazkur hujjat dunyo davlatlari uchun bolalar manfaatlarini ta'minlashda asosiy xalqaro mezon bo'lib xizmat qiladi.

O'zbekiston Respublikasida ham bolalar huquqlarini himoya qilish davlat siyosatining ustuvor yo'nalishlaridan biri hisoblanadi. "Bola

huquqlarining kafolatlari to'g'risida"gi Qonunda bolalarning qonuniy manfaatlarini himoya qilish, ularning sha'ni, qadr-qimmati va erkin rivojlanishini ta'minlash masalalari belgilangan (O'zbekiston Respublikasi, 2008). Shuningdek, "Ta'lim to'g'risida"gi Qonun ta'lim olish huquqini kafolatlab, har bir shaxs uchun teng imkoniyatlar yaratish zarurligini ko'rsatadi (O'zbekiston Respublikasi, 2020).

Maktab ta'limi bolaning shaxs sifatida shakllanishida muhim bosqich hisoblanadi. Shu sababli maktablarda bolalar huquqlarini ta'minlash faqat huquqiy masala emas, balki pedagogik, psixologik va ijtimoiy ahamiyatga ega bo'lgan kompleks jarayondir. Har bir o'quvchi maktabda xavfsizlik, hurmat, tenglik va qo'llab-quvvatlash muhitini his qilishi kerak. UNESCO ta'limga bo'lgan huquqni barcha o'quvchilar uchun tenglik, sifatli ta'lim va inklyuziv imkoniyatlar bilan bog'laydi (UNESCO, 2026). Demak, bolalar huquqlarini himoya qilish ta'lim sifati va maktab muhitining insonparvarlik darajasi bilan bevosita bog'liqdir.

Mazkur tadqiqotning maqsadi O'zbekiston maktablarida bolalar huquqlarini himoya qilishning nazariy, huquqiy va pedagogik asoslarini tahlil qilish, mavjud muammolarni aniqlash hamda ularni bartaraf etish bo'yicha amaliy tavsiyalar ishlab chiqishdan iborat.

Metodlar

Tadqiqotda nazariy va amaliy tahlil metodlaridan foydalanildi. Dastlab bolalar huquqlarini himoya qilishga oid xalqaro va milliy normativ-huquqiy hujjatlar o'rganildi. Xususan, BMTning Bola huquqlari to'g'risidagi konvensiyasi, O'zbekiston Respublikasining "Bola huquqlarining kafolatlari to'g'risida"gi Qonuni, "Ta'lim to'g'risida"gi Qonuni hamda maktab ta'limiga oid pedagogik yondashuvlar tahlil qilindi (United Nations, 1989; O'zbekiston Respublikasi, 2008; O'zbekiston Respublikasi, 2020).

Shuningdek, maqolada pedagogik adabiyotlarni tahlil qilish, qiyosiy tahlil, muammoli vaziyatlarni umumlashtirish va

amaliy tavsiyalar ishlab chiqish metodlaridan foydalanildi. Pedagogik tahlil orqali maktabda bolalar huquqlarini ta'minlashning asosiy yo'nalishlari ajratib olindi. Bular ta'lim olish huquqi, xavfsiz muhitda o'qish huquqi, kamsitilmaslik huquqi, inklyuziv ta'limdan foydalanish huquqi, psixologik yordam olish huquqi va o'z fikrini erkin ifoda etish huquqidir.

Qiyosiy tahlil metodi orqali xalqaro standartlar va O'zbekiston ta'lim tizimidagi mavjud yondashuvlar o'zaro solishtirildi. Bu jarayonda bolalar huquqlarining faqat qonuniy jihatdan kafolatlanishi yetarli emasligi, ularning maktab amaliyotida real ishlaydigan pedagogik mexanizmlar orqali ta'minlanishi zarurligi aniqlandi.

Tadqiqotda shaxsga yo'naltirilgan ta'lim, inklyuziv ta'lim, hamkorlik pedagogikasi, demokratik boshqaruv va psixologik xavfsizlik tamoyillari asosiy metodologik yondashuv sifatida tanlandi. Ushbu yondashuvlar bolaning faqat ta'lim oluvchi emas, balki huquqlarga ega mustaqil shaxs sifatida qaralishini ta'minlaydi. Insonparvar pedagogikaga ko'ra, o'quvchi bilan muloqotda hurmat, ishonch, qo'llab-quvvatlash va adolat tamoyillari yetakchi o'rinda turishi lozim (Maslow, 1954; Rogers, 1969).

Tadqiqot davomida bolalar huquqlarini maktab sharoitida himoya qilishning quyidagi mezonlari belgilandi. Birinchi mezon huquqiy mezon bo'lib, u maktabda bolalar huquqlariga oid qonun va qoidalarning bajarilishini anglatadi. Ikkinchi mezon pedagogik mezon bo'lib, u ta'lim jarayonida tenglik, hurmat va shaxsga yo'naltirilgan yondashuvning mavjudligini ko'rsatadi. Uchinchi mezon psixologik mezon bo'lib, u o'quvchining maktabda o'zini xavfsiz, erkin va himoyalangan his qilish darajasini bildiradi. To'rtinchi mezon ijtimoiy mezon bo'lib, u maktab, oila va jamiyat hamkorligining samaradorligini ifodalaydi. Beshinchi mezon raqamli xavfsizlik mezoni bo'lib, u bolalarni internetdagi zararli axborot, kiberbulling va shaxsiy ma'lumotlar xavfidan himoya qilishga qaratiladi.

Natijalar

Tahlillar shuni ko'rsatdiki, O'zbekiston maktablarida bolalar huquqlarini himoya qilish bo'yicha huquqiy asoslar shakllangan. Milliy qonunchilikda bolalarning ta'lim olish, himoyalani, sog'lom rivojlanish va kamsitilmaslik huquqlari belgilangan. Xalqaro hujjatlar esa mazkur huquqlarni umuminsoniy qadriyatlar va xalqaro majburiyatlar bilan bog'laydi (United Nations, 1989).

Natijalar maktablarda bolalar huquqlarini himoya qilishning samaradorligi bir necha omillarga bog'liqligini ko'rsatdi. Birinchidan, o'quvchilarning huquqiy madaniyatini shakllantirish muhim ahamiyatga ega. Bola o'z huquqlarini bilsa, u o'ziga nisbatan adolatsizlik, kamsitish yoki bosim holatlariga befarq bo'lmaydi. Ikkinchidan, o'qituvchining kasbiy va kommunikativ kompetensiyasi bolalar huquqlarini amalda ta'minlashda asosiy omillardan biridir. O'qituvchi o'quvchini tinglay olishi, uning fikrini hurmat qilishi va har bir bolaga individual yondashishi zarur.

Uchinchidan, inklyuziv ta'lim bolalar huquqlarini ta'minlashda alohida o'rin tutadi. UNESCOga ko'ra, inklyuziv ta'lim barcha o'quvchilarning ehtiyojlarini hisobga olib, ularning birgalikda o'qishi va rivojlanishini qo'llab-quvvatlaydi (UNESCO, 2026). Bu yondashuv alohida ta'lim ehtiyojlari bo'lgan bolalar, ijtimoiy himoyaga muhtoj o'quvchilar va turli sharoitdagi bolalar uchun teng imkoniyatlar yaratadi.

To'rtinchidan, psixologik xavfsiz muhit bolalar huquqlarining amalda ta'minlanishida muhim shart hisoblanadi. Maktabda zo'ravonlik, kamsitish, ruhiy bosim yoki befarqlik mavjud bo'lsa, bola o'z imkoniyatlarini to'liq namoyon eta olmaydi. Shu sababli maktablarda psixologik xizmat, profilaktik suhbatlar, sinf rahbari faoliyati va ota-onalar bilan hamkorlik tizimli tashkil etilishi lozim.

Beshinchidan, raqamli muhitda bolalar huquqlarini himoya qilish dolzarb masalaga aylanmoqda. Internetdan foydalanish imkoniyatlari kengaygani sari kiberbulling, zararli kontent va shaxsiy ma'lumotlarning

himoyasiz qolishi kabi muammolar kuchaymoqda. Shu bois maktablarda raqamli savodxonlik, internet madaniyati va xavfsiz internetdan foydalanish bo'yicha maxsus mashg'ulotlar o'tkazilishi zarur.

Muhokama

Muhokama natijalari shuni ko'rsatadiki, bolalar huquqlarini himoya qilish faqat qonunlar bilan cheklanmaydi. Qonunlar zarur huquqiy asos yaratadi, ammo ularning real samarasi maktabdagi pedagogik muhit, o'qituvchilarning yondashuvi, ota-onalar bilan hamkorlik va o'quvchilarning huquqiy ongiga bog'liq. Agar maktabda hurmat, ishonch va adolatga asoslangan muhit shakllanmasa, huquqiy kafolatlar amaliy hayotda to'liq ishlamasligi mumkin.

Bola huquqlarini himoya qilishda shaxsga yo'naltirilgan pedagogika muhim ahamiyatga ega. Bu yondashuvda bola faqat bilim oluvchi sifatida emas, balki o'z fikri, ehtiyoji, qiziqishi va shaxsiy qadr-qimmatiga ega inson sifatida qaraladi. Rogersning insonparvar pedagogik qarashlarida ta'lim jarayonida ishonch, erkinlik va qo'llab-quvvatlovchi muhit bolaning rivojlanishi uchun muhim omil sifatida ko'rsatiladi (Rogers, 1969). Maslowning ehtiyojlar nazariyasida esa xavfsizlik, hurmat va o'zini namoyon qilish ehtiyojlari shaxs rivojlanishining asosiy bosqichlari sifatida talqin etiladi (Maslow, 1954). Bu yondashuvlar maktabda bolalar huquqlarini himoya qilishning psixologik va pedagogik asoslarini mustahkamlaydi.

Maktablarda uchraydigan muammolardan biri ayrim pedagoglarda an'anaviy, buyruqbozlikka asoslangan yondashuvning saqlanib qolganidir. Bunday holatda bola o'z fikrini erkin bildirishdan tortinadi, xato qilishdan qo'rqadi va o'zini teng huquqli ishtirokchi sifatida his qilmaydi. Natijada ta'lim jarayoni bolaga yo'naltirilgan emas, balki faqat nazorat va intizomga asoslangan shaklga ega bo'lib qoladi. Shu sababli o'qituvchilarning huquqiy, psixologik va kommunikativ kompetensiyalarini oshirish dolzarb vazifa hisoblanadi.

Yana bir muhim masala psixologik xizmatlarning samaradorligi bilan bog'liq. Maktab psixologi faqat muammoli holatlar yuzaga kelganda emas, balki doimiy profilaktika, monitoring va maslahat berish jarayonida faol bo'lishi kerak. Bullying, kamsitish, oilaviy muammolar yoki o'quvchining emotsional zo'riqishi o'z vaqtida aniqlanmasa, bu bolaning ta'lim olish huquqi va sog'lom rivojlanishiga salbiy ta'sir ko'rsatadi. Shuning uchun psixologik xizmat maktab boshqaruvi, sinf rahbarlari va ota-onalar bilan uzviy hamkorlikda ishlashi zarur.

Inklyuziv ta'lim ham bolalar huquqlarini ta'minlashning muhim ko'rsatkichidir. UNESCO inklyuziv ta'limni barcha o'quvchilar uchun teng imkoniyatlar yaratish, to'siqlarni bartaraf etish va har bir bolaning ta'limda faol ishtirokini qo'llab-quvvatlash jarayoni sifatida izohlaydi (UNESCO, 2026). Biroq amaliyotda maktab infratuzilmasining to'liq moslashtirilmagani, maxsus pedagoglar yetishmasligi va ayrim ota-onalar hamda o'qituvchilarning inklyuziv ta'limga tayyor emasligi muammolarni keltirib chiqarishi mumkin.

Raqamli muhitdagi xavfsizlik masalasi ham alohida e'tibor talab qiladi. Zamonaviy o'quvchilar internet va ijtimoiy tarmoqlardan faol foydalanadi. Bu ularga bilim olish, muloqot qilish va ijodiy rivojlanish imkonini bersa-da, kiberbulling, zararli kontent va shaxsiy ma'lumotlar xavfsizligi bilan bog'liq xavflarni ham yuzaga keltiradi. Shu sababli maktablarda raqamli madaniyatni shakllantirish, ota-onalarni xabardor qilish va o'quvchilarga internetdagi xavfsiz xatti-harakat qoidalarini o'rgatish muhimdir.

Umuman olganda, bolalar huquqlarini himoya qilish maktabning barcha faoliyat yo'nalishlariga singdirilishi kerak. Bu jarayon faqat alohida dars yoki tadbir bilan cheklanmasligi lozim. Huquqiy tarbiya, sinf soatlari, fan darslari, maktab psixologi faoliyati, ota-onalar yig'ilishlari, to'garaklar va raqamli ta'lim muhitida bolalar huquqlariga hurmat tamoyili doimiy aks etishi zarur.

Xulosa

Xulosa qilib aytganda, O'zbekiston maktablarida bolalar huquqlarini himoya qilish huquqiy, pedagogik, psixologik va ijtimoiy jihatdan muhim masaladir. Milliy qonunchilik va xalqaro hujjatlar bolalar huquqlarini ta'minlash uchun mustahkam asos yaratadi. Biroq ushbu huquqlarning amaliy ta'minlanishi maktabdagi real pedagogik muhit, o'qituvchilarning yondashuvi, psixologik xizmatlar sifati, ota-onalar bilan hamkorlik va o'quvchilarning huquqiy madaniyatiga bog'liq.

Tadqiqot natijalari shuni ko'rsatadiki, bolalar huquqlarini samarali himoya qilish uchun maktablarda shaxsga yo'naltirilgan ta'limni kuchaytirish, inklyuziv ta'lim imkoniyatlarini kengaytirish, psixologik xavfsiz muhit yaratish, o'qituvchilar uchun muntazam treninglar tashkil etish va raqamli xavfsizlik bo'yicha ta'lim berish zarur.

Bolalar huquqlarini himoya qilish nafaqat ta'lim sifati, balki jamiyatning kelajak taraqqiyotini belgilovchi muhim omildir. Chunki huquqlari hurmat qilingan, xavfsiz va qo'llab-quvvatlovchi muhitda ta'lim olgan bola kelajakda mas'uliyatli, mustaqil fikrlaydigan va demokratik qadriyatlarni hurmat qiladigan shaxs bo'lib shakllanadi.

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Technology of teaching foreign language speech to students based on a communicative approach

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Annotation *This article examines the technology of communicative teaching of foreign language speech as one of the most effective areas of modern methodology for teaching Russian as a foreign language. This article explores the theoretical foundations of a communicative approach focused on developing communicative competence through training in conditions as close as possible to real-life communication. It describes the key principles of communicative technology: speech focus, functionality, situationality, personal orientation, group interaction, novelty, and modeling of communicative situations. Particular attention is paid to the stages of speech skills development according to E.I. Passov, the interconnected teaching of all types of speech activity, as well as the role of the communicative situation as the main unit of the educational process. It has been shown that the use of interactive methods, role-playing games, problem-solving tasks and text analysis contributes to the development of oral and written speech, overcoming communication barriers, expanding vocabulary and developing the ability to use language as a means of intercultural communication. A conclusion was made about the high efficiency of communication technology in developing students' speech activity and improving the quality of language training.*

Keywords *Communicative learning, principles, purpose, communication, skills*

Kommunikativ yondashuv asosida talabalarga chet tili nutqini o'rgatish texnologiyasi

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Annotatsiya *Maqolada chet tilini kommunikativ o'qitish texnologiyasi rus tilini chet tili sifatida o'qitishning zamonaviy metodikasining eng samarali yo'nalishlaridan biri sifatida ko'rib chiqiladi. Ta'limni real muloqotga imkon qadar yaqinlashtirilgan sharoitlarda tashkil etish orqali kommunikativ kompetensiyani shakllantirishga yo'naltirilgan kommunikativ yondashuvning nazariy asoslari ochib beriladi. Kommunikativ texnologiyaning asosiy tamoyillari tavsiflangan: nutqiy yo'naltirilganlik, funktsionallik, vaziyatlilik, shaxsga yo'naltirilganlik, jamoaviy o'zaro ta'sir, yangilik va kommunikativ vaziyatlarni modellashtirish. E.I. Passov bo'yicha nutqiy ko'nikmalarni shakllantirish bosqichlari, nutqiy faoliyatning barcha turlarini o'zaro bog'liq holda o'rgatish hamda kommunikativ vaziyatning o'quv jarayonining asosiy birligi sifatidagi rolga alohida e'tibor qaratilgan. Interfaol usullar, rolli o'yinlar, muammoli topshiriqlar va matn tahlilidan foydalanish og'zaki va yozma nutqni rivojlantirishga, kommunikativ to'siqlarni yengishga, lug'at boyligini oshirishga va tildan madaniyatlararo muloqot vositasi sifatida foydalanish qobiliyatini shakllantirishga*

yordam berishi ko'rsatilgan. Ta'lim oluvchilarning nutqiy faoliyatini rivojlantirish va til tayyorgarligi sifatini oshirishda kommunikativ texnologiyaning samaradorligi yuqori degan xulosaga kelindi.

Kalit so'zlar *Kommunikativ ta'lim, tamoyillar, maqsad, muloqot, ko'nikmalar*

Технология обучения иноязычной речи студентов на основе коммуникативного подхода

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Аннотация *В статье рассматривается технология коммуникативного обучения иноязычной речи как одно из наиболее эффективных направлений современной методики преподавания русского языка как иностранного. Раскрываются теоретические основы коммуникативного подхода, ориентированного на формирование коммуникативной компетенции посредством организации обучения в условиях, максимально приближенных к реальному общению. Охарактеризованы основные принципы коммуникативной технологии: речевая направленность, функциональность, ситуативность, личностная ориентация, коллективное взаимодействие, новизна и моделирование коммуникативных ситуаций. Особое внимание уделено этапам формирования речевых навыков по Е.И. Пассову, взаимосвязанному обучению всем видам речевой деятельности, а также роли коммуникативной ситуации как основной единицы учебного процесса. Показано, что использование интерактивных методов, ролевых игр, проблемных заданий и анализа текстов способствует развитию устной и письменной речи, преодолению коммуникативных барьеров, расширению словарного запаса и формированию способности использовать язык как средство межкультурного общения. Сделан вывод о высокой эффективности коммуникативной технологии в развитии речевой деятельности обучающихся и повышении качества языковой подготовки.*

Ключевые слова *Коммуникативное обучение, принципы, цель, общение, навыки*

Современное языковое образование ориентировано на подготовку личности, способной эффективно использовать иностранный язык в различных сферах общения. В условиях глобализации, расширения международных контактов и активного межкультурного взаимодействия

особую значимость приобретает формирование коммуникативной компетенции обучающихся, обеспечивающей успешное участие в реальном речевом общении. В связи с этим одной из приоритетных задач современной методики обучения иностранным языкам и

русскому языку как иностранному становится поиск и внедрение педагогических технологий, направленных на развитие практических речевых умений и навыков.

Одной из наиболее эффективных технологий является коммуникативное обучение, основанное на использовании языка как средства общения. Данная технология предполагает организацию образовательного процесса в условиях, максимально приближенных к естественной коммуникации, что позволяет обучающимся не только овладеть системой языка, но и научиться применять языковые средства в разнообразных коммуникативных ситуациях. Коммуникативный подход рассматривает речевую деятельность как основную цель и одновременно как средство обучения, обеспечивая активное взаимодействие участников образовательного процесса.

«На настоящем этапе развития общества внимание к языку как к лингвистическому орудию общения сменилось интересом к самому процессу общения, его не только языковой, но и социолингвистической, прагматической, культуроведческой сути» (Баграмова, 2012). Цели обучения включают формирование умения и готовности адекватно воспринимать и принимать культурные ценности, традиции страны изучаемого языка, учитывать принятые в общении носителей изучаемого языка социокультурные нормы.

Однако в методике преподавания русского языка как иностранного есть еще целый ряд нерешенных проблем теоретического и прикладного характера. В частности, важнейшей проблемой является совершенствование преподавания русского языка.

Необходимость овладения иностранными студентами умениями говорения, слушания, чтения и письма выдвигает комплексный подход к обучению

видам речевой деятельности в ряд актуальных теоретических и практических задач современной методики.

В связи с этим изучение русского языка как иностранного должно быть не накоплением определенных профессиональных знаний по специальности студентов, оно должно иметь непосредственную связь с языковой и речевой практикой. Нельзя не согласиться с теми психологами, которые считают, что на начальном этапе усвоения второго языка, например, русского языка как иностранного (РКИ), наблюдается нарушение единства языка и мышления и разрыв между речевым и умственным развитием учащегося. Причиной тому является, например, отсутствие лексической базы, в связи с чем требуется поиск русскому слову эквивалента в родном, а также грамматических норм сочетаемости русских слов и т.д. Отсутствие этих условий отрицательно сказывается как на общем развитии мышления студентов, их языковой и речевой практике, и, наконец, их отношении к РКИ как предмету.

Преподаватели порой уделяют недостаточное внимание коммуникативному аспекту преподавания русского языка.

Технология коммуникативного обучения иноязычной речи занимает лидирующее положение среди других методов в современном процессе обучения.

В основе коммуникативного подхода лежит принцип организации обучения через речевую деятельность. По мнению Е.И. Пассова, «коммуникативность означает такую организацию процесса обучения, при которой общение выступает одновременно и целью, и средством обучения». Следовательно, процесс овладения языком осуществляется не посредством механического усвоения языковых единиц, а через их использование в условиях, максимально приближенных к естественной

коммуникации, что способствует развитию практических речевых навыков обучающихся (Пассов, 1991).

Одной из основных задач современного языкового образования является формирование у студентов способности эффективно использовать язык в различных коммуникативных ситуациях. Как отмечает А.Н. Шукин, «основной целью обучения языку является формирование способности пользоваться изучаемым языком как средством общения» (Шукин, 2003). Следовательно, процесс обучения должен быть ориентирован не только на усвоение языковой системы, но и на развитие практических навыков речевого взаимодействия. Именно поэтому использование разговорных текстов позволяет приблизить учебный процесс к естественной языковой среде и формировать устойчивые навыки иноязычной речи.

Коммуникативный подход предполагает организацию учебного процесса в условиях, максимально приближенных к реальному общению. Именно поэтому обучение устной речи должно осуществляться через моделирование жизненных ситуаций, побуждающих обучающихся к естественному речевому взаимодействию. Как отмечают Т.И. Капитонова, Л.В. Московкин и А.Н. Шукин, «обучение речевому общению должно строиться на основе коммуникативных ситуаций, максимально приближенных к естественным условиям общения» (Капитонова, Московкин, Шукин, 2009). Такой подход способствует формированию коммуникативной компетенции и развитию навыков свободного речевого общения.

Под коммуникативностью мы понимаем, оптимальность обучения с точки зрения эффективности воздействия на обучаемого.

Коммуникативность (в переводе с лат. *communicatio* – акт общения, связь между

двумя и более индивидами, основанная на взаимопонимании), следовательно, в основе всех методов коммуникативного обучения должно лежать умение установить связи, находить успешные формы общения на любом языке.

Коммуникативный подход основан на утверждении о том, что для успешного овладения иностранным языком учащиеся должны знать не только языковые формы, но также уметь их использовать для реальной коммуникации. Данный подход является необходимой, продуманной методикой, цель которой формирование умений иноязычной коммуникации.

Коммуникативное обучение представляет собой преподавание, организованное на основе заданий коммуникативного характера.

Технология коммуникативного обучения иноязычной речи имеет четко сформулированные принципы:

1. Речевая направленность через общение.
2. Функциональность.
3. Ситуативность, ролевая организация учебного процесса.
4. Новизна.
6. Личностная ориентация общения.
7. Коллективное взаимодействие.
8. Моделирование.

Цель использования технологии

1. Научить использовать язык как инструмент межкультурного общения.
2. Сформировать навыки спонтанной речи.
3. Обучить иноязычному общению с помощью общения.
4. Способствовать развитию коммуникативных навыков.

Технология коммуникативного обучения – обучение на основе общения. Обучение на основе общения в интерактивном режиме является сущностью всех интенсивных технологий обучения русскому языку.

1-й этап: Формирование навыков	2-й этап Совершенствование навыков	3-й этап: развитие умения
1. Формирование лексических навыков. 2. Формирование грамматических навыков.	1. Совершенствование речевых навыков.	1. Развитие монологической речи. 2. Развитие диалогической речи.
Подэтапы могут меняться местами, или один из них может отсутствовать.	Подготовленная речь на основе разговорного текста.	Неподготовленная речь.

Таблица 1. Технологическая схема учебного процесса по Е.И. Пассову
(Пассов, Кузовлева, 2010)

Коммуникативная технология опирается на взаимосвязанное комплексное обучение всем видам речевой деятельности:

- аудирование
- говорение
- чтение
- письмо

Коммуникативная технология позволяет осознать и использовать на практике механизмы функционирования языка:

- *инструментальная функция* – использование языка с целью получить что-либо;
- *интерактивная функция* – использование языка для взаимодействия с другими людьми;
- *личностная функция* – использование языка для выражения собственных чувств и мыслей;
- *эвристическая функция* – использование языка для изучения и познания мира;
- *репрезентативная функция* – использование языка для передачи информации.

Коммуникативная технология предусматривает функциональность обучения (деятельность студента):

- студент спрашивает,
- подтверждает мысль,

- побуждает к действию собеседника с помощью вопросов, спорных утверждений,

высказывает сомнения и в ходе этого актуализирует грамматические нормы. Деятельность, в которой реализуется коммуникативная технология, может быть учебная, игровая, трудовая, театральная.

Самой важной единицей организации и ядром процесса обучения с использованием коммуникативной технологии является коммуникативная ситуация. С помощью создания коммуникативной ситуации

- устанавливается система взаимоотношений тех, кто общается;
- мотивируется общение;
- презентуется (преподносится) речевой материал;
- приобретаются речевые навыки;
- развивается активность детей и самостоятельность общения;
- закрепляются коммуникативные навыки учащихся.

Очень важно анализировать тексты, способствующие нравственному, эстетическому развитию личности, вызывающие у студентов способность к рефлексии, потребность в ней.

В коммуникативной технологии отбор учебного материала отвечает потребностям учащегося:

- отбираются речевые конструкции, необходимые для общения.
- Обучение должно воздействовать не только на мышление студентов, но и на их чувства, эмоции:
- побуждать к общению,
- приносить радость сотворчества,
- сопровождаться положительными эмоциональными переживаниями.

Виды занятий на основе коммуникативной технологии:

- *занятие с измененными способами организации*: лекция, семинар, публичная защита знаний, зачет, студенческая конференция и т.д.;
- *занятия–игры*: дидактические, ролевые, деловые, состязательные;
- *занятия комплексного анализа текста*, творческой работы с ним, создания собственных текстов.

Преподаватель, готовясь к занятию, может следовать определенной модели процесса, в котором поэтапно разворачивается способ деятельности участников образовательного процесса. Структура этого способа представляет собой четыре технологических этапа:

- разработка структуры коммуникативной ситуации,
- проектная разработка совместных действий преподавателя и студента на уроке,
- рефлексия по итогам диалогического взаимодействия.

Занятия с использованием коммуникативных технологий позволяют обучать студентов языку как средству общения, познания мира и себя в нём, средство приобщения к культуре; дают возможность развивать в них умение активно, творчески и грамотно владеть всеми видами речевой деятельности.

Результат внедрения коммуникативной технологии – это гармоничное развитие всех коммуникативных навыков:

- разговорной речи, восприятия на слух, чтения, письма, аналитической переработки информации;
- преодоление страха публичного выступления;
- свободное ориентирование в реальных жизненных ситуациях общения;
- расширение словарного запаса;
- получение и применение новой информации в области коммуникации.

Таким образом, технология коммуникативного обучения иноязычной речи направлена на одновременное развитие основных языковых навыков (устной и письменной речи, грамматики, чтения и восприятия на слух или аудирования) в процессе живого, непринужденного общения.

Коммуникативный метод обучения русскому языку реализует основную задачу современной лингвистики – овладение языком как средством коммуникации.

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The practice of applying a system-activity approach in teaching Russian to students of foreign language groups at a university

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Annotation

The article is devoted to the issues of practical application of the system-activity approach in teaching Russian to students of foreign language groups in higher education. The relevance of the study is determined by the need to improve the methodology of teaching Russian as a second language, aimed at the formation of communicative competence, the development of critical thinking, cognitive independence and the ability of students to effectively use the language in educational, professional and everyday activities. The theoretical foundations of critical thinking are examined and opportunities for its implementation in Russian language learning are explored through the organization of active cognitive and verbal activities among students. Particular attention is paid to the use of interactive methods and techniques, including the "Idea Basket," "True and False Statements," "Insert," and the Case Method. Based on practical experience, it has been shown that the use of a system-activity approach contributes to increased learning motivation, activation of thinking and speech activity, development of analytical abilities, the ability to work with information, to reasonably express one's own point of view and interact in the process of solving communication problems.

Keywords

System-activity approach, Russian language, techniques, practical experience

OTMda chet tili guruhlari talabalariga rus tilini o'qitishda tizimli-faoliyatli yondashuvni qo'llash amaliyoti

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Annotatsiya

Maqola oliy ta'lim sharoitida chet tili guruhlari talabalariga rus tilini o'qitishda tizimli-faoliyatli yondashuvni amaliy qo'llash masalalariga bag'ishlangan. Tadqiqotning dolzarbligi talabalarning kommunikativ kompetensiyasini shakllantirish, tanqidiy fikrlash, kognitiv mustaqillik va tildan o'quv, kasbiy va kundalik faoliyatda samarali foydalanish qobiliyatini rivojlantirishga yo'naltirilgan rus tilini ona tili bo'lmagan til sifatida o'qitish metodikasini takomillashtirish zarurati bilan belgilanadi. Tanqidiy fikrlashning nazariy asoslari ko'rib chiqiladi va uni talabalarning faol bilish hamda nutq faoliyatini tashkil etish orqali rus tilini o'qitish jarayonida amalga oshirish imkoniyatlari ochib beriladi. "G'oyalar savati," "To'g'ri va noto'g'ri fikrlar," "Insert," Keys-metod kabi interfaol metod va usullardan foydalanishga alohida e'tibor qaratilgan. Amaliy tajriba asosida tizimli-faoliyatli yondashuvni qo'llash o'quv motivatsiyasini oshirishga, fikrlash va nutq faoliyatini faollashtirishga, tahliliy qobiliyatlarni rivojlantirishga, axborotlar bilan ishlash, o'z nuqtai nazarini asosli ravishda ifodalash va kommunikativ vazifalarni hal qilish jarayonida o'zaro hamkorlik qilishga yordam berishi ko'rsatilgan. Taqdim etilgan

natijalar shuni ko'rsatadiki, talabalarni turli xil o'quv faoliyatiga jalb qilish til materialini yanada mustahkam o'zlashtirishni, muloqot ko'nikmalarini rivojlantirishni va mustaqil bilim olish ko'nikmalarini shakllantirishni ta'minlaydi.

Kalit so'zlar *Tizimli-faoliyatli yondashuv, rus tili, usullar, amaliy tajriba*

Практика применения системно-деятельностного подхода при обучении русскому языку студентов иноязычных групп в вузе

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Аннотация *Статья посвящена вопросам практического применения системно-деятельностного подхода при обучении русскому языку студентов иноязычных групп в условиях высшего образования. Актуальность исследования обусловлена необходимостью совершенствования методики преподавания русского языка как неродного, ориентированной на формирование коммуникативной компетенции, развитие критического мышления, познавательной самостоятельности и способности обучающихся эффективно использовать язык в учебной, профессиональной и повседневной деятельности. Рассматриваются теоретические основы критического мышления и раскрываются возможности его реализации в процессе обучения русскому языку через организацию активной познавательной и речевой деятельности студентов. Особое внимание уделяется использованию интерактивных методов и приемов, включая «Корзину идей», «Верные и неверные утверждения», «Инсерт», Кейс-метод. На основе практического опыта показано, что применение системно-деятельностного подхода способствует повышению учебной мотивации, активизации мыслительной и речевой деятельности, развитию аналитических способностей, умения работать с информацией, аргументированно выразить собственную точку зрения и взаимодействовать в процессе решения коммуникативных задач. Представленные результаты свидетельствуют о том, что включение студентов в различные виды учебной деятельности обеспечивает более прочное усвоение языкового материала, развитие коммуникативных умений и формирование навыков самостоятельного приобретения знаний.*

Ключевые слова *Системно-деятельностный подход, русский язык, приемы, практический опыт*

Главной задачей высших учебных заведений в Узбекистане является раскрытие способностей каждого студента,

воспитание личности, готовой к жизни в высокотехнологичном, конкурентном мире.

Изучение государственных образовательных стандартов, учебных планов и программ вузов позволяет выявить растущую значимость системно-деятельностного подхода в период обучения.

Практическая реализация системно-деятельностного подхода рассматривается как средство развития критического мышления студентов иноязычных групп при изучении русского языка. Формирование критического мышления студентов позволит им гибко адаптироваться в современном информационном пространстве.

Показано, что организация учебной деятельности на основе проблемных заданий, анализа информации, группового взаимодействия и рефлексии способствует формированию у обучающихся навыков самостоятельного поиска знаний, аргументированного суждения, оценки информации и эффективной речевой коммуникации.

Вопросы развития и формирования критического мышления логически связаны с проблемами развития их креативности, творчества, самоактуализации, самостоятельности мышления и представлены в работах А. Маслоу, А.М. Матюшкина, А.В. Морозова, К. Роджерс, С.Л. Рубинштейна, О.К. Тихомирова и др. С данным направлением тесно связаны разработки Т.В. Кудрявцева, И.Я. Лернера, М.Н. Скаткина. Развитию творческого мышления посвящены исследования узбекских ученых Ш.С. Шарипова, Р.Г. Исянова.

Халперн Д. отмечает: «В современном мире необходимо не только обладать знаниями, но и уметь критически оценивать информацию и принимать обоснованные решения» (Халперн, 2000).

Загашев И.О., Заир-Бек С.И. отмечают, что при всем разнообразии определений критического мышления их объединяет общий смысл: «Это открытое мышление, не принимающее догм, развивающееся путём

наложения новой информации на жизненный личный опыт» (Загашев, 2003).

Поэтому возникает потребность постоянно совершенствовать формы организации учебного процесса, создавать необходимые условия для развития и самореализации личности с целью повышения эффективности учебного процесса. Для этого нужно подбирать такие методы, формы и приёмы работы, которые помогают максимально активизировать деятельность студентов, чтобы сформировать у них потребность и умение критически мыслить, воспринимать информацию тщательным образом и критически анализировать ее, видеть ошибки или логические нарушения в предлагаемой информации, уметь ее сопоставлять и совершенствовать.

При изучении курса русского языка в национальных группах нефилологических факультетов различных специальностей значительное место отводится освоению речевых тем, предусмотренных учебной программой. Их изучение направлено на формирование коммуникативной компетенции студентов, развитие навыков устной и письменной речи, а также на совершенствование умений использовать русский язык в учебной, профессиональной и повседневной сферах общения.

Тематика занятий охватывает широкий круг вопросов, связанных с личностью обучающегося, его будущей профессиональной деятельностью, культурой, наукой, образованием и общественной жизнью.

При использовании критического мышления в обучении русскому языку успешно применяются следующие приемы: «Мозговая атака», «Дерево предсказаний», «Корзина» идей, понятий, имен...», «Составление кластера», «Верные – неверные утверждения», «Пометки на полях», «Инсерт», «Знаю – хочу узнать – узнал», «Круги Вена», «Синквейн», Кейс-метод (Case Study).

Прием «Корзина» идей, понятий, имен...»

Из опыта работы

Тема «Профессиональная речь педагога как составная часть профессиональной культуры»

1. Выдвигается проблема: *Напишите за 1 минуту, что вы знаете о профессиональной речи педагога.*
2. Сначала каждый студент вспоминает и записывает в тетради все, что знает о профессиональной речи педагога (1-2 минуты).
3. Происходит обмен информацией в парах или группах. Студенты делятся друг с другом известной информацией (групповая работа). Время на обсуждение не более 3 минут.
4. Далее каждая группа по кругу называет какое-то одно сведение или факт, не повторяя ранее сказанного (составляется список идей).
5. Преподаватель кратко записывает в «Корзину идей» все предложения обучающихся в виде тезисов, независимо от их правильности. В нее включаются факты, мнения, понятия, имена и вопросы, относящиеся к теме занятия. В дальнейшем собранная информация систематизируется, устанавливаются логические связи между отдельными элементами, что позволяет сформировать целостное представление об изучаемом материале.
6. Исправление ошибок происходит постепенно в процессе освоения новой информации.

Приём «Верные – неверные утверждения»

Из опыта работы

Тема «Русская национальная педагогика»

Студентам предлагается ряд утверждений по теме, которая еще не изучалась. Они определяют, какие из них, по их мнению, являются верными, опираясь на

имеющиеся знания, жизненный опыт или интуитивные предположения. На завершающем этапе изучения темы или в ходе рефлексии преподаватель вновь обращается к этим утверждениям, чтобы совместно со студентами определить, какие из них подтвердились, а какие оказались ошибочными.

Истинно/Ложно

1. К.Д. Ушинский считал, что обучение должно вестись только на иностранном языке.
2. В русской национальной педагогике большое значение имеет духовно-нравственное воспитание.
3. А.С. Макаренко видел коллектив как важное средство воспитания.
4. Русская национальная педагогика основывается на многовековых народных традициях воспитания.
5. Основной целью русской национальной педагогики является только развитие интеллектуальных способностей ребенка.
6. В русской национальной педагогике большое значение придается воспитанию уважения к старшим и любви к Родине.
7. Семья считается одним из важнейших институтов воспитания в русской национальной педагогике.

Прием «Инсерт»

Из опыта работы

Тема «Коммуникативные особенности речи учителя. Специфика педагогической речи»

На столах у каждого студента листы с текстом.

Индивидуальная работа, самостоятельное чтение статьи. Учитель обращается с просьбой по ходу чтения статьи делать в тексте пометки:

V – эту информацию знал, знаю, вспомнил;

+ – это новая для меня информация;

? – эта информация мне непонятна, у меня появились вопросы.

V	+	?
Коммуникативная культура педагога предполагает овладение коммуникативными умениями и развитие коммуникативных способностей.	Выразительность речи. Типы выразительности (содержательная, структурная, интонационная, эмоциональная и др.), формы их проявления	Специфика проявления логики в речи. Риторическая логика. Типичные логические ошибки и пути их устранения. Логичность речи учителя и формы ее проявления в различных учебно-речевых ситуациях.

Таблица 1.

Кейс-метод (Case Study)

Из опыта работы

Тема «Система образования Узбекистана»

Студенты анализируют реальные или смоделированные профессиональные ситуации, выявляют проблему, предлагают варианты решения и аргументируют свой выбор.

Кейс

Ситуация

Вы – молодые специалисты, назначенные членами экспертной комиссии Министерства дошкольного и школьного образования Республики Узбекистан.

Комиссия проводит анализ состояния образования в одном из регионов страны.

В ходе проверки были выявлены следующие проблемы:

- недостаточное использование современных образовательных технологий;
- низкая мотивация части учащихся к обучению;
- слабое применение цифровых образовательных ресурсов;

- недостаточное взаимодействие школы с родителями;
 - ограниченное участие школьников в проектной и исследовательской деятельности;
 - необходимость повышения квалификации отдельных педагогов;
 - недостаточное развитие коммуникативных навыков учащихся.
- Министерство поручило комиссии подготовить предложения по совершенствованию образовательного процесса.

Задание 1. Анализ ситуации

Ответьте на вопросы.

1. Какие проблемы системы образования представлены в кейсе?
2. Какие из них являются наиболее значимыми?
3. Какие причины могли привести к возникновению этих проблем?
4. Какие последствия они могут иметь для качества образования?

Задание 2. Заполните таблицу

Проблема	Возможные причины	Возможные последствия

Задание 3. Разработайте предложения

Предложите не менее пяти мероприятий по совершенствованию системы образования.

Например:

- внедрение интерактивных методов обучения;
- использование цифровых образовательных платформ;
- организация курсов повышения квалификации педагогов;
- развитие проектной деятельности;
- усиление сотрудничества семьи и школы;
- внедрение системы наставничества для молодых педагогов;
- совершенствование системы оценки учебных достижений.

Задание 4. Разработка плана действий

Составьте алгоритм действий администрации школы.

Задание 5. Работа в группах

Разделитесь на четыре группы.

Группа 1. Анализирует деятельность администрации школы.

Группа 2. Разрабатывает предложения для педагогического коллектива.

Группа 3. Предлагает меры по повышению мотивации учащихся.

Группа 4. Разрабатывает мероприятия по взаимодействию школы с семьёй.

После обсуждения каждая группа представляет результаты в течение 5 минут.

Задание 6. Дискуссия

Обсудите вопросы.

1. Какие изменения происходят в системе образования Узбекистана?
2. Какие инновационные технологии наиболее востребованы сегодня?
3. Какую роль играет цифровизация образования?
4. Почему важно непрерывное повышение квалификации педагогов?
5. Какие качества необходимы современному учителю?

Применение методов критического мышления способствует активизации познавательной деятельности студентов, пробуждает интерес к изучаемой теме. У студентов развиваются коммуникативные

способности, культура общения, умение аргументировано отстаивать свою точку зрения.

При проведении занятий по русскому языку на неязыковых факультетах была проведена экспериментальная работа по выявлению основных умений критически мыслить.

Полученные результаты свидетельствуют о положительном влиянии приемов технологии развития критического мышления на качество обучения студентов. До начала педагогического эксперимента уровень успеваемости в контрольной и экспериментальной группах был практически одинаковым и составлял 65% и 68% соответственно.

После завершения экспериментального обучения в контрольной группе наблюдалось незначительное повышение успеваемости – до 76%, что объясняется естественным усвоением учебного материала в условиях традиционного обучения. В экспериментальной группе, где систематически использовались приемы технологии развития критического мышления показатель успеваемости увеличился до 87%.

Рост успеваемости на 19 процентных пунктов в экспериментальной группе подтверждает эффективность применения технологии развития критического мышления при обучении русскому языку студентов иноязычных групп. Использование данных приемов способствует активизации познавательной деятельности обучающихся, развитию аналитического мышления, повышению учебной мотивации и более прочному усвоению языкового материала.

Практический опыт показал, что применение системно-деятельностного подхода значительно повышает мотивацию студентов к изучению русского языка, способствует активизации

их речевой деятельности, развитию критического мышления, самостоятельности и ответственности за результаты обучения. Использование интерактивных технологий позволяет создать благоприятную образовательную среду, в которой каждый студент становится активным субъектом учебного процесса.

Таким образом, системно-деятельностный подход обеспечивает переход от традиционной передачи знаний к организации активной учебно-познавательной деятельности студентов, что способствует эффективному формированию коммуникативной компетенции и повышению качества обучения русскому языку в иноязычной аудитории.

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RANSLATION



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Cogito, ergo sum

TARJIMASHUNOSLIK

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The role of Cholpon's translation skills in Uzbek translation studies

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Annotation *This article provides a scholarly analysis of the translation work of Abdulhamid Sulaymon ugli Chulpon, a prominent figure in twentieth-century Uzbek literature, as well as his contribution to the development of Uzbek translation studies and his principles of literary translation. The study examines Chulpon's approach to translating works of world literature into Uzbek, his skill in maintaining harmony between the original text and the translation, his views on translation theory, and his role in the formation of the Uzbek school of literary translation. The analysis demonstrates that Chulpon's translations enriched national literature in terms of genre and style and played a crucial role in shaping the theoretical and practical foundations of Uzbek translation studies.*

Keywords *translation, translation studies, literary translation, Jadid literature, original text, translator's skill, national literature*

Cho'lpon tarjimonlik mahoratining o'zbek tarjimashunosligidagi o'rni

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Annotatsiya *Mazkur maqolada XX asr o'zbek adabiyotining yirik namoyandasi Abdulhamid Sulaymon o'g'li Cho'lponning tarjimonlik faoliyati, uning o'zbek tarjimashunosligi rivojiga qo'shgan hissasi hamda badiiy tarjima tamoyillari ilmiy jihatdan tahlil qilinadi. Tadqiqot davomida Cho'lponning jahon adabiyoti namunalarini o'zbek tiliga tarjima qilishdagi yondashuvi, asliyat va tarjima o'rtasidagi uyg'unlikni ta'minlash mahorati, tarjima nazariyasiga oid qarashlari va o'zbek badiiy tarjima maktabi shakllanishidagi o'rni o'rganildi. Tahlillar shuni ko'rsatadiki, Cho'lpon tarjimalari milliy adabiyotning janr va uslub jihatdan boyishiga xizmat qilgan hamda o'zbek tarjimashunosligining nazariy va amaliy asoslarini shakllantirishda muhim ahamiyat kasb etgan.*

Kalit so'zlar *tarjima, tarjimashunoslik, badiiy tarjima, jadid adabiyoti, asliyat, tarjimon mahorati, milliy adabiyot*

Роль переводческого мастерства Чулпона в узбекском переводе

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Аннотация *В данной статье проводится научный анализ переводческой деятельности Абдулхамиды Сулеймана Чулпона – выдающегося представителя узбекской*

литературы XX века, а также его вклада в развитие узбекского переводоведения и принципов художественного перевода. В ходе исследования изучены подходы Чулпона к переводу произведений мировой литературы на узбекский язык, его умение обеспечивать гармонию между оригиналом и переводом, его взгляды на теорию перевода и роль в становлении узбекской школы художественного перевода. Анализ показывает, что переводы Чулпона способствовали обогащению национальной литературы в жанровом и стилистическом отношении и сыграли важную роль в формировании теоретических и практических основ узбекского переводоведения.

Ключевые слова *перевод, переводоведение, художественный перевод, джадидская литература, оригинал, мастерство переводчика, национальная литература*

Kirish

Tarjima insoniyat tarixidagi eng qadimiy madaniy hodisalardan biri hisoblanadi. Turli xalqlar o'rtasidagi iqtisodiy, siyosiy va madaniy aloqalar rivojlangan sari tarjimaga bo'lgan ehtiyoj ham ortib borgan. Ayniqsa, badiiy tarjima millatlar o'rtasidagi ma'naviy ko'priklar vazifasini bajarib, adabiy tajribalar almashinuvi, estetik qarashlar rivoji va madaniyatlararo muloqotni ta'minlab kelgan.

XIX asr oxiri va XX asr boshlarida Turkiston hududida jadidchilik harakati yuzaga kelishi natijasida milliy adabiyotda yangilanish jarayonlari kuchaydi. Jadid ma'rifatparvarlari jahon ilm-fani va adabiyoti yutuqlarini xalq orasida targ'ib qilishga intildilar. Bu jarayonda tarjima eng muhim vositalardan biri bo'ldi. Aynan tarjima orqali Yevropa va Sharq xalqlari adabiyotining eng sara namunalari o'zbek kitobxoniga yetib kela boshladi (Karimov, 2003).

Ana shunday murakkab tarixiy sharoitda faoliyat yuritgan Cho'lpon nafaqat shoir, yozuvchi va dramaturg, balki iste'dodli tarjimon sifatida ham o'zbek madaniyati tarixida muhim o'rin egalladi. U jahon adabiyotining eng mashhur asarlarini o'zbek tiliga tarjima qilib, milliy adabiyotning taraqqiyotiga katta ta'sir ko'rsatdi. Uning tarjimalari tufayli o'zbek kitobxonlari Shekspir,

Pushkin, Gogol, Gorkiy, Molyer, Geyne, Tagor va boshqa ko'plab adiblar ijodi bilan tanishish imkoniyatiga ega bo'ldilar (Sharafiddinov, 1994).

Cho'lpon tarjimonlik faoliyatini o'rganish bugungi tarjimashunoslik uchun ham dolzarb ahamiyatga ega. Chunki u tarjima jarayonida asarning mazmunini emas, balki uning ruhini, badiiy jozibasini va estetik ta'sirini ham saqlashga intilgan. Bu esa zamonaviy tarjima nazariyasida muhim hisoblangan ekvivalentlik va adekvatlik tamoyillari bilan uyg'unlashadi.

Tadqiqotning dolzarbligi shundaki, Cho'lponning tarjimonlik mahorati ko'plab olimlar tomonidan o'rganilgan bo'lsa-da, uning o'zbek tarjimashunosligi shakllanishidagi o'rni hamon chuqur tahlilni talab qiladi. Ayniqsa, mustaqillik davrida Cho'lpon merosining qayta tiklanishi uning tarjimalarini yangicha ilmiy yondashuvlar asosida o'rganish imkoniyatini yaratdi.

Mazkur tadqiqotning maqsadi Cho'lpon tarjimonlik mahoratining o'zbek tarjimashunosligi rivojida o'rnini aniqlash va uning tarjima tamoyillarini ilmiy jihatdan tahlil qilishdan iborat.

Tadqiqotning asosiy vazifalari quyidagilardan iborat:

- Cho'lponning tarjimonlik faoliyatini o'rganish;

- tarjima haqidagi nazariy qarashlarini tahlil qilish;
- mashhur tarjimalarini qiyosiy o'rganish;
- tarjimalarning o'zbek adabiyoti rivojiga ta'sirini aniqlash;
- Cho'lpon tarjimonlik maktabining bugungi ahamiyatini baholash.

Adabiyotlar sharhi

Cho'lpon ijodi o'zbek adabiyotshunosligida keng tadqiq qilingan mavzulardan biridir. Biroq sovet davrida uning nomi va ijodiga nisbatan siyosiy cheklolar mavjud bo'lgani sababli ko'plab masalalar yetarli darajada o'rganilmagan.

Mustaqillik yillarida Cho'lpon merosi qayta tiklanib, uning asarlari qayta nashr etildi va ilmiy muomalaga kiritildi. Bu borada akademik Naim Karimovning xizmatlari alohida ahamiyatga ega. Olim Cho'lpon hayoti va ijodiga bag'ishlangan tadqiqotlarida uning tarjimonlik faoliyatini ham keng yoritgan (Karimov, 2003, 2008).

Ozod Sharafiddinov Cho'lpon ijodini chuqur tadqiq qilgan olimlardan biri sifatida tarjimalarning badiiy qimmatini alohida ta'kidlaydi. Uning fikricha, Cho'lpon tarjimada asliyatga ijodiy yondashib, yangi badiiy matn yaratishga muvaffaq bo'lgan (Sharafiddinov, 1994).

Dilmurod Quronov, Bahrom Karimov, To'lqin Rahimov va boshqa olimlar ham Cho'lpon tarjimalarining uslubiy va badiiy xususiyatlarini tahlil qilganlar (Karimov, 2015; Quronov, 2010; Rahimov, 2012).

Xorijiy tarjimashunoslikda esa Yu. Naydanning "dinamik ekvivalentlik" nazariyasi, P. Nyumarkning kommunikativ tarjima tamoyillari hamda L. Venutining madaniyatlararo tarjima haqidagi qarashlari muhim ahamiyatga ega. Cho'lpon tarjimalari ushbu nazariyalar nuqtayi nazaridan tahlil qilinganda ham yuqori badiiy saviyaga ega ekani namoyon bo'ladi (Nida, 1964; Newmark, 1988; Venuti, 1995).

Cho'lponning o'zi ham tarjima masalalariga bag'ishlangan risolalar yozgan. Xususan, "Tarjima to'g'risida andak" va "Shohnomaning turkcha tarjimasi" kabi

maqolalari o'zbek tarjimashunosligi tarixidagi dastlabki nazariy qarashlar sifatida e'tiborga loyiqdir (Cho'lpon, 2016).

Ushbu maqolalarda Cho'lpon tarjimada muallif uslubi, milliy ruh va badiiy ta'sirni saqlash zarurligini alohida ta'kidlaydi. Bu qarashlar uning amaliy tarjimalarida ham yaqqol namoyon bo'ladi.

Tadqiqot metodologiyasi

Mazkur tadqiqotda tarixiy-qiyosiy, tavsifiy, komparativ va matniy tahlil usullaridan foydalanildi.

Tarixiy-qiyosiy usul yordamida Cho'lpon faoliyat yuritgan davrning adabiy muhiti hamda tarjima jarayonlari o'rganildi. Komparativ tahlil orqali asliyat va tarjima matnlari o'zaro qiyoslandi. Matniy tahlil usuli esa tarjima jarayonida qo'llangan badiiy vositalarni aniqlash imkonini berdi.

Tadqiqot manbalari sifatida Cho'lpon tarjimalari, uning adabiy-tanqidiy maqolalari, tarjimashunoslikka oid ilmiy tadqiqotlar va zamonaviy tarjima nazariyasiga bag'ishlangan asarlardan foydalanildi (Baker, 2011; Bassnett, 2002; Catford, 1965; G'afurov, 2011; Jakobson, 1959; Munday, 2008; Salomov, 1978).

Natijalar

Cho'lpon tarjimalarining o'zbek tarjimashunosligi rivojidadagi ahamiyati

XX asr boshlarida o'zbek adabiyotida tarjima faoliyati yangi bosqichga ko'tarildi. Bu jarayonda Cho'lponning xizmatlari alohida o'rin tutadi. U tarjimoni shunchaki bir tildan ikkinchi tilga so'zlarni ko'chirish deb emas, balki badiiy-estetik qadriyatlarni yangi madaniy muhitda qayta yaratish san'ati deb tushungan.

Cho'lpon tarjimalari tufayli o'zbek kitobxonlari jahon adabiyotining eng mashhur namunalari bilan tanishdi. Natijada milliy adabiyotda yangi badiiy usullar, obrazlar tizimi va janr xususiyatlari shakllana boshladi. Tarjimalar milliy adabiyotning badiiy imkoniyatlarini kengaytirib, adabiy tafakkurning rivojlanishiga xizmat qildi.

Tarjimon tomonidan tanlangan asarlar tasodifiy emas edi. U xalq ma'naviyatini boyitishga, erkinlik, insonparvarlik va adolat

g'oyalarini targ'ib qilishga xizmat qiladigan asarlarni tanlashga harakat qilgan. Shu sababli Cho'lpon tarjimalari ma'rifiy va estetik vazifalarni birgalikda bajargan.

Pushkin she'rlari tarjimasida Cho'lpon mahorati

Cho'lpon tarjimonlik iste'dodi ayniqsa Aleksandr Pushkin asarlarining tarjimalarida yorqin namoyon bo'ladi. A. Pushkin rus adabiyotining asoschilaridan biri sifatida

murakkab badiiy uslubga ega bo'lgan shoir hisoblanadi. Uning she'rlarini boshqa tilga tarjima qilish katta mahorat talab etadi.

Cho'lpon A. Pushkin she'rlarini tarjima qilishda so'zma-so'zlikdan qochadi. U asliyatning ichki ma'nosini, hissiy ta'sirini va poetik ohangini saqlashga harakat qiladi. Bunga Pushkinning "Gul va bulbul" she'ri tarjimasida yorqin misol bo'la oladi.

*В безмолвии садов, весной, во мгле ночей,
Поэт над розою восточный соловей.
Но роза милая не чувствует, не внемлет,
И под влюбленный гимн колеблется и дремлет.
Не так ли ты поешь для хладной красоты?
Опомнись, о поэт, к чему стремишься ты?
Она не слушает, не чувствует поэта:
Глядишь, она цветет, зываешь – нет ответа.*

Cho'lpon ushbu she'rni quyidagicha tarjima qilgan:

*Bahor chog'ida xoli bog'da bir zulmatli tun erdi,
G'arib bulbul fig'on aylab, «gulim, rahm aylagil» derdi.
Biroq ul gul quloq solmas edi faryodu afg'ona,
Faqat orom olardi noladin to'lg'ona-to'lg'ona.
Seni hech sevmagan bir gul uchun, ey shoirim, sen ham
Yonarsan, o'rtanarsan, dod etarsan, tinglamas bir dam,
Qo'y endi, behuda dod etma, ohing unga yetmaydi,
Qaraysan – yashnagan bir gul, faqat ovoz bermaydi.*

Ko'rinadiki, tarjimon ayrim obrazlarni o'zgartirgan. Masalan, "sharq bulbuli" o'rniga "g'arib bulbul" ifodasini qo'llagan. Biroq mazmun va hissiy ta'sir saqlangan. Hatto ayrim hollarda hissiy kuch yanada ortgan.

Ozod Sharafiddinov ta'kidlaganidek, Cho'lpon Pushkin bilan ma'naviy hamohanglikka erishgan va asarning ruhini qayta yarata olgan. Bu holat zamonaviy tarjimashunoslikdagi "ijodiy adekvatlik" tamoyiliga mos keladi (Sharafiddinov, 1994).

She'riy tarjimada badiiy ekvivalentlik masalasi

She'riy tarjima tarjimon oldiga eng murakkab vazifalarni qo'yadi. Chunki she'rda faqat mazmun emas, balki ritm, ohang, qofiya, musiqiylik va obrazlilik ham muhim rol

o'ynaydi. Cho'lpon she'r tarjimalarida quyidagi tamoyillarga amal qilgan:

- badiiy obrazni saqlash;
- hissiy ta'sirni qayta yaratish;
- milliy til imkoniyatlaridan foydalanish;
- she'r musiqiylikini yo'qotmaslik.

Ayniqsa, Genrix Geyne va Rabindranat Tagor she'rlarining tarjimalarida ushbu xususiyatlar yaqqol ko'rinadi. Cho'lpon she'riy tarjimalarida o'zbek mumtoz she'riyati tajribasidan ham unumli foydalangan. Natijada tarjimalar o'zbek kitobxoniga tabiiy va ravon eshitiladi. Bu esa tarjimaning muvaffaqiyatli chiqqanidan dalolat beradi.

"Hamlet" tragediyasi tarjimasida

Cho'lponning eng muhim tarjimalaridan biri Uilyam Shekspirning "Hamlet"

tragediyasidir. Jahon dramaturgiyasi tarixida alohida o'rin tutadigan ushbu asarni tarjima qilish katta bilim va mahorat talab qiladi. "Hamlet" asarida falsafiy mushohadalar, murakkab psixologik holatlar, tarixiy muhit va she'riy nutq birgalikda namoyon bo'ladi. Cho'lpon ushbu murakkabliklarni muvaffaqiyatli ravishda o'zbek tiliga ko'chira olgan. Mashhur "To be or not to be" monologi o'zbek tilida ham falsafiy chuqurligini saqlab qolgan. Tarjimon ingliz tilidagi murakkab sintaktik qurilmalarni o'zbek tilining tabiiy qonuniyatlariga moslashtirgan.

Natijada asar nafaqat o'qish uchun, balki sahnalashtirish uchun ham qulay shaklga ega bo'lgan. O'zbek teatr san'atining rivojlanishida aynan ushbu tarjimaning ahamiyati katta bo'lgan.

"Malikai Turandot" tarjimasini

Karlo Gossining "Malikai Turandot" asari ham Cho'lpon mahoratini ko'rsatuvchi yirik tarjimalardan biridir. Mazkur asarda sharqona ertak unsurlari, dramatik voqealar va romantik motivlar mujassam. Cho'lpon asarni tarjima qilishda milliy ruhni saqlash, dialoglarning tabiiyligini ta'minlash va sahna nutqini ravonlashtirish masalalariga katta e'tibor qaratgan. Tarjima natijasida asar o'zbek tomoshabiniga yaqinlashgan va teatr repertuaridan munosib o'rin olgan.

Gorkiyning "Ona" romani tarjimasini

Maksim Gorkiyning "Ona" romani XX asr adabiyotidagi eng mashhur asarlardan biri hisoblanadi. Cho'lpon ushbu asarni tarjima qilishda nasriy tarjimaning yuqori namunalardan birini yaratgan. Asardagi qahramonlar xarakteri, ijtimoiy muhit va psixologik tasvirlar aniq va ravshan ifodalangan. Tarjima o'zbek kitobxoniga murakkab ijtimoiy-falsafiy masalalarni tushunishga yordam bergan. Shuningdek, roman o'zbek nasrining rivojlanishiga ham ma'lum darajada ta'sir ko'rsatgan.

Gogol va Chexov asarlari tarjimasini

Cho'lpon Nikolay Gogol va Anton Chexov asarlaridan ham namunalar tarjima qilgan. Gogol nasrida satira va yumor ustun bo'lsa,

Chexov ijodida psixologik noziklik va ichki kechinmalar muhim o'rin tutadi. Tarjimon ushbu uslubiy farqlarni yaxshi his qilgan. Natijada har bir muallifning individual uslubi saqlanib qolgan. Bu esa Cho'lponning tarjima madaniyati naqadar yuqori bo'lganini ko'rsatadi.

Cho'lponning tarjima tamoyillari

Tahlillar asosida Cho'lpon faoliyatida quyidagi tarjima tamoyillari mavjudligini ko'rish mumkin:

1. Asliyat ruhini saqlash. Cho'lpon uchun eng muhim vazifa muallif ruhiyatini saqlash edi.
2. So'zma-so'zlikdan qochish. U tarjimani mexanik jarayon deb hisoblamagan.
3. Milliyashtirish. Asar o'zbek kitobxoniga tushunarli va yaqin bo'lishi kerak deb hisoblagan.
4. Badiiylilikni ustuvor qo'yish. Tarjima avvalo badiiy asar sifatida qabul qilinishi kerak edi.
5. Til boyligidan foydalanish. Cho'lpon xalq tilining barcha imkoniyatlarini ishga solgan.

Cho'lpon tarjimalarining milliy adabiyotga ta'siri

Cho'lpon tarjimalari o'zbek adabiyotining keyingi taraqqiyotiga katta ta'sir ko'rsatdi. Xususan:

- drama janri rivojlandi;
- roman janri takomillashdi;
- badiiy til boyidi;
- ahon adabiyoti tajribasi o'zlashtirildi;
- yangi estetik qarashlar shakllandi.

Cho'lpon tarjimalari orqali o'zbek yozuvchilari jahon adabiy tajribasi bilan yaqindan tanishish imkoniyatiga ega bo'ldilar. Natijada milliy adabiyot yangi bosqichga ko'tarildi.

Muhokama

Cho'lpon tarjimalarining zamonaviy tarjimashunoslik nuqtayi nazaridan baholanishi

Tarjima nazariyasida asliyat va tarjima o'rtasidagi munosabat masalasi doimo muhim ilmiy muammolardan biri bo'lib kelgan. XX

asrning ikkinchi yarmida Yu. Nayda, Piter Nyumark, J. Ketford, Lourens Venuti kabi olimlar tomonidan ishlab chiqilgan nazariyalar tarjima jarayoniga yangicha yondashuvlarni olib kirdi. Ushbu nazariyalar nuqtayi nazaridan qaralganda, Cho'lponning tarjimonlik faoliyati zamonaviy tarjimashunoslik tamoyillariga juda yaqin ekanligi ko'rinadi (Catford, 1965; Nida, 1964; Newmark, 1988; Venuti, 1995).

Masalan, Yu. Nayda tomonidan ilgari surilgan "dinamik ekvivalentlik" nazariyasiga ko'ra, tarjima o'quvchida asliyat o'quvchisida paydo bo'lgan ta'sirga yaqin ta'sir uyg'otishi kerak. Cho'lpon tarjimalarini tahlil qilish shuni ko'rsatadiki, u aynan mana shu tamoyilga amal qilgan. U asarning mazmunini emas, uning hissiy-estetik kuchini ham o'zbek kitobxoniga yetkazishga intilgan (Nida, 1964).

Piter Nyumarkning kommunikativ tarjima nazariyasida ham o'quvchi manfaatlari muhim o'rin tutadi. Cho'lpon tarjimalarida asar mazmunini o'zbek kitobxoniga uchun tushunarli va tabiiy shaklda ifodalashga bo'lgan intilish aynan shu yondashuvga mos keladi (Newmark, 1988).

Shuningdek, Lourens Venuti tarjimada "mahalliyashtirish" (domestication) va "begonalashtirish" (foreignization) usullarini ajratadi. Cho'lpon asosan mahalliyashtirish tamoyiliga yaqin ishlagan. U asliyatdagi obraz va g'oyalarni saqlagan holda, ularni o'zbek kitobxonining estetik dunyoqarashiga mos shaklda ifodalagan (Venuti, 1995).

Cho'lpon va tarjima madaniyati

Cho'lpon tarjimalarining eng muhim xususiyatlaridan biri tarjima madaniyatining yuksak darajada namoyon bo'lishidir. U hech qachon asliyatga beparvo munosabatda bo'lmagan. Har bir asarni chuqur o'rganib, muallif uslubini anglashga harakat qilgan.

Tarjimonning bunday yondashuvi uning jahon adabiyotini yaxshi bilganidan dalolat beradi. Shekspir, Pushkin, Gorkiy yoki Tagor kabi mutlaqo turli adabiy maktablarga mansub yozuvchilarning asarlarini muvaffaqiyatli tarjima qilish uchun katta bilim va badiiy did talab etiladi.

Cho'lpon o'z tarjimalari orqali tarjimonning faqat til bilishi yetarli emasligini, u yuksak badiiy tafakkur sohibi bo'lishi zarurligini amalda isbotladi. Tarjimalarda milliy ruh va milliy til imkoniyatlari Cho'lpon tarjimalarini o'rganishda yana bir muhim jihat e'tiborni tortadi. U asarlarni o'zbek tiliga moslashtirish jarayonida milliy tilning boy imkoniyatlaridan keng foydalangan. XX asr boshlarida o'zbek adabiy tili shakllanish bosqichida edi. Cho'lpon tarjimalari esa adabiy tilning boyishi va takomillashishiga xizmat qildi. U xalq tilidagi jonli iboralar, maqollar, tashbehtar va poetik vositalardan mohirona foydalandi. Masalan, Pushkin she'rlaridagi ayrim obrazlar o'zbek she'riyatiga an'analarga moslashtirilgan holda beriladi. Natijada asar o'zbek kitobxoniga begona bo'lib tuyulmaydi. Bu jihat tarjimaning muvaffaqiyatli chiqishida muhim omillardan biri hisoblanadi.

Cho'lpon tarjimalarining bugungi ahamiyati

Bugungi globallashtirish davrida tarjimaning ahamiyati yanada ortib bormoqda. Turli xalqlar adabiyoti va madaniyatlari o'rtasidagi aloqalar kengaymoqda. Shu nuqtayi nazardan qaralganda, Cho'lponning tarjimonlik tajribasi zamonaviy tarjimonlar uchun muhim maktab vazifasini bajaradi. Ayniqsa: asliyat ruhini saqlash; milliy til imkoniyatlaridan foydalanish; badiiylikni yo'qotmaslik; o'quvchi qabulini hisobga olish kabi tamoyillar bugungi tarjima amaliyotida ham o'z ahamiyatini yo'qotmagan. Cho'lponning tarjimalari nafaqat tarixiy ahamiyatga ega, balki zamonaviy tarjimashunoslik uchun ham metodologik ahamiyat kasb etadi.

Xulosa

Mazkur tadqiqot natijalari Cho'lponning o'zbek tarjimashunosligi tarixidagi o'zni beqiyos ekanligini ko'rsatdi. U nafaqat yirik shoir va yozuvchi, balki milliy tarjima maktabining asoschilaridan biri sifatida ham e'tirof etilishi lozim. Tadqiqot davomida quyidagi xulosalarga kelindi: Birinchidan, Cho'lpon XX asr boshlarida o'zbek tarjima madaniyatini yangi bosqichga olib chiqqan

ijodkorlardan biri hisoblanadi. U tarjima orqali jahon adabiyotining eng sara namunalarini o'zbek kitobxoniga yetkazgan.

Ikkinchidan, Cho'lpon tarjimalari asliyat ruhini saqlash, badiiy ta'sirni qayta yaratish va milliy til imkoniyatlaridan foydalanish tamoyillariga asoslangan.

Uchinchidan, tarjimon Pushkin, Shekspir, Gorkiy, Gogol, Geyne, Tagor va boshqa adiblar asarlarini tarjima qilish orqali o'zbek adabiyotining janr va uslub jihatdan boyishiga katta hissa qo'shgan.

To'rtinchidan, Cho'lponning tarjima haqidagi nazariy qarashlari o'zbek tarjimashunosligi rivojida muhim o'rin tutadi. Uning maqolalari tarjima nazariyasining

dastlabki namunalaridan biri sifatida baholanishi mumkin.

Beshinchidan, Cho'lpon tarjimalari bugungi kunda ham ilmiy va amaliy ahamiyatini saqlab qolmoqda. Zamonaviy tarjimonlar uning tajribasidan foydalanishlari mumkin. Umuman olganda, Cho'lponning tarjimonlik merosi o'zbek adabiyoti va tarjimashunosligi tarixining ajralmas qismi hisoblanadi. Uning faoliyati milliy adabiyotning jahon adabiyoti bilan integratsiyalashuvida muhim rol o'ynagan. Shu sababli Cho'lpon tarjimalarini yanada chuqurroq o'rganish va ularni zamonaviy tarjimashunoslik nuqtayi nazaridan tahlil qilish kelgusidagi tadqiqotlarning dolzarb yo'nalishlaridan biri bo'lib qoladi.

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ИСТОРИЯ

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Educational, Social, and Political Activities of Turkish Prisoners of War in Turkestan (1918-1921)

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Annotation *The article analyzes the educational, social, and political activities of Ottoman Turkish prisoners of war who remained in Turkestan amid postwar instability, revolutionary change, and the formation of Soviet rule. It examines the participation of former Ottoman officers in Jadid schools, their influence on youth associations and semi-military groups, their relations with local Muslim communities, and the impact of Bolshevik propaganda among the prisoners. Drawing on archival documents, memoir evidence, and scholarly literature, the study discusses Mustafa Suphi's activities, the newspaper "Yeni Dünya," the idea of a Turkish Red Brigade, Ismail Suphi Bey's meeting with prisoners in Tashkent, and Ankara's proposals to send teachers and officers to Central Asia. The article argues that Turkish prisoners should be viewed not merely as objects of repatriation policy, but also as active participants in educational reform, social adaptation, ideological mobilization, and transnational political networks in postwar Turkestan. This perspective clarifies their role at the intersection of Jadid reformism, Soviet control, and Anatolian-Asian contacts.*

Keywords *Turkestan, Turkish prisoners of war, Jadidism, Ottoman officers, Mustafa Suphi, Ankara government*

Turkistonda Usmonli turk harbiy asirlarining ma'rifiy, ijtimoiy va siyosiy faoliyati (1918-1921)

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Annotatsiya *Maqolada Birinchi jahon urushidan keyingi siyosiy beqarorlik va sovet hokimiyati shakllanishi sharoitida Turkistonda qolgan Usmonli turk harbiy asirlarining ma'rifiy, ijtimoiy va siyosiy faoliyati tahlil qilinadi. Tadqiqot sobiq Usmonli zobitlarining jadid maktablarida o'qituvchilik qilishi, yoshlar tashkilotlari va yarimharbiy guruhlar shakllanishidagi ishtiroki, mahalliy musulmon jamoalar bilan aloqalari hamda bolshevik targ'iboti ta'sirini yoritadi. Shuningdek, Mustafa Suphi faoliyati, "Yeni Dünya" gazetasi, Turk Qizil brigadasi g'oyasi, Ismoil Suphi Beyning Toshkentdagi asirlar bilan uchrashuvi va Anqara hukumati tomonidan Markaziy Osiyoga o'qituvchi hamda zobitlar yuborish haqidagi tashabbuslar ko'rib chiqiladi. Maqolada arxiv hujjatlari, xotiralar va ilmiy adabiyotlar asosida turk asirlari faqat repatriatsiya obyekti emas, balki urushdan keyingi Turkistonning ta'lim, mafkura, ijtimoiy moslashuv va transmilliy siyosiy aloqalar jarayonida ishtirok etgan faol subyektlar sifatida baholanadi. Shu orqali ularning mahalliy jadidchilik muhiti, sovet nazorati va Anadolu bilan aloqalar kesishgan maydondagi o'rni hamda tarixiy ahamiyati aniqlashtiriladi. Tadqiqot migratsiya, asirlik va ma'rifat jarayonlari o'zaro bog'liqligini ham ko'rsatadi.*

Kalit so'zlar *Turkiston, turk harbiy asirlari, jadidchilik, Usmonli zobitlari, Mustafa Suphi, Anqara hukumati*

Просветительская, социальная и политическая деятельность турецких военнопленных в Туркестане (1918-1921 гг.)

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Аннотация *В статье анализируется просветительская, социальная и политическая деятельность османских турецких военнопленных, оставшихся в Туркестане в условиях послевоенной нестабильности, революционных перемен и становления советской власти. В центре внимания находятся участие бывших османских офицеров в джадидских школах, их влияние на молодежные организации и полувоенные группы, связи с местными мусульманскими общинами, а также воздействие большевистской агитации среди пленных. На основе архивных документов, мемуарных свидетельств и научной литературы рассматриваются деятельность Мустафы Субхи, газета "Yeni Dünya", идея Турецкой красной бригады, встреча Исмаила Супхи-бея с пленными в Ташкенте и планы Анкарского правительства по направлению учителей и офицеров в Центральную Азию. Автор показывает, что турецкие военнопленные были не только объектом репатриационной политики, но и активными участниками образовательных реформ, социальной адаптации, идеологической мобилизации и транснациональных политических связей в послевоенном Туркестане. Такой подход позволяет рассматривать их деятельность на пересечении джадидского движения, советского контроля и анатолийско-центральноазиатских контактов, раскрывая ее историческое значение. Исследование также показывает взаимосвязь миграции, плена и просвещения региона.*

Ключевые слова *Туркестан, турецкие военнопленные, джадидизм, османские офицеры, Мустафа Субхи, правительство Анкары*

Kirish

Birinchi jahon urushi yakunlari, Rossiya imperiyasining yemirilishi va mintaqada sovet hokimiyatining shakllanishi Turkiston ijtimoiy-siyosiy hayotida yangi tarixiy vaziyatni yuzaga keltirdi. Ushbu davrda sobiq Usmonli harbiy asirlari masalasi faqat harbiy asirlik yoki reevakuatsiya muammosi doirasida qolib ketmadi. Ularning ayrimlari Turkistonning yirik

shaharlari – Toshkent, Samarqand va Buxoroda ma'rifiy, siyosiy va ijtimoiy jarayonlarga jalb etildi.

Maqolaning dolzarbligi shundaki, turk harbiy asirlari faoliyati Turkistonda jadidchilik harakati, yoshlar tashkilotlari, bolshevik targ'iboti va Anqara hukumati bilan bog'liq transmilliy aloqalarni o'rganishda muhim tadqiqot obyektidir. Mazkur maqolada turk

harbiy asirlarining Turkistondagi faoliyati qanday yo'nalishlarda namoyon bo'lgani, ularning mahalliy jamiyat bilan munosabatlari qanday shakllangani hamda bu jarayonlar mintaqaning urushdan keyingi siyosiy-mafkuraviy muhitiga qanday ta'sir ko'rsatgani tahlil qilinadi.

Adabiyotlar tahlili

Tadqiqotning manbaviy asosini arxiv hujjatlari, xotiralar va ilmiy adabiyotlar tashkil etadi. Xususan, O'zbekiston Milliy arxivi materiallari turk zobitlari va Istanbulda tahsil olib qaytgan yosh jadidlar faoliyatining sovet xavfsizlik organlari tomonidan kuzatilganini ko'rsatadi (O'zMA, I-461-fond, 1-ro'yxat, 168-yig'ma jild; 13). Bailey, Khalid, Xolid, Çakıröz va Kocaoğlu, Taşkıran, Akçura, Aslan, Yanıkdağ va boshqa tadqiqotchilarning ishlari esa turk harbiy asirlarining Turkiston, Rossiya va Anado'li bilan bog'liq harakat trayektoriyalarini yoritishda muhim ilmiy asos bo'lib xizmat qiladi.

Metodologiya

Maqolada tarixiy-qiyosiy, muammoviy-xronologik va manbashunoslik tahlili usullaridan foydalanildi. Manbalar turk harbiy asirlarining maorif sohasidagi ishtiroki, mahalliy musulmon jamoalar bilan ijtimoiy aloqalari, bolsheviklar tomonidan siyosiy safarbar etilishi hamda Anqara hukumati bilan bog'liq tashabbuslar nuqtayi nazaridan guruhlashtirildi. Bu yondashuv turk asirlarini biryoqlama ravishda faqat harbiy kontingent yoki repatriatsiya obyekti sifatida emas, balki urushdan keyingi Turkistondagi transmilliy ijtimoiy guruh sifatida tahlil qilish imkonini beradi.

Natijalar

Turk harbiy asirlarining maorif va harbiy tashkilotchilikdagi ishtiroki

Turk harbiy asirlarining Turkistondagi faoliyatini shartli ravishda ikki asosiy yo'nalishda tahlil qilish mumkin. Birinchi yo'nalish fuqaroviy ta'lim sohasi bilan bog'liq bo'lib, ular jadid maktablarida dars berish, yoshlarni zamonaviy bilimlar asosida tarbiyalash, turkiy-ma'rifiy g'oyalarni yoyish va

yangi pedagogik tajribalarni mahalliy muhitga olib kirishda ishtirok etdilar. Ayniqsa, Istanbul va Usmonli ta'lim muhitidan kelgan intellektual tajriba jadid maktablaridagi o'quv-tarbiyaviy jarayonlarga muayyan ta'sir ko'rsatdi. Bu ta'sir nafaqat fanlarni o'qitish mazmunida, balki intizom, jismoniy tarbiya, milliy ong va ijtimoiy faollikni shakllantirishga qaratilgan yondashuvlarda ham namoyon bo'ldi. Ikkinchi yo'nalish esa harbiy ta'lim va harbiy tashkilotchilik sohasi bilan bog'liq edi. Xususan, sobiq Usmonli zobitlarining ayrimlari Buxoro Respublikasining milliy armiyasini shakllantirish jarayonida ishtirok etgan (Bailey, 1946; 252). Ularning harbiy bilim va amaliy tajribasi mahalliy qurolli tuzilmalarni tashkil etish, harbiy intizomni yo'lga qo'yish hamda yangi siyosiy sharoitda milliy harbiy kadrlar tayyorlash jarayonida ahamiyat kasb etgan. Bu holat sobiq turk harbiy asirlarining Turkistondagi faoliyati faqat maorif yoki madaniyat bilan cheklanmaganini, balki mintaqaning siyosiy-harbiy hayotiga ham ta'sir ko'rsatganini anglatadi.

1918-yil bahoridan 1920-yil qishigacha bo'lgan davr mobaynida turk harbiy asirlari Turkiston shaharlaridagi ijtimoiy muhitning muhim tarkibiy qatlamlaridan biriga aylandi. Ayniqsa, Toshkent, Samarqand va Buxoro kabi siyosiy-ma'muriy hamda madaniy markazlarda ularning mavjudligi mahalliy jadidlar, yoshlar tashkilotlari, matbuot doiralari va harbiy-siyosiy guruhlar bilan o'zaro aloqalar shakllanishiga olib keldi. Bunday aloqalar sobiq asirlarning mintaqaga vaqtinchalik kelgan shaxslar bo'lib qolmay, balki urushdan keyingi Turkiston jamiyatida muayyan ijtimoiy va mafkuraviy vazifani bajargan guruhga aylanganini namoyon etadi.

Usmonli zobitlarining fuqaroviy ta'lim sohasidagi ishtiroki ularning Turkistondagi jadidchilik harakati bilan muayyan darajada mushtarak maqsadlarga ega bo'lganini ko'rsatadi. Ular Toshkent va Buxorodagi mavjud jadid maktablarida faoliyat yuritibgina qolmay, yangi maktablar tashkil etish va Usmonli davlatida shakllangan zamonaviy pedagogik

yondashuvlarni amaliyotga joriy etishda ham qatnashganlar (Khalid, 2011; 464-465). Bu holat Turkistondagi ma'rifiy islohotlarning transmilliy aloqalar orqali boyiganini ko'rsatish bilan birga, urush va asirlik taqdiriga duchor bo'lgan Usmonli zobitlarining yangi hududda ham ma'naviy-intellektual faoliyatni davom ettirganini namoyon etadi.

Jadid maktablari, yoshlar tashkilotlari va sovet nazorati

Sobiq turk harbiy asirlarining muayyan qismi sovet hokimiyati nazorati ostida tashkil etilayotgan yangi tipdagi maktablarda dars berish taklifini qabul qildi. Bu holat, bir tomondan, urushdan keyingi murakkab ijtimoiy-iqtisodiy sharoitda asirlikdan ozod etilgan shaxslar uchun yashash manbai va moddiy ta'minot vositasi bo'lgan bo'lsa, ikkinchi tomondan, Turkistonda turkiy birlik, milliy uyg'onish va ma'rifiy faollik g'oyalarining kengayishiga ham muayyan darajada ta'sir ko'rsatdi. Ayniqsa, XX asr boshlarida mintaqada turkiylik ruhida yoshlar siyosiy va madaniy tashkilotlarining ko'payib borishida sobiq usmonli harbiy asirlarining ishtiroki sezilarli bo'ldi.

Kelib chiqishi jihatidan O'rta Osiyo bilan bog'liq bo'lgan, otasi Xo'janddan ko'chib ketgan va taqdir taqozosi bilan yana ota yurtiga qaytgan usmonli harbiy zobiti Said Ahroriy bu jarayonning faol ishtirokchilaridan biri edi. U 1918-yil bahorida Toshkentda Yosh turklar davrida shakllangan millatchi-ma'rifiy yoshlar tashkiloti – "Turk o'chog'i"ning mahalliy bo'linmasini tashkil etdi (Ahrorova, 1998; 12-60). Ushbu tashabbus Turkistonda usmonli siyosiy-ma'rifiy tajribasining mahalliy jadidchilik muhiti bilan tutashganligini ko'rsatadi. Shuningdek, "Turk o'rtoqligi" nomi bilan faoliyat yuritgan yana bir tashkilot qisqa muddat nashr etilgan "Turk so'zi" gazetasini chop etdi. Gazetaning dasturiy maqsadi uning sarlavhasida quyidagicha ifodalangan edi: "Turk millatini siyosiy, iqtisodiy va ilmiy asoratdan qutqarib, chin bir turk madaniyatini vujudga keltirmoq". Mazkur shior gazeta faoliyatining faqat axborot

yetkazish bilan cheklanmaganini, balki turkiy xalqlarni siyosiy, iqtisodiy va madaniy jihatdan uyg'otishga qaratilgan mafkuraviy-ma'rifiy vazifani ham o'z zimmasiga olganini ko'rsatadi. Gazeta mualliflari orasida G'ozii Yunus va Said Ahroriy kabi sobiq harbiy asirlarning bo'lishi esa usmonli asirlari Turkiston matbuoti va jamoatchilik fikri shakllanishida ham muayyan o'rin egallaganini tasdiqlaydi (Xolid, 2022; 82).

Sobiq turk harbiy asirlari faoliyat yuritgan ayrim maktablar o'z mazmuni va tarbiyaviy yo'nalishi jihatidan ochiq harbiy-intizomiy ruhga ega edi. Ular ta'lim jarayonida jismoniy chiniqish, qat'iy intizom, jamoaviy mas'uliyat va milliy g'urur kabi tushunchalarga alohida urg'u berganlar. Shu asosda Turkistonda dastlabki boyskaut guruhlari hamda "Turk kuchi", "Turon kuchi", "Temur", "Taraqqiy" kabi yarimharbiy xarakterdagi yoshlar to'dalari shakllandi (Çakıröz & Kocaoğlu, 1987; 42-43). Bunday tuzilmalar bir tomondan yoshlarni jismoniy va ma'naviy tarbiyalash vositasi sifatida namoyon bo'lgan bo'lsa, ikkinchi tomondan, o'sha davr siyosiy muhitida milliy safarbarlik va yashirin siyosiy faollik unsurlarini ham o'zida mujassamlashtirgan edi. Aynan shu ijtimoiy-siyosiy sharoitda Turkistonda yashirin milliy harakatni tashkil etishga intilgan maxfiy jamiyatlar paydo bo'la boshladi. Bu holat sobiq harbiy asirlar faoliyatini faqat pedagogik yoki madaniy doira bilan cheklab bo'lmasligini ko'rsatadi. Ularning ayrimlari Turkistondagi milliy harakatlar, jadidchilik muhiti va turkiy birlik g'oyalari bilan bevosita aloqador bo'lgan. Shu bilan birga, bu jarayonni biryozlama baholash ham to'g'ri emas. Chunki 1921-yilga kelib turk asirlarining aksariyati Turkistonni tark etib, o'z yurtlariga qaytgan edi (Xolid, 2022; 82). Ularning faqat kichik bir qismi panturkizm g'oyalarining faol va izchil targ'ibotchilari sifatida maydonga chiqqan. Ko'pchilik sobiq asirlar uchun esa muallimlik, avvalo, moddiy ehtiyojni qondirish, kundalik tirikchilikni ta'minlash va vatanga qaytish uchun zarur mablag' jamg'arish imkoniyati sifatida ahamiyat kasb etgan.

Shunga qaramay, sobiq turk harbiy asirlari faoliyat yuritgan maktablarning Turkiston ijtimoiy-madaniy hayotidagi ta'siri sezilarli bo'ldi. Mazkur o'quv muassasalarida keyinchalik XX asrning 20-yillarida nufuzli jamoat arboblari, siyosiy faollar va ziyolilar sifatida tanilgan shaxslar tahsil olgan. Bu esa mazkur maktablarning faqat vaqtinchalik ta'lim maskani emas, balki yangi avlod ijtimoiy-siyosiy qarashlarining shakllanishida muhim muhit bo'lganini ko'rsatadi.

Jadid maktablarida faoliyat yuritgan turk harbiy asirlari ta'lim jarayoniga an'anaviy diniy-ma'rifiy yondashuvdan farqli ravishda, zamonaviy fanlar, tartibli o'quv dasturi, intizom, jismoniy tarbiya va amaliy bilimlarga asoslangan usullarni olib kirganlar. Ularning ayrimlari harbiy sohada yetarli tayyorgarlikka ega bo'lish bilan birga, Istanbuldagi zamonaviy ta'lim muhitidan shakllangan dunyoqarash, pedagogik tajriba va milliy-ma'rifiy qarashlarni ham o'z faoliyatida namoyon etganlar (Çakıröz & Kocaoğlu, 1987; 41-42). Shu jihatdan ularning jadid maktablaridagi ishtiroki faqat o'qituvchilik faoliyati bilan cheklanmay, balki Turkistonda yangi maorif tizimining mazmunan boyishiga xizmat qilgan omillardan biri sifatida baholanishi mumkin.

Bu jarayonda Istanbulda tahsil olib, Turkistonga qaytgan mahalliy yoshlarning roli ham alohida ahamiyatga ega edi. Ular asirlikdagi turk zobitlariga yordamchi sifatida faoliyat yuritib, o'quv jarayonini tashkil etishda bevosita ishtirok etdilar (Çakıröz & Kocaoğlu, 1987; 41-42). Ushbu hamkorlik natijasida jadid maktablarida mahalliy ma'rifatparvarlik an'analari bilan usmonli ta'lim tajribasi o'zaro tutashdi. Bunday aloqalar Turkistondagi yosh jadidlar uchun nafaqat pedagogik tajriba almashish, balki kengroq turkiy dunyo bilan intellektual va mafkuraviy bog'lanish imkoniyatini ham yaratdi.

Shu bilan birga, turk harbiy asirlari va xorijda ta'lim olib qaytgan yosh jadidlarning maorif sohasidagi faoliyati sovet hokimiyati hamda uning xavfsizlik organlari tomonidan befarq kuzatilmagan. Xususan, ularning ta'lim

jarayonidagi har bir xatti-harakati Turkiston rayon muhofaza bo'limi tomonidan nazorat ostiga olingan (O'zMA, I-461-fond, 1-ro'yxat, 168-yig'ma jild; 13). Turkiston rayon muhofaza bo'limining bunday kuzatuvlari, avvalo, jadid maktablarida shakllanayotgan yangi avlodning dunyoqarashi, turkiy birlik g'oyalari, milliy uyg'onish kayfiyati va mustaqil fikrlashga moyilligidan xavotir mavjud bo'lganini anglatadi. Chunki turk zobitlari va Istanbulda ta'lim olgan yosh jadidlar ishtirokidagi ta'lim muhiti sovet hokimiyati uchun nazorat qilinishi zarur bo'lgan ijtimoiy-siyosiy maydonlardan biriga aylangan edi. Ularning harbiy-intizomiy ruhda tashkil etilgani, ta'lim jarayonida usmonli turkchasing keng qo'llangani va ayrim hollarda turkiy birlik g'oyalarining kuchli targ'ib etilgani mahalliy ziyolilar hamda sovet ma'muriy doiralari tomonidan tanqid qilindi. Ayniqsa, ta'lim mazmunining mahalliy til va ijtimoiy ehtiyojlardan uzoqlashib ketishi, shuningdek, maktablarning siyosiy-mafkuraviy yo'nalishi atrofida keskin bahslar yuzaga keldi. Demak, sobiq turk harbiy asirlarining Turkistondagi ma'rifiy faoliyati murakkab va ziddiyatli hodisa bo'lib, unda pedagogik tashabbus, moddiy zarurat, milliy uyg'onish, panturkistik qarashlar va sovet hokimiyati nazorati kabi omillar o'zaro kesishgan holda namoyon bo'lgan.

Ijtimoiy moslashuv va mahalliy musulmon jamoalar yordami

Sobiq turk harbiy asirlarining Turkistondagi ijtimoiy moslashuvi faqat mehnat faoliyati, ta'lim jarayonidagi ishtiroki yoki siyosiy-harbiy harakatlar bilan cheklanmagan. Ularning ayrimlari mahalliy jamiyat bilan yanada yaqin ijtimoiy aloqalar o'rnatib, Markaziy Osiyolik ayollar bilan nikoh munosabatlariga kirishganlar (Yanıkdağ, 2020; 201-202). Bu holat sobiq asirlarning mintaqadagi vaqtinchalik mavjudligi ayrim hollarda oilaviy va maishiy hayot darajasigacha chuqurlashganini ko'rsatadi. Mazkur nikohlar, bir tomondan, turk harbiy asirlarining mahalliy musulmon aholi bilan diniy, madaniy va etnik yaqinligi asosida shakllangan ijtimoiy

integratsiya jarayonining muhim ko'rinishi edi. Ikkinchi tomondan, bunday oilaviy aloqalar urush, asirlik va siyosiy beqarorlik sharoitida insoniy munosabatlarning davom etganini, sobiq asirlar mahalliy jamiyatda begona yoki mutlaqo ajratilgan guruh sifatida emas, balki muayyan darajada qabul qilingan ijtimoiy qatlam sifatida namoyon bo'lganini anglatadi. Keyinchalik ayrim sobiq turk harbiy asirlari o'z turmush o'rtoqlari bilan birga Turkiyaga qaytganlar (Yanıkdağ, 2020; 201-202). Bu jarayon turk asirlarining repatriatsiyasi faqat harbiy-siyosiy yoki ma'muriy hodisa bo'lmay, balki oilaviy migratsiya xususiyatiga ham ega bo'lganini ko'rsatadi. Markaziy Osiyolik ayollarning Turkiyaga ko'chib borishi esa urushdan keyingi davrda Turkiston va Anadolu o'rtasidagi insoniy, qarindoshlik va madaniy aloqalarning shakllanishiga xizmat qilgan.

Usmonli harbiy asirlarining Rossiya hududlaridagi hayotini tahlil qilishda mahalliy turkiy-musulmon jamoalar bilan munosabatlar alohida o'rin tutadi. Chunki aynan diniy, madaniy va etnik yaqinlik ko'plab hollarda asirlar uchun ijtimoiy himoya, amaliy yordam va ruhiy dalda manbai bo'lgan. Turkiy xalqlar, xususan, tatarlar Rossiya hududlarida saqlanayotgan Usmonli harbiy asirlariga turli shakllarda yordam ko'rsatganlar (Akçura, 1919; 28-29; Üner, n.d.; 464-465). Bu yordam moddiy, maishiy, tashkiliy va ruhiy ko'mak ko'rinishlarida namoyon bo'lgan. Ayrim hollarda mahalliy turkiy-musulmon aholi vakillari Usmonli asirlarining qochib ketishi yoki xavfsiz hududlarga yetib olishi uchun pasport, fuqarolik kiyimi va vaqtinchalik boshpana bilan ta'minlaganlar. Bu holat turkiy xalqlar orasida Usmonli asirlariga nisbatan faqat hamdardlik emas, balki amaliy birdamlik ham mavjud bo'lganini ko'rsatadi.

Boshqa hollarda esa turkiy-musulmon jamoalar Usmonli askarlarining vafotidan keyingi diniy marosimlarini ado etishda muhim rol o'ynaganlar. Xususan, lagerlarga olib ketilish jarayonida yo'l-yo'lakay vafot etgan va rus ma'murlari tomonidan temiryo'l chetida tashlab ketilgan Usmonli askarlarining jasadlari

mahalliy musulmonlar tomonidan islomiy odatlarga muvofiq dafn etilgan (Akçura, 1919; 28-29; Taşkıran, 2001; 215). Bu holat urush va asirlik sharoitida insoniy qadr-qimmatni saqlab qolish, marhum musulmon askarlarning diniy huquqlarini ado etish hamda diniy birdamlikni amaliy tarzda namoyon qilishning muhim ko'rinishi edi.

Shuningdek, turkiy aholi salmoqli bo'lgan ayrim shaharlarda Usmonli asirlariga yordam ko'rsatish maqsadida kichik tashkiliy guruhlar ham shakllangan. Ular asirlar uchun pul yig'ish, ehson tashkil etish, oziq-ovqat yoki kiyim-kechak yetkazish, shuningdek, ayrim hollarda qochish yo'llarini topishda vositachilik qilish kabi ishlar bilan shug'ullanganlar (Akçura, 1919; 28-29; Üner, n.d.; 464-465). Bunday tashabbuslar mahalliy musulmon jamoalarning Usmonli asirlari taqdiriga befarq bo'lmaganini va ularni umumiy diniy-madaniy makon vakillari sifatida qabul qilganini ko'rsatadi. Turkiy xalqlarning mavjudligi va ulardan kelgan yordam Usmonli harbiy asirlari uchun nafaqat amaliy, balki ruhiy jihatdan ham katta ahamiyat kasb etgan. Chunki begona muhitda, og'ir asirlik sharoitida va noaniq kelajak qarshisida mahalliy turkiy-musulmon aholining qo'llab-quvvatlashi asirlarga o'zlarini mutlaqo yolg'iz emasligini his ettirgan. Bu ruhiy dalda ularning tirik qolish, qochish yoki vataniga qaytish umidini saqlab qolishida muhim omil bo'lgan.

Bolshevik targ'iboti va Mustafa Suphi faoliyati

Bolsheviklarning Usmonli harbiy asirlari orasida siyosiy ta'sir doirasini kengaytirish yo'llaridan biri ularning g'oyalari qaytarib berilgan bo'lgan usmonli fuqarolari va ziyolilaridan foydalanish edi. Bu borada Mustafa Suphi faoliyati alohida e'tiborga loyiqdir. Urush boshlanganda Rossiyada surgunda bo'lgan usmonli jurnalisti Mustafa Suphi keyinchalik bolsheviklar bilan yaqinlashib, ularning siyosiy-mafkuraviy targ'ibot ishlarida faol ishtirok eta boshladi. Uning faoliyati bolsheviklarning musulmon va turkiy aholi, xususan, Usmonli harbiy asirlari orasida kommunistik g'oyalarni

yoyishga qaratilgan siyosatining muhim tarkibiy qismi sifatida namoyon bo'ldi. Bolsheviklar ko'magida Mustafa Suphi "Yeni Dünya" ("Yangi dunyo") nomli targ'ibot gazetasini nashr etdi (Khalid, 2011; 455-456). Ushbu gazeta, avvalo, turk harbiy asirlari saqlanayotgan lagerlarga yuborilgan bo'lib, uning asosiy vazifasi asirlar orasida bolsheviklar mafkurasini targ'ib qilish, Rossiyadagi inqilobiy o'zgarishlarni ijobiy talqin etish va Usmonli fuqarolarini yangi siyosiy harakatlarga jalb etishdan iborat edi. Gazetaning turk tilida nashr etilishi ham bejiz emas edi: bu usul asirlar bilan bevosita mafkuraviy aloqa o'rnatish, ularning til va madaniy muhitiga mos tarzda targ'ibot olib borish imkonini bergan.

Mustafa Suphi faqat matbuot orqali targ'ibot olib borish bilan cheklanmagan. U tarafdorlar orttirish maqsadida turk harbiy asirlari joylashtirilgan bir necha lagerlarga safar qilgan (Aslan, 1997; 42-43). Bu tashriflar bolsheviklar uchun amaliy jihatdan muhim edi, chunki bevosita muloqot orqali asirlarning kayfiyati, siyosiy moyilligi va ularni inqilobiy harakatga jalb etish imkoniyatlari aniqlangan. Shu tariqa sobiq Usmonli asirlari orasida kommunistik g'oyalarga xayrixoh guruhlar shakllana boshlagan. Mazkur faoliyatning muhim natijalaridan biri qariyb 1000 kishidan iborat "Türk Kızıl Alayı", ya'ni Turk Qizil brigadasining tuzilishi bo'ldi (Aslan, 1997; 43-46; Tunçay, 1991; 348-349). Bu tuzilma bolsheviklarning harbiy-siyosiy maqsadlari uchun Usmonli asirlari va turk muhojirlaridan foydalanishga intilganini ko'rsatadi. Turk Qizil brigadasi faqat harbiy birlik sifatida emas, balki turk asirlari orasida bolshevik mafkurasining muayyan darajada qabul qilinganini ko'rsatuvchi siyosiy hodisa sifatida ham talqin etilishi mumkin.

1920-yilda Mustafa Suphi va uning safdoshlari, jumladan, qariyb 20 nafar sobiq turk harbiy asiri Bokuda Turkiya Kommunistik partiyasini tashkil etdilar (Khalid, 2011; 471-472; Aslan, 1997). Bu voqea sobiq Usmonli harbiy asirlarining bir qismi urushdan keyingi davrda faqat repatriatsiya qilinishi lozim bo'lgan

shaxslar sifatida emas, balki transmilliy siyosiy-mafkuraviy jarayonlarning faol ishtirokchilari sifatida maydonga chiqqanini ko'rsatadi. Boku bu jarayonda Rossiya, Kavkaz, Turkiston va Anado'li o'rtasidagi inqilobiy aloqalar kesishgan muhim siyosiy markaz vazifasini bajardi.

Shuningdek, kommunistik qarashlarni qabul qilgan sobiq asirlar guruhining bir qismi 1920-yilda Turkiyaga yuborilgani haqida ham ayrim ma'lumotlar mavjud (Aslan, 1997; 294). Bu holat bolsheviklar va turk kommunistlari tomonidan inqilobiy g'oyalarni Anado'lga olib kirish, Turkiyadagi siyosiy jarayonlarga ta'sir ko'rsatish va mahalliy kommunistik harakatni kuchaytirish maqsadlari bilan bog'liq bo'lganini anglatadi.

Anqara hukumati, Toshkentdagi asirlar va Markaziy Osiyo omili

Usmonli harbiy asirlarining taqdiri nafaqat Rossiya va sovet ma'muriy organlari, balki Usmonli imperiyasi hukumati hamda 1920-yilda Anqarada shakllangan Turkiya Milliy hukumati e'tiborida ham bo'lgan. Har ikki siyosiy markaz vakillarining Rossiya va Turkiston hududlaridagi turk asirlariga tashrif buyurgani bu masalaning faqat gumanitar yoki repatriatsiya doirasida emas, balki kengroq siyosiy va strategik ahamiyatga ega bo'lganini ko'rsatadi. 1920-yilda Ismoil Suphi Bey Toshkentdagi turk harbiy asirlari huzuriga tashrif buyurgan. Bu tashrifdan ko'zlangan maqsad, sobiq turk harbiy asirlaridan "Turk qizil armiyasi"ni tuzish edi. U asirlardan Markaziy Osiyo xalqlariga yordam berish maqsadida ma'lum muddat shu yerda qolishni so'ragan. Ketishidan oldin esa ularga moddiy yordam yuborishni va'da qilgan. Mazkur mablag' ko'p o'tmay Turkiya Milliy hukumatining Moskvadagi elchisi orqali yetib kelgan (Taşkıran, 2001; 322). Bu holat Anqara hukumati Turkistondagi sobiq Usmonli asirlarini faqat vataniga qaytarilishi lozim bo'lgan shaxslar sifatida emas, balki mintaqada muayyan ijtimoiy, ma'rifiy va siyosiy vazifalarni bajarishi mumkin bo'lgan kuch sifatida ham ko'rganini anglatadi.

Ismoil Suphi Beyning Toshkentdagi asirlarga qilgan murojaati alohida e'tiborga loyiqdir. Uning asirlardan Markaziy Osiyoda qolib, mahalliy xalqlarga yordam berishni so'rashi Anqara hukumati siyosiy tasavvurida Anadolu turklari bilan Markaziy Osiyo turklari o'rtasidagi tarixiy, madaniy va siyosiy aloqalarni jonlantirish g'oyasi mavjud bo'lganini ko'rsatadi. Bu yondashuv, bir tomondan, umumturkiy birdamlik kayfiyatlari bilan bog'liq bo'lsa, ikkinchi tomondan, Turkiya Milliy hukumatining xalqaro maydonda o'ziga tayanch bo'lishi mumkin bo'lgan turkiy-musulmon muhitlar bilan aloqalarni mustahkamlashga intilganini ham namoyon etadi. Darhaqiqat, Milliy hukumat amaldorlaridan biri tomonidan tayyorlangan hisobotda hatto 1921-yilda ham Markaziy Osiyoga qo'shimcha o'qituvchilar va zobitlar yuborish taklif qilingan (Çakıröz & Kocaoğlu, 1987; 25-26). Bu taklif Anqara hukumati Markaziy Osiyoni faqat sobiq asirlar mavjud bo'lgan hudud sifatida emas, balki ma'rifiy, harbiy va siyosiy hamkorlik uchun istiqbolli makon sifatida tasavvur qilganini ko'rsatadi. Ayniqsa, o'qituvchilar va zobitlarning yuborilishi haqidagi fikr mintaqada ta'lim, tashkiliy tajriba va harbiy bilimlar orqali ta'sir doirasini kengaytirish niyati mavjud bo'lganidan dalolat beradi.

Muhokama va tahlil

Keltirilgan ma'lumotlar turk harbiy asirlarining Turkistondagi o'rni murakkab va ko'p qatlamli bo'lganini ko'rsatadi. Ularni faqat panturkistik g'oyalar targ'ibotchilari sifatida talqin qilish tarixiy jarayonni soddalashtirib yuboradi. Chunki ko'pchilik sobiq asirlar uchun muallimlik, mahalliy mehnat yoki siyosiy guruhlariga yaqinlashuv, avvalo, yashash manbai topish va vatanga qaytish imkoniyatlarini kengaytirish bilan bog'liq amaliy zarurat edi.

Shu bilan birga, bu guruhning ayrim vakillari jadid maktablari, yoshlar tashkilotlari,

bolshevik targ'iboti va Anqara hukumati tashabbuslari orqali Turkistonning siyosiy-mafkuraviy maydonida sezilarli iz qoldirdi. Ayniqsa, ta'lim, harbiy intizom va turkiy birdamlik g'oyalari tutashgan nuqtalarda sobiq Usmonli zobitlari mahalliy jadidlar bilan umumiy manfaatlarga ega bo'lgan. Sovet xavfsizlik organlari nazoratining kuchayishi esa mazkur faoliyatning siyosiy jihatdan sezgir hodisa sifatida qabul qilinganini ko'rsatadi.

Mahalliy musulmon jamoalar bilan aloqalar turk asirlarining ijtimoiy moslashuvini yengillashtirdi. Nikoh munosabatlari, moddiy yordam, boshpana, diniy marosimlarni ado etish kabi holatlar urush sharoitida ham diniy-madaniy yaqinlik va insoniy birdamlik omillari saqlanib qolganini tasdiqlaydi. Demak, Turkistondagi turk asirlari tarixi migratsiya, asirlik, ma'rifat, mafkura va geosiyosiy manfaatlar kesishgan tarixiy maydon sifatida o'rganilishi lozim.

Xulosa

Xulosa qilib aytganda, 1918–1921-yillarda Turkistonda faoliyat yuritgan turk harbiy asirlari mintaqaning urushdan keyingi ijtimoiy-siyosiy hayotida alohida o'rin egalladi. Ularning bir qismi jadid maktablarda dars berdi, yoshlar tashkilotlari va yarimharbiy guruhlar shakllanishiga ta'sir ko'rsatdi, mahalliy musulmon jamoalar bilan yaqin ijtimoiy munosabatlar o'rnatdi hamda bolshevik va Anqara siyosiy loyihalari bilan bog'liq jarayonlarda ishtirok etdi.

Tadqiqot natijalari shuni ko'rsatadiki, turk harbiy asirlari Turkistonda bir vaqtning o'zida nazorat ostidagi sobiq dushman harbiy kontingenti, maorif va harbiy tajriba tashuvchilari, mahalliy musulmon jamiyatiga yaqin ijtimoiy guruh hamda transmilliy siyosiy aloqalar subyekti sifatida namoyon bo'lgan. Shu bois ularning faoliyatini o'rganish Turkiston tarixidagi urush, migratsiya, asirlik, jadidchilik va geosiyosiy raqobat jarayonlarini chuqurroq anglashga xizmat qiladi.

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The Uprising of 1916: The Crisis of “Mediation” between Turkestan Jadids and the Tsarist Administration (1916–1917)

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Annotation *This article provides a scientific analysis of the “mediation” relations between Turkestan Jadids and the Tsarist administration, which formed during the tragic 1916 national liberation uprising and eventually faced a severe crisis. The research examines the Jadids’ political position, their attitude toward imperial governance, and the large-scale political crisis that emerged following the June 25 mobilization decree. Although the Jadids tried to act as a spiritual bridge between the masses and the colonial government to prevent bloodshed, their efforts failed to yield expected results. The author proves that the complete collapse of these relations reflects not only the internal contradictions of the Jadid movement but primarily systemic flaws in the unjust colonial administrative system of the Russian Empire. The paper analyzes the Jadids’ complex political role, their actions defending national interests, and difficult choices forced by harsh historical conditions. This study is crucial for understanding the local intelligentsia’s realization of national identity, their shift toward independence, and the formation of anti-colonial strategies.*

Keywords *1916 uprising, Jadids, tsarist administration, Turkestan, mobilisation, intermediary crisis, colonial governance, national movement*

1916-yilgi qo'zg'olon: Turkiston jadidlari va chor ma'muriyati o'rtasidagi “vositachilik” inqirozi (1916-1917)

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Annotatsiya *Ushbu maqola 1916-yilgi milliy-ozodlik qo'zg'oloni arafasida va uning fojiali kechimi davomida Turkiston jadidlari hamda chor Rossiyasi ma'muriyati o'rtasida shakllanib, so'ngra keskin inqirozga yuz tutgan «vositachilik» munosabatlarining tub mohiyatini chuqur ilmiy tahlil etadi. Tadqiqotda jadidlarning siyosiy pozitsiyasi, ularning imperiya boshqaruv tuzilmalariga munosabati hamda 1916-yil 25-iyundagi safarbarlik farmonidan so'ng o'lkada yuzaga kelgan keng ko'lamli siyosiy inqiroz atroflicha o'rganiladi. O'sha davrdagi keskin vaziyatda jadidlar xalq ommasi va mustamlakachi hukumat o'rtasida ma'naviy ko'priklar vazifasini bajarib, qon to'kilishining oldini olishga urinmasinlar, ularning bu sa'y-harakatlari kutilgan natijani bermadi. Muallif mazkur munosabatlarning batamom parchalanishi nafaqat jadidchilik harakatining o'ziga xos ichki ziddiyatlari, balki eng avvalo, Rossiya imperiyasining adolatsiz mustamlakachilik boshqaruv tizimidagi tizimiy kamchiliklarning yaqqol ko'rinishi ekanligini dalillar bilan asoslaydi. Ish jarayonida jadidlarning xalq va hukumat o'rtasidagi murakkab siyosiy o'rni, milliy manfaatlarini himoya qilishdagi harakatlari hamda shafqatsiz tarixiy sharoit taqozosi bilan yuzaga*

kelgan og'ir tanlovlari tahlil qilinadi. Mazkur tadqiqot mahalliy ziyolilarning milliy o'zligini anglab yetishi, ularning islohotchilikdan mustaqillik g'oyalari sari yuz burishi va mustamlakachilikka qarshi strategiyalarning shakllanishida muhimdir.

Kalit so'zlar *1916-yilgi qo'zg'olon, jadidlar, chor ma'muriyati, Turkiston, safarbarlik, vositachilik inqirozi, mustamlaka boshqaruvi, milliy harakat*

Восстание 1916 года: Кризис «посредничества» между туркестанскими джадидами и царской администрацией (1916-1917 гг.)

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Аннотация *Данная статья представляет научный анализ сути отношений «посредничества» между туркестанскими джадидами и администрацией царской России, которые сформировались во время трагического национально-освободительного восстания 1916 года, а затем подверглись острому кризису. В исследовании всесторонне изучаются политическая позиция джадидов, их отношение к имперским структурам управления, а также масштабный политический кризис, возникший после указа о мобилизации от 25 июня 1916 года. В напряженной обстановке того времени, хотя джадиды и пытались выполнять роль духовного моста между массами и колониальным правительством во избежание кровопролития, их усилия не принесли ожидаемых результатов. Автор доказывает, что полный крах этих отношений является ярким проявлением не только внутренних противоречий джадидского движения, но и системных недостатков несправедливой колониальной системы управления Российской империи. В работе анализируется сложная политическая роль джадидов между народом и властью, их действия по защите национальных интересов и тяжелый выбор, продиктованный суровыми историческими условиями. Данное исследование имеет важное значение для понимания осознания местной интеллигенцией национальной идентичности, их поворота от реформаторства к независимости и формирования антиколониальных стратегий.*

Ключевые слова *Восстание 1916 года, джадиды, царская администрация, Туркестан, мобилизация, кризис посредничества, колониальное управление, национальное движение*

Kirish
1916-yilgi qo'zg'olon Markaziy Osiyo tarixidagi eng muhim va eng fojiali voqealardan

biri bo'lib, u Rossiya imperiyasining Turkistondagi mustamlakachilik siyosatiga qarshi ommaviy norozilik harakatining

kulminatsion nuqtasini ifodalaydi. 1916-yil 25-iyunda e'lon qilingan "mahalliy aholini harbiy ortiq ishlarga jalb etish" to'g'risidagi farmon nafaqat oddiy dehqon va hunarmandlar orasida, balki shaharlik ziyolilar, savdogarlar va ma'lum darajada jadid harakati vakillari o'rtasida ham chuqur ijtimoiy-siyosiy ziddiyatni yuzaga keltirdi (Alimuhamedov, 1966). Ushbu farmon mustamlakachilik boshqaruvining yerli aholini to'liq siyosiy huquqsizlik holatida ushlab turish tendensiyasining mantiqiy davomi bo'lib, Turkiston jadidlari ana shu ziddiyat girdobida o'zlarining siyosiy identifikatsiyasi borasida keskin tanlov oldida qoldilar. Bir tomondan, jadidlar modernizatsiya g'oyalari asosida xalqni ma'rifat yo'liga boshlamoqchi va shu orqali mustamlaka sharoitlarini o'zgartirmoqchi edilar; boshqa tomondan esa, chor ma'muriyati bilan muloqotni saqlab qolish ularga zaruriy imtiyozlar berardi, chunki ular maktab ochish, matbuot yuritish va ijtimoiy loyihalarni amalga oshirish uchun rasmiy ruxsatga muhtoj edilar (Ziyoyev, 1998). Jadidlarning ana shu ikki o't orasida qolgan holati 1916-yilgi qo'zg'olon davrida alohida namoyon bo'ldi va ularning "vositachilik" funksiyasi jiddiy inqirozga yuz tutdi.

Metodologiya va Adabiyotlar tahlili

Ushbu tadqiqot tarixiy-taqqosiy metodologiyaga asoslanadi va mavzu bo'yicha mavjud adabiyotlarni tanqidiy tahlil qilish yo'li bilan olib boriladi. Mavzu bo'yicha ilmiy adabiyotlar juda keng qamrovli bo'lib, ular bir necha asosiy yo'nalishda rivojlangan. Sovet davri tarixshunosligi 1916-yilgi qo'zg'olonni asosan "sinfy kurash" va "antikolonial qo'zg'olon" kategoriyalarida talqin qilgan. Alimuhamedov tomonidan tayyorlangan "O'zbek xalqining 1916-yilgi qo'zg'oloni" nomli tadqiqot shu an'ananing tipik namunasi bo'lib, unda voqealar marksistik tahlil prizmasidan ko'rib chiqilgan va jadidlarning roli ikkinchi darajali hodisa sifatida talqin etilgan (Alimuhamedov, 1966). Bunday yondashuv jadidlarning siyosiy murakkabligini to'la ochib berishga imkon bermagan, chunki ular "progressiv milliy ziyolilar" sifatida maqtalmasa

ham, "ekspluatator sinf" a'zolari sifatida ham qoralanmagan, balki tarix narrativining chetiga surilib ketgan. Sovet tarixshunosligi 1932-yilda nashr etilgan "Markaziy Osiyodagi 1916-yilgi qo'zg'olon: hujjatlar to'plami"da ham ko'rinadiki, asosiy e'tibor qo'zg'olonning ijtimoiy-iqtisodiy sabablariga qaratilgan, jadidlar masalasi esa maxsus tahlilga tortilmagan (Восстание 1916 г. в Средней Азии, 1932).

G'arb tarixshunosligi, ayniqsa Sokol tomonidan yozilgan "1916-yilgi qo'zg'olon Rossiya Markaziy Osiyosida" nomli asosiy ingliz tilidagi monografiya, voqeani ancha kengroq geosiyosiy kontekstda ko'rib chiqadi (Sokol, 1954). Sokol chor ma'muriyatining boshqaruv mexanizmlariga alohida e'tibor qaratib, safarbarlik farmonining noto'g'ri amalga oshirilishi qo'zg'olonning asosiy yoqilg'isiga aylandi degan xulosaga keladi. Uning tadqiqotida jadidlarning roli ham ancha batafsil ko'rib chiqilgan bo'lib, ular "chovuz va faol qismning ikki qavatli tabassum ostida turishga majbur bo'lgan guruh" sifatida tavsiflanadi. Ushbu talqin jadidlarni siyosiy jihatdan passiv emas, balki murakkab bir muvozanat qidiruvchilar sifatida ko'rsatadi, bu esa keyingi o'zbek milliy tarixshunosligi uchun muhim metodologik dastur bo'lib xizmat qilgan.

Mustaqillik davri o'zbek tarixshunosligi jadidlar masalasini tubdan qayta baholadi. Ziyoyev "Turkistonda Rossiya tajovuzi va zulmiga qarshi kurash" kitobida jadidlarni milliy uyg'onish harakatining peshqadamlari sifatida talqin qiladi va ularning faoliyatini mustamlakachi hokimiyatga qarshi mafkuraviy kurash davomi deb baholaydi (Ziyoyev, 1998). Biroq ushbu asarda ham 1916-yilgi qo'zg'olon davridagi jadidlarning aniq siyosiy pozitsiyasi va ularning chor ma'muriyati bilan munosabatlarining inqirozi to'liq ko'rib chiqilmagan. Ziyoyeva tomonidan yozilgan "Turkiston milliy ozodlik harakati" nomli monografiyada bu bo'shlik qisman to'ldirilgan bo'lib, jadidlarning vositachilik funksiyasi safarbarlik davridagi siyosiy tanlov kontekstida

ko'rib chiqiladi (Ziyoyeva, 2000). Rajabov va Haydarovning "Turkiston tarixi" asari esa voqeaning umumiy ijtimoiy-iqtisodiy va siyosiy fonini yaratish uchun muhim manba hisoblanadi (Rajabov, Haydarov, 2002).

Tursunov va Choriyevning tadqiqotlari ushbu mavzuning ikki muhim jihatini qo'shimcha yoritadi. Tursunov 1916-yilgi qo'zg'olonning mintaqaviy xususiyatlarini batafsil ko'rib chiqib, Farg'ona, Sirdaryo va Yettisuv viloyatlarida voqealarning turlicha kechganini ta'kidlaydi (Tursunov, 1966). Bu farqlanish jadidlarning har bir mintaqada turli siyosiy strategiyani qo'llashga majbur bo'lganini va shu sababli "vositachilik" tushunchasi ham mintaqadan mintaqaga o'zgarganini tushunishga yordam beradi. Choriyev esa "Turkiston mardikorlari: safarbarlik va uning oqibatlari" tadqiqotida safarbarlik farmonini amalda kim va qanday tashkil etgani masalasini ko'rib chiqadi, bu esa jadidlarning o'z jamiyatlarida egallagan pozitsiyasini aniqroq tushunish imkonini beradi (Choriyev, 1999). Validiy (Zeki Velidi Togan) ning xotiralari esa mavzuga bevosita ishtirokchi ko'zi orqali nazar solishga imkon beradi, u jadidlarning inqiroz davridagi ichki ziddiyatlarini jonli ravishda tasvirlaydi (Validiy, 1997). Litvinov va Arslanovning yangi tadqiqoti esa Buxoro amirligi kontekstida qo'zg'olonning tarqalishi va chor ma'muriyatining munosabatini yangi hujjatlar asosida ko'rib chiqadi (Litvinov, Arslanov, 2025).

Natijalar va Muhokama

Adabiyotlar tahlili asosida quyidagi asosiy xulosalar chiqarish mumkin. Birinchidan, jadidlarning chor ma'muriyati bilan munosabatlari o'ziga xos assimetrik hamkorlik xarakteriga ega bo'lgan va bu hamkorlik 1916-yilga kelib o'zining strukturaviy cheklovlarini to'la namoyon qildi. Jadidlar XIX asrning oxirida umumiy ta'lim, ona tili va isloh qilingan islom ta'limiga asoslangan modernizatsiya dasturini ilgari surganlarida, ular ma'lum ma'noda chor ma'muriyatining "ma'rifatlashtirish" siyosati bilan parallel harakat qilayotgandek ko'rinar va bu parallel yo'nalishdagi harakat ularga

muayyan siyosiy makon ochib berardi (Ziyoyev, 1998). Biroq bu makon nafaqat tor, balki doimiy ravishda torayib boruvchi edi: chor ma'muriyati jadidlarni "foydali vositachi" sifatida qabul qilmadi, balki ularni ham boshqa yerli aholi singari siyosiy jihatdan ishonchsiz sub'ektlar deb baholadi (Sokol, 1954).

Ikkinchidan, 1916-yilgi safarbarlik farmonining e'lon qilinishi jadidlarning vositachilik rolini amalda imkonsiz holga keltirdi. Bir tomondan, ular xalqning keng noroziligini ko'rib, mustamlakachilik zulmiga qarshi ochiq e'tirozni ko'rsatish majburiyatini his qildilar; boshqa tomondan, chor ma'muriyatiga muqobil bo'lgan har qanday siyosiy harakat ularga o'z ta'lim va ma'rifat faoliyatlarini yo'qotish xavfini tug'dirardi. Validiyning xotiralari bu dilemmani aniq ko'rsatib beradi: bir qator jadid rahbarlari farmonni ochiqdan-ochiq qoralamagan, lekin safarbarlikka qarshi tarqatilgan varaqalarga ham qo'shilmagan, natijada ular xalq oldida ham, ma'muriyat oldida ham o'zlarining ishonchini yo'qota boshladilar (Validiy, 1997). Bu holat jadidlarning siyosiy identifikatsiyasidagi asosiy cheklovni, ya'ni mustamlaka tizimi ichida ishlash va shu tizimga qarshi kurashish o'rtasidagi ziddiyatni ko'rsatadi.

Uchinchidan, qo'zg'olonning mintaqaviy tabaqalanishi jadidlarning vositachilik funksiyasini yanada murakkablashtirdi. Farg'ona vodiysida qo'zg'olon ayniksa kuchli bo'ldi va bu erda yerli zodagonlar, din peshvolari va jadidlar o'rtasidagi munosabatlar keskin tus oldi. Tursunov ko'rsatganidek, Farg'onada qo'zg'olonchilar ba'zan jadidlarni ham "xoin" deb atagan, chunki ular chor ma'muriyatining safarbarlikni tashkil qilish uchun mahalliy oqsoqollarga murojaat qilish mexanizmi bilan hech qanday to'qnashuvga kirmasdi (Tursunov, 1966). Sirdaryo viloyatida esa Toshkent shahridagi jadidlar nisbatan xotirojam muhitda faoliyat ko'rsatishda davom etdilar, biroq bu erda ham ularning jamoat obro'si sezilarli darajada susaydi. Rajabov va Haydarovning ko'rsatishicha, 1916-yildan keyin

mahalliy aholining jadidlarga bo'lgan munosabatida keskin sovuqchilik kuzatilib, ular ko'pincha "kitob odamlari" sifatida emas, balki "shahar ziyolilari" yoki hatto "ma'muriyat odamlari" sifatida tasavvur qilinib qolindi (Rajabov, Haydarov, 2002).

To'rtinchidan, chor ma'muriyatining o'zi ham jadidlarni haqiqiy vositachi sifatida qabul qilmaganining ayrim belgilari mavjud edi. 1932-yilgi hujjatlar to'plami shuni ko'rsatadiki, gubernatorlar va harbiy ma'murlar jadid nashrlari va maktablarini ko'pincha qo'zg'olonchilik g'oyalarning o'chog'i deb hisoblagan va qo'zg'olon boshlanishi bilan qator jadid nashrlari yopilgan (Восстание 1916 г. в Средней Азии, 1932). Litvinov va Arslanovning tadqiqoti esa Buxoro amirligi misolida ko'rsatganidek, chor ma'muriyati yerli elita va ziyolilarga nisbatan doimo shubha bilan qaraganini va ularni birinchi imkonda siyosiy jihatdan zararsizlantirishga intilganini tasdiqlaydi (Litvinov, Arslanov, 2025). Bu esa jadidlarning "ositachilik" funksiyasi aslida chor hokimiyati tomonidan rasman tan olinmagan bir rol bo'lganini, balki ular bu rolni o'zlari uchun belgilaganini ko'rsatadi.

Beshinchidan, 1916-yilgi qo'zg'olon va uning bostirish jarayoni jadidlar uchun mafkuraviy shok bo'ldi. Sokol ko'rsatganidek, qo'zg'olonni bostirishdagi misli ko'rilmagan shafqatsizlik, minglab mahalliy aholining o'ldirilishi va yuz minglarcha kishining Qozog'iston cho'llariga qochishga majbur bo'lishi jadid harakatining modernizatsiya yuli orqali "tinchmizlik" bilan erishiladigan islohotlarga bo'lgan ishonchini asosiy tarzda larzaga keltirdi (Sokol, 1954). Ziyoyeva ta'kidlashicha, ana shu zarba jadid harakatining ichida keyingi yillarda yanada radikalroq pozitsiyalar pishib yetilishiga, keyinchalik esa ularning bir qismining 1917-yilgi inqilob sharoitida mustaqillik yo'nalishiga keskin burilishiga olib keldi (Ziyoyeva, 2000). Choriyevning tadqiqoti bu jarayonni iqtisodiy jihatdan ham belgilaydi: safarbarlik natijasida asosan hunarmandlik va savdo bilan shug'ullanuvchi shaharlik aholining eng faol

qismi yo'qotilib, bu esa jadidlarning ijtimoiy bazasini susaytirdi (Choriyev, 1999).

Validiy (Zeki Velidi Togan) ning o'sha davrda Rossiya Davlat Dumasiga murojaat qilish va matbuot orqali qo'zg'olonga javob berish urinishlari jadidlarning vositachilik inqirozini alohida yo'l bilan yengishga urinishning namunasi sifatida diqqatga sazovor (Validiy, 1997). U Dumachilar bilan muloqotga kirishdi va ahvol og'ir ekanligini, safarbarlik farmonining noto'g'ri tashkil etilayotganini oshkor etishga urindi. Biroq bu urinishlar natijasiz qoldi, chunki imperiya parlamenti ham, chor ma'muriyati ham Turkiston aholisini to'la huquqli fuqarolik sub'ekti sifatida ko'rmadi. Bu holat jadidlarning imperiya institutlari ichida ishlash orqali o'zgarishga erishish strategiyasining asosiy zaifligi bo'lgan.

Jadidlarning vositachilik inqirozini to'liq anglash uchun ularning qo'zg'olon davridagi matbuot faoliyatiga ham e'tibor qaratish lozim. Jadid nashrlari, xususan "Sadoi Turkiston va "Sadoi Farg'ona" kabi gazetalar 1916-yilgacha nisbatan erkin ijtimoiy tanqid va ma'rifiy g'oyalarni tarqatish imkoniyatiga ega bo'lgan. Biroq safarbarlik farmoni e'lon qilingach, bu nashrlar ikki tomonlama bosim ostida qoldi: chor senzurasini bir tomondan qo'zg'olonga hamdardlik bildiruvchi har qanday matbuot materialini taqiqlashga tayyor turgan bo'lsa, boshqa tomondan o'quvchilar va milliy harakat tarafdorlari matbuotdan keskin siyosiy pozitsiya talab qilardi. Jadid muharrirlari bu ikki talab o'rtasida muvozanat saqlay olmadi va ko'pgina nashrlar voqealar haqida sukut saqlab qolishga yoki voqealarni mumkin qadar neytral tarzda yoritishga majbur bo'ldi. Bu sukut esa xalq orasida jadid matbuotiga nisbatan ishonchsizlikni yanada kuchaytirdi, chunki millatning eng og'ir sinov davrida ovoz ko'tarishi kutilgan matbuot institutlari aynan o'sha paytda o'zining siyosiy o'zligini namoyon etdi. Matbuotdagi bu sukut va chalkashlik jadid harakatining keng xalq ommasiga mafkuraviy rahbar sifatida emas, balki tor shaharlik elita doirasi sifatida qabul qilinib qolishining eng ko'zga ko'ringan belgilaridan biri bo'ldi.

Xulosa

1916-yilgi qo'zg'olon Turkiston jadidlarining chor ma'muriyati bilan munosabatlarini tubdan o'zgartirdi va ularning "vositachilik" roli sifatida o'zlari tanlagan siyosiy strategiyasining inqirozini ochib berdi. Adabiyotlar tahlili shuni ko'rsatadiki, jadidlar qo'zg'olon arafasida ham, qo'zg'olon davridagi ham imperiya tizimi ichida qolib islohotlarga erishish imkoniyatiga ega deb hisoblardi, biroq safarbarlik farmoniga nisbatan na xalq tomonidan qabul qilinadigan, na ma'muriyat tomonidan tan olinadigan yagona pozitsiyani shakllantira olmadilar. Bu siyosiy paralich jadid harakatining xalq kengligiga ega yo'nalishga aylana olmaganining va shu tariqa keng milliy

harakat bo'lib shakllanishdan qolganining asosiy sabablaridan biri bo'ldi. Bir vaqtning o'zida, qo'zg'olonning bostirish shafqatsizligi va uning insoniy fojiasi jadidlar mafkurasini radikallashtirdi va 1917-yilgi inqilob sharoitida ular orasida mustaqillik g'oyasining kuchayishiga asos yaratdi. Shunday qilib, 1916-yilgi qo'zg'olon jadidlar uchun nafaqat siyosiy, balki mafkuraviy burilish nuqtasi bo'lib, ular bu voqeadan "tinchmizlik orqali islohotlar" strategiyasini inqirozda qolgan bir g'oya sifatida qabul qildi va yangi tarixiy sharoitda yangi yo'l izlashga mahkum bo'ldi. Kelgusida ushbu mavzuni yanada kengroq arxiv manbalari va mintaqaviy solishtiruv tahlili asosida o'rganish maqsadga muvofiqdir.

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The life of Jamal al-din ibn al-Hajib and the role of his work al-kafiya in Arabic grammar

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Annotation

This article examines the life, scholarly development, teachers, and students of the eminent Arabic grammarian Jamal al-Din Abu Amr Uthman ibn Umar ibn al-Hajib al-Kurdi al-Maliki (d. 646/1249), as well as his contributions to Islamic jurisprudence (fiqh), legal theory (usul al-fiqh), Qur'anic recitation (qira'at), and Arabic linguistics. The central focus of the study is his renowned grammatical treatise al-Kafiya and the rich tradition of commentaries that developed around it over the centuries. Based on classical bibliographical source s— including Haji Khalifa's Kashf al-Zunun, al-Babani's Hadiyyat al-'Arifin, Umar Rida Kahlala's Mu'jam al-Mu'allifin, and others—the study identifies more than 116 commentaries and glosses, 9 poetic (verse) adaptations, and 4 major abridgements of al-Kafiya, while also providing information on their authors and manuscript repositories. The findings demonstrate that al-Kafiya became one of the principal textbooks of Arabic grammar in the educational traditions of Syria, Egypt, India, Rum (Ottoman Turkey), and Transoxiana. Furthermore, Abd al-Rahman Jami's commentary al-Fawa'id al-Diya'iyya is shown to represent one of the most influential and enduring links in this scholarly tradition.

Keywords

Ibn al-Hajib, al-Kafiya, Arabic grammar, nahw, commentary, gloss, Mulla Jami, al-Fawa'id al-Diya'iyya, madrasa education, bibliography

Jamoliddin ibn Hojib hayoti va uning «Kofiya» asarining arab tili grammatikasidagi o'rnini

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Annotatsiya

Mazkur maqolada arab tili nahv ilmining yirik namoyandasi Jamoliddin Abu Amr Usmon ibn Umar ibn Hojib al-Kurdiy al-Maliki (vaf. 646/1249)ning hayoti, ilmiy shakllanishi, ustozlari va shogirdlari, shuningdek, fiqh, usul, qiroat va arab tiliga oid asarlari tahlil qilingan. Tadqiqotning markaziy qismi uning nahvga bag'ishlangan «al-Kofiya» asariga hamda mazkur asar atrofida asrlar davomida shakllangan boy sharh an'anasiga qaratilgan. Klassik bibliografik manbalar – Hoji Xalifaning «Kashf az-zunun», al-Boboniyning «Hadiyyat al-orifin», Umar Rizo Kahlolaning «Mu'jam al-muallifin» va boshqalar – asosida «al-Kofiya»ga yozilgan 116 dan ortiq sharh va hoshiya, 9 ta manzum (nazmiy) variant hamda 4 ta yirik qisqartma aniqlanib, ularning mualliflari va saqlanish joylari ko'rsatib o'tilgan. Natijalar «al-Kofiya» Shom, Misr, Hindiston, Rum (Turkiya) va Movarounnahr ta'lim muhitida arab tili grammatikasining asosiy darsligi sifatida keng tarqalganini, Abdurahmon

Jomiyning «al-Favoid az-Ziyoiya» sharhi esa ushbu an'ananing eng muhim bo'g'ini ekanini tasdiqlaydi.

Kalit so'zlar *Ibn Hojib, al-Kofiya, arab tili grammatikasi, nahv, sharh, hoshiya, Mulla Jomiy, al-Favoid az-Ziyoiya, madrasa ta'limi, bibliografiya*

Жизнь Джамалуддина ибн аль-Хаджиба и место его труда «Аль-кафия» в грамматике арабского языка

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Аннотация *В данной статье анализируются жизнь, научное становление, учителя и ученики выдающегося представителя арабской грамматической школы Джамалуддина Абу Амра Усмана ибн Умара ибн аль-Хаджиба аль-Курди аль-Малики (ум. 646/1249), а также его труды по фикху, усуль аль-фикху, кираату и арабскому языку. Центральное место исследования занимает его знаменитый грамматический труд «аль-Кафия» и богатая традиция комментариев, сложившаяся вокруг этого произведения на протяжении многих веков. На основе классических библиографических источников – «Кашиф аз-зунун» Хаджи Халифы, «Хадият аль-'арифин» аль-Бабани, «Му'джем аль-муаллифин» Умара Ризы Каххалы и других – установлено, что к «аль-Кафии» было написано более 116 комментариев и глосс, 9 стихотворных (поэтических) переработок и 4 крупных сокращённых версии; также указаны их авторы и места хранения рукописей. Полученные результаты подтверждают, что «аль-Кафия» широко использовалась в качестве основного учебника по грамматике арабского языка в образовательных центрах Шама, Египта, Индии, Рума (Турции) и Мавераннахра, а комментарий Абдуррахмана Джами «аль-Фаваид аз-Зияийя» является одним из наиболее значимых звеньев этой научной традиции.*

Ключевые слова *Ибн аль-Хаджиб, аль-Кафия, грамматика арабского языка, нахв, комментарий, глосса, Мулла Джами, аль-Фаваид аз-Зияийя, медресе, библиография*

Kirish

Arab tili Qur'oni Karim tili bo'lgani sababli ham diniy ilmlarni o'rganishda asosiy vosita hisoblanadi. Arab tili ilmi musulmon olimlari tomonidan juda qadimdan rivojlantirilgan. Nahv (sintaksis), sarf (so'z yasalishi), balog'at va

boshqa til ilmlari arab tilini to'g'ri o'rganish va tushunishga yordam beradi.

Arab tilining ahamiyati faqat diniy sohada emas, balki ilm-fan va adabiyot rivojida ham katta o'rin tutadi. Shuningdek, arab tili xalqaro tillardan biri bo'lib, hozirgi kunda ko'plab

davlatlarda rasmiy til sifatida qo'llaniladi. U Birlashgan Millatlar Tashkilotining ham rasmiy tillaridan biri hisoblanadi. Shu sababli arab tilini o'rganish ilmiy, madaniy va ijtimoiy jihatdan katta ahamiyat kasb etadi.

Jamoliddin Abu Amr Usmon ibn Umar ibn Abu Bakr ibn Yunus ibn Hojib al-Kurdiy al-Isnavi ad-Duniyiniy al-Malikiydir. Otasi al-Amir Izzuddin Muso as-Salohiy uchun hojib (ya'ni saroy qo'riqchisi) bo'lgan.

Misrning Sa'id (Yuqori Misr) hududida hijriy 570 yilning oxirlarida tug'ilgan. So'ng hali kichik yoshdalgida otasi bilan Qohiraga ko'chib o'tgan. U yerda Qur'onni yod olgan, so'ng Imom Molik mazhabi asosida fiqhni chuqur o'rgangan. Keyin arab tili va qiroatlarni o'qib, ularni puxta egallagan.

Qiroat ilmini al-G'aznaviy va ash-Shotibiydan o'qigan. Hadisni al-Busiriy va boshqalardan eshitgan. Fiqhni esa Abu Mansur al-Abyoriy va boshqa ulamolardan olgan.

Damashqqa kirib, Abu al-Qosim Ibn Asokirdan hadis eshitgan. Ilm bilan mashg'ul bo'lishni lozim tutgan, hatto bu yo'lda masal (ibrat) bo'ladigan darajaga yetgan.

O'qigan fanlarida yuksak darajada peshqadam bo'lgan va ayniqsa usul ilmi hamda arab tilida nihoyatda mukammallikka erishgan. Ko'pincha e'tiborini arab ilmi tomon qaratgan va nahv (sintaksis)da yetuk alloma bo'lib, zamonasining ulug' kishilaridan biriga aylangan.

Damashqqa bir necha bor b'lgan. Oxirgi bo'lishi hijriy 617 yil bo'lib, u yerda qiroatlar va arab tili bo'yicha mudarrislik qilgan.

Hijriy 633 yilda al-Karak (Karak qal'asi)ga borib, Malik an-Nosir uchun mudarrislik qilgan.

U, Sulton al-Malik as-Solih Ismoilning salibchilarga qarshi jihoddan chekinishi, ular bilan sulh tuzishi va yomon siyosati masalasida uni tanqid qilgan al-Izz ibn Abd as-Salom safida bo'lgan. Shuning uchun unga Damashqdan chiqib ketish buyurildi. Hijriy 638 yilda u yerdan chiqdi va yana Misrga qaytdi.

U yerda al-Madrasah al-Foziliyyada dars bera boshladi, ash-Shotibiy o'rniga o'tirdi va talabalarga ilm ulashdi.

So'ng Iskandariyada istiqomat qilish uchun yo'l oldi, biroq ko'p o'tmay vafot etdi.

Ibn Hojib o'z davrining yetuk allomalari va ilm peshvolaridan ta'lim oldi. Ulardan ilm olgan shayxlaridan ba'zilari quyidagilar:

1. *Ash-Shotibiy*

Abu al-Qosim Firoh ibn Xalaf ar-Ru'ayniy, qiroat imomi va «ash-Shotibiyya» asari sohibi. Hijriy 538 yilda tug'ilgan. Ibn al-Hojib undan ba'zi qiroatlarni o'qigan, undan «at-Taysir» va «ash-Shotibiyya»ni eshitgan hamda uning qo'lida tarbiya topgan. Hijriy 590 yilda vafot etgan.

2. *Al-Busiriy*

Hibatulloh ibn 'Ali ibn Mas'ud al-Ansoriy al-Kotib. Hijriy 506 yilda tug'ilgan. O'z zamonasining imomlaridan bo'lgan. Hijriy 598 yilda vafot etgan.

3. *Al-G'aznaviy*

Abu al-Fadl Shihobuddin Muhammad ibn Yusuf ibn 'Ali. Hijriy 522 yilda tug'ilgan. Ibn al-Hojib uning huzurida barcha qiroatlarni o'qigan. Hijriy 599 yilda vafot etgan.

4. *Ibn Asokir*

Al-Qosim ibn al-Hofiz Abu al-Qosim ibn al-Hasan ad-Dimashqiy (Tug'ilgan yili matnda davom etadi.)

(527 h.) – hadis sohibi, taqvodor va ma'rifatli zot edi. Ibn al-Hojib undan hadis eshitgan. (598 h.) yilda vafot etgan

5. *Abu Jud*

G'iyos ibn Foris ibn Sakan al-Lahmiy al-Iskandariy al-Muqri' ad-Darir. Hijriy 518 yilda tug'ilgan. Misr diyorida qiroat shayxi bo'lgan. Dindor, fazilatli, adabli va kamtar inson edi. Ibn al-Hojib uning huzurida barcha qiroatlarni o'qigan. Hijriy 605 yilda vafot etgan.

6. *Al-Abyoriy*

Abu al-Hasan 'Ali ibn Ismoil. Hijriy 557 yilda tug'ilgan. Ulamolarda va imomlar ichida yetuklardan bo'lib, usul, fiqh va kalom ilmlarida peshqadam edi. Ibn al-Hojib undan fiqh ilmini olgan. Hijriy 618 yilda vafot etgan.

7. *Abu al-Hasan Taqiyuddin 'Ali ibn 'Abdulloh ash-Shaziliy*

Shaziliya tariqatining rahbari, avliyolar imomi. Hijriy 656 yilda vafot etgan.

8. *Ibn Yasin*

Abu al-Hasan 'Ali ibn 'Abdulloh ibn Yasin al-Kinaniy al-'Asqalaniy an-Nasiy, «Ibn al-Ballan» nomi bilan mashhur. Ibn al-Hojib undan hadis eshitgan. Hijriy 636 yilda vafot etgan.

9. *Umm 'Abd al-Karim Fotima bint al-Muhaddis Abu al-Hasan al-Balansi al-Ansoriy*

Hijriy 600 yilda vafot etgan.

10. *Abu al-Yumn Zayd ibn al-Hasan ibn Zayd al-Kindi al-Bag'dodiy*

Hijriy 613 yilda vafot etgan.

Ibn al-Hojibning ilmidan juda ko'p talabalar foyda olishgan. Ularning aksariyati o'z davrining yetuk imomlari bo'lib yetishgan:

- *Al-Munziriy*: Zakiyuddin Abu Muhammad. Buyuk hadis olimi (Hofiz), Shayxul Islom. 656-hijriy yilda vafot etgan.
- *Ibn Molik*: Jamoluddin Abu Abdulloh. «Alfiya» muallifi, nahv ilmi imomi. Ibn al-Hojibning darslarida qatnashgan. 672-hijriy yilda vafot etgan.
- *Ibn al-Munayyir*: Nosiruddin Abu al-Abbos. Iskandariyalik buyuk olim. 683-hijriy yilda vafot etgan.
- *Al-Qorofiy*: Abu al-Abbos Ahmad bin Idris. Molikiy fiqhi va usul ilmi bo'yicha dunyoga mashhur olim. 684-hijriy yilda vafot etgan.
- *Radiyuddin al-Qustantiniy*: Arab tili imomlaridan biri, taqvodor olim. 695-hijriy yilda vafot etgan.
- *Ibn Mili*: Najmuddin Ahmad. Aqliy ilmlar bilimdoni. 699-hijriy yilda vafot etgan.
- *Sharafuddin ad-Dimyatiy*: Buyuk hofiz va nasabshunos olim. 705-hijriy yilda vafot etgan.
- *Al-Malik an-Nosir Dovud*: Damashq hukmdori. Ibn al-Hojibdan «Al-Kofiya»ni o'qigan va uni she'riy shaklga solgan. 655-hijriy yilda vafot etgan.
- *An-Nasibiy*: Abu Abdulloh al-Ba'labakiy. Mohir qiroat olimi. 695-hijriy yilda vafot etgan.

- *Abu Muhammad Abdulkariym al-Iskandaroniy*: Fiqh va usul ilmi imomi. 612-hijriy yilda vafot etgan.
- *Vajihuddin Mansur al-Hamadoni*: 673-hijriy yilda vafot etgan.
- *Az-Zovoviy al-Muqri'*: Damashqning bosh qiroat olimi. 681-hijriy yilda vafot etgan.
- *Nosiruddin Ahmad bin al-Munayyir*: 683-hijriy yilda vafot etgan.
- *Ali bin Muhammad bin al-Munayyir*: Akasidan va Ibn al-Hojibdan fiqh o'rgangan. 695-hijriy yilda vafot etgan.

Ibn Hojib ko'plab ilmlar bo'yicha ko'p sonli asarlar yaratgan. Uning asarlarining aksariyati, xususan «Muxtasar»lari (qisqartma to'plamlari) olimlar va tolibi ilmlarning diqqat markazida bo'lib kelgan.

«I'robu ba'zi minal Qur'anil Aziym»: Qur'oni Karimning ba'zi qismlari i'robi (grammatik tahlili).

«Al-Amoliy»: Unda Zamaxshariyning «Al-Mufassal» asaridagi ba'zi o'rinlar, «Al-Kofiya»dagi murakkab masalalar, qoidalar, ta'riflar, Qur'on oyatlari i'robi va turli she'riy dalillar haqida so'z boradi.

«Al-Iyzoh fi sharhil Mufassal»: Zamaxshariyning «Al-Mufassal» asariga yozilgan sharh bo'lib, muallif u bilan ko'plab ilmiy bahslar yuritgan.

«Jomi'ul ummahot»: Molikiy mazhabi fiqhi tarmoqlari (furu' al-fiqh) haqidagi asar.

«Jamolul arab fi ilmil adab»: Bu haqda Boboniy zikr qilgan (al-Boboniy, n.d.).

«Zayl ala tarixi Ibn Asokir»: Ibn Asokirning tarix kitobiga yozilgan ilova.

«Risola fil ushr»: «Ushr» (o'ndan bir qismi) so'zining qo'llanilishi haqidagi kichik risola.

«Ash-Shofiya»: Sarf (morfologiya) ilmi bo'yicha yozilgan fundamental asar. Unga yozilgan sharhlarning sanog'iga yetib bo'lmaydi, eng muhimlari Radiyuddin al-Astrobodiy va al-Jorabardiy sharhlaridir.

«Sharhush Shofiya»: Suyuti y zikr qilgan asar (as-Suyuti, n.d.).

«Sharhul Kofiya»: «Al-Kofiya»ga yozgan qisqa sharhi bo'lib, unda iboralarni ochib bergan va e'tirozlarga javob qaytargan. Ba'zi

kitoblarda «Al-Imlo ala al-Muqaddima» deb nomlangan va Istanbulda 1311-hijriy yilda chop etilgan.

«Sharhul Muqaddimatil Jazuliya»: Nahv (grammatika) ilmi bo'yicha.

«Sharhul Vofiya nazmil Kofiya»: Nahv ilmi bo'yicha.

«Sharhu kitobi Sibavayh»: Hoji Xalifa va Boboniy zikr qilishgan (Hoji Xalifa, n.d.; al-Boboniy, n.d.).

«Aqidatul Ibn al-Hojib»: Boboniy zikr qilgan (al-Boboniy, n.d.).

«Uyunu-l-adilla»: Usulul fiqhga oid bo'lib, «Al-Muntaho» asarining qisqartmasi (muktasari).

«Al-Qasidat-ul muvashshaha»: Ayol jinsidagi (muannas) bo'lib, lekin muannaslik belgisi bo'lmagan so'zlarni jamlagan 23 baytli she'riy asar.

«Al-Kofiya»: Nahv ilmi haqidagi asar bo'lib, u mashhur arab tilida yozilgan matnlardan biri hisoblanadi.

«Kitobun fil qiroat»: Ibn Farhun zikr qilgan (Ibn Farhun, n.d.).

«Muktasar al-Muntaho»: Usulul fiqh ilmining ustunlaridan biri bo'lgan asar bo'lib, unga juda ko'p sharh va hoshiyalar yozilgan.

«Al-Masail ad-Dimashqiya»: «Al-Amoliy» asarida zikr qilingan.

«Mu'jamush Shuyux»: Boboniy zikr qilgan (al-Boboniy, n.d.).

«Al-Maqсадul Jaliyl ila ilmil Xaliyl»: Aruz (she'r o'lchovlari) ilmi haqidagi 171 baytli nazm.

«Al-Muktafiy lil muftadiy»: Abu Ali al-Forsiyning «Al-lysoh» asariga sharh.

«Muntahas-su'al val amal fi ilmayil usuli val jadal»: Usulul fiqhga oid kitob.

«Al-Vofiya fi nazmil Kofiya»: «Al-Kofiya»ning 980 baytli nazmiy (she'riy) ko'rinishi.

Abu Shoma: «U ilmning ruknlaridan biri edi. Ishonchli, hujjat, kamtar, o'ta iffatli, hayoli, insofli, ilm va ahliga muhabbatli, sabrli inson edi».

Ibn Farhun: «U alloma, o'z tengqurlarining peshvosi bo'lib, ma'nolarning tubidagi durdonalarini chiqarib berar edi.

Molikiy mazhabida faqih bo'lgan» (Ibn Farhun, n.d.).

Ibn al-Hojib haqidagi ushbu ma'lumotlarni tahlil qilishda yoki boshqa sahifalarni tarjima qilishda yana yordam kerakmi?

Ibn al-Hojib Iskandariya shahrida vafot etgan:

Vaqt: 646-hijriy yilning 26-shavvolida, payshanba kuni vafot etgan (ba'zi manbalarda sha'bon oyi deyilgan).

Dafn etilgan joyi: Iskandariya tashqarisidagi «al-Manara» va shahar o'rtasidagi qabristonga dafn qilingan.

Marsiya: Shogirdi Ibn al-Munayyir u kishining vafotiga bag'ishlab ta'sirli she'riy marsiya yozgan.

«Ey umrining oxirida mag'rur bo'lgan inson, kel Imom Abu Amr (Ibn al-Hojib) qabriga... Bu qabrda ilm, adab va fazlni ko'rasan».

Allomaning yuqorida keltirilgan asarlari orasida nahv ilmiga doir mashhur asari Kofiya asari bo'lib unga yozilgan sharhlar soni 100 dan oshadi.

Quyida ba'zilari keltiriladi.

1. Al-Amoliy (Musannifning o'z sharhi): «Dorat-tiboat al-omira»da qadimiy nashrda chop etilgan. Ushbu sharhga bir qancha hoshiyalar yozilgan bo'lib, jumladan:

Najmiddin al-G'azziy hoshiyasi: Uning bir nusxasi Hindiston kutubxonasida saqlanadi.

Badriddin as-Sinfiy al-Buriniy hoshiyasi: Muallif 1024-hijriy yilda vafot etgan.

Sayyid ash-Sharif al-Jurjoni hoshiyasi: Eng muhim hoshiyalardan biri bo'lib, muallif 816-hijriy yilda vafot etgan.

2. «An-Nihoya fi sharhi-l-Kofiya»: Ahmad ibn al-Husayn ibn al-Xabboz asari (vafoti 639-h.).

3. Ibn Ya'ish al-Mavsiliy sharhi: Ya'ish ibn Ali asari (vafoti 643-h.). Bag'dodiy bu haqda «Al-Xizona» asarida zikr qilgan.

4. Fazl ibn Abus-Sa'd al-Usayfriy sharhi: VII asr olimlaridan.

5. «Al-Masolik fiy sharhi Kofiyati Ibni-l-Hojib»: Muhammad ibn Hamza ibn Abu-n-Najm al-Yamaniy asari (vafoti 656-h.dan keyin).
6. Mavhub ibn Qosim ash-Shofe'iy sharhi: (vafoti 665-h.).
7. Nosiruddin at-Tusiy sharhi: (vafoti 672-h.).
8. Mansur ibn Falloh al-Yamaniy sharhi: (vafoti 680-h.).
9. Qoziy Abdulloh ibn Umar al-Bayzoviy sharhi: (vafoti 685-h.).
10. Radiyuddin Muhammad ibn al-Hasan al-Astarobodiy sharhi: (vafoti 686-h.). Bu sharhlar ichida eng mashhuri bo'lib, keyingi aksar sharihlar va hoshiya mualliflari aynan shu asarga tayanganlar.
11. Abdulqodir ibn Umar al-Bag'dodiy sharhi: (vafoti 1093-h.). Muallif o'zining «Xizonat al-adab» nomli qomusiy asarida «Kofiya»ning shohidlarini (isbot dalillarini) sharhlagan. Ushbu asar bir necha bor nashr etilgan bo'lib, ularning eng afzali va ishonchlisi 1397-hijriy yilda Abdussalom Horun tomonidan tahrir qilingan nashridir.
12. Badruddin Muhammad ibn Muhammad ibn Molik sharhi: (vafoti 686-h.).
13. Izzuddin Abdulaziz ibn Zayd al-Mavsiliy (Ibn al-Quvvos nomi bilan mashhur) sharhi: (vafoti 694-h.).
14. Abdulloh ibn Ali (Falak al-Ulo an-Nuvayriy nomi bilan mashhur) sharhi: (vafoti taxminan 700-h.dan keyin).
15. «Ash-Shofiya fiy silki-l-Kofiya»: Umar ibn Dovud al-Qodiriy asari (vafoti taxminan 700-h.).
16. «Taqziy al-vojib fiy ar-raddi 'ala Ibni-l-Hojib»: Abu Is'hoq Ibrohim ibn Ahmad al-Ansoriy asari (vafoti 709-h.). Suyutiy bu asarni zikr qilgan.
17. «Al-Kifoza 'ala-l-Kofiya»: Fazlulloh ibn Abdulhamid al-Fazil az-Zavzaniy asari (vafoti 710-h.dan keyin).
18. «At-Tuhfa as-Sofiya fiy sharhi-l-Kofiya»: Muhammad ibn Husayn ar-Ru'us asari (vafoti 713-h.dan oldin).
19. «Ash-Sharh al-Kabir»: Ruknuddin ibn Radiyuddin al-Astarobodiy asari (vafoti 715-h.). Ushbu asar 1983-yilda nashr etilgan.
20. «Ash-Sharh al-Mutavassit»: Muallifning (Ruknuddin al-Astarobodiy) o'rta hajmdagi sharhi.
21. «Ash-Sharh as-Sog'ir»: Muallifning (Ruknuddin al-Astarobodiy) kichik hajmdagi sharhi.
22. Ruknuddin Ali ibn al-Fazl al-Hadisiy sharhi: (vafoti 715-h.).
23. Badruddin Muhammad ibn Ya'qub (Ibn an-Nahviya nomi bilan mashhur) sharhi: (vafoti 718-h.).
24. Jaloluddin Ahmad ibn Ali al-G'ijduvoni al-Buxoriy sharhi: (vafoti taxminan 720-h.).
25. Abdulaziz ibn Zayd ibn Juma ibn al-Quvvos al-Mavsiliy sharhi: (vafoti 726-h.). Suyutiy ushbu asarni zikr qilgan.
26. «G'oyat amoni-t-tolib» yoki «Tuhfat at-tolib fiy sharhi Kofiyati Ibni-l-Hojib»: Najmuddin Ahmad ibn Muhammad al-Qumuli ash-Shofe'iy asari (vafoti 727-h.).
27. «Tuhfat at-tolib va bug'yat ar-rog'ib fiy ma'rifati Kofiyati Ibni-l-Hojib»: Bu ham al-Qumuli qalamiga mansub bo'lib, uni Boboniy zikr qilgan (al-Boboniy, n.d.).
28. Faxruddin Ahmad al-Jiyliy al-Asbahbazi sharhi: (vafoti 729-h.dan keyin).
29. Badruddin Muhammad ibn Ibrohim ibn Jamoa sharhi: (vafoti 733-h.).
30. Mahmud ibn Muhammad al-Araniy as-Saknoniy sharhi: (vafoti 734-h.dan keyin). Bu haqda Hoji Xalifa zikr qilib o'tgan (Hoji Xalifa, n.d.).
31. «At-Tuhfa ash-Shafiya fiy sharhi-l-Kofiya»: Taqiyuddin Ibrohim an-Niyliy al-Bag'dodiy asari.
32. «Shukuk 'ala-l-Hojibiya»: Ahmad ibn Hasan al-Jorabardiy asari (vafoti 746-h.).
33. «Mabsut al-ahkom fiy tashiyhi ma yata'allaqu bi-l-kalimi va-l-kalom»: Tojuddin Ali ibn Abdulloh al-Ardabiliy at-Tabriziy asari (vafoti 746-h.).

34. «Al-Azhor as-Safiya sharhu-l-Kofiya”: Al-Muayyad Billoh Yahyo ibn Hamza al-Yamaniy asari (vafoti 749-h.).
35. Tojuddin Ahmad ibn Abdulqodir al-Qaysiy (Ibn Umm Maktum nomi bilan mashhur) sharhi: (vafoti 749-h.). Bu haqda Boboniy zikr qilgan (al-Boboniy, n.d.).
36. Abus-Sano Mahmud ibn Abdurahmon al-Asbahoniy sharhi: (vafoti 749-h.).
37. «Sharhu-l-Kofiya”: Muhammad ibn Ali al-Irbiliy al-Mavsiliy asari (vafoti 755-h.). Bu haqda ham Boboniy zikr qilib o'tgan (al-Boboniy, n.d.).
38. «Al-Jumal al-hodiya sharhu-l-Muqaddima al-Kofiya”: Tohir ibn Ahmad asari.
39. Ahmad ibn Umar ibn Hilol ar-Raba'iy sharhi: (vafoti 795-h.). Bu haqda Muhammad Maxluf zikr qilgan.
40. «Al-Hodiya ila hilli-l-Kofiya”: Abdulloh ibn Ali ibn Muhammad (Falak al-Ulo at-Tabriziy nomi bilan mashhur) asari. Bu haqda Hoji Xalifa zikr etgan (Hoji Xalifa, n.d.).
41. «Al-Asror as-sofiya va-l-xulosa ash-shofiya fiy kashfi ma'oniyy al-Kofiya”: Ismoil ibn Ibrohim ibn Atiyya an-Najroniy asari (vafoti 795-h.).
42. «Al-Muvashshah sharhu-l-Kofiya”: Muhammad ibn Abu Bakr al-Xabiziy asari (vafoti 801-h.). Ushbu sharhga bir qancha hoshiyalar yozilgan bo'lib, jumladan:
 - a) Sayyid ash-Sharif al-Jurjoniy hoshiyasi: (vafoti 816-h.). Ushbu hoshiya qadimda Dehlida 1285-hijriy yilda chop etilgan.
 - b) Shamsuddin Ahmad ibn Ismoil al-Kuroniy hoshiyasi: (vafoti 893-h.).
 - c) «Al-Munahha”: Mutahhar ibn Ali ad-Zimadiy asari (vafoti 1048-h.).
 - d) «Uddat al-murashshih li-tahqiqi-l-Muvashshah”: Muhsin ibn Abdulkarim al-Yamaniy asari (vafoti 1266-h.).
43. Nosiruddin Ahmad ibn Muhammad al-Iskandarony (Ibn at-Tansiy nomi bilan mashhur) sharhi: (vafoti 801-h.). Bu haqda Muhammad Maxluf zikr qilgan.
44. Tojuddin Ahmad ibn Mahmud al-Asfayidiy al-Ardabiliy sharhi: (vafoti 807-h.).
45. «Al-Manohil as-sofiya fiy halli-l-Kofiya”: Muhammad ibn Muhammad al-Asadiy az-Zubayriy al-Ayzariy al-Maqdisiy asari (vafoti 808-h.). Bu haqda Boboniy zikr qilgan (al-Boboniy, n.d.).
46. «Ma'unat at-tolib fiy sharhi Kofiyati Ibni-l-Hojib”: Ali ibn Muhammad ibn Hutil al-Yamaniy asari (vafoti 812-h.).
47. Mas'ud ibn Yahyo al-Kashshofiy sharhi: (vafoti 814-h.dan keyin).
48. «Sharh-i Keyboiy”: Sayyid ash-Sharif al-Jurjoniyning fors tilidagi sharhi (vafoti 816-h.).
49. Yusuf ibn Ahmad an-Nizomiy sharhi: (vafoti 824-h.dan keyin).
50. «Al-Burud az-zofiya va-l-uqud as-sofiya”: Lutfulloh (yoki Ali) ibn Muhammad ibn Abul Qosim al-Hadiy al-Yamaniy asari (vafoti 837-h.).
51. «Al-Ma'ofiya sharhu-l-Kofiya”: Shihobuddin Ahmad ibn Umar ad-Davlatobadiy al-Hindiy asari (vafoti 848-h.).
52. Ya'qub ibn Ahmad (Ibn Avaz ar-Rumiy nomi bilan mashhur) sharhi: (vafoti 850-h.). Bu haqda Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
53. «Kashfu-l-vofiya fi sharhi-l-kofiya»: Sirojuddin Muhammad bin Umar al-Halabiy asari. Vafot sanasi: (h., 850).
54. «Sharhu Kamoliddin Muhammad bin Muhammad an-Nuvayriy»: Vafot sanasi: (h., 857). Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
55. «Ash-shofiya sharhu-l-kofiya»: Ali bin Ibrohim al-Juvaymiy ash-Sheroziy asari. Vafot sanasi: (h., 863).
56. «Avfa-l-vofiya»: Hoji Bobo bin Ibrohim at-Tusiy asari. Vafot sanasi: (h., 870).
57. «Sharhu Alauddin al-Bistomiy»: «Musannifak» nomi bilan mashhur. Vafot sanasi: (h., 875).

58. «Izohu-l-ma'oniyy as-sunniyya min alfazi-l-hojibiyya»: Alamuddin Qosim bin Yusuf bin Muovaza asari. Vafot sanasi (h., 879) keyin.
59. «Al-lfsoh sharhu-l-kofiya»: Alouddin Ali bin Muhammad al-Qushchi asari. Vafot sanasi: (h., 879).
60. «Avfa-l-vofiyya sharhu-l-kofiya»: Ahmad bin Ibrohim al-Halabiy asari. «Sibt ibn al-Ajami» nomi bilan mashhur. Vafot sanasi: (h., 884). Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
61. «Al-Favoid ad-Ziyoiyya»: Mulla Abdurahmon bin Ahmad al-Jomiy asari. Vafot sanasi: (h. 898-yil). Va aynan mana shu bizning (qo'lingizdagi) kitobdir.
62. «Minhoju-t-tolib fi kashfi ma'oniyy kofiya Ibn al-Hojib»: Ahmad bin Muhammad al-Rassos al-Yamaniyy asari.
63. «Sharhu Mahmud bin Adham»: Taxminan h. 900-yilda vafot etgan.
64. «Sharhu Ali bin Yusuf al-Fanariyy ar-Rumiyy»: Vafot sanasi: (h., 903). Uni al-G'azziy zikr qilgan.
65. «Sharhu Xolid bin Abdulloh al-Azhariyy»: Vafot sanasi: (h., 905).
66. «Sharhu lyso bin Muhammad as-Safaviyy al-Ijjiyy»: Vafot sanasi: (h., 906).
67. «Forscha sharh»: Muiniddin Muhammad bin Abdulloh az-Zamajiy al-Isfaroiniy al-Haraviyy asari. Vafot sanasi: (h., 915). Uni al-Boboniy zikr qilgan.
68. «Al-La'oli as-sofiyya fi silki ma'oniyy alfazi-l-kofiya»: Abdulloh bin Yahyo an-Noziriy asari. Vafot sanasi: (h., 920) (al-Boboniy, n.d.).
68. «Sharhu Abdulloh bin Niyoziy ash-Shabashiriy al-Ajamiyy»: Vafot sanasi: (h., 926). Uni al-G'azziy zikr qilgan.
69. «Kashfu-l-haqoiq fi sharhi-l-kofiya»: Hakim Shoh Muhammad bin Muborakshoh al-Haraviyy ar-Rumiyy asari. Vafot sanasi: (h. 928-yil). Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
70. «Tahzibu-l-kofiya»: Ahmad bin Ali bin Alouddin al-Qoriyy asari. Vafot sanasi: (h., 940). Uni al-G'azziy zikr qilgan.
71. «Tahzib va sharhu-l-kofiya»: Muhiyuddin Muhammad bin Mahmud al-Mag'loviyy al-Vafoiy ar-Rumiyy asari. Vafot sanasi: (h., 940). Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
72. «Sharhu Isomuddin Ibrohim bin Muhammad bin Arabshoh al-Isfaroyiniyy»: Vafot sanasi: (h. 944-yil). Bu asar qadimda (h., 1256) Turkiyada chop etilgan va unga bir qancha hoshiyalar (izohlar) yozilgan, jumladan:
- lyso bin Muhammad as-Safaviyy al-Ijjiyy hoshiyasi (vafoti: h., 955). Uning bir nusxasi Berlinda 6586-raqam ostida saqlanadi.
 - Shihobuddin Ahmad bin Qosim al-Abbadiyy hoshiyasi (vafoti: h., 994). Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
 - Muhammad Amin Abdulhay al-Askadariyy hoshiyasi (vafoti: h., 1149).
 - Muhammad bin Muso al-Quduqiyy ad-Dog'istoniy hoshiyasi.
73. «Sharhu Muhammad bin Muhammad al-Hanafiyy»: «Qozizoda» va «Mayram Ko'sa» nomi bilan mashhur. Vafot sanasi: (h. 957-yil). Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
74. «Fathu-l-fattah»: Shamsuddin bin Kamoluddin asari. Vafot sanasi: (h. 972-yildan) keyin. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
75. «Misbohu-r-rog'ib va miftahu haqiqi-l-ma'arib»: Muhammad bin Izzuddin al-Muayyadning asari. Vafot sanasi: h. 973-yil.
76. «Sharhu Ahmad bin Muhammad al-Halabiy»: «Ibn al-Mulla» nomi bilan mashhur. Nahv (grammatika) ilmiga oid ushbu asarni Hoji Xalifa zikr qilgan. Vafot sanasi: h. 990-yil (Hoji Xalifa, n.d.).
77. «Sharhu Abi Muhammad Muhammad bin Ali at-Toiy».
78. «Turkcha sharh»: Mavlo Sudiy al-Busnaviy afandining asari. Vafot sanasi: h. 1005-yil.

79. «Sharhu Husayn bin Hasan al-Xalxoliy»: Vafot sanasi: h. 1014-yil.
80. «Sharhu Hasan bin To'rxon al-Aqhisoriy al-Busnaviy»: «Bil-Kofiy» (Kofiya bilan) nomi bilan mashhur. Vafot sanasi: h. 1025-yil. Uni Kahhola zikr qilgan (Kahhola, n.d.).
81. «Turkcha sharh»: Kamoluddin - «Oq Qafton» nomi bilan mashhur bo'lgan olimning asari. Vafot sanasi: h. 1028-yildan keyin. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
82. «Tuhfatu zavil-albob fi ilmil-e'rob»: Al-Mansur Billoh al-Qosim bin Muhammadning asari. Vafot sanasi: h. 1029-yil.
83. «Bug'yatu-t-tolib va munyatu-r-rog'ib sharhu kofiyati Ibn al-Hojib»: Ahmad bin Muhammad al-Xolidiy al-Yamaniyning asari. Vafot sanasi: h. 880-yil.
84. «Turkcha sharh»: Mavlo Ismoilning asari. Vafot sanasi: h. 1041-yil. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
85. «Sharhu Muhammad bin Izzuddin bin Muhammad»: Yamandagi muftiy asari. Vafot sanasi: h. 1050-yil.
86. «Al-Mavahibu-l-vofiya sharhu-l-kofiya»: Al-Hasan bin Ahmad al-Jalol asari. Vafot sanasi: h. 1084-yil.
87. «Sharhu Ni'matulloh bin Abdulloh al-Musaviy at-Tustariy al-Jazoiniy»: Vafot sanasi: h. 1112-yil.
88. «Al-As'ilatu-l-qutbiyya 'ala abyati Ibni-l-Hojib»: «An-Nafsu-l-qudsiyya» (Muqaddas nafs) sohibi Xizr bin Ilyos al-Kamuljunaviy asari. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
89. «At-Tuhfatu-l-vofiya»: Taqiyyuddin Ibrohim bin Hasan an-Nahviy at-Toiy asari. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
90. «Mu'rabu-l-kofiya»: Muhammad bin Idris al-Mar'ashiy asari. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
91. «Sharhu Hasan Rost»: Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
92. «Sharhu Husayn Azmiy-zoda».
93. «Sharhu Bahauddin Muhammad bin Tojuddin al-Isfahoniy»: «Al-Fozil al-Hindiy» nomi bilan mashhur. Vafot sanasi: h. 1137-yil. Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
94. «Al-Favoidu-sh-shofiya 'ala i'robi-l-kofiya»: Husayn bin Ahmad Zayniy-zoda asari. Vafot sanasi: h. 1168-yil.
95. «Lomi'u-l-g'umud» (fors tilida): Abdu-n-Nabiy bin Abdu-r-Rasul Nukriy asari. Vafot sanasi: h. 1173-yildan keyin.
96. «Muvasilu-t-tullab ila kofiyati-l-i'rob»: Abdulloh bin Muhammad an-Nahmiy asari.
97. «Sharhu Muhammad Hadi bin Muhammad Solih al-Mozandarony».
98. «Sharhu bil-forsiyya» (forscha sharh): Abdulvohid bin Ibrohim Qutb asari.
99. «Hallu tarkibi-l-kofiya»: Muhammad Husayn Kokilu-siy asari.
100. «Sharhu Muhammad bin Said Xon».
101. «At-Tuhfatu-l-xodimiya»: Muhammad Shuayb Bujuriy Kobuliy asari.
102. «Hallu tarkibi-l-kalom» (fors tilida): Burhonuddin bin Shihobuddin Jomiy asari.
103. «Shaqoiqu-l-motalib fi sharhi kofiyati Ibni-l-Hojib»: Muhammad Taqiy bin Hasan al-Kozimiy asari. Vafot sanasi: h. 1306-yil.
104. «Al-Vofiya sharhu-l-kofiya»: Ibrohim bin Muhammad at-Tavuliy ar-Rabotiy asari. Vafot sanasi: h. 1311-yil.
105. «Tas-hilu-l-kofiya»: Muhammad bin Abdulhaq bin Muhammad Fazl al-Umariy al-Xayrobodiy asari. Vafot sanasi: h. 1316-yil.
106. «Tahriru-l-kofiya»: Sinbat Kashmiriy asari.
107. «Minhoju-t-tullab ila tahqiqi kofiyati Ibni-l-Hojib»: Ahmad bin Muhammad bin Ali ar-Rassos asari. Vafot sanasi: h. 825-yildan keyin.
108. «Al-lfsoh fi i'robi-l-kofiya».
109. «Kifayatu-l-afiya sharhu-l-kofiya».
110. «Sharhu Najmiddin ar-Rizo».
111. «Avnu-l-vofiya fi sharhi-l-kofiya»: Kamol bin Ali bin Is-hoqing «Al-Vofiya sharhu-

- I-kofiya» asari shohidlariga (dalillariga) yozgan sharhi.
112. «Ad-Durratu-l-bayzo»: Ba'zi keyingi davr olimlarining asari. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
113. «Sharhu Muhammad al-Borudiy».
114. «An-Najmu-th-thoqib 'ala kofiyati Ibni-l-Hojib»: Saloh bin Ali bin al-Qosim al-Hasaniy asari. Bu otasining «Al-Burudu-z-zofiya» sharhiga yozilgan tahzibidir.
115. «Hashiya 'ala sharhi diybaajati-l-kofiya»: Fozil Amir hoshiyasi.
116. «Sharhu-l-Faqqo'iy».
117. «Hallu tarkibi-l-kofiya» (fors tilida): Burhonuddin bin Shihobuddin Jomiy asari.
118. «Sharhu masoili-l-kuhl min al-kofiya»: Shamsuddin al-Kaysariy asari.
119. «Sharhu bit-turkiy li-Surudiy» (Surudiyning turkcha sharhi).
120. «Sharhu Muhammad bin Hasan ar-Ruvasiy».
121. «Sharhu Is-hoq bin Muhammad bin al-Amid»: «Kabir ad-Dehlaviy» nomi bilan mashhur. Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
122. «Sharhu-l-Barla'iy»: Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
123. «Sharhu Sa'd bin Ahmad at-Taballiy».
124. «Al-lzoh»: Rodus-zoda asari.
125. «Al-Mavaridu-l-azbatu-s-sofiya fi sharhi kofiyati-l-vofiya»: Yusuf al-Adamiy asari.
126. «Murdiyu-r-Rizo»: Husayn bin Muinuddin al-Ubaydiy asari. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
127. «Sharhu kofiyati zu-l-arab al-muhabba fi 'ilmi-l-arab».
128. Fransiya Milliy kutubxonasida (4057-raqam ostida) bir sharh mavjud bo'lib, uning nomi «Naylu-l-motalib val-ma'arib fi sharhi kofiyati Ibni-l-Hojib»dir.
- Taxminlarga ko'ra, bu Muhammad bin Ahmad 'Alish (vafoti: h., 1299) asari bo'lishi mumkin. «Sharhu-l-Vofiya» muhaqqiqi (tadqiqotchisi) esa Brukelmanga tayanib, bu asarni 'Alishga tegishli deb qat'iy ta'kidlagan.

Hindistondagi (Dehli) ilmiy muhitida bu asarga bo'lgan yuksak e'tibor ushbu asarning qiymatini yana bir bor ko'rsatadi.

«Al-Kofiya» sharhlarining hatto Parijdagi (Fransiya Milliy kutubxonasi) qo'lyozma fondlarida saqlanishi, asarning xalqaro ilmiy ahamiyatga ega ekanligidan dalolat beradi.

Forscha (118) va turkcha (120) sharhlarning davom etishi darslikning ko'p tilli muhitda o'qitilganini tasdiqlaydi.

Ushbu asarga yozilgan she'riy nazmiy asarlar quyidagilar.

1. «*Nihoyatu-l-motalib fi nazmi kofiyati Ibni-l-Hojib*»: Shamsuddin Abu Abdulloh al-G'azzoliy al-Kufiy asari.
2. *Abdurahmon bin Abdullatif bin Mazkur nazmi*: U hijriy sakkizinchi asr olimlaridan hisoblanadi. Uni Kahhola zikr qilgan (Kahhola, n.d.).
3. *Ibrohim an-Naqshbandiy ash-Shibishtariy nazmi*: Taxminan h. 900-yilda vafot etgan. Uning bir nusxasi Rampurda 26-raqam ostida saqlanadi. Unga Muhammad Afandi al-Ajamiy sharh yozgan.
4. *Mir Murtazo bin Muhammad ash-Sheroziy nazmi*: Vafot sanasi: h. 940-yil. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
5. *Ismoil bin Ibrohim nazmi*: Vafot sanasi: h. 1016-yil. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
6. «*Ash-shofiya nazmu-l-kofiya*»: Muhammad al-Baxshiy al-Bakfaluuniy al-Halabiy asari. Vafot sanasi: h. 1098-yil. Uni al-Muhibbiy zikr qilgan (al-Muhibbiy, n.d.).
7. *Qivoomuddin Muhammad bin Muhammad al-Qazviniy nazmi*: Vafot sanasi: h. 1115-yil. Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).
8. «*Kifayatu-t-tolib fi nazmi kifayati Ibni-l-Hojib*»: Muhammad Ma'ruf bin Mustafu asari.
9. *Nudhiy al-Barzanjiy nazmi*: Vafot sanasi: h. 1254-yil. Ushbu nazmga Muhammad bin Odam al-Kurdiy al-Balkamiy (vafoti: h., 1252) sharh yozgan va uni «Misbohu-

I-xofiya sharhu nazmi kifayati-t-tolib» deb nomlagan.

Qisqartma (muktasar) asarlar

1. «*Lubbu-l-albab fi 'ilmi-l-i'rob*»: Nosiruddin Abdulloh bin Umar al-Bayzoviy asari. Vafot sanasi: h. 685-yil.
2. *Muktasar Burhonuddin Ibrohim bin Umar al-Ja'bariy*: Vafot sanasi: h. 732-yil. Uni Hoji Xalifa zikr qilgan (Hoji Xalifa, n.d.).
3. *Muktasar Isomuddin Ibrohim bin Muhammad al-Isfaroyiniy*: Vafot sanasi: h. 944-yil.
4. «*Al-Vofiya fi muktasari-l-kofiya*»: Fuzayl bin Alouddin al-Jamoliy al-Aqsaroyiy asari. Vafot sanasi: h. 991-yil. Uni al-Boboniy zikr qilgan (al-Boboniy, n.d.).

«Kofiya»da keltirilgan dalillar borasidagi asarlar

«Sharhu abyati-l-kofiya»: Ahmad bin Usmon al-Aqshahariy asari bo'lib grammatik qoidalarni isbotlash uchun keltirilgan she'riy dalillarga (shohidlarga) qaratilgan.

Bibliografik tadqiqot natijalari

Ushbu bibliografik tadqiqot natijasida quyidagilar aniqlandi:

- 116 ta sharh va hoshiyalar.
- 9 ta manzum (she'riy) variant.
- 4 ta yirik muktasar (qisqartma).

Xulosa

Xulosa qilib aytganda: «Al-Kofiya» kitobi juda ko'p ulamolar nazdida yuksak mavqega ega bo'ldi.

Asar Shom (Suriya), Misr, Hindiston, Rum (Turkiya) va ularga qo'shni bo'lgan barcha o'lkalarda keng tarqalgan. Ilm talabasi uchun

ushbu kitobni o'qish, dars qilish va yod olish asosiy mezon (me'yor) bo'lib qolgan.

«Al-Kofiya»ni o'qimagan va uning ma'nolarini chuqur anglamagan kishi – hatto u boshqa ilmlarda peshqadam bo'lsa ham – grammatika (nahv) fani bo'yicha dars berishga loyiq hisoblanmagan.

«Al-Kofiya» shunchaki darslik emas, balki asrlar davomida arab tili grammatikasining «oltin kaliti» bo'lib xizmat qilgan. Ayniqsa, Mulla Jomiyning «Al-Favoid ad-Ziyoiya» sharhi bu zanjirning eng muhim bo'g'inidir.

Xulosa o'rnida shuni ta'kidlash mumkinki, Ibn Hojib o'z davrining yetuk faqih va qori bo'lishi bilan birga, arab tili nahvini ixcham va tizimli bayon etish bobida alohida maktab yaratdi. Uning «al-Kofiya» asari qoidalarning aniqligi va qamrovi bilan ajralib turib, keyingi avlod nahvchilari uchun asosiy manba bo'lib qoldi.

Asar atrofida shakllangan 116 dan ortiq sharh va hoshiya, manzum bayonlar hamda qisqartmalar «al-Kofiya»ning ilmiy nufuzi naqadar yuqori bo'lganini ko'rsatadi. Bu boy an'ana nafaqat arab dunyosida, balki fors va turkiy muhitlarda ham davom etib, asarning ko'p tilli ta'lim tizimiga singib ketganini namoyon etadi.

Movarounnahr ilmiy muhiti uchun esa «al-Kofiya»ning ahamiyati, ayniqsa, Abdurahmon Jomiyning «al-Favoid az-Ziyoiya» sharhi orqali yanada oshdi. Shu jihatdan Ibn Hojib merosini va unga yozilgan sharhlar silsilasini o'rganish mintaqa ta'lim tarixini tushunishda muhim ilmiy qiymatga ega.

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6. Al-Suyuti, J. al-D. (n.d.). *Bughyat al-wu'at fi tabaqat al-lughawiyyin wa al-nuhat* [Biographical dictionary of linguists and grammarians].

On the soviet-period historiography of uzbekistan's musical art and music education system

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Annotation *This article presents and analyzes selected scholarly works related to the historiography of Uzbekistan's musical art and music education system during the Soviet period. Particular attention is paid to the dominance of the prevailing ideological framework, which significantly influenced historiographical studies and is clearly reflected in the works produced during that era. At the same time, the article highlights the emergence of substantial scholarly research devoted to the history of music and music education. It also provides information on the contributions of both Uzbek and Russian-speaking musicologists whose studies have played an important role in the development of the historiography of the field.*

Keywords *Art, culture, historiography, Soviet period, ideology, maqom, composer, music, monograph, article*

O'zbekiston musiqa san'ati va ta'lim tizimining sovet davri tarixshunosligidan

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Annotatsiya *Ushbu maqolada O'zbekiston musiqa san'ati va ta'lim tizimining sovet davri tarixshunosligiga oid adabiyotlardan namunalar keltirilib, ilmiy tahlil etilgan. Shuningdek, bu davr tarixshunosligida hukmron mafkuraning ustunligi, yaratilgan asarlarda ham ushbu mezon ustunligi seziladi. Shuningdek soha tarixshunosligiga oid salmoqli ishlarning ham yaratilganligi, milliy va rusiyzabon musiqashunoslar tomonidan yaratilgan ishlar haqidagi ma'lumotlar keltirilgan.*

Kalit so'zlar *San'at, madaniyat, tarixshunoslik, sovet davri, mafkura, maqom, kompozitor, musiqa, monografiya, maqola*

Из историографии музыкального искусства и системы музыкального образования узбекистана советского периода

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Аннотация *В данной статье представлены и проанализированы научные труды, посвящённые историографии музыкального искусства и системы музыкального образования Узбекистана советского периода. Особое внимание уделяется влиянию господствующей идеологии на историографические исследования, что отчётливо прослеживается в работах, созданных в этот период. Вместе с тем отмечается появление значительного числа фундаментальных исследований, посвящённых истории музыкального искусства и музыкального образования. Приводятся сведения о научных трудах, подготовленных как узбекскими, так и русскоязычными музыковедами, внесшими существенный вклад в изучение данной проблематики.*

Ключевые слова *Искусство, культура, историография, советский период, идеология, маком, композитор, музыка, монография, статья*

Kirish

O'zbekiston musiqa san'ati tarixiga oid ilmiy va publitsistik manbalarni davriy jihatdan Rossiya imperiyasi davri, sovet davri hamda mustaqillik yillarida yaratilgan adabiyotlarga ajratib o'rganish maqsadga muvofiqdir. Har bir tarixiy bosqichning o'ziga xos xususiyatlarini chuqurroq tahlil qilish uchun ularni alohida o'n yilliklar kesimida ham ko'rib chiqish zarur. Sababi, turli davrlarda mavjud bo'lgan siyosiy va mafkuraviy muhit madaniyat hamda san'at sohalarining rivojlanish yo'nalishlariga bevosita ta'sir ko'rsatgan.

Sovet hokimiyati yillarida chop etilgan ilmiy tadqiqotlar va nashrlarda davr mafkurasi ustuvor o'rin egallaganligi kuzatiladi. Natijada milliy musiqa san'ati va uning tarixiy taraqqiyotini yoritishda bir qator cheklovlar yuzaga kelgan. Ko'plab tadqiqotlarda madaniy jarayonlar kommunistik g'oyalar nuqtayi nazaridan talqin etilib, xalqning an'anaviy musiqiy merosi hamda milliy qadriyatlari yetarli darajada xolis baholanmagan (Vinogradov, 1961). Ayrim hollarda esa xalq og'zaki ijodi va an'anaviy musiqa yo'nalishlariga ikkinchi darajali hodisa sifatida qaralgan.

Asosiy qism

XX asrning ikkinchi yarmidan boshlab, ayniqsa 1950-yillardan e'tiboran, musiqa san'ati

tarixini ilmiy asosda tadqiq etishga qiziqish kuchaydi. Musiqashunos olimlar oldida milliy musiqa merosining tarixiy ildizlari, rivojlanish bosqichlari va badiiy ahamiyatini chuqur o'rganish vazifasi dolzarb masalalardan biriga aylandi. Shu davrdan boshlab ilmiy adabiyotlarda o'tmish musiqiy merosiga nisbatan munosabat asta-sekin o'zgarib, tarixiy-badiiy qadriyatlarni o'rganish zarurati kengroq e'tirof etila boshladi. Tadqiqotchilar tomonidan madaniy merosga loqayd munosabat ilmiy izlanishlarning sustlashuviga olib kelishi mumkinligi ta'kidlanib, musiqa tarixini o'rganishning nazariy va amaliy ahamiyati alohida qayd etildi (Karomatov, 1962).

1950-yillarning ikkinchi yarmiga kelib O'zbekiston musiqa tarixini tadqiq etish borasidagi yondashuvlarda sezilarli o'zgarishlar yuz berdi. Aynan shu davrdan boshlab musiqa san'ati tarixini tizimli va reja asosida o'rganishga alohida e'tibor qaratildi (Karomatov, 1962). Tadqiqotchilar tarixiy taraqqiyot qonuniyatlarini anglamasdan turib zamonaviy madaniy jarayonlarni to'liq tushunish mushkul ekanligini ta'kidladilar. Shu bois musiqa san'atining bugungi holatini baholashda uning uzoq tarixiy ildizlarini o'rganish muhim ilmiy vazifa sifatida qarala boshlandi (Karomatov, 1967).

1960-yillarda respublika matbuotida musiqa madaniyati va uning rivojlanishiga bag'ishlangan ko'plab ilmiy hamda publitsistik maqolalar e'lon qilindi. Bu yo'nalishda V.M. Belyayev, T. Vizgo, A. Jabborov, N. Yanov-Yanovskaya singari olimlarning tadqiqotlari muhim o'rin tutdi. Ularning ishlari o'zbek musiqa san'atining tarixiy taraqqiyoti, nazariy asoslari va milliy xususiyatlarini yoritishga xizmat qildi.

Sobiq Ittifoq miqyosida yaratilgan musiqashunoslikka oid tadqiqotlarda ham O'rta Osiyo xalqlari, jumladan o'zbek musiqa madaniyati masalalariga murojaat qilingan. Ayrim mualliflar mintaqada professional musiqa shakllari va janrlarining vujudga kelishi hamda rivojlanishi jarayonini milliy musiqa an'analari bilan uzviy bog'liq holda tahlil qilganlar. Bu esa mintaqa musiqa madaniyatining o'ziga xos jihatlarini ilmiy jihatdan yoritishga imkon yaratdi.

1950–1960-yillarda o'zbek musiqa madaniyatiga bag'ishlangan qator ocherklar va ilmiy-ommabop nashrlar ham chop etildi. Mazkur asarlarda o'zbek musiqasining tarixiy taraqqiyoti, badiiy xususiyatlari hamda uni ilmiy jihatdan o'rganish masalalari yoritildi (Rajabov, 1963) Mualliflar o'zbek xalq musiqasi ko'p asrlilik tarixiy an'analarga ega ekanligini qayd etar ekanlar, uning rivojlanish bosqichlarini aks ettiruvchi manbalar soni cheklanganligi va mavjud materiallarning ayrim hollarda yetarlicha mukammal emasligini ham ta'kidladilar. Shu sababli milliy musiqa merosini chuqur va kompleks o'rganish zarurati ilmiy jamoatchilik tomonidan dolzarb masala sifatida ilgari surildi (Жирмунский, 1947).

O'zbek xalq musiqa san'ati o'zining boy badiiy merosi, rang-barang ohanglari va milliy ijrochilik an'analari bilan alohida ahamiyat kasb etadi. Uning kuy va qo'shiqlari, shuningdek, an'anaviy cholg'u asboblarning o'ziga xosligi o'zbek musiqasini boshqa xalqlar musiqiy madaniyatidan ajratib turuvchi muhim omillardan hisoblanadi.

1968-yilda chop etilgan "Ocherki istorii muzikalnoy kulturi Uzbekistana" nomli ilmiy

maqolalar to'plami O'zbekiston musiqa madaniyati tarixini o'rganishda muhim manbalardan biri bo'ldi. Mazkur nashrda S.M. Vekslarning o'zbek xalq musiqiy merosiga, I. Akbarov va F. Karomatovning xalq qo'shiqlariga, A.X. Jabborovning musiqali drama janriga, V.A. Golovinning fortepiano musiqasiga hamda bolalar qo'shiqlariga bag'ishlangan tadqiqotlari o'rin olgan. To'plamning birinchi qismida musiqa san'ati tarixi va nazariy masalalari yoritilgan bo'lsa, ikkinchi qismida o'zbek xalq va mumtoz musiqasining janriy xususiyatlari hamda badiiy jihatlarini tahlil qilingan.

1960-yillarda O'zbekiston musiqa san'ati tarixiga bag'ishlangan tadqiqotlarning salmoqli qismi musiqashunos olim F. Karomatov tomonidan amalga oshirildi. Uning ilmiy ishlari asosan maqola va risola shaklida bo'lib, ularda o'zbek musiqa madaniyatining ayrim tarixiy jihatlarini yoritildi. Tadqiqotlarda ko'proq sovet davrida musiqa san'atining rivojlanish jarayonlari, musiqa merosini o'rganishga qaratilgan ilmiy tashabbuslar va madaniy muassasalar faoliyati tahlil qilindi (Karomatov, 1972)

Xususan, muallif 1919-yilda Xalq maorifi komissarligi tarkibida Musiqali-etnografik seksiyaning tashkil etilishi, Samarqandda Musiqa va xoreografiya ilmiy-tadqiqot institutining faoliyat boshlashi hamda milliy musiqa merosini ilmiy o'rganishga hissa qo'shgan N. Mironov, V. Uspenskiy, Ye. Romanovskaya va I. Akbarov kabi olimlarning faoliyatini keng yoritgan. Ushbu tadqiqotlar orqali o'zbek musiqa san'atini o'rganishning dastlabki bosqichlari va ilmiy maktablar shakllanish jarayoni ochib berilgan.

F. Karomatov(1972) o'z asarlarida milliy musiqa an'analari saqlash va rivojlantirish masalasiga ham alohida e'tibor qaratdi. U professional kompozitorlik ijodida xalq kuylaridan samarali foydalanish, milliy ruh va xalqona ohanglarni zamonaviy musiqiy shakllar bilan uyg'unlashtirish zarurligini ta'kidladi. Olimning fikricha, musiqiy asarlar keng tinglovchilar ommasiga yetib borishi va ularda

estetik taassurot uyg'otishi uchun xalqning ruhiy dunyosi hamda milliy qadriyatlarini aks ettiruvchi badiiy jihatdan mukammal asarlar yaratilishi lozim edi. Shu jihatdan uning qarashlari o'zbek milliy musiqa san'atining keyingi taraqqiyotida muhim nazariy ahamiyat kasb etdi.

Maqom Sharq xalqlari musiqiy madaniyatining eng murakkab va mukammal shakllaridan biri hisoblanadi. U ko'p asrlar davomida professional sozanda va hofizlar ijodi hamda ijrochilik an'analari asosida shakllanib, boy musiqiy meros sifatida avlodlardan avlodga o'tib kelgan (Vizgo, 1980). Musiqa nazariyasiga oid risolalar, tarixiy manbalar va badiiy asarlarda maqom san'atining kelib chiqishi, rivojlanish bosqichlari hamda ijrochilik an'analari haqida muhim ma'lumotlar uchraydi.

XX asrning 1960-yillarida O'zbekistonda maqom san'atini ilmiy jihatdan o'rganishga bag'ishlangan dastlabki fundamental tadqiqotlar yuzaga keldi. Bu borada I. Rajabovning (1963) ilmiy izlanishlari alohida ahamiyatga ega bo'lib, uning maqomlarga bag'ishlangan monografiyasi mazkur yo'nalishdagi muhim ilmiy ishlardan biri sifatida e'tirof etiladi. Tadqiqotda maqomlarning shakllanish va taraqqiyot bosqichlari tarixiy manbalar asosida yoritilgan hamda ularning nazariy va amaliy jihatlari keng tahlil qilingan.

Monografiyaning birinchi qismida maqomlarning vujudga kelishiga ta'sir ko'rsatgan tarixiy omillar va madaniy jarayonlar ko'rib chiqilgan bo'lsa, ikkinchi qismida Shashmaqom tizimi, Xorazm maqomlari hamda Farg'ona – Toshkent maqom yo'llarining o'ziga xos xususiyatlari tahlil etilgan. Muallif ushbu yo'nalishlarning o'zaro aloqadorligini ilmiy dalillar asosida izohlashga harakat qilgan. Asarning muhim jihatlaridan biri shundaki, unda maqom san'ati sovet mafkurasida ilgari surilgan ayrim salbiy qarashlardan xoli ravishda baholanib, uning badiiy va madaniy qiymati ilmiy asosda ochib berilgan.

Musiqashunoslikda maqomlarning kelib chiqishi va taraqqiyoti masalasi uzoq vaqt davomida munozarali mavzulardan biri bo'lib

keldi. Ayrim tadqiqotchilar maqomlarni asosan arab va fors musiqiy an'analari bilan bog'lashga intilgan bo'lsalar, I. Rajabov (1963) bu masalaga boshqacha yondashdi. Olim maqomlar xalq musiqasi ijodi zaminida shakllanganligini ta'kidlab, ularning xalq musiqasi bilan uzviy aloqada rivojlanib borganligini ilmiy jihatdan asoslashga urindi. Uning fikricha, maqomlar xalq musiqiy merosi bilan o'zaro ta'sirda boyib borgan va milliy musiqa madaniyatining taraqqiyotiga sezilarli hissa qo'shgan.

1950–1960-yillarda o'zbek folkloriga bag'ishlangan tadqiqotlar sonining nisbatan kamaygani kuzatiladi. Bu davrda folklorshunoslikka oid ko'plab ishlar asosan filolog olimlar tomonidan amalga oshirilgan bo'lib, musiqiy folklor masalalariga yetarlicha e'tibor qaratilmagan. (Гафурбеков, 1987)

1970–1980-yillarga kelib sovet mafkurasining ilm-fan va madaniyat sohalariga ta'siri yanada kuchaydi. Natijada milliy madaniyat va an'anaviy san'at namunalari, jumladan, mumtoz musiqa merosiga nisbatan biryozlama yondashuvlar kuchaydi. Shunga qaramay, aynan shu davrda o'zbek musiqa madaniyatiga oid qator yirik ilmiy tadqiqotlar yaratildi va ular keyingi musiqashunoslik taraqqiyotiga muhim zamin bo'lib xizmat qildi.

Mazkur davrning yetuk tadqiqotchilaridan biri T. Vizgo (1970) bo'lib, u O'zbekiston musiqa san'ati tarixini o'rganishga katta hissa qo'shgan olimlardan sanaladi. Uning 1970-yilda nashr etilgan "Razvitiye muzikalnogo iskusstva Uzbekistana i yego svyazi s russkoy muzikoy" nomli monografiyasi mazkur yo'nalishdagi eng salmoqli ishlardan biri hisoblanadi. Asarda XIX asr oxiri va XX asr boshlaridagi o'zbek musiqiy hayoti, sovet davrida musiqa madaniyatining rivojlanishi, musiqali teatrlarning tashkil etilishi, folklor namunalari yozib olinishi va tadqiq qilinishi, shuningdek, rus hamda o'zbek kompozitorlarining ijodiy faoliyati yoritilgan.

1970-yillarda F. Karomatov (1972) o'zbek musiqa madaniyati tarixini tadqiq etish borasidagi ilmiy faoliyatini davom ettirib, ushbu sohaga bag'ishlangan yirik monografiyasini

nashr ettirdi. Asar uch asosiy bo'limdan tashkil topgan bo'lib, uning dastlabki qismida o'zbek xalq cholg'ulari va an'anaviy qo'shiqchilik san'ati masalalari yoritilgan. Muallif musiqa asboblarini zarbli, puflama va torli guruhlarga ajratgan holda ularning tarixiy taraqqiyoti hamda milliy madaniyatdagi o'rnini tahlil qiladi. Xususan, doira, nog'ora, qayroq, nay, karnay, surnay, changqovuz, dutor, tanbur, chang va rubob kabi cholg'ularning kelib chiqishi hamda rivojlanish bosqichlari haqida qimmatli ma'lumotlar keltirilgan. Tadqiqotning muhim jihatlaridan biri o'zbek xalq cholg'ularining ilmiy tasnifi ishlab chiqilganligidir.

F. Karomatov o'zbek musiqa asboblarini tavsiflash va tasniflash jarayonida xalqaro musiqashunoslik tajribalaridan ham keng foydalangan. Jahon olimlarining nazariy qarashlarini o'rganib, ularni milliy musiqa merosini tahlil qilishda samarali qo'llagan. Monografiyada, shuningdek, o'zbek musiqa san'atining tur va janrlari, jumladan, harbiy musiqa, marosim qo'shiqlari, bayram va to'y an'analari bilan bog'liq musiqiy namunalarning o'ziga xos xususiyatlari ham yoritilgan.

O'rta Osiyoda simfonik musiqa janrining shakllanishi va rivojlanishi masalalari I. Vizgo-Ivanovning (1970) tadqiqotlarida alohida o'rin tutadi. Olim o'z monografiyasida mazkur jarayonni uch tarixiy bosqichga – 1917–1941-yillar, 1941–1945-yillar hamda 1945–1967-yillarga ajratib o'rganadi. Tadqiqotda milliy kompozitorlik maktabining shakllanishi, simfonik janrning o'zbek musiqa madaniyatiga kirib kelishi, xalq kuylarini simfonik shakllarga moslashtirish tajribalari hamda Ikkinchi jahon urushi va undan keyingi davrda yaratilgan asarlar tahlil qilingan. Shu bilan birga, asarda davr mafkurasining ta'siri sezilib, simfonik musiqaning rivojlanishi ko'proq sovet davlatining madaniy siyosati va rus musiqiy maktabining ta'siri bilan izohlangan.

O'zbekiston musiqashunosligi tarixida muhim voqealardan biri ko'p jildli "O'zbek musiqa san'ati tarixi" asarining yaratilishi bo'ldi (История узбекской Советской музыки,

1972). Mazkur tadqiqot o'zining hajmi, qamrovi va ilmiy manbalarga boyligi bilan avvalgi ishlardan keskin farq qilar edi. Bungacha musiqa tarixiga oid tadqiqotlarning aksariyati maqola, risola yoki kichik hajmdagi monografiyalar shaklida yaratilgan bo'lsa, ushbu ko'p jildli asar sohani kompleks ravishda yoritishga qaratilgan dastlabki fundamental tadqiqot sifatida maydonga chiqdi.

Biroq asarda sovet davri mafkurasining ta'siri sezilarli darajada namoyon bo'lgan. Tadqiqotning asosiy e'tibori sovet hokimiyatining musiqa sohasidagi siyosatini yoritish va uning natijalarini targ'ib qilishga qaratilgan. Shu sababli o'zbek musiqa madaniyatining taraqqiyoti ko'pincha sovet tuzumi bilan bog'liq holda talqin etilgan. Ayrim o'rinlarda hatto o'zbek professional musiqasi aynan sovet davrida shakllangan degan qarash ilgari surilib, uning ko'p asrlilik tarixiy ildizlari yetarli darajada hisobga olinmagan. Bu holat davr ilmiy adabiyotlarida hukmron bo'lgan mafkuraviy yondashuvning yaqqol namunasidir.

Shunga qaramay, mazkur ko'p jildli nashr o'zbek musiqa san'ati tarixiga oid ko'plab faktik materiallar, arxiv ma'lumotlari va ilmiy kuzatishlarni bir tizimga solgani bilan alohida ahamiyat kasb etadi. Bugungi kunda ham u musiqa madaniyati tarixini o'rganishda muhim tarixshunoslik manbalaridan biri sifatida o'z qadrini saqlab qolmoqda.

Xulosa

Xulosa qilib aytganda, XX asrning 60–80-yillarida O'zbekiston musiqa san'ati tarixini o'rganish bo'yicha muhim ilmiy tadqiqotlar amalga oshirildi va musiqashunoslik fanining nazariy hamda amaliy asoslari sezilarli darajada boyitildi. Bu davrda maqom san'ati, xalq cholg'ulari, musiqiy folklor, simfonik musiqa hamda o'zbek musiqa madaniyatining tarixiy taraqqiyotiga bag'ishlangan qator fundamental asarlar yaratildi. I. Rajabov, F. Karomatov, T. Vizgo va boshqa musiqashunos olimlarning tadqiqotlari milliy musiqa merosini ilmiy jihatdan o'rganish va tizimlashtirishda muhim ahamiyat kasb etdi.

Shu bilan birga, mazkur davrda yaratilgan ilmiy adabiyotlarda sovet mafkurasining ta'siri sezilib, ayrim masalalar biryozqlama talqin qilinganligi ham kuzatiladi. Xususan, o'zbek musiqa madaniyati taraqqiyoti ko'pincha sovet madaniy siyosati bilan bog'lab izohlangan, milliy musiqa san'atining ko'p asrlik tarixiy ildizlari esa ba'zan yetarli darajada yoritilmagan. Biroq mafkuraviy cheklovlarga qaramay, ushbu davrda yaratilgan monografiyalar, maqolalar va ko'p jildli tadqiqotlar O'zbekiston musiqa madaniyati

tarixiga oid boy faktik materiallarni jamlagani bilan alohida ahamiyatga ega.

Natijada, 1960–1980-yillarda olib borilgan ilmiy izlanishlar keyingi davr musiqashunosligi uchun mustahkam ilmiy poydevor yaratib, milliy musiqa merosini chuqurroq va xolisona tadqiq etish imkoniyatlarini kengaytirdi. Shu sababli mazkur davrda yaratilgan ilmiy adabiyotlar O'zbekiston musiqa san'ati tarixshunosligining muhim bosqichi sifatida baholanishi mumkin.

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