ЧЕТ ТИЛЛАР ЎҚИТИШДА ИННОВАЦИОН ТЕХНОЛОГИЯЛАР ВА ФИЛОЛОГИЯ МАСАЛАЛАРИ

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ

ЧЕТ ТИЛЛАР ЎҚИТИШДА ИННОВАЦИОН ТЕХНОЛОГИЯЛАР ВА ФИЛОЛОГИЯ МАСАЛАЛАРИ

(Республика илмий-амалий анжуман материаллари,
12-апрель 2019 йил)

ИННОВАЦИОННЫХ ТЕХНОЛОГИЙ В ОБУЧЕНИИ ИНОСТРАННЫХ ЯЗЫКОВ И ПРОБЛЕМЫ ФИЛОЛОГИИ

(Материалы республиканской научно-практической конференции,
12-апреля 2019 год)

INNOVATIVE TECHNOLOGIES IN TEACHING FOREIGN LANGUAGES AND PROBLEMS OF PHILOLOGY

(Materials of the Republican scientific-practical conference,
12 April 2019 year)

Наманган – 2019

"Чет тиллар ўқитишда инновацион технологиялар ва филология масалалари" Республика миқёсидаги илмий-амалий анжуман материаллари. Наманган – 2019:

Анжуман материаллари жамланган тўплам: "Чет тиллар ўқитишда инновацион таълим технологиялар ва филологиянинг масалалари" номли Республика илмий-амалий анжумани материаллари бўлиб унда малакатимизда адабиётшунослик, тилшунослик, таржимашунослик ҳамда чет тиллар ўқитиш соҳасида амалга оширилаётган илмий тадқиқот ишлари муаллифларининг тилшунослик, адабиётшунослик, таржимашунослик ҳамда хорижий тилларни ўқитишда инновацион технологиялар ва янгича ёндашувлар асосида ўқитишга асосланган илмий мақолалар жамланган. Анжуман мақолаларнинг муаллифлари таниқли олимлар, мутахассислар, шунингдек, ёш изланувчи-тадқиқотчилардир.

Ундаги материаллардан тил, таржима, адабиёт ва чет тиллар фани ўқитувчилари, докторантлар, мустақил изланувчилар, шунингдек илму-фаннинг барча ихлосмандлари фойдаланишлари мумкин.

ТАҲРИР ҲАЙЪАТИ

ТЎХЛИЕВ Б.	профессор
СОДИҚОВ Қ.	профессор
РАҲМОНОВ Н.	профессор
ОМОНОВ Қ.	профессор
ЖАФАРОВ Б.	доцент
СИДИҚОВ Қ.	доцент
МИСИРОВ С.	доцент
УБАЙДУЛЛАЕВ Ш.	доцент
ТАЖИБАЕВ Ғ.	доцент
АЛИМОВА М.	доцент

Тўпламдан ўрин олган мақолаларнинг савияси, сифати ва илмий далилларнинг ҳаққонийлиги ҳамда мазмуни учун муаллифлар масъулдирлар

АДАБИЁТШУНОСЛИКДА ТАРИХ ВА ТАЛҚИН

НАВОИЙ ДИДАКТИКАСИ: ПЕДАГОГИК ТЕРМИНЛАР ВА УЛАРНИНГ ТАЛҚИНИ

Боқижон ТЎХЛИЕВ,
Филология фанлари доктори,
Тошкент давлат шарқшунослик институти профессори

Навоий асарларида жуда кўплаб педагогик терминологиянинг қўллангани ҳам бор ҳолатдир. Адибнинг бадиий, илмий, тарихий асарларида бу терминологиянинг ўзига хос тарзда қўлланиши кузатилади. Айниқса, бадиий асарларда улар ўзига хос тасвир унсурлари, бадиий тасвирни кучайтириб берувчи омил вазифасини адо этади.

Ғамзангдин ўлтурмак ишин таълим ола келмиш ажал,
Бу навъ устод ўлса, ул оз чоғда моҳир бўлғуси[1].

Гап ёр гўзаллиги устида бормоқда. Ёрнинг ҳамма нарсаси гўзал ва бу жиҳатдан улар олий даражага етишган. Ҳатто унинг ғамзаси ҳам шу мақомда. Шу ҳолат ва ходисани тасвирлаш учун Навоий ёр ғамзаси билан ажални ёнма-ён қўяди ҳамда уларни устоз ва шогирд мақомида тасвирлайди. Устознинг асосий вазифаси нималардан иборат? Табиийки, унинг асосий вазифаси ҳеч нарсани билмайдиган шогирдга мунтазам равишда билим беришдан, шу йўл билан уни ўзи танлаган соҳада етук, маҳоратли бир касб эгаси бўлиш даражасига етказишдан иборатдир. Агар устоз шундай бўлса, шогирд, албатта, жуда оз фурсат ичида маҳорат касб этиши тайин.

Ажалнинг вазифаси жон олишдан иборат. Навоий уни "ўлтурмак" сўзи билан ифодалаган. Ажал "ўлтурмак иши"ни ўрганмоқчи, шу соҳада таълим олмоқчи. Таълим берувчи ҳам тайёр, у ёрнинг ғамзасидир. Шунақа устоздан таълим олгандан кейин ажал моҳир бўлмай ким моҳир бўлсин?!
Энди гал устозидан ўтадиган шогирдлар ҳақида.

Кирпигингта қатл таълимин ажал бермиш, валек
Ўзидин устодроқ этмиш анинг устоди кўп[2].

Юқорида ёр ғамзасининг ажалга устозлик қилгани ҳақида гап борган эди. Бу ерда энди ажалнинг "шогирди" қаламга олинган. Маълум бўлишича, қатл этмоқ илми бўйича устоз – ажалдир. Ёрнинг киприги унга шогирдликка тушган. Устознинг "бағрикенглиги" шунчаликки, у шогирднинг ўзидан ҳам моҳирроқ бўлишини таъминлаган.

Албатта, шогирдларнинг барчаси ҳам бирдек моҳир, маҳоратли, эпчил ва уддабуррон бўлавермаслиги мумкин. Ўз касбини охиригича пухта эгаллай олмайдиган шогирдлар намунаси дўзах мисолида кўрсатилади. Ваҳоланки

---

[1] Алишер Навоий. МАТ, Хазойин ул-маоний. Ғаройиб ус-сиғар. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 3-жилд. – Тошкент, Фан, 1988, 478-бст.
[2] Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 53-бет.

ёрнинг фуркати инсонни ўрташда, руҳий кийноқларга рўпара қилишда тенгсиз устоддир:

> Ўртамакта фуркатинг шогирдидур дўзах, валек
> Пеша айлаб касб устодича моҳир бўлмади[3].

Педагогик терминология орасида "дарс", "сабоқ", "таълим", "такрор", "ҳарф", "ўқимоқ" кабилар, айниқса фаол истеъмолга эга. Дарс жараёнида янги билимлар ўрганилади. Ундан кейин эса бу билимларнинг мустаҳкам тарзда ўзлаштирилиши учун "такрору сабақ" қилинади.

> То ўқубмен ишқ ҳарфин дарсу такрору сабақ
> Вомиқу Фарҳоду Мажнун достонидур манга[4].

Айрим товушларнинг тўғри талаффузи уларнинг қисқа ёки узунроқ тарзда ўқилиши билан боғлиқ бўлади. Бундай чоғда мисолларни кўпроқ Қуръон оятларидан олиш анъана йўсинида бўлган:

> Зикрида оҳим дамо-дам ўйладуркким, аҳли зуҳд
> Ҳар замон бир мад ўқурда ояти Қуръон чекиб[5].

Ўқишда айрим гигиеник талабаларга риоя этиш мажбурий ҳисобланган. Жумладан, касаллик пайтида ўқувчиларнинг бевосита ёзилган матн устида узоқроқ муддат ўтиришлари ижобий ҳолат ҳисобланмаган. Зеро, бундай пайтда ўқувчи "Заъфка мужиб бўлур":

> Ёр хаттидин Навоий хаста кўнгли заъф этар,
> Заъфка мужиб бўлур, чун кўп ўқур бемор хат[6].

Ёрнинг хатидан лирик қаҳрамон озурдаланади, қийналади, ҳолсизланади. Аниқроғи касал бўлади. Зеро, "заъф"нинг луғавий маъноси "қувватсизлик", "ҳолсизлик", "хасталик", "касаллик"дир. "Муъжиб" эса "сабаб", "важ", "баҳона" маъноларини беради. Аслида бу ерда "хат" ийҳом вазифасини адо этаётир. Унинг мактуб маъноси ҳам матн учун хос. Айни пайтда бу сўзнинг мумтоз адабиётмизда ёр гўзаллигининг аломатларидан бири, лаблар устидаги майин, янги чиқаётган тукларни англатиши ҳам бор гап.

Алишер Навоийнинг "Фавойид ул-кибар" девонида "тилмиз" радифли бир ғазал мавжуд. Радифда қўлланган сўзнинг маъноси "талаба", "шогирд", "мурид" демакдир[7]. Биз учун муҳими, мазкур педагогик терминология ҳамда унга боғлиқ ҳолдаги тушунчалар изоҳидир.

> Бўла олса лабинг оллида Масиҳо тилмиз,
> Янги боштин яна топқай эди ихё тилмиз.(Ф.к.96)

Байтда мзоҳланиши лозим бўлган бир неча сўзлар мавжуд. Улар қаторида "Масиҳо", "тилмиз", "ихё" сўзлари турибди. "Тилмиз" юқорида изохланди. "Масиҳо" – мумтоз адабиётимиздаги энг фаол персонажлардан бири. "Ихё"

[3] Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 422-бет.
[4] Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 17-бет.
[5] Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 44-бет.
[6] Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 204-бет.
[7] Фарҳанги забони тожики. – Москва, 1969. с. 363

луғатларда кўпинча "эхъё" тарзида ёзилади. У "Фарҳанги забони тожики"да "аз нав зинда гардонидан, ҳаёт бахшидан" ("янгидан тирилтирмоқ", "ҳаёт бағишламоқ") тарзида изоҳланган. Шунингдек, унинг "тирикчилик", "ҳаёт" деган маънолари ҳам кўрсатилган[8].

Ана шунда байтни биз "Агар Масихо сенинг лабинг ҳузурида шогирдлик мақомини бажара олса эди, у янгидан ҳаёт топган бўлар эди", – тарзида табдил қилишимиз мумкин бўлади. Демак, муносиб устознинг қўлида таълим ва тарбия олиш инсон учун ўз ҳаётини янгидан бошлаш билан баробардир. Ушбу байтдаги педагогик муаммо ва муддао мана шу хулосани қайд этишдан иборат.

> Бўлса Фарход ила Мажнун, не ажаб, шогирдим;
> Истасам ишку жунунда мени шайдо тилмиз.

Болаларнинг ёшига мос ва муносиб равишда шўхлик қилиши, ўйинқароклиги ҳам адиб эътиборидан четда қолмаган. Адибнинг назарида шўхлик "атфол" – болалар учун табиий холдир. Бундан кўринадики, ўн бешинчи аср педагогикасида, умуман, ўша давр ўзбек адабий тилида "шогирд" ҳамда "тилмиз" сўзлари ўзаро синонимик қаторни ҳосил қилган.

Адиб қаламида "шўхлуқ мактаби" деган истиора ҳам мавжуд. Айни пайтда бу муносиб устоз ва номуносиб шогирд ҳақида ҳам айрим тасаввурларни бериши мумкин:

> Шўхлуғ мактабида сендин этиб касб атфол,
> Айламаслар бири устоҗга асло тилмиз.

Алишер Навоий қўллаган педагогик терминологиялар доирасида яна битта сўз эътиборни тортади. У мазкур ғазалда қўлланган "таълимгоҳ" сўзидир. Бу Навоий томонидан ўша даврда қўлланган неологизмлардан бири бўлиши ҳам мумкин. Шунга қарамасдан, унинг *мактаб, устоз, шогирд, ўрганмоқ* тушунчалари билан бевосита боғлиқ ҳолда қўллангани бу сўзни педагогик терминология сифатида қабул қилиш мумкинлигига далолат бўла олади:

> Ишқ *таълимгаҳидин* кўнгул истар махлас,
> Қилғай озодлиғ андокки таманно тилмиз.
> Кўзунг офат аро устод, вале холу хатинг
> Давр уруб оллида ўргангали яғмо тилмиз.

Алишер Навоий лирикасида *аврок, алифбе, варақ, дарс, давот, донишомуз (билим ўргатувчи), жадвал, жузвдон, илм, китоб, китобат, коғаз, лавҳ, мадорис, мактуб, мидод, руқъа,* тарх, таълим, тарбия устод, хат, шарҳ, қалам, қора (сиёҳ) сингари таълим-тарбияга доир атамаларнинг кўп учраши ҳам тасодифий эмас.

Буларнинг барчаси буюк мутафаккир ижодининг ҳали очилмаган қирралари ниҳоятда кўплигини, турли соҳа мутахассисларининг Навоий яратган бадиият оламидан ўзларига керакли кўплаб дурдоналарни топиши мумкинлигини яна бир марта тасдиқлаб турибди.

---

[8] Фарҳанги забони тожики. – Москва, 1969. с. 363

Адабиётлар:
1. Алишер Навоий. МАТ, Хазойин ул-маоний. Ғаройиб ус-сиғар. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 3-жилд. – Тошкент, Фан, 1988, 478-бет.
2. Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 53-бет.
3. Алишер Навоий. МАТ, Хазойин ул-маоний. Бадоеъ ул-васат. Илмий-танқидий текст асосида нашрга тайёрловчи Ҳамид Сулаймон. 20 жилдлик, 5-жилд. – Тошкент, Фан, 1990, 204-бет.
4. Фарҳанги забони тожики. – Москва, 1969. с.

ҚАДИМГИ ТУРКИЙ МАТНЛАР ВА УЛАРНИНГ ТАЛҚИНИ МАСАЛАСИ

Қосимжон СОДИҚОВ
Филология фанлари доктори
Тошкент давлат шарқшунослик институти профессори

Илк ва ўрта асрлардан қолган ёзма ёдгорликларни талқин қилиш ва ундаги сўз маъноларини аниклаш ҳам муҳим масала. Матн ўгирмасида эски, унутилган сўзларнинг маъносини топиб, жой-жойига қўйиш ҳам таҳрир санъатининг қуршовига киради.

Туркий тил ўзининг узоқ асрли тарихи давомида фонетик-фонологик, лексик-семантик, морфологик, синтактик ва стилистик жиҳатдан ўзгаришларга юз тутган. Шунга кўра, ўтмишда яратилган туркий битигларни ўзбек тилига ўгириш, илмий нашрларда матнни тўғри талқин қилиш, истеъмолдан чиққан ёки маъноси унутилган сўз ва сўз бирикмаларини изоҳлаш масаласи жиддий иш. Бу нарса ҳатто ман-ман деган олимларни ҳам иккилантириб қўяди.

Сўзлар маъносини талқин қилишдаги чалғишлар, одатда, бир қанча сабабга кўра юз беради: қадимги битигларда қўлланган сўзларнинг муайян бўлаги давримизга келиб истеъмолдан чиққан ёки баъзи сўзлар бир қанча маънода ишлатилиб, ҳозир эса улардан айримлари унутилган бўлади. Биз ўз таржималаримизда, илмий ишларимизда эски сўзларни луғатларда берилган маъносига кўра талқин қилишга одатланганмиз. Муҳими шундаки, унутилган сўзлар ва эски маъноларининг ҳаммаси ҳам мавжуд луғатларда учрайвермайди. Ҳали тилшунослар эътиборини тортмаган, луғатларга киритилмаган қанчадан-қанча сўзлар бор. Бундай ўринларда, матн мазмунидан келиб чиққан ҳолда, сўзлар семантикасига чуқурроқ ёндашишга тўғри келади.

Текстологияда кўпинча битигларда кечган сўзларни ҳозир сақланган маъносидагина талқин қилиш ҳоллари кузатилади. Бундай сўзлар ҳозир кенг ишлатиладиган маънолари бўйича эмас, унинг ўтмишдаги маънолари асосида талқин қилинмоғи керак. Бу нарса мутахассисдан теран билим ва маҳоратни талаб қилади.

Масалан, қадимги турк эпоси "Ўғузхоқон" достонида хоқоннинг зафарли юриши билан боғлиқ бир воқеа баёнида, Урусбег деганнинг ўғли Ўғуз хоқонга таъзим қила туриб, унга қарата: *"Men seŋä bašumnï, qutumnï berä-men"*, деб айтиб турган сўзи бор.

А.М. Шчербак буни рус тилига: *"Я тебе отдаю свою голову, счастье свое отдаю" ("Мен сенга бошимни бераман, ўз бахтимни бераман")* деб таржима қилган [1].

Эътибор берсангиз, жумлада кечган *qut* сўзи ушбу таржимада "бахт; толе" *(счастье)* маъносида талқин этилмоқда. Бу ўринда бекнинг ўғли хоқонга қараб: *"Мен сенга бошимни бераман, ўз бахтимни бераман" (Я тебе отдаю свою голову, счастье свое отдаю)* дейишининг ўзи хато (Бошни ва бахтни қандай қилиб бировга тортиқ қилиш мумкин?) Демак, таржима яхши чиқмаган.

"Древнетюркский словарь"да "Ўғузхоқон" достонидан олинган юқоридаги жумла *qut* сўзининг "душа; жизненная сила, дух" маъносига мисол қилиб келтирилган. Бу гап рус тилига *"Я отдаю тебе свою голову, свою душу"* дея таржима қилинган [2].

Асарнинг уйғурча нашрида мисолда берилган *qut* сўзи "бахт; толе" маъносида талқин қилиниб, матн: *"Män säŋä bešimni, baxtïmnï baxš etimän"*, шаклида ўгирилган [3]. Кўринадики, кейинги таржималарда ҳам мантиқ йўқ.

Матн мазмунига жиддий эътибор қаратилса, талқинимиз ҳам анча ўзгаради. Биринчи ўринда, сўзлар структураси ва илкин маъноларга эътибор қаратилмоғи керак. Таъкидлаш ўринлики, бу жумлада кечган *bašumnï, qutumnï* сўзлари "бошимни ва бахтимни" деган маънода келган эмас. Улар жуфт сўз бўлиб, биргаликда "эркимни; озодлигимни" деган маънони англатади. Чунки *qutumnï* сўзининг ўзагида "бахт" эмас, "эрк; озодлик" маъноси мавжуд.

Дарвоке, унутилган сўзлар ҳозирги тилимизда ҳам қолдиқ шаклида учраб қолади ёки улар айрим сўзларнинг таркибига сингиб кетган бўлуви мумкин. Шунга ўхшаб, *qut* сўзининг қадимги "эрк; озодлик" маъноси ҳозирги ўзбек тилидаги *қутил-, қутқар-* сўзларининг таркибида ҳам сақланган: *қутил (<қут+ил)* – "озод бўл"; *қутқар (<қут+қар)* – "озод қил" дегани.

Шуларга таянган ҳолда, достонда кечган юқоридаги жумлани ўзбек тилига: *"Мен сенга эркимни бераман [сенга бўйсунаман]"*, деб ўгиришимиз мумкин. Ана, таҳриримиз ҳам анча жойига тушди.

Энди *qut* сўзининг битигларда кузатилган, бироқ мавжуд луғатларда қайд этилмаган бошқа бир маъноси тўғрисида икки оғиз сўз.

Қадимги туркларнинг *Er qutï beliŋ, suw qutï teriŋ* деган мақоли бўлган.

Ушбу мақолда кечган *beliŋ* – "қўрқув; ваҳима; талваса"; Маҳмуд Кошғарий луғатида қайд этилувига кўра: "ёв келиши сабабли халқ орасида пайдо бўлган қўрқув" [4]; *teriŋ* эса "кенг ва чуқур" англамида; *чоғиштиринг, ҳозирги ўзб.: теран*. Жумбоқ мақолда кечган *qut* сўзини қандай англашда.

Р.Р. Арат мақолда кечган *qut* сўзини "қадр; қиймат" (*değer*) деб тушунган ҳамда мақолни турк тилига: *"Yiğidin değeri korku zamanında, suyun değeri derinliğinde"* (яъни: *"Йигитнинг қадр-қиймати қўрқув онида, сувнинг (дарёнинг) қадр-қиймати чуқурлигида"*) дея ўгирган [5].

"Древнетюркский словарь"да ҳам мақолда кечган *qut* сўзи "қадр; қиймат" (*достоинство; ценность*) маъносида талқин қилиниб, мақол рус тилига *"Достоинство мужа – в страхе [им внушаемом], ценность воды – в глубине [ее]"* деб таржима қилинган [2].

Уйғурча нашрида эса *qut* сўзи "бахт; толе" маъносида англашилиб, мақол: *"Ärniŋ qutī (baxtī) qorqmaslīqta, suniŋ qutī čoŋqurluqta"* деб ўгирилган [6].

Аслида юқоридаги мақолда кечган *qut* сўзини "бахт; толе" ёки "қадр; қиймат" (*достоинство; ценность*) маъноларида талқин қилиш уқадар тўғри эмас. Бу мақолдаги маъносини "куч; қувват" дея тушунмаклик керак: *Er qutī beliŋ, suw qutī teriŋ*. – *"Эр кишининг қудрати қўрқув чоғида, сувнинг [дарёнинг] қудрати тубида (билинади)"*. Кузатган киши яхши билади: қутқу чоғида жасур йигит ўзини кўрсатади, катта сувнинг бор қудрати тубида билинади.

Qut сўзи "куч; қудрат" маъносида бошқа битигларда ҳам кўп келади. Кул тигин битигидан олинган қуйидаги мисолга эътибор беринг: *Täŋri yarlīqaduqīn üčü[n, ö]züm-qutum bar üčün, qayan olurtum* (Ка.9). Ушбу мисолда кечган *qut* сўзи "Древнетюркский словарь"да "бахт" деб талқин қилиниб, мисол рус тилига шундай ўгирилган: "По милости неба и потому, что у меня самого было счастье, я сел каганом" [2].

Аслида мисолда кечган *özüm-qutum* ни жуфт сўз – "кучим-қудратим" деб талқин қилингани маъқул: *"Тангри ёрлақагани учун, кучим-қудратим борлиги учун хоқон бўлдим"*.

Кул тигин битигидан яна бир мисол: *Qutum bar üčün, ülügüm bar üčün, öltäči bodunuy tirgirü igit(t)im* (К.29).

"Древнетюркский словарь"да ушбу мисолда кечган *qutim-ülügit* жуфт сўз сифатида тушунилиб, жумла рус тилига: "Благодаря моему счастью я поднял к жизни готовый погибнуть народ" дея таржима қилинган [2].

Аслида, мисолда кечган *qut ülüg* ни "куч-қудрат, омад" дея талқин этилгани маъқул. Шунда юқоридаги жумла қуйидагича тушунилади: *"Куч-қудратим борлиги учун, омадим борлиги учун ўлаётган халқни тирилтириб, оёққа қўйдим"*.

Бошқа бир мисол. Кул тигин битигининг охирида Билга хоқон тилидан айтилган марсия берилган. Марсия матни шундай (жумлаларни шеърий сатрларга соламиз):

İnim Kül tigin kärgäk boltī,

özüm saqïntïm:
körür közüm körmäz-täg,
bilir biligim bilmäz-täg boltï,
özüm saqïntïm.
Öd Täŋri yasar,
kisi oylï qop ölügli tirimis (Kb.10).

Марсия матнидаги *kärgäk boltï* – "керак бўлди", яъни "ўлди" дегани;

kisi oylï – "одам боласи", яъни "одамзот"; *kisi* – ҳозирги тасаввуримиздаги "Одам ота"дир;

özüm saqïntïm – "ўзим қайғу-алам чекдим" дегани;

körür közüm körmäz-täg, bilir biligim bilmäz-täg boltï – "Кўрар кўзим кўрмасдек, билар билимим билмасдек бўлди", яъни "Кўзларимнинг нури кетди, эс-хушум оғди" маъносини беради;

Қадимги туркий тилда *öd* сўзи "вақт; замон" маъносини англатган. Луғатларда бу сўзнинг ана шу маъносигина берилган. Шунга таяниб, марсияда кечган *Öd Täŋri yasar* жумласини "Дунёни Тангри ясайди" деб таржима қилганлар [7].

Аслида марсияда кечган *öd* сўзи ҳар қандай "замон; давр; вақт; дунё"га эмас, "инсон умри"га, "умр ўлчови"га ишорадир. Шунинг учун уни "умр" деб олингани маъқул. Кесим вазифасидаги *yasar* эса "ясайди; яратади" эмас, "беради; белгилайди" дегани: *Öd Täŋri yasar* – "Умрни Тангри белгилайди / беради".

Бу жиҳатдан С.Е. Маловнинг талқини ҳақиқатга анча яқин туради: *Время (т.е. судьбы, сроки) распределяет небо (т.е. бог)* деб берган ушбу жумлани у [8].

Юқоридаги фикрларга таянган ҳолда, битигда берилган марсияни ҳозирги ўзбек тилига шундай ўгириш мумкин:

"Иним Кул тигин вафот этди, ўзим қайғу-алам чекдим; кўрар кўзим кўрмасдек, билар билимим билмасдек бўлди [яъни, кўзларимнинг нури кетди, эс-хушум оғди], ўзим қайғу-алам чекдим.

Умрни Тангри белгилайди. Киши ўғли буткул ўлгучидир".

Сўзнинг унутилган маънолари ва матн талқини билан боғлиқ бошқа бир мисол. Буддизм даврида тавғач [яъни, хитой] тилидан туркийга таржима қилинган "Олтун тусли ёруғ" сутрасида оға-ини тигинлар [шаҳзодалар] қиссаси келтирилган. Қиссада кичик тигин ўзини оч барсга қурбонлик қилиши билан боғлиқ воқеа бор. Тигиннинг ўлимидан олдинги ҳолати асарда шундай таърифланади:

Maxasatvi tigin kentü özi yanturu yana ol arïqqa kirip, ač bars üskintä tegip, terkin tawratï tonïn sučulup qamïš butïqï üzä asïp, inčä tep, bek qatïğ saw sözlädi.

С.Е. Малов ушбу жумлани рус тилига шундай таржима қилган:

"А сам же он – Магастви-царевич – вернулся снова и вошел в тот бассейн реки и достиг прямо той голодной тигрицы. Он быстро и поспешно

повесил на свесившийся сук камыша свои одежды и вот, так очень сильно (громко) восклицая, сказал (громкими) словами" [8].

Эътибор қаратилса, туркий матнда кечган **bek qatïy saw sözlädi** бирикмаси ушбу таржимада "очень сильно (громко) восклицая, сказал (громкими) словами" дея талқин этилмоқда.

Асарнинг ўзбекча нашрида бу жумла шундай берилган:

*"Мағастви тегин ўзи қайтиб, яна ўша ариққа кириб, оч барс олдига етиб, тез шошилиб, кийимини эгилган қамиш бутоғига осиб, шундай деб **жуда қаттиқ сўз сўзлади**"* [8].

Асарнинг уйғурча нашрида юқоридаги жумла қуйидагича ўгирилган:

*"(Šuniṇdin keyin) Maxastvi tigin yalγuz özi qaytïdïn yana šu ormanlïq ičigä kirip, ač yolwasnïṇ aldïγa kelip, kiyimlirini darhal yešip, qumušnïṇ putïγïγa esip qoγup, **nahayiti qattïq avaz bilän ... didi**"* [9].

Бу ерда **bek qatïy saw sözlädi** бирикмаси "nahayiti qattïq avaz bilän ... didi" дея талқин этилмоқда.

Кўриниб турибдики, жумлада кечган **bek qatïy saw sözlädi** бирикмаси талқинларнинг барида "жуда қаттиқ сўзлади; баланд довуш билан сўзлади" маъноларида берилган. Ваҳоланки, шаҳзоданинг ўлим олдидаги ҳолати бундай таърифни кўтаролмайди (Кўз олдингизга келтиринг, жон таслим қилаётган кимса бақириб-чақирмаса керак).

Фикримизнинг тасдиғи учун қайд этилган бирикмани бир бошдан таҳлил қилиб кўрайлик: унинг таркибидаги **bek** – "мустаҳкам; қаттиқ" дегани; **qatïy** ҳам айни англамда; **bek-qatïy** – биргаликда жуфт сўз: "қаттиқ, ўта мустаҳкам"дегани, лекин бу ўринда "кўнгилнинг туб-тубидаги" англамида келган; **saw** – қадимги туркий тилда бу сўзнинг маъноси кенг, айни бирикмада "сўз; илтижо; нола; ният; дуо" англамларидадир; **bek-qatïy saw** – "жуда қаттиқ, баланд довуш билан айтилган сўз" эмас, аксинча, "кўнгилнинг туб-тубидаги сўз; ният; илтижо" тушунчаларини беради; **bek-qatïy saw sözlädi** деганда "(кўнгил тубида) қаттиқ сақланаётган сўзларини сўзлади; (Тангрига) илтижо қилди" англашилади.

Фикрларга таянган ҳолда, "Олтун тусли ёруғ" сутрасида кичик шаҳзоданинг ўлим олдидаги ҳолатини акс эттирувчи жумлани қуйидагича талқин қилиш мумкин:

"Махасатви тигин ўзи орқага қайтиб, ўша ариққа кириб, оч барснинг тепасига бориб, шошила кийимларини эгилган қамиш бутоғи уза осиб, шундай деб, (кўнгил тубида) қаттиқ сақланаётган сўзларини сўзлади [яъни: ниятларини айтди; (Тангрига) илтижо қилди, (сўнгги) тилагини айтди]".

Матнда Махасатви шаҳзоданинг ушбу жумладан кейин келган сўзлари ҳам ана шунга мос тушади.

Қадимги туркий битигларнигина эмас, ўзбек классик адабиёти намояндалари асарларини талқин қилиш ҳам осон кечавермайди. Уларда ҳам унутилган, эски сўзлар анчагина. Жумладан, Алишер Навоий "Насойиму-л-муҳаббат"нинг 367- фаслида шайх Абу Али Дақкоқ тўғрисида сўзлар экан,

ёзади: *Derlär-ki, āhir 'umrida anča dard ustādya mustavlī bolup erdi-kim, har kün aqšam qurun tamya čīqar erdi va künäš sarī baqïp aytur erdi ...* [10].

Келтирилган жумлада кечган *aqšam qurun* бирикмасига эътибор қаратамиз. Ҳозирги ўзбек тилида *кечқурун* деган сўзимиз бор, лекин *ақшам қурун* ишлатилмайди.

Ҳар иккала сўз таркибидаги *qur* нинг маъноси нима ўзи? Қадимги туркий ёдгорликлар тилига бағишланган луғатларда *qur* сўзининг биз билмаган "мартаба; даража; белбоғ" маънолари берилган. Ёки ҳозирги ўзбек тилида *тенгқур* деймиз; бу сўздаги *қур* – "бир уяли" маъносида: *тенгқур* – "тенгдош" дегани. Лекин буларнинг ҳеч бири *kečqurun, aqšam qurun* сўзларидаги *қур* нинг маъносига тўғри келмайди. Демак, у бошқа англамдадир.

Маъносига кўра, *kečqurun, aqšam qurun* сўзларининг ҳар иккиси пайтга нисбатан ишлатилади. Энг муҳими, морфологик жиҳатдан иккаласи бир қолипда ясалган. Сўзлар таркибидаги *qur* нинг маъносини ҳам ана шу вазифасига таянган ҳолда очиқласа бўлади: *aqšam qurun* – "оқшом вақти билан" англамидадир: *qurun* даги *qur* компоненти "чоғ; вақт" дегани; *-un* – восита келишиги қўшимчаси. Шундан келиб чиқиб, ҳозирги ўзбек тилидаги *кечқурун (<кеч+қур+ун)* – "кеч вақти билан" деган маънони англатади.

Битигларни тўғри талқин қилишда сўзлар семантикаси, морфем тузилишига жиддий эътибор қаратишни талаб қилади. Бу нарса, тарихий семасеология, лексикографиянинг муҳим вазифаларидан биридир.

Адабиётлар:

1. Щербак А.М. Огуз-нāме. Мухаббат-нāме. М., 1959. С. 43.
2. Древнетюркский словарь. Л., 1969. С. 471.
3. Qadïmqï uyγur yazma yadigarlïqlïrïdïn tallanma. Tüzgüčïlär: Abduqayyum Xoja, Tursun Ayup, İsrapil Yusup. Urumčï, 1984. S. 145.
4. Маҳмуд Кошғарий. Девону луғати-т-турк [Туркий сўзлар девони]. Нашрга тайёрловчи: Қ. Содиқов. Тошкент, 2017. 448- б.
5. Arat R.R. Eski Türk Şiiri. Ankara, 1991. S. 274–275.
6. Qadïmqï uyγur yazma yadigarlïqlïrïdïn tallanma, s. 309.
7. Абдураҳмонов Ғ., Рустамов А. Қадимги туркий тил. Тошкент, 1982. 111- б.
8. Малов С.Е. Памятники древнетюркской письменности. М.–Л., 1951. С. 43.
9. Qadïmqï uyγur yazma yadigarlïqlïrïdïn tallanma, s. 173–174.
10. *Ali-şir Nevāyi.* Nesāyimü'l-mahabbe min şemāyimi'l-fütüvve. I. Metin. Hazırlayan K. Eraslan. Ankara, 1996. S. 185.

ДРАМАЛАРДА ТАРИХИЙ ҲАҚИҚАТНИНГ АКС ЭТИШИ

Қурбонбой Жаримбетов
Филология фанлари доктори,
Бердоқ номидаги Қорақалпоқ
давлат университети профессори

Малика Палымбетова
Бердоқ номидаги Қорақалпоқ давлат
университети докторанти

Т.Қайипбергановнинг «Ойдӯс бобо» драмасида муаллиф тарихий ҳақиқат билан бадиийликни синтезлай олган. Қорақалпоқларнинг Хива хони билан муносабатлари XVII асрдан бошланган[1.18]. XVIII аср давомида қорақалпоқлар Хива хонлигида юз берган сиёсий воқеаларга фаол қатнашган. Улар Оролли ӯзбеклар билан бирга Хива ҳукумати сиёсотига қарши бӯлиб, гоҳ-гоҳида қӯзғолонлар кӯтариб турган. Шундай Хива хонларининг ҳаракатларига қарши қӯзғолонларнинг бири 1827-йилги, яъни Ойдӯс бий бошчилигида халқ қӯзғолони бӯлди. Бу қӯзғолоннинг сабаби солиқнинг оғирлашиб кетишига боғлиқ келиб чиқади. Бу вақтда Хива хонлигида Оллоқулихон (1825-1842-й) раҳбарлик қиладиган эди. Лекин бу қӯзғолонда Ойдӯс бий барча қорақалпоқларни тӯплай олмайди. Фақат ӯзининг ҳимоясидаги 2000 одамни изига солган ва инқирозга учраган. Шундан сӯнг, қорақалпоқлар Кӯқон хонлиги томонга қочган. Бироқ, Хива аскарлари уларни Янгидарё бӯйида, Ширикроботга келган жойида изидан етиб Ойдӯс бийни ӯлдириб, халқини қорақалпоқларнинг орасига кӯчириб қайтиб олиб келади[2.25].

Мана, «Ойдӯс бобо» драмаси айнан шу воқеаларга бағишланган. Аммо, муаллиф тарихни кӯчирмасдан бадиийлаштириб янги тарихий драма яратади. Бу драма қорақалпоқларнинг тарихидаги 1827-йилги воқеаларни тасвирловчи дастлабки драма бӯлди. Муаллиф драманинг бошида Хива хонлигини салбий тасвирламаган. Аксинча, Хива хони қорақалпоқларга хонлик бериш учун Ойдӯс бобони Хивада олиб қолиб, савод очишига ёрдам берадиган адолатли хон сифатида тасвирлайди. Бу муаллифнинг тарихни тасвирлашдаги якка позицияси бӯлиб ҳисобланади. Шунингдек, драма Ойдӯс бобонинг халқ учун иккита укасини тенгдай ӯлдириб тасвирлаш саҳнасида шундай бадиий ҳақиқатни кӯрамиз. Тарихий маълумотларга суянадиган бӯлсак, Бегис билан Миржиқ 1809-1811-йилларда Хива хонига қарши бӯлган урушларда қаҳрамонларча ҳалок бӯлган [1.21.] – деб келтирилган. Драматург бу тарихий ҳақиқатдан чекиниб, Ойдӯс бобонинг қорақалпоқ халқи келажаги учун ӯзининг икки бармоғини тенгдек чопган халқ қаҳрамони қилиб тасвирлайди.

Бадиий факт давр руҳига мос, кучли характердаги образлар яратиш тарих билан адабиётнинг алоқасини мустаҳкамлаб уларнинг абадий яшаб қолишига имконият беради. Мана шундай адабиётда ва фолклорда узоқ яшаб

келаётган образларнинг бири Ойдўс бий образидир. Бу тарихий шахс ҳақида фикрлар қарама-қарши характерга эга.

Тарихчи М. Тлеумуратов ўзининг «Қорақалпоқ поэзияси-тарихий манба» деган ишида Ойдўс бобо ҳақида шундай фикрларни келтиради: «Ойдўснинг сиёсий ишлари XVIII асрнинг охири ва XIX асрнинг бошларига тўғри келади. Бу вақтлар Бердақнинг ҳали дунёга келмаган вақти эди. Ойдўс қорақалпоқ тарихининг энг қайғули даври, қорақалпоқ овулларининг от олдига солиниб, кўчиб қўнишлари даврларида қорақалпоқ бийларининг бу кўчишда Хива хонларига хушомад қилиб, озодлик учун қилинган саъй-ҳаракатларга қатнашган машҳур қорақалпоқ бийи[2.198.].

Қорақалпоқ адабиётида энг дастлабки тадқиқотчи ҳисобланган **Н.Дауқараев** ўзининг Бердақ шоир бўйича ёзган монографиясида шундай фикрларни келтириб ўтади: «Бердақ ўзининг «Ойдўс бобо» поэмасида қорақалпоқ халқининг тарихидаги озодлик учун бўлган қўзғолонларнинг бирини тасвирлаш билан бирга «олма еган олтмиш бийнинг» халқ қўзғолонини бошлаш ўрнига ўз бошининг ғами учун Хива хонлигига сотилиб кетганини ёзади. Бегис, Миржиқ, Ирза, Тўра каби халқ ботирларининг халқ иши учун қаҳрамонларча вафот этганлигини ёзади». [3.37.] Адабиётшунос олим **А. Муртазаев** Бердақнинг «Ойдўс бобо» асарида бийларнинг хон олдида ярамсизлигини, ҳатто ўз манфаати учун халқини ҳам аямаганлигини, Ойдўс бўлса хон билан тенг бўлиб, гоҳида ундан ҳам юқорига чиқиб кетадиган, халқ манфаати турганда хонга хушомадгўйлик қилмасдан халқнинг тарафини олиб юрадиган мард инсон эди деб келтиради[4.55-56.].

Асарнинг мазмунига қараб, биринчиси, Ойдўсни ўз манфаати учун иккита укасини ўлдирган сотқин деса, иккинчиси Ойдўс икки укасини халқ озодлиги учун ўлдирган деган фикрларни учратамиз. Олим И.Сағитов ўз ишида Бердақнинг асаридан парчалар келтириб Ойдўснинг ўз укалари ўлдирганлигини далиллашга ҳаракат қилади[5.132-133.]. Агарда, Ойдўс бобо ҳақиқатан ҳам икки укасини ўлдирган бўлса у халқ озодлиги, осойишталигини ўйлаб ҳатто қариндошларини ҳам халқ озодлиги йўлида аяамаган. Халқни озод кунларга етказиш учун ўзининг ҳам, ҳатто укаларининг жонини фидо қилган ҳақиқий халқпарвар инсон десак муболаға эмас. Бу образ миллий характерга эга образ қилиб шаклланган. Бу ҳақида профессор Қ.Жаримбетов «Бу шоирларнинг адабий қаҳрамонлари асосан қорақалпоқ халқининг вакиллари бўлиб, шу халқнинг орзу-армонлари, тилакларини, характерини ўзида жамлайди. Уларнинг уй-фикри, онги, умуман маънавий дунёси шу халқнинг ижтимоиий адолатлилик, миллий озодлик, миллий ривожланиш ғоялари билан боғлиқ» [6]. Ойдўс бобо образи бу тарихий шахс. Чунки, қорақалпоқларни озодликга етишишда халқи учун жон фидо қилган ватанпарвар инсон» деган фикирларни келтиради.

Муаллиф, драмада халқ ботирини, ақлли, зийрак, фаросатли, сабрли, туркий халқларнинг тарихини, генеологик шажарасини яхши биладиган, инсонийлик фазилатларни Ойдўс бобо образига сингдирган. Бу берилган сифатларнинг ҳаммаси драманинг ҳар бир эпизодида тасвирланади.

Ойдўснинг туркий халкларнинг тарихини, генеологик шажарасини яхши биладиган инсон сифатида тасвирланишини биз драмада хон билан хон даражасидаги саводли сўзлашишидан биламиз. Ойдўс хон билан сухбатида Кўнғирот уруғининг келиб чиқиши тарихини (Ойдўс бобо: Бизниг эл орасидаги афсоналарга қараганда барча туркий халкларнинг орасида иккиюзламачилик килмоқчиларга қарши курашган бир гурух йигитлар бошқалардан айрилиб кўзга тушиш мақсадида доим кўнғир отларга миниб чиққан экан. Кўнғирот кабиласи ана шуларнинг авлоди дейишади) [7.5]. Туроннинг кенг далаларида макон топган ота-боболарини (Бизнинг ота боболаримиз тугул оналаримиз ҳам туркийларинг бирдамликдаги хонлигини ажиратишни ҳеч қачон хоҳламаган. Шунинг учун ҳам Она достонимиз Қирқ қизни эслатдим... биласиз, бизнинг боболаримиз Туроннинг кенг далаларида, бирозлари Бухоро ва Қўқон хонликларида яшади. Жўнғорларнинг югур-югуридан сўнг кичик юз хонлигига ўтган... пўсиб-пўсиб, кимдир Хитойга, кимдир Рус подшолигига бўлинган. Афғонлар томонга кетганлар ҳам бор. Миср томонга, Шом томонга кетган қондошларимиз ҳам йўқ эмас. Афсуски, орқадаги музли катта денгиздан Ер Ўрта денгизигача масофани эгаллаган шунча туркий хонликлар қорақалпоқ деб ном олган бир қабилани ҳимоя қила олмагани сабабли уларнинг «хонлик» деган оилага эга бўла олмаганига барча қорақалпоклар жуда ачинамиз. Аникроғи, узатилган қизлардек ҳар бир оиланинг (хонликнинг) келини, яъни керегеси бўлиб яшаймиз. Излаганда ўз ота уйимизнинг каерда эканлигини топа олмаймиз. [7.10]), қорақалпоқ давлатчилигини тузиш учун олиб борган Маман бийнинг ҳаракатлари, бироқ бу харакатларнинг Россия империяси томонидан қўллаб-қувватланилмаганлиги, ваъда қилиб қорақалпокларнинг бошига иш тушганда ёрдамга келмаган иккиюзламачи Россия империяси (ўйланиб) Аждодлар йўли-тенгсиз буюк тажриба! Лекин, рус подшоси номи афсона Маманбийни қабул қилиб, шартнома қилишган бўлса ҳам, қорақалпокларнинг бошига ҳақиқий мусибатлар тушганда ёрдамга келмаган. Албатта, менсинмаган. Оразан ҳакгўй, турксифат Маман бий рус подшосига иккинчи марта бош эгиб боришни ўзига ор билиб, эл-халқини қадимий ота юрти _Хоразм томон кўчириб ўзи бошида келган[7.12].) ҳакидаги маълумотларни билиши фикримизнинг далилидир.

Ойдўс чиқарган ҳар бир қарор, чуқур ўйланиб сабр билан амалга оширилган. Буни ҳатто укалари Кўнғирот ҳокими бирдан-бир қорақалпоқ уруғларин бирлаштира оладиган куч эканлигини айтганда ҳам, у укаларига қарши дарғазаб бўлмади. Тушунтиришга ҳаракат қилган Ойдўснинг мехнатлари пучга чиққан вақтда ҳам у ўз бармоғимни қандай чопаман деди, лекин вақтлар ўтиб унинг ҳақ эканлигини тушунишни айтади. Шунингдек, Ойдўснинг ботирлигидан, донолигидан ҳатто хонлар ҳам сесканиши кўплаб асарларда айтилган. Масалан, Бердакнинг «Ойдўс бобо» достонида:

Келганда хон дарров турди,
Хонга қарши жавоб урди[7.5].

Дарҳақиқат, бундан кўриниб турибдики, шоир халққа хизмат қилган қорақалпоқнинг мард ўғлонининг шундай ибратли жиҳатларини тасвирлаган. Албатта, бу шоирнинг халқ томонида туриб Ойдўс бобога деган кўз қарашини билдирмоқда. Ойдўс бошчилигида халқ қўзғолони вақтида шоир ҳали туғилмагандир балким... Лекин, шоир, халқ оғзида юрган ҳар хил афсоналар асосида бу асарни ёзган бўлиши эҳтимол. Биз, сўз қилаётган икки драмада ҳам Ойдўс хон саройига келганда хон ўрнидан дарров туриб, унга «Ойдўс бобо» деб мурожаат қилиши фикримизнинг далилидир. Пьеса фожиали якун топади, чунки ундаги бош қаҳрамон Ойдўсга халқ ишонмай, Хива хони ваъдасидан тониб, уни калла қилишни буюриши унинг бу дунёни тарк этишига сабаб бўлади.

Асосий қаҳрамонлардан бири Бегис ва Миржиқ образларидир. Драматург бу тарихий шахсларни маҳорат билан тасвирлаган. Бу образларга Ойдўснинг учганда қаноти бўлса, иккинчиси қўнганда туёғи деб таъриф берилган. Бегис ва Миржиқ драмада Қўнғирот ҳокими тарафдорлари сифатида берилади. Бу икки қаҳрамон Хива хонининг ваъдаси ёлғон деб Қўнғирот ҳокимининг ваъдаларига учади. Бу икки қаҳрамон ҳам Қўнғирот ҳокимининг алдовларига эргашади. Бироқ, улар буни алдов деб эмас, Қорақалпоқ халқи Қўнғирот ҳокимлигининг қарамоғидагина озод бўла олади деган ишонч ва тушунча билан акасига қарши чиқади.

Драмада, Бегис ва Миржиқлар ақлли, ботир, довюрак сифатида таърифланади. Шундай қилиб, бу икки оға–ини, яъни Бегис ва Миржиқ сабрсизлиги, мақтовларга ишониши сабабли Ойдўс бобога қарши қилич кўтаради. Натижада, «Маслаҳат тепа» да бўлган урушда шаҳид ўлади»-деб келтирилган Тўлапберған Қайипбергеновнинг трагедиясида. Т.Алланазаровнинг «Ойдўс бобо» трагедиясининг «Кек» деб номланган иккинчи бўлимида. Бегис Ойдўс қалада ўлдирилади, Миржиқ буни эшитиб эсидан оғиб Ойдўс билан душманлардек суҳбатлашади, сўнг кейинги эпизодлар кўринмайди. Бу ерда муаллиф тарихий ҳақиқатдан чекиниб, муаллиф позициядан фойдаланиб бадиий ҳақиқатни тасвирлайди. Чунки, тарихга назар ташлайдиган бўлсак, Бегис ва Миржиқларнинг ўлган саналари 1809-1811-йилларда Хива хонига қарши бўлган жангларда қаҳрамонларча ҳалок бўлганлиги айтилган. Драматург бу драмани очишда халқ орасида тарқалган афсоналарга персонажларнинг ўз сўзларини киритиб ўринли фойдаланган. Масалан, драмада Қўнғирот уруғи ҳақидаги афсона[7.5], тасаввуф таълимоти тарафдори Х. А. Яссаўйй хикматлари[7.5], Нух пайғамбар ҳақидаги афсона[7.8], нақл-мақоллар[7.11], А. Фирдавсий[7.13], Шайх Саъдий, Афлотун, Паҳлавон Маҳмуд, Муҳаммад Пайғамбаримиз ривоятларидан, Рўдакий насиҳатларидан, грек афсоналаридан, А. Жомийнинг дидактик қўшиқларидан ўринли фойдаланган.

Шундай қилиб, ёзувчи Т. Қайипбергеновнинг «Ойдўс бобо» («Минг тиллога баҳоланган калла») трагедияси дастурий композицион усулда яратилган. Унда тарихий шахс Ойдўс бий ва унинг замони ҳақида янги муаллифлик фикрлар, ғоялар берилган. Бу пьеса, бугунги саҳнанинг

муваффақиятини ҳисобга олмаганликдан кўпроқ китобхонлар учун қулай яратилган бўлиши мумкин. Бироқ, саҳнанинг сўнги муваффақиятларини ҳисобга олган ҳолда бу пьеса қайта кўриб чиқилиб, томошабинлар эътиборига қўйилса ўз баҳосини топган бўлар эди, чунки, драматик асарнинг ҳақиқий ҳаёти саҳнада кўринади.

Адабиётлар :

1. Қарақалпақстан XIX әсирдиң екинши ярымынан XXI әсирге шекем. – Н.: Қарақалпақстан.

2. Тилеўмуратов М. Қарақалпақ поэзиясы – тарийхый дерек. – Н.: Қарақалпақстан, 1994.

3. Дәуқараев Н. Бердақ шаир. – Н.: Қарақалпақ мәмлекетлик баспасы, 1950.

4. Муртазаев А. Бердақ шығармаларындағы заманагөйлик ҳәм шеберлик. – Н.: Қарақалпақстан, 1993.

5. Сагитов И. Бердақтың творчествосы.-Н.: Қарақалпақстан, 1958.

6. Жәримбетов Қ.XIX әсир қарақалпақ лирикасының жанрлық қәсийетлери ҳәм раўажланыў тәрийхы.-Н.: Билим, 2004

7. Қайыпбергенов Т. Айдос баба (Мың тиллаға баҳаланған гелле). // Еркин Қарақалпақстан. 1998 ж, 19-февраль, №22.

ТАРИХИЙ ҚАҲРАМОНЛАР ВА АДАБИЙ ҚАҲРАМОНЛАР УЙҒУНЛИГИ

Насимхон Раҳмонов
Филология фанлари доктори,
Тошкент давлат санъат ва маданият институти профессори

Адабиёт тарихи фанини олий таълим тизимида ўқитиш, ёш авлодга бу фанни сингдириш энг мураккаб масалалардандир. Зотан, бугунги ёш авлод сенименталлика мойил бўлгани боис замонавий адабиётга иштиёки кўпроқ. Шунинг учун "Ўзбек адабиёти" ихтисослиги бўйича ҳимоя қилинаётган диссертацияларнинг тахминан етмиш-саксон фоизи замонавий адабиёт ҳиссасига тўғри келади. Матн ва манба муаммоси йўқ, назарий тушунчалар рус адабиётшунослигида етарли. Хуллас, кўп бош қотириш шарт эмас.

Муаммонинг яна бир жиҳати бор. Бу – адабиёт тарихи дарсликлари, қўлланмаларида далилларни рўй-рост баҳоламаслик, адабиёт тарихи фанини тор тушуниш оқибати ҳамдирдир.

Мен қадимги ёзма ёдгорликлар билан шуғулланганим боис адабиёт тарихи дарсларида туркий халқларнинг ижтимоий ва этник тарихига ҳам мурожаат этишимга тўғри келади. Талабага далиллар тили билан гапирмасангиз ишонмайди. Адабиёт тарихи фанининг табиати шунақа –

тарих фанини четлаб ўтолмайди. Тарихий қаҳрамонлар, тарихий воқеалар ҳар иккала фан учун ягона материал бўлиб хизмат қилади.

Гап тарихий қаҳрамонлар хақида кетар экан, тарихда ўтган кахрамонларни, айтайлик, Аттила, Истами хокон, Кул тигин, Буғрохон ва бошқа кўплаб каҳрамонларни фақат бугунгидай тарих дарсликларидан излашимиз шарт эмас. Ўтмишда хозиргидай тарих дарсликлари ёзилмаган, балки муаррихлар бир пайтнинг ўзида ижодкор бўлганлари боис ўтмишда яратилган ҳар қандай бадиий асар ҳам тарих дарслиги вазифасини бажарган. Рашиддидин Фазлуллоҳ Ҳамадонийнинг "Жомеъут- таворих" Тарихларнинг жаъми, 1310\ 11 йилларда ёзиб тугалланган) [1], Мирзо Улуғбекнинг "Тўрт улус тарихи" (1425 йили ёзиб тугаланган){2} ва бошқа кўплаб тарихга оид асарларни мисол қилиб келтиришимиз мумкин. Зотан, тарихий асарлар билан бадиий асарларнинг уйғунлиги тарихий қаҳрамонлар ҳақида ишончли маълумот бера олади.

Мен бугунги тарих дарсликларини титкилаш фикридан йирокман, лекин талабаларнинг, умуман, ёш авлоднинг эътирозларига жавоб бериш учун тарихий ҳақиқатни кимдир айтиши керак.

Миллатга садоқат, ватанпарварлик шиорлар орқали эмас, ўтмишдаги аждодларнинг қаҳрамонона ишлари орқали шакллантирилади. Бугунги авлодга намуна қилиб кўрсатишга арзигулик қаҳрамонлар тарихда кўп. Шу қаҳрамонлардан бири Алп Эр Тўнгадир. Бу кахрамоннинг тарихий шахс сифатидаги ўрни ханузгача мунозара бўлиб келади. Сабаби шуки, тарихчи олимларнинг айтишича, ўтмишда бундай қаҳрамон яшамаган, Алп Эр Тўнга уйдирма қаҳрамондир. Бу гапни бир замонлар рус тарихчиси В.В.Бартольд айтган[3, 70]. В.В.Бартольд Ўрта Осиё ва Эрон тарихи бўйича тенги йўқ олим экани ҳаммага маълум. Аммо ҳар доим ҳам буюкларнинг айтган ҳамма гапларини ишончли далил деб қараш бир ёкламаликка олиб келади. Шундай буюк олим ҳам Алп Эр Тўнгани мифологик қаҳрамон деб караб, Махмуд Кошғарийнинг "Девону луғатит- турк" асаридаги бу қаҳрамоннинг исми Афросиёб деб ҳам аталишига сабаб Қорахонийлар сулоласи аҳолиси форс эпосига, яъни Фирдавсийнинг "Шоҳнома" асарига суянганларини далил қилиб кўрсатади. Қарангки, Алп Эр Тўнга шахсиятини бехудага чиқариш учун икки томондан "ҳужум" бўлган – ҳам мифологияни, ҳам форс манбаларини рўкач қилган.

В.В. Бартольд яна Алп Эр Тўнгани тожиклар Афросиёб деб номлашига ва бу исмнинг тарихига тўхталади. Биз асосий мақсаддан чалғимаслик учун Афросиёб исмининг тарихи ҳақидаги масалага тўхталмасдан, эътиборни Алп Эр Тўнга тарихий шахсми ёки афсонавийми эканига қаратамиз. Қолаверса, форс манбаларида Афросиёб ҳақида кўплаб тарихий воқеалар айтилган.

Юқорида айтганимиздай, ўтмишдаги тарихий манбалар билан адабий манбалар уйқаш бўлиб, бир- бирини тўлдиради. Шу боис адабий манбалар тарихий далил ўрнини ҳам босади, деб бемалол айта оламиз. Ишончли тарихий манба ўрнини босадиган асар "Девону луғатит- турк"даги Алп Эр Тўнга ҳакида берилган қўшиққа эътибор қаратайлик:
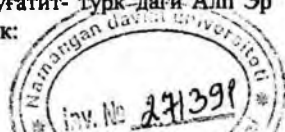
Алп Эр тўнга ўлдими,
Ярамас дунё колдими
Дунё ўчин олдими,
Энди юрак йиртилур[4, 77].

Бу тўртликни қадимги аждодларимиз туркий халклар яратган. Гарчи "Девону луғатит-турк" Х1 асрда яратилган бўлса ҳам юкоридаги тўртлик асар яратилмасдан бир неча асрлар олдин халқ оғзаки ижодида вужудга келган. Бу қаҳрамоннинг шон-шуҳрати асрлар давомида халкнинг қалбида муҳрланиб колган. Алп Эр Тўнганинг ўлими бутун туркий халкларнинг дарду ҳасратига айланган. Милоддан олдинги VII асрда яшаб, туркий кавмларнинг аждодлари бўлган сак- искит кабилаларини бирлаштириб, қудратли марказлашган империя ташкил қилган бу ҳоконнинг фазилатларини халк кўшик қилиб куйлаган. Унинг ўлимидан кейин замон заифлашиб, тубан кимсалар кўпайиб кетган. Зотан, давлатнинг таянчи, ўз халқига содик ҳукмдор ҳалок бўлди. Унинг ҳалокатидан беклар қайғуриб, қайғу-ғам ичида колди, бу мусибатдан ҳамманинг кўнгли ўртанди... Алп Эр Тўнгага бағишланган марсиянинг мазмуни ана шу руҳда.

Шу ўринда бир адабий конуниятга эътибор берайлик. Қадимги турклар, В.В. Бартольд айтганидай, форс эпоси таъсирида Алп Эр Тўнгани уйдирма қаҳрамон сифатида яратган бўлсалар, бошка бир адабий манбада ўша қаҳрамоннинг тарихда ҳакикатан яшаб ўтгани ҳакидаги маълумотга ишонамиз. Бу манба Маҳмуд Кошғарийга замондош Юсуф Хос Ҳожибнинг "Кутадғу билиг"(Саодатга йўлловчи билим) асаридир. Юсуф Алп Эр Тўнгани куйидагича таърифлайди: *"Турк беглари орасида оти белгилик, Тўнга Алп Эр эди, қути белгилик. Билими – буюк, ҳунарлари – талай, билимли, заковатли, халқ орасида сараси. Тожиклар уни Афросиёб деб атайдилар, бу Афросиёб элларни ўз тасарруфига олиб тутди... Тожиклар уни китобда ёзиб қолдирганлар, китобда бўлмаса, уни ким биларди"*[5]. Ҳар иккала адабий манбадан келтирилган Алп Эр Тўнга ҳакидаги парча бу қаҳрамоннинг тарихий шахс эканини, мифологик қаҳрамонга асло алокаси йўклигини далиллаб турибди. Аммо В.В.Бартольд Алп Эр Тўнгага нисбатан мифологик қаҳрамон деган тамғани қўйгандан кейин муҳтарам тарихчи олимларимиз юкоридаги тарихий далилларга бериманд муносабатда бўлганлар. Биз ҳам бундан йигирма беш йил илгари бу буюк қаҳрамон ҳакида ўз китобимизда баён килган эдик[6, 3].

Алп Эр Тўнганинг тарихда ўтган буюк хокон эканига иккала асардан ортик ишончли манба бўлмаса керак. Биз айтмокчи бўлган мақсад шуки, Алп Эр Тўнга шахсияти бошка тарихий қаҳрамонлар қаторидан жой олиши лозим. Зотан, бугунги авлодда ватанпарварлик, миллатга ҳурмат ва садокат туйғуларини пайдо килишнинг омилларидан бири тарихда ўтган қаҳрамонлар ҳакида рост гапни айтиб, уларни намуна килиб кўрсатишдир.

Туркий халклар тарихида ўтган яна бир қаҳрамон Модэ (Ботир тангрикут деган ном билан ҳам юритилади)дир . Модэ кадимги Хитой йилномаларидан ўрин олган, худди Алп Эр Тўнга сингари жаҳоншумул обрў-

эътиборга сазовор бўлган эди. Моде аслида "Ўғузнома" эпоси-
кахрамонининг прототипи Ўғуз хокондир. Аммо Модэ ханузгача афсонавий
кахрамон деб қаралади ва тарих асарларида ёки дарсликларида эсланмайди.
Агар Модэ афсонавий кахрамон бўлганда эди, кадимги "Хан шу" Хитой
йилномасида у билан боғлик қуйидаги воқеа ёзиб колдирилмаган бўларди.
     Милодий 209 йили ҳозирги Мўғулистон худудида истиқомат қилган
Дун ху (маъноси "шарқдаги варварлар" демакдир) кабилалар уюшмаси
хукмдори У-ди ҳамон ўзларини кудратли ҳисоблаб келарди. Зотан, хун
давлати Туман тангрикут ҳукмронлиги даврида анча заифлашиб қолган ва
Дун-хуга ўлпон тўлаб келарди. У-ди Хун давлати тахтига Модэ ўтирганини
эшитгандан кейин, Модэ ҳузурига элчиларини жўнатиб, "отанг Туман
хоқондан қолган учар отларингни менга берасан", деб талаб қўйди. Модэ ўз
аъёнларини йиғиб, улардан маслаҳат сўради. Аъёнлар Модэга "Учар
отларингизни берманг", деб маслаҳат беришди: Модэ эса аъёнларига: "Ён
қўшнимиздан отларимизни аясак яхши эмас", деб учар отларини бериб
юборди. Орадан бир оз вақт ўтиб, У-ди, Модэ мендан қўрқар экан, деб яна
элчиларини унинг хузурига жўнатди ва: "Менга хотинларингдан энг
гўзалини берасан" деб талаб қилди. Модэ яна аъёнларини чақириб, маслахат
сўраган эди, аъёнлар қаттиқ ғазабланиб: "Дун ху ҳукмдори виждонсиз одам
экан, хотинингизни ҳам сўрайдими?! Унга карши уруш очинг", деб маслаҳат
беришди. Модэ эса "Ён қўшнимиздан битта хотинимни аясам яхши бўлмас",
деб суюкли хотинларидан бирини У-дига бериб юборди. У-ди баттар
киборланиб кетди.
     Дун-хуга чегарадош Хун давлати ерида ташландик, фақат кумликдан
иборат жой бор эди. Дун ху ҳукмдори У-ди учинчи марта элчи жўнатиб,
Модэдан ўша ташландик ерни талаб қилди. Модэ яна аъёнларини чақириб,
ўша ташландик ерни бериш ё бермаслик ҳақида маслаҳат сўради. Аъёнлар
Модэга шундай маслаҳат беришди: "Ташландик бир жой бўлса, берсангиз
ҳам бўлади, бермасангиз ҳам". Модэ ҳаддан ташқари ғазабланиб уларга деди:
"Ер давлатнинг асоси-ку! Қандай қилиб ерни бериш мумкин?!" Модэ, ерни
берсангиз ҳам бўлади, бермасангиз ҳам бўлаверади, деб маслаҳат берган
амалдорларнинг ҳаммасини бошини танидан жудо килишга буйрук берди.
Модэ ўша зохоти отига минди-да, ким ортда колса, бошини оламан, деб
отини Дун-ху томонга куюндай учириб кетди. Дун ху саройига етиб бориб,
унинг саройини кунпаякун қилиб, ҳукмдорнинг бошини танидан жудо
килди[6/47-48].
     Кўриниб турибдики, Модэ ватанпарварликнинг тимсоли сифатида
хатто ўша пайтда Хун давлати билан душманлашиб келган Хан сулоласи
муаррихларининг эътиборини жалб қилган. Рақиб томон Модэни тарихда
ўтган ватанпарвар шахс сифатида эътироф этиб улуғлаган экан, бугунги
кунда бизнинг бурчимиз тарихни рўй рост, борича кўрсатишдан иборат
бўлмоғи, қаҳрамонларимизни юзага чиқариб, авлодларга таништиришимиз
лозим. Назаримизда, улуғ зотларга кўпам эътибор бераверасликка сабаб —
эски анъанавий қарашлардан кутула олмаганимиз бўлса керак. Ўтган

асрнинг ўрталарида, бугунги Ўзбекистоннинг қадимги аҳолисини эроний халқлар ташкил қилар эди, туркий қавмлар Олтойдан кўчиб келган, деган қарашлар ҳанузгача бошқачароқ шаклда ва оҳангда давом этиб келмоқда. Ўзбекистон худудидан топилган ва топилаётган туркий-рун ёзуви ёдгорликлари эса заминимизда туркий аҳоли қатламининг асосий ўрин эгаллаганини кўрсатмоқда. Турк қаҳрамонларининг тарихдаги ролига алоҳида эътибор бериладиган бўлса, эски, миллатга, ватанга хизмат қилмайдиган қарашларга барҳам берилиши табиий. Қолаверса, юқоридагидай адабий манбалар тарихий далиллар ўрнини боса олишини эътироф этишимиз керак.

Қадимги тарихий манбаларни эътиборга олмаслик натижасида Маҳмуд Торобий ҳанузгача ватанпарварлик тимсоли сифатида талқин қилиниб келинмоқда. Ахир, Мирзо Улуғбек "Тўрт улус тарихи" асарида Маҳмуд Торобий ҳақида сўз юритиб "*Сохта шер кўк сўфи кийиб юрарди, иккиюзламачилигу айёрликнинг асосларини ирғитди*", деб унинг асл қиёфасини очиб берган, у мўғулларга қарши курашда асло халққа раҳнамолик қилган эмас, аксинча, риёкор бир одам бўлганини Мирзо Улуғбек кўрсатиб берган[7, 299-301]. "Тўрт улус тарихи" асари ҳам ишончли тарихий манба сифатида эътироф этилса, кўп муаммоларга ойдинлик киритилган ва тарихий қаҳрамонларимиз рўй-рост юзага чиққан бўлади.

Умуман, адабий ва тарихий манбаларга ишонч, тарихий манбаларни адабий ёдгорликлар сфатида ўрганиш тарихда ўтган қаҳрамонларимизни рўй- рост баҳолашга олиб келади. Тарихда ўтган ҳар бир қаҳрамон халқимизнинг шаънидир. Зотан, халқ ўз қаҳрамонлари билан яшайди, Ватанга муҳаббатни қаҳрамонлар пайдо қилади.

Адабиётлар:

1. Рашид-ад-дин. Собрание летописей. 1 том. М.:-Л.: Изд. Ан СССР, 1952; 2 том М.:-Л.: Изд. Ан СССР, 1960; 3 том М.:-Л.: Изд. Ан СССР, 1940.
2. Мирзо Улуғбек. "Тўрт улус тарихи", Тошкент, "Чўлпон" нашриёти, 1994.
3. В.В. Бартольд. Асарлар 5- жилд, М.: 1968.
4. Кошғарий Маҳмуд. "Девону луғатит-турк, Тошкент. "Фан" нашриёти, 1960, 1 жил.
5.Юсуф Хос Ҳожиб Кутадғу билиг.Тошкент, "Фан",1972.
6. Раҳмон Н. Турк хоконлиги, Тошкент, Абдулла Қодирий номидаги Халқ мероси нашриёти.1993.
7.Бичурин Н.Я. (Иакинф).Собрание сведеий о народах, обитавших в Средней Азии в древние времена, том. М.:- Л.: 1950

THE ROLE OF POETRY IN VICTORIAN LITERATURE

Miravaz Mirsadullaev
Teacher of Namangan State University

The throne of Great Britain was gained by Queen Victoria, after the king William the IV, in 1837 and stayed on it for 64 years till her death in 1901 and it is considered one of the longest reigns not only in the history of England but also in the world history. Victorian period is now remembered as an era of important social, economic, and political changes that influenced on the world history. At that time the population grew dramatically, the British Empire leaded geopolitics policy, and technological industrial developments helped Britain become the most powerful country in the world stage.[9]

Though the British Empire was powerful as a country, the poverty was increasing and the distance between the rich and the poor was significant. Of course, this was leading to a moral decay among the nation. The poor classes were forced to work in bad conditions while the upper classes showed their interests in the trades between Britain and its colonies. The view of the country in people's mind was also changing: if early Romantics described the country as a rich of the flora and fauna, the Victorians saw it as industrial zones.

It must be added that the stress on morality was one of the crucial factors that can describe the social conditions in Victorian Britain. People had to accept and obey the strict rules and societal codes made by government. Also, they were restricted in participating in certain activities that they could not resist openly. Unfortunately, those codes were even worse for women. The role of the Victorian women in the society was not so visible to consider as they were tied to domestic works. Obviously, they were not independent in financial decisions, so this led to commercial institutions of marriages in the society.

Now we have made a brief introduction to Victorian England and have tried to visualize the real situation of that period. Hopefully, this information helps us understand the changes in literature and poetry.

According to the majority of historians and literary critics, Victorian Era is believed as a link between romanticism of the 18th century and realism of the 20th century.[10] Among the literary genres, novel started to reappear in literature and its main duty was to entertain the middle class that was rising at that time and to draw people's attention toward the contemporary life. Of course, the root of novel starts from the 18th century with the works of Daniel Defoe, Henry Fielding and the others, who lived and worked in Enlightenment movement. However, it was Victorian era that the novel got its mass readership. There were several reasons that why the novel had much acceptance by people: developing in printing and publishing processes. In addition to this, an Education Act was introduced in 1870 that led literacy rate to higher. Also, the time of the daily communication among

[9] www.victorian-era.org
[10] William Flesch, "British poetry 19th century", pp 419

men and the time at home for women were filled by reading. As a result, after some time the demand for fiction also rose.

A moral value was centered in the Victorian novels. The authors tried to show the inner goodness of human nature. According to accepted rules of that time, there were usually well-behavioral characters and the main hero, or the protagonist, grew up in a middle class and had to experience with difficulties in the industrial fields.

The period was very productive in the amount of writers in both genders: Charles Dickens, William Thackeray, Mrs. Gaskell, Bronte sisters and others.

The era was so productive in other literary fields, for example, in poetry there were such poets whose works can be considered as world literature masterpieces. The poets, who started writing literary works while Queen Victoria was on the throne, include *Alfred Tennyson, Robert Browning, Charles Swinburne, Gabriel Rossetti, Christina Rossetti, Matthew Arnold, Gerard Hopkins, Elizabeth Browning, A. E. Houseman* and others. Moreover some poets can be added to Victorian poets list, however; they began writing in the Victorian Age but gained popularity at the beginning of the 20th-century. For example, W. B. Yeats, Thomas Hardy and Rudyard Kipling are among 20th-century poets but they already tried their hands at poetry during the reign of the Queen Victoria. There were also some poets, like W. Wordsworth, who had seen the French Revolution, and still in literary field when Victoria became the queen.

Among the well-known Victorian poets, Browning and Tennyson were eager to show interest in those revolutionary scientific discoveries in their literary works. Of course, the most important and earthshaking achievement of that era was Charles Darwin's discovery of the evolution theory, *"Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life,"*. It was published in 1859 and known as *"On the Origin of the Spicies"*. In the same year, Edward FitzGerald published his famous work *"The Rubaiyat of Omar Khayyom"*, translation of poems by Persian classic poet, Omar Khayyom.

> *Ah, my Beloved, fill the Cup that clears*
> *To-day of past Regrets and future Fears*
> *Tomorrow? – Why, To-morrow I may be*
> *Myself with Yesterday's Sev'n Thousand Years.*[11] *(XXII quatrain)*

He wrote it in responce to his unlucky marriage and also to Tennyson's famous elegy *In Memorim A.H. H.*

Some Victorian poets' popularities were under shadow of another Charles, this time Charles Lyell[12], his *Principles of Geology* was published in three volumes between 1830 and 1833. If Charles Darwin changed the mind of people about the human evaluation, Charles Lyell made revolutionary changes in the thoughts of about how the world had appeared. For the Victorian people the universe began to seem greater than ever. These scientific works influenced poetry as well: Tennyson

---

[11] The Rubaiyat of Omar Khayyam: Translated by E. FitzGerald in 1859

[12] Charles Lyell: (1797-1875), a Scottish geologist

put his ideas about the universe, inspiration taken from Lyell's theories, in his poem:

> *A touch of shame upon her cheek;*
> *'I am not worthy ev'n to speak*
> *Of thy prevailing mysteries*[13]

Now we are going to switch from general overview of Victorian literary, scientific works into our specific focus, which is poetry.

Generally the Victorian poetry is a noteworthy re-assessment of the class by one of the chief researchers of the period. Isobel Armstrong[14] rescues Victorian verse from its longstanding sepia picture as a 'a moralised form of romantic verse', and discovers its frequently subversive investigation of nineteenth-century culture and legislative issues. The feel and governmental issues of Victorian poetry are united in a managed authentic dialog. Isobel Armstrong looks at its moderate and nonconformist conventions, and thinks about crafted by recognizable white collar class male artists to that of female and working-class artists. Victorian poetry splendidly exhibits the exceptional refinement of the class. In the meantime it introduces an enthusiastic test to some significant issues in contemporary Marxist, post-structuralism and feminist criticism.

The poets of the period touched on the themes such as societal, religious, and philosophical ideas of the time. Most of them criticized the country's industrialization process and destroying rural lifestyle. Also, their dissatisfaction was to the imbalance of power between the classes, because the poor people had to obey all the rules while middle class gained its power over the society.

Additionally, almost all Victorian poets used mythological heroes because Victorian period came after the Romanticism: it is obvious that to have clear similarity between two of them. Most poets inherited mythological heroes from Romantic poets who had taken them earlier from another literature period, Renaissance.

One of the most famous writers of the Victorian time was Alfred, Lord Tennyson, who worked as an artist laureate of the United Kingdom from 1850 until his death in 1892. Much of Tennyson's verse centered on the retellings of established myths. He tried different things with meter, however, a large portion of his verse took after strict arranging—an impression of the strict convention of the Victorian time. His work frequently centered on the disagreement between loyalty to religion and the new discoveries being made in the field of science.

A couple Robert and Elizabeth Barrett Browning became noticeably popular for the love lyrics they used to write with each other. Elizabeth was already a well-known artist when she met her future spouse in 1845. He encouraged her to publish her love sonnets, which essentially expanded her fame. Additionally worth specify in a discourse of the Victorian time is a gathering of essayists and specialists called the Pre-Raphaelite Brotherhood of which Dante Gabriel Rossetti and his sister Christina were a main part. In the late 1840s, a gathering of English

---

[13] Lord Tennyson: "In Memoriam"

[14] British academic, an university professor of London

23

artists sorted out the Pre-Raphaelite Brotherhood with the aim of replacing the well known scholarly way to deal with painting. A few journalists joined this development, less formal way to deal with composing writing.

References:
1. William Flesch, "British poetry 19th century"
2. The Rubaiyat of Omar Khayyam: Translated by E. FitzGerald in 1859
3. Lord Tennyson: "In Memoriam".

PROMINENT FEMALE POLITICAL FIGURES OF BABURIDS ERA

Mirzohid Koraboyev
Senior teacher of Namangan State University

The Baburids valued intellectual, literary and artistic achievements. Their liberal resources helped them to patronise scholars, distribute charity, construct edifices buildings and lay out gardens. Baburid emperors themselves were multi-talented people. They have major cultural accomplishments to their credit. They also gave enough liberty to their ladies in spite of Purdahor seclusion to patronise the cultural activities. So, Baburid ladies utilized their time and resources on the literary pursuits of that age. Royal ladies like Salima Sultan Begum, Gulbadan Begum, NurJahan, Jahanara and ZebunNisa had their own libraries.

The ladies of Mughal royalty were quite educated. They occupied themselves in reading, writing and composing verses. Baburid Emperor always hired some experienced old person especially for the education of their women; she was entitled Atun Mama (Lady Teacher). During Akbar's time the regular training was given to the ladies of royal household. Akbar set apart certain chambers as a school for girls in his palace at Fatehpur Sikri. The Baburid emperors also used to employ educated ladies usually Persian to teach their daughters. Shahjahan appointed Sati un Nisa Begum (Nazir (Accountant) of Mumtaz Mahall) for the literary training of Jahanara Begum. Jahanara Begum picked the knowledge of Persian and Arabic from Sati un Nisa. Aurangzeb educated his daughters not only in religious sphere but also they had a comprehensive knowledge of linguistics. He appointed Hafiza Mariyum and Mulla said Ashraf Mazindarani as her teacher, a highly educated lady and a great Persian poet respectively. The curriculum for the education of ladies included study of Persian, Arabic, Theology, History. Some ladies learnt Quran by heart; other took interest in reading the books like Gulistan and Bostan written by Sheikh Sadi Shirazi.

Baburid women also promoted the cause of learning by establishing educational institutions. They had founded Madrasas and gave stipends to the needy and deserving persons for promoting learning. Bega Begum, wife of Humayun, founded a college near the tombs of her husband. Maham Anga (foster mother of Akbar) established a madrasa (school) in Delhi attached to a mosque Khirul Munazi. Jahanara Begum founded a madrasa (school) attached to Jamia

Masjid in Agra. The patronage given by these ladies to spread the education was not confined to the capital alone. In some provinces of the empire, some ladies took keen of interest in the promotion of education. Bibi Razi, the wife of Muhmud Shah of Jaunpur, built a college and allotted stipends for students and teachers.

So the Baburid ladies were educated and they had done a lot for promotion of learning especially in that era in which the concept of learning was quite ignored regarding women.

In more recent history there was Babur's maternal grandmother Isan Daulat Begum, the wife of Yunus Khan who after the death of Babur's father managed everything for her grandson. In the words of Babur When it comes to tactics and strategy, there were few women like my grandmother Isan Daulat Begum. She was intelligent and a good organizer mostly arrangements were made according to her stipulations.

Furthermore Babur's mother Qultug Nigar Begum was the very energetic lady, the chief wife of Umar Shaykh Mirza and she accompanied her son Babur on many of his campaigns.

The company of women for Baburid men was a normal part of almost all their activities. Women took part actively at court functions, in wars and some of the prominent ladies participated in business dealings with domestic and foreign petitioners behind the veil. The chronicles contain a wealth of documentations on women in the imperial household who were often as powerful as their husbands acting as patrons of architecture, art and science, playing a role in government, having the right to issue edicts, intervenes in the political matters. Baburid women showed great dignity in the exercise of power. Akbar had appointed his sister Bakhtunnisa as governor of Kabul. She successfully administrated the area for three years. Women participated in the political culture of their times by different ways and means as follows:

Matrimonial alliance: Many marriages were based on political motives. They strengthen their position indifferent regions through these marriages. Baburid women worked behind the scenes in marriage negotiations, guided emperors and princes in directions that would be most beneficial as political alliances and welcoming new wives into the complex culture of the women's apartments. Mubarika a lady of Pashtun clan of Yusufzay to whom Babur married which improved his standing in the eyes of the Afghan highlanders. Similarly Babur married her sister to Shabani Khan and after getting the rule of India he called her sister back by getting divorced from Shabani Khan. So women played a great role in these political marriages. As Nurjahan married the daughter of her brother Mumtaz Mahal to Shahjahan to strengthen her position and later married her daughter Ladli Begum to the other son of Jahangir.

Diplomatic missions: These ladies corresponded by letters and by couriers with the noble wives of rulers of other countries and kingdoms and strengthen the contacts that were beneficial to the empire. The ladies actively corresponded to the nobles and other officials. In the list of the ladies who actively corresponded in

Mughal period were Hamida Bano Begum, Nurjahan, Mumtaz Mahal and Jahan Ara.

One of the most striking personalities of Mughal dynasty was Nurjahan Begum, daughter of Itimad-ud-daula. She was married to Jahangir in 1611, the Emperor married her and gave her the title of Noor Mahal (Light of the palace) in 1611 and Nurjahan (Lightof the world) in 1616.

Nurjahan was a courageous lady and was endowed with the capacity of understanding the political problems and of taking active interest in matters of administration. She served as a sound adviser to her husband.

It is a great achievement of the women that they became successful to leave their marks in the field of politics. These ladies advised them in the critical matters. They had the coins of their name, they got the right to sit beside the king and to issue the farmans.

References:
1. GulBadan Begum, Humayun-Nama, Lahore: Sang-e-Meel Public., 1987, p.8-9
2. Benerjee, S. K. Humayun Badshah Vol. 1, Oxford University Press, 1938.
3. Lal, K. S. The Mughal harem, Delhi, AdityaPrakashan, 1988, p.84.
4. Rekha Misra, Women in Mughal India, Allahabad, 1967. p.29.

АМИР ТЕМУР СИЙМОСИ ҲУЖЖАТЛИ НАСР ЖАНРИДА

Олимжон Дадабоев
Наманган давлат университети
катта ўқитувчиси

Европада Амир Темур ҳақида ёзилган фаннинг турли соҳасига оид асарлар ва турли жанрга оид бадиий адабиёт намуналари XX асрларга келиб мазмун жиҳатдан ўзгача моҳият касб эта бошлади. Даставвал ғарблик ёзувчилар Соҳибқироннинг фотиҳлик юришлари ҳақида ёзган бўлсалар, кейинги давр ёзувчиларини унинг нафақат саркардалик маҳорати, балки давлат арбоби ва ҳаттоки оддий инсон сифатидаги қирралари ҳам қизиқтира бошлади. Бунинг асосий сабаби эса Амир Темур ҳаётини тасвирловчи энг ишончли манбалар – Ғиёсиддин Али ибн Жамол ал-Ислом Яздий, Низомиддин Шомий, Шарафиддин Али Яздий ва Ибн Арабшоҳ каби солномачиларнинг асарлари Европа тилларига таржима қилинганидадир.

XX асрга келиб Европада Амир Темур ҳақида ёзилган асарлар жанрининг ранг-баранглиги кузатилади: бу туркум асарларнинг мазмун-моҳиятига Низомиддин Шомий, Шарафиддин Али Яздий, Ибн Арабшоҳ, Муиниддин Натанзий, Ибн Халдун каби Шарқ солномачилари асарларининг таъсири жуда катта бўлди. Ҳильда Ҳукхэм, Ҳарольд Лэмб, Жастин Мароцци, Люсьен Керен, Жан Поль Ру каби бир қатор шарқшуносларнинг Соҳибқирон ҳақида яратган асарлари тўлиғича ана шу солномалардаги маълумотлар асосига қурилган эди. Бу асарларда ҳужжатларга асослангани боис, бадиий

образ тасвиридан кўра, илмий маълумотларни бериш бирламчи ўрин тутади. Ўзбек адабиётида ҳам XX аср охирига келиб ана шундай хусусиятларга эга асарлар яратила бошланди. Бўрибой Аҳмедов, Пиримкул Қодиров, Поён Равшанов каби тарихчи ва ёзувчиларнинг Амир Темур ҳакида яратган асарлари ҳам тўлиғича ҳужжатларга асосланган. Гарчи Ҳильда Хукхэм асарини "ҳужжатли қисса", Жастин Мароцци асарини "тарихий роман", Поён Равшанов ўз асарини "роман", Пиримкул Қодиров эса ўз асарини "илмий бадиа" деб номланган бўлса-да, бу асарларнинг ҳаммасини, жанр хусусиятига кўра, фикримизча, ҳужжатли наср деган термин билан аташ максадга мувофиқ кўринади.

Бу жанр ҳакида профессор Қ.Йўлдошев шундай деб таъриф беради: Ҳужжатли наср тарихий шахс, тарихий ҳодиса ёки ижтимоий воқеликни тўлиғича ёки қисман ҳужжатли материалларга таянган ҳолда бадиий тадқиқ этишга қаратилади [5,4]. Кўринадики, бадиийлик ҳужжатли наср учун ҳам энг асосий ва бирламчи белгидир. Айни вақтда, у соф бадиий насрдан бадиий тўқиманинг минимал ҳолати, таянилган ҳужжат ва тарихий маълумотларнинг ўзи муҳим ижтимоий қимматга эгалиги, каҳрамонлар табиатидаги ўзига хос фазилат ёки нуқсонларни кўрсатишга ортиқча уринилмаслиги билан ажралиб туради. Шунингдек, ҳужжатларга бадиият нуктаи назаридан ёндашилгани, ҳаётий далиллар тарихий истиқболда кўрсатилгани, каҳрамонларнинг кейинчалик нечоғли машҳур бўлганининг тасвирланиши жиҳатидан ҳужжатли наср журналистикадаги мақола ва очерк жанридан фарқланиб туради. Ҳужжатли насрда персонажлар ифодасига бадиий тасвир талаби асосида ёндашилса-да, ҳужжатларга, тарихий воқеаларга ишончли далил сифатида суяниш, унинг теран илмий талкинини бериш ва фақат мавжуд материаллар доирасида бадиий тадқиқ этиш лозим бўлганидан ундан тарихий ва илмий аниклик талаб этилади [5,4]. Шу ўринда аниқроқ тасаввур пайдо қилиш учун Ўрта Осиё маданияти тарихида ҳужжатли насрнинг энг жонли намунаси сифатида Ҳеродотнинг "Тарих" асаридаги тарихий воқеалар баёнини келтириш мумкин. Жумладан, "Тарих" асарининг учинчи китобидаги Камбис ва унинг кўл остидаги жарчи, коҳинларга оид воқеалар ва ҳукмдор Кирнинг уларга муносабати, бизнингча, ҳужжатли насрни ўзида ифода этади. Зотан, Геродот фақат тарихий воқеаларни баён қилиб қолмайди, балки илмий аниклик йўлидан борган [2,157].

Мазкур жанрда Амир Темур мавзусига кўл урган деярли ҳар бир ёзувчи унинг характер қирраларини очишга, бу инсоннинг ботиний ва зоҳирий хислатларини очиб беришга ҳаракат қилган. Бироқ бу инсон характеридаги серкиррралилик, бир вужудга жо бўлган шафқат билмас жаҳонгир фотиҳ, бағрикенг саркарда, қаттиққўл давлат арбоби, меҳрибон ота ва ини, вафодор дўст, бунёдкор арбоб каби хислатлар Европанинг ҳамма ёзувчиларини боши берк кўчага олиб кириб қўйган эди. Бу инсонни ёвуз дея қоралашга мойил бўлган ижодкорлар унинг инсоний фазилатлари олдида тўхтаб колдилар. Соҳибқиронни ёмон дегувчилар шу оннинг ўзида ундаги яхши хислатларни ҳам бирма-бир санашдан тортинмадилар. Шунинг учун бўлса керак, бу

инсоннинг турли қирраларини ёритишга жазм қилган ижодкорлар Европада ҳам, Ўрта Осиёда ҳам йилдан-йилга ортиб бормоқда.

Амир Темурнинг ҳаёт йўли ҳақидаги тафсилотлар ва маълумотлар нечоғли кўп бўлмасин, шунчалик чигал ҳамдир. Бу инсон ҳақидаги тарихий маълумотларнинг кўплиги унинг характери тасвиридаги турли-туманликка олиб келган. Ўтган олти аср мобайнида янги-янги тарихчилар, ёзувчилар Амир Темурни нисбатан ё қоралаб, ё оқлаб асарлар битишган. Кези келганда шуни таъкидлаш керакки, ана шу ёзувчиларнинг барчаси ўз қўлида мавжуд бўлган тарихий фактларгагина мурожаат қила олишган. Амир Темур ҳаётлиги ва ундан кейинги даврга оид сақланиб қолган ҳужжатлар, солномалар, мактублару ахборотлар сони етарлича. Бу шахс ҳаётидаги биргина воқеа мисолида гувоҳ ва муаллифлар турли хулосалар чиқаришган. Боз устига, тарихий маълумотлардаги чалкашликка муайян сиёсий мойиллик ёки миллий ватанпарварлик туйғуларига йўғрилган баҳолар ҳам қўшилади ва бундан қарама-қаршилик ортса ортадики, асло камаймайди. Бундан ташқари, Амир Темур ҳаёти ва фаолиятига доир манбалардан фойдаланиш тартиби ҳам ҳамма ижодкорда ҳар хил. Демоқчимизки, қайсидир ёзувчи мавжуд манбаларни синчиклаб солиштириб чиқиб, холис баҳо беришга уринган бўлса, бошқаси ўзига керакли бўлган, ўз қарашларигагина мос келувчи манбани маъқул кўрган. Яна шуни алоҳида таъкидлаш керакки, хориж ва ўзбек ёзувчиларининг Амир Темур ҳақида ёзган ҳужжатли асарлари бир-биридан шаклига кўрагина эмас, мазмун ва моҳият жиҳатдан кескин фарқ қилади.

Бу шуни кўрсатадики, мазкур жанрда Амир Темур ҳақида хорижда ва юртимизда яратилаётган ҳужжатли наср жанрига мансуб асарларни ўрганиш ҳам муҳим ва долзарбдир. Зеро, замонавий саналмиш бу жанрнинг "аудитория"си хориж мамлакатларида жуда ҳам улкан ҳисобланади.

Аввало, хорижда ҳужжатли наср жанрида яратилган асарлардан биз Жастин Мароцци қаламига мансуб асарни таҳлилга тортамиз. Шуниси аниқки, ҳужжатли наср жанрига оид бу асарнинг кириш қисмининг ўзидаёқ ёзувчининг Амир Темурга, қолаверса, туркий халқларга нисбатан тутган позицияси намоён бўлади. Хусусан, Жастин Мароцци асар бошида исмлар ва терминлар ҳақидаги изоҳ бўлимида шундай дейди: "Марказий Осиё худди миналаштирилган майдонни эслатади. Ва бу ерда гап фақат шаҳар номлари ҳақидагина кетмаяпти" [3.3]. Журналистларга хос услуб. Жастин Мароцци асар бошидаёқ ғарблик ўқувчини сергак тортишга мажбур қилади. Танлаган жумлалари ҳам китобхон онгида Шарқ ҳақида салбий фикрлар пайдо бўлишига олиб келади. Тўғри, у осиёликлар атоқли отларининг ўзи учун қийинчилик туғдирганини айтмоқчи бўлади. Бироқ тасвирда ҳам услуб бор. Биргина жумла билан Жастин Мароцци Осиё деганда шундоқ ҳам жанглар майдонини тасаввур қиладиган ғарбликлар онгида салбий фикрлар уйғота олади.

Европа ижодкорлари учун Соҳибқироннинг тарихий образи ва у ҳақдаги маълумотлар жумбоқ бўлиб қолаверган. Жумбоқни ҳал қилиш учун эса улар

Амир Темур ҳақидаги бирламчи манбаларни чуқур ва изчил ўрганишлари лозим эди.

Аждодларимиз ҳақида ёзилган ҳар бир асар бизнинг ҳам маънавий мулкимиздир. Жумладан, Жастин Мароцщининг асарини ўқиб, буни яна бир бор ҳис қилиш мумкин. У Кристофер Марлонинг "Буюк Темур" драмаси ҳақида сўз юритиб, шундай дейди: "... драмадан олинадиган яна бир сабоқ бор. Бир адабий танқидчи ёзганидек: "Ўрта Осиё ва бошқа жойлардаги воқеалар шуни кўрсатадики, агар биз уларга етарлича баҳо бермасак, уларнинг авлодлари эртага бизга таҳдид қилишлари мумкин" [3,62]. Шоҳид бўлиб турганимиздек, юқоридаги нуктаи назар ва позициядан туриб ўз фикрини кенг китобхон оммасига етказмоқчи бўлган ёзувчи ёки адабий танқидчилар, афсуски, ҳозирги замонда ҳам етарлича топилади. Таассуф билан айтиш керакки, Европа ёхуд Америка ва Шарқ ўртасидаги ўзаро англашмовчиликлар, зиддиятли қарашлар турли даврдаги адабий жараёнларга ҳам ўз таъсирини ўтказмасдан қолмайди. Ҳаттоки, ўтмиш воқеаларини ҳикоя қилиш, изоҳлаш, замон одамларига кимнинг аслида ким бўлганини етказиб беришда ҳам сиёсатнинг нозик ўйинлари ўз сўзини айтмоқда. Ёзувчи тарихга холис қарамас экан, бу аҳвол китобхонлар онгида буюк шахслар ҳақида нотўғри тушунчалар пайдо бўлишига сабаб бўлиши, шубҳасиз. Адабиёт ва тарих ҳар қандай нарсадан (бу ўринда сиёсатни назарда тутмоқдамиз – О.Д.) холи бўлмоғи даркор.

Жастин Мароцщи асарида унинг ёзувчилик позициясидан кўра журналистлик мавқесидан туриб воқеа-ҳодисаларга баҳо беришга уринишлари яққол сезилиб туради. Сариқ матбуотнинг ўз мақсадига эришиш йўлида юзаки ва сохта маълумотларга таяниши, ўқувчилар эътиборини кўпроқ тортиш учун "шов-шувга асосланган" ваҳимали маълумотларни омма эътиборига ҳавола этиши каби услублар асарда яққол сезилиб туради.

Бир қарашда ёзувчи, асосан, Шарқ ва Ғарб муаррихлари берган маълумотларни китобхонларга етказиб бериш вазифасини бажариш билан чекланишга ҳаракат қилганга ўхшайди. Бироқ тарихий манбалардан у усталик билан фойдаланган ва уларни ўзининг мақсадига бўйсундира олган. Асарни ўқир эканмиз, унинг ёзилишидан англашиладиган ягона мақсад кундай равшан бўлиб қолади. Ёзувчи Амир Темур шахсига бир томонлама ёндашган.

Ижодкор ва олимнинг тарихий шахсларга ёндашувида гарчи тамойиллар ўзига хос бўлса ҳам, ижодкордан тарихчи олим бўлиш ҳам талаб этилади. "Давлат ёки халқ ҳаётини ёритувчи тарихчи бизга йилномалар, мемуарлар, турли мазмундаги ёзишмаларга асосланган ҳолда, давр арбобларининг жонли феъл-атворларига таянган ҳолда бутун давр манзарасини яратади" [1,417]. Аммо тарихий мавзуда асар яратаётган ижодкор фақат оғзаки маълумотларга таянадиган бўлса, асосий мақсаддан чалғийди.

Шуни алоҳида таъкидлаш керакки, Жастин Мароцщи Шарқ солномаларидаги маълумотларни китобхонга доим ҳам тўғри етказишга

ҳаракат қилмаган. Баъзи ўринларда арзимасдай кўринган далилларни тушириб қолдириш орқали тарихий шахе ва у билан боғлиқ тарихий воқеа ҳақидаги қарашларни ўзгартириб юборишган. Масалан, Бағдод воқеаси ҳақида ёзаркан, Амир Темурнинг шаҳар аҳлидан кўплаб кишиларга раҳм-шафқат қилиб, авф этгани ҳақида ёзмайди. Мароцци маълумотларини ўқир эканмиз, Бағдод аҳли тамомила қирилиб кетган, деган тасаввур пайдо бўлади. Ваҳоланки, Низомиддин Шомий айни ўша воқеани аниқ ва батафсил тасвирлаб берган. Унинг ёзишича, шаҳар қамалидан чиқиб келган кўплаб одамларга Соҳибқирон қўшинлари яхши муомала қилишган. Қирқ кун давом этган қамалнинг ҳар кунида бундай қочқинлардан анчаси шаҳарни тарк этган эди [4,313]. Негадир Жастин Мароцци асарини ўқиган китобхон, у ўзини бу маълумотлардан гўё бехабардек кўрсатганига амин бўлади. Тарихий воқеа ва шахсга "холисона" баҳо беришнинг бундай йўли маълум бир мақсадга қаратилгани шубҳасиз. Мароцци солномалардан ўзи кўришни ва ёзишни хоҳлаган маълумотларнигина танлаб олади, Соҳибқирон шахсини рўй-рост кўрсатадиган далиллар ҳақида лом-мим демайди. Ёки Дамашқнинг фатҳ этилиши воқеаси ҳақида ёзар экан, гарчи Мароцци ўзи ҳам ишонмаса-да, Шилтбергер берган маълумотларни келтириб ўтишни лозим топади. "Шилтбергернинг ёзишича, – дейди у, – Уммавийлар масжиди ичига йиғилган 30000 дин вакиллари ва уларнинг қариндош-уруғлари ёқиб юборилган" [3,156]. Ваҳоланки, Дамашқ аҳолисини ўлдирмаслик ҳақида Амир Темур фармон бергани ҳақида Низомиддин Шомийнинг "Зафарнома"сида ёзилган [4,308] ва Мароцци ҳам ана шу маълумотни эътиборга олиши мумкин эди. Шарқ манбаларини инобатга олишни истамаган Мароцци ҳеч бўлмаса бошқа Ғарб манбаларини ҳам эътиборга олиши мумкин эди. Хусусан, Бертрандо де Мигнанелли ҳам Дамашққа ўт қўйилишидан олдин унинг аҳолисини шаҳар ташқарисига олиб чиқилишига фармон бўлгани ҳақида ёзган [5,211]. Бироқ бу маълумот ҳам Мароццининг мақсадига тўғри келмасди. Мигнанелли Дамашқнинг катта шаҳар бўлмагани, Италиянинг Пиза шаҳридан кичик экани ва у ерда тахминан 100 минг аҳоли яшагани ҳақида хабар беради [5,223]. Агар 30 минг киши ёқиб юборилганида у, албатта, бу ҳақда ёзган бўларди. Демак, юқорида айтиб ўтганимиздек, Мароцци ўз манфаатига хизмат қиладиган маълумотлардангина фойдаланишни истайди. Кўра била туриб ёлғон маълумот билан XX аср китобхони онгида Амир Темур ҳақида нотўғри таассурот уйғотади.

Мароцци аксарият ҳолларда Ибн Арабшоҳнинг "Амир Темур тарихи"га асосланади. У асосий эътиборини Соҳибқироннинг фотиҳлик юришлари ва бунинг оқибатларига қаратади. Китобхон эътиборини Соҳибқироннинг салбий томонларига қаратишга ҳаракат қилади. Жумладан, Соҳибқирон ҳарами ҳақида гапирар экан, у, Амир Темур хотинбозлиги билан машҳур эди деб ёзади [3,50]. Ваҳоланки, тарихга назар ташлайдиган бўлсак, ўрта асрлар Шарқида кўп хотинлилик нафақат ҳукмдорлар, балки ўзига тўқ аҳоли қатлами орасида ҳам кенг тарқалган одатдаги ҳаёт тарзи бўлган эди. Бунинг устига, енгилган ҳукмдорларнинг ҳарами ҳам ғолиб ҳукмдорнинг мулки

хисобланган. Бу Амир Темургача шаклланиб бўлган одат эди. Бироқ Мароцци бу ёзилмаган қоидани билса-да, Соҳибқирон номига айблов шаклида тиркайди. Бир ўринда у, "Темур ўзидан кейин музаффарона юришлари ва улкан қурилишлари ҳақида хотира қолдиришга қаттиқ уринади, аммо бу натижа бермайди", – деб ёзади [3,60]. Албатта, муаллиф Амир Темур қолдирган маҳобатли иншоотларни, саройларни, у ҳақда кўплаб ёзилаётган асарларни билмайди, дейиш бир ёкламалик бўлар эди. Мароцци Амир Темурнинг бунёдкорлик ишларидан яхши хабардор бўлса-да, ўзини билмагандай қилиб кўрсатади. Зеро, унинг Амир Темур ҳақидаги манбаларни ўқигани, у туфайли Мовароуннаҳр ва Хуросонда Уйғониш даври юз бергани, унинг ўзи ва авлодлари амалга оширган ободончилик ишлари, илм-фан ниҳоятда тараққий қилганини жуда яхши билади. Фақат Мароццининг нияти бошқача, холос. Мароцци асарини ёзиш давомида Ибн Арабшоҳ солномасига 70 маротабадан ортиқроқ мурожаат этган. Шарафиддин Али Яздий "Зафарнома"сига ҳам деярли шунча маротаба мурожаат қилган. Бироқ диққатни тортадиган томони шундаки, Шарафиддин Али Яздийнинг фақат ҳарбий юришлар натижалари борасидаги ҳикояларигагина мурожаат қилган, холос.

Баъзи ўринларда унинг холис баҳо беришга уринишлари ҳам сезилиб туради. Жумладан, бир неча ўринларда Мароцци Ибн Арабшоҳнинг Амир Темур ҳақидаги фикрларига тўхталгандан сўнг, шарқлик бу араб тарихчисининг Соҳибқиронни ёмон кўрганидан ҳамма маълумотларини ишончли, деб қараб бўлмаслигига ҳам ишора қилади. Унинг "Арабшоҳни холис биограф деб ҳисоблаб бўлмайди" [3,91] деган гапи айни шу мақсадда айтилган. Бироқ шундай бўлса-да, асар давомида Жастин Мароццининг Ибн Арабшоҳ маълумотларига хайрихоҳлиги яққол сезилиб туради.

Жастин Мароццини бир сўз билан XX асрнинг Ибн Арабшоҳи деб аташ мумкин. Унинг асаридан олинадиган сабоқ ўқувчиларнинг туркий қавмлар тарихи, қолаверса, соҳибқирон Амир Темур тарихий шахси ҳақидаги нотўғри хулосалар чиқаришига сабаб бўлади.

Кўпгина европалик шарқшунослар қатори Жастин Мароцци ҳам Анқара жангидаги зафарни Амир Темур учун энг улкан ғалаба бўлган, деб ҳисоблайди. Ваҳоланки, Шарқ солномаларида бу ғалабага катта эътибор қаратилмаган. Амир Темурнинг Тўхтамиш устидан қозонган ғалабаси энг катта воқеа сифатида тилга олинган. Амир Темурнинг Султон Боязид билан жанг қилишни хоҳламагани тарихдан маълум. Аммо, гарчи Жастин Мароцци асар давомида Амир Темур характерининг салбий қирраларини кўрсатиб беришга ҳаракат қилган бўлса-да, унинг Соҳибқирон шахсидаги саркардалик маҳоратига, ҳукмдорлик қудратига ботиний ихлосмандлиги асардан сезилиб туради. Асар аввалида Мароцци подполковник П.М.Сайкснинг "Форс тарихи" китобидан эпиграф келтиради. Унда, хусусан, шундай деб ёзилган: "У нафақат ниҳоятда қўрқмас ва жасур, балки ҳаддан ташқари ўткир зеҳнли, мард, ҳимматли, тажрибали ва тадбиркор инсон эди" [3,6]. Мана шунинг ўзи

ҳам Мароццидаги Амир Темур шахсига бўлган ички хурматнинг нишонасидир.

Адабиётлар:

1. Буслаев Ф. О литературе. Исслеования. Статьи. – М.: Художественная литература, 1990. – 512 с.

2. Геродот. История в девяти книгах. – М.: Ладомир, 1993. – 400 с.

3. Мароцци, Жастин. Тамерлан. Завоеватель мира. – М.: Полиграфиздат, 2010. – 445 с.

4. Низомиддин Шомий. Зафарнома. – Т.: Ўзбекистон, 1996. – 528 б.

5. Қозоқбой Йўлдош. Олимнинг насри // Ўзбекистон адабиёти ва санъати. 2011 й. №11.

6. Mignanelli.B. Vita Tamerlani. Tr. Walter J. Fishel. Oriens, Vol. 9, No. 2 (Dec. 31, 1956). – P.201-232.

БОБУРНИНГ НАВОИЙ ХАҚИДАГИ ФИКРЛАРИ

Рахимжон Каримов
Филология фанлари номзоди
Наманган давлат университети доценти

Бобур фаолияти ва ижодида Навоийга бўлган муносабат масаласи, мухим қирраларидан бири десак, хато қилмаган бўламиз. Ушбу масала замирида Бобур дунёқарашининг ҳамма томонлари, ҳатто ундаги айрим зиддиятлар ҳам яққол кўзга ташланади. Бобур Навоийни, аввало, ўз давридаги энг йирик шахс, барча замондошлари томонидан тан олинган, ҳатто ҳукмдорларга ҳам ўз сўзини ўтказа оладиган донишманд сифатида ҳурмат қилади. Улуғ шоирга нисбатан бундай катта эътиқод Бобур умрининг охирига қадар сақланган.

Навоийнинг шоирлик фаолиятидан, унинг халқ ва мамлакат учун қилган улуғвор ишларидан Бобур ёшлигиданок яхши хабардор бўлган. «Бобурнома»да Навоийнинг ҳар томонлама етук инсон бўлганлигини таъкидлайди. Унинг адабиёт, фан, санъат, давлат ишлари билан шуғулланувчи кишиларга устозлик қилганлигини, Навоийнинг ёрдамида кўплаб машҳур кишилар вояга етганини айтади.

Бобур Самарқандни иккинчи маротаба эгаллаганда, Навоийдан хат олади. Бу ҳакда «Бобурнома»да шундай ёзади: «Бу иккинчи навбат Самарқандни олғонда, Алишербек тирик эди» (142-бет).

Бобур Навоий ҳакида «Бобурнома»да шундай жумлани келтиради: «Алишербек назири йўқ киши эди». (Ўша асар, 233-бет). Бу жумладан англашилиб турибдики, Навоий ўз замонасининг тенги йўқ одами бўлган. У ҳамма вақт халқ дарди, ғами билан яшаган.

Навоий қуйидаги ғазални ишқий мавзуда ёзади:

Тушта кўрдум ёрни хандон рақибин ўтруда,
Раткдин ҳар лаҳза тиш қирчиллатурмен уйқуда...

Байтда ёрни тушумда ракибим каршисида ўтирганини кўрдум ва рашкдин уйкумда тишларимни кирчиллатдим, деган маъно ифода этилади.

Бобурнинг шу мавзуда ёзилган мазкур ғазалида Навоий ғазалидаги оҳанг давом этса-да, маъно бошка йўсинда келади:

Ўлум уйкусға бориб жаҳондин бўлдум осуда,
Мени истасангиз, эй дўстлар, кўргайсиз уйкуда...

Бунда ўлим уйкусига кетиб, жаҳон ташвишларидан тинчландим, мени кўришни истасангиз дўстларим уйкуда кўрасиз деб, уйкуни ўлимга менгзалади.

Навоий ғазалини:

Чун Навоий ёр сори ёзланур,қайғу қолур,
Соя қилғондек кейин, хуршид бўғоч ўтруда. —

деб тугатади. Ва эй, Навоий, ёрга қараганингда юзингда қайғу қолади, гўёки куёш чиккканда соя пайдо бўлганидек, дейди.

Бобурнинг:

Улусдин тинмадим умримда ҳаргиз лаҳзаи, Бобур,
Магар ўлсам бу олам аҳлидин бўлгаймен осуда. —

дейишидан, халк ғамида бир лаҳза ҳамтинчимадим ,фақат ўлсамгина бу олам ташвишларидан озод бўламан, деган маъно англашилади.

Бундан аёнки, демак, Бобурнинг Навоий ижодига муносабати фақат «Бобурнома»дагина ўз ифодасини топиб қолмасдан, балки унинг ғазалиётида ҳам муҳим ўринга эга. Бобур Навоий анъаналарининг давомчиси сифатида шеъриятнинг янги-янги мавзуларини очиб берган.

Зеро, Навоиййсиз дунё дунё эмас. Унинг ижодидан хабардор бўлган хар бир киши билмаслиги мумкин эмаски, ўзининг ўша тўрт улкан Ғазаллар мажмуаси - "Хазойин ул маоний" (Маънолар хазинаси) билан, беназир бир шоир, мутафаккир сифатида, унинг номи жаҳон адабиётида зарҳал ҳарфлар билан абадий нақшланиб қолишига муносиб. Лекин у анъанавий адабий таомилда "Хамса"ни ҳам яратган экан, буни, таъбир жоиз бўлса, фақат ўзи учун эмас, Ватани, миллати, халкининг келажаги учун ёзди. Зеро, ўз даврида туркийзабон адабиёт учун бу ўзига хос такдир эди. Буюк Низомий (1141-1209) илк дафъа "Хамса" ёзган экан, у манбадир. Зеро, бу билан бутун бир адабий ҳаракат ва сил сила - хамсачилик анъанасига асос солди. Бирок бобокалон озар шоири Низомий Ганжавий ўз "Хамса"сини бой ва фасих форс тилида яратди. Турган гап, Алишер Навоийдай даҳо ҳам, орадан уч аср ўтгандан сўнг "Хамса"сини форсийда бино қилиш мумкин эди. Бунда Абдурахмон Жомий пир, улуғ устознинг таббаррук сўзларию. "Девони Фоний"пинг гўзал ғазаллари гувохлик бера олади. Аммо бу фидойи, табаррук зоти шариф шундай қилмадилар "Хамса"ни мислсиз бир журъат ва иймон билан ниҳоятда кисқа муддатда (икки йил, аслида олти ой деганда) ўз она тилида, туркийда яратди!

Тағин бир муҳим гапни айтиб ўтайлик. Алишербек ёзган беназир бешлик - панж ганж фақат Низомий Ганжавийнинг "панжасига панжа - урмоқ" эмас, айни вактда бу билан туркий тилнинг форс тили панжасига ҳам панжа уриши эди. Яна бир гап. Навоийнинг умумтуркий маданият олдидаги

фавкулодда хизмати шунда эдики, у ўзининг бу янгилиги билан гўё форс тилига соя ташламоқчи эмасди. Бундай аккоклик икки мухташам маданият - туркий ва форсий мерос чашмаларидан бирдай бахраманд бўлиб, ҳар иккаласига ҳам бирдай содиқ колган, улкан шоир Низомиддин мир Алишер Навоийнинг асло шаккоклиги эмас, аксинча, ўзининг бутун ижодида, алалхусус хамсанависликда у кўкўпар форс адабий қояларининг этагидан эмас, чўққисидан туриб қалам сурди. Низомийдан кейин ўтган асрлар давомида хамсачилик айрим шоирларнинг ижодий анъанасига айланиб қолган бўлса, Навоийда эса бу Низомий Ганжавий - Хусрав Дехдавий -Абдураҳмон Жомий. ораларидаги "шахсий" ижодий бахсгина эмас, айни замонда форсий-туркий тиллар, маданиятлар ва адабиётларнинг ҳам беллашувига айланди. Ўзининг худди шу сифати билан Навоийнинг хизмати беқиёс. Зеро, унинг туркийда ижод қилган бешлиги навбатдаги "ўша бир "Хамса" эмас, балки ўз салоҳияти, довруғи, том маънодаги янгича талқини, ғояси, мазмуни ва мундарижаси билан ҳам, бадиий қувватию фасоҳати билан ҳам, тўртинчи тажриба эмас, бирламчи туркиёна бунёдкорлик намунаси эди.

Бобур яқинда оламдан кўз юмган салтанат вазири Мир Алишер мақбарасини зиёрат қилиб, дуои фотиҳа қилишни унутмади. Унинг исми таркибан қуйидагича: "Амир Алишер". Мир Алишер ҳаётини адбиётга бағишламоқчи эди, аммо вазирлик лавозимини олишга мажбур бўлган, айни пайтда шеъриятда ўз қалб ифодасини топган эди. "Навоий" деб ўзига тахаллус танлаб, анъанавий адабий тил ҳисобланиш форсийда ҳам қалам тебратган ҳолда ўз она тили туркийда кўллаб асарлар яратди.

Инглиз таржимони Р.М.Калдекотт (R.M.Caldecott) мазкур вокеаноманинг "Бобур ҳаёти-" номи остида қисқартирилган инглизча таржимасида (1845) Алишер Навоий ҳақида Мирзо Бобур таъриф-тавсифини қуйидагича берган: Another was Ali Shir, who was more than his friend than his Ameer; in their youth they had been intimate with each other at school. Ali Shir was admired for the elegance of his demeanour which some ascribed to the conscious pride of high fortune; but that refinement was natural to him. Indeed, he was an incomparable person. From the time that poetry was first-written in the Toorki language; no man Has written so much and so well; he composed four odes, "The Singularities of Infancy", 'The Wonders of Youth", "The Marvels of Manhood", "The Benefits of Age". He also wrote a treatise on Prosody, which is very incorrect his Persian verses are for the most part heavy and poor. He has left some excellent pieces of music.

There.is not upon record a greater patron of talent Ali Shir. At first he was keeper of the signet; in his middle age he held the government of Asterabad. He afterwards renouced the profession of arms, and, instead of receiving any thing from the Mirza, he made him an anual present of money. He passed through of money. He passed through (103-104).

Мазмуни: Яна Алишербек эди. Бек эмас, кўпрок дўст, сухбатдош эди. Ёшликларида яқин улфат бўлиб, мактабга бирга қатнар эдилар. Алишербекнинг, мижозлари " нозик" эди... Хуллас, у кишига монанд одам

йўк. Туркий тилда ижод қилина бошлагандан буён у кишичалик кўп ва хўб ёзган одам бўлмаган. Тўртта поэма ёзган. Булар: "Ғаройиб ус-сиғар", "Наводир уш-шабоб", "Бадоеъ ул-васат", " "Фавойид ул-кибар". Баъзи бир таснифлари борким нуксонли. Айрим форсий байтлари борким, кўпи оғир ва ғариб. Ул зот мусиқада ҳам яхши нарсалар қолдирган. Алишербекчалик буюк мураббий йўк. Аввал муҳрдор, ўрта яшар чоғларида Астрободда ҳукмронлик қилдилар. Кейинчалик аскарликни тарк этди. Мирзодан бирон нимарса олиш ўрнига, хар йили ўзлари Мирзога маблағ бериб турарди.У бутун умри давомида ёлғиз ва сўкка бош ҳаёт кечирди.

Умуман ғарб шарқшунослари ўтмишда Навоийнинг ҳаёти ва фаолияти юзасида манбъа тўплаш, уларни тартибга солиш, умумлаштириш, асарларни нашр этиш тил сифатидаги ҳизматларини ўрганиш билан чегараланиб қолишган.

Ғарбий Европада хусусан Германияда Навоийнинг исми шарифи З.М.Бобур номи билан ёнма-ён тилга олинган.Унинг асосий сабаби шундаки Бобур ва "Бобурнома" асари немислар юртимизда ҳаддан зиёд оммалашиб кетган.

"Бобурнома"ни синчиклаб астойдил ўкиб чиққанлар ва шу аснода Навоий шахсиятига қизиқишган.Бобур ушбу мақсад асосида нафакат Алишер Навоийнинг келиб чиқиши, таржимаий ҳоли,рухияти,характерини ифодалаган,балки шоир анъанасини туркий тилда давом эттирган издоши сифатида ҳам гавдаланади.

Адабиётлар:
1. З.М.Бобур . «Бобурнома», Тошкент., «Шарк» нашриёти, 2002
2. У.Салимов Немис адабиётида Бобур ва А.Навоий ижоди.Адабий мерос, 1984, 68-70 бетлар
3 .Р. Вохидов. Биз билган ва билмаган Бобур. Тошкент, 1999
4. A.S. Beveridge. Babur-name Y.M.S 1905
5. Leyden G.Erskine W.Memories of Zakir-ed-in Muhammed Babur Emezor of Hindustan Edinburgh 1826.

ШЕКСПИР ВА ФОЛЬКЛОР

Дилрабо Абдураҳмонова
Наманган давлат университети
катта ўқитувчиси

Шекспир Уйғониш даврининг энг йирик вакилларидан биридир. У ҳақида юзлаб китоблар ёзилган, кўплаб шекспиршунослар етишиб чиққан, унинг ижоди турли, ўта зиддиятли фикр-мулоҳазалар уйғоттан. Биздан 400 йил олдин яшаб ижод этган бу буюк драматург ушбу соҳада эгаллаган чўкки ханузгача забт этилгани йўк. Шекспир ҳаётига оид унча кўп маълумотлар сакланиб қолмаган, борлари ҳам тўлик ва аниқ эмас. Шекспир 1564- йил 23-апрелда Эйвон дарёси соҳилидаги Стратфорд шаҳрида туғилган.

Шекспиминг аждодлари еменлар — яъни, эркин деҳқонлар бўлганлар. Улар орасида жасур жангчилар, найзадорлар, ёяндозлар бўлганлиги тахмин қилинади. «Шекспир» сўзи — «найза ўйнатувчи» маъносини англатади.

Шекспирнинг отаси хунарманд-савдогар бўлган, у чарм ва чарм қўлқоп билан савдо қилган. Ишлари юришган даврларда ҳатто шаҳар мери қилиб ҳам тайинланган. Бироқ ишлари орқага кетиб сингач, оила ҳақида қайғуриш, ғамхўрлик қилиш катта ўғли Уилям зиммасига тушади.

Стратфордда Шекспир таълим олган мактаб ҳануз сақланиб қолган. Бу мактабда инглиз тили билан бир қаторда қадимги лотин ва юнон тиллари ўқитилган. Уилям қобилиятли ўқувчи бўлган, ҳатто кейинчалик шу мактабда ўқитувчи ёрдамчиси бўлиб ишлаган. Айни пайтда гўшт дўконида ёлланма ишчи (шогирд) бўлиб хизмат қилган. Ука ва сингилларини боқиш учун қўшни ўрмонда овчилик қилган. Бу эса тақиқланган эди, чунки барча ўрмон ва парклар қироллик мулки ҳисобланарди. Бироқ ов асосий тирикчилик воситаси эди ва Шекспир шундай қалтис йўл тутишга мажбур эди. Албатта, ботир овчи, севимли халқ қаҳрамони Робин Гуд ҳақидаги афсоналар руҳида улғайган ёш Шекспир учун бу романтика бўлиб туюлган бўлиши ҳам мумкин.

Шекспир 18 ёшида тўсатдан 26 ёшли фермер қизи Анна Хетуейга уйланади ва 20 ёшида каттагина оиланинг бошлиғига айланади – қизи Сюзен, эгизаклар Юдеф ва Гамлетга ота бўлади. Энди у икки оилани - ўзининг ва отасининг оиласини боқиши лозим эди. Унинг ноқонуний овчилигига барҳам берадилар, ўрмон қоровуллари Уилямни ўлдирилган буғу билан тутиб оладилар ва судя сер Томас Люси олдига олиб борадилар. Шекспир Люси ҳақида эпиграммалар тўқиган ва улар халқ орасида машҳур эди. Браконерларга бериладиган жазо оғир эди — қамчи билан савалаш, баданига қиздирилган темирни босиш, ҳатто қатл қилишгача борилар эди. Шекспир Стратфорддан қочади ва Лондонда паноҳ топади.

Орадан беш йил ўтгач, унинг юртдоши, ҳунарманд Бербеж томонидан қурилган Лондон театрида актёр ва драматург сифатида пайдо бўлади. Шекспир театрдаги ишни бадавлат томошабинларнинг отларига қўриқчилик қилишдан бошлайди. Кейинчалик актёрлик қилади. Сўнгра унга эски песаларни қайта ишлаш вазифасини топширадилар. Тажриба тўплагач, мустақил ижод билан шуғуллана бошлайди.

90-йиллар Шекспир ҳаётининг моддий ва маънавий жиҳатдан гуллаб яшнаган даври ҳисобланади. Оиласи ҳали ҳам Стратфордда яшар, у тез-тез келиб уларнинг ҳолидан хабар олиб турар эди. Шекспир шаҳардаги энг яхши уй ва шаҳар ташқарисида ер сотиб олади. Отасига барча қулайликлар яратди, унга дворянлик унвонини олиб берди. Шекспир даври театри ҳозиргисига унча ўхшамайди. Сайёх актёрлар, асосан, меҳмонхона ҳовлиларида томоша кўрсатишар, томошабинлар олдиндан, ён томондан ҳамда меҳмонхона балконларидан саҳнани томоша қилардилар. XVI асрдаги Лондоннинг доимий театрлари ҳам ана шундай қурилган бўлиб, парда ва декоратсиялари бўлмаган очиқ майдончадан иборат эди. Актёрлар саҳнага орқа томондаги

эшикдан кирар эдилар, томошабинлар эса ҳатто баъзан саҳнага ҳам чиқиб ўтирардилар.

Томошада аёллар катнашмасди, театрга келган аёллар енгилтабиат ҳисобланарди. Баъзи гап-сўздан қўрқмайдиган кибор аёллар театрга келишга журъат қилардилар, лекин улар ҳам юзларини ниқоб билан тўсиб олардилар. Актёрлар ичида ҳам аёллар йўқ эди. Дездемона ва Офелия ролларини чиройли ўспирин йигитчалар ижро этардилар.

Шекспир биографларининг маълумотларига қараганда унинг энг яхши роли Гамлет отасининг арвоҳи бўлган. У қироллар ролини ўйнагани ҳам айтилган. Бундай роллар эса фақат энг яхши актёрларга топширилган. Бу эса Шекспир ёмон ижрочи бўлмаганидан далолат беради.

1599-йилда Лондондаги энг яхши театр – «Глобус» очилади ва Шекспир унинг бошқарувчиларидан бири қилиб тайинланади. Буюк ўзгаришлар даври бўлган Ренессанс айни пайтда янгича муносабатларининг шаклланиш даври эди. Англияда жун ишлаб чиқариш саноати ривожланиши натижасида деҳқонларнинг ерлари қўй-қўзилар учун ўтлоқларга айлантирилди, бу эса уларнинг қашшоқлашувига сабаб бўлади.

Англия қироличаси Елизавета шафқатсиз ҳукмдор эди, лекин у бу хусусиятини пардалай билар, иш юритишда парламентга ва динга таянар эди. Айниқса ҳукмронлигининг охирги босқичига келиб қўл остидагиларга нисбатан шафқатсизлиги ва уларнинг тақдирига бефарклиги кучайди. У бадавлат киборларга хўжаликнинг муҳим соҳаларини бошқаришни берар, эвазига эса улардан мўмай ҳақ олар, энди парламентга эмас, махфий полиция ва кенгашга таянар эди. Оқибатда ҳур фикрлилик учун таъқиблар, ўзига ёқмаган кишиларни қатл этишлар бошланди.

Шекспир ижодида давр шафқатсизликлари акс этмай қолмади. Унинг трагедияларида бу яққол намоён бўлади. Сиёсий ўзгаришлар Шекспир тақдирида ҳам из қолдирди. Самимий, очиқ кўнгил Шекспирнинг дўстлари кўп эди, лекин душманлари ҳам йўқ эмас эди. Кўпчилик университет таълимини олган драматурглар ичида уни кўра олмайдиганлар ҳам учрарди. Масалан, 1592- йили Р.Грин Шекспирга памфлет ёзади ва уни «маҳмадона, ўзгалар патини ёпиштириб олган қарға», деб атайди.

Шекспирнинг киборлар орасида ҳам дўстлари бор эди. Граф Саутгемптон унинг дўсти ва ҳомийи эди, у Шекспирни кибор билимдон ёшлар тўгарагига олиб кирган эди. Бу тўгаракда драматург Роберт Эссекс билан танишади. Эссекс тақдири фожиали тугайди. У Елизаветанинг назари тушган йигит эди, улар орасидан гап ўтади ва дўстлик бузилади. Эссекс Елизаветани танқид қилади ва бу билан чегараланмай, унга қарши исён уюштиради. Исёнга чақириқ сифатида «Шекспиминг «Ричард Ш» асари саҳнага қўйилиши лозим эди, томошага исёнчилар тўпланишган эди. Песанинг мазмундарижаси кўп жиҳатдан воқеликка яқин эди, унда золим киролга қарши исён тасвирланар ва маъқулланар эди бироқ, исён амалга ошмади, Эссекс қатл қилинди. «Глобус» театрининг актёрларини сўроққа

чақиртирдилар. Улар исёнга алоқалари борлигини рад этдилар ва буни жўнгина изоҳлайдилар, улар ҳар доимгидек томоша кўрсатгандилар, холос.

Орадан кўп ўтмай Шекспиминг отаси вафот этди, кетма-кет ўғли Гамлет ва укасидан айрилди. Бу орада қанчалик шафқатсиз бўлса ҳам, ҳар қалай «Глобус» театрига ҳомийлик қилган Елизавета вафот этди. Унинг ўлимига қирол Яков I Стюарт ўтирди. Тарихдан биламизки, у Елизавета томонидан қатл қилинган Мария Стюартнинг ўғли эди.

«Глобус» «Қирол малайлари» номини олди. Шекспир сарой театри «Блекфраес» га песалар ёза бошлади. Бу театрдаги ёш драматурглар Бомонт ва Флетчер қандай қилиб бўлмасин уни четлатишга уринардилар. Бу йиллар Шекспир учун оғир бойиди. Унинг сўнгти песаси «Воърон» да шундай эпизод бор: сеҳргар Просперо қизининг никоҳ тўйига атаб сеҳрли спектакл ёзади, руҳларни сўнгти марта ўзига чорлайди, сўнг сеҳрли таёқчасини синдиради ва дуолар китобини денгизга улоқтиради. Шекспир сеҳргар қилмишида ўз қисматини башорат қилди. Буюк фожианавис саҳнани ва ижодни тарк этди.

1612 йилда драматург қадрдон Стратфордга қайтди. Орадан торт йил ўттач, 1616 йилнинг 23-апрелида 52 ёшида вафот этди. Уни Стратфорд черковига, меҳроб остига кўмадилар. Ўлими олдидан қабрига шундай сўзларни ёзиб қўйишларини васият қилди: «Азиз дўстим, Исо ҳаққи бу ерга кўмилган хокни безовта қилма. Ушбу тошларга шафқат қилганлар худонинг марҳаматига сазовор бўсинлар, менинг суякларимни безовта қилганлар худонинг қарғишига қолсинлар».

Шекспир бу сўзлар билан гўё келгусида унинг ижодига нисбатан адолатсиз муносабатларнинг олдини олмоқчи бўлган. Аслида Шекспирнинг васиятини жуда жўн изоҳлаш мумкин. Биринчидан ушбу васиятномада олқиш ва қарғиш мужассанлашган мотивдан иборалигини инибатта олсак. У фольклорнинг ўзгинасидир. Иккинчидан у қўйилган жой бадавлат ва обрўли кишиларнинг ўрни эди. Кейинчалик бирорта пулдор одам бу жойни сотиб олиши мумкин эди. Шекспирни шу нарса безовта қилган бўлса керак. Бироқ XIX асрга келиб Шекспирнинг муаллифлиги масаласи атрофида баҳс-мунозаралар вужудга келганда Шекспир қабридаги васиятнома ҳам гўё бир далил вазифасини ўтади. Гап шундаки, XIX асрда Шекспирнинг асарлари бошқа биров томонидан ёзилган, деган фикр ўртага ташланади ва ҳатто жиддий илмий тадқиқотлар учун мавзуга айланади. Бунда оддий, адабиёт ва санъатдан йироқ оиладан чиққан, махсус таълим кўрмаган актёр шундай буюк асарлар яратиши мумкинлиги, бунинг устига, ўз даври фанларига оид билимлардан бу қадар кенг маълумотта эга бўлиши (масалан, тиббиёт тўғрисида шифокор, ҳуқуқ тўғрисида ҳуқуқшунос, ўсимликлар тўғрисида ботаник сифатида фикрлаши) шубҳага олинади. Бир туркум тадқиқотчилар Шекспир асарлари ёзувчи ва олимлар гуруҳи томонидан ёзилган, деган фикми илгари сурадилар.

Иккинчи туркум тадқиқотчилар эса, услубдаги ягоналикни сезган ҳолда, муаллиф киборларжамиятидан бўлган, деган мулоҳазани ўртага

ташлаганлар. XVI аср шароитида шундай бўлиши ҳам мумкин эди, чунки киборларнинг саҳна учун асар ёзишлари жуда паст кетиш, уларнинг шаънларига нолойиқ ҳисобланарди. Шу сабабли Шекспир номи остига бирор оброли кибор яширинган бўлиши эҳтимол. Шу тариқа Шекспир песалари гоҳ инглиз файласуфи Френсис Бекон, гоҳ графлар Ретленд, Дерби, Осфордлар ижоди, деб тахмин қилинган.

Америкалик Делия Бэкон 1857 йилда «Шекспир фалсафасига изоҳ» асарида Шекспир ва файласуф Бекон қарашларидаги яқинликни исботлаган. Бироқ хулоса мунозарали эди, олима фикрича, гўё Шекспир асарларини файласуф Бекон, у бошчилигидаги тўгарак ёзган. Делия Бэкон муаллифлик жумбоғининг жавоби драматургнинг қабрида яширинган, деган фикрга ҳам борган. Бу шунчалик асосли бўлиб туюлганки, олима Англияга келиб, Стратфордга жойлашган. Кеча-кундуз Шекспир қабридан нари кетмаган. Ниҳоят одам ёллаб Шекспир мақбарасига тушмоқчи бўлганида ушлаб олинган.

Шифокорлар текширишидан сўнг Делия Бэкон ақлдан озган, деб топилган ва кўп ўтмай руҳий хасталиклар шифохонасида оламдан ўтган. Бу ҳодиса гўёки у Шекспир қабри устида битилган васиятномадаги сўзлар ҳақ бўлиб чиққандек, олима даҳо санъаткор қарғишига қолгандек таассурот уйғотади.

Адабиётлар:

1. Конрад Н.И. Запад и Восток. – Москва: Гл.ред.восточ.лит-ры, 1972
2. Сулаймонова Ф. Шарқ ва Ғарб. - Тошкент: Ўзбекистон, 1997.
3. Комилов Н. Тафаккур карвонлари. – Тошкент: Маънавият, 1999.
4.Рафиқов К.К. Узбекская литература в зарубежном литературоведении. Дисс. кан. фил. наук. – Ташкент, 1981;
5.Шамсиева Б. Вопросы узбекского фольклора в зарубежном литературоведении. Дисс. кан. фил. наук. – Ташкент, 1994.

THE MAIN DIRECTIONS AND ASPECTS OF EAST-WEST LITERARY RELATIONS

Islomjon Umrzakov
Senior teacher of Namangan State University

It is well known that in a variety of different ethnic ethnic lines occupy a special place due mediated - familiarity with the laws of cultural development of a people through so-called "intermediary". If in our time active direct cultural communication among the peoples is perhaps the least fruitful line of artistic interaction, in the early stages of aesthetic contacts as a link proves to be extremely important. The process of familiarization with the East in the West of old walked on two lines. One of them - the line of elementary entertainment, had intended to amuse the European reader entertaining adventures, descriptions of the exploits of heroes and unusual luxury of their household accessories, images

of fantastic animals, plants, etc. And all this is enveloped in unusual, exotic fictional "robes" and.. it was certainly far from the real authentic East. This line was associated primarily with the famous fairy tales "Thousand and One Nights." The most important and fruitful was the second line of cooperation with the East European culture - a line that can be called "enriching". Natural, stretching back centuries zest for life "foreigners" led at first spontaneously, and then consciously to the enrichment of their own national art from different European nations. Appeared in the West works ("Wisdom Brahmin" Rueckert, "Caravan" Kauf, oriental poems of Byron, "Lala-hand" T. Moore, "East motives" Hugo, developing romantic poet of the Koran and the Bible, "Crimean Sonnets" by A. Mickiewicz, and finally, as the highest model of organic unity, the synthesis of eastern and Western motifs - "West-eastern divan" Goethe) entered into a huge reservoir of Russian literature in multiple translations of different poets. They were so involved in the process of development of Russian literature, becoming the most important factor in the formation of proper Russian oriental tradition. In the role of intermediaries, as is known, can act as translators, writers, scientists and travelers. Mediation functions often accrue to the literary societies and salons, magazines, newspapers. Among the "intermediaries" who played an important role in bringing together Russian literature and eastern particularly noteworthy German oriental literature (Herder, Goethe, Schiller), classical German philosophy (Hegel).

Calling "purely romantic all works of poetry Indians, Persians and other ancient peoples," F.Shlegel (1772-1829) is much in common between the "Arab chants" and songs of Ossian, "the late Romantic poems of Persian such as" Layla Majnun and " "Khosrov (Khisrav-AD.) and Shirin" and the poetry of the European middle ages. Article F. Schlegel "The novel and dramatic poetry Spaniards" was published in Russian in the journal "Moscow Gazette" (1828). F. Schlegel raised the question of the creative development of the experience of nations, scientific and cultural achievements of mankind, warned against rough Eurocentrism and included in a circle for historical review art of the ancient East, Iraq and India. a comparison of the poetry of the peoples of the ancient East, the Greeks, the Jews and the Persians, the people of Europe, as well as India opened up the prospect for a proper understanding of the unity of the poetic development of mankind. F. Schlegel threw a majestic and fascinating picture of the development of national cultures, as incurred nations. One culture was involved in the development of other national specifics. Post ideas was mutual. Romanticism could not imagine this process as a one-sided influence of one culture to another. If the Persians influenced India, and have left their mark the conquest of Alexander the Great to the Indian culture, by virtue of proximity in language and origin, Indian culture influenced the Persian (12).

F. Schlegel came to the conclusion that it is possible to detect the influence of other cultures in every national culture. However, national identity processes and subordinates all foreign influences, fits and makes her that borrows from other people.

J.W.Goethe relentlessly called for a careful study and welcoming the spiritual riches of other nations. The scope of creative interests and pursuit of Goethe were truly planetary character. He was familiar with (of course, to the extent that led to the then level of development of the historical and philological sciences) the main stages of the evolution of ancient spiritual culture and the Muslim East. Goethe read a six-volume edition of the fundamental Purgshtalya Josef Hammer (1773-1856) "Treasure of the East" - something like file transfers Oriental poets in different European languages. Hammer book "History of Fine Arts rhetorical Persia" (1813), dating back to medieval Persian poetry anthologies, and a two-volume edition of Hafiz in his translation served as a historical and literary material for writing the "West-Eastern Divan" Goethe.

Therefore, the most carefully studied Eastern literature and left heartfelt reviews of luminaries of classical Persian-Tajik literature - Ferdowsi, Anvari, Rumi, Saadi, Hafiz, Jami. Arguing about the "Shahnameh" Firdausi, Goethe noted its importance as an "immutable, mifoistoricheskogo foundation of nationality, which stores the memory of tribal living, feats of ancient heroes, hidden in the form of transmitting many ancient continuity of the truth" (7.179).

A classic example of the West-Eastern literary synthesis is the "West-Eastern Divan" Goethe equipped with invaluable application: Articles and applications for better comprehending "West-Eastern Divan". In the writings of researchers (I.O.Braginskogo, L. Kessel, N. Kogan.) Very convincingly proved that the "Divan" Goethe is not capricious interweaving of eastern and western traditions and skillful stylization, and organic synthesis of two crops, two poetic worlds - East and West.

None of the works of Goethe, Hegel not touched as "West-Eastern Divan". After quoting the 17th verse of the "Book of Zuleika (. Zuleiha-AD)," Hegel, referring to Goethe's perception of the breadth of the countries, not European poetic world, he concludes: "In order to write such poems, you need to have an unusually broad way of thinking, confidence in itself, carried through all the storms of life, a sense of depth and youth "(4.81).

A.I.Herzen wrote of Goethe. "The poet and the artist in his works always true peoples not to do what he had thought in his work, he expresses the will or captivity, some people's nature poems and express their deeper and clearer than the actual history of the people even renouncing all national, the artist does not lose its main features by which one can know whose it is Goethe -.. German and Greek "Iphigenia" and eastern "Divan" (6.34)

Kichelbecker personally acquainted with Goethe, which he visited three times in 1820, turned out to be perhaps the first figure in Russian literature, understand the meaning of "West-Eastern Divan" as works, embodies the artistic synthesis of two different national literatures of the East and West. Translating those chapters from the "Notes and notes", where Goethe wrote about Eastern poets, V.K.Kiichelbecker in. "Conversations with FV Bulgarin" wrote: "With marvelous ease Goethe transferred from century to century, from one part of the world to another, in the" Divan "as possible Europeans, have never been to Asia,

the Persian" (9.466). So, coming into the readership, "West-Eastern Divan" Goethe imperceptibly affect the nature of the Eastern refractions in Russian poetry.

Ruckert name was well known in Russia. His translated poets AA Fet, AN Pleshcheev, MN Mikhailov. But the special glory in Russia brought Ruckert translation VA Zhukovsky's poem "Rostam and Zohrab", with the subtitle "The Free Ruckert imitation" from the German translation. The poem "Shahnameh" was included in the work of Zhukovsky its universal content, so that not only was the property of the Russian reader, but also had significance for the whole of Russian literature as myth work, has collected folk tales and history in a poetic frame.

Mediation - a relatively short-lived phenomenon. With him was associated only prehistory mastering Russian literature "east" of the material. Actually the story begins only then, when performing its function of literature rendezvous, "middleman" becomes useless. In other words, due to the development needs of literary translations replaced with translations and "stepped" the penetration of certain aesthetic values, ultimately always comes direct translation from the genuine, the text and the direct perception of ideas.

References:

1. E. G. Browne. Literary History of Persia. (Four volumes, 2,256 pages, and writing with a new introduction by J.T.P De Bruijn). 1997.
2. Chopra, R. M., "Great Poets of Classical Persian", June 2014, Sparrow Publication, Kolkata.
3. Western Civilization: Ideas, Politics, and Society, Marvin Perry, Myrna Chase, Margaret C. Jacob, James R. Jacob, 2008, 903 pages, p.261/262
4. Encyclopedia of Philosophy 2001, Macmillan Reference USA
5. Fryde, E., The Early Palaeologan Renaissance, Brill 2000.

PRAGMATIC ANALYSIS OF SHAKESPEARE'S TRAGEDIES

Dilafruz G'affarova
Doctoral student of Namangan State University

Pragmatics is a systematic way of explaining language use in context. It seeks to identify aspects of meaning which cannot be found in the plain sense of words or structures, as explained by semantics. As semantics is concerned with the study of what is said directly by means of word, i.e. coded messages, pragmatics is concerned with the study of what is implied, i.e., non-coded or hidden messages. Its roots lie in the works of J. L. Austin (1975) and J. R. Searle (1969) on speech acts theory and Paul Grice (1989) on conversational implicature and the cooperative principle, on the work of Stephen C. Levinson (1983) on pragmatics, and on Penelope Brown and Geoffrey Leech (1987) on politeness, all of which will be drawn upon in the ensuing discussion. According to Leech and Short (1981),

"The pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and the way they relate to the context in which they are uttered" (290)[15]. Most linguists include the following main categories under pragmatics: speech acts theory, felicity conditions, conversational implicature, the cooperative principle, and politeness. It is these aspects that will be drawn upon for our interpretation of Shakespeare's Romeo and Juliet from a pragmatic viewpoint. Accordingly, the characters' speeches and actions and numerous verbal strategies throughout the play will be investigated through a pragmatic reading of the play.

Though Romeo and Juliet, like all Shakespeare's plays, has been dealt with from different traditional critical perspectives by a wide range of critics and scholars, few studies have dealt with it from a pragmatic viewpoint. One of these studies is that of Mick Short (1996: 214-216) in which he discusses the social conflict between Juliet and her parents by drawing upon the theory of politeness as put forward by Brown and Levinson (1978, 1987). However, his discussion of the politeness/impoliteness strategies adopted by Juliet's parents does not cover all the relevant points pertaining to this issue. Another study of the play from a pragmatic viewpoint has been carried out by Rahmani (2008). In her M. A. thesis Rahmani covers only the flouting of Grice's maxims as applied to some selected examples from the "Romeo and Juliet" movie. A more comprehensive examination of such issues is what this paper will try to do.

In order to be able to make use of Grice's maxims, the cooperative principle and speech acts theory and to apply them to Romeo and Juliet, we need to distinguish between two levels of language use: the conversational level that applies to the individual characters and their speeches, and the literary level that applies to the author. As far as the author is concerned, Shakespeare fulfills the requirements of the maxims and the cooperative principle. As indicated in the prologue's speech, the author is truthful, economical, relevant and clear in his use of language. As far as the characters are concerned, they engage in dialogue that is very close to ordinary language exchanges and to which pragmatics can be applied even though they sometimes use literary style that can hardly be called conversational. In the first scene of the play, the servants of the Montague and the Capulet families open the play with a brawl that eventually draws in the heads of the two households, the officials of the city of Verona, including Prince Escalus. The servants exchange punning remarks about conquering the men and women of the opposite side and use offensive language and threats that eventually lead to a fight. Characters violate the maxims for various reasons as required by the context. They use abusive language with the deliberate intention to bring forth the maximum offensive verbal exchange. They are intent not on cooperation but on insult and offence. In other words, there is a total violation of the maxims, politeness included.

---

[15] Brown, Penelope and Stephen C. Levinson. 1978, 1987. Politeness: Some Universals in Language Usage. Cambridge and New York: Cambridge University Press.

When Romeo realizes that Juliet is dead, he breaks into defiant anger marked by the change in the type of speech acts employed. He uses expressive and commissive speech acts to reflect his desperation and regret and utters certain verbs indicating actions done through uttering the words. For example, we find the verbs "defy," "get," "hire," and "will hence". Apart from their plain meaning, these verbs indicate Romeo's strong resolution to act immediately. Translating his words into deeds, Romeo orders his servant to hire horses for the journey and buys poison from an apothecary, intending to take it when he joins Juliet in the tomb. Friar John's report that follows is full of constatives that report events or affirm facts or conditions regarding the failure of Friar Lawrence's plans for Juliet's escape because of the sudden outbreak of the plague. Friar Lawrence now embarks on a series of commissive actions intended to salvage the situation by releasing Juliet from the tomb and hiding her in his cell until the arrival of Romeo. The next scene is full of directives issued to order others to do certain things such as Paris's order to his page to whistle him on suspecting any approaching danger. It also contains comissives that commit speakers to do certain actions such as Romeo's giving a letter to Balthasar to deliver to Romeo's father and his ordering him not to intervene in his actions and to leave immediately. Using declarative speech acts, Romeo breaks open the gate of the vault. In an action lacking the necessary felicity conditions, Paris tries to arrest Romeo, ignoring Romeo's appeals for him to leave and insisting that Romeo is Tybalt's killer and, in effect, the cause of Juliet's death. His declarative utterance, "I do apprehend thee" fails as does his verdictive pronouncement that Romeo "must die". For his part, Romeo appeals to Paris to leave him alone. Addressing Paris, Romeo utters strong directive words to warn him off, but Paris challenges Romeo and the perlocutionary effect of that challenge is the deadly fight between the two rival lovers. Before he dies, Paris requests Romeo to place him besides Juliet's body in the tomb and Romeo vows he will grant him that wish. In a series of rapid performative speech acts, Romeo kisses Juliet, drinks the poison and dies just before Friar Lawrence enters the vault again[16].

When Friar Lawrence arrives at the scene, he uses directive words to convince Juliet to leave, but she refuses: "Come, go, good Juliet" (V, iii, 159). Juliet determines to kiss Romeo's poisoned lips with the intention of killing herself, but hearing the night watchman approach, she stabs herself, uttering the performative act," let me die". In this way, and in pragmatic terms, Juliet's saying is doing and her utterances are acts capable of producing enormous consequences. When the watch arrive, they consider Friar Lawrence suspicious and declare him and Balthasar to be under arrest. Pragmatically speaking, the watch's declarative statement, "Stay the Friar too" (V, iii, 186) is said by the right person (someone with power to make arrests) and so deprives the Friar of physical freedom and puts him under the obligation to answer any questions/accusations regarding the events and perhaps to be punished if found guilty. In his brief and succinct account of the

[16] Dijk, Van T.A. 1976. Pragmatics and Poetics." Pragmatics of Language and Literature.Ed. Teun A. van Dijk. University of Amsterdam: North-Holland Publishing Company. 23-57.

tragic events, Dirasat, Human and Social Sciences, Volume 41, Supplement 2, 2014 - 915 - the Friar uses several constative speech acts such as, "I married them," "then comes she to me, "I writ to Romeo," "was stayed by accident.[17]" All his words are meant to narrate what happened and describe the events in the form of true or false statements. The Prince, acting as the right person in the right circumstances, believes the Friar's account and clears him of all accusations and consequently, sets him free. Assuming the role of a judge with legal powers, the Prince also blames the Capulets and the Montagues for their longstanding feuds and himself for his leniency. The Prince's official pronouncements are not only utterances; they are also illocutionary acts that have their appropriateness conditions and can have far-reaching consequences. As a result, and following the Prince's judgments, the two families are reconciled and the play ends with the constative statement: ""For never was a story of more woe / Than this of Juliet and her Romeo", leaving the audience/reader free to make their own judgment about the truth of the tragic events of the whole story.

This article has demonstrated the relevance of pragmatic analysis to our understanding of Romeo and Juliet or to any other literary text for that matter. The application of speech acts theory, the cooperative principle and its maxims enables us to concentrate on the social function of language and consequently on the socio-cultural dimension of the play and the linguistic features of the characters' speeches. Through pragmatic analysis, we can read into the characters' language much more than it appears to state or mean directly. A pragmatic reading of the play enables us to better understand the relationships between the characters, their social status, the various ways of language use as well as the different tones of the literary work and its dramatic effects.

References:
1. Brown, Penelope and Stephen C. Levinson. 1978, 1987. Politeness: Some Universals in Language Usage. Cambridge and New York: Cambridge University Press.
2. Dijk, Van T.A. 1976. Pragmatics and Poetics." Pragmatics of Language and Literature.Ed. Teun A. van Dijk. University of Amsterdam: North-Holland Publishing Company. 23-57.
3. Miller, J. Hillis. 2001. Speech Acts in Literature. Stanford: Stanford UP.
4. Sell, D. R. 2000. Literature as Communication: The Foundations of Mediating Criticism. Amsterdam and Philadelphia: John Benjamin Publishing Company.

[17] Sell, D. R. 2000. Literature as Communication: The Foundations of Mediating Criticism. Amsterdam and Philadelphia: John Benjamin Publishing Company.

БОБУР ШАХСИГА ЯНГИ ЧИЗГИЛАР

Акмалжон Турсунов
Наманган давлат университети докторанти

Жаҳон адабиётида Заҳириддин Муҳаммад Бобур ва унинг сулоласи хакида, "Бобурнома" ва Бобур шеърияти тўғрисида жуда кўплаб асарлар ёзилган.

Бобур ва "Бобурнома" га ўз ўрнида Европа олимлари хам жуда кўп бора мурожаат қилишган ва ўз муносабатларини билдиришган. Бунга мисол тариқасида "Бобурнома" нинг бир неча бор инглиз, немис, француз тилларига қилинган таржималарини айтиб ўтишнинг ўзи кифоя. [1.]

Мамлакатимиз мустақилликка эришгандан сўнг буюк аждодларимиз қолдирган бой маънавий меросларини ўрганиш ва уларни келажак авлод қўлига етказиш борасида кўплаб хайрли ишлар амалга оширила бошланди. Хусусан, Бобур халкаро фондининг ташкил этилиши ва илмий экспедицисининг хорижий сафарлари давомида қўлга киритилган тарихий-бадиий китоблар ва манбалар ўзбек Бобуршунолигида янги-янги саҳифалар очгани ва натижада Бобур шахси, тарихи, ижоди ва довруғини оламшумул микёси борасидаги тасаввур ва тушунчаларимиз янада бойиб, кенгайиб бораётгани алоҳида эътиборга лойиқ.

Кўплаб хориж олимларининг Бобур шахси ва унинг ижодига ижобий муносабатлари, яъни япон олими Э.Манонинг "Бобурнома"ни танкидий матнини яратиши, таниқли инглиз адибаси Р,Годеннинг "Гулбадан" ва шу каби кўплаб илмий-бадиий асарларни халкимизга етказиб берилиши маънавий ҳаётимизда катта аҳамият касб этмокда.

Ғарб (немис) олимларининг ҳам аждодларимиз ижоди ва уларнинг шахсига муносабати узок тарихга эга. Бу буюк немис алломалари И.Гёте, Х.Хессе, Ф.Шиллер каби шоир ва ёзувчиларнинг ижодида хам ўз аксини топган. Бугунги кунда хам бизнинг ватандошларимиз маънавий мероси Ғарблик олим ва ёзувчиларнинг назаридан четда қолмай, балки хар доимгидек уларни ўзига тортиб келмокда.

Бобур фондининг хорижга илмий экспедицияларидан бирида, Германияда яна бир муҳим манба қўлга киритилди. Бу китоб Австриялик ёзувчи Фриц Вюртле томонидан ёзилган ва нашр этилган "Бобур, Йўлбарс" (BABUR, der TIGER) номли саргузашт қиссадир. Ушбу китоб 1947 йили Австрияда (,, S. Joergle & Co.Wien 1947) босилиб чиккан.

Мазкур китоб Бобур фондининг заҳматкаш раҳбари З.Машрабов саъй-харакати билан Андижондаги Бобур музейига олиб келинди.

Мазкур кисса "Андижондан чиккан йўлбарс наъраси", "Осмондаги темир қозик" каби кичик-кичик йигирмата бобдан иборат. Ёзувчи ушбу китобда "Бобурнома", Бобур ва унинг сулоласига юксак хурмат эҳтиромини кўрсата олган. Қиссадаги вокеаларни ўкир экансиз, асар муаллифи Бобур ва унинг меросини накадар чукур ўрганганини гувоҳи бўласиз. Албатта ёзувчи ўз китобида бадиийликни устун қўйган ва бадиий тўқималардан кенг

фойдаланган, фикримизча ёзувчи бунга хакли ва ўз ўрнида бу бадиий асардир. Шу усул билан муаллиф ўкувчи калбига кириб боришни муносиб калитини топа олган дейишимиз мумкин. Чунки муаллиф Бобур хаётидаги вокеаларни, жангу-жадалларни, айникса Фарғона водийсининг сўлим табиатини жонли ва ишонарли тасвирлайди.

Ўзбек ўкувчиларини шундай асар билан таништириш бахти олмон тили мутахассиси, олима, таржимон Янглиш Эгамовага насиб этди.

Янглиш Эгамова немис тили соҳасининг жонкуяр ва захматкаш олималаридан биридир. Олима мазкур китобни немис тилидан ўзбек тилига ўзига хос услуб билан ўгирди ва уни 2011 йил "Андижон шаҳзодаси" номи билан нашрдан чикарди[2].

Таржима хусусида китобнинг сўз бошисида Ўзбекистон халк шоири Сирожиддин Саййид шундай фикр билдиради: "Киссада ўкувчи калбини жимирлатадиган ва ўзига ром эта оладиган хикмат даражасида киёмига етказиб берилган таъсирчан ўринлар талайгина. Таржимада хам бу парчалар ғоят жозибали ўгирилган. Мисол учун: Ахси калъаси тасвирланар экан, бундай таърифни ўкиймиз: "Мустаҳкам Ахси калъаси билан Андижон орасидаги масофа, агар отда юрилса бир кунлик йўл ... Бир нарса аник: агар калъанинг энг баланд минорасининг энг баланд майдончасидан туриб дарёга тош отилса, тошнинг шалоплаб сувга тушганини эшитгунга кадар одам Оллоҳга уч бора шукрона келтириб, олти карра шайтонни лаънатлашга улгуради ..." [2. 9-б]

Ф.Вёртле киссасини ўкир эканмиз, вокеалар кўз ўнгимизда намоён бўлади гўё. Муаллиф Бобурни нафакат мард, жасур ва матонатли шаҳзода, балки уни билимли ва мулоҳазали ўспирин эканлигига ҳам эътибор каратади. Бунга мисол килиб, шаҳзода ва унинг устози Мирзо Уллоҳ ўртасидаги суҳбатни олишимиз мумкин. Мирзо Уллоҳ Бобурдан "Кани менга айт-чи, кум денгизи бағрида танҳо колсанг, йўлингни кандай топган бўлардинг?" деб сўраганида Бобур унга жавобан журъат ва ишонч билан шундай жавоб килади:

– Осмон гумбазида мен жон-жон деб ўкийдиган харфлар бор, улар менга форсча ёзувлардан кўра тушунарлирок туюлади. Саҳрода мен куёшга караб йўл топаман, агар куёш тепада турса, демак у жанубда турган бўлади.

– Яхши, лекин осмон ёриткичи ботиб, ҳамма ёк коп-коронғу бўлса-чи?

– Менинг тундаги йўлчи юлдузим осмондаги Темир козикдир.

– Жуда соз! Энди менга айт-чи, Темир козик нима дегани?

– Бизнинг юртимизда Темир козик деб шимолдаги юлдузни, шимол юлдузини айтишади.

– У осмоннинг каерида туради? Уни каердан топасан?

– Кичик айик туркумининг дум томонидаги охирги юлдуз – Темир козик юлдузи. [2; 12-б.].

Муаллиф мазкур суҳбат оркали ёш Шаҳзодани билимли, хозиржавоб, етук ўспирин сифатида тасвирлай олган. Айникса, Бобурнинг астрономияга оид билимлардан ҳам хабардорлигини кўрсатади. У Бобурнинг юлдузлар

илмидан хабардор бўлиши, Амир Темурнинг набираси Шохрух Мирзонинг ўғли шох ва астроном Улуғбек Мирзо(1394-1449)га бориб тақалишига ишора қилади.

Воқеалар ривожи жараёнида Бобурнинг қандай жанг олиб бориши, саркардалик иқтидори, жасурлик ва қатъиятлилик каби характерлари ишонарли тарзда тасвирланади. Ахси қалъасини босиб олиш учун чақирилган кенгашда Шаҳзода ўз қарорини ва режасини юзбошиларига маълум қилади: "Ахси эртага бизники бўлади. Менинг истагим шу! Мамлакатим озодликдан маҳрум бўлгандан кўра, ота-боболаримдан қолган қалъа деворлари остида шаҳид бўлганим афзалроқ". [2. 98-б.].

Бобурнинг режасига кўра унинг қўшини аввал Андижон тарафга қараб юриши ва бироздан сўнг қўшин иккига бўлиниб, бир қисми Яшил водийга бир қисми эса Ахсига ҳужум уюштиради. Бу тасвирни китобнинг "Ҳужум" деб номланган бобида кузатишимиз мумкин. "...Худди шу аснода кутилмаган хабар келди: Заҳириддин Муҳаммаднинг Ахси ёнидан чўзилиб ўтиб кетаётган қўшини тўсатдан иккига бўлинди. Биринчи қисми, сипоҳийлар йўлда давом этишди. Иккинчи қисми, пиёдалар, кутилмаганда ўнгта бурилиб, Ахси деворлари томон силжияпти. Бир гала одамлар борган сари жипслашиб, югуриб келишмоқда". [2. 110-б.].

Китоб таржимасини ўқиган киши бундай моҳирлик билан ўгирилган ўринларни кўплаб учратиши мумкин. Гарчи Янглиш Эгамова олмон тилидан бир неча асарларни ўзбек тилига муваффақият билан таржима қилган бўлса-да, бу қиссани ўгиришда айрим камчиликларга, баҳсталаб ўринларга йўл қўйган.

1. Муаллиф асарини "Бобур – йўлбарс" деб номлагани ҳолда мутаржим "Андижон шаҳзодаси" тарзида ўгирган. Бу билан адибнинг асосий мақсадини тўғри англай олмаган, деган хулоса чиқариш мумкин. Аслида ёзувчи Бобурнинг йўлбарсдек эпчиллигини бадиий ифодаламоқчи бўлган;

2. Асарнинг "Душман билан юзма-юз" деб номланган қисмида: – Аллоҳ қудратли! [2. 78-б] – қичқирди ёш подшоҳ янгроқ овоз билан, – жумласи мавжуд. Бу ўринда ҳам икки марта мантиқ бузилган: биринчидан, мусулмон аҳли жангга киришдан олдин – "Аллоҳу акбар!" – деб наъра тортади, қолганлар ҳам унга жавобан "Аллоҳу акбар!" деб такрорлайдилар, иккинчидан, "ёш подшоҳ" бирикмаси ўрнига "шаҳзода" деб ишлатилганда, мақсадга мувофиқ бўлар эди. Чунки Бобур ўзини Кобулда "подшоҳ" деб эълон қилади.

Шу ўринда Ф.Вёртленинг қиссани ёзишда баъзи ўринларда хатоларга ҳам йўл қўйганлигини ҳам таъкидлаш лозим, деб ўйлаймиз. Масалан:

Бобур томонидан Ахси қўрғонини қамал қилинишида асирларни олдинги сафда ҳайдаб борилиши тарихий ҳақиқатга мутлақо зид. Бобур томонидан жангларда бундай пасткашликка қўл урилмаган ва бу ҳолат "Бобурнома"да ҳам таъкидланмаган.

Асарда баъзи камчиликлар бўлишига қарамасдан, бу асар Бобур шахсига қизиққан ҳар қандай ўқувчини ўзига ром эта олади. Ф.Вёртле ўзининг

мўъжазгина кичик бир асарида Бобур хаётига оид кўплаб маълумотларни бадиий ифодалай олган.

Адабиётлар:

1. А.С.Беверидж. "Бобурнома". – Лондон: 1905, Ю. Клапрот, Осиё адабиёти, тарихи ва тилшунослиги архиви, – Петербург: 1810, А.Кайзер, Бобурнома, – Лайпциг: 1828, W.Stammler, Babur. Die Erinnerungen des ersten Grossmoguls von Indien, Manesse Verlag. – Zuerich: 1988, Le Livre de Babur. Baburnama. Memoires du premier Grand Mogol des Indes 1494-1529, Presente et traduit du turctchaghatay par Jean-Louis Bacque-Grammont. – Paris: 1985.

2. Фриц Вюртле. "Андижон шахзодаси" Саргузашт кисса. – Тошкент: Ўкитувчи, 2011. – 164 б.

GENDER RELATION IN THE POEM "ANDRE DEL SARTO" BY R.BROWNING

Miravaz Mirsadullaev
Teacher of Namangan State University

"Andrea Del Sarto" (1855) is a dramatic monologue, written by R.Browning, about a painter of the Renaissance time. This isn't a subject that he just took up once: Browning composed numerous more lyrics about artists, e.g. "Fra Lippo Lippi", "Pictor Ignotus", "Beatrice Signorini" and "Parleying with Francis Furini". Andrea Del Sarto is not an invented character, yet a real individual who was a painter during that art movement. His artistic creations frequently delineated religious scenes, particularly the Virgin Mary. The Italian came to serve the ruler of France as court painter, however after some time he left France never to return again. He had kept the cash which he should purchase artworks with, and spent every last bit of it on a house and on his spouse, Lucrezia.

The poem is a long monologue routed to Lucrezia, who does not focus on what he is attempting to tell her. Rather, she sits tight for her lover to appear. Del Sarto presumably thinks about her matter, despite the fact that he calls the man her "cousin"; he even urges her to go to him. In his monologue he especially discusses his past accomplishments and his art abilities: he expresses that he is the better painter when contrasted with Michelangelo – whom he calls "Michel Agnolo" in the poem – and Rafael. In any case, as opposed to the Italian experts, he can't put anything unique in his artworks. Browning demands that being an ace in painting requires the specialized aptitudes, as well as the capacity to put something more into it. Del Sarto does not have the spiritually power that Rafael and Michelangelo had. [18]

> *There burns a truer light of God in them,*
> *In their vexed beating stuffed and stopped-up brain,*
> *Heart, or whate'er else, than goes on to prompt*

---

[18] P.V. Allingham, *Robert Browning 's "Andrea del Sarto" (1855): Making Do with Less* (Ontario: Lakehead University, 2004) p. 33

This low-pulsed forthright craftsman's hand of mine. (lines 74-77)

In a way it is Lucrezia who limits his painting and his inspiration. She acts as his model:

you must serve
For each of the five pictures we require:
It saves a model. (lines 23-25)

When he paints the Virgin Mary, for example, he generally gives her Lucrezia's face. Due to her he can't enhance his artistic creations or put "soul" into them. Rather, she takes away his inventiveness since he just has a look at her for motivation. She takes up all his consideration with the goal that he cannot swing to something unique and subsequently he cannot put more variety in his paintings. The protagonist is disturbed by Lucrezia's shallow thoughts, and cannot relate her physical beauty to her bias. He feels that in the event that she would tend to him and his work, he would have the capacity to make masterpieces. He needs her to make him complete as a man and as a craftsman, yet she has flopped in doing that. Byecroft states that Del Sarto specifically blames her for denying him of his creative potential and success.[19]

Had you enjoined them on me, given me soul,
We might have risen to Rafael, I and you!
More than I merit, yes, many times.
But had you — oh with the same perfect brow,
And perfect eyes, and more than perfect mouth,
And the low voice my soul hears, as a bird
The fowler's pipe, and follows to the snare —
Had you, with these the same, but brought a mind! (lines 116-126)

Lucrezia is to be criticized for leaving France, where her husband had an acceptable position at the court, and for taking the lord's cash. Because of her action he feels like a criminal, but at the same time he accentuates it is a piece of the past: he is attempting not to blame her.

A good time, was it not, my kingly days?
And had you not grown restless... but I know—
'Tis done and past (lines 160-162)

He cannot give himself to his job totally, because of the fact that he has his wife to take care of. Lucrezia is an extremely spoilt lady; Del Sarto gives her all that she wants. He even pays for her debts:

I'll work then for your friend's friend, never fear,
Treat his own subject after his own way,
Fix his own time, accept too his own price,
And shut the money into this small hand
When next it takes mine. Will it? tenderly?
Oh, I'll content him,--but to-morrow, Love! (lines 5-10)

The protagonist here is a failed hero and artist, who demonstrates a lot of self indulgence. He attempted to build up his depiction superiorly, yet he lost his

---

[19] Breanna Byecroft, *Objectifying the Female in "Andrea del Sarto"* (Rhode Island: Brown University, 2003)

motivation all the while. His compositions just serve to pay for his wife's over the top costs, her longing for extravagance. He tries to vindicate his actions and the way that he corrupted his craft for his spouse. He does not live for his work anymore, but for his wife. Andrea del Sarto is hesitant and defenseless, which makes us to understand him, and feel friendship with him. He has to endure simply because of his wife and the relationship that they have. But actually, del Sarto cannot acknowledge his own particular disappointments. Since he has not intentionally grasped the things he has done previously, he cannot trick his audience: with a specific goal to have the capacity to lie, one needs to realize what the truth itself is. In his discourse he misdirects himself and he tries to conceal the way that despite everything he feels guilty for taking the cash that lord Francis of France had given to him. He tries to legitimize his actions by saying that he did everything for Lucrezia. He is not deluding his audience, yet he is concealing reality from himself. W. D. Shaw, an American critic, says the following in regards to this situation: *"though a lie posits the duality of deceiver and deceived, bad faith implies the unity of a single consciousness. [...] Andrea del Sarto lies to himself. In bad faith the deceiver and the dupe are one and the same person."*[20] He additionally refers to Jean-Paul Sartre's meaning of being in lacking honesty: *I "must know in my capacity as deceiver the truth which is hidden from me in my capacity as the one deceived... Better yet I must know the truth very exactly in order to conceal it more carefully."*[21] Del Sarto is as it were a man who unwittingly deceives himself; he misleads himself critically and that is the reason behind why he neglects to misdirect his audience. The main casualty he makes by doing this is himself. [22]

At the beginning of "Andrea del Sarto" he recommends they ought to sit together as an inseparable unit, which would make him feel more youthful and give him motivation. This happens all through the whole poem, but she influences him to lose trust in himself by not focusing on her husband's words. He says that she doesn't comprehend him:

You don't understand
Nor care to understand about my art,
But you can hear at least when people speak: (lines 54-56)

All through the entire poem Andrea continues conversing with Lucrezia, however she prefers not to give any consideration. It seems like he is talking with himself to discover a reason for his burglary. He says he did everything for her and she does not welcome it or regard him for it.[23]

Toward the finish of the poem he reveals to her that she should demonstrate some enthusiasm for what he does, because these attempts improve her monetarily. Lucrezia just thinks about him as her husband and not as a successful artist or something different that may be dear to her. To Andrea the domestic life is as

[20] W.D. Shaw, *Masks of the Unconscious: Bad Faith and Casuistry in the Dramatic Monologue* pp. 439-460.

[21] J.P. Sartre, "Bad Faith," in *Being and Nothingness* (1943), trans. H.E. Barnes p. 89.

[22] W.D. Shaw, *Masks of the Unconscious*, pp. 439-460.

[23] Abigail Newman, *Inspiration and Unrequited Love in Browning's "Andrea del Sarto"* p. 65

essential as his job, yet Lucrezia has regard for neither of those. She is unfaithful to him and this explains that she is not satisfied with her life as his wife; and regardless of whether she fills in as his dream, as the model for her husband's paintings, she does not value it. Neither of the things that Andrea believes are vital means anything to her, despite the fact that she is a piece of both their marriage and his works. He tries to persuade her to rethink her feelings, and give him another opportunity. However, at last he advises her to go to her lover, who is waiting for her outside.[24]

Unlike the poems examined previously, "Andrea del Sarto" does not generalize the female presence – although he makes objects of her: he puts her as an image in his paintings – nor does the protagonist own the lady. He needs her female passive character to have regard for what he has improved the situation for her: he stole cash from the French lord for her (or he guarantees in any event he did it for her; he could be searching for a reason). The sin he experiences shows up toward the finish of the poem as a mental disorder like hallucination: Lucrezia's golden hair transforms into the golden blocks which he has stolen from Lord Francis.

> *King Francis may forgive me: oft at nights*
> *When I look up from painting, eyes tired out,*
> *The walls become illumined, brick from brick*
> *Distinct, instead of mortar, fierce bright gold,*
> *That gold of his I did cement them with! (lines 214-218)*

He attempted to legitimize his activities by much or less accusing his wife for it so he would feel less regretful. Rather, Lucrezia turns into his superego and inner voice. She thinks about his disgrace and humiliation however it appears as though she could not care less. He tries to force his will on her toward the end, by advising her to go to her lover, yet there is no requirement for that: she needed to go in any case. He has no power over her and making her the scapegoat makes his guilt even worse. All things considered, he has done as such much for her and she implies such a great amount to him, but she does not care.[25]

Andrea del Sarto loses the conventional patriarchal power: he has no power over his wife. The male figure additionally bombs in the household circle; he cannot remain quiet about his spouse. Despite what might be expected, he even advises her to go to the man he calls her "cousin".

References:
1. P.V. Allingham, Robert Browning☐s "Andrea del Sarto" (1855): Making Do with Less (Ontario: Lakehead University, 2004)
2. Breanna Byecroft, Objectifying the Female in "Andrea del Sarto" (Rhode Island: Brown University, 2003).
3.W.D. Shaw, Masks of the Unconscious: Bad Faith and Casuistry in the Dramatic Monologue pp. 439-460.

---

[24] Ibid. p. 74
[25] W.D. Shaw, *Masks of the Unconscious*, pp. 439-460.

4. J.P. Sartre, "Bad Faith," in Being and Nothingness (1943), trans. H.E. Barnes p.89.

5. W.D. Shaw, Masks of the Unconscious.

ЎЗБЕК РОМАНЧИЛИГИДА МИЛЛИЙ РУҲ ВА ХАРАКТЕРЛАР ТАЛҚИНИ

Эъзоза Атамирзаева
Наманган давлат университети ўқитувчиси

XX аср ўзбек романчилигида миллий руҳ ва характерлар талқинини ўзига хос тарзда ифода этган ўнлаб асарлар яратилганлигини кузатиш мумкин, бироқ, айни ўша асарларда халқимизнинг миллий қадриятлари, халқ оғзаки ижоди анъаналаридан унумли фойдаланишганини ҳам эътиборга олиш керак бўлади. Чунки миллий руҳ муайян этнос анъаналари муҳитида шаклланади, халқнинг урф-одатлари, маросим ва оғзаки адабиёт анъаналари миллий муҳитни ташкил этувчи ҳодисалар тизимини ташкил этади. Шундай экан, миллий характернинг шаклланишига сабаб бўлган миллий қадриятлар ва анъаналар мустақиллик даври ўзбек романчилигида қай даражада акс этганлигини ўрганмай туриб, миллий руҳ ҳақида муайян илмий хулосаларга келиш мумкин эмас.

XX аср ўрталаридаги Эвропа романчилигида фолклор анъаналарининг кучайиши баробарида фолклоризмнинг янгича шакл ва йўналишлари ривожланганлиги ҳам кўринади. Асар қаҳрамонлари маълум маънода романга асос қилиб олинган фолклор мотивининг иштирокчиларига айланадилар. Энди фолклоризм роман моҳиятини ўзида акс эттирувчи бадиий - эстетик асосга айланади. Фолклор қаҳрамонлари асарда ўз ҳаёти билан яшайди, бинобарин, бадиий асар сюжети ҳам фолклор асарининг қайта хикоя қилинган варианти эмас, балки бугунги кун воқеалари тасвиридан иборат структуриал бирликдир. Бу тип романларни тушуниш ва қаҳрамонлар ҳаракати замиридаги маънони англаш учун китобхон аввало фолклор мотивларидан хабардор бўлиши керак. Хусусан, Томас Манн қаҳрамони Ганс Касторп ўз характерига муносиб равишда иш тутмайди, балки у фолклордагидек ўзи ҳам даволовчи, ҳам мижоз сифатида гавдаланади. У ўзини ўзи даволаш орқали катта илмий ҳақиқатни очмоқчи бўлади. Бироқ, унинг барча ҳаракатларини қаҳрамоннинг "мифик ўтмиши" бошқариб туради.

Буюк немис адиби бошлаб берган бу анъана, яъни романга фолклор мотивларини олиб кириш жараёни тез орада бутун Эвропа адабиётида этакчи бадиий таомилга айланди. Маълум вақтдан кейин хатто океан ортига кўчиб ўтиб, АҚШ ва Лотин Америкаси мамлакатлари романчилигига ҳам ўз таъсирини кўрсатди.

XX аср Америка романчилик мактабининг йирик вакилларидан бири У.Фолкнер ижодида фолклор мотивларига асосланган романлар ўзининг янги қиёфасини касб эта бошлади. Унинг "Ривоят" романи насронийлик динининг

тарихи, жумладан, Исо Масиҳ ҳаётига бағишланган. Бу асар тарихийликдан кўра кўпроқ Инжил мифологияси асосига қурилган сюжет тизими билан характерланади. Романда талқин қилинишича, Исо Масиҳ бугуннинг қаҳрамони, бироқ муаллифнинг наздида, у ўзидаги барча пайғамбарлик сифатларини сақлагани ҳолда хозир ҳаёт бўлганида ҳам, унинг умри хочга михланиш билан якунланган бўларди. Чунки унинг қисматида, биринчидан, тақдир ҳукми акс этган, иккинчидан, атрофидаги оломон унинг буюклигини ва илоҳий қудрат соҳиби эканлигини тушуна олмагани сабабли ҳам айни мана шу мотив роман хулосасига ўз таъсирини кўрсатган. Шунинг учун ҳам бу асар "характерлар романи" эмас, балки тахайюл пўртанаси акс этган ғоялар романи, фалсафий тафаккур ва унинг замонавий талқинларини ўзида акс эттирган асар сифатида баҳоланди. У.Фолкнер ўз романини онгли равишда "притча" (ривоят) деб аташ билан Инжил ривоятидан бугунги кун учун зарур бўлган фалсафани топиб тасвирлаган[1.-Б.314].

Чингиз Айтматовнинг "Қиёмат" романига нисбатан ҳам худди шунга яқин ҳолатни айтиш мумкин[2.-Б.560]. Асардаги Понтий Пилат ва Исо Масиҳ тўғрисидаги анъанавий сюжет наркобизнесчилар билан Авдий Каллистратов муносабатлари акс этган лавҳалар билан параллел кечади. Бири ўтмишнинг улкан сабоғи бўлса, иккинчиси, бугуннинг аччиқ қисмати. Фарқ шундаки, айни воқелик икки хил давр, икки хил муҳит тизимида тасвирланади. Бироқ, хулоса бир хил, икки руҳан яқин бўлган қаҳрамонларнинг қисмати бир хил: Исо Масиҳни ғоялари учун хочга михлашган бўлса, Авдийни ҳалоллиги учун саксовулга осиб кетишади. Ҳар икки ҳолатга ҳам жаҳолат ҳукм ўқиган деган хулосага келинади.

XX асрнинг 20 - йилларига қадар яратилиб, ўз давридаёқ Кошкин раҳбарлигидаги таржимонлик мактаби вакиллари томонидан рус тилига ўгирилган бўлсада, шўро сиёсати мафкурасининг зуғуми туфайли нашр этилиши тўхтатиб қўйилган ирланд ёзувчиси Жеймс Жойснинг "Улисс" романи ўзбек тилига таржима этилиши биланоқ матбуотда у ҳақда айрим мулоҳазалар эълон қилинди. Жумладан, Хуршид Дўстмуҳамаднинг "Ўзбекистон адабиёти ва санъати" газетасида эълон қилинган бир мақоласида ушбу асарни ўзбек романлари билан боғлашга интилиш тамойили яққол сезилиб туриши эътиборлидир. Айни роман муаллифи XX асрнинг ўрталаридаёқ Франс Кафка билан биргаликда жаҳон модернизмининг "отаси" сифатида талқин этила бошлаган эди[3]. Чунки ўн саккиз эпизоддан иборат бу романда тасвирланган воқеаларнинг аксарияти қадимги юнон мифологияси ва фолклори асосига қурилган. Телемах, Сиклоп, Пенелопа каби мифологик персонажларнинг янгича талқиндаги ифодаси туфайли асарнинг сюжет ва композитсиясида илгариги романларда кузатилмаган ўзига хос бадиий қурилмалари юзага келди. Моҳиятан бу роман бутунича мифологик тафаккур асосига қурилган бўлиб, адиб замонавий мавзуни мифик тасаввур кўламида тасвирлаш йўлидан боради.

Ўзбек романларига ҳам миллий қадриятлар турли хил шакл ва услубий воситалар орқали кириб келган. Айрим романларда диний мотивларнинг

тўғридан тўғри тасвири берилса, баъзи асарларда Хизр, азроил, шайтон каби анъанавий образларга мурожаат қилиш орқали ёзувчи ўз бадиий ниятини амалга оширишга эришади. Шойим Бўтаевнинг "Қўрғонланган ой" романида келтирилган азроил тўғрисидаги афсона асар мазмунини янада бойитиб, воқеликнинг таъсирчанлигини ошириб, талқиннинг ишонарлилигини таъминлаган. Ўз ўғлининг феъли ҳақида гувоҳлик бераётган чол: "Ўғлим аллақандай муҳр босилган қоғоз кўтариб келдию, шундан сўнг овга баттар шўнғиб кетди, – деганди у тутила-тутила. – Энди ҳар куни бирор жонзотнинг жонини дорилбақога жўнатмаса тинчимасди…" деб чол ўлимолди талвасаси билан атрофдагиларга жавдирар экан, адиб бу тасвир орқали икки мақсадни кўзда тутган. Биринчи мақсад – қаҳрамоннинг руҳий ҳолатини кўрсатиб бериш бўлса, иккинчи мақсад эса, азроилнинг жон таслим қилаётган банда билан учрашиши ҳолатидаги психологик кечинмаларни хотира тарзида тасвирлаш орқали асарга ҳаёт ва ўлим фалсафасини сингдиришдан иборатдир.

Асарда келтирилган афсона қаҳрамон ёки муаллиф тилидан эмас, балки тўғридан-тўғри иштирокчи қаҳрамон сифатида тасвирланган азроилнинг нутқи орқали баён этилган. Ўз касбидан безор бўлган Азроилнинг Яратганга мурожаати романда шундай талқин қилинади: "Бир гал Азроил Қодир Мухторнинг олдига арз билан чиқди. Чор атрофнинг боду ҳавоси нашъа ташлаб турган маснад пойига қалтираб чўкканча, кўз ёшларини тўкди, айтди:

– Улгуролмаяпман, яна бошқа бир жон олгувчи буюринг…

– У чоғда фариштаю малоикаларнинг ҳам сон-саноғини ўзгартиришга тўғри келади, –деди Худо бир оз паст, қатъий ҳамда ўктам овозда. Дунёни бунёд этганимиздан буён амал қилиб келган тартибларимизга путур этади, – деб бундай қилолмаслигининг асл сабабини ҳам айтиб қўя қолди.

– Менинг яктолигим ҳам шубҳали туюлади…"

Романда тасвирланишича, Азроилнинг арзига қулоқ солиб, Худованд унга онги-шуури билан иш қуришликни маслаҳат беради ва ундан:

– Шайтон йўриғингга юрадими? – деб сўради.

– Жонингни оламан деб қўрқитсам юрмай ҳам қўрсин-чи!

– Унда юргиз!

– Ёруғ оламнинг пок таомили – ўлимга ҳам шайтон илки узанса қандай бўларкин?!

– Руҳларга шайтоннинг илки заҳмат этказолмайди.

– Албатта, албатта! – Азроил жонланиб ўрнидан турди ва шитоб билан пастга шўнғиди… Тикка бориб унинг (Исмоилнинг отаси – Ш.Д.) деразасига ёпишди:

– Бўрининг эсаям оғзи қон, эмасаям, – дерди Исмоилнинг қоқсуяк бўлиб қолган отаси гирди-теварагини ўраб олишган қондош қариндошларига ўқина ўқина. Ўғлим энди бирор нарса овлайдими-овламайдими, ҳар йили ҳукуматга ул-бул топшириб туришга мажбур эди…

Азроил ичида кулди. Во-ой қурмагир шайтон-ей, бу шўрлик бандаларнинг қўл-оёқларини занжирсиз шундай кишанлайдики, улар қанча

уринмасинлар, ўзларини минг мақомга солмасинлар, қутулиб кетишнинг барибир иложини топишолмайди. Бошқача тарзда айтадиган бўлсак, шайтон йўриғига юрганларнинг ҳам, юрмаганларнинг ҳам ҳолига вой. Қандай бўлмасин, бу калтадум махлуқларга тан бермай илож йўқ..."[4.-Б.94-95].

Юқорида келтирилган кўчирмадан кўринадики, Азроил тўғрисидаги афсона қаҳрамон нутқи орқали асарга киритилган бўлиб, у замона шайтонлари, яъни шўро тузуми томонидан инсон бўйнига илинган бўйинтуруқ уни эркин ҳаракат қилишга қўймаётгани, аксинча, киши қандай ҳаракат қилмасин, бу тушовдан чиқиб кета олмаслигига, мафкура қоққан қозиқ атрофида айланишга мажбур эканлигига ишора қилинган.

Адабиётлар:

1. Грибанов Б. Фолькнер. – М.: Молодая гвардия, 1976. – С.314-315.
2. Айтматов Ч. Қиёмат. – Тошкент: Адабиёт ва санъат, 1989. – 560 б.
3. Дудова Л.В., Михальская Н.П., Трыков В.П. Джеймс Джойс: мифотворец XX века / Модернизм в зарубежной литературе. – М.: Наука, 2001.
4. Бўтаев Ш. Қўрғонланган ой. – Тошкент: Шарк, 1995. – Б.94-95.

ПЕДАГОГИКА КАК ОПРЕДЕЛЯЮЩИЙ ФАКТОР ВСЕСТОРОННЕГО РАЗВИТИЯ РЕБЕНКА В ПРОИЗВЕДЕНИИ Ч.АЙТМАТОВА «РАННИЕ ЖУРАВЛИ»

Элёр Абдулвохидов
Преподаватель Наманганского государственного университета

Изучая богатое творческое наследие великого писателя Ч. Айтматова, раз за разом убеждаемся в том, что каждое его произведение пропитано переживаниями за молодое поколение, за его духовное совершенство, за стойкость перед непростыми испытаниями жизни. Интерес Айтматова к детям и их судьбам определяется тем, что он сам, тринадцатилетний Чингиз, сын Торекула, сполна испытал на себе тяготы и трагедии своей семьи, близких, своих односельчан, своего народа, горе утраты. Детство Чингиза кончилось именно тогда, в первые годы войны, как и его героев, которые почти повторяют судьбу автора. Вот почему и получается у Айтматова так жизненно и доходчиво: все то, что чувствуют его юные (только по возрасту!) герои, автор сам пережил когда-то. Детство кончилось, но осталась детская чистота и детская мечта, стремление к радости и красоте жизни, восторг. И в то же время добавилась взрослая мудрость и понимание времени, летящего в вечность.

Для Айтматова любой из его юных героев – это полноправный и активный член общества. Дети для Айтматова – мерило человечности, носители духовной и нравственной чистоты. Они так же способны нести бремя ответственности за всех и каждого. Уместно здесь отметить, что у каждого народа на Земле есть своеобразный культ детей, так как именно они

помогают увидеть жизнь по-новому и дают почувствовать: что-то неладно в окружающем мире, потому что их чуткое восприятие издали замечает неладное.

Также добавим, что педагогическая проблематика, ставшая одним из основных мотивов романа «Белый пароход», нашла продолжение и развитие в повести «Ранние журавли». Здесь ситуация обостряется: события разворачиваются в годы войны. Автору важно показать уже не просто нравственную твердость молодого поколения, но и их быстрое взросление в связи с реалиями времени. Если в «Белом пароходе» у мальчика есть радеющий за него дед Момун, то в «Ранних журавлях» молодые герои предоставлены сами себе, их деды и отцы находятся на фронте. Здесь острее представлена, очевидно, важная для писателя трагедия «отчуждение» детей от родителей, трагедия одиночества ребенка. Герои повести «Ранние журавли» лишены иллюзий, поддерживающих мифов, мечты здесь эфемерны. Здесь Ч. Айтматов обращается к маленькому герою-труженику, предоставленному самому себе: «Думал Султанмурат, как сделать чтобы матери облегчить житье. Совсем замоталась она. И на ферме доит, кормит коров, и дома продыху нет.все сама да сама. Топи, вари, стирай. Девчушки ещё малы...» [1]. Он должен и обязан «срочно повзрослеть», ощутить все тяготы жизни, стараться не просто выжить, но и помочь окружающим. У этих героев нет того педагога, который бы посредством мифов поддержал, стимулировал к действиям. Но это не значит, что они лишены жизненной романтики, что у них нет стремления к героизму. А совсем наоборот: вспомним эпизод, как эти молодые труженики стараются отличиться перед одноклассницей, бьются за ее внимание. Причем это соперничество не мешает им действовать сообща. Автор создает ситуацию, способствующую раскрытию потенциала личности юного гражданина, главное измерение героя у писателя — духовность: он интересен и важен настолько, насколько велика его духовная нагрузка.

Очарование состоит в том, как внимательно и любовно изображает Айтматов мир мальчишеского детства. Вот Султанмурат сидит в школе на уроке, не очень внимательно слушает рассказ учительницы о животном мире в Австралии или на острове Цейлоне, где весело, тепло и не нужно теплой одежды, где бродят слоны и скачут кенгуру. Султанмурат думает об отце, от которого давно нет писем с фронта, о том, как тяжело матери работать в колхозе и управляться с четырьмя детьми. Думает мальчишка и о своей однокласснице, красивой девочке Мырзагуль, сидящей за соседней партой... Айтматов пишет об этом сдержанно, целомудренно.

Дидактическое, воспитательное в этой повести Ч. Айтматова заявлено со всей определенностью, причем как в сторону взрослых, так и в сторону подрастающего поколения. Начав с изучения острых проблем современности, он переходит к общечеловеческим, «вечным вопросам». Заметим, если в предыдущей литературе (А. Гайдар, Л. Кассиль, В. Катаев, Л. Пантелеев) ребенок представал частью взрослого мира, был, по сути,

маленьким взрослым, то у Ч. Айтматова иначе. Он представил героя-ребенка как неповторимое, сильное явление, имеющее свою ценность и особое эстетическое измерение. Посредством обращения к герою-ребенку у него проверяется взрослый мир. И мир этот не всегда выдерживает эту проверку.

И в «Ранних журавлях» мы видим самого Айтматова. По воспоминаниям одного из его современников, Базарбая Эргешова, который вырос вместе с известным писателем, они все – дети села Шекер в те трудные для всего общества годы зарабатывали тем, что заливали в тракторы воду. Ее нужно было носить большими ведрами и подавать через каждый гектар. Вечером им за это давали немного картофеля.

Керимсеит Доолбеков – аксакал села Шекер, двоюродный брат Чингиза Айтматова, рассказывал, что писатель уже в 11 лет работал в совхозе, выращивал пшеницу. В четырнадцать лет был секретарем главы сельской управы. В военные годы много помогал селу. Испытавший на своей шкуре все тяготы военных лет, Чингиз Айтматов не боится испытывать юных героев на прочность, предлагая им действовать в крайне опасных, максимально трудных, жестоких обстоятельствах, он уважает их за стойкое непокорство, ценит их предельную нравственную чистоту, любуется ими. Дети в его книгах олицетворяют хрупкость и прочность связи времен. Детство, убежден он, принадлежит будущему: "Все, что человек познает в детстве, все, что он выстрадал, узнал, все горе, вся боль и все открытия - все это сохраняется в нем навсегда..." [2].

В «Ранних журавлях» герой повести, семиклассник Султанмурат, уже не испытывает такого безмятежного состояния души, как Кириск в «Пегом псе...»: идет тяжелая война, холодно и голодно дома и в школе. Но вот в класс во время урока входит председатель колхоза Тыналиев, недавний фронтовик, тяжело раненный в боях. И его голос резко нарушает привычное душевное состояние Султанмурата и его одноклассников. Председатель объявляет, что несколько учеников придется на время оторвать от школы, чтобы вспахать и засеять двести гектаров на предгорных склонах Аксайской степи. «Женщин послать не можем, – сказал председатель. – Это далеко, в Аксае. Людей нет. Решили обратиться к вам за помощью, к школьникам» [1]. Все очень обычно, буднично. Однако Айтматову важно показать общественную значимость вроде бы простых, вполне бытовых ситуаций. И вслед за речью председателя Тыналиева писатель резко меняет тон повествования. В голосе рассказчика начинают звучать голоса времени, истории, голоса тяжких лет войны. Интонация повествователя вбирает в себя громадный опыт народа, накопленный за тысячелетия. Простой рассказ начинает звучать как торжественное народное сказание, как эпическое произведение. Обычно эпос любого народа осмысляет многократные испытания, выпавшие на долю людей, – войны, невзгоды, голод... И каждый отдельный случай вдруг видится в перспективе многолетней истории; это поддерживает духовное состояние отдельного человека. Так что повести Айтматова по-настоящему эпичны. Не случайно эпиграфы к повести «Ранние

журавли» взяты из древнейших книг человечества. И слова председателя Тыналиева в застуженном зимними сквозняками школьном классе начинают обретать отсвет протекшего трудного времени. Интонация рассказчика торжественна и значительна: «Вот как говорил председатель Тыналиев, суровый и замкнутый человек, ходивший в своей неизменной армейской серой шинели, в которой он конечно же мерз, в серой ушанке, с озабоченным, заострившимся лицом, а сам молодой еще, скособоченный, с недостающими ребрами, с неразлучной полевой сумкой на боку...» [1]. Четырежды повторит рассказчик этот торжественный рефрен: «Вот так говорил председатель...», уточняя новые и новые бытовые детали, словно стремясь еще и еще раз запечатлеть в памяти читателя психологические и житейские мелочи той встречи январским днем 1943 года. Это впечатление усиливается и нередкими обращениями рассказчика к героическому киргизскому эпосу «Манас». Тот же Тыналиев видится юным плугарям, «пожалуй, как сам Манас, сивогривый, грозный, в кольчуге, а они перед ним как верные батыры». А эти «батыры» с их щуплыми плечами и головами на тонких шеях «преданно и восхищенно» смотрели в лицо председателя, готовые выполнить любое его приказание. Такой строгий тон повествования идет от подлинного переживания, испытанного Айтматовым в годы войны при виде мальчишек-плугарей в Кок-Сайской степи. Незадолго до публикации «Ранних журавлей» Чингиз Айтматов вспоминал о той встрече в предгорьях Алатау: «Плуги выплывают из вихрей снега. Припадая к борозде, сжались в напряжении четверки жадно дышащих лошадей. Снег мгновенно таял на их горячих спинах белым паром. Да и ребятам понукающим не легче». То, что увидел тогда пятнадцатилетний Айтматов, — надрывающиеся лошади, измученные ребята, — поразило будущего писателя. «Я долго не приближаюсь к ним, — напишет он через тридцать два года в одной из своих статей, — не хочу, чтобы они видели, как я плачу...» [1]. Из этого искреннего чувства восхищения и сострадания рождаются и сказово-символические образы, освещая будничное дело ореолом героического действия («Три плугаря и великие горы впереди. Три плугаря и великая степь позади»).

У Султанмурата в «Ранних журавлях» прощание с детством происходит иначе. Конокрады, вооруженные взрослые мужчины, однажды ночью проникли в легкую юрту, где спали мальчишки, забрали упряжь и угнали лучших лошадей. Напрасно Султанмурат погнался за ними на своем любимом коне: коня бандиты пристрелили. И, поднявшись с земли, Султанмурат вдруг увидел перед собой матерого голодного волка, почуявшего острый запах конины и свежей крови. «Сизым злобным сполохом вспыхнули волчьи глаза. Пригнув голову, скалясь и свирепея, волк начал медленно приближаться» [1]. Так и стоят они в конце повести — свирепый волк, изготовившийся для прыжка, и мальчик с уздечкой.

Айтматов не говорит, чем завершилась та роковая встреча человека и зверя. Мы знаем только, что для Султанмурата в те часы погони за конокрадами и схватки с волком состоялось прощание с детством. Так тоже

расстаются с детством. Уместно отметить, что не много в мировой литературе книг, в которых столь проникновенно показана жизнь обыкновенных мальчишек, переросших в настоящих героев.

Повесть «Ранние журавли» Чингиз Айтматов посвятил сыну Аскару: писатель хотел рассказать своим юным современникам, об их ровесниках, которые шестьдесят лет назад почитали за высшее счастье обнять родных отцов и лишь немногие дождались такого счастья. «Дети войны» перенесли тогда столько горя и страданий, сколько не выпадало на долю многих поколений. При этом «дети войны» оставались еще и просто детьми, подростками: они, как и во все времена, замирали от предчувствия первой отроческой любви к неприступной однокласснице с девчоночьими косичками, они жаждали материнской ласки и хотели скорее вырасти. Им пришлось рано проститься с детством. Но в их жизни и опыте остался большой общечеловеческий смысл.

Обостренная память детства осталась у Айтматова на всю жизнь. Писатель убежден, что детство не только славная пора, но и время, когда формируется ядро будущей человеческой личности, это звено в бесконечной родословной. Наверное, поэтому он обратился к повестям о детстве уже в зрелые годы, чтобы лучше понять свой мир. В «Заметках о себе», написанных более тридцати лет назад, Айтматов вспоминал, как в киргизских аилах воспитывали в детях память о предках. Старики строго спрашивали мальчишек: «Ну-ка, батыр, скажи, из какого ты рода, кто отец твоего отца? А его отец? А его? А какой он был человек, чем занимался, что говорят люди о нем?» [2]. И если мальчишка не знал своих предков, его называли человеком без роду, без племени. Дети – носители и продолжатели семейных вековых традиций; они же связывают настоящее с будущим.

Айтматовские повести открывают новую ступень в развитии детской темы в литературе XX века, знаменуют переход от общественно значимых к личностным проблемам педагогики.

Литература:
1. Ч. Айтматов. Белый пароход. Повести. Москва: детская литература, 1988 г.
2. Ч. Айтматов. В соавторстве с водою и землею. Фрунзе. «Кыргызстан», 1979 г.

THE FEATURES OF SHAHNAMEH OF FERDOWSY AND COMPONENTS OF RESISTANCE

Turabaeva Khakima
Teacher of Namangan Institute of Engineering and Technology

Among the great works of world literature, perhaps one of the most familiar to readers is the "Shahnameh: The Persian Book of Kings," the national epic of Persia. This prodigious narrative, composed by the poet Ferdowsi between the

years 980 and 1010, tells the story of pre- Islamic Iran, beginning in the mythic time of Creation and continuing forward to the Arab invasion in the seventh century.

In tracing the roots of Iran, "Shahnameh" initially draws on the depths of legend and then carries its story into historical times, when ancient Persia was swept into an expanding Islamic empire. From other side, these knight should be characterized by some traits including having family, registering its name in the governmental office, being brave, honest, artist and rider of horse and the most important was to be chivalrous [1, p124].The beginning of this flow dates back to pre-Islam Iran according to Iran social history.

The greatest leader of this people was Abu Muslim Khorasani that was killed by Abbasid caliph [2, 26]. Another reason of attributing the origin of heroism to Iranians one argues that they used to put on a particular trousers known as Sarval for showing their respect to heroic rituals, that this type of clothes was specific to Iranians and warriors of Asia, in particular to Iranians and this type of garment was not prevalent among Arabs.

There are various viewpoints regarding the name of Shahnameh and the reason by which Ferdowsi chose this title for his great work. But since reciting Shahnameh had been prevalent before Ferdowsi and many poets recited their own books for kings and in praising their victories and their war and feast rituals, whereas in any history the time division and order is based on sequence of kings and dynasties, Shahnameh complies with the same order and therefore its name by itself indicates the same division. As a result Ferdowsi has chosen the term of Shahnameh for his book. It means the book of kings (Shah means king, and nameh means book) and its Pahlavi language equivalent is "KhutayNamag" that has the same meaning [3, p 25].

Shahnameh popularized the Persian language among the people, scholars, kings, etc. They started to pay more attention to Persian language. They were encouraged to write more in Persian. To show you only an example of the impact of Shahnameh, look at karakhanid dynasty. They were of Turkish origin, but they were so affected by Shahnameh that they claimed descent from Afrasyiab (a figure in Iranian mythology), rather than Turkic tribes of Central Asia. This is why they are called Al-e Afrasyab. Even two karakhanid kings composed poems in Persian. All of these is because of the influence of Shahnameh. The duration of kingdom of each king is mentioned in the Shahnameh. Three distinct periods can be recognized within the Shahnameh: 1- Mythic era, 2- Heroic era, 3- historical era [4, 19].

Today, Shahnameh is a rich source of Persian words and phrases. It's a massive book. You can use Shahnameh as a model of how to write in Persian without using Arabic loanwords. We can revive those words which have been forgotten during the years.

Shahnameh contains a lot of didactic verses. Ferdowsi talks about, wisdom, reason, justice, science, good deeds, learning, freedom, knowledge, peace, courage, truth, arts and lots of concepts that never get old. It is full of great ideas, thoughts, advises. This is why Shahnameh is always new as everybody needs to know about

these concepts. Features of Shahnamehamong important issue that its mention is necessary about the composer of Shahnameh is as follow:

1- Ferdowsi in composing this great work in poetry does not refrain from trustworthiness and maintaining old narrations and he quoted the references thoroughly in poetry.

2- in describing natural images, battle fields, heroes and man to man wars, deployments and so on he adopted the climax of skill and proportion and he observed all conditions and descriptions in different cases in particular he did his best in describing heroes and showing their power and agility.

3- In Shahnameh like all epic poetries the reader comes across with extraordinary events, exaggerations, reminding revenge and pride and love and so on and particularly the amorous stories in Shahnameh that is mixed with epic have a particular amusement and magnificence.

4- Ferdowsi in the introduction of Shahnameh and beginning of stories has added some parts in wisdom and sermon and admonition and besides composing stories at the same time observed trustworthiness and mentioning references, yet he made some hints and changes for making the word more eloquent and so he made his work more magnificent.

5- The language and writing style of Ferdowsi is noticeable too. The Sage of Tus had such power and skill in stating ideas and transferring meanings from prose to poetry and observing simplicity of language and thought and precision and clearance of speech and integration and gentleness of word that his word is always referred as easy yet difficult to imitate among literary men and can be considered as high example of eloquence. In the speech of this poet least scientific and philosophic terms are used. Phrases of Shahnameh are extremely simple and are interrelated without any ambiguity and complexity.Facing injustice, oppression, enmity, and so on, every free man uprises and protests against current situation. Justice is among the main components of resistance used by Ferdowsi in Shahnameh; "it is one of the key contents of his ideas. He considers an ideal ruler as a justice one" [5, p.219]. Such as following poems: Mercy, wisdom, custom, and justice accompanied with the race. Greatness and truth decrease the bad temper [6, p: 1104]. Ferdowsi believes that the justice can decrease the human's bad temper. Wisdom and justice are the best attributes of kings and heroes in Shahaname while injustice is the worst one [7, p: 225]. Ignoring justice and people, the ruler will lose the Khvarenah. Based on Ferdowsi "God denotes the Khvarenah and it should be at the service of justice and faith;" oppression and unwisdom will destroy it. At the tale of Jamshid, the people obey the king since he is the owner of Khvarenah; as long as the king acts based on justice the people would obey him.

Considering the definitions of epic literature and resistance literature, we can find a close similarity between them. One of underlying features that separate hero from champion in Iranian thought and character is the same issue. But champion is not so. Shahnameh has the greatest tie with heroic culture and disposition. Shahnameh is truly the book of heroes. In Shahnameh always the heroism has dominance over kingdom. Rostam who is world-hero of Shahnameh always was able to topple any

king from the throne and he sits in his place but never do so. Because in the world of Shahnameh that is the same Iranian world, the heroism not only is not lower than kingdom but also can go beyond it. Because heroism does not need the king. But the king always need hero. If the king is holder of the crown, the hero is granter of the crown. The crown is granted to him by the hero. Thus if we consider each one of Shahnameh heroes, we will see a pure example of chivalrous and heroic trait and disposition in them.

References:

1. Bahar, M. (1983). a research in Iranian myths, Tehran: Tuss publications, Second edition.
2. NatelKhanlori. P (1969). Farsi language histrory, Tehran: New publication.
3. Hamidian, S.(1999).an introduction to thinking and art of Ferdowsi, Tehran: NashreNahid.
4. Safa, Z. (1977). Literature history in Iran, Tehran: Amirkabir publication, ninth edition.
5. Kasrayie, Mohammadsalar. Ferdowsi's Political Views. Journal of Political Science. Year: 4. Issue VII. P: 213-234
6. Hamidian, Saeed. (2005). Shahnameh (p: 1104). Tehran
7. Kasrayie, Mohammadsalar. Ferdowsi's Political Views. Journal of Political Science. Year: 4. Issue VII. P: 213-234

THE USAGE OF METAPHOR AND METONYMY IN THE NOVEL "A FAREWELL TO ARMS"

Dildora Sadriddinova
Teacher of Namangan State University

Humorous, which are so much loved by children, have often been passed over by critics as being good fun but not 'good literature'. Indeed, they are rather like Cinderella always present but seldom recognized for their contribution. Thus one of my purposes in writing this book has been to remedy past neglect. I have also wished to explore the range and diversity of humorous literature for children and to delve into the nature of humor itself. My hope is that, just as Cinderella was able to emerge from the kitchen and become the belle of the ball, Laugh Lines will enable humorous literature to become for a while the center of attention and, paradoxically, be taken seriously. What is it that makes us laugh? How do writers use humor as a device to delineate character, to develop plot or to trigger a response in the reader? The first five chapters of this book are devoted to exploring these questions and others. They discuss what children find funny and at what age, different kinds of humor found in children's literature, passages of humorous tone in otherwise serious books, picture book humor, and humorous verse. This consists of a brief historical overview of humorous literature for children and provides teachers with a range of practical classroom activities which focus on the many

facets of humor in children's literature. Its purpose is not to take the fun and enjoyment out of children's reading, but to enhance their appreciation of the craft of writers and illustrators in creating a humorous text. Children, as readers and writers, can be taught to develop more sophisticated skills in these areas of critical literacy and literary appreciation. Teachers are aware of the appeal that humorous writing has for children.

In this article I want to write my examples which I've found from the novel "A Farewell to Arms". As you know Ernest Hemingway, as a master of words, used many expressive means and stylistic devices in his novel. He wrote his works in such way because of expressiveness and impressiveness of novels. And I have worked only with metaphor and metonymy as my research work is about them.

Croft W. The role of domains in the interpretation of metaphors and metonymies //Cognitive linguistics 4, 1993

1.   "In the bed of the river, there were pebbles and boulders, dry and write in the sun, and the water was clear and swiftly moving and blue in the channels".

In this sentence 'the bed of the river' is a metaphor. Because the word 'a bed' is a piece of furniture and Hemingway used this word for river, meaning 'the bottom of river'.

2.   "Troops went by the house and down the road and the dust they raised powdered the leaves of the trees".

The word 'powdered' is used for 'dust' and I find it as metaphor. It is " personification" because 'dust' can't do any action. But the writer used as the person.

3.   "The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves".

In this sentence the word 'bare' used for road with nobody or nothing on. The real meaning of 'bare' is 'without clothing, covering, protection, or decoration'. But we say "bare road" the meaning is 'the road without anybody or anything on'.

4.   "The vineyards were thin and bare- branched too and all the country wet and brown and dead with the autumn ".

In this sentence there are two metaphors "bare - branched" and "dead". The writer wrote about vineyards "bare - branched" as he wanted to write "vineyards were without leaves".

The second metaphor is "dead". The writer used this word for 'country', but this word is in inanimate, because of it I find the word dead metaphorical personification.

5.At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk.

In this sentence the word "foot" is metaphor. This word is the part of body of animate objects. Here it is used for 'bed'. That's why it is personification.

6. They were top - heavy blunt- nosed ambulances, painted grey and built like moving -vans.

In this sentence the word "blunt - nosed" is metaphor. This word is the part of face of animate beings. Here it is used for "ambulances".

7.I went along the narrow road down towards the river, left the car of the dressing-station under the hill, crossed the pontoon bridge, and went through the trenches in the smashed down town and along the edge of the slope, the bridge was protected by a shoulder of the mountain.

In this sentence the writer used the word "shoulder" for mountain. The "shoulder" as the part of mountain used here, but its dictionary meaning is the part of body.

8.It took the enamel off your teeth and left it on the roof of your mouth.

In this sentence the word " roof" is used for mouth, but its dictionary meaning is "the higher part house". The writer found the likeness between the higher part of the mouth and the higher part of the house. So, I find it as metaphor.

9.   "The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt and dropped him under the shirt".

The dictionary meaning of the "throat" is "the front part of the neck". By the combination "the throat of the tunic" we can understand "the collar of the tunic". That's why it becomes a metaphor.

10.   "We were in the foot-hills on the near side of the river and as the road mounted there were the high mountains off to the north with snow still on the tops.

In this sentence the word "foot" is used for "hill". Dictionary meaning of this word is "part forming the lover and of the leg", contextual meaning is "lower part of the hill".

11.   Beyond the mule train the road was empty and we climber through the hills and then went over the shoulder of a long hill into the river-valley".

This sentence also has such kind of metaphor but here instead of "foot" used "shoulder". Dictionary meaning of this word is "that part of body of a human being or animal where an arm foreleg is joined to the trunk, or where the wing of a bird going its neck", contextual meaning is "the higher part of hills but not the top". The writer found likeness between these two meanings.

12.   "The road went up to the valley a long way and then we turned off and commenced to climb into the hills again".

Here the "road" described as an animate abject. But we know it is inanimate thing, so the combination "the road vent up" is metaphorical personification.

13.   The road climbed steeply going up and back and forth through chestnut woods to lever finally along a ridge.

This sentence is also like the last one a foresaid. Difference is that "the road climbed" not "went up". We can give to this sentence such of definition as above mentioned one.

Here I like to deign example for metonymy.

1.   "Sometimes in the dart we heart the troops marching under the window and guns going".

As we know about metonymy I find "guns" as metonymy. The whole used instead of the part.

2.   "In the fall when the rains came the leaves all fell from the chestnut tress and the branches were bare and the trunks with rain".

Nowadays we always se the word "fall" instead of "autumn". The original meaning of this word is "come or go down freely". In autumn leaves of trees fall down. That's why autumn is called is "fall" is the part of autumn. So, I check it as metonymy.

In this sentence metaphor is used too. The word "bare" used for "trunks". The dictionary meaning is "without clothing, covering, protection or decoration, contextual meaning is "without leaves".

3.   The river ran behind us and the town had been captured very handsomely, but the mountains beyond it could not be taker and I was very glad the Qustrians seemed to want to come back to the town some time, if the war should end, because they did not bombard it to destroy it, but only a military way".

Here "us" is used as metonymy. Because, "the river ran not behind us but the place where we were living". "We (us)" is the part of the living place.

In this sentence there is also metaphor. The expression "river ran" has the word "run" which is used for animate objects or human being in its dictionary meaning.

But for the "river" it used from old times. That's why we can tell it "trite metaphor":

4.   "When you come back bring a photo graph? "

"Bring good opera disks "

"Don't bring Caruso. He bellows ".

We know that "Caruso" is the name of a person, proper noun. It is a direct meaning. But in contextual meaning it lost its value as a proper noun it became common noun. By context we can understand that the meaning is about opera disks sung by the singer Caruso. The author's used name used for his work. The whole used for the part.

5.   "I had gone to no such place but to the smoke of cafe's and nights ".

In this sentence metonymy is "smoke of cafes and nights". "Smoke is used for "cafes", but we known that "cafe's can't make smoke, it is done instead of part. That's why it is metonymy.

6.   "The battery in the next garden woke me the morning and I saw the sun coming through the window and got out of bed".

The word "battery" is used instead of the sounds of bangs which were made by battery guns". The second metonymy in the sentence is "the sun" used instead of instead of the part.

7.   "The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt collar and dropped him under the shirt.

Dictionary meaning of the word is "holy person": contextual meaning is "medial" or "capsule" with the picture of the saint on it. Metonymy is used here.

References:
1. Black M. More about metaphor //metaphor and thought. Cambridge, 1993
2. Camac M. & Glucksberg S. Metaphors do not use associations between concepts, they create them //Journal of psycholinguistic research, 13, 1984.
3. Cohen T. Figurative Speech and Figurative Acts. 1975.
4 .Croft W. The role of domains in the interpretation of metaphors and metonymies //Cognitive linguistics 4, 1993
5 .Eco U. The role of the reader. Bloomington, 1984
6 .Gibbs R.W. When is Metaphor? The idea of understanding in the theories of metaphor.L. 1992.

ГЛОБАЛЛАШУВ ДАВРИ АДАБИЁТИДА УМУМИНСОНИЙ ТАМОЙИЛЛАР

Мирзохид Қорабоев
Намонган давлат университети катта ўқитувчиси

Жаҳон халқлари ўртасида иктисодий ва маданий алоқалар XVIII асрнинг иккинчи ярмидан кенг жабҳада ривожлана бошлайди. Бу жараён бир-биридан узоқ бўлган минтақалардаги адабиётларнинг ўзаро алоқалари, бадиий жиҳатдан бир-бирига таъсирининг кучайишига сабаб бўлди ҳамда жаҳон маданиятининг сифат ва мазмун жиҳатдан янги босқичга кўтарилишини таъминлади, қайсидир бир маънода янги шаклларнинг пайдо бўлишига олиб келди. Ушбу янгиланиш, замонга қараб ўзгариш адабий жараёнда тўлиқ англаб олинди ва бу борада машҳур немис шоири И.Ф.Гёте 1827 йилда ўз ижобий фикрини билдириб, илк маротаба "жаҳон адабиёти" атамасини истеъмолга киритган эди.

XIX асрда шаклланган "жаҳон адабиёти" тушунчаси, уни англаш тамойили кейинчалик барча миллий ва минтақавий адабиётларни бир-бирига яқинлаштирди. XX аср сўнггида ушбу яқинлик янги хусусият касб этиб, "жаҳон адабиёти" тушунчасидан "умуминсоний адабиёт" тушунчаси сари ўзгара борди. Бир-биридан узоқ, турли минтақаларда жойлашган мамлакат ва халқларнинг ўзаро иктисодий ва маданий алоқалари фаоллашуви ва жадал суратда тараққий этиши жаҳон адабиётидан умуминсоний адабиётга ўтишнинг рағбатлантирувчи омили сифатида хизмат қилди ва мантиқий равишда ҳар хил миллий адабиётларнинг бир-бирини бойитиши, бир-бирига сингиб кетиши, ўзаро таъсир этиш жараёнларида акс этмасдан қолмади. Ўтган асрнинг иккинчи ярмидан бошлаб сифатли таржималарнинг ортиб бориши, хорижий тилларни кенг кўламда ўрганиш, янги методологияларга бой адабиётшунослик илмининг юзага келиши умуминсоний адабиётнинг шаклланишида рағбатлантирувчи омилга айланди.

Дарҳақиқат, ўтган асрнинг 60-70 йилларида Ғарб мамлакатларида вужудга келган "янги танкидчилик" (Р.Барт, Ц.Тодоров, Ю.Кристева ва бошқалар) тилларни бадиий матн таҳлили ва талқини орқали чуқурроқ тушуниш ҳамда ўзлаштиришда асосий тамойил сифатида қабул қилди. Ушбу

жараёнда Шарқ ва Ғарб, Осиё ва Европа, Лотин Америкаси ва Европа каби жуғрофий ва тарихий жиҳатдан бир-биридан йироқ бўлган минтақалардаги адабиётларнинг ўзаро таъсири, шунингдек, замонавий адабиётнинг қадим адабиёт билан узвий боғлиқлиги муҳим аҳамият касб этди. Маданиятларнинг бир-бирига ўзаро таъсири, ҳамкорлик алоқалари, телевидение ва интериет тармоғи каби янги коммуникация воситаларнинг пайдо бўлишига сабаб бўлди.

Хуллас, XX асрнинг сўнгти чорагида адабиётларнинг сифат ва мазмун жиҳатдан бойиб бориши, ўзаро алоқалар ва таъсирнинг юксалганлиги умуминсоний адабиётнинг вужудга келиш жараёнига асосий туртки бўлди. Таъкидлаш керакки, мазкур жараён XX аср билан тарихда қолиб кетмади, балки XXI аср бўсағасида бошланган "адабий глобаллашув"га ҳам кенг йўл очиб берди. Янги йигирма биринчи юз йиллик ўзининг илк қадамини электрон алоқа воситалари билан қуролланган, исталган тилда ёзилган матн билан танишишга имкон берувчи дастурларга эга интернет воситаси ёрдамида ташлади. Ўз навбатида бу жараён эстетик интеграциялашув ва адабий глобаллашув жараёнларини жадаллаштирмоқда. Бу эса ўз навбатида тубдан янги – умуминсонийлик ва глобаллашув жараёнига эга бўлиш, уни амалга ошириш ва ниҳоясига етказишга имкон яратаяпти. Маданиятда, худди иқтисодда бўлгани каби, глобаллашувнинг икки, бир-биридан тубдан фарқ қилувчи шакли кузатилмоқда, деб ёзади таниқли рус адабиётшуноси Ю.Б.Борев .

Адабиётшунослар таърифича, умуминсоний адабиётнинг ўзига хос хусусиятлари асосан қуйидаги парадигмалар замирида ёритилади:

– миллий ўзига хосликни сақлаган ҳолда барқарор умумий хусусиятларга эга бўлиш;

– ўз миллий анъаналарига, шунингдек, ўзга макон ва замон муносабатларида бир-бирига боғланмаган адабиётларга таяниш;

– жамият онгида ҳамда бадиий анъаналар замирида умуминсоний қадриятларни қарор топтириш;

– адабиётни миллий руҳ негизида тушуниладиган умуминсоний қадриятларга қаратиш ва йўналтириш. Бу ерда умуминсоний қадриятларни миллий ўзига хослик замирида тушуниш, айни пайтда, умумий сифат ва хусусиятларга эга бўлиш асосий мезон ҳисобланади;

– китобхонда турмуш тарзи, урф-одатлари, анъаналари, маданияти жиҳатидан бир-биридан фарқ қилувчи халқлар адабиёти билан танишиш. Бу ҳолатда уларни тушуниш имкони шаклланади;

– муайян миллий адабиётга ўзга адабиётларнинг бадиий маҳорат ва услубий қирралари интеграциялаша боради;

– шарқий-ғарбий (Осиё-Европа), шимолий-жанубий (Африка-Европа) ва атлантикааро (Европа-Америка) адабиётларида бадиий синтез шаклланади.

Хулоса қилиб айтадиган бўлсак, "умумбашарий адабиёт" мазмунида қуйидаги асосий тамойиллар мужассам бўлади:

– жаҳон миқёсида, оламшумуллик касб этаётган "шарқона бозор" модули кўринишида намоён бўлаётган "умумбашарий адабиёт" (Ле Клезио, Маалуф каби адиблар асарлари);

– "ранг-баранг камалак", "қуроқ кўрпа", "чиройли мозаика" модули кўринишида намоён бўлаётган "умумбашарий адабиёт". Бу ерда уйғунлашиб кетган, маданий айнан ўхшашлик муҳим аҳамият касб этишини унутмаслик лозим (М.Фермин асарлари);

– ўзаро уйғунлашиб кетган умуммуштараклик замиридаги диалогда акс этиб, миллий анъана тусини олаётган "умумбашарий адабиёт" (М.Батай асарлари);

Табиийки, адабиётда, биз ҳали англаб улгурмаган, тушуниб етмаган турли адабий шакллар етилиб, тадрижий равишда ривожланиб боради, айнан ноёб маданият, маърифат, маънавият шакллари куртак отади; миллий адабиётларнинг универсал бирлиги замирида турфа ранг бадиий асарлар пайдо бўлади. Бундан қарийиб юз етмиш йил бурун "жаҳон адабиёти" атамасини илмга татбиқ этган буюк немис шоири ва мутафаккири И.В.Гёте башоратини инобатга олгудек бўлсак, ҳақиқатга бирмунча яқинлигимиз аниқ кўринади.

Адабиётлар:

1. И.П.Эккерман. Разговоры с Гете. – М., 1934. – с. 348.
2. Борев Ю.Б. Культуры и историческая парадигма. Бытия человечество // Теоретико-литературные итоги XX века. Том I. – М.: Наука, 2003. – с. 45.

ТАРЖИМАДА АДЕКВАТЛИК ҲАМДА ШАКЛ ВА МАЗМУН МУАММОЛАРИ

ЎЗБЕК ФОЛЬКЛОРИНИНГ ХОРИЖИЙ ТИЛЛАРГА ТАРЖИМАЛАРИ ХУСУСИДА

Ботир Жафаров
Филология фанлари бўйича фалсафа доктори
Наманган давлат университети доценти
Феруза Рашидова
Наманган давлат университети магистранти

Хорижда туркий фольклорга муносабат икки йўналишда олиб борилмоқда. Уларнинг бири – фольклор намуналарини илмий ва бадиий мақсадларда таржима қилиш ва уларга тааллуқли муаммоларни илмий-назарий ўрганиш бўлса, иккинчиси – ўзбек фольклоршунослари қарашларини чет эл фольклоршунослари қарашлари билан таққослаш ва ўзбек халқ оғзаки ижодининг инглизчага қилинган айрим таржималарини аслият билан таққослаб ўрганишдан иборат.

Илк сайёҳ ва таржимон Ҳерман Вамберидан бошланган бу жараён айни пайтгача давом этиб, немис туркшунос олимаси Илза Сиртаутас хоним таржималари билан янада бойиб келмоқда.

Ўзбек фольклори намуналарининг хорижда кенг тарқалиши ва ўрганилишига немис туркийшунос олимлари ўзларининг беқиёс ҳиссаларини қўшишган. Бу борада Ҳерман Вамбери, Анна Стронг, эр-хотин Чадвиглар, Сесил Баура, Ҳасан Паксой, Карл Райхл, Якоб Таубе ва Илза Сиртаутас каби Ғарб туркийшуносларининг хизматлари катта бўлган. Ҳатто улар орасида Карл Райхл ўзбек фольклоридан айрим намуналарни икки тилга – инглиз ва немис тилларига таржима қилиб, уларни Ғарб мамлакатлари ўқувчилари эътиборига ҳавола эта олганлиги билан алоҳида аҳамиятга эга.

Немис олими Ҳерман Вамберининг инглиз тилида Англияда чоп этилган "Sketches of Central Asia" («Марказий Осиё очерклари») китоби саккиз бобдан иборат бўлиб, унда туркий халқлар тарихи ва маданияти, жумладан, Ўрта Осиёда қулчилик, Туркистоннинг уч катта ҳудуди – Бухоро, Хива ва Қўқон халқлари ҳақида келтирилган маълумотлар билан бир қаторда халқ орасида бахшиларни тайёрлаш, эртакчи ва қўшиқчиларнинг пайдо бўлиши, достонлар яратиш тўғрисида ҳам тўхталиб ўтилган.

С.Баурaнинг "Heroic Poetry" асарида жаҳондаги қатор халқларнинг оғзаки ижоди ва уларнинг урф-одат ва анъаналари ҳақида маълумотлар келтирилган. Баурaнинг асосий мақсади қаҳрамонлик мавзуидаги халқ оғзаки поэтик ижоди намуналарини қиёсий ўрганиш асосида аввал эр-хотин Чадвиклар томонидан бошланган ишни давом эттиришдан иборат бўлган. Ушбу китобда илк маротаба қиёсий материал кенг тадқиқ этилган.

1975 йили Индиана университетида чоп этилган "The Oral Epic of Siberia and Central Asia" китобида ўзбек фольклори намуналаридан "Алпомиш", "Камбар ботир", "Кирк киз" кабиларнинг кискача мазмуни берилган. Лекин бу китоб ўзбек фольклорининг чукур ватанпарварлик ғояларини кўрсатиб бера олмаган. Унда келтирилган фольклор намуналарининг инглиз тилидаги мазмуни анча киска бўлиб, бу асарнинг асосий ғоясини беришда ожизлик килади.

Профессор Хасан Паксой ўзининг докторлик диссертатсияси асосида "Alpamysh": Central Asian Identity under the Russian Rule" («Алпомиш»: Марказий Осиёнинг ўзлиги рус хукми остида») китобини 1989 йили АКШда нашрдан чикарди. Хасан Паксой бу достонни халк тарихи ва маданияти билан боғлаб ўрганган биринчи хорижий олимлардан хисобланади.

Ўзбек фольклорининг хорижда таркалишида ўзининг тенгсиз хиссасини кўшган немис фольклоршунос олими Карл Райхл 1980–1989 йиллардаги изланишлари асосида "Uzbek Epic Poetry: Traditions and Poetic Diction" («Ўзбек эпик шеърияти: анъаналар ва бадиий услуб») номли тадкикотини эълон килди. 1992 йили эса шу асарнинг янада кенгайтирилган ва бойитилган нашри "Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure" нусхасини "Studies in Oral Traditions" рукни остида инглиз тилида Нью-Йоркда нашрдан чикарди. Китоб – ўн боб, библиография ва атамалар рўйхатидан иборат.

Китобда муаллиф Ўрта Осиё халкларининг достон куйловчилари – ўзбек бахшилари, коракалпок жирав ва баксилари, козок окинлари, киргиз манасчилари, маддох ва киссахонлар фаолияти устида тўхталиб, уларнинг кандай килиб бу даражага этиб келишига доир маълумотлар беради. Яна «Камбар», «Гўрўғли» ва «Алпомиш» достонларининг кискача мазмуни хамда улардан баъзи парчаларнинг аслияти ва инглиз тилидаги таржималарини келтиради. Бу таржималар муаллиф томонидан амалга оширилган.

Умуман олганда, асар халк оғзаки эпик ижоди бўйича жуда кимматли материалларни ўз ичига олади. Замон ва макон танламайдиган, сайёр сюжетли фольклор асарларининг киёсий ўрганилиши – айнан шу максадни кўзлаган олимнинг немис ва инглиз тилларидаги катор асарларида ўз ифодасини топган.

Ўзбек фольклоридан хозиргача килинган таржималар турли даврларда хилма-хил талаб ва эхтиёжлар асосида амалга оширилган. Шу нарса аникландики, ўзбек фольклори намуналарининг хозиргача амалга оширилган инглизча таржималарининг нисбатан кўпчилиги бевосита бадиий максад билан эмас, илмий ёки методик ниятда адо этилган. Шунинг учун бу таржималарнинг бадиияти масаласига жиддий талаб билан ёндашиш тўғри бўлмайди. Хатто, буни амалга оширилган таржималар хам яккол тасдиклайди.

Маълумки, фольклор асарлари жуда сермаъно ва сержило бўлади. Шунинг учун уларни таржима килиш жуда кийин кечади.

Таржима икки тилнинг алока воситасигина эмас, балки бир-бирини лисоний-услубий жихатдан бойитадиган омил хамдир. У бир тилга иккинчи бир тилдан янги сўзлар кириб келишига хам восита бўлади.

Инглиз ва ўзбек тиллари бир-биридан ўзаро узок бўлган тиллар хисобланади. Шунинг учун бу тилларда яратилган асарларни бир-бирига таржима килиш муайян кийинчиликларни келтириб чикаради. Таржима килиш кийинчилиги факат бу тилларнинг лингвистик тузилишидаги тафовутларга эмас, балки соъзларнинг маъно томонидан фаркланишига хам боғлик бўлади.

Фольклор асарлари таржималарида сўзни сўз билан эмас, образни образ билан алмаштириш яхши самара беради. Масалан, "сандал", "паранжи", "сандик" образларини таржимада факат сўз билан бериш кифоя эмас. Балки уларнинг образ даражасидаги эстетик вазифасини хам кўрсатиб беришга тўгри келади. Чунки, айтайлик, сандик халкимиз турмушига хос миллий реалия эканлигидан ташкари, эртакларимизда учрайдиган анъанавий рамзий-бадиий тимсоллардан бири хамдир. Хатто у сехрли-фантастик эртакларда кўпинча ғаройиб нарса сифатида акс эттирилади. "Зумрад ва Киммат" эртаги бунга ёркин мисол бўла олади.

Таржимада сўзларнинг микдорига эмас, ишнинг сифатига эътибор берилади. Шунингдек, таржима жараёнида асарнинг жанр хусусияти алохида хисобга олинади. Масалан, "эртак" сўзи баъзан "афсона" тушунчасига якин сўз билан таржима килиниши мумкин. Холбуки, фольклорда бу жанрлар бир-биридан муайян жанрий белгиларига кўра фарк килади. Айтайлик, эртакнинг анъанавий бошланишида айтиладиган айтувини таржимада берилмаслиги, кискартирилиши натижасида шу хол юз бериши кузатилади.

Аникланишича, олтмишга якин ўзбек халк эртаги инглиз тилига бевосита ва воситачи тил оркали ўгирилган. «Зумрад ва Киммат», «Кенжа ботир», «Ота васияти», «Хунарманд хотин», «Егри ва Тўгри», «Ур, тўкмок» каби эртаклар шулар сирасига киради. Улар XIX асрданок хорижий тилларга таржима килина бошланган. Т.Икромов, М.Мухамедова, М.Петерсен ва бошка туркийшунослар ўзбек миллий меросининг бу жанри дунё бўйлаб кенг таркалишига сабабчи бўлишди.

Таржиманинг – максади мавжуд бадиий асарни бошка тилда кайта яратишдан иборат. Бунда бошка тилга хос бадиий воситаларни таржимон ўз тилида янгидан яратади. Шу маънода фольклор асарининг халкона рухи ўзгариб, чинакам ижод намунаси юзага келади. Маълумки, фольклорда кўпчиликнинг хис-кечинмаси, орзу-интилиши ифода этилган бўлади. У таржима асарига айлантирилгач, унда индивидуал шахснинг дунёкараши зухур эта бошлайди.

Демак, фольклор асари таржима жараёнида ўзига хос куйидаги хусусиятларини йўкотиши кузатилади:

1. Оғзаки яратилган фольклор асари таржима килиниши натижасида ёзма ижод махсулига айланади.

2. Таржима тилида у ўз анъанавийлигини оғзакилилик асосида эмас, ёзма усулда саклаб қолади.

3. Таржима қилинган фольклор намунаси жамоанинг эмас, якка ижодкорнинг меҳнати маҳсулига айланади.

4. Таржима қилинган фольклор асари вариант асосида яшамаслиги мумкин (агар таржимон уни кайта тўлдириб, тахрир қилмаса).

Таҳлилда доим аслият ва таржима муносабатини ўрганиб, матнлар киёсидан ташқарига чиқара олмаслик бу сохадаги тадкикотларнинг асосий камчилиги ҳисобланади. Шунингдек, халк ҳаётининг миллий ўзига хос томонларини дуруст акс эттира олмаслик, сўз танлашда, сўз қўллашда юз берадиган хатолар, халк ёки мамлакат ҳаётини билмаслик, услубий ожизлик, тилни билгани билан, уни ҳис этмаслик натижасида таржимонлар кўпинча кўпол хатоликларга йўл қўйишади.

"Ҳар бир таржима асари ўз даврининг махсулидир", – деб ёзади Ғ.Саломов. Шундай бўлса-да, фольклор таржимасида ўша фольклор намунаси яратилган даврга хос рух сақланиши лозим. Лекин у, барибир, давр маҳсулига айланиши – табиий. Буни улар таржимаси жараёнида шу давр аҳли тушунадиган сўзлар орқали беришда кузатиш мумкин.

Адабиётлар:
1. Сулаймонова Ф. Шарқ ва Ғарб. - Тошкент: Ўзбекистон, 1997.
2. Комилов Н. Тафаккур карвонлари. – Тошкент: Маънавият, 1999.
3. Рафиқов К.К. Узбекская литература в зарубежном литературоведении. Дисс. кан. фил. наук. – Ташкент, 1981;
4. Шамсиева Б. Вопросы узбекского фольклора в зарубежном литературоведении. Дисс. кан. фил. наук. – Ташкент, 1994.
5. Bowra C. Heroic Poetry. London, 1961.
6. Paksoy H.B. "Alpamysh" Central Asian Identity under Russian Rule, USA, AACAR, 1989.

ШЕЪРИЙ САНЪАТЛАРНИ ТАРЖИМАДА ҚАЙТА ЯРАТИШ МАСАЛАЛАРИ

Қосимжон Сидиков
Филология фанлари номзоди
Наманган давлат университети доценти

Нозима Обилова
Инглиз филологияси факультети талабаси

Тазод инглиз тилида antithesis – (антитеза) номи билан юритилади. "Антитеза стилистик усуллардан бири бўлиб, қарама-қарши маънолар асосига курилади ва воқеликнинг ёркин ва тимсолли бўлишини таъминлайди. Инглиз тилида антитезанинг икки тури мавжуд бўлиб, улар мантиқий

антитеза ва луғавий антонимлардир" [1.184]. Луғавий антитеза антоним сўзларнинг луғавий маъносига асосланади:

Мантиқий антитеза бевосита контекст табиатидан келиб чиқиб яратилади. Унда маъноси бир-бирига зид бўлмаган сўз ва иборалар ишлатилиб, матндаги вокелик тазодни юзага келтиради.

"Тазод бадиий тасвирий восита сифатида энг аввало маълум бадиий образнинг ички хусусиятларини ёрқин гавдалантиришга хизмат қилади. У шоир кўзда тутган ғоянинг жонли ва таъсирчан тарзда юзага келишини таъминлайди, шу билан бирга, ижодкорга турмушнинг бутун мураккабликларининг, маълум бадиий образнинг ички хусусиятларининг тўлароқ очилишида қулай воситадир" [3.408].

Юсуф Хос Ҳожиб асардаги қаҳрамон ва образлар ички хусусиятларини янада ёрқинроқ кўрсатишда кўплаб бадиий тасвир воситалари ва шеърий санъатлардан фойдаланганки, улар асарнинг бадиий қимматини оширишга хизмат қилган. "Қутадғу билиг" тўртликларида муаллиф бир-бирига зид маъноли (антоним) сўзлардан фаол фойдаланади. Бундай жуфтликларнинг умумий миқдори 200 дан ортади.

Муаллиф қўллаган тазодлар ўзининг ҳаётийлиги ва образлилиги билан аҳамиятли. Асарда кўпроқ *ақи-саран* (сахий-бахил), *тўру-куч* (адолат-зулм), *қувазлик-кўнгли қусқи* (кибрлилик ва кўнгли кичик (камтар)лик), *чиғай-бай*, (камбағал-бой) *севинч-қадғу*, (севинч-қайғу, алам), *висал-фироқ* (висол-фироқ), *авин-йиғла* (овунмоқ-йиғламоқ), келир ҳам барир-менгу қалир (келиб кетар (вақтинчалик) -мангу қолар (абадий), *билиглиг-билигсиз* (билимли-билимсиз), кўни-эгри (тўғри-эгри) этәр-бузәр (яшнатади-бузади), осал-сақ (ғофил-сог) каби инсон табиати билан боғлиқ хусусиятларни акс эттирувчи антоним сўзлардан кенг фойдаланилган. Бундан ташқари, *каранқу-йула* (қоронғилик-машъала), *сув-ўт, қузғун-қуғу* (кузғун-оққуш) *ипар (қора)-кафур(оқ)*, *йағиз йер-йашил кўк* (қора ер - яшил кўк) сингари табиат билан боғлиқ ва бошқа кўплаб зид маъноли сўзлар воситасида тазодлар яратилган. Бевосита тўртликларга келганда эса, уларнинг қўлланишида бир қатор ўзига хосликларни кўриш мумкин.

Муаллиф тазод санъатини қўллар экан, бир-бирига зид маъноли сўз ва ибораларни шундай ишлатадики, байт сўнгида юзага қалқиб чиқувчи мазмун нафис ва таъсирчан ҳолда намоён бўлади.

Икки таржимоннинг асар тўртликларида қўлланилган тазодларни инглиз тилига ўгириш тажрибалари ўрганилганда, бир миллатга хос бўлган тафакукур тарзининг бошқа бир миллат тафаккур тарзи билан табиий тарздаги ўхшаш ва фарқли жиҳатлари кўзга ташланади.

Асарнинг "Кунтуғди элиг тўғрисида"ги бобида Юсуф Хос Ҳожиб шох фазилатлари ва сифатлари тўғрисида фикр юритар экан, подшо доимо хушёр ҳамда сезгир бўлиши ҳамда асло ғафлатда қолмаслиги лозимлигини таъкидлайди. Бунга мисол қилиб мазкур тўртликни келтиради:

> Удуғлуғ бу сақлықны өгди эрән,
> Осаллық билə өлди эр миң тумән.

Осал болма сақлан қамуғ ишдə сəн,

Осайуқ арутты экəгудə сан.

Эр кишилар ҳушёрлик ва сокликни мактадилар,

Ғофиллик сабабли минг туманлаб кишилар ўлиб кетди.

Барча ишда сен ғофил бўлма, (ўзингни) сакла,

Ғофиллик (кишини) икки дунёдан оздиради, деб билгин.

Кўринадики, ҳушёрлик ва соклик ҳар бир киши, айниқса, подшо учун ғоят муҳим фазилат. Тўртликда "удуғлуғ – ҳушёрлик" ва "осаллик – ғофиллик" сўзлари ёрдамида гўзал образли тазод яратилганки, бу тўртликнинг мазмунига ва оҳангига нафислик бағишлайди. Юсуф Хос Ҳожиб мазкур тўртлик оркали инсонлар орасидаги икки фазилатга эътибор қаратмокда. У ҳушёрлик ва ғофилликни ўзаро солиштириб, улардан бири кишини мақтовларга сазовор қилса, иккинчиси одамни дунёдан оздириши ва бу охир-оқибат таназзулга олиб келишини таъкидлаш воситасида ўқувчини ҳар ишда ҳушёрликка чорлайди ва ғофилликдан кайтаришга уринади.

Таржимачилик тажрибасидан маълумки, назмий таржимага қараганда насрий таржимада мутаржимлар ўзларини эркинроқ ҳис этадилар. Шунга қарамай, асар тўртликларини шеърий шаклда инглиз тилига ўгириш олим-мутаржимнинг юксак жасорати намунасидир.

Тўртликнинг Америкалик таржимон ва олим Роберт Денкофф таржимаси:

Vigilance is a quality praised of man;

How many died with a carelessness their pretext.

Be careful then, awake from heedless sleep,

You'll gain the good of this world and the next.

Мазмуни:

Ҳушёрлик кишини улуғловчи фазилат,

Қанча киши ўзларининг ғофилликлари туфайли ўлиб кетдилар.

Ҳушёр бўл, ғафлат уйкусидан уйғон,

Шунда бу дунё ва у дунё саодатига эришасан.

Мутаржим аслиятдаги тазодни инглиз тилида ҳам тазод билан бера олган. Тазод учун хизмат қилган сўзлар таржимада ҳам мукобил сўзлар воситасида ўгирилган ва аслиятдаги нафис поэтик жозиба инглиз тилли китобхонга тўла етказилган.

Асосли таъкидланганиднк, "таржиманинг адекватлиги эса ҳар икки матннинг мазмун ва ифода томонларини таққослаш йўли билан аникланади. Таққослаганда эса асл нусха билан таржиманинг бир неча вариантини (агар бўлса) олган маъкул" [5.133].

Инглиз шоир ва таржимони Волтер Мей асарни инглиз тилига тўла шеърий таржима қилиб, бу борада салмоқли ютукларга эришган. Шеърий таржима борасида тўғри таъкидланганидек, "проза таржимаси канчалик мушкул бўлмасин, аммо шеърий асар таржимасида таржимон олдида яна кўшимча қийинчиликлар пайдо бўлади. Таржимон шеърдаги ритм, кофия,

банд, оҳангни қайта яратиши лозим" [4.165]. Бундан ташқари, шеърий таржимада аслият поэтикасини борлигича ва ундаги бадиий санъатларни имкон қадар аслият услубига яқин таржима қилиш таржиманинг адекватлиги учун жуда муҳимдир.

Тўртликнинг йирик таржимон ва олим Сергей Иванов қаламига мансуб русча талқинида ҳам аслиятдаги тазод муқобил таржима қилинганлигини кўришимиз мумкин:

> Опасливой зоркости – честь и хвала,
> Беспечность к погибели многих вела!
> В делах не плошай, ведай зоркий расчет:
> Беспечность тебя в двух мирах подведет.

Воситачи тилдан аслият ўрнида фойдаланган В.Мей ҳам тўртликни бадиий санъатлар ҳамоҳанглигида таржима қила олган:

> To sharp sight and vigilance — honour and praise,
> For carelessness leads many men to their graves.
> So don't make mistakes, keep a sharp eye on all.
> From careless neglect between two worlds you'll fall!

Мазмуни:

> Ўткир нигоҳ ва ҳушёрлик ҳурмат ва мақтовдир,
> Ғофиллик кўп кишиларни қабрга бошлайди.
> Шунинг учун хато қилма, ҳамма нарсага ўткир нигоҳ билан қара,
> Эҳтиётсизлик қилсанг, икки дунё ўртасида йиқиласан.

В.Мей таржимаси ўзининг шеърий нафосати билан аҳамиятли. Бир-биридан узоқ оилага мансуб тилдаги асарни шеърий ўгириш (гарчи воситачи тил орқали бўлса-да) таржимон учун осон иш эмаслиги барчага маълум. Бу борада мутаржимнинг юксак поэтик маҳорати мазкур таржима орқали ҳам яққол кўзга ташланади. Аслиятдаги нафис тазод санъати инглиз тилида ҳам ўз нафосатини йўқотмаган.

Адабиётлар:

1. Musayev Q. English Stylistics. – Т.:, 2003.
2. Аллаев А., Раҳмонов В., Мусурмонқулов Ф. Бадиий санъат жозибаси. – Т.: 2005.
3. Исҳоқов М. Рахмонов Н., Содиков Қ., Тўхлиев Б. Ўлмас обидалар. – Т.:, 1989.
4. Расулий М. Ўзбек адабиётидан рус тилига қилинган таржималарга бир назар // Таржима санъати. Мақолалар тўплами. – Т.:, 1973.
5. Саломов Ғ., Жўраев К., Олимов С. Таржима санъати ва санъат таржимаси // Таржима санъати. 4-к. – Т.:, 1978.

ТАРЖИМАШУНОСЛИКДА ЛАКУНАРЛИК: ТИЛЛАРАРО ЛАКУНАЛАР ВА ЭКВИВАЛЕНТСИЗ ЛЕКСИКА

Наргиза Досбаева
Филология фанлари номзоди
Наманган муҳандислик-қурилиш институти доценти

Исталган тилнинг луғат таркиби шундай бир тизимда "ишлайдики" ундаги ҳар бир сўз ва тушунчанинг бошқа сўз ва тушунчаларга нисбатан ўз қатъий белгиланган ўрни бор. Бу борада Н.Л.Глазачёва шундай дейди: "Реал борликнинг маълум ҳалқаларини ажратиб олиш, уларни гуруҳлаш, шунингдек, бошқа тилда бериш табиати дастлабки тилда тегишли атамаларнинг мавжудлигига боғликдир. Бу борада бир тилдан иккинчи тилга таржима жараёнида ўта табиий ҳолатда жуда қизикарли муаммо – лексик лакунарлик муаммоси келиб чиқади" [1].

Таржимашуносликда лакунарлик ҳолати ва лакуналар культурологик тадкикотлардагига қараганда етарлича ишланмаган бўлиб қолмоқда. Таржимашуносларнинг аксарияти лакуналарни лексик бирликларнинг тиллараро қиёсий таҳлили вактида намоён бўладиган ходиса сифатида таърифлайди: "таржима назарияси учун лакуналарга халкнинг фикрлаш фаолиятида лексик ифодаланган бирликлар каторида теппа-тенг иштирок этадиган "лексик ифодаланмай қолган концептлар" сифатидаги ёндашув якинрок". Лакуналарнинг культурологик талкини қатор сабабларга кўра таржимашуносликка мос келмайди. Аввало, таржима бўйича тадкикотларда кўрсатиб ўтилишича, культурологик ёндашув тарафдорлари таржима назарияси учун марказий тушунча бўлган "эквивалентлилик"ни четлаб ўтиб, дарров "эквивалентсизлилик" хусусида баҳс юрита бошлашади. Шу билан бирга, таржима назариясида "тушунарсизлилик", "бегоналик" ҳамда "реципиент" сингари культурологик меъзонларнинг қўлланилиши нокулайликни ва умумийликни келтириб чиқариши ҳакида сўз юритилади. Яна таъкидланишича, лакуналарни бир-биридан тубдан фарқ қилувчи икки тадкикот йўналишида олиб борилади: таржима назарияси аслият тилидаги бирликларга мукобил вариантлар кидириш чоғида лакуналарга дуч келса, маданиятшунослик аллакачон аниклаб бўлинган лакуналар билан ишлайди. Бундан ташкари, лакунарлик ва эквивалентсиз лексика ҳакида умумий тўғри тасаввур мавжуд эмас. Маданиятшунослар "эквивалентсиз лексиканинг барча турларини лакуналар намунаси" сифатида олишса, таржимашунослар лакуналарни "реалиялар қаторида эквивалентсиз лексика категорияларидан бири" деб ҳисоблашади. Қатор тадкикотчилар лакунани таржима назарияси ва амалиёти учун нокулай атама дея хулоса қилишган. Биринчидан, "биринчи боскичда таржимон лакуна билан эмас, эквивалентсиз лексика билан тўкнаш келади ҳамда иккинчи боскичда лакуналарни бартараф қилиш ва эквивалентсизлиликга қарши кураш билан шуғулланади". Шу тарзда

"таржима амалиёти ўз хусусиятига кўра лакунарлилик муаммосини хал этади".

Миллий тиллар ва маданиятлардаги тафовутлар узок даврлардан бери ҳам маданиятшунослик, ҳам лингвистик ҳамда таржимашунослик фанларининг объекти бўлиб келади, фақатгина ушбу фарқларни тасвирлаш учун ҳар бир соҳа ўз атамалари ва ўз таҳлил позицияларидан фойдаланади. Хосе Ортега-и-Гассет ўзининг таржима муаммолари борасидаги мулоҳазаларида нафақат сўзларнинг семантик ҳажмларидаги фарқлар, балки реалиялар ва улар ортидан келиб чиқадиган барча маънавий ва хиссий "акс-садолар" ҳақида ёзади: "Икки хил маънолар контури худди устма-уст олинган икки инсонлар суратлари каби бир-бирига мос келмайди" [2]. С.Басснетт бу борада қуйидагича фикр юритади: "бир хилдаги тузилиш, синтаксис ва луғат таркибига эга икки тил мавжуд эмас, шу сабабли, аслият тилида мавжуд бўлган сўз ёки ғоя учун таржима тилида эквивалент топилмаганда ланг очиладиган қора туйнукларни ёпиш учун доимо тузатишлар қилиб туриш керак бўлади". Рус олимларининг ўйлашича, "қиёсланаётган маданиятларда мос келувчи ва фарқланувчи бирликларнинг мажмуи ҳар бир тил учун фарқли бўлади" [3].

Таржимашуносликда лексик номувофиқликлар "эквивалентсиз лексика" атамаси билан белгиланади ва у турлича шарҳланади: "ўзга маданиятда аниқ мувофиқликка эга бўлмаган реалиялар синоними" (А.Д. Швейцер, Я.И. Рецкер, В.С. Виноградов), бошқа маданият ва тилда мавжуд бўлмаган сўзлар (А.В. Федоров, Г.Д. Томахин), "таржимада таржима қилиб бўлмайдиганлар" (С. Влахов, С. Флорин), таржима тилининг луғат таркибида эквивалентга эга бўлмаган аслият тилининг лексик бирликлари (Л.С. Бархударов, А.О. Иванов) ва ҳоказо. Е.М. Верещагин ва В.Г. Костомаровлар сўзларни эквивалентли ҳамда эквивалентсиз гуруҳларга бўлиб ўрганишади. Эквивалентсиз сўзлар дейилганда олимлар "ўзга тилда ва маданиятда мавжуд бўлмаган тушунчаларни ифодалаш учун хизмат қиладиган, фақатгина А номли маданиятга хос бўлган ва Б номли маданиятда йўқ бўлган алоҳида маданий унсурларга тегишли, шунингдек, ўзи тааллуқли бўлган тил сарҳадларидан ташқарида муқобилларга эга бўлмаган ва ўзга тилга бир сўз билан таржима қилиб бўлмайдиган сўзлар"ни назарда тутишади [3]. Таржимашунослар олиб борган қатор тадқиқотларни таҳлил қилар эканмиз, уларнинг деярли барчаси эквивалентсиз лексика асосан неологизмлар, ўзига хос тушунчалар ва миллий реалияларни англатувчи сўзлар ҳамда яхши маълум бўлмаган атоқли ва жўғрофий отлар орасида намоён бўлиши ҳақидаги фикрда тўхталишган. Масалан, В.С. Виноградов "реалиялар деб аталувчи тушунчалар миллий характерга эга бўлиб, эквивалентсиз лексикада мужассамланади" дея таъкидлаб ўтади А.О. Ивановнинг фикрича, эквивалентсиз лексика қаторига "атамалар, шахсий (муаллифлик) неологизмлар, семантик лакуналар, кенг семантикага эга сўзлар, қўшма сўзлар, тил меъёридан йироқлашган сўзлар, чет тилидан кириб келган сўзлар, қисқартмалар, субъектив баҳолаш натижасида пайдо

бўладиган қўшимчалар, ундов сўзлар, таклид товушлари, ассоциатив лакуналар ҳамда атоқли от ва мурожаатлар киради".

Бунинг акси сифатида С. Влахов и С. Флоринлар эквивалентсиз лексикани реалиялардан ажратиб кўрсатишни таклиф қилишади. Олимларнинг фикрича, реалиялар эквивалентсиз лексика сирасига алоҳида сўзлар гуруҳи сифатида киради. З.Д.Попова ва И.А.Стернинлар лакуна атамасини эквивалентсиз лексика атамасига тенглаштирган ҳолда ишлатадилар. Турли тиллар лексемалари ёрдамида ифодаланган семемалар эквивалентлиги ҳақида фикр юритар эканлар муаллифлар уч типдаги лексик муқобилларни ажратиб кўрсатишади: чизиқли: (бир тилнинг битта лексемасига бошқа бир тилнинг битта лексема тўғри келиши: кўз-еуе), векторли (бир тилнинг битта лексемасига бошқа бир тилнинг бир нечта лексемаларининг тўғри келиши: бармоқ – finger (қўлники), toe (оёқники) ҳамда эквивалентнинг бутунлай мавжуд эмаслиги. Бунда лакуна тушунчаси, биринчи навбатда, эквивалентнинг бутунлай мавжуд бўлмаслик ҳолатига ҳамда векторли мувофиқликка нисбатан қўлланилиши мумкин.

Шундай қилиб, айтиш мумкинки, тадқиқотчиларнинг эквивалентсиз лексика ва лакуна атамалари борасидаги фикрлари иккига ажраган: бирлари ушбу икки тушунчани бир-биридан аниқ-тиниқ фарқласа, иккинчилари уларни бир-бирига боғлашади. Масалан, Л.В.Кульчицкая эквивалентсиз лексика ва лакунани бир медалнинг икки томони, бир-бирини тўлдирувчи тушунчалар сифатида баҳолайди: "эквивалентсиз лексика аслият тилига, лакуна таржима тили ва маданиятига тегишли атамалардир". И.А. Стернин лакунани "бир тилда бошқа тилга нисбатан тиллараро мувофиқликнинг йўқлиги" дея фикрини "бошқа бир тилда лакунани ҳосил қилувчи маълум бир тил бирлиги эквивалентсиз сифатида таърифланади" деб давом эттиради. А.О. Ивановнинг хулосасига кўра, икки жуфт тилда семантик лакуналарнинг мавжудлиги турли тилларда олам манзараларининг бир-бирларига мос келмаслиги ҳақидаги тезисни тасдиқлайди: "бир хил нарса ҳақида гапирсак-да, уни деярли бир хил кўрмаймиз". Шунингдек, эквивалентсиз лексикага "маданий концептлар" ҳам киритилади. Масалан, гарчи "нон" сўзи ўзбек тилидан инглиз тилига таржима қилинганда семантик белгилар орқали шакл тикланса-да, таржима матнида концепт лакунаси вужудга келиши табиий.

Эквивалентсиз лексика ва лакуналар масаласига бўлган турлича фикрларни ўрганган ҳолда, шундай бир хулосага келиш мумкинки, эквивалентсиз лексикани лакуна деб ҳисоблаш ёки икки тушунчани буткул бир-биридан фарқлаш кераклиги ҳақида ягона ва аниқ тўхтам йўқдир. Агар биринчисини тўғри деб ҳисобланса, унда эквиваленсиз лексика ва реалиялар таржима назариясида етарлича ишланган, унинг трансформацияси учун қатор усуллар таклиф қилинган ҳамда лакуналар муаммоси умуман мавжуд эмас бўлиб чиқади. Бироқ таржима амалиёти шуни ҳам кўрсатадики, таржимонлар лакуналар билан таржима тили материалида ишлаётиб тез-тез тўқнаш келишади, яъни улар аслият тили бирликлари таржима тилида ҳосил қилган "чуқурлар"ни тўлдириш учун изланишга тушишади ва контекст

талабига кўра имкон борича муаммони бартараф қилишга харакат қилишади. Биз таржиманинг лингвистик назариясида кўрсатиб ўтилган эквивалентсиз лексикадан кўра таржима тилида ҳосил бўладиган лакуналар турлари ва сабаблари кўпроқ ва етарлича ўрганилмаган деб ҳисоблаймиз ва бунинг ортидан таржима илмида ҳам назарий, ҳам амалий жиҳатдан ўз ечимини кутиб ётган масалалар талайгина эканлигини таъкидлаймиз.

Фойдаланилган адабиётлар рўйхати

1. Глазачева Н.Л. Модель лакунизации в современном переводоведении // http://library.krasu.ru/ft/articles/0103695.pdf .
2. Ортега-и-Гассет Х. Нищета и блеск перевода // Ортега-и-Гассет Х. Что такое философия? / Отв. ред. М.А. Киссель. - М.: Наука, 1991. С. 336-352.
3. Верещагин Е. М. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного / Костомаров. - М.: Русский язык, 1990. - 248 с.

ТАРЖИМАШУНОСЛИКНИНГ ЛИНГВОМАДАНИЯТШУНОСЛИК БИЛАН УЙҒУНЛИГИ

Наргиза Тухтаходжаева
Филология фанлари бўйича фалсафа доктори
ЎзДЖТУ Инглиз тилининг интеграллашган курси
№2 кафедраси мудири

Тил билан маданият ўртасидаги муаммолар доим олимларнинг диққат марказида бўлиб келган. Маълумки, тил доимий ҳаракат воситаси бўлиб, муайян тил эгаларининг тарихи ва мадниятининг ажралмас бўлагидир. У фақатгина мулоқот воситасигина бўлиб қолмай, миллат, халқ маданиятининг кўзгуси сифатида унинг асосий қисмини ҳам ташкил этади. "Ҳар қандай маданият тилда намоён бўлади, тилда ўзининг моддий қобиғини топиши билан бирга, атроф-муҳит таъсирида тараққий этиб, ўзгариб боради. Турли миллатлар маданияти бир-биридан дастлаб, воқеликни моддий ва маънавий жиҳатидан қандай ўзлаштириши билан фарқ жиҳатидан ажралиб туради" [3:63].

Дарҳақиқат, тил ва маданиятни яқинлаштирувчи умумий жиҳатлар талайгина. Улар хусусида олимларнинг фикрлари эътиборга молик. В.Н.Телия тил ва маданият муносабатларининг ўзаро ўхшаш, умумийлик томонларини қуйидагиларда кўради:

маданият, худди тил каби инсон дунёқарашини акс эттирувчи онг шаклидир;

тил ва маданият ўзаро муносабатда, мулоқотда бўлади;

тил ва маданиятнинг субъекти доимо —индивид ёки ижтимоий гуруҳ — жамоа, шахс ёки жамият;

тарихийлик — тил ва маданиятнинг муҳим хусусиятидир [5:225].

К.Леви-Стросс қарашларида:

тил – маданият маҳсули бўлиши билан бирга, жамиятда қўлланилиб, халқнинг умумий маданиятини акс эттиради;

тил – маданиятнинг бир бўлаги бўлиб, ўзида маданиятнинг айрим элементларини ифода этади;

тил – маданият шарти ҳисобланиб, айнан маданият орқали индивид ўз гуруҳининг маданиятига эришади [2:78].

Э.Сепир ва Б.Уорф ўз фаразларида эса тил ва маданият уйғунлашуви ғоясини илгари сурган ҳолда, тил — маданият маҳсули ва шу билан бирга, маданиятни шакллантирувчи омил ҳамдир деб талқин этадилар. Тил ўзида воқеликни акс эттиради, маданият эса ушбу воқеликнинг ажралмас қисмидир [4:122].

Юқорида берилган таърифлардан шуни англаш мумкинки, маданият тил қобиғида яшайди, шаклланади, ривожланади. Улар бир-биридан ажралмайди бир бутунликни ҳосил қилади. Шундай экан, тил — жамият аъзоларининг онгида мавжуд бўлиб, уларнинг барчаси учун тайёр, умумий фикрни шакллантириш ва уни ифодалашга хизмат қиладиган бирликлар, уларнинг ўзаро муносабатлари ҳақидаги тасаввурлар йиғиндисидир.

Бинобарин, ҳозирги замон тилшунослигида тил ва маданият уйғунлигидан ташкил топган Лингвокультурология соҳаси юзага келгач, тилшуносликда янги терминлардан бири "лингвокультурема" қўлланила бошлади. У ҳам айнан маданиятнинг таянч бирлиги сифатида қабул қилиниб, муайян маданият учун муҳим бўлган тушунчаларни акс эттирувчи тил бирлиги ҳисобланади.

"Лингвокультурема" термин сифатида илк бор илмий муомалага В.В.Воробьев томонидан олиб кирилди: "Лингвокультурема как комплексная межуревневая единица представляет собой диалектическое единство лингвистического и экстралингвистического (понятийного или пердметного) содержания" [1:45]. Яъни, лингвокультерема бу лингвистик ва экстралингвистик тушунчаларни ўзида мужассамлаштирувчи сатҳлараро бирликдир. Агар сўз қатлами тил билан чегараланса, лингвокультурема қатлами предметлик ва воқеликнинг маданият билан узвий боғлиқлигида намоён бўлади. Шунингдек, лингвокультурема тил белгиларининг шакл мужмуи бўлиб, унинг мазмун-моҳияти ва маданий маъносини мазкур белги акс эттиради. У сўзга нисбатан анча чуқур маъно касб этади ва асл тил бирликларига нисбатан мураккаб структурага эга. Лингвокультурема ўзида тил тасаввурлари (маъно шакли) билан бир қаторда, доимий ҳаракатдаги экстралингвистик ҳолатларни, маданий кўринишлар (реалиялар, лакуналар)ни мужассамлаштиради.

Лингвокультуремалар маъноси хусусида Юсупов шундай дейди: "лингвокультурема семантикасига (маъносига) маданиятнинг бирор бўлагини акс эттирувчи сўзлар, фразеологик бирликлар, сўз бирикмалар, гаплар, паремиялар, нутқ клишелари, мураккаб синтактик бутунликлар, матнлар ва ҳоказолар киради" [6:15]. Демак, лингвокультурема – муайян

халққа хос, лисоний ва нолисоний омилларни қамраб олувчи, тил ва маданиятнинг ўзаро алоқадорлигини ифода этувчи, тил воситаларининг барчасида намоён бўла оладиган бирликдир. Демак, у биргина сўздан ташкил топган бўлиши мумкин (*туй, ош*), қўшма сўзлардан (*ўзбекча рақс, меҳмондўстлик, чойхона* в.ҳ.к.), бутун бир абзац ёки матндан ҳам иборат бўлиши мумкин. В.В. Воробьев бундай лингвокультуремалар турларини ҳар хил маданият майдонларида ўрганади: *рус пули, ўлчов бирликлари, руслар ошхонаси, руслар оиласи* ва б. Лингвокультурема сўз ва лексик-семантик доирадан фарқли равишда ўзида нафақат тил сегментларини балки маданият сегментларини ҳам ўз ичига олади [1:108].

У ўзига хос мураккаб структурани ташкил этади. Яъни ҳар бир лингвокультурема бош (семантик) ва иккинчи даражали (нолисоний) маъноларига эгадир. Унинг таҳлил методининг дастлабки қисмида, лингвокультуреманинг лексема сифатидаги семантик жиҳати аниқланади (луғатлар ёрдамида лексикографик таҳлил). Кейинги қисмда, семантик таҳлилга асосланган ҳолда, моддий-маънавий ҳамда миллий-маданий хусусиятларини мужассам этувчи экстралингвистик жиҳатига тааллуқли тил бирликлари (паремиологик ва фразеологик бирликлар, реалиялар, стилистик воситлар ва б.)да ўрганилади. Бу жараёнда изоҳли ва этнографик луғатлар ва энциклопедиялардан фойдаланиш мумкин.

Адабиётлар:

1. Воробьев В.В. Лингвокультурология (теория и методы). – М.: Изд-во РУДН, 1997. – 275с.
2. Леви-Стросс К. Раса и история. http://boofi.org/g/Леви-СтроссК.
3. Сафаров Ш.С. Когнитив тилшунослик. – Жиззах: Сангзор, 2006. – 92б.
4. Сепир Э. Избранные труды по языкознанию и культурологии. – М.: Прогресс, 1993. – 340с.
5. Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурологический аспекты [Текст] / В.Н. Телия. – М.: Языки русской культуры, 1996. – 288 с.
6. Юсупов Ў.Қ. Маъно, тушунча, концепт ва лингвокультурема атамалари хусусида // Стилистика тилшуносликнинг замонавий йўналишларида. –Т.: 2011. – Б. 49-55.

ANALYSIS OF THE POEM: MANFRED BY BYRON: A DRAMATIC POEM

Yokubjon Soliyev
Senior teacher of Namangan State University

Manfred was written in the summer of 1816, while Byron lived near Geneva, and happened to read some excerpts from Goethe's Faust. The plot unfolds in the Alps, in the same dreamy landscape that inspired this tragic story (Marchand, 2001). Byron used many autobiographical elements in his poetry. Here, in

particular, what triggered the writing of Manfred was the unspoken relationship with his half-sister, Augusta, who condemned his marriage from the beginning, and also the political situation that prevailed during that time throughout the European continent (Blackstone, 1975; Raizis, 1994).

Manfred is one of the most personal works of Byron, an expression of his worldview and biological theory, which the poet applied to a point and wanted to have the courage to fully comply with. Therefore, his art has a psychological support, which is a necessity for him since he reaps the basics for his themes from his personal history. Without claiming the title of the pioneer in the English literature, it is certain that he added his own footprint. The stirrings of his soul combined with the musicality of his vivid language, illuminate his poetic essence. The reason for this is that his mind is flooded with a vision, a dominant feeling, to which he gives form and brightens it with rare beauty, in a desperate attempt, perhaps, to exorcise this vision. Although his attitude towards life was irrevocably determined and fixed by pessimism, his rational structure of beliefs in this work is characterized by vigour and intensity.

But who is the Byronic hero? The Byronic hero is not generally a representative of the human race; he is a manifestation of diversion, the possibility of the better to regulate their failures by themselves, a likely next step in evolution. Superior to the common people, both in terms of passions and strengths, mysterious and gloomy, indifferent and self-sufficient, apolitical and revolutionary, respecting his own code of values, maintaining the memory of an unspeakable guilt, defying the natural and supernatural obstacles, erotic and combatant, knower and depressed. This is the Byronic hero.

Manfred is the most Faustic hero of Byron, expressing both sadness and knowledge. The poet was in fact influenced by the first Faust of Goethe and it is noteworthy that Goethe later would be under the influence of the Byronic hero when he wrote the second Faust. In his castle in the higher Alps, Manfred calls the seven spirits and asks them to help him forget. Actually he wants freedom, which means forgetfulness of high treason. He —betrayed the very Goddess of Love, Astarte. After a failed attempt to kill himself up on the rocks and then refusing to obey the witch of the Alps, he continued to seek answers and met Arimanes himself in the hall of his throne. Later, an Abbot visited him in his tower and tried to save his soul.

But there is neither redemption nor catharsis, only arrogance and rebellion, bitterness and anger, kindness and curse, superiority and death. The arrogance and rebellion is also illustrated by Manfred's attitude towards the prince of demons Arimanes, when the demons asked him to kneel:

Fifth Spirit. Dost thou dare
Refuse to Arimanes on his throne
What the whole earth accords, beholding not
The terror of his Glory?—Crouch! I say.
Man. Bid him bow down to that which is above him,
The overruling Infinite, the Maker

Who made him not for worship—let him kneel,
And we will kneel together.
(Byron, 1819)

Equivalent is the answer that Manfred gives to the priest when he asked him to repent:

I hear thee. This is my reply: whate'er
I may have been, or am, doth rest between
Heaven and myself; I shall not choose a mortal
To be my mediator. Have I sinn'd
Against your ordinances? prove and punish!
(Byron, 1819)

Manfred farewells respectfully only the Sun, for the last time before he goes down:

Thou earliest minister of the Almighty,
Which gladden'd, on their mountain tops, the hearts
Of the Chaldean shepherds, till they pour'd
Themselves in orisons! Thou material God!
And representative of the Unknown,
Who chose thee for his shadow! Thou chief star!
Centre of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!
(Byron, 1819)

So, the moment of truth and the last battle arrives. Evil and Good are claiming him, but no one is going to have him. He reminds to his black personal demon that his power was not purchased with a contract to exchange his soul, but with high knowledge. This doesn't mean that they own him. He is the master of his life and also of his death. He will decide how and when to live and how and when to die:

Spirit. The genius of this mortal.—Come! 'tis time.
Man. I am prepared for all things, but deny
The power which summons me. Who sent thee here?
Spirit. Thou'lt know anon—Come! Come!
(Byron, 1819)

Then again, the abbot waits for a prayer for forgiveness, yet the response of Manfred is completely different:

Old man! 'tis not so difficult to die.
(Byron, 1819)

These last words of the superhuman self-affirmation seal the absolute resistance against all.

The original work (Byron, 1819) consists of three acts and a total of 1,335 verses. It is written in non-rhyming decasyllabic verse of the English theatrical tradition (blank verse), while the rhyming appears in lyrical parts where there are recitations and sayings of spirits.

At the macrostructure level, the language of the poem is far from the colloquial form of the time. It is poetic, with lyrical surges, characterized by its verbal and grammar / syntax antiquity, even in the time of Byron. At the microstructural analysis level (Kentrotis, 2000), namely the structure of the sentences and sequences, the poem demonstrates the features of the formal writing style, which according to House (1981) consists of: a careful structure with a refined vocabulary, and a high degree of cohesion and sequence logic (consistency).

The poet used to declare (for his own reasons) that the poem was not intended to be performed on the theatrical stage; however, he regarded the drama as the highest form of artistic literary expression, because it was the one that depicted the mythical and spiritual stability (MacCarthy, 2002). Thus, he used drama, but then it was difficult for him to maintain the traditional form, for reasons of dramaturgical capacity, temperament and personal philosophy. The result is a special style, which requires more attention from the ambitious, attentive translator.

The translation of Manfred presents all the difficulties faced by the translator in a poetic text, which has been built with a particular architecture (number of syllables and metre belonging to the English theatrical tradition). On the other hand, the way in which the metre and the internal rhythm are balanced with a particular orality is wonderful. The language used is melodic and rhythmic, and therefore it does not remind us of speech.

The language, as mentioned above, is characterized by lexical and syntactic oldness, which can easily lead to misinterpretation those who are not familiar with the evolution of language over time. However, the morphological peculiarities are not the only ones detected in the text, since there are peculiarities in its content, too. The escalation of the plot and the deletion of the psychology of the main character, through the stories of the past and his acts to the end, testify the intensity and exuberance of emotions, with fluctuations in terms of quality and quantity. Precisely because of the fact that the plot revolves around a person haunted by panhuman feelings of guilt and grief, which are independent of culture, such culture-specific ideas or values do not appear in the text.

Thus, no additional difficulties are created in the translation process, and therefore this should be an additional criterion for the translation's quality. Consequently, form and meaning have a covalent presence in the poem and therefore, the incorrect unilateral emphasis on one of the two would be unfair, as noted by Beaugrande (1978).

References:

1. Garner, S. (1981). Lord Byron and Midshipman Chamier in Turkey. KeatsShelley Journal, 30. Keats-Shelley Association of America, Inc., 37-46.
2. Kearns, J. (2012). Curriculum ideologies in translator and interpreter training. In: Global Trends in Translator and Interpreter Training. Mediation and Culture. Hubscher-Davidson S. & Borodo M. (eds.), London & New York: Continuum, 11-29.

ABADIYOTDA YIRTQICH HAYVONLAR NOMLARI VA ULARNING TARJIMALARDA BERILISHI

Shaxlo Valieva
Namangan davlat universiteti o'qituvchisi

Yirtqich hayvonlardan birining nomini anglatuvchi o'g'uzcha borsuq (Abu Hayyom. 102; Jamoliddin Turkiy. 1565) termini Maxmud Qoshg`ariy "Devon"ida borsmak// borusmuq, borsuq (MK. III. 423) shakllarida uchraydi. V.Radlov lug'atida tatar tilida borsiq (RSL. IV. 1488). Qirg'z, usmoniy turk tillarida borsuq (RSL. IV. 1668) shakllari iste'molda bo'lganligi haqida ma'lumot bor. Zoonim hozirgi o'zbek tilida bo'rsiq (O`TIL. I. 165) holida ishlatilmoqda. V.Bangning fikriga ko'ra borsuq bor "bo'z". "Kulrang" so'ziga aloqador. G.Ramstedtning ta'kidlashicha esa, termin "tuq", "yog'li" ma'nolarini bildiruvchi bor so'zidan kelib chiqqan (IRLTYA. 139). Bizningcha, V.Bangning fikri haqiqatga yaqinroq.

XI asr qo'lyozmalarida "suvsar" ma'nosida ikkita termin: tagin (MK. III. 38), kish (MK. II. 139) zoonimlari qo'llanilga. Tagin garchi turkiy halqlarga hos so'z bulsada, o'sha vaqtlardayoq iste'moldan chiqqan. Mazkur termin bizningcha, tag "hujum qilmoq", "tashlanmoq" (ESS. II. 174) fe'lidan - (i) n affiksi yordamida hosil bo'lgan.

Kish termini esa XIV asr arab tilida bitilgan: "Ay-tuxfa" (18b11), "Kitob ul-idrok" (83) obidalarida, XIV asr Xorazm manbalarida A.Navoiy asarlarida (LM. 816), shuningdek, oltoy, teleut, quman tillarida (RSL. II. 1391) o'zining asl ma'nosida ishlatilgan: Saqaqinni yaqan kishi opar bas (Mn. 304a5). A.M.Shcherbak kish etimologiyasini kamascha "shili" so'zi bilan bog'laydi. (IRLTYA. 143). "Tarjumon" asaridagi forscha-tojikch savsar (11-14) termini "At-tuhfa" asarida susar (15a3) snsar (15am) va qirg'iz, tatar tillarida susar (RSL. IV. 782) shkllarida qo'llangan. Hozirgi zamon o'zbek adabiy tilida zoonim suvsar (O`TIL. II. 61), savsar (O`TIKL. II. 9) shakllarioda ishlatiladi. Tekshirilayotgan ma'no "At-tuhfa"da kuzan (35b13), koganak (18b12), "Kitob ul-idrok" risolasida kuzan (82) terminlari yordamida ham ifodalangan. N.N.Popening ko'rsatishcha, mug'ilcha "kuren" – "jigar rang", shuningdek, "kurene" – "suvsar" va oltoycha (teleut, quman) tatarcha "kuzan" – "suvsar" so'zlari kelib chiqishi jihatdan bir o'zakka borib taqaladi (os. LTYA. 119).

Rabguziyning "Qissasi Rabg'ozy" (68v4). Jamoliddin Turkiy (15 b 5) asarlari hamda eski o'zbek tilida forscha-tojikcha "as" o'zlashmasi "oq susar" ma'nosida qo'llanilgan: Tuku va as va tiyin terisin ul kiyarga qabul qildi. (TMA. XIV-186), A.Navoiy asarlarida ushbu so'zning, shuningdek. "oq susar terisidan tikilgan po'stin" ma'nosi kasb etganligini kuzatish mumkin: Agarchi xullarining rangi kafur.

Valekin as-u qaqun birla mahrur (FSH. 51). Bu esa o'z navbatida qadimda ajdodlarimiz so'z boyligida "suvsar" ma'nosini ifodalash uchun tub va o'zlashmalardan iborat sinonimik qator mavjud bo'lganligidan dalolat beradi.

Qadimgi turkiycha "bori" (DTS. 118; MK, I, 197; Tafsir 9, 18; At-tuhfa, 5b12; Abu Hayyom, 70), "Kitob ul-idrok" (30), "Tarjumon" (11-3), "Kitob bulg'at" (15b1)da boru fonetiok shaklida kelgan. XIV asr Xorazm yodnomalarida zoonim quydagi fonetik shakllarda ko'zga tashlanadi.

a) bori: qari bori yigit arslandin qorqti (XIII 22a7) b) boru: qoylug kish borudin qorqvan (NF. 6b10).

V.Radlov lug'atida chig'atoy taranchi tillarida bori (RSL. IV. 1698), quman, taranchin, qirg'iz tillarida boru (RSL. IV. 1699) shakllari ishlatilganligi qayd etilgan. Eski o'zbek tili va hozirga o'zbek adabiy tilida bori (O'TIL. I. 164) shakli uchraydi: Borini qozi bila qilgan semiz, kiyik jami haylig'adur rahimsiz (MK. 122).

G.Vamberiyning takidlashicha, boru "kulrang", "bo'z" ma'nosidagi bor so'zidan yasalgan (IRLTY. 131). A.M,Shcherbak borini so'g'dcha "shuchuk" so'zlari bilan bog'laydi. Bizning olib brogan kuzatishlarimiz G.Vamberning fikrini haqiqatga yaqinroq ekanligini tasdiqlaydi. Borining ko'chma ma'noda yani o'g'il ma'nosida ishlatilganligi qadimdan ma'lum. Maslan: Tilku-tu tug'di azibori=mi? "qiz to'gildimi yoki o'gil", (MK. I. 4) bu jumla hozirda ham xalq so'zlashuv tilida faol qo'llanilmoqda.

"Bo'ri" ma'nosidagi og'uzcha qurt (A.Hayyom. 70: Tarjimon. 11-3. Jaloliddin Turkiy. 15a7: QR. 80. V12: Navoi lug'at. 172. 746: RSL. II. 946) termini ilk marta Qoroxoniylar davriga oid yodgorliklarida qayd qilingan. (MK. I. 328:) S.Saroyining "guliston bit-turkiy" asarida zoonim o'zining asl ma'nosida qo'llangan: qoylarg'a qurt hargiz chubon bo'lurmi bolmas (G 16a1). Mazkur termen "Tafsir"da "yirtich hayvon" ma'nosini ifodalashga hizmat qilgan: adin yana olturur ani qizarlar gorda qurt qush yemasun teyu (125. 12).

Makr ila savadi anvar alud. Doltu toshugiga saliban dud (LM.VIII. 193). Forscha-tojikcha shaqal o'zlashmasi (At-tuhfiy.7a10"chiyabo'ri") "qissasi Rabg'uziy"da shag'al shaklida kelgan: sulayman yuz min arslan. Yuz min bars, yuz min shag'al komak izdi (QR. 142ch8). Eski ozbek tilida shaqal (NM. XV-114), shag'al shakllarida qo'llangan: shag'al janibin tutmak-tauk tuhmin kurutmakdur (MK.122). "Tarjumon"da chag'al (11-4). "Naxjul- faradis"da chag'n shakllari ko'zga tashlanadi: baqar: bir chag'an yugru keldi (NF.197b216). Hozirgi o'zbek adabiy tilida shaqal (O'TIL. I. 404) va turkiycha chiyabo'ri (O'TIL. II. 373) terminlari ishlatiladi. Shaqal termini A.M.Shcherbak tahminiga ko'ra, eroniy tillardan o'zlashgan bo'lishi mumkin, qiyoslang: so'g'dcha "shaqal", sanskritcha (IRLTYA. 132).

XI asr qo'lyozmalarida "chiyabo'ri" ma'nosida arju (MK. I. 147). Ashru (MK. I. 127) zoonimlari qo'llanilgan. Fikrimizcha, arju ar "kulrang", "qo'ng'ir" (MK. I. 108) sifatiga aloqador. Turkiycha tulki (At-tuxfa. 10b2) termini M.Qoshg'ariy lug'atida tulku , tulki shakllarida uchraydi: bir tulkitarisin ikkala soymas-tilki terisi ikki marta shilinmas. (MK. I. 404). "Tafsir"da va Jamiliddin Turkiyda tilku (15b2) shaklida keltirilgan: Bu atda bolur tilkuda bolur (141 7). Abu Xayyom tulku (117), tulku (39) dilku (50). "Tarjumon" risolasida tulku manbalarda tubandagi shakllarda qo'llanishda bo'lgan: a) tulku netak kim chiqti

kun tulkisi indin (XSH. 15b17), b) tulki : sanni xalin, tulki, xikayagina oxshar. (G.2564). Usmoniy turk tilida tulki (RSL. III. 1380), quman, oltoy va teleut tillarida tulki (RSL. III. 1570) shakllarida iste'molda bo'lganligini B. Radlov lug'tidan bilib olish mumkin. A.Navoi asarlarida (XM. II. 0 510) va xozirgi o'zbek adabiy tilidagitulki (O'TIL. II. 222) shakli uchraydi. V.Bangning fikricha tulki zoonimi metataza hodisasiga muofiq tulki (-lu) so'zidagi k va l undoshlarining o'rin almashunuvi natijasida xosil bo'lgan. Tuk turkiy tillarda "soch", "tuk" manolarini bildirganligi (-lu) affiksi esa nisbiy sifat qo'shimchasidir (IRLTYA.135). A.Navoiy asarlari leksikasida ushbu terminning forscha-tojikcha robax (SS. 934) sinonimini ham uchratdik.

Tulkidan kichikroq yirtqich xayvon ma'nosidagi qarsaq (MK,I,439 At-tuhfa. 7a10: RSL. II. 206) dastlabki marta X asr obidasi "Oltin yorug'" yodnomasida keltirilgan: Manu irbiz tilku qarsaq-manul, yo'lbars, tulki va qarsaq (DTS. 429). Termin o'zga manbalarda qo'llanmasada, bugungi kunga kelib, o'zbek tilining lug'at tarkibida qarsoq (O'TIL. II. 557) holda saqlanib kelmoqda. Mo'g'ilcha kirsa-g', turkiycha qarsaq va tungus-manjurcha harsa-n so'zlaridagi asos kirsa karsa-harsa hisoblanadi. Biroq, bizga ularning etimologiyasi qorong'u (OSLAYA. 129).

Quruqlikda va suvda yashashga moslashgan mo'ynali yirgich sut emizuvchi hayvonni anglatuvchi arabcha qunduz (DTS. 466; MK. I. 426; Nav. HM. II. A-116: RSL. II. 915; O'TIL. II. 623) o'zlashmasi XIV asr Xorazm obidalarida o'zining tub ma'nosida qo'llanilgan qara kirbukunga qundus tenelmas (Mn. 304a5). A.Navoiy asarlari leksikasida ushbu zoonimning forscha-tojikcha saqlab ma'nodoshini ham kuzatamiz: Nahang atrafida saqlavidin shor. Nechukkim, ajdaha atrafida mor (FSH. 98).

XIV asr turkiy obidalar tilida faol qo'llangan tub turkiycha ayu (Abu Xayyom. 26; At-tuhfa. 15a9), (Jamoliddin Turkiy. 15b9) termini ilk bor O'rxun Enasoy yodgorliklarida adig' shaklida qayd etilgan: adig'li tonuzli art uza sokushish-ayiqlar va to'ng'zlar dovonda to'qnash keldi (DTS. 10). Qoraxoniylar davri ma'nbalarida zoonimning adig'(QB. DTS. 10), azig'(o'g'uz, qipchoq, yag'mo tillarida), ayig' (MK. I. 112) shakllari mavjud: Avchy nacha al bilsa, azig' ancha yol bilir-ovchi qancha ov hilalarin bilsa, ayiq ham shuncha qochish yo'llarini biladi (MK. I. 94). "o'g'izmon"da terminning adug' arxaik shakli berilgan: Kina bir adug' aldiy-so'ngra u bir ayiq oldi (DTS. 14) A.Navoiy sarlarida ayiq , ayig' (LT. 52-1) fonetik shakllari ko'zga tashlanadi: Insaniyat va musulmanlikdin yirak tong'iz va aig' adamiylig'da alardin yaxshiraq (MK. 50). Sho'r, lebedin, chulum tillarida ayig' (RSL. I. 220) sayan tilida adig // adiq (RSL. I. 489) oltoy, teleut, lebedin, qirg'iz, barbin, tobol, tatar, qirim, quman tillarida ayu (RSL. I. 293) sug'ay tilida azg' (RSL. I. 567) shakllari iste'molda bo'lgan. Zoonim bugungi kunga qadar ayiq (O'TIL.I.32) holiday yetib kelgan. Adig'-azig'-ayig' "qarimoq", "keksatmoq"ma'nosidagi ad-az-ay-qiyoslang: Ayq (ay-q) so'ziga - i (ig') yasovchi affiksining qo'shilishidan hosil bo'lgan (ESS.I.11) "Devon"da qipchoqlar ayiqni aba zoonimi bilan ifodalaganlari qayd etilgan (MK.I113) A.M.SHcherbakning yozishicha, sibirda yashovchi turkiy tillarda,

xususan yoqutlarda har xil tabular ayiq bilan bog`langan. Natijada ayiqning asl nomi iste`moldan chiqib o`rniga esa ko`p sonli efemizlar yuzaga kelgan. Masalan yoqut "bobo" xaq aba "ota" qiyoslang: Olt, apshijak "chol", abag`a "tog`a", tuv ova "ona'', aba "ayiq'' (IRLTYA.130). Eski o`zbek tilidagi asarlarda ayiq dominantasi bilan arabcha dabba o`zlashmasi sinonimik qatorni vujudga keltirgan (LT.162).

Адабиётлар:

1. Жўраев М. Мифларнинг ёзма адабиётга муносабати // Ўзбек тили ва адабиёти. – Тошкент, 1980. – № 6;

2. Эшонкулов Ж. Фольклор: образ ва талкин. – Карши: Насаф, 1999. –

149 б.; Эшонкул Ж. Миф ва роман // Ўзбекистон адабиёти ва санъати. – Тошкент, 1997. – 25 апрель.

3. Абдуазизов А.А. Шарк халки ижоди Ғарб назарида// Ўзбекистон адабиёти ва санъати, 18 май, 1990; Schoolbraid G. M. The Oral Epic of Siberia and Central Asia, Indiana, 1975.

4. Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халклар фольклори. – Тошкент. 2014.

О ПРОБЛЕМЕ ПЕРЕВОДА ПОСЛОВИЦ В КНИГЕ МАХМУДА АЛ-КАШГАРИ «ДИВАН ЛУГАТ АТ-ТУРК»

Илхомжон Тожибоев
Старший преподаватель
Наманганского государственного университета

Языковые инновации, возникшие в древних языках, доступны современному исследованию, поскольку отражены в памятниках письменности, дошедших до наших дней.

Современный узбекский литературный язык является результатом длительного многовекового развития, последовательного исторического перехода от простых форм к более сложным.

Изменения затрагивают практически все ярусы языковой системы – фонетического, морфологического, лексического и других. Для исследования этих изменений огромное значение имеют сведения, представленные в труде «Диван лугат ат-турк» («Свод тюркских наречий»).

Неповторимое энциклопедическое произведение учёного «Диван лугат ат-турк» находится в центре внимания многих учёных мира и отличается глубоким лингвистическим содержанием и несомненным художественными особенностями.

Махмуд ал-Кашгари прошел долгий путь, начиная с Чина, заканчивая обширными территориями Мавераннахра – Хорезма, Ферганы и Бухары, охарактеризовал их особенности, места компактного проживания населения,

род занятий народов, племён и языковых общностей, с целью исследования тюркских диалектов. Ему удалось систематизировать принадлежность описываемых слов тому или иному племени, произвести классификацию их современных и архаичных семантических и формальных вариантов. В результате долгого и скрупулезного труда им было создано, без преувеличения, бесценное произведение. В широком смысле слова, «Диван Лугат ат-Турк» можно назвать лингвистической и литературной энциклопедией, стоящего у истоков тюркологии как научной отрасли, поскольку в нем представлены обширные сведения о фольклоре и мифологии, истории и этнографии тюрков XI века.

Как уже отмечалось выше, в книге ал-Кашгари содержится более 400 паремий и афоризмов, в которых нашли свое блестящее отражение мечты и надежды, счастье и невзгоды, победы и поражения, любовь и ненависть тюркских народов Центральной Азии. Например:

- совр. узб: "Дунёда кун ва тунлар худди йўлга чиққан саёхатчига ўхшайди. Улар ким билан тўқнаш келиб қолса, ўшанинг кучини олади"; букв.: «Дни и ночи похожи на путника, который вышел в путь. С кем они столкнутся, забирают у них силу».

- совр. узб: Инсоннинг мол-дунёси унинг душмани ҳамдир. Сенинг йиғиб-терган бойлигинг худди қоядан пастга сув олиб тушиб кетаётган ҳарсангтошга ўхшайди. Ҳамма эркаклар бойлик сабабли бузилдилар. Улар мол-дунёни кўриб, худди гриф (бургут бошли шер каби) унга ташланадилар, уни босиб олиб, ундан фойдалана олмайдилар. Хасисликдан дод-фарёд қилиб, олтин тўплайдилар.

Айнан ана шу мол-мулк туфайли улар худони унутадилар, фарзандлари ва қариндошларини бўғадилар"; букв.: «Вещи человека-это его враги. Всё то богатство, что он накопил, похоже на камень, который падает сверху вниз. Все мужчины портятся из-за богатства. При виде богатства они кидаются на него как гриф (лев с головой орла), как только овладевают им, не могут им воспользоваться. Начинают копить золото из-за жадности. Именно из-за этого богатства они забывают бога, душат детей и родных».

- совр. узб: "Мархаматли кишиларга эргаш, улардан ўрган, мағрурланма"; букв. Следуй за уважаемыми людьми, учись у них, не будь гордым».

Существующие узбекские, турецкие и русские переводы тюркских паремий и афоризмов, по нашим наблюдениям, были сделаны в основном как художественные. Английский же перевод является по преимуществу собственно лингвистическим, т.е. не выдвигающим требования художественности.

Как видно из анализа следующих пословиц, узбекский перевод С.Муталлибова отличаются своей научностью, стремлением к конкретности и адекватного соответствия к подлиннику. Так, в узбекском переводе не сохраняются рифма и размер, характерные для большинства пословиц, но они предельно адекватны, ср.:

1. древнетюркское:

ŏд

ŏд к□чäр кіші тојмас, jалïнук оғлï мэн□ қалмас.[261]

современный узбекский перевод:

ЗАМОН, ЗАМОНА, ДАВР

Замон ўтар, киши тўймас, инсон боласи мангу қолмас.

русский перевод:

ВРЕМЯ

"Время идёт, и человек его не замечает. Но потомки Адама не живут вечно."[27]

английский перевод:

TIME (ZAMANA).

Time (xamana) passes and a man does not perceive it, the sons of Adam do not live forever.[28]

В переводе выявлены три проблемы:

В английском переводе арабские варианты слов подлинника даются в скобках. Это в очередной раз доказывает, что «Диван» написан на арабском.

С.Муталлибов переводит с подлинника jалïнук оғлï на узбекский язык как инсон боласи немного обобщая перевод. Но в английском переводе the sons of Adam даётся как сын Адама (Одам ато ўғли), здесь перевод несколько ближе к подлиннику.

В подлинном произведении кіші тојмас, человек его не замечает (одам боласи тўймас), на узбекский переводится как киши боласи тўймас слово в слово, а на английский язык - несколько по-иному: a man does not perceive it, человек его не замечает (инсон уни англамай қолади). Это перевод не слово в слово, но раскрывающий подлинное содержание паремии.

ت ويملس -"тојмас"

Выражение "кіші тојмас", переводимое с оргинала на узбекский буквально киши тўймас (человек им не насыщается) на английский переводится несколько иначе, а именно: a man does not perceive it (человек его не осознает), на русский же - как человек его не замечает.

Английское слово perceive соответствует узбекским словам пайқамоқ, сезмоқ, хис этмоқ; тушунмоқ, англамоқ, русское замечать – соответствует узбекским кўрмоқ, кўриб қолмоқ; сезмоқ, фахмламоқ, пайқамоқ, пайқаб қолмоқ, англамоқ.[29]

---

[26] Махмуд Кашгарий. Туркий сўзлар девони (Девону луготит турк)/ С.Муталлибов. - Ташкент, 1960-1963. Т. I-III. 1т-796.

[27] Махмуд ал-Кашгари. Диван Лугат ат-Турк/Пер., предисл. и коммент. З.-А. М. Ауэзовой. –Алматы: Дайк-Пресс, 2005. - 1288 с. 1т-84с.

[28] Mahmud al-Kashgari, Compendium of the Turkic Dialects (Diwan Lugat at-Turk), edited and translated with introduction and indices by Robert Dankoff, in collaboration with James Kelly. - Cambridge, Mass. [In: Sources of Oriental Languages and Literatures, ed. Sinasi Tekin.] Part I: 1982 (Pp. XI + 416). Part II: 1984 (Pp. III + 381). Part III: 1985 (Pp. 337 + microfiche).1-34p.

[29] Абдурахимов М.М. Ўзбекча-русча ва русча-ўзбекча луғати: "Академнашр"-Тошкент-2010: 389 бет.

По нашему мнению, данное в оригинале, написанное арабской графикой, تٔ ويماس -"tojmas" допускает двоякое прочтение: 1) "туймок" (насытиться, удовлетворить потребность в еде и воде, наестся, напиться, утолить жажду[30]; 2) "туймок" (чувствовать, ощущать, замечать[31]). Главная причина этого в том, что в арабском алфавите не отражены различия между звуками [ӯ] и [у]. Тем не менее, сама логика пословицы в оригинале делает предпочтительным понимание "туймок" (насытиться), тем более что, согласно исламу и христианству, в этом мире все скоропреходяще, в том числе, и сам человек. Соответственно нелогичными выглядят русский и английский переводы тюркского "кіші tojmas" (человек его не замечает) (man does not perceive). Исходя из этого, нам представляется более адекватным и целесообразным перевод на русский "человек им не насытится" и на английский "man never satiates with it"[32].

При сравнении паремий «Диван Лугат ат-Турк» в узбекском, английском и русском переводах, можно увидеть некоторые различия в деталях. Так, авторы английских переводов, желая передать основной смысл оригинала, стремятся к тому, чтобы:

- переводить пословицы с оригинала слово в слово (точь-в-точь);

- при буквальном переводе пословиц с оригинала давать специальные сноски и примечания к некоторым древним тюркским словам, которые трудно понять;

- использовать подходящие варианты с переводимого языка.

Отсюда можно сделать вывод, что для процесса перевода паремий и афоризмов характерна своя специфика, допускающая применение синонимов, развернутых пояснений и т.п. Анализ паремий в тексте «Диван Лугат ат-Турк» с точки зрения теории перевода и на основе сравнительной типологии нескольких языков очень важен при научном и эстетическом оценивании перевода книги на разные языки.

В настоящий момент, несмотря на существующий опыт решения проблемы перевода тюркских паремий на английский язык, теория и практика перевода по-прежнему ставит перед собой эту интересную и важную проблему.

Литература:

1. Махмуд Қашгарий. Туркий сўзлар девони (Девону луғотит турк)/ С.Муталлибов. - Ташкент, 1960-1963. Т. I-III.
2. Mahmud al-Kashgari, Compendium of the Turkic Dialects (Diwan Lugat at-Turk), edited and translated with introduction and indices by Robert Dankoff, in collaboration with James Kelly. Cambridge, Mass. [In: Sources of Oriental Languages and Literatures, ed. Sinasi Tekin.] Part I: 1982 (Pp. XI + 416). Part II: 1984 (Pp. III + 381). Part III: 1985 (Pp. 337 + microfiche).

---

[30] Ўзбек тилининг изохли луғати. "Москва", 1981й. II том.221б.
[31] Ўзбек тилининг изохли луғати. "Москва", 1981й. II том.244б.
[32] Butayev Sh. English-Uzbek, Uzbek-English Dictionary: "O'qituvchi"-Taskent-2013: P.462.

3. «Диван Лугат ат-Турк». А.М.Ауэзова, Дайк пресс, Алматы. 2005 г. 1288 стр. 2с.

4. Малов С.Е. Памятники древнетюркской письменности.- М.-Л.,1951.- 452 с.

5. Butayev Sh. English-Uzbek, Uzbek-English Dictionary: "O'qituvchi"- Taskent-2013: P.462.

6. Абдурахимов М.М. Ўзбекча-русча ва русча-ўзбекча луғати: "Академнашр"-Тошкент-2010: 389 бет.

7. Ўзбек тилининг изоҳли луғати. "Москва", 1981й.

8. Саломов Ғ., Комилов Н. Дўстлик кўприклари. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1979. – 222 б

9. Саломов Ғ. Тил ва таржима. – Т.: "Фан" нашриёти, 1966. –382 б

FRAZEOLOGIZMLARNI TARJIMA QILISH USULLARI

Go`zal Ramozonova
Qarshi davlat universiteti o'qituvchisi

Frazeologizmlarning yana bir asosiy tomoni, bu frazeologik birikmalarning bir tildan ikkinchi tilga so'zma-so'z tarjima qilinmasligidadir, chunki frazeologizmlarning ma'nosi birikma orasida ishtirok etuvchi so'zlarning birlamchi ma'nosiga bog`liq emas.

Tilshunoslikda nemis tili frazeologizmlarini o'zbek tiliga tarjima qilish masalasi ham murakkabdir. Masalan, biror asar mazmunini boyitishda, personajlar nutqining obrazli va individual bo'lishini ta'minlashda frazeologizmlardan foydalaniladi. Ularni o'zbek tiliga o'girish esa ancha qiyin. Ko'pincha tarjimada frazeologizmlarning ma'nosi beriladi. Shunday ekan, frazeologizmlar tilda bir necha yuz yillardan buyon mavjud bo'lib, ko'pgina iboralar og'izdan-og'izga ko'chib, har bir milliy tilning ravnaqi uchun muhim ahamiyat kasb etadi. Frazeologizmlar emotsionallikni ifodalagani uchun ham ular yordamida quvnoq hazilni yoki bo'lmasa qayg'uli voqeani obrazli tasvirlab berish mumkin. Shuning uchun ham ba'zi olimlar, frazeologik birlik deb, so'zlarning barcha turg'un birikmalarini emas, shulardan ba'zi bir qismlarinigina tan oladilar. Frazeologik birlik bo'lish uchun so'zlarning turg'un birikmalari obrazli ma'no, ya'ni ko'chma ma'no anglatgan bo'lishi lozim. Demak, frazeologik birlikda ma'no uning tarkibidagi so'z komponentlarga xos leksik ma'nolarning oddiy yig'indisiga teng bo'lmaydi, chunki bu so'zlar ko'chma ma'noga ega bo'ladi.

Umuman olganda "frazeologiya " termini ikki ma'nolidir:

a) barcha turg'un birikmalarning (frazeologizmlar) bir butunligi;

b) turg'un birikmalar bilan shug'ullanuvchi tilshunoslikning asosiy sohalaridan biri.

Frazeologik birikmalar (phraseologische Verbindung) ko'proq fe'llardan iborat bo'lib, fe'l ko'chma ma'noda qo'llanadi. Masalan:"zum Ausdruck bringen" frazeologizmida "bringen" fe'li ko'chma ma'noda, ammo "Ausdruck" so'zi o'zining asl ma'nosida qo'llanilgan va o'zbek tiliga "ifoda" deb tarjima qilinadi.

M.D.Stepanova va I.I.Chernishyovalarning frazeologizmlarni funksional tamoyil asosidagi tasnifiga ko'ra birinchi guruhga mansub bo'lgan leksik birliklar (lexikalische Einheiten) nominativ funksiyaga ega bo'lgan frazeologizmlarni o'z ichiga oladi, ya'ni masalan, Schlüsse ziehen (bir to'xtamga (yechimga) kelmoq), in Frage kommen (muhokama qilmoq), in Erfahren bringen (bildirmoq, xabar qilmoq).

Ikkinchi guruhga mansub frazeologizmlar (phraseologische Fügungen) asl ma'noga ega bo'lgan frazeologizmlarni o'z ichiga oladi. Shuning uchun ham bunday frazeologizmlar nemis tili so'z boyligini sifat tomondan boyitadi. Ikkinchi guruhga kiruvchi frazeologizmlarni bir qator turlari mavjud, ya'ni a) idiomalar (Idiomen) - motivatsiyaga ega bo'lmagan frazeologik so'z birikmalaridir; b) turli motivatsiyaga ega bo'lgan frazeologik birikmalar (bildhaftmotivierte phraseologische Wortverbindungen); v) juft so'zlar (Wortpaare); g) maqollar (Sprichwörter); d) hikmatli so'zlar (Geflügelte Worte); e) turg'un o'xshatishlar (stehende Vergleiche);

Bundan tashqari frazeologizmlarni boshqacha tasniflash ham mumkin. Bunday tasnif frazeologizmlarni an'anaviy tasniflash deyiladi, ya'ni bunday tasniflash asosida frazeologizmlarni strukturaviy - semantik tasnifi yotadi: a) juft so'zlar (Wortpaare); b) maqollar (Sprichwörter); v) hikmatli so'zlar (Geflügelte Worte); g) idiomalar (Idiomen).

Frazeologiyaning asoschilaridan biri akademik Vinogradov V.V. ma'no birligi va darajasiga qarab frazeologizmlarni uch guruhga bo'ladi, ya'ni:

1. Phraseologische Zusammenbildungen (frazeologik chatishmalar).

2. Phraseologische Einheiten (frazeologik birliklar).

3. Phraseologische Verbindung (frazeologik birikmalar). Bu guruhlar asosida semantik prinsip mavjud va shuning uchun ham buni semantik tasnif deb atash mumkin. V.V.Vinogradovning frazeologizmlarni semantik tasnifiga asoslanib va bu tasnifni nemis tiliga ham qo'llaydigan bo'lsak, bir necha tilshunoslar nemis tilidagi turg'un birikmalarni quyidagi guruhlarga bo'lishni lozim topishgan:

1. Phraseologische Einheiten (frazeologik birliklar).

2. Phraseologische Verbindung (frazeologik birikmalar).

Vinogradov V.V. tasnifidan kelib chiqib, nemis frazeologiyasida salmoqli ilmiy izlanishlar olib borgan olimlar M.D.Stepanova va I.I.Chernisheva frazeologizmlarni funksional tamoyil asosida tasnif qilib ikki katta guruhga bo'ladi, ya'ni:

1. Lexikalische Einheiten.

2. Phraseologische Fügungen.

Bundan tashqari, nemis frazeologiyasini boshqacha tasniflashga urinishlar ham mavjud. Har bir til o'zining taraqqiyotida boy tarixga ega bo'ladi. Nemis va o'zbek tillarinig frazeologiya masalalari ham o'zining tarixiy taraqqiyoti va yo'nalishiga ega.

Adabiyotlar:
1. Stepanowa M.   D., Tschernischewa I.   I.   Lexikologie der deutschen Gegenwartssprache. M.,1986.
2.Imyaminova Sh. Nemis tili frazeologiyasi. Toshkent. Mumtoz So'z. 2011
3. Lewkowskaja,A. Lexikologie der geutschen Gegenwartssprache.   Moskau: zugelassen vom Ministerium für höhere und mittlere Fachausbildung der UdSSR als Lehrbuch für Studenten der Intitute und Fakultäten für Fremdsprache, 19684.
М.Ж.   Умархуджаев,   К.Н.   Назаров   «Немецко-русско-узбекский фразеологический словарь» Ташкент 1994 г. (157 стр.)
5.A. Mahmudov "Deutsch-usbekisches thematisches Wörterbuch". Dieses Buch wurde im 2013 im Verlag "Art Flex" herausgegeben.
6. Hausmann, F.J., Lexikographie. In: Handbuch der Lexikologie. Hrsg. Von Christoph Schwarze/ Dieter Wunderlich. Königstein/ts. 1985a.

ALISHER NAVOIYNING "G'AROYIB US-SIG'AR" DOSTONIDA SO'Z TALQINI

Dilshoda Kuliyeva
Namangan davlat universiteti magistranti

G'azal mulkining sultoni nafaqat o'z davrining, balki bugungi kun o'zbek va jahon adabiyotining yetakchi vakili hazrat Alisher Navoiyni qancha o'rgansak oz. U zotning ser mahsul ijodini yosh o'zbek va horij kitobxonlariga yetkazish biz tarjimon adabiyotshunoslarning muhim vazifalaridan biridir. Quyida esa Navoiyning "G'aroyib us-sig'ar" dostonidagi g'azallarni sharx va izohlarini ingliz tiliga tarjima qilganimizda duch kelgan bazi bir muammolar haqida so'z yuritmoqchimiz. Aslida Navoiy g'azallarida asosan   tassavufiy g'oya ilgari surilgan bo'lib, ular tarjimasida buni albatta inobatga olish zarur. Zero o'quvchi uchun o'zbek va ingliz tilidagi g'azal tamoman o'zgacha ma'no anglatmasligi zarur. G'aroyib us-sig'ar dan bazi bir so'zlarni muhokama qilsak.

Mug'-majusiy, otashparast, o'tga cho'qinuvchi, mayfurush.[33] Birgina so'zga Navoiy asarlariga berilgan izohli lug'atda ikki xil ma'nodagi izoh berilyapti. Ya'ni birinchisi zardushtiylik diniga amal qiluvchi bo'lsa, ikkinchisi esa mayfurush yani may sotuvchi , quyuvchi ma'nolarida keladi. Bu ikki ma'no ham diniy tarafdan olganda ijobiy ma'no anglatmaydi. Lekin "G'aroyib us-sig'ar" dostonidagi 23- g'azaldagi mana bu misrada esa uning ma'nosiga e'tibor beraylik.

   Офият жонимга етти, эй хуш ул муғким, мени
   Бир қадаҳ бирла харобот ичра расво айласа.[34]

Agr u otashparast ruhoniy bir qadah bilan meni vayrona ichra rasvo qilsa, jonim orom topgan bo'lur erdi.[35]

---

[33] Navoiy asarlari tilining izohli lug'ati. II-tom. Toshkent 1983.
[34] "Navoiy asarlari mukammal to'plam" II-jild
[35] ."G'aroyib us-sig'ar" dostoniga izob va sharhlar. II-kitob.

If that fire worshiper destroys me with a glass of wine, my heart would relax then.[36]

Demak bu misraga berilgan o'zbek tilidagi sharxning ingliz tilidagi tarjimasi bilan qiyoslaymiz. O'zbek tilidagi izohida mug' so'zi otashparast deb izohlanayapti. Ingliz tilidagi tarjimasida uni fire worshiper deb to'g'ridan to'ri tarjima qilinyapti. Dilnoza Yusupova tomonidan berilgan izohda aslida bu so'z majozan orif insonni nazarda tutishi aytilgan. Orif inson kim aslida? Orif-ma'rifatli , bilimli, dono.[37] O'zbek tilining izohli lug'atida unga ana shunday tarif berilgan.

Ushbu g'zalga berilgan izohda ham baytda aslida lirik qahramon o'z muddaosi piri komil huzuri ekanini mug' so'zi bilan izohlaydi.[38] Demak mug' so'zi otashparast yoki mayfurush deb tarjima qilinsa ham majozan umuman boshqa ma'noni anglatadi. Bu ma'nolar ko'chma ma'no bo'lib, ular yashirin tarzda ifodalanayapti. Yozuvchilardan biri aytganidek aslida Navoiyni tushunish uchun islom dinini yaxshi bilish kerak. Bo'lmasa uni to'gri tahlil qilib tushuna olmaysiz. Chunki uning she'rlaridagi asl muhabbat Haqqa bo'lgan sevgidir. Baytning tag ma'nosiga e'tibor bersak buni sezishimiz mumkin. Lekin Mug' so'zining bu yerda orif insonni nazarda tutayotganini anglab yetmasak unda Navoiyni umuman boshqacha tushungan bo'lar edik. Ya'ni otashparast yoki mayfurush so'zlari islom dinida qoralanadigan so'z lardir. Yani ular ijobiy ma'nolarni bermaydi, shu bilan bir qatorda mumtoz adabiyotda ular boshqa narsani nazarda tutish uchun ko'chma ma'noda ishlatilmoqda. Bundan kelib chiqadiki bayt ma'nolarini so'zma so'z tarjima qilishdan tashqari har bir bayt uchun alohida sharx yozibuni ham o'quvchilarga yetkazish zarur. Bu ularni tushunarli bo'lishiga yordam beradi.

Tarjima qilishda duch kelgan yana bir so'z bu **hijron** so'zi. Bu so'z deyarli Navoiyning har bir g'azalida uchraydi desak ham bo'ladi. Lekin uni ingliz tiliga *separation* deb tarjima qilsak bu to'g'ri bo'larmidi. **Separation-a period of time that two or more people spend apart from each other.**[39] O'zbek tilida ajralish, ayriliq so'zlariga to'g'ri keladi. Quyidagi misraga e'tibor beraylik. Hijron guli birikmasini tarjimon so'zma so'z **the flower of separation** deb tarjima qilinyapti. So'zma –so'z olganda bu to'g'ri. Ammo

Васл баргин узки, мен ҳижрон гулин бӯй этмишам,
Меҳр таркин тутки, мен меҳнат била хӯй этмишам.[40]

Vasl bargini uzki, (ey ko'ngil) men hijron gulini hidlayapman va mehru muhabbat tarkini tutki men mehnat (bu o'rinda ranju mashaqqat) bilan mashg'ulman.

Hey soul tear off the date leaf, I am smelling the flower of separation and forget about mercy I am busy with toils.[41]

[36] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[37] O'zbek tilining izohli lug'ati. II-tomlik. I-tom.Moskva. 1981.
[38] "G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[39] Longman English Dictionary.
[40] "G'aroyib us- sig'ar"devoni
[41] "G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.

Oshiq mashuqaga alamli nido qilib, vasl va mehr so'zlarini hayolimdan ham chiqar, chunki men amalda hijron va ranju mashaqqat bilan mashg'ulman, demoqda.

The lover is addressing the beloved with sorrow and saying that she should remove the words mercy and appointment, because in reality, he is suffering from **separation** and toils. [42]

Demak hijron gulini hidlashi bu oshiqning hijronda azoblanayotganini nazarda tutmoqda. G'azal misrasiga berilgan izohdan bu ma'noni unchalik ham tushunish oson emas. Uning inglizcha tarjimasida esa umuman yo'q bo'lib ketayapti. Faqatgina g'azalga berilgan izoh sharh orqali uning o'zbek va ingliz tilida to'g'ri talqin qilishga erishish mumkinligini ko'rishimiz mumkin.

Hazrat Navoiy shu qadar so'zdan mohirona foydalanib ipga tizganki har gal ularni o'qiganingizda yangi qirralarini topasiz.

Tasavvuf olami haqida tasavvurga ega bo'lmagan o'quvchi esa mana shu izohlarsiz uni tushuna olishi dargumon. Hattoki tasavvufiy so'z va iboralardan foydalanmay, so'zlarni majoziy ma'noda qo'llash orqali ham buni tasvirlay olayotgan shoirga tahsin aytmay ilojimiz yo'q.

Navbatdagi 405-g'azalda ishlatilgan hijron so'zining ishlatilishiga diqqatimizni qarataylik

Субҳдек хуршид васлидин агар кулсам не тонг

Менки, субҳи васл учун кӯп шоми ҳижрон йиғладим.

Tong kabi quyoshning vaslidan kulsam, ajablanarli emaski, men vasl tongi uchun ko'p **hijron** shomida yig'ladim.

If I become happy like a sky when there is sun, I cried for this morning of appointment at the nights of **separation**.[43]

Bu baytda shomi **hijron tuni** birikmasini **the night of separation** deb tarjima qilinmoqda. Lekin aslida bu uzoq muddatli ayriliqni nazarda tutmoqda. Aynan kech bo'lgan mahalni emas.ya'ni seviklisini ko'rgan paytni tonga u siz paytni esa tunga qiyoslayapti shoir. Bu ma'nolarni anglab yetish uchun esa albatta Navoiy uslubidan habardor bo'lish kerak.

Чархдин меҳр тамаъ туттуму офат кӯрдум,

Ёрдин васл талаб қилдиму ҳижрон топтим.

Taqdirimdan mehr kutdimu, ammo azob topdim, sevgilimning vaslini hoxladim, ammo hijron topdim.

I wanted kindness from my fate, but I found pains, I wanted a date with my beloved, but I found separation. [44]

Baytda ko'rinib turganidek bu yerda ham izoh so'zma so'z tarjima qilinmoqda. **Hijron- separaton** bo'lib tarjima qilinmoqda. Inglizcha tarjimasida ham baytni ko'chma ma'noda tuhunilmasa uning asl mohiyati yetib bormasligi ko'rinib turibdi. Chunki **I found separation**- bu izlab yurib topgan degan

[42] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[43] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[44] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.

ma'noni bildiradi. Bizning qahramon esa yorining vasliga yeta olmaganini aytmoqchi.

Тиш қадабмен лаълинга узмасмен андин бу тамаъ

Анбури хижрон била бир-бир суғурсалар тишим.[45]

La'ldek lablaringga tish qadabman (ko'ngil qo'yibman), undan ayriliq omburi bilan tishimni bir bir sug'ursalar ham aslo umid uzmayman!

I am in love with your purple lips, I will not regret for that and forget it forever.[46]

Oshiq boshimga qancha balo kelsa ham, sendan kechmayman, degan so'zni aytish mumkinki, qasamu iqrorni obrazli ifodalamoqda.ya'ni mening maqsadim: sening lablaring(dan bo'sa olish). Unga tish qayrabman. Bu ibora turkiy xalqlar orasida bir ishga qat'iy kirishish ma'nosini ifodalaydi. Va bu maqsadimdan tishimni birma-bir sug'ursalar ham qaytmayman, deb maqsadida qat'iyligini ifodalaydi.[47]

A lover may say that he will never vain his beloved whatever happens and Navoi is describing it in an symbolically. i.e. my purpose is to kiss your lips. I am determined. It means I decided to do it. And I will not give up my this purpose even they take my teeth one by one.[48]

Ushbu baytdagi hijron so'zi uning inglizcha variantida hatto uchramaydi ham. Buni faqatgina unga berilgan izohdan tushunishimiz mumkin.

Xulosa o'rnida shuni aytish kerakki Navoiy asarlarini boshqa tillarga tarjima qilish kecha yoki bugun boshlanmagan bo'lsada hali qilinishi kerak bo'lgan ishlar anchagina. Bu yo'lda esa siz o'quvchilar bilan hamkorlikda ishlab ulakan zafarlarga erishishimizga ishonamiz.

МИЛЛИЙ ҚАДРИЯТЛАРГА ОИД СЎЗЛАР ТАРЖИМАСИ ХУСУСИДА

Мархабо Авазматова
Ўзбекистон давлат Жаҳон тиллари университети магистранти

Тилимизда миллий маданиятимиз, қадриятларимиз, уроф-одат ва анъаналаримиз каби бир қатор категорияларнинг англатувчи сўзлар бўлиб, бундай сўзлар тилшунослик ва таржимашуносликда турли терминлар билан ишлатилади. Жумладан, А. Маслова бундай сўзларга нисбатан лингвокультурема терминини ишлатса, П.Нюмарк маданий сўзлар терминини ишлатади. Ўзбек олимларидан Қ. Мусаев эса хос сўзлар терминини бундай сўзларга нисбатан қўллайди. Яна бошқа олимлар эса бундай сўзларни реалиялар билан номлайди. Ш.Сирожиддинов, Г.Одиловалар ўз монографиясида миллий колоритдаги сўзлар деб талкин

[45] G'aroyib us-sig'ar" dostoni
[46] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[47] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob.
[48] G'aroyib us-sig'ar" dostoniga izoh va sharhlar. II-kitob

этишади. Биз эса бундай сўзларга нисбатан миллий маданий сўзлар ёки миллий қадриятни англатувчи сўзлар деб ўз муносабатимизни билдирамиз.

Миллий миллий маданий сўзларни таржима қилиш бўйича кўплаб олимлар турлича ва ўхшаш фикрларни билдириб ўтишган. Жумладан, Ш.Сирожиддинов., Г.Одилованинг "Бадиий таржима асослари" деб номланган монографиясида миллий маданий сўзлар ва уларни таржимаси хусусида қуйидаги маълумотларни учратиш мумкин. Ҳар бир миллатда фақат шу элатнинг йрф-одатлари билан боғлиқ миллий колоритдаги кийим-кечаклар, уй-рўзғор ашёлари мажудки, бу каби предметлар номлари (реалиялар)ни бошка тилда аналоглар билан алмаштириб бўлмайди. Масалан, ҳиндларнинг сари ва синдуси, япон аёлларининг хонбоки, ўзбекларнинг паранжи ва махсисини аналогик таржима қилиш мумкин эмас. Бу каби сўзлар транслитерация қилиниб, матн остига изоҳ беришни талаб қилади[49].

Ҳар бир алоқа ёки асл хабарнинг амалий қиймати мавжуд. Таржимон хабарнинг далиллар баёноти, таклиф, буйруқ ёки ҳазил эканини билиши лозим. Мисол учун "Мен билмайман" ("I don't know") фақатгина баёнот каби таржима қилинмайди, балки иккиланиш (кўрамиз) деган маъносини ҳам бериши мумкин. "What gives" — Америка шевасида "Ишлар қалай" деган савол мазмунини беради. Бу таржима хабарни лингвистик ва маданий тўсиклар орқали ўтказиш жараёнидир. Маданият –турмуш тарзи ва унинг кўриниши ўзини ифодалаш учун ўзига хос тилдан фойдаланувчи учун ғайриоддийдир. Биз "маданий" терминини умумий ва шахсий тилдан ажратишимиз керак[50].

Қ.Мусаев миллий маданий сўзларга нисбатан хос сўзлар терминини қўллайди. Унинг талқинича халқлар турмуш тушунчаларини англатадиган лисоний воситалар хос сўзлар, дейилади. Муайян бир халқ, миллат ва элатга хос тушунча, нарса ва ҳодисаларни акс эттирадиган лисоний воситалар бадиий асарнинг миллий хусусиятини белгилайдиган асосий воситалардани ҳисобланади. Байналминаллик билан бир қаторда миллийдик хусусиятини ҳам ўзида мужассам этган тилнинг луғат таркиби ўзи мансуб бўлган тил жамоасининг моддий-ижтимоий ҳайтини, чунончи миллий урф-одат ва анъаналарини, географик тасаввурини, маънавияти ва дунёқарашини, диний эътиқодини, ахлоқий меъёрларини, тафаккур йўналишлишини моддий акс эттиради.

Хос сўзларни она тилига ўгиришда аввало уларнинг муайян контекстларда ўтаб келаётган ахюорий ва услубий вазифаларини аниқлаш, сўнгра таржима тилида уларга ҳар жиҳатдан мос, айни пайтда шу тил меъёри ва маданияти даражасидаги лисоний воситалар танлаш зарурати туғилади.

Муайян халқ турмуш тушунчаларини англатадиган кўпчилик хос сўзларнинг маънолари ўзаро маданий, маърифий, иқтисодий, сиёсий алоқалари натижасида қатор халқлар вакилларига, шу жумладан таржима

[49] Ш.Сирожиддинов, Г.Одилова. Бадиий таржима асослари, -Т.: Мумтоз сўз, 2011. 84-6.
[50] И.Ғофуров, О.Мўминов, Н.Қамбаров. Таржима назарияси.-Тошкент: Тафаккур-Бўстони, 2012. 28- 6.

тили соҳибларига ҳам таниш бўлиб, қоладикы, таржимонлар бундай сўзларга ўз тилларида мукобил лисоний воситалар қидириб, юрмасдан, уларни транслитерация йўли билан талкин этилаверади. Транслитерация усулидан фойдаланишнинг асосий сабаби-аслиятда қўлланилган миллий хусусиятли лисоной воситаларнинг таржима тилида мавжуд бўлмаганлиги туфайли аслиятнинг миллий хусусиятини таржима тили соҳибларига хос хусусиятдан махрум этиш каби ҳолатларга йўл кўймасликдан иборатдир[51].

Ишга алоқадор тарзда шуни эслатиб ўтамизки, биз тилни маданиятнинг бир компоненти ёки белгиси сифатида карамаймиз. Агар шундай бўлмаганда, таржима амалиёти амалга оширилмаган бўларди. Тил онг ёки таржимада мавжудлиги хисобга олинмайдиган лексикалар каби мурожат шакллари, граматик қонуниятлар (жонсиз нарсаларда гендер категорияси), маданий қадриятларни барча турини ўз ичига олмайди. Бундан ташқари, бирор тил табиий мавжудот (м:ўсимликлар дунёси, ҳайвонот дунёси) бўлиш учун қанчалик ўзига бўлса, у маданий бирликларда ҳам шунка кўп акс этади ва таржима муаммоларини келтириб чиқаради. Шуниси яхши маълумки, энг умумий характердаги сўзлар (1970 йилда Тийтлер томонидан таклиф этилгандек, булар асосан ахлокий ва руҳий туйғулар) - севги, мўътадиллик, яхши, ёмон хулқ-атвор сўзлари махсус сўзлардан кўра одатда таржимада кўпроқ қийинчилик туғдиради.

Кўплаб маданий сўзларни аниқлаш осон, улар маълум бир тил билан мулоқотта киритилиши сабабли уларни бадиий таржима қилиб бўлмайди, аммо кўпгина маданий урф-одатлар оддий тилда тасвирланади, бадиий таржима маънони ўзгартириб юборади ва таржимада бирор мос келадиган тасвирий-функционал эквивалент методидан фойдаланилади. Маданий белгилар бир мунча маданий бўлмаган умумий термин орқали англашилади ёки классикаторлар турли маданиятларда турли кўшимчалар кўшишади, ва сиз аслият тили матни соҳасида пайдо бўладиган бу кўшимчаларни хисобга олишингиз керак.

Маданий сўзлар турди соҳага оид турдош ва атоқли номларни англатиб, улар турлича категориялаштирилади.

(1) Экология - ўсимлик дунёси, ҳайвонот дунёси, шамол турлари, текисликлар, тепаликлар: "honeysuckle" (учкат-бута ўсимлик), "downs"(дюнллар), "sirocco"(Шимолий Африкада қуруқ, иссик шамол), "tundra"/ "pampas"(Жанубий Америка дашти), *tabuleiros* (паст тепалик), *selva* (тропик ўрмон ёмғири), "savanna" (саванна), "paddy field"(шолипоя).

(2) Ҳом-ашёни билдирувчи маданий бирликлар:

(a) Озиқ -овқат: "sake" (гуручдан килинган ароқ)

(b) Кийим-кечаклар: "anorak"(калпокчали спорт курткаси), *kanga* (Африка), *sarong* (Жануб денгизлари), *dhoti* (Хиндистон)

---

[51] К.Мусаев. Таржима назарияси асослари.– Тошкент: Фан, 2005. 89-91 бетлар.

(c) Уйлар ва шаҳарлар: *katpong (Малайзияда девор билан ўралган ер ёки қишлоқ)*, *bourg (Француз бозор шаҳри)*, "chalet" (Швейцарияга хос қишлоқ уйлари), "low-rise"(кам этажли), "tower"(телеминора)

(d) Транспорт: "bike"(велоспед), "rickshaw"(Жанубий ва Шарқий Осиё мамлакатларида икки ғилдиракли аравага қўшилиб, одам ва юк ташийдиган ҳаммол), *cabriolet* (кабриолет) "tilbury"(икки ғилдиракли эски извош)

(3) Ижтимоий соҳага оид маданият бирликлар – иш ва мароқ*:*

condotttere (ёлланма аскар), biwa(японмушмуласи), raga(Ҳинд мусиқий асбоби), "rock"(Инглиз ҳарбий денгиз базасини Гибралтарни оғзаки аталиши)

(4) Ташкиолтлар, *расм-русумлар, машғулотлар, ишлаб чиқариш, тушунчалар*

(a) Сиёсий ва бошқарув

(b) Диний: *dharma(Ҳиндуийлик дини Худосининг номи)*, "temple"(ибодатхона)

(c) Ижодий

(5) Имо-ишора ва одатлар- "Cock a snook" (Кимгадир бурнини кўрсатмоқ), "spitting"(вишиллаш)

Маданий сўзларни таржима қилиш борасида бир неча умумий фикрлар мавжуд. Биринчидан, сизнинг энг мақбул фикрингиз аслият тили матнида англашиладиган маданий ютукларни таништириш, барча хорижий мамлакатлар ва уларнинг маданиятларини ҳурмат қилиши керак. Икки тилнинг охирида қарама карши бўладиган икки таржима методикаси одатда мавжуд бўлади; трансференция (ўтказиш) одатда бадиий матнларда қўлланиб маҳаллий ранг ва атмосферани таклиф этади ва махсус матнларда ўқувчилар (уларнинг баъзилари Манба тили билан кўп ёки кам ўхшаш бўлган)га жумлани яъни бошқа матнларда қийинчилик туғдирадиган маълум бир ном ёки тушунчани аниқлаш имконини беради. Бироқ, трансференция (ўтказиш) лўнда ва қисқа бўлиб, тушунчани англашга тўскинлик қилиши мумкин. У маданиятга урғу беради ва хабарни талкин қилишга имкон бермайди, мулоқотга киришмайди; баъзилар айтган бўлардики, бу таржима методи эмас. Бошқа томондан, бу ерда компонент таҳлиллар мавжуд. Энг тўғри таржима методи маданият талқинига имкон бермайди ва ҳабарга катта эътибор қаратади. Компонент таҳлиллар Манба тили ва Таржима тилларидаги компонентнинг умумийлигига асосланади, *dacha,* house, *dom* сўзларини айтиб кўринг, улардан қайси бирига маънони фарқловчи компонентларни қўшиш мумкин ("бойлик учун", "ёзги қароргоҳ", "иккинчи уй"). Албатта, компонент таҳлиллар тежамкор эмас, ва уларни аслиятга прагматик тасири ҳам йўқ. Ниҳоят, ҳар доим аслият тилига караганда камроқ маъновий чегара хосил қилувчи маданият сўзини таржимони онгида ҳам мотивацияни ҳам маданий етуклик(матнлар мавзусига боғланган холда)ни ва ўқувчининг тил даражасини пайдо қилиши керак.

Шудай қилиб, маданий бирликларни таржима қилиш жараёнида қуйидаги таржима трансформациялардан фойдаланиш мақсадга мувофиқ бўлади: транслитерация; анъанавий эквивалент; бетарафлаштириш (вазифавий ёки изоҳланган эквивалент); сўзма - сўз таржима; мослаштириш;

таркибий таҳлил; ўчириб ташлаш; жуфтлик; стандартлаштирилган таржима; изоҳлаш, шарҳ, ва таснифлаш.

Адабиётлар:

1. И.Ғофуров, О.Мўминов, Н.Қамбаров. Таржима назарияси.-Тошкент: Тафаккур-Бўстони, 2012. 28- б.
2. Қ.Мусаев. Таржима назарияси асослари.– Тошкент: Фан, 2005. 89-91 бетлар.
3. Ўзбек тилининг изоҳли луғати. "Ўзбекистон миллий энциклопедияси" давлат илмий нашриёти. Тошкент, 2007.
4. Ш.Сирожиддинов, Г.Одилова. Бадиий таржима асослари, -Т.: Мумтоз сўз, 2011. 84-6.

НАВОИЙ АСАРЛАРИНИНГ БЕВОСИТА ТАРЖИМАЛАРИДА СЎЗ ТАНЛАШ МУАММОСИ

Умиджон Солиев
Наманган давлат университети ўқитувчиси

Шоир, мутафаккир ва тарихчи Алишер Навоийнинг номи етти иклимда маълум ва машҳурдир. Алишер Навоий асарларини хорижий тилларга таржима қилиш XVI асрдан, Христофор Табризийнинг "Сарандип шоҳининг уч ўғли ва уларнинг ажойиб саргузаштлари " номли асари чоп этилишидан бошланган. Бу асар XVIII асргача итальян, фаранг, олмон, голланд тилларига таржима қилиниб, ўн беш мартадан ортиқ нашр қилинган.

Бутун ўзбек эли, барча туркий қавмлар учун азиз ва табаррук бўлган Алишер Навоий номи беш асрдан буён тиллардан-тилларга ўтиб, диллардан-дилларга пайвандланиб, эъзозланиб ва ардоқланиб келмоқда. Унинг асарлари фақат туркий халқлар орасида эмас, балки аста-секин бутун мағрибу машриққа ёйилган. Ҳали ҳеч ким Навоий ва унинг асарлари номи ер куррасининг қайси бурчакларига етиб борганлигини акс эттирувчи ўзига хос бадий-жўғрофий таржима харитаси тузган эмас. Тўла бўлмаган маълумотларга кўра, "Мажолисун нафоис" XVI асрда форс тилига Фахрий бин Султон Муҳаммад Амирий, Муҳаммад Қазвиний ва Шоҳали Абдуали Нишопурий томонидан уч марта таржима қилинган.

Христофор Арманий 1557 йилда итальян тилида "Сарандип шоҳининг учовлон ўғлони саёҳати" достони чоп эттиради. Бу асар европалик китобхонлар ўртасида шуҳрат топади, шу боисдан уни иккинчи марта нашр қиладилар. Орадан чорак аср ўтгач, 1583 йилда ўша асар немисча таржимада босилади. Немис тилида ҳам бу китоб қайта-қайта нашр қилинади. Худди шу асар француз(1719), голланд (1766) тилларига ҳам ағдарилган. Бу асар икки қисмдан ташкил топган бўлиб, биринчи қисмда қандай қилиб Сарандип шоҳи ўзининг ўғлини оқил ва доно қилиб тарбиялагани ҳикоя қилинади. Болалар вояга етгач, шоҳ уларни "Баҳром ва Дилором" ҳикояси заминида яратилган бўлиб, бу асар

итальян, немис, француз, голланд тилларида ўн беш мартадан ортиқ нашр қилинган.

Ўзлари тузган хрестоматияларида Алишер Навоий асарларидан парчалар берган, унинг ижоди билан шуғулланган Ғарбий Европа ва рус шарқшунослари орасида француз Катремер, Паве де Куртель, инглиз М.Белен, Э.Браун, рус И.Н.Берёзин, М.Никитский, Н.И.Ильминский, В.В.Веляминов-Зернов, В.В.Бартольд ва бошқаларнинг номлари учрайди.

Жаҳон адабиётида Шарқ адабиётига қизиқиш асрлар давомида сўнмаган. Бу қизиқиш XX асрда янада кучайди. Шунинг учун бугунги кунга келиб, Шарқ шоирлари асарлариниг Ғарб тиллари, жумладан инглизча таржималарини таҳлил этиш, бу соҳада тўпланган тажрибаларни умумлаштириш, илмий хулосалар чиқариш ўзбек таржимашунослиги олдида турган долзарб вазифалардан бири бўлиб қолмоқда.

Шарқ адабиёти маъно жиҳатдан савияси юқорилиги, образлиликнинг кучлилиги, бадиий санъатларга бойлиги билан ажралиб туради. Булар, айниқса мазкур намуналарни Ғарб тилларига таржима қилишда бир қанча муаммо ва мураккабликлар туғдиради.

Навоий асарларини инглиз тилига таржима қилиш йўллари шартли равишда тўрт гуруҳга бўлинади; а) Таржимадан таржима; б) Русча тагламадан таржима; в) Инглизча таглама таржима; г) Аслиятдан таржима;

Юқоридаги таржимадан таржима, русча тагламадан таржима, инглизча таглама таржималарнинг барчаси аслиятдан таржимага эришиш йўлидаги уринишлардир.

Алишер Навоийнинг шу кунгача икки асари, "Муҳокаматул луғатайн" ва "Лисонут-тайр" достонлари тўғридан-тўғри аслиятдан инглиз тилига таржима қилинган. "Муҳокаматул луғатайн" достони Италиялик шарқшунос олим Роберт Девереукс баъзи бир шарҳлар билан тўлдириб бойитган ва қайта таҳрир қилинган инглизча таржимаси 1966 йилда Лейден нашриётида чоп этилади. Роберт Девереукс мазкур таржимани "Мусулмон дунёси" журналининг ношири доктор Х. Елмер Дауглас 1964 йилда инглиз тилида нашр қилган таржимаси билан қиёслаб чиқиб, форс ва араб тилларининг мутахасислари Константин Дайглав, Нед Кохенлар ёрдамида қўшимча изоҳлар билан нашр қилдирган.

Икки тил муҳокамаси ҳақидаги бу илмий асарнинг инглизча таржимаси кириш, асар таржимаси ва изоҳлардан иборат бўлиб, кириш қисми Алишер Навоий шахсияти ва асарнинг яратилиш тарихига бағишланган. Жумладан, кириш қисмида таржимон З. М. Бобурнинг Навоий ҳақидаги баъзи фикрларини ҳам келтириб ўтган. Бу эса Роберт Девереукс З. М. Бобур ижоди билан ҳам яқиндан таниш бўлганидан далолат беради. Таржимон асарнинг яратилиш тарихи ҳақида ёзар экан, у муаллифнинг сўнги асари бўлганлиги ва асар Навоийнинг вафотидан ўн уч ой аввал ёзилганлигини айтиб ўтган.

Асар таржимасидаги дастлабки боблар асл нусхадаги каби оллоҳга ҳамду сано айтиш, унга илтижо қилишга бағишланган. Шундан сўнггина икки тил

мухокама қилинган. Достондаги диний сўз ва оятлар таржима қилиниши билан бирга уларга изох хам берилган. Масалан:

"He gave man the power to learn "the names all things" (In Arabic. Cf. Qur'an II, 31: "And He taught Adam all the names...")[52] ;

"... And We sent down rain from the clouds and We brought forth with it seeds and fruit and gardens ..." (In Arabic. Cf. Qur'an II, 22; VI, 99; VII, 55; LXXVIII, 14-16; LXXX, 23-31)[53] ;

Бундан ташқари таржимон достонда учрайдиган афсонавий қахрамонлар исми ва миллий колоритга оид сўзларни таржима қилишда хам изох бериб ўтган:

"... The son of Yāfith was the progenitor of the Turks." (Turkish folk legend ascribes to this son the name for his descendants...)[54]

"It is well known that Turkish is more intelligent, more understandable and more creative language than Persian..." (Here Nawā'ī uses the word Sart instead of Fārsī which he uses up to this point.In the remainder of the essay he uses sometimes the one, sometimes the other, without any discernible pattern.)[55]

Бу таржима иши воситачи тилдан ўгирилган таржималарга нисбатан аслиятга мосроқ тушиши жихатидан ўз самарасини кўрсатди. Ва воситачи тилдан қилинган таржималарнинг барчаси аслиятдан таржимага эришиш йўлидаги уринишлар эканини яна бир бор исботлади .

Адабиётлар:

1. Саломов Ғ. Таржима назарияси асослари. – Т.: Ўқитувчи, 1983. – 232 б.
2. Исматуллаев Х. Ўзбек адабиётининг оламшумул шухрати. – Т.: Ўзбекистон КП Марказий Комитети Бирлашган нашриёти, 1969. – 36 б.
3. Devereux R. Muhakamat al-lughatain. Leiden, 1966. – p. 99 p.

BUYUK FRANSUZ YOZUVCHISI GI DE MOPASSANNING "AZIZIM" ASARI TARJIMASI HUSUSIDA

Iroda Anorboyeva
Andijon davlat universiteti katta o'qituvchisi

Nazirahon Esonboyeva
Andijon davlat universiteti talabasi

Ma'lumki, fransuz va o'zbek tillari turli til tizimiga mansub. Shunday ekan, fransuz tilidan o'zbek tiliga tarjimada gap qurilishi, frazeologizmlar, turg'un iboralar, so'z birikmalari, so'zlarning ko'p ma'noliligi muammolar tug'dirishi tabiiydir.

[52] R. Devereux. Muhakamat al-lughatain. Leiden. 1966. p. 1.
[53] R. Devereux. Muhakamat al-lughatain. Leiden. 1966. p. 3.
[54] R. Devereux. Muhakamat al-lughatain. Leiden. 1966. p. 4.
[55] R. Devereux. Muhakamat al-lughatain. Leiden. 1966. p. 5.

Tarjimada shunday narsalar borki, ulami o'zgartirilsa, biron bir millatga xos joy, kolorit ma'nosini o'zgartiradi. Bu muammoga esa atamalar sabab bo'ladi. Agar atamalar tarjima qilinsa, ahir bu milliylashtirish bo'ladiku! Qanday qilib fransuz millati va diyoriga mansub narsani o'zbeklashtirib bo'ladi, buni qanday xal etish mumkin?[1.5-6]

Darhaqiqat, "Azizim" asari quyidagi jumlalar bilan boshlanadi : - Quand la caissiere lui eut rendu la monnaie de sa piece de cent sous,Georges Duroy sortit du restaurant. Comme il portait beau, par nature et par pose d'ancien sous – officier, il cambra sa taille, frisa sa moustache d' une geste militaire et familier, et jeta sur les dineurs attardes un regard rapide et circulaire, un des ces regards de joli garcon, qui s'etandent comme des coups d'epervier.[4.269]

- Jorj Dyurua 5 frankdan qolgan qaytimni kassir ayoldan oldida tashqariga yo'naldi.

Unter – ofitser bo'lib yurgan chog'laridek qaddini g'oz tutgan g'oyatda xushqomat bu odam u yoq bu yog'ini tuzatgan bo'ldi, odati bo'yicha mo'ylovlamini azamatlarcha burab qo'ydida, zalda orqayinroq o'tiirib qolgan xo'randalarga bir chimirilib qaradi, uning qarashlari o'lja poylagan qirg'iyniki kabi o'tkir, ko'rkam, qaddi qomatiga mos edi. [5.218]

Ushbu misolda tarjimon asl nusxadagi fikmi aniq ravshan yoritilishiga erishgan. Buning uchun tarjimon tasviriy ifoda vositalaridan. Xususan, o'xshatishdan samarali foydalangan.

Zero, to'g'ri qilingan tarjima asar moxiyatini to'la anglab yetish, uning ta'sirchanligini oshirish, eng muhimi kitobxonga go'zal va maftunkor ma'naviy ozuqa berish xam demakdir. [2.41]

- On n'avait jamais trouve les Coupables, qu'on n'avait guere Cherches d'ailleurs, l'Arabe etant Un peu considere comme la proie Du soldat.   (Guy de Maupassant.Bel- Ami. p.271).

- o'shanda bu ishning aybdolari topilmadi, - ulami jon kuydirib qidirganlari xam yo'q - axir arab deganingiz ham qayog'ini o'girib qaramang, soldatning qonuniy o'ljasiday bir narsada. (Gi de Mopassan, 221 bet)

Ushbu misolimizda "arab" so'zi soldatning o'ljasi sifatida namoyon bo'lib, tirik inson o'lja darajasiga keltirilgan, shu bilan insonnning ijtimoiy qadri yerga urilgan, kamsitilgan, uning zamirida esa o'xshatish mazmuni yotadi. Bu o'rinda fransuz tilida "comme", o'zbek tilida "-day" ifoda vositasi sifatida tanlangan. "comme" va "- day" munosabati qiyoslangan tillarda keng kuzatiladi.

Stilistik qiyosning muqobil birligi fransuz tili bilan o'zbek tili mazmun tematikasining bir xilligini ta'minlasada, lekin ularinng monand shakllari tarjima jarayoniga jalb etilgan tillar ichki me'yorining tizimli va funksional qirralari bilan uzviy bog'lanadi. Milliy til me'yori uning tarixiy ijtimoiy, madaniy ildizlari bilan tutash bo'lgani boisi uning ruhiyat oynasi sanaladi [3.61].

Shu bois ham muqobillar har bir til realemalari mazmun mohiyati talablariga ko'ra ajratiladi.

-Et elle prononca d'une voix Joyeuse: "La suite a demain!"   Puis,se relevant : « c'est comme ca.   Qu'on ecrit un article, mon cher Monsieur.

Signez,s.v.p" Il hesitait. "Mais singez donc!" Alors il se mit a rire et ecrivit Au bas de la page : «Georges Duroy»[4.272]

-Odamlarning hammasi g'irt axmoq va omi, hech birining to'nkadan farqi yo'q. Dyurua ikkilanib qoldi. Tagiga "Jorj Dyurua" deb imzo chekdi[5.257]

Yuqoridagi misolda "Signer" fe'lining dastlabki ko'rinishi nominativ asos vazifasini bajardi. Ushbu fe'lning leksik takror sifatidagi ikkinchi ko'rinishi oldingi jumla bilan keyingi jumlani o'zaro bog'lagan xolda yaxlitlashgan axborot majmuasining shakllanishida sematik bog'lovchi sifatida ishtirok etadi. Qayta nomlovchi "Muayyan xarakatga qat'iy undash" modallik ma'nosi qo'shimcha ma'no ko'rsatkichi sifatida yorqin ifodaga ega. Bu haqda yaxlit murakkab jumla tarkibidagi "Hesiter" fe'li ma'nosi ham yaqqol dalolat berib turibdi. O'zbek tili variantida esa variativ o'xshashlik o'z aksini topgan. Matn tarkibidagi jumlalarni bir biriga mazmunan bog'lashda variativ o'xshashlik xodiasini vujudga keltiruvchi leksik sinonimlar aloxida ajralib turadi[6.15].

Semantik bog'lanish turlari axborot oqimi izchil xarakati yo'nalishida nafaqat ikki nominativ birlik ma'lumotlarini o'zaro bog'lashga xizmat qiladi, balki shu bilan bir qatorda shu birliklar bilan bog'langan axborotlarning kichik tizimlarini tartibli ravishda bir biriga bog'lashda, yaxlitlashtirishda ishtirok etadi. Bir qator o'rinlarda "comme", go'yo, - dek, ifoda vositasiga mos keladi. Bu xolat ham mantiqiy, xam obrazli o'shxatish darajasida ko'zga tashlanadi. Tarjima jarayonida yuzaga keladigan jumboqlar yechimi tarjimaning umumiy nazariy modelini nazoratdan o'tkazish, unga zaruriy qo'shimchalar kiritish imkonini tug'diradi.

- Une chaleur pareille a une flame lui brula bientot l'estomac, se repondait dans ses membres,reffer. Mais son ame en l'etourdissant.[4.112]
- shu zahoti ichiga olov yugurganday bo'lib ketdi, tomirlariga alanga o'tdi, jismi qizishdi va o'zini ancha tetik seza boshladi. [5.154]

Bu o'rinda fransuz tili bilan o'zbek tili o'rtasidagi o'zaro xoslashuv qirralaridagi monandlashuv jarayoni darajasi tadqiqi alohida e'tiborga molik. Zero, turli tillar o'rtasidagi muqobillik munosabatlarini aniqlash, ularni me'yoriy qirralarini ochib berish tarjima muqobili mohiyatini mufassal ochib berishga ko'mak beradi.

Tillararo o'zaro xoslashuv shakllarini aniqlashda stilistik troplar va figuralar o'rni alohida ahamiyatga molikdir.

Stilistik qiyosning muqobil birligi fransuz tili bilan o'zbek tili semantikasining bir xilligini ta'minlasada, lekin ularning monand shakllari tarjima jarayoniga jalb etilgan tillar ichki me'yorining tizimil va funksional qirralari bilan uzviy bog'lanadi.

Milliy til me'yori uning tarixiy, ijtimoiy, madaniy ildizlari bilan tutash bo'lgani bois uning ruhiyat oynasi sanaladi.

Stilistik qiyos shakllari mazmuni milliy til vakillari turmush tarzi, milliy udumlari, osori atiqlari mazmuni, ma'naviy ma'rifiy qarashlari maxsuli hisoblanadi.

Demak, asliyatdan tarjima tiliga o'girish jarayoni zamirida, murakkab, ayni

chog'da mas'uliyatli vazifa yotadi. Tarjima vazifasiga asl tilda berilayotgan fikrlar mazmunining nafaqat aniq bayoni, shuningdek, tarjima tili vositasida bayon uslubi va shakllarining barcha alomatlarini qayta shakllantirish kiradi. [2.45]

Original til matnining mazmunini to'g'ri anglab yetish aniq tarjimani kafolatlovchi asoslardan biridir. Ko'rdikki, badiy asar tilini mukammal, ta'sirchan qilish turli obraz va voqea hodisalar ifodasidagi serjilolik va o'ziga xos bo'yoqdorlikni oshirishda tasviriy vositalarning ahamiyati ham beqiyosdir.

Адабиётлар:

1. A.A.Abduazizov. O'zbek tili fonologiyasi. Toshkent 1992 yil. 5-6 betlar.
2. M.E.Umarxo'jaev. Umumiy tilshunoslik. Andijon 2007 yil 41 bet.
3. N.Komilov. Bu qadimiy san'at. Toshkent 1991. 61 – bet.
4. Maupassant. Contes et nouvelles. 1884 – 90 Bel-ami roman. Editions Robert Lafontt S.A.Paris. 1988 pp 269-507
5. Gi de Mopassan. Xayot. Azizim. Novellalar. Toshkent 1987 yil. Adabiyot va san'at nashriyoti. Jaxon adabiyoti durdonalari.218–540b. Ibroxim G'ofurov tarjimasi.
6. В.Н.Комиссаров. Слова о переводе.М.1973. стр.15

THE PRESENTATION OF THE TWO DIFFERENT TRANSLATIONS OF THE POEM "MANFRED" INTO GREEK

Yokubjon Soliyev
Senior teacher of Namangan State University

Lila Karanikola is a translator who translates poetry, but also literature and biographies. Some of her translations are: Van Gogh a man and his life, The fabulous secret (D. Lloyd) et al. (www.bookinist.gr).

Lila Karanikola, unlike the translator Dimitris Zachos, is limited to the provision of short biographical data about the poet in the introduction of her translation, and regarding the plot of the poem she just reports that: —The hero of Manfred, an Orpheus of the Middle Ages, with spells and potions, wants to find the lost Eurydice, his beloved dead Astarte. (Byron, 1973: 7-8). In this way though, she does not give the reader an idea on the poem that will follow.

The translation of Karanikola, chronologically older and in a period particularly difficult for the intellectual production of Greece because of the censorship, is metrical (although the iamb is not always achieved), but in such a form (seven or eight syllables in each verse) that seems poorer than the original. On the other hand, the meaning of each verse extends far too often, which makes the verses seem too long, with no obvious purpose than filling the rhyme. This tendency, however, wearies those who have knowledge of the original text. Especially in points where the narrative is more extensive than in the original, the translation is divided into sections which correspond to about twenty English

stanzas, resulting in the translation being more than double in length, than the original text. The first part, for example, which corresponds to the verses 1-16 of the English text, consists of 33 in the translation of Karanikola. Below, I have quoted part of the original English text, and underneath present the Greek translation on the left, as well as the corresponding English text (mirroring the Greek translation) on the right, in order to compare and contrast the form of the original to the form of Karanikola's translation:

(Original)

THE LAMP must be replenish'd, but even then
It will not burn so long as I must watch.
My slumbers—if I slumber—are not sleep,
But a continuance of enduring thought,
Which then I can resist not: in my heart
There is a vigil, and these eyes but close
To look within; and yet I live, and bear

(Byron, 1819)

(Karanikola's translation)

Θάκπσζε ην υπρλάξη κνπ
πξέπεη λα ην γεκίζσ
λα κνπ θξαηήζει σο ηε ζηηγκή
πνπ ζα ηεηεηώζσ. Πίζσ
ζε ηήζαξγν λα πέζσ εγώ.
Τ' αιαθξνθνλίκηζκα γνξγό
Ύπλν δελ ζάλαη κόλν
ζπλέρεηα ζθέςεσλ ζθνηεηλώλ
γηα ηνλ θξπθό κνπ πόλν.
Μεο ηελ θαξδηά κνπ θώηηαζάλ

(English corresponding text)

(Byron, 1973)

the sorrows and the wakefulness.
My eyes though closed
inside me they see, and though I drank
all the sorrows, yet I live
in this non-strange place
and I have the form and aspect
of the living people
But Grief is a harsh teacher
of the distinguished Wise.
Grief is Knowledge.
The more you hide in your mind
the more you weep and mourn
for the fatal Truth.
It is not a tree of life
the tree of Wisdom.

Presentation of Dimitris Zachos's Translation

Manfred is the first translation of Dimitris Zachos. In 1992, he wrote a book with the title —Reading-writing☐ that he published by himself, however there is not much information available on the work of the translator (www.biblionet.gr). The translation of Manfred by Dimitris Zachos is the most modern there is, since it was carried out in 2011, namely 38 years after the translation of Karanikola.

The introduction of the work is much more detailed in this version compared to that of Karanikola. In addition to the biographical information, Zachos makes a complete description of the poem's plot, as well as of its meanings and its importance:

The work presented here revolves around the main character, Manfred, a count of the Swiss Alps. From the outset, we are confronted with a man fallen, corrupt, and acquiescent to the inevitability of his ultimate loss. In the development of the drama, Manfred reveals to be a sinner and a saint, sometimes absolutely immoral within his hysterical absurdity, his full of rage outbursts, the children of his weakness to withstand his own self [...] After all, why is —Manfred☐ an important poem? Because it is a complete and accurate map of the human soul, of its terrors, its deepness and its sanctity at the same time. A psychograph that with its honesty and sincerity, claims the respect, causes deep emotion and fights for love☐ (Byron, 2011: 9-10).

As already mentioned above, the translation of Zachos is much more recent and is not subject to any kind of external restrictions. The translator is not particularly concerned about preserving the metre in his translation, and for this reason it is more similar to the original. But the similarities do not end there, since in terms of meaning, it faithfully follows the original text, limiting the number of verses, compared to Karanikola's translation.

For example, the first 15 verses, which were expressed conceptually with twice as many lines in Karanikola's translation, in the translation of Zachos they are actually expressed within fifteen lines, a translation largely true to the rendering of the original meaning:

(Original)
THE LAMP must be replenish'd, but even then
It will not burn so long as I must watch.
My slumbers—if I slumber—are not sleep,
But a continuance of enduring thought,
Which then I can resist not: in my heart
There is a vigil, and these eyes but close
To look within; and yet I live, and bear
The aspect and the form of breathing men.
But grief should be the instructor of the
wise;
Must mourn the deepest o'er the fatal truth,
The Tree of Knowledge is not that of Life.
Philosophy and science, and the springs

Of wonder, and the wisdom of the world,
I have essay'd, and in my mind there is
A power to make these subject to itself—
(Byron, 1819)
 (Zachos's translation)
Πξέπεη λα μαλαγεκίζσ κε ιάδη ηε ιάκπα,
αιιά αθόκα θαη ηόηε,
δελ ζα θάςεη γηα ηόζν ρξόλν,
όζν ρξεηηάδνκαη λα κπνξώ λα βιέπσ.
Ο ιήζαξγνο κνπ, αλ ζη' αιήζεηα απνθνηκηθέκαη,
δελ είλαη ύπλνο,
αιιά ε εκαθνηηνύζεζε βαζαιηζηηηθήο ζθέςεο,
 (English corresponding text)
 I need to replenish the lamp with oil,
but even then,
it will not burn for as long as
I need to be able to see.
My slumber, if I really fall asleep,
is not sleep,
but the continuing tortuous thought
 ζηελ νπνία ηόηε δελ κπνξώ λ' αιηηηζηιαζώ:
ε θαξδηά κνπ είλαη ζ' επαγξύπλεζε
θη αξθεί θόλν λα θιείζσ ηνύηα ηα κάηηα γηα λα
δσ θέζα κνπ·
θη όκσ δσ, θη έρσ ηελ όςε θαη ηελ θλεζή ηνλ

References:
1. Byron, G. G. (2001). The Selected Poetry of Lord Byron. Marchand, L.A. (ed.).
New York: Random House Inc.
2. Byron, G. G. (2011). Μάλθξελη: Έλα Γξακαηηθό Πνίεκα [Manfred: A Dramatic
Poem]. Athens: Dodoni Publications.

BADIIY TARJIMA ADABIY ALOQA VA O'ZARO TA'SIR VOSITASI SIFATIDA

Bahromjon Tolibjanov
Namangan davlat universiteti o'qituvchisi

Tarjima forscha «tarzabon» so'zidan arabiylashib o'zgargan. («tarzabon» - chiroyli so'zlovchi, notiq, tili burro kishi degan ma'noni anglatadi). Arab tiliga «tarjumon» shaklida o'tgan, undan «tarjima» yoki «tarjuma» hosil bo'lgan. O'zbek adiblari bunday tushunchani ag'darish, o'girish singari atamalar bilan ifoda etganlar.

Tarjima bu bir tildagi matnni boshqa tilda qayta yaratishdan iborat adabiy ijod turi bo'lib tarjima millatlararo muloqotning eng muhim ko'rinishidir. Asliyat va qayta tiklangan matn xususiyatiga qarab badiiy tarjima, ilmiy tarjima va boshqa turlarga ajratiladi. Asl nusxani aks ettirish tarziga ko'ra tafsir, tabdil, sharh kabi ko'rinishga ham ega bo'lishi mumkin. Tarjima qadimgi davrlarda, turli qabilaga mansub kishilar orasidagi o'zaro aloqa, muloqot ehtiyoji tufayli yuzaga kelgan. Tilmochlik deb ataladigan bu og'zaki turi hozirgacha ham saklanib kelgan va bu hozirgi davr tarjimonlar faoliyatida o'z aksini topadi.[1]

Zamonlar osha tarjimaga bo'lgan talablar yangilana boradi. Ammo uning ijodiy xarakteri, qayta yaratish san'ati ekanligi o'zgarmaydi. Tarjimaning ko'lami va taraqqiyoti har bir xalqning ma'rifiy darajasiga bog'liq va, o'z navbatida, u millatning ijtimoiy tafakkuriga samarali ta'sir etadi. "Tarjima" termini bir tildan ikkinchi tilga o'girish jarayonini, shuningdek, tayyor tarjima asarini anglatadi.

Badiiy tarjimaning asosiy xususiyati tilning badiiy vazifasidan kelib chiqadi. Til badiiy asarda estetik hodisa, san'at faktiga aylanadi. Adabiy asar tili-aloxida "badiiy voqelik" unsuridir. Tarjimada ana shu obrazli ifodaviy tildagi badiiy ma'noni boshqa tilning obrazli ifodaviy zaminiga o'tkazish, obrazni obraz bilan qayta ifodalash jarayoni yuz beradi. Shuning uchun tarjimon asardagi voqealarning badiiy tafakkur jarayonini yangidan idrok etadi. Zamonaviy tarjima talablariga asosan tarjimon asliyatning san'at asari sifatida shakl va mazmun birligini qayta yaratishi, milliy va individual xususiyatlarini saklashi lozim.

Tarjimon ona tilining rivojlanish darajasi, tarjimachilik an'analari, tajribalariga suyanadi, turli xil tafovutlarning mavjudligini hisobga oladi. Tarjimonning ijodiy qobiliyati va bilimi uning imkoniyatlarini kengaytiradi. Tarjima jarayonida tarjimon hammavaqt o'z ona tilida fikrlaydi, ona tili unga tahlil quroli, sinov mezoni bo'lib xizmat qiladi. [2]

Tarjima nusxa ko'chirish kabi bir ish bo'lmay, ijodiy jarayon ekanini, tarjimon esa boldan holva pishiruvchi mohir yozuvchi bo'lishi kerakligini aytadi. Turli davrlarda muayyan hududdagi adabiy muhit, ayniqsa, maxsus tarjima maktablarining yuzaga kelganligining o'ziyoq uning shakllangan tamoyillari, an'analari bo'lganligini ko'rsatadi.

O'z, davrda har bir taraqqiy etgan xalq jahondagi yuzlab xalqlar tilidan o'z ona tiliga ilmfan va madaniyatning o'nlab sohalariga oid materiallarni (lirik she'rlar, xabarlar, texnologiya adabiyoti va b.) tarjima qiladi.

Tarjima bu nusxa ko'chirish emas; balki tarjimonning estetik ehtiyoji uning ixtiyoridan tashqari, tarjimada iz qoldiradi. Yozuvchi hayot voqealaridan olgan mushohadalarini tilda badiiy ifodalasa, tarjimon asliyat matnini yangi til vositasida qayta gavdalantiradi. Buning uchun u asarda tilga olingan voqelikning muallif darajasida puxta bilishi kerak. Har bir xalq adabiyotining rivojlanishida tarjimachilikning ta'siri katta bo'ladi, zero tarjima tarixi adabiyot tarixi bilan tengdosh. O'zbek adabiyotida ham tarjimachilik qadimdan rivojlangan. Mahmud Koshg'ariy, Rabg'uziy, Qutb, Navoiy, Bobur, Munis, Ogahiy va boshqalar ijodida tarjimashunoslik katta o'rin egallaydi. [3]

20-asr o'zbek yozuvchilaridan Cho'lpon, G'afur G'ulom, Oybek, Abdulla Qahhor, Mirtemir, Shayxzoda, Mirzakalon Ismoiliy, Askad Muxtor, Erkin Vohidov, Abdulla Oripov, Muhammad Ali va b. badiiy tarjimashunoslik sohasida Tarjima adabiy aloqa va o`zaro ta`sirning eng faol, eng ommalashgan va eng mahsuldor formasidir. "Tarjima do`stlik ilmidir, tarjima uzoqni yaqin qiladi, tarjima o`zgani birodar, tanishni qadrdon, do`stni qarindosh qiladi". Ayni paytda, tarjima – san`at. San`atning oddiy turlaridan emas. Tarjima sehrgarlik san`atidir. Tarjima ijod ahli uchun darsxonasi keng bo`lgan "adabiy tahsil, mahorat maktabidir". Shuning uchun jahon adabiyoti tarixida, uning boyishi, yangi-yangi asarlar evaziga mazmundor bo`lishida tarjima va tarjimonlarning ulushi benihoya salmoqli.

Ko`ngillar aro ko`prik vazifasini o`tayotgan tarjima – adabiy aloqa va o`zaro ta`sir tarixida ham nurli sahifalarini tashkil etadi. Necha yuz yillar davomida tarjima tufayli bir adabiyotda paydo bo`lgan asar jahon kezadi, million-million qalblarga shavqu surur, estetik zavq bag`ishlaydi, ma`naviy oziq beradi, ajoyib va original asarlarning bunyodga kelishida ijobiy hissa qo`shadi. Hofiz va Sa`diy, Jomiy va Navoiy she`riyati bilan G`arbni, Shekspir va Bal`zak, Dante va Gyotening mo`jizakor asarlari bilan Sharq kitobxonlarini ham oshno etgan, ular qalbida junbish uyg`otgan, badiiy so`z san`atining qudrat va quvvatini namoyish etgan ham ana o`sha tarjimadir.

So'nngi yillar ichida O'zbekistonda tarjima nazaryasi va amaliyoti rivojlandi. Jahon adabiyotining shoh asarlarini o'zbek tiliga va aksincha o'zbek adabiyotining shoh asarlarini boshqa tillarga tarjima qilish an'anasi, ko'plab tilshunoslarni va tarjimonlarni tarjima nazaryasi bilan jiddiy shug'ullanishga chorladi. O'zbek tarjimonligi sohasidagi mazkur shart sharoitlar yanada oldinga odimlashga chorlayapti. Bunda chet tili asarlarini o'zbek tiliga to'g'ridan-to'g'ri tarjima qilish ko'zda tutilmoqda. Badiiy tarjima san'ati asosi mazmun va shaklning yaxlitligini saqlash asl va nusxa ruhini to'la yetkazish bilan chambarchas bog'liqdir. Tarjimon asl nusxaning mazmun va shaklning badiy estetik butunligini tiklashga erishishi kerak.

"Kontekst" har safar so'zning mohiyatini aniqlashtirishda uning atrofida boshqa birliklarini mavjud qilishda muhim ahamiyat kasb yetadi. Asl nusxaga bo'lgan e'tiborsizlik va rus tiliga bog'lanib qolish so'zma so'z tarjimaga olib keladi. Masalan, O.Genrining "Qirtishlangan bo'ri" asaridagi "squel-squel to the police" rus tilida "karaul polisiya" undov so'zi bilan almashtirilib mos tarjimaga erishiladi. Lekin o'zbek tilida "karaul" so'zi tarjimon orqali boshqa ma'noda ko'rsatilishi so'z asl mohiyatining yo'qolishiga olib keladi: "If he get the money, you can squeal to the police". "Если ему удастся заполучит твои денежки, ты вопиш:караул, полиция "Basharti u Sening pullaringni olib qo'yishga muyassar bo'lsa, darrov: - Qorovul! Politsiya, - deb baqirasan!" Bu misolda rus tilida berilayotgan "караул" so'zi o'zbek tarjimoni tomonidan noto'g'ri talqin qilinishi natijasida, "qorovul, qo'riqchi" kabi ma'no ko'chishi sodir bo'lmoqda. Aslida rus tilida bu so'z undov so'zga aylanib ketgan bo'lib, biror baloga uchragan odam xavf-xatarni sezgan vaqti ushbu iborani boshqa odamlarning e'tiborini tortib,

yordamga chaqirish uchun qo'llaniladi. Shuning uchun ham, o'zbek tiliga bu so'zni "Voy dod! dod!" deb tarjima qilish maqsadga muvofiqroq bo'lardi. Tarjimon har doim kontekst ma'noning tarjimada aks ettirilishini inobatga olishi kerak. [4]

Xulosa o'rnida shuni ta'kidlash kerakki, hech bir davrda tarjimaga murojaat qilinmasdan qolgan emas.

Tarjima insoniyat tarixida do'stlik ko'prigi bo'lishdan tashqari, madaniyat va ma'rifat sari ochilgan keng yo'ldir. Tarjima qiyin, ammo maroqli san'atdir. Biz uchun yot bo'lgan tilda yaratilgan badiiy asarni o'z tilimizga o'girish, badiiy fikr yaratish naqadar zavqli.

Ma'lumki, badiiy tarjima bevosita yoki bilvosita amalga oshiriladi. Shu paytgacha vujudga kelgan tarjimalar zikr etilgan vositalar orkali o'z kitobxoniga yetib keldi. Endilikda o'zbek adabiyoti namoyondalarning bevosita, ingliz, nemis va fransuz adiblarining asarlari bevosita tarjima qilinadi. Chunki mamalakatimizda chet tillarni o'rganishga ochib berilgan yo'l kelajakda albatta o'z samarasini beradi. Keyingi bir necha yil ichida bevosita chet tillardan qilingan tarjimalar xam paydo bo'ldi. Xattoki ayrim shoirlarimiz asl nusxadan tarjima qilish maqsadida ingliz va nemis tillarini o'rganishga kirishdi. Ularning bunday yo'l tutishi maqtovga arziydigina emas, balki tarjima sifatining yuqori pog'onaga ko'tarilishi uchun qo'yilgan ilk qadamlar desak mubolag'a bo'lmaydi.

Tarjimaga filologik taxlil nuqtai nazaridan yondashish xorijiy tildagi matnni teran anglash va tarjima jarayonida asl nusxa matnidagi so'z va iboralarning tagmazmunini tarjima tilida qayta yoritishda qo'l keluvchi usullardan biri hisoblanadi.

Адабиётлар:

1. Salomov G'. Tarjima nazariyasiga kirish. O'qituvchi,T., 1978. B.149-150, 182
2. Salomov G'. Tarjima nazariyasi asoslari.Toshkent, 1983.
3. Salomov G'. "Do'stlik ko'priklari"Toshkent. 1979, 3-6
4.http://www.livelib.ru/book/1000535315

THE BARRIERS IN TRANSLATING COLORINGS IN O. HENRY'S SHORT STORY

Sherzod Valijanov
Teacher of Namangan State University

Some words only belong to particular country and it's impossible to translate them into other languages such as they are following: things, items, terms, and phrases, words which express events .These expresses cultural and moral life of people. Translators try to explain words which unfamiliar and unknown for his country's people. They are required to solve problems relating to these colorings. Colorings usually express particular country's life, history, traditions and customs.

It's important for translator that in the translation should be illustrated typical identity of particular country and physiological feature of a nation, habit and verbal communication, behavior and etc. The scientist offered some situation in order to improve equality of translation. For example: V. Belinskiy said "If you want to know about Krilov's ability, you should learn Russian Language and live in Russia. In order to understand device in his plays, it's understandable from words in the context, colorings in Krilov's plays are typical for Russian culture". [1,110]. Let's draw your attention G. Gachechilodze's opinion relating to how to reflect tradition in the translation. According to scientist's opinion, "it is literary style to recreate by the help of language devices tongue changed. Translation looks like creating "new structure" because structure and language of play changed other languages. Translating works is not giving meaning of original play newly. We mustn't change structure or meaning of play and this lead to make mistake, "Translation is keeping meaning and structure of original work and translating other languages, reflecting literary events in order".[2,264]

The main Characteristics of O. Henry's story is that he used more religious and legendary colorings in order to express his writing style. Translator should translate these colorings which has its function in the story carefully. When translators are translating other nation's history, they should pay attention religion, characters, and typical phrases.

Let's draw attention example in "Present of magician" written by O. Henry:" The magi, as you know, were wise men, who brought gifts to the Babe in the manger". Инглиз тилидан таржима: "Маълумки янги тугилган Исога тухфалар келтирган фаришталар жуда доно, фавкулодда олижаноб бўлганлар". Рус тилидаги таржима: " Волхвы, те, что принесли дары младенцу в яслях, были, как известно, мудрые, удивительно   мудрые люди ". Рус тилидан таржима: " Охурдаги чакалокка совга берган сехрғарлар жуда доно бўлишган "[3, 44]

Let's draw attention following examples for translator how to solve this problem: O. Henry: 1. "Oho. Won't it? – thundered the champion of the root of evil. "You tell me where your exclusive circles would be if the first Astor hadn't had the money to pay for his steerage passage over?". Рус тилидан таржима: "Ого. Неужто не могут?-прогремел защитник корней зла .-Ты лучше скажи, где был весь твой высший свет, если бы у первого из Асторов не хватило денег на проезд в третьем классе?". Рус тилидан таржима: " Ўх-у, нахотки, шунга курби етмаса?-удағалайди мол-дунёга хирс куйган чол._-кани, булмаса, айт-чи, Асторларнинг бобокалони пароходнинг учинчи классига тушиб, бу ерга   келишга   пул   топа   олмаганида,   киборларнинг   ахволи   нима кечарди"[4,111]

2. " Well, of course, you can't order eternity wrapped up and delivered at your residence for a price, but I've seen Father Time get pretty bad stone bruises on his heels when he walked through the gold diggings". Рус тилидан таржима: "Ну, разумеется, нельзя заказать, чтобк вечность завернули тебе в бумажку и доставили на дом за такую-то цену, но я сам видел, какие мозоли на пятках натер себе старик Хронос, гуляя по золоткм приискам" .Рус тилидан таржима: "Ха, албатта, вактни когозга ўраб, фалон нарх билани уйга элтиб беринг, деб буюриб бўлмайди. Лекин шунга карамай, кекса Хроноснинг олтин конларида жонини жабборга бериб ишдаганлигини мен ўз кўзим билан кўрганман"[5.123].

Next example is close to above mentioned example. Навбатдаги мисолда хам холат шунга якин: О. Хенри: "Bill says: Sam, do you know who is my favourite Biblical character? King Herod. Рус тилидаги таржима: "Сэм, знаешь, кто у меня любимый герой в Библии? Царь Ирод. Рус тилидаги таржима: Билл айтди: "Сэм,менинг Тавротдаги энг севган кахрамоним ким эканлигини биласанми? Шох Ирод".[6,336]

Hero of the story Bill had difficulty controlling naughty boy, he looked like King Herod who was cruel king in Bible. Uzbek translator translated story from the Russian language so he didn't pay attention this coloring and had it published. And there is unfamiliar and unknown religious conception and there isn't any information. If there hadn't been given information about King Herod, the reader would have understood it. According to the Christmas information, after news about born Jesus Christ was announced, King Herod gave order to give all the new pupils can understand that how Bill was fed up naughty boy.

There are 2 names of people mentioned. They are "Xronos" and "Actor". According to author's habit, one of them was originally from Greek mythology. The second of them was from American history. By the help of these heroes they described people who were addicted to fortune and property. Even local people couldn't know these colorings? How can Uzbek people know colorings? Firstly, interpreter translated story word by word. Didn't give meaning of colorings and at the bottom page the translator didn't give definition of colorings. Consequently pupils didn't understand. If colorings which was given without definition, or else translated word by word was understand by readers, communicative function of translation can be lost.

In this story the couples decided to sell the most expensive things. And they bought present each other at Christmas Day. The author appreciated their love. And he wondered that he even refused their lovely thing at the end of story he concluded that they look after "Truly magician". Making conclusion, this religious event looks like event which when Jesus Christ was born magician with presents and gifts, angels came to congratulates him and author found these couples equal this event. If these readers are aware of this event, they can figure art what author means. The translator who translated plays from Russian language, translated word by word. Russian translator translated the work according to their religion, they didn't explain this event in the translation, and they translated the play word by

word. But Uzbek translator who translated indirectly doesn't pay attention background knowledge of Uzbek readers.

In following examples in spite of translating Russian language in translation definition or extra information of realia are given at the bottom of page.

Geographical realia are usually written by the help of translation. But in this rule author didn't follow rule. О.Хенри: "And then Anthony Rockwall… shouted "Mike!" in the same voice that had once chipped off peaces of welkin on the Kansas praries". Рус тилидаги таржима: "И тут Энтоний Роквол заорал: "Майк!" тем самым голосом, от которого когда-то чуть не лопалось небо над канзасскими прериями". Рус тилидан таржима: " Энтоний Роквол бир вактлари Канзас далаларида осмонларини ларзага келтирган товуш билан "Майк!" деб бакирди" .In the translation translator chose word "Dala" in plays of "preriyalar" when Uzbek readers read word "dala". They imagine that in freed different kind and plants as corns, cotton plants are grown. This word has already been used as international colorings. [7,104]

There are such characters although they belonged to particular nation, they began to turn into global colorings consequently they known over the world. As a result of being known, without definition of these realizes are used in any kind of the play in particular nation's literature. For-ex: on Quixote is described as poor, wonderer, but he was honest and frank Spanish man. Translator used the "Don Quixote" according to readers background knowledge. О.Хенри: "It seemed that the collodion-scented Don Quixote and the smallest Minted coin were strangers". Рус тилидаги таржима: "Казалось, этот пропахший коллодием Дон Киход и самая мелкая монета никогда не имели друг с другом ничего общего". Рус тилидан таржима: " Хамиша Коллодий хиди анкиб турадиган бу Дон Кихот умри бино булиб косаси окармаган, кулига хатто энг майда чака хам ушламаган куринади". In order to describe poverty of hero's circumstance, he used word "Quarts"and "mayda chaqa". In according to the theorical opinion of V.Tyudorov: "Every word has it's equal one in other language. If it isn't equal variant in other language, we can give definition of the words". In the following example it isn't necessary to give definition of the words such as "inch" and "quarts".[8,119]

The Russian interpreter often did not change the original story, but the Uzbek translator seemed unaware of the author's style.

О`Ҳенри: 1. "Marilla and me got to be extensively inveigled with each other and I was pretty sure I was going to get my rope around her neck and read her over to the Lomito". Рус тилидаги таржима: "Мы с ней крепко увлеклись друг-другом и я был совершенно уверен, что заарканю её и приведу в Ломито". Рус тилидан таржима: "Биз бир-биримизга шу қадар кўнгил қўйишиб колгандикки, уни тузоғимга илинтириб, Ломитога олиб кетишимга мутлако ишончим комил эди". According to F.Salomov's opinion, "There will be stylistic changes in the context in term of finding equivalent words in translation, there are two theories in translation: 1. Translator translates any type of works in account of

his or her style, some translator translate any type of works in account of author's style. He or she forgets his or her style".[9.98].

References:

1.Фёдоров А. В. Основы общей теории перевода. – М.: Высшая школа, 1983. – С. 278.

2.Гачечиладзе Г. Художественный перевод и литературные взаимосвязи. –

3.Москва: СП, 1972. – 264 с.

4.О`Генри. Сўнгги япрок. – Тошкент: Ўзадабийнашр, 1961. – 44 б.

5.О`Генри. Ўгрини каракчи урди. – Тошкент: Ўзадабийнашр, 1964. – 164 б..

6.О`Генри. Короли и капуста. – Самара: Самарское книжное издание, 1991. –

7.О`Генри. Новеллы. – Казань: Издательство Казанского Университета, 1989. – 350 с.

8.О`Генри. Рассказы. – Ташкент: Укитувчи, 1987. – 336 с.

9.Саломов F. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.

ХОРИЖИЙ ТИЛШУНОСЛИКНИНГ ДОЛЗАРБ МАСАЛАЛАРИ

НОТИҚЛИК САЪНАТИДА РИТОРИКА ҚОНУНИЯТЛАРИ

Хушнуда Самигова
Филология фанлари доктори ЎзДЖТУ доценти

Жаҳон тилшунослигида нутқ маданияти даврлар ўтса ҳам ўз долзарблигини йўқотмаган мавзулардан бири ҳисобланади. Ҳозирда умумжаҳон миқёсида турли тилларни ўрганишга бўлган қизиқишнинг ортиши, халқаро алоқаларнинг ўрнатилиши нутқ маданиятига бўлган эътиборнинг кучайишига ва кишилар нутқ маданиятини ҳар қачонгидан ҳам яхширок ривожлантиришга бўлган талабни юзага келтирди. Бугунги кунда такомиллашиб бораётган тил ва маданият, тил ҳамда жамият билан боғлик бўлган соҳалардаги илмий изланишлар ҳам айнан нутқ маданиятининг турли аспектларини бир-бирига қардош бўлган ва бўлмаган тиллар доирасида кенг қиррали таҳлил килинишини тақозо этмоқда.

Мустақилликнинг дастлабки йилларидаёк мамлакатимизда турли тилларда мустақил ҳамда теран фикрлаш қобилиятига эга бўлган, ўз фикрини аниқ ва равшан ифода эта оладиган баркамол авлодни тарбиялашга бўлган диққат-эътибор янада кучайди. Ҳозирги кунда юкори билим, маданият ва маънавиятга эга кадрларнинг янги авлодини тайёрлашнинг ечимини топишда самарали натижаларга эришилди. Ёшларимизда нутқ маданиятининг юксаклиги, сўзамоллик, жамоатчилик олдида нутқ сўзлай олиш каби хислатларни янада шакллантириш билан боғлик бўлган бир қатор вазифалар нутқ маданияти аспектларини турли тиллар доирасида чоғиштирма таҳлилини амалга ошириш лозимлигини кўрсатмоқда. Республикамизда ёшларга оид давлат сиёсатининг олиб борилиши, жумладан, «...рухий ва интеллектуал ривожланган, мустақил фикрлайдиган, қатъий ҳаётий нуқтаи-назарига эга бўлган ёшларни тарбиялаш»га қаратилган стратегик вазифалар ҳам нутқ маданияти мавзуси доирасида чукур изланишлар олиб борилишини талаб қилмоқда.

Дунё тилшунослигида ҳамда маънавий ва маданий йўналишда кишиларнинг бирдамликка интилиши, ўзга халклар маданияти, тилини ўрганишга бўлган қизиқиши, ифодали ва таъсирчан нутқ сўзлай олишга бўлган иштиёқининг доимий равишда ўсиб бориши шу ўринда нутқ маданияти риторик аспектини бир-бирига қардош бўлмаган тиллар доирасида тадқиқ этишга бўлган эхти□жни юзага келтиради. Ҳозирги кунга қадар риторик аспект бўйича жаҳон ва ўзбек тилшунослигида кўплаб илмий ишлар амалга оширилган бўлса-да, ушбу мавзу инглиз ва ўзбек диалогик нутқида яхлит тизим шаклида қи□сий аспектда ўрганилмаганлиги инглиз ва ўзбек тилшунослигида нутқ маданияти риторик аспектининг гендер ва лингвокультурологик хусусиятларини, диалогик риторикада лингвистик ва экстралингвистик омилларни бир-бирига қардош бўлмаган ушбу тиллар доирасида чоғиштирма тадқиқ этилиши лозимлигини кўрсатади.

Тилшуносликда нотиклик санъати назарияси бўйича турли тилларда тадкикот олиб борилган бўлиб, ушбу сохага салмокли хисса кўшган олимларнинг ишлари диккатга сазовордир. Масалан, А.Жудис инглиз тилида диалогик риториканинг диалектлар, яъни шеваларга оид хусусиятларини тадкик этишга эътибор каратган, С.П.Фолей эса риторикада ваъда беришга оид хусусиятларни инглиз тилидаги фактик мисоллар асосида ўрганган, М.М.Хинкс инглиз тили ёзма нуткида нотиклик санъати назариясини тадкик этган, Л.М.Лонг, А.И.Петонлар хам инглиз тили риторик аспектига оид муаммолар бўйича изланишлар олиб борганлар.

Рус тилшунослигида Н.А. Кашей, Г.М. Ярмаркина, З.И. Курцева каби тадкикотчилар риторикага рус тили нуктаи назаридан ёндашганлар. Украин тилшунослигида В.О. Немченко, Н.Ю. Георгиева каби олимлар риторика мавзусини методик жихатдан тахлилга тортган.

Ўзбек тилшунослигида А.Х.Арипова нотиклик турларини ўрганиш ва нотик нуткининг лисоний-услубий воситаларига оид масалаларни ёритишга эътибор каратган. Д.Тешабаева нутк маданиятининг замонавий аспектларини ОАВ матни мисолида тадкик этган бўлса, Х.Жалилов, Х.Расулов, С.Свирский, А.Е.Михневич, И.А.Кривелев, Н.Махмудов каби олимлар ўкитувчи ва лекторларнинг нотиклик санъати мавзуси устида иш олиб борганлар. С.Иномхўжаев Шарк нотиклик санъатининг тарихий боскичлари борасида изланиш олиб борган. Б.Омонов эса сиёсий нотиклик махоратини тахлил килган.

Риториканинг гендер, лингвомаданий хусусиятлари хамда ундаги лисоний ва экстралингвистик омиллар инглиз ва ўзбек диалогик нутки мисолида хозиргача чет эл ва ўзбек олимлари томонидан кардош бўлмаган тиллар доирасида ўрганилмаганлиги хам ушбу мавзу бўйича махсус тадкикотни амалга оширишни такозо килади.

Нутк маданияти – муайян бир халк маданиятининг ушбу халк тилидаги акси ва ифодасидир. Ушбу тушунча борасида турли хил караш ва изохлар мавжуд бўлса-да, энг аввало, нутк маданияти грамматик жихатдан тўғри гап тузиш, хатосиз сўзлаш, тушунарли ва равон фикр юритиш деб талкин этилади. Нутк маданиятининг меъёрийлик, этик (ахлокий), коммуникатив ва риторик аспектлари мавжуд бўлиб, улар ўзига хос жихатларга эгалиги билан характерланади. Тилда меъёр билан боғлик коидаларга риоя килиш, нуткнинг тўғрилиги, аниклиги, тозалиги, жўялилиги, мантикийлиги каби бир катор коммуникатив сифатларга кўйилган талабларга амал килиш, нутк одоби хамда риторика кониуниятлари сирларидан бохабар бўлиш мулокот жара□нининг юкори нутк маданияти билан таъминланишида асос вазифасини ўтайди. Нутк маданиятининг риторик аспекти нотиклик назарияси асосларини ўрганиш билан бир каторда, нуткнинг таъсирчанлиги билан боғлик лисоний ходисаларни назарий жихатдан тадкик этади. Таъсирчан нутк дейилганда, тингловчи ва ўкувчининг диккат-эътиборини жалб кила оладиган хамда уларда кизикиш уйғота оладиган хусусиятларга айтилади. *Нутк маданияти* дейилганда, мулокот ва нутк максадига кўра тил

воситаларидан тўғри ва ўринли фойдаланиш тушунилса, *риторикага* эса тўғри ва ўринли нутқни тингловчиларга етказиб бериш йўллари ва усулларини ўрганувчи аспект сифатида қаралади.

Тилшуносликка оид луғатларда *риторика*: «Таъсирчан ва ифодали нутқни назарий жиҳатдан ўрганувчи соҳа», деб талқин этилади.

Антик давр нотиқлари *риториқани* «маълум бир мавзуда тингловчини ишонтира олиш йўлларини билиш санъати» (Арасту), «яхши нутқ сўзлаш ҳақидаги фан» (Квинтилиан) деб талқин қилсалар, рус олимлари уни «ифодали сўзлай билиш санъати, ўзгаларни ўз фикрига қўшилишга кўндира олиш, таъсир қила билиш» (М.В.Ломоносов), «қалбларни ларзага солувчи, ўзга қалбларни нотиқнинг хоҳиш-истаклари билан тўлдирувчи, уларни нотиқнинг мақсадлари сари йўналтира олувчи бир неъмат» (Н.Кошанский, М.М.Сперанский), деб таърифлайдилар.

Чет эл олимлари томонидан риторикага – «ишонтириш, яхши сўзлаш ва нутқни безаш санъати» (В.Флорески), «ундовчи нутқнинг назарияси» (С.Перелмен, Б.Франс, Гейснер), «турли хил нутқларни кузатиш натижасида юзага келган санъат» (Д.Марсес), «хоҳишларни уйғотиш мақсадида ақлни, онгни ишлата билиш санъати» (Бекон) каби турли таърифлар берилган.

Бизнинг фикримизча, риторика – фикрни ифодали, маъноли, таъсирчан баён эта олган ҳолда тингловчиларга таъсир этиш, уларни сўзловчи мақсадлари сари эргаштириш, мавзуга қизиқтириш ҳамда ишонтира олиш, тингловчиларни савобли ишларга қўл уришга ундай олиш санъатидир. Биз турли манбаларда риториқани *ундаш ва ишонтириш санъати* деб таърифлаган фикрларни риторикага берилган энг ўринли баҳо деб ҳисоблаймиз.

Риторика дейилганда, икки маъно назарда тутилади. Биринчиси – нотиқлик санъатининг асосларини ўрганувчи фан, иккинчиси эса – ҳар қандай ифодали ва таъсирчан нутқни илмий жиҳатдан ўрганувчи соҳа.

Риторика алоҳида фан сифатида шаклланünга қадар қатор босқичларни босиб ўтган. Эрамиздан аввалги 510 йилда Афинада демократик институтларнинг ўрнатилиши нотиқликнинг муҳимлигини, айниқса, халққа хизмат кўрсатиш тармоқларида аҳамиятли эканлигини кўрсатди. Ўқитувчилар гуруҳи, яъни *софистлар* деб ном олган гуруҳ кишиларни яхшироқ, ифодалироқ нутқ сўзлашга ўргата бошладилар. Софистлар дарсларга жуда катта ҳақ олганлар, ўз эгаллаган билимларини эса, донолик деб билганлар. Римда расмий риториканинг моҳирлари, ўқитувчилари аввал юнонлар бўлганлар. Назарий ва амалий риториканинг буюк усталари Цицерон ва Квинтилианлар юнон услуби асосида иш кўрганлар. Ифодали сўзлаш назарияси асослари дастлаб Арастунинг «Риторика» трактатидан бошланади, Коракс Сиракус – сицилиялик грек миллатига мансуб шахс нотиқлик асосчиси бўлган, энг биринчи нотиқлар: Антифонт, Андокид, Лусиас, Сукрот, Исаус, Демосфен, Лусиргус ва шу каби бошқа нотиқлар бўлган, деган турли хил қарашлар ҳам мавжуд.

Кўпгина давлатларда риторикани ҳаётнинг 3 асосий жабҳаси: сиёсат, суд ва дин тизимида муҳим деб билганлар.

Анъанавий риторика Буюк Британиядаги нотиқлик санъатига ўз таъсирини ўтказмай қолмади. Ушбу мамлакатда ўрта асрлар диний нотиқлик ривож топиб, си□сий нотиқликка бўлган эътибор сусайган давр бўлди. Англияда энг танิқли нотиқ Жон Генри Нюмен бўлиб, у динни кенг тарғиб қилар экан, черковдаги маҳаллий диний стандартларнинг ривожига катта таъсир кўрсатди. Паул, Жон Крисостом, Августин каби қадимги даврнинг машҳур нотиклари шулар жумласидан. XV асрда Савонарола, XVI асрга келиб, Мартин Лютер ва Жон Калвин каби буюк нотиклар фаолият олиб борганлар. XVIII асрда лотин ва юнон адаби□тининг таъсири остида Англияда нотиқлик санъати янада ривож топди. Ушбу даврда сиёсий нотиқлик ҳам муҳим деб ҳисобланиб, унга бўлган эътибор кучайиб борди. XIX асрда (1832 йил) қонунларнинг қайта ислоҳ қилиниши нотиқлик санъатининг янада ривож топишига сабаб бўлди. Лекин қисқа вақт ичида у қуруқ си□сий нутқка, сафсатабозликка айланиб қолди. 1920 йилларга келиб анъанавий риторика ўзининг илмий қадрини йўқотган ва у стилистика фанининг ичига киритилган.

Адабиётлар:

1. Пасечная И.Н. Культура речи (аспекты порождения высказывания). – Орск, ГТИ, 2012. – С. 9-28.
2. Ахманова О.С. Словарь лингвистических терминов. – М.: Советская энциклопедия, 1969. – С. 389.
3. Габуниа З., Башиева С. Риторика как часть традиционной культуры. – Нальчик, ЭЛЬФА, 1993. – С. 3-77.
4. Тарасов Е.Ф. и другие. Речевое воздействие в сферах массовой коммуникации. – М.: Наука, 1990. – С. 15-21.

THE PREFIX UN-AS A WORD CREATING AFFIX IN ENGLISH

Muhammadjon Abduvaliyev
Associate professor of Andijan State University

Halimova M.M, Abduvaliyeva G.R
Senior teachers of Andijan State University

A number of issues connected with the structural-semantic, functional-stylistic, etymological peculiarities of the so called prefixes with negative meanings are still remaining on the agenda of linguistic studies. This refers to English lexicological studies too. From this point of view the present article deals with the above mentioned aspects of the prefixes, asa type of prefixes with negative meanings.

The prefix un- is a native one, which was used as word forming element in an early stage of formation of the English language ungecnawen [unknown], unripe [unripe]. It was a word forming element of nouns and adjectives existing in old and middle English... A Russian linguist P.M.Kokoshuk writes that in modern English it is used to form adjectives from adjective stems. The Prefix un- does not form other parts of speech and those few nouns, which have un- in their structures (unkindness, unwiseness etc.) are formed of the adjectives unkind, unwise and the noun forming suffix –ness, [Karashuk,132]

Webster's Third new International dictionary (1993) gives the following definition to this affix "un- prefix 1:not in-, non-, - in adjectives formed from adjectives <uncapacious> <ungratifiable> <unneighborlike> <unstrenuous> including adjectivally used past and present participles <uncamouflaged> <unchosen><undressed> <unsoothing> and adjectives formed by adding –ed to nouns <unbeard>, in nouns formed from nouns <unostentation> and rarely in verbs formed from vebs <unbe>; sometime in words that have a meaning that merely negatives that of the base word and are thereby distinguished from words that prefix in-, or a variant of it (as,im) to the same base word <unartistic><unmoral> 2: opposite of: contrary to –in adjectives formed from adjectives <unconstitutional> <ungraceful> <unpalatable> <unwarlike> including adjectivally used past and present participles <unaffected> <unstinting> and adjectives formed by adding –ed to nouns <unprincipled>, used in nouns formed from nouns <unrest>. [WNID,1993,2481].

Similar view can be found in O.Jesperson's work "A modern English grammar on historical principles" (Copenhagen,1942,part VI, 465). According to him adverbs as well as nouns that have un- in the structure come from corresponding adjectives with un-. Such adverbs as unadvisedly, uncommonly, unaware, unwillingly, etc. arose in the process of adverbialization of the adjectives unadvised, uncommon, unaware, unwilling. We do not fully support the views of the above mentioned scrolars. Our approach to the problem is the following: a) the nouns kindness, wiseness etc. come from adjectives kind and wise. By adding the suffix –ness, we form nouns kindness, wiseness. The meanings are positive. By putting un- at the beginning of the derived noun we produce nouns with negative meanings. The same approach is available concerning adverbs with un-. So adverbs of this type are made up with the help of participles (I and II) and the suffix –ly,. Such adverbs with un- express negative meanings.

The prefix un- acquires negative or opposite meaning as word forming component within adjectives participles adverbs, verbs and nouns in English: For example : happy "бахтли" unhappy "бахтсиз"touched – untouched (изтиробли-изтиробсиз) eatable – uneatable, doing – undoing, load(v) – unload(v), do – undo, dying-undying, employment – unemployment, even-uneven(adj), fortunately-unfortunately(adv), believer(n)-unbeliever(n). We consider un- to be a widely spread and productive prefix in Modern English.

Our analysis (WTNID pp. 2481-2498) showed that the prefix un- takes an active part in the formation of several parts of speech, exactly adjectives, adverbs,

nouns, verbs and participles (I and II). The following table displays its share in forming certain parts of speech:

Prefix	Adjectives	adverbs	Nouns	Verbs	Participles II	Participle I
Un-	291	192	135	90	450	81

That`s why it is desirable to consider them as new nouns and adverbs, being formed in accordance with the existing models in English: Un+adj+ness; un+partII+ly; un+partI+ly; un+adj; un+parI, O.Jesperson writes that the prefix un- can be used to form verbs, except adjectivized participles with positive meanings the latter servings basis of forming new adjectives with un- with negative meaning: abridged-unabridged, finished-unfinished, willing-unwilling [Jesperson,160]. But we can not support the view that un- does not form new verbs. Our studies of the Webster`s Third new International Dictionary (1993) showed that un- can produce new verbs: unbalance (un+balance): to put out of balance; unbay (un+bay) to pour, take or let go out of a bag; unbelt: to remove one`s belt; unblock vt (un+block) to free from being blocked; to play the cards of (a suit) so that the of trick on which a hand can follow suit will be taken by a higher card in the hand of the partner who has the remaining cards of a combined holding unboldvvt (un+bold)to open,loosen, or fasten by or as if by that wing a bolt; untie vvt to detach from something by loosing a connecting rope or other tie 2: to free from something that fastens or restrains, let loose: unbind (untied him from his promise) etc (3a: to disengage the knotted parts of untied his tie, opened his collar) (WTNID,1993,2481-2513).

Participle I and II forms of verbs with un- form adjectives; ungratified adj (un+gratified,past part of gratify):not satisfied, disconnected, restless (2497), ungrounded adj (ME,fr,un+grounded, past part of less b: lacking basic information: uninstructed 2: not connected electrically with the ground (2497); ungrudging adj; being without envy or reluctance: generous wholehearted (adicution) (hospitality) (2497) unbeginning adj (un+beginning, pres.part of begin) having no beginning (2483).

Linking adj, (un+blinking, pres.part of blink) 1: not blinking not exhibiting signs of emotion doubt or confusion (2483). It is interesting to point out the fact that un- can not be added to all the adjectives to form new adjectives. The following rules can be observed in this connection:

1.The prefix un- freely combines with these adjectives ending in the suffixes –ed, -ful,- able, -y, -like, and adjectivized participles unbarred adj (un- +barred, past part of bar) 1:not secured by a bar : unlocked 2(un-+barred): not market) with bars (plumage) (2483) unbashful adj: not bashful (2483) unhealthiful adj healthful 1: unhealthy 2: detrimental to good health unwholesome (2497) unmeasurable adj (un+measurable): of a degree extent or amount incapable of being able 2:of an excessive degree or amount : immoderate, boundless (2504) : untidy adj (un+tidy) unfit,unsuitable 2a: not neat in appearance : careless secondly b: not neat in habits

or procedure : not orderly at (2513) ungentlemenlike adj archaic : ungentlemanly (2496); unselfish adj: not selfish : generous (2509): unbidden adj: not bidden : unasked, uninvited (2483) unbent adj 1: not bent ; unbowed 2.obs: unwritten 3: unsubdied (2483) unappealing adj: not appealing unattractive (2482).

Besides the prefix un-, can be added to the borrowed adjectives with in- and im from latin: unimitable Archaic : inimitable, unimpressive (not impressive), unindustrious (not industrious, lazy,uninfected (free from infection) (2499). The prefix un- can not form new adjectives with the adjectives having the elements of negative meaning. To them belong such adjectives as good, bad, crazy, mad, stupid, severe etc. It is desirable to point out such adjectives with negative semantics with un-: unrude(rude)(2508) can be found in English.

The same can be observed with the adjectives expressing size, color, material that the thing consists of or made of (silken,waken, wooden, iron, wide, large, big, great, small, tall, pink, black, blue, green, yellow, red etc)

By adding the prefix to the stem of words one can create antonym words: defeateble-undefeatable (incapable of being defeated or accepting defeat: uconquerable, in incible)(2437). Learned –unlearned (prossessing little or no learning or education, unschooled, intaught) (2502). Sometimes the prefix un- gives the meaning of absence or lack of something unbelief, unbeliable, unlettered (illiterate,ignorant) unmoral (immoral), unpeace (lack of peace : strive,disunity,dissension). The corresponding forms of un- can be бе-, -сиз, но-, in Uzbek. This affix may have synonymic relations with in- (uncapable-incapable), non-(unmetallic-nonmetallic), a- (unmoral-amoral-immoral). Webster`s dictionary gives the definition of "in-or-il-or ir- prefix : a kin to OE un-more at un-; not: non-un-usu, il- before L (illogical) and im- before b,m, or p (imbalance) (immoral) (improvement) and ir- before r (irreducible) and in- before other sounds (inactive) (inapt) (incondensive)" (1139).

2. in- or il- im or ir- prefix 1:in;within;inward;into;toward; on (implode,irradicate 2; en- (illucidate,imbarn,immarbleimpanel,ipmeril,imsprit in both senses usually il- before l-,im-, before b,m,p, or ir-before sounds.(1139). It forms adjectives , nouns adverbs and verbs in English ; indefinite, inacceptable, inability, immoral, impatience, inhuman, illiterate, inequal, irresponsible, illoyalty, inaccessibility, insufficiency, irreligion, immobilization etc. As an adjective forming prefix in- may have a negative meaning or the lack of a quality (inattentive,incapable,illogical,immoral, insincerely, indirectly.

Im- as a phonetic variant of in- is rarely used to form verbs immobilize, immortalize, immolate, but adjectives, nouns, adverbs: immatured, immaturity, immedicably, immoemorably,immortal, immoment etc.
It is interesting to point out the fact that im- with the preposition between can produce nouns and adjectives in- betweens (intermediate, intermediary) inbetween status (1140).

The prefix in- may become the synonym of ill-, dis-, im-, and un- : inobediance - disobediance, innumerous-innumerable, illconvenience - inconvenience, Uzbek corresponding forms of in- are mainly бе, and –сиз. They

124

all mean position without a negative meaning. In this sense in- (negative) is homonymous with in- (expressing position). Compare: inapplicable (adj; not applicable, incapable of being applied, not adapted, not suitable) – inblowing (adj; blowing inward or centripetetally) or incalf (pregnant), inaudible (adj; not audible; incapable of being heard) (1140). Taking into consideration specific and general peculiarities of negative prefixes is sure to serve as a contribution to the development of the general linguistic theory of word creation process.

АБСОЛЮТ ВА ҚИСМАН ОМОНИМЛАР ТАСНИФИ

Раъно Худжаева
Филология фанлари бўйича фалсафа доктори
Андижон давлат университети доценти

Омонимия ходисасининг назарий тавсифини ўрганиш турли тиллардаги омонимларни янада чуқуррок ўрганишда ва тадқик этилмаган қирраларини очишда фойдали. Тилнинг ривожланиши мобайнида тилшунос олимларимиз ўртасида турли қарашлар, ёндашувлар вужудга келмоқда. Бу муаммога оз бўлса-да хисса қўшиш мақсадида тадқикотимиз объекти бўлган омонимларга назарий таъриф беришга харакат килдик. Бу борада ўзбек олимларимиз М.Миртожиев, М.А.Жўрабоева, Г.М.Исмаилов, Ш.Раҳматуллаев, А.А.Абдуазизов, Ў.Қ.Юсупов, О.М.Мўминов, А.Т.Ирискулов ва чет эл олимлари В.И.Абаев, А.В.Калинин, Н.М.Шанский, Д.Н.Шмелёв ва бошка олимларнинг назарий қарашлари бизга метадологик манба сифатида ҳизмат килди.

Чет эл олимларининг омонимия ходисасига турлича ёндошишган. Жумладан, С.Ульманнинг фикрича, хеч кайси тилшунослик сохаси ХХ асрда омонимия каби кенг қамровда тадқик этилмаган.[56] Омонимияга бағишланган тадқикотларнинг кўплиги, унга доир кутилмаган натижалар мавжудлиги, қўлланилган методларнинг ўзига хослиги каби бир қатор сабаблар тилшуносликда омонимика деб аталган соханинг юзага келишига асос бўлмоқда. С.Улманнинг ушбу сўзлари шуни тасдикламоқдаки, омонимия муаммосига жуда кўплаб тадқикотчиларнинг кизикиши ортиб бормоқда.

Ж.Лайонз абсолют ва қисман омонимларни фарклайди.[57] Олимнинг фикрича, абсолют омонимлар куйидаги уч белгига эга бўлади:

- улар маъноларига кўра боғланмаган бўлиши керак;
- уларнинг барча шакллари айнан бир хил бўлиши керак;
- идентик шакллар грамматик эквивалент бўлиши керак.

Қисман омонимлар эса шаклий бир хиллик кўрсатилган талабларнинг фақат биттасига ёки иккитасига амал килади.

Вальтер Скит омонимларни графиги ва товуши асосида тасниф килган.[58] Бунга кўра омонимлар 3 гурухга бўлинган:

[56] Ульман С. Семантические универсалии. Новое в лингвистике //Языковые универсалии. М., 1970. Вып. VI. – С.51.
[57] Лайонз Дж. Лингвистическая семантика. Монография (электронная книга) 2003. – С. 400
[58] Walter William Skeat An Etymological Dictionary of the English Language Изд. 2 Clarendon Press. 1893. – p. 844

- абсолют омонимлар – умумий товуш ва график қобиққа эга бўлган сўзлар. Масалан: *school₁ - мактаб, school₂ - балиқлар тўдаси;*
- омограф – график (ёзилиш) жиҳатдан бир хил бўлган сўзлар. Масалан: *bow₁ - таъзим, bow₂ - ёй, камон;*
- омофонлар – талаффузига кўра бир хил, лекин ёзилиши ҳар хил бўлган сўзлар. Масалан: *night - тун, knight - рицарь.*

И.В.Арнольд барча омонимларни аслий омонимлар, омофонлар ва омографларга бўлган. У аслий омонимларни 12 синфга ажратиш асосида омонимларнинг мукаммалроқ таснифини ишлаб чиққан[59]. Олим томонидан тавсия этилган омонимлар таснифи ўзининг макаммаллиги билан бошка таснифлардан ажратиб туради. Бунда олима омонимлар таснифининг барча аспектларини батафсил кўриб чиққан. Энг аҳамиятлиси шундаки, таснифда тилнинг ҳам синхрон, ҳам диахрон ҳолатлари эътиборга олинган.

Олимларнинг омонимия ҳодисасига берган назарий тавсифлари, ёндашувларини ҳисобга олган холда омонимия ҳодисасига ва у билан боғлиқ масалаларга **ўзимизнинг назарий тавсифимизни** куйидагича таърифладик:

1. Омонимлар тил системасида симметрия ва асимметрия муносабатини яққол кўрсатади. Симметрия тил бирликлари ва семалар ўртасидаги мутаносибликни англатса, асимметрия симметрияга зид бўлган ва ўз навбатида уни тўлдирувчи номутаносибликка нисбатан ишлатилади.

2. Омонимия тил асимметриясини аниқ ифодаловчи воситадир.

3. Омонимия ҳодисаси *"даволаниши зарур бўлган касаллик", "коммуникацияга халақит берувчи лингвистик аномалия"* дея бир ёқлама ёндашувлар асосида ўрганилиши илмий жиҳатдан асосли эмас, чунки тилда ортиқча нарса бўлмайди. Биз учун аномалия бўлиб кўринган ҳодисалар тил системасида жуда муҳим аҳамиятга эга функция бажариши мумкин. Хусусан, омонимлар тил сатҳида мураккаблик туғдиради, лекин нутк сатҳида бу хусусият йўқолади. Яъни контекст ичида омонимлар фақат бир маъноси билан иштирок этади. Демак, омонимия *"тил патологияси"* ёки *"аномалияси"* сифатида эмас, балки тил ситемасида мавжуд бўлган бой имконият сифатида баҳоланиши лозим. Тилга синергетик нуқтаи назардан ёндашилганда, тилнинг муҳим хусусиятини таъкидлаб кўрсатиш лозим. Бунга кўра тил ўз-ўзини назорат қилувчи, ўз-ўзини ташкил этувчи тизим сифатида омонимия, синонимия, антонимия ва паронимия муаммосини ҳал этади ва тартибга солади.

4. Синонимия ва полисемия тиллар учун қонуний ҳодиса, омонимия тасодифий ҳодиса тарзида баҳоланади. Аслида омонимия ҳам тил системаси учун имманент ва зарурий қонуниятларидан бири ҳисобланади. Агар омонимия тил ситемасида мавжуд бўлмаса, тил лексик ва грамматик фондида катта йўқотиш юз беради. Жуда кўп семалар (тилнинг семантик базаси) омонимия ҳисобига яшайди. Демак, омонимия тилларнинг лексика ва грамматикасини бойитувчи, тил системасининг қонуний ҳодисасидир.

[59] Арнольд И.В. Лексикология современного английского языка. М., Высшая школа. 1986. – 295 с. (Электронная книга). – С. 79.

Бизнинг фикримизча, тасодифийлик омонимларнинг ҳосил бўлиши йўлларини илмий асослашда қуйидаги фикрлар ўринли бўлади:

1. Омонимларнинг юзага келиши тил тараққиётининг қонуниятларига ва механизмларига тўла мос келади. Омонимлар ички ва ташқи омилларга боғлиқ ҳолда юзага келади, улар тил системаси учун факультатив ҳолат эмас, балки тилнинг лексик ва грамматик системасини тўлдирувчи омил сифатида баҳоланиши методологик жиҳатдан асосли бўлади. Шунингдек, омонимлар тил системасида объектив зарурат ва табиий, меъёрий ҳолат саналади.

2. Тилда омонимларнинг мавжудлиги тасодифий эмас, балки зарурий ва қонунийдир. Ҳозирги замон тилшунослигида омонимлар абсолют универсалия сифатида эътироф этилади. Яъни омонимия дунёнинг барча тилларига хос бўлган умумтипологик ҳодиса ҳисобланади, лекин ҳар бир тилда омонимларнинг миқдорий кўрсаткичлари турли даражада: қайсидир тилда кўпроқ, қайсидир тилда камроқ. Бу бевосита тилнинг лексиконига, луғат заҳирасига боғлиқдир.

3. Тилда омонимлар мавжудлигининг чуқур асосланган физиологик асослари ҳам мавжуд. Р.А.Будаговнинг фикрича, тил доимо қисқаликка интилиб яшайди. Бу, бевосита, тил бирликларининг қисқариши, ўзгариши, бойлиги тил ташувчиларининг кам фонацион энергия сарфлашга мойиллиги кабилар билан узвий боғлиқ. Мазкур ҳолат тилшуносликда "экономия тамойили" деб номланади. Бизнинг тадқиқ объектимиз бўлган омонимлар тил системасида мавжудлигининг асосий шартларидан бири сўзларнинг товуш қобиғини тежаш тамойилига мувофиқ келишидир. Энг сўнгги тадқиқотларда омонимия тил бирликларини ва унсурларини иқтисод қилишга имкон берувчи, тилнинг мужассамлигини таъминловчи ижобий ҳодиса сифатида эътироф этилмоқда. Маъноси турлича бўлган шаклдош сўзларнинг фонетик (товуш жиҳатидан) мос келиши шунинг учун ҳам кузатиладики, ҳар қандай тилда товушлар миқдори чекланган. Акс ҳолда ҳар бир тушунча учун алоҳида-алоҳида сўзлар қўлланса, тилда сўзлар чекланмаган даражада кўпайиб кетган бўлар эди. Мана шу ҳолат омонимия ҳисобига юз бермай туради, юқорида таъкидланганидек, тилдаги мужассамликни омонимия таъминлайди.

4. Омонимлар айрим тилшунослар томонидан алоқа-аралашув учун зарарли деб баҳоламоқда. Хусусан, А.Н.Гвоздевнинг фикрича, икки сўзнинг омонимлиги натижасида икки хил маъноликнинг юзага чиқиши нутқ жараёнида тез-тез учраб турадиган хатолардан ҳисобланади. Бу ҳолат омонимияни "тилдаги деффект" сифатида баҳолаш учун етарлидир.

Бизнингча, мазкур мулоҳазага жуда шартли даражада қўшилиш мумкин. Аслида моҳиятан олиб қаралганда, омонимия тилда сўз ўйинларини юзага чиқаришда, тилнинг эстетик жозибасини кўрсатишда, нутқнинг эмоционал-экспрессивлигини оширишда муҳим услубий восита ҳисобланади. Бу жиҳатдан, бизнингча, омонимия тилнинг дефекти эмас, балки ундаги бой имконият манбаи саналмоғи лозим.

Адабиётлар:

1. Ульман С. Семантические универсалии. Новое в лингвистике //Языковые универсалии. М., 1970. Вып. VI. – С.51.

2. Лайонз Дж . Лингвистическая семантика. Монография (электронная книга) 2003. – С. 400

3. Walter William Skeat An Etymological Dictionary of the English Language Изд. 2 Clarendon Press. 1893. – p. 844.

ABOUT METAPHORICAL EUPHEMISMS

Dilrabokhon Rustamova
Doctor of Philosophy in Philology
Associate professor of Andijan State University

Two tendencies are clearly seen in every speech:

a) Euphemism;

b) Dysphemism.

Personal or social relationship can be clearly seen in both phenomena.

In society as well in verbal activity of a person strong euphemism results in weakening of dysphemism at the same time strong dysphemism results in weakening of euphemism. In general euphemism and dysphemism are situated in two sides of zero in coordinate line.

In lexical level dysphemism is strengthening of figurative meaning of expressions peculiar to common speech (эшшак, ит, қанжиқ, мол, ҳўкиз, исқирт, ифлос); it is widely tried to be avoided not only in oral conversation but also in writing and radio and television. This circumstance can especially be seen in western culture under the musk of freedom of speech.

The following situations are peculiar to speech euphemisms:

1) Getting old of the new; opposition between the new and old serves as a basic factor under the characterization of euphemization. This getting old is differs from archaism and historicism and marked with cultural purpose of moral base and communication environment. Getting old is not in the semes of naming or semes of task but in the semes of expression. This getting old is not in the full sence of the word of old; it is getting used to euphemism and should be regarded as getting stable and social of the relations of coloring and denotation. Stabilization of the relation between form and meaning and assuming social character – unity of new form and meaning was not achieved , in other words there is a need for "fragile" events in relation of expression and meaning.

2) The notion of "shame" is the beginning of hiding. In general, the difference between the animal and human being is in the notion of shame which is the fruit of consciousness and environment. Shame is of broad sense and exists in Uzbek in the conceptual sphere consisting of such units as "андиша, тортиниш, ибо, хаё, номус". Shame is trying to hide some organs and shameful acts and this endeavour results if trying not to verbalize these phenomena. For example Mahmud Koshgariy in his "Devonu Lugattu Turk" gave precise definition and to the terms

of sexual organs sexual activity and biological processes. This is marked with the cultural environment and spiritual basis of those remote times. But in contemporary life when education matters are regarded as the primary direction of social process, dictionaries do not provide space for such words.

3) The feeling of fear is also one of the factors of creating euphemization. Indirect naming of illnesses, death, dangerous things and occurrences can be example of this idea. It is known that a person's behavior has a peculiarity of impacting and reflecting himself and others. While in fear this situation is characterized with its much weakness.

4) Social prohibitions also serve as one of the principle basis of euphemization. In a strongly controlled environment (family circle, lessons, meeting, ceremonies and public transport) euphemism is seen as cultural effect and degree. Here other's control and self control create euphemization as external and internal factors.[60]

5) Being irritated is one of the bases of euphemization. Trying of a person to avoid evil things and evil deeds create their euhemization.

Being dissatisfied with existing expressions in the degree of his mentality comprises all situations above mentioned. Being dissatisfied makes the new old and creates the following new things. So, we can say that the heritage relation of the old and new in the language in the unity with the factors of satisfaction and none satisfaction. The above mentioned situations are the directions of euphemic situation between these two last points.

The phenomena of euphemism and dysphemism and the factor of their development in the frame of euphemisms "the human being is biologic concept" and in the frame of "the person is a social concept" are analyzed in different examples taken from different languages. Euphemization, along with being a means of expressing self on the one hand helps to avoid an unpleasant communication situation for the listener.[61]

For example using instead of the words кўр-кўзи ожиз, пакана-паст(рок), бўйли, новча- баланд бўйли, чўлоқ-оқсаброқ юрадиган, кар-кулоғи оғир сап confirm our idea. The dissertation also discusses the ides of metaphor and metaphoric expressions. In ideas given about metaphor, whether they are traditional or untraditional, it is a means of expression for the speaker and a means of perceiving the reality for the listener is generally accepted. Whether we want or not a verbal person with intention of naming/calling/expressing a phenomenon of the reality first makes comparison, fulfillment of this function begins the process of naming/calling/expressing and comes to its relative end with continuity of the process of naming/calling/expressing in written or oral forms. In the process of perception this chain of continuity and closeness moves in the reverse direction: to hear/to read – to compare/to paragon/to match. So any theory or concept of mutual suitableness or unsuitableness cannot leave the practice of to compare/to paragon/to match – the concept of ancient comparison remains as the foundation of any metaphorical school.

[60] Крысин Л.П. Из истории употребления слов особый и специальный // Русистика,1990, -№ 2. Ц 64 -69.
[61] Грайс Г. Логика и речевое общение // Новое в зарубежной лингвистике. –М., 1985,Вып. 16

We consider that H. Ortega-i-GAsset wanted to say that scientific thought is comparative analysis, and metaphoric thought is the process of comparative dialectic thinking in his utterance "метафора – незаменимое орудие разума, форма научного мышления... метафора – это перенесение имени."[62] We think that semantic instability in metaphoric meaning is its basis of existing and developing. As metaphorical meaning gets stable and as a result the unity of form and meaning is achieved, metaphoric essence becomes historical for this socially conditioned unity. Since it is difficult to ground that formation of such expressions as *одам-a human being, хотин-a woman, эркак- a man* has metaphorical basis.

When we speak about metaphor, we should keep in mind that it is a mechanism of secondary nomination. As we told in the previous part, it is necessary to state that the secondary nomination appears as a result of the demand of the primary expression. Among secondary nomination means euphemisms which are the objects of our investigation take the central place. Euphemization is reflecting of cultural values in the language, the fruit of cultural activity.

It is known from the researches done in the field of euphemization that theme and from-meaning types are more differentiated among them. But there are few based on socio-cultural shift according the methods of formation. The scientists who made researches on the phenomenon of euphemism tried to investigate its characteristics based on different qualities in some respect. "As this phenomenon is many sided like other verbal units, these characterizations paid attention to different sides of euphemisms, and the achieved results are diverse. Though this diversity seems, we have to mention that they feel each other."[63]

We can divide metaphoric expressions into naming and expressing types, and this division is relative like any decision. Since on the basis of any naming there is expression, any expression forms naming. Characterizing metaphor also has an intention of naming/calling in some respect. For example, "Аввалабор, бу бетамиз одамнинг, худо мия ўрнига суяксиз тил, илм ўрнига гап берган булбулигўёнинг баландпарвоз гапприб аравани қуруқ олиб қочишлари гвшига тегди (O Yokubov)." In this example metaphorical euphemization of булбулигўё is a characterizing expression used to replace such expressions as *махмадона, лаққи*. In conclusion, it can be said that, any metaphorical expression in the beginning of its usage carries out the task of characterizing. But in the course of time and as a result of getting socialized of the unity of form and meaning the task of naming acquires the primary character. Metaphor, namely euphemic metaphor is one of the important means of language development. Euphemic metaphors or metaphoric euphemisms enrich synonymous ranges, poly meaningfulness and colorful words continuously.

[62] Ортега-и-Гассет Х. Две главные метафоры // Теория метафоры. –М., 1990.
[63] Кадирова Х.Б. Абдулла Қодирийнинг эвфемизм ва дисфемизмлардан фойдаланиш маҳорати: Филол. фанл. номз... дисс. – Тошкент, 2009. – Б. 36.

ПРИЁМЫ ФОРМИРОВАНИЯ ПОЛОЖИТЕЛЬНЫХ МОТИВОВ ИЗУЧЕНИЯ РУССКОГО ЯЗЫКА

Мухаббат Саидова
Кандидат филологических наук
Доцент Наманганского государственного университета

Как сделать, чтобы, приступая к выполнению задания, ученик испытывал желание работать, хорошо представлял ближнюю и отдаленную цели, верил в то, что справится с заданием? Одно из условий формирования положительной мотивации в изучении русского языка — занимательность. Но занимательность не должна переходить в развлекательность. Нужно, чтобы ребенок научился испытывать наслаждение от самого процесса учения, умственной деятельности. Покажу возможности пробуждения интереса к изучению языка с помощью ряда эффективных приемов.

Современный урок немыслим без применения ТСО, в частности лингафона, который позволяет всем учащимся активно включаться в речевую деятельность. Но использование ТСО необходимо совмещать с разнообразными приемами и формами учебы.

Например, проводя в V классе урок по теме «Утро», я суспехом использую прием словесное "рисование. Через лингафон даю ребятам задание: «Представьте себе раннее утро. Восходит солнце,, вы отдыхаете в лагере. Первый день. После кропотливых учебных будней все расслабились,хочется поспать Все спят.. Первым поднялся горнист. Сейчас он подает сигнал подъема. Подумайте и скажите, какие краски вы используете, какие слова подберете, чтобы изобразить лагерь, утро;, солнце и маленького горниста на фоне раннего утра. Подумайте и устно нарисуйте такую картину».

Дети называют краски летнего утра, солнца, леса и т. д., составляют предложения, порой вычленяют опорные слова для будущего рассказа.. Слова эти записываются на доске, коллективно составляются предложения, речевые блоки.

Например: «Для того, чтобы нарисовать небо, мне понадобится голубая краска», «Восходит солнце. Его мы на рисуем с помощью красной краски», «Лагерь находится ву подножия горы. Его мы нарисуем зеленой краской», «Палатки пусть будут разноцветные: желтые,1: синие, красные», «Лагерь у реки. Река синяя, нам нужна синяя краска»» «У горниста на голове голубая пилотка», «На нем белая рубашка и галстук», «Для горна нужна желтая краска, потому что он золотом горит на солнце».

После коллективного словесного рисования предлагаю составить диалоги с включением в них опорных словосочетаний голубое небо, яркое солнце, зеленая полянка, синяя река, разило цветные палатки, маленький горнист, белая рубашка, голубая пилотка, галстук, золотом горящий на солнце горн, флаг.

Работа ведется в парах с помощью наушников.

Ребята должны задать друг другу вопросы и ответить на них.

Так я сочетаю формы парной и коллективной работы.

По мере необходимости подключаюсь в разговор отдельных пар и корректирую их работу. Одна из пар у доски повторяет составленный ею диалог, Вот пример:

– Где живут ребята?

– В лагере.

– Где находится лагерь? Как он выглядит?

– Лагерь в лесу. Вокруг высокие зелёные деревья, а на полянке у голубой реки разноцветные палатки: желтые, синие, белые. ... Что делают дети?

– Они еще спят. А знаешь, кто встает первый?

– Маленький горнист.

– Опиши его.

– У него белая рубашка, голубая пилотка, синие шорты, на груди алый галстук, а в руках горн.

– Что он делает?

    — Он прикладывает горн к губам. Горн звонко и весело играет подъем.

    — Да, ребята просыпаются. Сейчас они будут делать зарядку.

Усвоенный материал используется для составления монологического высказывания о маленьком горнисте. Новое задание не вызывает у учащихся затруднений, так как лексику, нужную для связного рассказа, они; уже усвоили.

Приведу пример одного из монологов.

Раннее утро. В лесу на полянке у синей реки разноцветные палатки: белые, желтые, Красные. Еще все спят. Взошло солнце. Первым просыпается горнист. Он выходит и останавливается на площадке. На мальчике белая рубашка, алый галстук, голубая пилотка, синие, шорты. В руках горн. Вот горнист прикладывает его к губам, и горн поет звонко и весело. Подъем. Лагерь просыпается.

Для закрепления новой лексики и речевых образцов проводится пересказ составленного текста по цепочке.

На дом ребята получают задание сделать рисунки о маленьком горнисте.

На следующем уроке дети сами комментируют рисунки, рассказывают о том, что они изобразили. Таким образом идет вариативное: повторение того рассказа, который был составлен на предыдущем уроке.

Словесное рисование часто дополняю другим приемом, так называемым эффектом присутствия.

Например, в III классе после чтения нового текста по теме «Лес», словарной работы, ответов на вопросы прошу рассмотреть репродукции картин художникаБ.Щербакова (иллюстрации лежат на каждой парте). Предлагаю задание: «Ребята, давайте мы тихо-тихо[1] войдем в лес, посмотрим и

прислушаемся». Незаметно для детей включаю грамзапись с голосами птиц. Класс наполняется ПТИЧЬИМ гомоном.

Прошу детей рассказать, что они видят в воображаемом лесу. Ответы были такие: "Вот белочка. Она пушистая.маленькая, а хвост большой", "В лесу живет зайчик", "А я видел ежа. Еж — полезный зверь, он ест мышей", "В лесу растут разные деревья", "Лес — дом для многих птиц и зверей".

Ребята уже начинают включать в свою речь новые слова из только что прочитанноготекста.

После этого дети получают карточки, подготовленные специально к этому уроку для работы: с лингафоном. В них включены слова, изученные ранее, и новая лексика. Сочетание указаниях приемов позволяет прочно усвоить новую лексику прямо на уроке.

Нередко в IV—V, классах использую игру «Знатоки» (игра проводится с мячом). Задаю вопрос, бросаю мяч. Возвращая его, ученик должен дать ответ.

Прием этот эффективен, например, при усвоении совершенного И несовершенного видов глагола. На уроке' дети заучивают 1—2 глагола (работая парами) : *братьев — взяться, разрешать разрешить, доставать — достать ,приезжать — приехать, уезжать — уехать, строиться — построиться, учить — выучить* и т. д. К концу (Изучения темы они уже знают несколько пар глаголов, но чтобы закрепить их, нужны тренировочные упражнения. С этой целью я й организую игру с мячом: «Что делать?» — «Браться за дело»; «Что сделать?» — «Взяться за дело». Так повторяются все, глаголы. После игры составляются и записываются предложения. Дети тянутся к мячу, нм хочется и проверить себя, и подвигаться. Внешний мотив постепенно сменяется внутренним, познавательным. Своеобразный «отвлекающий» фактор — мяч домотает активизировать речевую деятельность учеников, вырабатывает быструю реакцию, не позволяет отвлекаться. ускоряет темп урока. ..

В III классе изучается тема, «Сад, огород». Дети должны запомнить названия многих овощей, фруктов. Помогает игра «Хозяин огорода». Намечаем условные размеры «огорода». Ребята должны пройти определенное расстояние и шаг за шагом называть какой- либо овощ.

Например: «На огороде я посадил капусту (шаг). картофель (следующий шаг), свеклу, морковь, помидоры,..лук и т. д.» Если ученик сбился, забыл нужноеслово и стоит с поднятой ногой, класс шутливо замечает: «Ты хозяин плохой; возвращайся-ка домой!»

Никому, естественно, не хочется быть «плохим хозяином». Поэтому ребята к игре готовятся заранее. Дома они повторяют слова,- заучивают их; так как завтра на уроке выяснится, у кого лучший «огород».

Помогает формированию положительной мотивации к учебе прием тихого опроса. В то время как класс выполняет письменную работу, вызываю по очереди двух-трех учащихся к учительскому столу и тихо опрашиваю их.

Ученик при этом не чувствует себя скованным, не боится ошибиться, не смущается.

При фронтальной проверке письменного задания использую такой прием: беру в руки не учебник, а тетрадь какого-нибудь ученика. Он обычно стоит рядом, смотрит, как я проверяю еготетрадь, видит, где ошибся, а я тихо выясняю причину допущенной оплошности (результат невнимательности, неумение применять правило на практике и т. п.). За работу ставлю оценку в журнал. Это тоже стимул, и каждый ученик старается выполнить задание аккуратно и правильно. Ведь никто из ребят не знает, чья тетрадь на этот раз Попадет в руки учителя.

Многолетняя практика убедила нас, что ученики желают быть опрошенными и ждут опроса не с замирающим от страха сердцем, а с радостным нетерпением и уверенностью в своем успехе. Этого и следует постоянно добиваться;, ведь только такой труд приносит детям удовлетворение.

Чтобы воздействовать на процесс обучения, нужно постоянно учитывать психологию детей, умело формировать положительные мотивы изучения русского языка.

Литература:

1. Азизходжаева Н.Н. Педагогические технологии и педагогическое мастерство, Ташкент, 2003.
2. Жалолов Ж. Методика преподавания иностранных языков. Ташкент, Ўкитувчи, 1996.
3. Фарберман Б. Л. Передовые педагогические технологии. Ташкент, 2000.
4. Габдулхаков Ф.А.Очерки методики обучения русскому языку. Наманган, 2013.

LA DÉRIVATION SEMANTIQUE DE NOMINATION DE COULEUR DU LEXEME DANS LES DIFFÉRENTES LANGUES

Hamida Jo'raqobilova
Qarshi davlat universiteti katta o'qituvchisi

Dès la naissance, les gens voient le monde en couleurs. La couleur a un impact énorme sur une personne tout au long de la vie. La perception de la couleur est différente dans les différentes cultures, et peut changer le cours de l'histoire. Dans notre thèse, la couleur est considérée comme un concept dans l'image de la langue française qui appartient à la base et a une structure complexe, où vous voyez le noyau et la périphérie.

Pour les modèles conceptuels ou la dérivation sémantique de la nomination de couleur comprennent toutes les voies de développement et les changements sens du mot: l'expansion et la contraction du sens des mots, amélioration et peyoratsiya

(détérioration), l'hyperbole et la litote, la métaphore, la métonymie, la synecdoque, qui sont souvent étroitement liés, et qu'ils représentent à la fois l'opération d'évaluation logique et cognitive.

Par exemple, *la presse jaune* (au sens du tabloïd, appuyez sur la vente) se combine avec la détérioration de la valeur de la métaphorique adjectif et métonymique. Cette expression est typique de nombreuses langues:

> *presse jaune* - en anglais ;
> *la presse jaune* - en français;
> *sariq matbuot* - en ouzbek;
> *жёлтая пресса* - en russe.

Un exemple d'amélioration de la couleur. La valeur est l'expression *«sang bleu»*, qui se produit également dans de nombreuses langues: sang bleu (en englais), chanté bleu (en français), sangre azul (en espagnol).

Dans de nombreuses langues on trouve le transfert métonymique en liaison avec les adjectifs métaphoriques *«blanc»* et *«rouge»* lorsqu'il est utilisé avec une viande de nom. Par exemple, dans *la viande rouge* anglaise (viande rouge) signifie *agneau et de veau, viande blanche* (viande blanche) – *le porc, le veau, le poulet.*

Exemples: métonymiques *"jour blanc lettre"* (marqué par des chiffres noirs sur le calendrier, qui est tous les jours, journée de travail), *le jour de la lettre rouge* (marquée d'un numéro rouge dans le calendrier, qui est, le dimanche, jour férié).

En français on peut rencontrer des plusieurs expressions avec la nomination de couleur. Par exemple: *mettre dans le noir – porter un vêtement noir;*

> *s'habiller de noir - porter les vêtements noirs;*
> *porter le noir – porter un vêtement noir*
> *être en noir – porter un vêtement noir* etc.

Par cet exemple on peut voir que les verbes *mettre, s'habiller, porter, être en noir* s'emploient comme le synonime. De point de vue de grammaire de la langue il y a quelques formes de la formation de l'expression phraséologiques dans la nomination de couleur.

1. Nom + adjectif qui exprime la couleur. Ils s'accordent au genre et au nombre. Par exemple: *L'humeur noir – une mauvaise humeur ;*

> *Le chagrin noir – la tristesse;*
> *Le billet vert – dollar;*
> *La langue verte – la langue des criminels;*
> *Les velours pourpres – le tissu.*
> *La voix blanche – une voix sans valeur;*
> *La nuit blanche – la nuit sans sommeil;*
> *L'arme blanche – un arme dangereux;*

2. La nomination de couleur s'emploient au lieu des noms:
Par exemple: *La pourpre de ses lèvres ;*
> *Les noirs d'Afrique.*

3. Verbe + la nomination de couleur, à l'aide des prépositions, des articles, des determinants: *voir tout en noir - deséspérer;*
> *voyager dans le bleu - rêver;*

<div style="text-align:center">
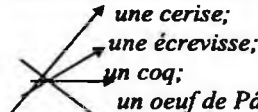
mettre qn. en blanc — voler;

passer au bleu — disparaître;

</div>

dire blanc et noir — parler des différentes choses;

faire grise mine à qn. — accueillir.

4. Expressions exprimées comparatives, à l'aide des conjonctions *comme, que.* Par exemple: *Méchant comme un âne rouge;*

Il fait noir comme dans un four — go'rday qorong'u;

Dieu merci, le voilà qui va s'endormir, il est méchant comme un âne rouge ...

- Que voulez-vous! Il se défend contre la maladie.

<div style="text-align:right">

H. de Balzac."Le cousin Paris"

</div>

Il y a quelques expressions avec le lexème de couleur *"rouge".*

une cerise;

une écrevisse;

<u>*rouge comme*</u>   *un coq;*

un oeuf de Pâgues.

Les expressions avec les autres lexèmes de couleur :

Jouer à rouge ou noire = jouer la rouge

Aller de la brune à la blonde.

Se monter le vert en fleurs.

Accommoder au beurre noir.

Comme une justification théorique de l'approche de la recherche a proposé d'examiner les phénomènes dans l'ambiguïté générale et des significations multiples de l'expression de la couleur notamment en termes de synergie.

Synergetics est des sinergos grecs (action conjointe) - un domaine interdisciplinaire de la science, dont la tâche est d'étudier phénomènes et des processus naturels sur la base des principes d'auto-organisation des systèmes complexes. Du point de vue idéologique de la synergie se positionne comme une «théorie universelle de l'évolution».

Les provisions sont construites synergie qui en résulte dans ces théories comme la théorie du chaos dynamique et déterministe, la théorie des fractales comme structures auto-similaires complexes, théorie des catastrophes, qui étudie le comportement des systèmes d'auto-organisation en termes de bifurcations, attracteurs, instabilités.

En linguistique, une approche synergique pour la langue associée à la théorie fonctionnelle communicative de la langue. La non-linéarité en tant que concept de base de la synergie se reflète dans l'activité verbale dans laquelle les langues sont considérées comme l'ordre des paramètres en relation avec le discours avec ses fluctuations individuelles.

La non-linéarité de la langue comme un système fonctionnel est sa capacité inhérente aux fluctuations internes, qui repose sur la spontanée génération de nouvelles valeurs et de sens, l'usage des mots et suggestions différents contextes culturels et sociaux. L'ambiguïté du résultat du fonctionnement du langage reflète une de la langue la plus importante de systèmes non linéaires. polysémie Elle se

caractérise par des états stationnaires stables et instables, l'ouverture et la capacité d'auto-organisation.

La nomination de couleur d'ambiguïté est un phénomène synergique spécial qui reflète l'évolution de la couleur et de la tsvetooboznacheneey d'évolution. Les noms de couleurs sont capables de développer leurs valeurs pour un système de couleur spécifique denotata ayant flexibilité particulières coupleurs optiques. En même temps, ils peuvent développer spontanément sans système particulier, lorsque les fluctuations internes conduisent à une auto-valeurs dans le même ordre d'idées, qui conduisent à des résultats individuels uniques dans chaque langue.

Les littéraires

1. Беляева С.В. Социокультурный аспект системы цветообозначения в современном французском языке // Коммуникативно-парадигматические аспекты исследования языковых единиц. -М., 2004. С. 183.
2. Макеенко И. В. Семантика цвета в разноструктурных языках. Диссертация кандидат филологических наук. Саратов, 1999.258 с.
3. Масленникова К.И. Система цветообозначений в современном французском языке: диссертация кандидат филологических наук. Л., 1972. 209 с.
4. Охрицкая, Н.М. Символика белого, черного и красного цветов во фразеологических единицах. Актуальные проблемы лингвистики, психолингвистики и лингводидактики. Сб. материалов Всероссийской научно-практической конференции. – Орск, 2008. – С. 154-159.

FRAZEOLOGIK SINONIMLARNING XUSUSIYATI

Go`zal Ramozonova
Qarshi davlat universiteti talabasi

Har bir narsa – buyum, har bir harakat, xususiyat, narsa - buyum orasidagi munosabat tilda alohida so'z yoki so'z birikmasi ko'rinishida o'z nomiga ega. Biror narsa - buyum, hodisa, xususiyat kabilarga oid biror bir tushuncha uchun tilda to'liq yoki to'liqsiz ma'no bo'yicha mos keluvchi boshqa so'z hosil bo'ladi.

Ba'zan so'zlar boshqa tildan yangi ma'no bilan birga o'zlashtirib olinadi. Mavjud bo'lgan tushuncha uchun qo'llaniladigan boshqa nomlar esa, har doim ham boshqa tildan o'zlashtirib olinavermaydi, ular shevalardan kirib kelgan bo'lishi mumkin. Shuningdek, mavjud tushunchaning boshqacha nomi so'z ma'nosining o'zgarishi natijasidan ham kelib chiqadi. Masalan, nemis tilida "bosh" tushunchasini "Haupt" so'zi ifodalaydi, " Kopf" so'zi esa avvallari "ichimlik uchun idish"ni anglatgan. Turli tarixiy sabablarning ta'sir kuchi natijasida "Kopf" so'zi o'z ma'nosini o'zgartirib bordi va hozirgi zamonaviy nemis tilida bu so'z "Haupt" so'zi kabi "bosh" ma'nosini anglatadi va "Kopf" so'zi stilistik jihatdan neytral va yuqori so'zlashuv uslubiga xos. "Haupt" so'zidan farqli o'laroq "Kopf" so'zi keng qo'llaniladi.

Sinonim so'zi grek tilidan olingan bo'lib, *"bir xil nomli"* degan ma'noni bildiradi. Qoida bo'yicha biror so'z bir qancha ma'noga ega va, odatda, o'zining bir ma'nosi bilan boshqasiga sinonim bo'ladi, bunday holda, so'zning bir xil ma'nodagi varianti yoki ma'nodosh so'zlar sinonim hisoblanadi.

Sinonimiya til birliklari orasidagi semantik mikrosistemalardan biri bo'lib, iboralar orasida ham ko'p miqdorni tashkil etadi. Ikki iborani sinonim deyish uchun ular ayni bir ma'noni anglatishi shart. Busiz sinonimiya haqida gap yuritib bo'lmaydi. Ayni bir ma'nolikni teng ma'nolik deb tushunib bo'lmaydi. Har bir sinonim, shu sinonimiya uyasi uchun umumiy ma'no o'zanidan tashqari, o'ziga xos ma'no qirrasiga ega bo'ladi.

Sinonim tushunchasi zamirida asosan sinonim so'zlar emas, balki so'zlarning ma'no sinonimlari tushuniladi. Ko'pgina so'zlar ma'no jihatdan boy bo'lishini hamda asosiy va ikkilamchi, ya'ni variant ma'nolarga ega bo'lishini hisobga olib so'zlarning ma'no sinonimlarini bir necha qismlarga ajratish mumkin:

a) ikki so'zning asosiy ma'nosidagi sinonimiya : das Meer – die See ; die Frau – das Weib. Bu so'zlarning ikkalasi ham bir ma'noni "daryo" va "ayol" ma'nolarini anglatadi va gapda bir - birini sinonim sifatida to'ldirishi mumkin.

b) asosiy ma'nodagi bir so'zning ikkilamchi ma'nodagi boshqa so'zga sinonimligi: *fahren – gehen*.

v) ikkilamchi ma'nodagi ikki so'zning sinonimligi: *sich aufklären va sich aufhellen so'zlari ob - havoga nisbatan yorishmoq* ma'nosini bildiradi.

Sinonimning bu uch ko'rinishiga yana ikki asosiy qismlar mansub:

g) o'z ma'nosidagi bir so'zning frazeologik ibora bilan sinonimligi: *"faulenzen "* fe'li *"auf der Bärenhaut liegen"* iborasiga sinonim bo'lib, *"bekor yurmoq"*, *"tanballik qilmoq"*, *"dangasalik qilmoq"* ma'nolarini bildiradi.

d) ikki va undan ortiq frazeologik iboralarning sinonimiyasi: masalan : *den Mund voll nehmen; eine grosse Klappe haben ; grosse Bogen spucken; auf die Rauke hauen* frazeologik iboralari bitta ma'noni, ya'ni *"maqtanmoq"*ni bildiradi.

Leksik birliklarga xos bo'lgan bir - biriga yaqin mantiqiy ma'no kasb etgani singari, frazeologizmda ham to'laligicha mos keladigan yoki umumiy ahamiyati ma'lum semantik ko'rinishlarni aks ettiruvchi turli tizimga xos xususiyatlariga ega muhim birikmalarini kuzatish mumkin. Semantik ko'rinishlardan farqli o'laroq, umumahamiyat jihatidan mos keluvchi frazeologik birliklar funksional – stilistik jihatdan farq qilishlari hamda turli birikishga ega bo'lishligi mumkin. Bundan ma'lum bo'ladiki, frazeologik sinonimlar bu - frazeologik birliklarning g'ayrioddiy mohiyatga egaligi va ahamiyatining semantik ottenkasida, funksional - semantik munosabatda va birikmalarda uchrashi mumkin bo'lgan farqlar mavjudligiga qaramasdan, bir xil ahamiyatga ega bo'lgan turli tizimli frazeologik birliklardir.

Frazeologik sinonimiya frazeologiyaning muhim bir bo'limi bo'lib, nemis va o'zbek tilshunosligida uning roli beqiyosdir.

Frazemalarning ayni bir ma'noni anglatishi asosida guruhlanishi *frazeologik sinonimiya* deyiladi. Ya'ni, bunga biroz aniqlik kiritadigan bo'lsak, frazeologik sinonimiya – frazeologik birliklarning o'zaro sinonim bo'lishidir.

Frazeologik sinonimiya lug'aviy sinonimiyaning bir turi hisoblanadi. Ushbu tushunchaga ko'pgina tilshunos olimlar o'z fikrlarini bildirishgan. Masalan, Zibusayte E.I. o'z ilmiy ishida frazeologik sinonimiyaga quyidagicha ta'rif beradi: *"Frazeologik sinonimlar* – bu aniq muloqot aktida bir tushunchali mazmun bilan qo'llanila oladigan tildagi bir xil yoki ma'no jihatidan yaqin har xil frazeologik birliklardir".

Frazeologik sinonimiya hodisasi ko'proq har bir tilning o'z frazemalari doirasida uchraydi. Masalan: *Von A bis Z, Von Kopf bis Fuss- boshidan oxirigacha, ipidan ignasigacha, miridan sirigacha.*

Bu frazemalar o'zbek tilida *"to'liq, batafsil"* ma'nosini bildiradi. O'zbek tilida ham yuqorida keltirilgan frazemalarning bir nechta muqobili mavjud: *ipidan ignasigacha; boshdan oyoq; miridan sirigacha; qilidan quyrug'igacha.*

Bu frazeologizmlar tubida qanday ma'no yashiringanini bilish unchalik mushkullik tug'dirmaydi. Chunki, "A" harfi alifboning boshida , "Z" xarfi esa oxirida keladi hamda "Kopf" va "Fuss" ya'ni "bosh" va "oyoq" inson tashqi organlariga tegishli so'zlar bo'lib, ularning biri yuqorida, biri esa pastda joylashgan. Demak, o'z-o'zidan bu frazeologizmlar "boshidan oxirigacha" ma'nosini bildiradi, degan xulosaga kelish mumkin. Shunday qilib, von A bis Z va von Kopf bis Fuss frazeologizmlari bir - biriga sinonim hisoblanadi.

Adabiyotlar:

1. Iskos A., Lenkowa A. Deutsche Lexikologie. L., 1970
2. Stepanowa M. D., Tschernischewa I. I. Lexikologie der deutschen Gegenwartssprache. M.,1986.
3.Umarxo'jayev M.Olmon tili leksikologiyasi va frazeologiyasi.Andijon 2010.
4.Imyaminova Sh. Nemis tili frazeologiyasi. Toshkent. Mumtoz So'z. 2011
5. М.Ж. Умархуджаев, К.Н. Назаров «Немецко-русско-узбекский фразеологический словарь» Ташкент 1994 г. (157 стр.)
6. Welte, Werner 1974: Moderne Linguistik: Terminologie/Bibliographie. 2 Bde. München.

RANGNI IFODALOVCHI SIFATLARINING KONSEPTUAL XUSUSIYATLARI VA KO'CHMA MA'NODA QO'LLANILISHI

Z.Bekmurodova
Qarshi davlat universiteti o'qituvchisi

Fransuz tilida sifatlarning ko'chirma ma'nolarda rangni ifodalashi alohida mikrotizimlardan iborat bo'lib til sistemasidagi leksik birliklarning o'zaro munosabatlarini aniqlashda, bunday birliklarning semantik maydonini aniqlashda, shu tilda gapiruvchi xalqning madaniy- tarixiy qadriyatlarini aniqlashda, ularni boshqa tillar bilan qiyoslab o'rganishda, olamning lisoniy manzarasini qiyoslab o'rganishda muhim ahamiyatga ega.

Rangni ifodalovchi sifatlarning ko'chirma ma'nolarda ishlatilishini tabiat, inson xarakteri, ijtimoiy munosabatlarni fransuz xalqi mentalitetidan kelib chiqqan holda kompleks semantik tadqiq qilishni taqozo qiladi.

Rangni ifodalovchi sifatlarning funksiyalarini o'rganish o'z navbatida lisoniy jarayonning universal semiotik va semantik universaliyalarini aniqlashga, bu borada olib borilgan tadqiqotlarni yanada rivojlantirishga, ularning aksiologik potensialini aniqlashga olib keladi.

Rangni ifodalovchi semantik maydonga kiruvchi fransuz tilining madaniy kodlarini ifodalovchi ko'chirma ma'noli sifatlarni o'rganishda quyidagi leksikografik manbalardan foydalandik: fransuz tilining izohli lug'atlari, fransuzcha - ruscha frazeologik lug'at, fransuzcha - ruscha, ruscha - fransuzcha, fransuzcha –o'zbekcha lug'atlar va o'zbekcha fransuzcha lug'atlardan. Mavzuga oid ilmiy tadqiqotlarni o'rganish asosida fransuz jamiyatining madaniy steriotiplarini, rangni ifodalovchi ayrim sifatlarning ma'nolarini o'zgarish dinamikasi va ularning o'zbek tilida ifodalanish usullarini tadqiq qilishni maqsad qildik.

Rangni ifodalovchi semantik maydonga kiruvchi ko'chirma ma'noli sifatlarning semantik variatsiyalari *«blanc- oq»* - *«noir-qora»*, *«gris - kulrang»*, *"rouge-qizil"*, *«bleu-ko'k»*, *«jaune-sariq»*,*«vert-yashil»*, *«brun-bug'doyrang»* kabi bloklarda o'rganiladi

Ulardan ko'chirma ma'noli birikmalar hosil qiluvchi eng produktiv guruh blanc- oq- noir-qora oppozitsiyasini tashkil qiluvchi blok va rouge-qizil guruhiga kiruvchi so'z birikmalari tashkil qiladi.

Blanc, noir, rouge sifatlari bilan yasaluvchi sifatli birikmalarning markaziy (yadroli) va pereferiyada qo'llanilishi aniq belgilangan denatotiv ma'noning birikma tarkibida konnotativ ma'noga aylanishi bevosita fransuz xalqining olamni tasavvur qilishdagi turlicha assotsiatsiyalardan foydalanishiga asoslanadi. Bu o'rinda yuqoridagi sifatlar qanday otlar bilan birikadi, bu birikuvlar qanday vositalar orqali amalga oshirilishini aniqlash ham muhimdir. Quyida *"Blanc"* sifati bilan yasalgan turli konstruksiyadagi birikmalarni leksik semantik tahlil qilamiz:

A) sifat+ot konstruksiyali sifatlar. Ular otlarda salbiy konnotatsiyaga ega bo'lib, to'g'ri(o'z) va ko'chirma ma'nolarda qo'llanilishi mumkin va o'zbek tiliga salbiy baholovchi semantikaga ega bo'lgan boshqa leksik birliklarga ekvivalent bo'ladi .

blanc bec- sariq tumshuq, polopon, og'zidan suti ketmagan;
blanc main- 1.nozik qo'l, 2, oqbilak, 3.g'amxo'r qo'l;
aigle blanc- –o'g'ri boshi;
armes blanches- sovuq qurol;

B)fe'l + sifat konstruksiyali iboralarida fransuz mentalitetini ifodalovchi ko'chirma ma'no so'zma-so'z tarjima orqali anglashilmaydi va ular o'zbek tilida transformatsiyalar orqali ifodalanishi mumkin:

cracher blanc- tashnalikdan tomog'i qahramoq;
sourir blanc –yasama, soxta kulgi

sortir blanc – o'z obro' –izzatini saqlab qolmoq;

avoir un blanc- nimanidir to'satdan xotirasidan yo'qotib qo'ymoq;

C)**fe'l+ ot+ sifat** konstruksiyali iboralarda fe'llar sifatli birikma orqali ifodalanadigan ko'chirma ma'noning holatini, intensivligini ijobiy va salbiy baholaydi:

aborder le drapeau blanc- taslim bo'lmoq;

avoir une ivresse blanche- o'zini yo'qotar darajada mast bo'lmoq;

avoir les quatre pieds blancs- barcha gunohlari kechiriladigan odam;

D) **fe'l+ot+ predlog+ otlashgan sifat** konstruksiyali birikmalar ham asosan bosh komponent fe'li ifodalaydigan ish harakatning holatini, intensivligini, ijobiy va salbiy baholashni ifodalaydi.

couper un arbre á blanc- daraxtni tomiridan kesmoq

être réduit á blanc estoc- xonavayron bo'lmoq, bor budidan ayrilmoq;

être tout blanc- butunlay aybsiz topilmoq, oqlanmoq

E) **fe'l+ sifat+ ot** konstruksiyali iboralar :

être blanc comme la neige- mutlaqo begunoh bo'lmoq;

se faire blanc de son épée- kurashda o'z –o'zligini isbotlab bermoq;

F) **ot+predlog+ otlashgan sifat**

armée á blanc- tish-tirnog'igacha qurollangan;

fils de la poule blanche – tolei kulgan, baxti chopgan o'g'il;

G)**fe'l+ predlog+ otlashgan sifat** konstruksiyali birikmalarda konnotativ ma'noda oq sifatining rangni ifodalashi butunlay sezilmay qoladi:

bouffer de blanc- ayol kishining ko'nglini topib uning hisobiga yashovchi erkak, sutener, erkak mushuk

butte en blanc- nishonga o'q uzmok

«Noir» sifati bilan yasaladigan ko'chirma ma'noli birikmalar odatda salbiy konnotatsiyaga ega bo'lib, boshqalarga, narsa va predmetlarga salbiy baholovchi munosabatini, inson xarakteridagi «yomon» shkalasida tebranuvchi salbiy fazilat va xislatlarni xarakterlaydi. Bunday birkmalarda qo'llanilgan sifat otning aniqlovchisi vazifasida kelib, aynan ana shu otning metanomik yoki metaforik ko'chirma ma'noda qo'llanilishiga xizmat qiladi. Masalan, **«Bande noir»** iborasini so'zma-so'z **«qora belbog'»** deya tushunish mumkin. Ibora anglatgan konnotativ ma'noni tushunish uchun uning etimologiyasiga murojaat qilishga to'g'ri keladi. O'tmishda Fransiyada yer savdosi bilan shug'ullanuvchi savdogarlar aynan qora belbog' taqib yurishgan va natijada odamlar ularni **«Bande noir»** deya atay boshlashgan. Ot + sifat konstruksiyasidan yasalgan bu iborani o'zbek tiliga o'girsak, **«qora rangli belbog'»** tushunchasi butunlay o'chib ketib, undagi salbiy baholovchi konnotatsiya boshqa lisoniy birliklar bilan ifodalanadi:

Bande noir - yer maydonlari savdosi bilan shug'ullanuvchi savdogar

Fransuzlar ko'zlariga ko'ringan eng yomon narsalarni hayvonga qiyoslashib ularni **«Bête noir»** deya atashadi. Iborani **«qora hayvon»** deya so'zma-so'z o'girilishi undagi salbiy konnotatsiyali obrazni to'liq qayta tiklay olmaydi. Bu o'rinda o'zbek tilida u-« eng yaramas, jirkanch narsa» sifatida oddiy, obrazsiz

ibora bilan o'girilishi mumkin. Aynan shu iboraning ko'plik formada ham to'g'ri ham ko'chirma ma'noda ishlatilishi, «iflos» semasi ustuvor bo'lgan, ham odamlarga, ham hayvonlarga nisbatan ishlatiladigan o'zgacha mazmundagi salbiy konnotatsiyani hosil qiladi:

Bêtes noirs- yovvoyi cho'chqalar, bo'rilar(iflos odamlar va hayvonlar)

H) Ot + predlog + ot + sifat konstruksiyali quyidagi konstruksiyada esa fransuzlarning olamni tasavvur qilishdagi o'ziga xos yumori aks etib, uning so'zma-so'z tarjimasi ko'chirma ma'noga mutlaqo to'g'ri kelmaydi:

Lait de la vache noire - bo'yoq.

Ko'pchilik *«noire»* sifati bilan yasalgan ot+sifat konstruksiyali birikmalarda otning ko'chirma ma'noda qo'llanilishi kuzatiladi va ular o'zbek tiliga tarjimada obrazliligini yo'qotadi:

Serie noire- detektiv asarlar;

Papillons noirs- yomon fikr-o'ylar, xayollar;

Peur noir — dahshatga soluvchi qo'rquv;

«Noir» sifati ishtirok etgan **fe'l + sifat** **konstruksiyali birikmalar** odatda holatni ifodalaydi:

avoir noir- Yomon kayfiyatda bo'lmoq;

être en noir - azador bo'lmoq.

Bu o'rinda o'zbeklar ham azador bo'lganlarida qora rangli kiyim kiyishlari bu ibora misolida urf —odatlarga mansub tushunchalar bir xil ifodalanishini ko'rsatadi.

Jeter du noir — yomon kayfiyatga tushmoq;

Mettre dans le noir- nishonga aniq urmoq iborasida salbiy konnotatsiya mavjud emas.;

Pousser au noir — olamni qora rangda ko'rmoq ;

Xulosa qilib aytish mumkinki, *«blanc»* va *«noir»* sifatlari bilan yasalgan konstruksiyalar idrok qilinish darajasiga , dastlabki konseptual tuzilishlarining tushunarligiga ko'ra ularni muayyan kategoriyalarga ajratish imkoniyatini beradi: «blanc» sifati bilan yasalgan sifatlar odatda ko'proq otlarning yaxshi ko'zga tashlanadigan belgilarini kategoriyalasa, *«noir»* sifati o'zi birikib keluvchi otning yomon ko'zga tashlanadigan belgilarini xarakterlab keladi.

Har ikkala sifat bilan yasalgan birikmalarning pereferiyalari olamni abstrakt tasavvur qilish va ruhiy - emotsional fenomenlarni turlarga ajratish funksiyasini bajaradi. Bunda kategoriyalarning pereferiyali qismlari anglatadigan ma'no dastlabki konseptual tizimlardan «yaxshi»-«yomon», ijobiy-salbiy tushunchalarni hosil qilib, metaforik va metonomik modellar orqali motivlashtiriladi. Metaforik va metonomik modellar qadimgi afsonalarga, tarixiy voqealarga, inson turmush tarzining turli jihatlariga, kishilarning o'zaro munosabatlariga asoslanishi mumkin.

«Blanc» va *«noir»* sifatlarining adektiv -substantiv birliklar doirasida turlicha funksiyalarda yadroli va pereferiyali qo'llanishida otlarning detotativ ma'nolari qisqarishi natijasida ular konnotativ ma'nolarga aylanishi kuzatiladi.

Adabiyotlar:

1. Балли Ш. Французская стилистика. М.: Изд-во иностранной лит-ры, 1961.- 394с.

2. Рахматуллаев Ш.Ўзбек тилининг фразеологик луғати. Т.1964. 358 б.

3. Узбекско-русский словарь. Под ред. А.К.Боровкова. М.1959. 839 с.

ТИЛГА КОГНИТИВ ЁНДАШУВ МУАММОЛАРИ

Неъматилло Махаммаджонов
Андижон давлат университети талабаси

Ҳозирги кунда тилшуносликда "Когнитив лингвистика" фани жудаям урфга кирди. У фан замонавий тилшуносликда мустахкам ўрин эгаллаётган тилшуносликнинг энг долзарб йўналишлардан бири ҳисобланади.

Когнитив сўзи инглизча "cognize – билмоқ, англамоқ, тушунмоқ" дан олинган бўлиб, бу соҳа фақат фалсафадаги билиш назарияси билан чекланмай, балки тилни тафаккур (онг) билан боғлаб, унинг ҳосил бўлишидаги психологик, биологик ва нейрофизиологик жиҳатларнинг ижтимоий, маданий ва лисоний ҳодисалар билан узвий алоқасини чуқур илмий тадқиқ этади[1]. Когнитив тилшунослик бу жихатдан психолингвистика, антрополингвистика, этнолингвистика, социолингвистика каби турли соҳалар билан боғланади. Когнитив лингвистика – тилшуносликнинг нисбатан янги йўналишларидан биридир. Ушбу йўналишга америкалик машҳур тилшунослар Жорж Лакофф ва Роналд Ленгеккер томонидан асос солинган. 1980-йилларда Ж.Лакофф ҳамда Р.Ленгеккернинг ишлари жаҳоннинг кўплаб тилшунослари учун қўлланма вазифасини бажарди. Маргарет Винтерс ўзининг "Когнитив тилшунослик тарихи" номли китобида ушбу назариянинг келиб чиқишида америкалик тилшуносларнинг хизмати катта эканлигини қайд этиб ўтади[64]. Ж.Лакофф, Р.Ленгеккер, Ч.Филлмор, В.Чейф, Л.Талми когнитив тилшуносликнинг дарғалари ҳисобланади[65]. Лакофф 1987-йилда когнитив тилшунослик атамасини ўзининг энг машҳур асарларидан бири бўлган "Аёллар, олов ва хавфли нарсалар" китобида ёзди. Когнитив тилшунослик соҳаси пайдо бўлганидан сўнг кўплаб таниқли лингвистлар томонидан танқид қилинди. Бироқ 1980-йилларнинг охирига келиб бу йўналиш тадқиқотчиларнинг эътиборини тортди ва ўсишни бошлади. 1990 йилда "Когнитив тилшунослик" журнали нашр қилина бошланди. Де Грютер Моутон унинг биринчи муҳаррири бўлди. Журнал қуйидаги мавзулар бўйича юқори сифатли тадқиқотларга бағишланган:

1. Табиий тилларни таснифлашнинг тизимли хусусиятлари (прототипиклик, когнитив моделлар, метафора ва тасвирлар каби);

---

[64] M.Winters. Historical cognitive linguistics. –Berlin. 2010.

[65] Каранг: G. Lakoff, M. Johnson Metaphors We Live By. – University of Chicago Press, 1980; G. Lakoff Women, Fire and Dangerous Things. – University of Chicago Press, 1990; M. Johnson The Body in the Mind. – University of Chicago Press, 1987; J. Ray. Semantics and cognition. –Massachusstes, 1999.

2. Синтаксис ва семантика ўртасидаги концептуал интерфейс;
3. Тил ва тафаккур ўртасидаги муносабатлар.

1989 йилда Когнитив тилшунослик бўйича биринчи конференция Германиянинг Дуисбург шаҳрида Рене Дирван томонидан ташкил этилди. Ушбу анжуманда когнитив тилшунослик соҳаси бўйича изланиш олиб борадиган тадқиқотчиларни бир жойга тўплаш ва икки йиллик конференцияларни ўтказиш учун янги халқаро ташкилот – Халқаро Когнитив Тилшунослар Ассоциациясини тузиш тўғрисида қарор қабул қилинди (www.cognitivelinguistics.com)

Шу ўринда яна бир фикрни таъкидлаш лозим. Аввало когнитив лингвистика ҳақида гапирганда, унинг соф фалсафий термин эканлигини унутмаслик лозим. Яъни, ушбу тушунча инсоннинг объектив борлиқни англаши билан боғлиқ. Когнитив тилшунослик назария сифатида дастлаб Америкада шаклланган бўлсада, унинг туб илдизлари Шарқ фалсафасида аллақачон мавжуд эканлигини айта оламиз. Дунё алломалари ичида иккинчи муаллим номи билан танилган Форобий билишнинг икки даражасини ажратади. Хусусан у "Илмларнинг келиб чиқиши тўғрисида" ("Ихсо ал-улум") асарида илмларнинг келиб чиқиши ҳақида фикр юритиб қуйидагиларни маълум қилади: "Оламда субстанция (жавҳар) ва акциденция (ораз) ҳамда субстанция ва акциденцияни яратувчи Марҳаматли ижодкордан бошқа ҳеч нарса йўқдир"[66]. Форобийнинг жавҳар ва ораз ҳақидаги мазкур фикри билиш назариясида буюк инқилоб эди. Чунки бизни қуршаб турган олам ва унинг унсурлари жавҳар ва оразларнинг ўзаро диалектик муносабатидан ташкил топган. Эътибор берсангиз, Форобий бу фикрларни Гегелдан деярли тўққиз аср олдин ёзиб қолдирди. Бунга яна Алишер Навоийнинг тил ва нутқ зидланиши ҳақидаги фикрларини ҳам қўша оламиз. Сабаби когнитив билимлар айнан ушбу зидланиш натижасида ҳосил қилинади. Демак когнитив тилшуносликнинг туб илдизлари Шарқ фалсафасида мавжуд эди.

Лингвистика(семантика)га когнитив ёндашувда инсон онгидаги структур билимларнинг маълум турларини қўллаш масаласи асосий ўринда туради. Когнитив илмда билимлар структураси турлича тушунчалар: фрейм, сценарий, скрипт, гешталът кабилар билан ифодаланади. "Хотирада эгалланган билимнинг акс этишини ифодаловчи тузилмалар қаторида "скрипт", "сценарий", "когнитив модел", "ментал модел", "ситуация модели" кабилар борлигини олимлар эътироф этадилар. Айрим тадқиқот ишларида эса семантика ва гносеология ўртасидаги оралиқ босқичида образ, гештальт, фрейм, пропозиция, формула каби намунавий бирликлар юзага келади деб кўрсатилган» Атамалардаги бундай турли-туманлик шу билан изоҳланадики, улар бутун моҳияти билан билимларнинг турли хилларини англатади, қолаверса, ҳар бир олим билимларнинг у ёки бу структурани ифодалашда ўз атамасини (янгилигини) қўллашга ҳаракат қилади. Когнитив таҳлилда

[66] Қаранг: А.Нурмонов, Б.Йўлдошев. Тилшунослик ва табиий фанлар. Тошкент: Шарқ, 2001.

оламни билиш жараёнида юзага келадиган мантиқий (ментал) структураларнинг лисоний ифодасини очиб берувчи механизмлар қуршовидаги услуб ва воситалар тадқиқи асосий ўринга чиқади. Маълумки, инсон нарса ва предмет, ҳодисаларни билишда, идрок қилишда қатор мантиқий-руҳий ҳаракатларга эга бўлган фаолиятни амалга оширади. "....аввало, нарса жонли мушоҳада, бевосита кузатиш жараёнида ўрганилиб, унинг хусусияти, қирраси, томони аниқланади, натижада бу хусусият, далил, ҳодиса тўпланади, сараланади; ...ақлий диалектик таҳлил усулига ўтиш эҳтиёжи пайдо бўлади"[67]

Ш.Сафаровнинг фикрича, когнитив тилшуносликнинг вазифаси тил ёрдамида билим олиш ва сақлаш, тилни амалда қўллаш ҳамда узатиш, умуман, тил тизими ва таркибини инсон миясидаги инъикоси сифатида тафаккур билан боғлаб, чуқур илмий тадқиқ этишдир.

Инсоннинг кундалик воқеа-ҳодисаларга муносабати тилнинг когнитив назариясининг амалда қўлланиши билан узвий боғлиқдир. Зотан, биз йиллар давомида ҳосил бўлган ҳаёт тажрибамиз, билим ва кўникмаларимиз асосида воқеликдаги у ёки бу тарзда мавжуд бўлган нарса-предметлар, воқеалар, ҳодисалар ҳақида фикрлай оламиз ва ана шунга таянган ҳолда ўзаро сўзлашув жараёнида нутқимиз бекаму кўстлигига эришамиз.

Маълумки, билиш фаолияти инсоннинг воқеликни бевосита сезиши, ҳис этиши билан бошланади. Сезги идроки тафаккурда воқеликнинг ушбу парчаси рамзининг шаклланиши учун замин тайёрлайди. Воқелик идроки жараёнида билиш фаолияти ижрочиси – субъекти ва ушбу фаолият объектининг ўзига хос ўзаро қарама-қаршилигига асосланган субъект-объект муносабати юзага келади. Билиш фаолиятининг барча босқичлари худди шу муносабат асосида кечади.

Ҳозирги замон тилшунослигида когнитив йўналиш лексик-семантик сатҳдаги таҳлиллар билан чамбарчас боғлиқ бўлиб, унга кўра тил умумий когнитив механизм бўлиши билан бирга, когнитив қурол тарзида ахборотнинг тақдимотини, код ёрдамида узатиш ва ўзгартириш вазифасини бажарувчи белгилар тизими ҳамдир (arslonov.blogpost.com).

Когнитив тилшуносликда инсонга хос бўлган когнитив тузилма ва усуллар ёрдамида ахборотни тўла эгаллаб олиш механизмлари ўрганилади. Зеро, ҳар бир сўз борлиқ ҳақидаги билим ва тасаввурларни ифода этишга хизмат қилади.

Сўз маъносини англашда фақат унинг семантик тузилмасини билишимиз камлик қилади. Биз муайян тилда сўзлашувчи одамларнинг тафаккур хусусиятлари, фикрлаш тарзлари ва дунёни тил унсурлари ёрдамида билиш хусусиятларидан ҳам хабардор бўлишимиз лозим. Чунки мазкур вазифаларни сўзларнинг соф лингвистик таҳлилига юклаш қийин. Бу

[67]Қаранг: Ш.Сафаров, Когнитив тилшунослик. Жиззах: Сангзор, 2006; Сафаров Ш., Прагмалингвистика. Тошкент: ЎзМЭ, 2008; Рашидова У., Ўзбек тилидаги соматик ибораларнинг семантик-прагматик таҳлили. Фалсафа доктори дисс. ав-т. Самарқанд, 2018; Маҳмудов Н., Тилнинг мукаммал тадқиқи йўлларини излаб // Ўзбек тили ва адабиёти. 2012. -№4. Йингилисв У., Тилга когнитив ёндашув муаммолари // Ўзбек тили ва адабиёти. 2018. -№6.

эса тил ҳодисасининг табиатини, моҳиятини чуқуррок тушуниш учун унда сўзлашувчининг борлиқни билиши ва уни онгида "пишириб", ўз тилида (нутқида) тингловчига бекам-кўст узатиши билан боғлиқ масалаларни ҳам тадқиқотларимиз кун тартибига қўйишни талаб қилмоқда.

Маълумки, инсон моддий оламда яшар экан, у ўз атрофидаги борлиққа (нарса-ҳодисаларга, ўсимлик ва ҳайвонларга) ўз муносабатини билдиради. Масалан, ҳайвонлар ва қушларга хос ижобий, салбий хусусиятлар инсонга, унинг турмуши, одоб-ахлоқи ва ҳолатига тил ёрдамида ўхшатилади, кўчирилади ёки метафоризация қилинади. Бу ҳолатлар образли бўлганлиги учун инсон ҳиссиётига кучли таъсир қилади ва унинг онгида мухрланиб қолади. Бу тарздаги тил талқини масалага когнитив аспектда ёндашувни акс эттиради.

Юқоридагилар билан бир қаторда яна шуни ҳам таъкидлаш лозимки, бугунги тилшунослигимизда фрейм, скрипт, сценарий, гештальт каби оралиқ тил бирликларини ўрганишга эътибор ортиб бормоқда. Бунинг асосий сабаби когнитив тилшунослик муаммоларининг тадқиқотларимиз мундарижасидан ўзига муносиб ўрин олганлигидадир.

Когнитив тилшносликнинг таянч тушунчаларидан бири – бу концептдир. Бу атама ХХ асрнинг 90-йилларига келиб, кенг қўлланила бошланди. "Концепт" сўзи аслида лотинча conseptus бўлиб, "тушунча" маъносини ифодалайди. Ҳозир ҳам кўпинча "концепт" терминидан "тушунча"сўзининг синоними сифатида фойдаланилмоқда. Шунингдек, концепт термини математик логика, маданиятшунослик, психология каби фанларда ҳам фаол қўлланилмоқда.

Юқорида билдирилган фикрлардан хулоса қиладиган бўлсак, когнитив тилшунослик бугунги кунда жаҳон тилшунослигида етакчи мавкега эга бўлиб улгурди. Кўплаб тадқиқот ишлари шу йўналиш бўйича олиб борилмоқда. Сабаби, бу йўналишда лисон ва инсон ўртасидаги муносабат янада чуқурроқ ойдинлашади.

THEORETICAL APPROACH TO NATIONAL-CULTURAL ASPECT OF WORD SEMANTICS

Dilshodbek Rustamov
Doctor of Philosophy in Philology
Associate professor of Andijan State University

The language is the means of characterizing and differentiating the man. Looking at language culture as a form of national culture is of a special interest in culture learning and learning the people. Inasmuch as the language is the basis and root of any culture. In this respect the language is regarded as a unity of generally excepted conception of people about the universe. The question of the unity of language and culture has been a point of interest for scientists for several centuries.

National difference in seeing, hearing and calling the events of the general reality are marked with national or people's general looking. Of course it would be inappropriate to speak about the notion of *lacuna* here. Because external features of the event can be seen quickly, and notwithstanding what its appearance is, this phenomenon is called somehow. But inner peculiarities of things and events can be named or unnamed according to whether they have been looked at by spiritual glance. As a result a phenomenon being named in one language might be unnamed in another. The condition with no name chooser is estimated as national-mental *lacuna*. This place is filled with another units. For instance, word combinations or set expressions may fulfill such a task. Such alternatives as **Старший брат** in Russian and **ака** in Uzbek (elder brother) and **младший брат** in Russian and **ука** in Uzbek (little brother) can be examples for such phenomena. But in many cases the comparison of these two languages show that such condition may not exist as well. For example such words as **амма, хола** in Uzbek have no exact alternatives in Russian, and this shows that this language has lacuna based on national-mental values. Verbal description of the universe can be seen in being split to special features of expressive means – semantic and sememe semic structure of the word. In verbal description of reality plays significant role in the category of national-spiritual activeness which has national-mental basis and categorization of the phenomena of the reality, characteristics and conceptualization as well as in the stabilizing the meaning quality.

It is known that, the history of learning meaning features of the word dates back to ancient times. The problem/question of naming and the relation between things/objects and words were in the agenda of ancient philosophy. They were in opposition according to recognizing the naturalness or relativity of relations between thing/objects and words. Scientists who acknowledged the natural relation between word meaning and the named object used the term "fyuzey" (natural) as their slogan. Those who denied the natural relation between the name and the named, and considered these relations to be conditional, had the term "tesey" (according to agreement) for their slogan. The first ideas of such thinkers as Heraclites, Ephesus, Alexandrian about the problem became known as "continic conception about the word".[68] In the Renaissance period scientific-idealistic interpretation of word and meaning, language and speech improved a little. Linguistic system of ideas known as "Concept of Verbal Meaning of the Period of Renaissance" are of special attention. In the Renaissance period, namely in its period connected with Enlightenment interpretation of word and verbal meaning received a new form. As linguistics began interpreting the language from the comparative historical point of view, verbal essences began to be learned on the basis of mutually different and similar relations of languages which was base on the principle of relativism. Besides, religious-idealistic core was preserved in the science of language. The direction of learning meanings developed under this

[68]Верещагин Е.М., Костомаров В.Г. Лингвострановедческая теория слова. –М.: Русский язык, 1980. С. 192–193.

principle in perceiving the meanings, understanding and characterizing of the word pays main attention to three aspects of its object of learning:

a) Historical-cultural aspect of word meaning;
b) Literal-aesthetic aspect of word meaning;
c) Philosophical aspect of word meaning.

XIX century linguistics left its footprints in the history of the science with its name of Historical comparative linguistics. Wilhelm Humboldt based on his broad linguistic knowledge, classified the world languages, learned the origin and morphological structure of every language, devided them into language families."[69] He put forward the idea of the unity of people's language and people's spirit, and created the idea of verbal relativity in linguistics. We have to remember the following words Wilhelm von Humboldt: "We can say the idea that languages are organs of original understanding and original perception is generally excepted truth." He says that thought is not only connected with language but also conditioned on with every certain language. Humboldt writes in his "About Difference of Forms of Languages and Their Impact on Spiritual Development of Man" that "The language is an organ which creates thought. Thinking and language make up a single integrity."[70]

We cannot say that the scientist's thoughts about the integrity of language and thought were fully and changelessly acknowledged by his followers. For example A.A. Potebnya considered himself to be Humboldt's follower and apprentice, and formed his own views under the influence of Humboldt's theory of "inner form of the word." The scientist characterizes the notion of external and inner forms in connection with new words and creating their meaning.[71]

Some ideas on the twofold oppositional nature of a verbal sign were given by such scientists as Saussure, B.A. Serebrennikov, A.S. Melnichuk, A.A. Ufimtseva. Saussure marks verbal sign as an ideal phenomenon in the consciousness and does not see the meaning out of it. He gives room to both of them as one unit in social consciousness. Ch. Pirs, R. Yakobson, E.C. Kubryakova, A.A. Ufimtseva and others consider the verbal unit to be material and the meaning to be ideal phenomena.[72] We think that differentiating/no differentiating, separating/ not separating language and speech is connected with whether we are speaking about a language peculiarity or speech peculiarity.

In conclusion, it can be said that the language and culture are multi-aspect and colorful phenomena. That is why condition of national-mental culture in the domain of the language while being presented scientifically and given certain conclusions on the basis of the principle of "from form to meaning", cannot be perceived identically. Lexeme differs from other units of verbal expression in higher meaning value and relative independence. This feature of it served for using

[69]Комилов Н. Тафаккур карвонлари: Шарку Ғарбнинг цивилизациявий алокалари. – Тошкент: ШАРК, 2011. – Б. 229
[70]Махмудов Н. Тилнимизнинг тилла сандиги. – Тошкент: Ғафур Ғулом номидаги нашриётматбаа ижодий уйи, 2012. – Б.65.
[71]Потебня А.А. Эстетика и поэтика. – М. : Искусство, 1976. –С. 176.
[72]Кубрякова Е.С. Возвращаясь к определению знака // Вопросыязыкознания. 1993. № 4. –С. 1828.

the word like a language expression according to the principle of part-whole naming (synecdochic naming).

LA NOTION DE «MOUVEMENT» EN LINGUISTIQUE

Hamida Jo'raqobilova
Qarshi davlat universiteti katta o'qituvchisi

Dans la plupart des langues, nous trouvons au moins deux éléments essentiels pour une construction de phrase: *nom et verbe*. Si nous les distinguons l'un de l'autre d'une manière simple, les noms servent à désigner les entités existantes dans l'univers, qui est l'espace.

En revanche, le verbe consiste à évoquer le rapport entre des êtres ou des objets dans le temps, plutôt que désigner telle ou telle action. En d'autres termes, le temps est une sorte de mise en relation entre les entités dans l'espace, celles-ci ayant comme caractère d'avoir un mouvement perpétuel.

Du fait que la relation entre l'espace et le temps est inséparable dans notre vision du monde, les deux catégories, nominale et verbale, seraient construites de manière similaire dans le système de pensée. Bien que cette hypothèse soit intéressante, nous devons la laisser de côté pour une autre recherche.

Il s'ensuit que le verbe, en tant que tel, peut posséder un même contenu sémantique (ou un même sémantème) que le nom, bien qu'il entame une autre opération que celui-là dans la mise en discours.

Faisant cela, le nom et le verbe, appartenant au lexique, peuvent entrer dans le domaine du discours, en permettant de s'identifier à une réalité quelconque.

En français moderne, il y a des opinions différentes sur la classification sémantique des verbes. Par exemple, en fonction de la nature des verbes d'action de flux sont divisés aux verbes *perfectif* et *imperfectif.* Les verbes perfectifs se rapportent à des actions qui ne sont pas destinés à limiter. Ces deux groupes de verbes reçoivent différents noms en français: ***imperfectif*** - cursifs, duratifs, imperfectifs, sans terme fixe. (Реферовская Е.А. 1984:199), les non-cycliques etc; ***perfectif*** - terminatifs, cycliques, ponctuels.

Les verbes perfectifs expriment une action achevée, c'est à dire marque une action limitée et suppose un terme, un résultat. Par exemple: *naître, mourir, entrer, sortir, prendre, tomber, laisser, arriver.*

Les verbes imperfectifs expriment une action n'est pas achevée, c'est à dire marque une action de durée, non limitée. Par exemple: *aimer, estimer, voir, travailler, parler, chanter, marcher.*

Il est connu que la catégorie de mouvement sous-tend l'ensemble du système de la science et il affecte les problèmes spécifiques de la linguistique, à condition que ce n'est pas un transfert mécanique des catégories de sens philosophique du mouvement en linguistique façon impératif déclarative, et un dialogue constructif entre la philosophie et la linguistique, qui est obtenue à la suite d'effet maximum pour résoudre les problèmes stratégiques et tactiques.

La définition de la notion de mouvement dans le "Dictionnaire latin-anglais de termes philosophiques", dans «Dictionnaire philosophique» nous considérons qu'il est dialectiquement: *"déplacer - alors approché de la puissance d'agir, être dans un état différent qu'avant"*.

La notion d'un "mouvement" est associé à la tendance dialectique de la philosophie, qui provient du grec "controverse de l'art" (Aristote, Platon, Proclus).

Un cas particulier de l'utilisation de la notion de «mouvement» dans le discours linguistique théorique est le terme *«discours de circuit»* proposé par Ferdinand de Saussure: «Le point de départ du cycle dans le cerveau d'une partie de la conversation, où les phénomènes de conscience, nous avons appelé les concepts associés avec des vues».

Notre thèse décrit la contribution des sciences humaines à développer la notion de mouvement. Les méthodes les modernes d'étude historique comparative des langues exigent le respect de la compréhension linguistique de l'interaction des concepts généraux extralinguistiques de la recherche en sciences et intègrent le rôle des liens interdisciplinaires.

La description préalable lexico-sémantique des verbes de mouvement dans n'importe quelle langue est d'établir une liste de ces verbes dans diverses sources lexicographiques. Dans notre étude, sous verbes de mouvement est un groupe de verbes qui sont sémantiquement liés les uns aux autres morphologiquement et catégorique. Ce groupe de verbes indique *le processus de déplacement* dans un sens et le mouvement de retour dans des directions différentes, le mouvement circulaire.

Semi verbes sont construits sur la base de la multiplicité aspectualité action / nonmultiple. Emblée que en français, cette propriété n'est pas exprimé explicitement verbes. Par conséquent, dans l'analyse comparative de la série synonyme des verbes de mouvement en français recueillies à partir de dictionnaires de synonymes de deux langues. Basé sur les définitions du groupe d'étude des verbes et la méthode ensemble structure statistique des champs sémantiques des verbes de mouvement en russe, en anglais et en français, en prenant en compte le noyau et la périphérie de la décharge.

Le noyau du champ sémantique des verbes de mouvement en langue ouzbek constitue verbes *bormoq, kelmoq, harakat qilmoq. La périférie* − *yugurmoq, tashimoq, boshqarmoq, uchmoq,olib kelmoq, suzmoq, quvmoq* etc. En anglais les verbes de mouvements qui forment *le noyau* du champ sémantque: *go, come, move, la périférie* − *run, carry, transport, drive, plant, put.*

En français les verbes de mouvements qui forment *le noyau* du champ sémantque: *aller, venir, arriver,* vers *la périférie: courir, rôder, voiturer, mener, marcher, rouler, grimper, voler, porter, ramper,asseoir, traîner.*

Comme le noyau du champ sémantique du mouvement ont été répertoriés trois verbes: ***aller, venir, arriver*** dans chacune des langues comparées. Cela s'applique à la description de leur échantillon de texte.

En ce qui concerne les descriptions de définition de verbes de mouvement des trois langues, les points de papier sont basés sur ces trois verbes, et à titre de

comparaison les définitions d'autres verbes de mouvement dans lequel le mouvement lui-même n'est pas, selon les dictionnaires, loin périphériques.

À notre avis , les verbes les plus fréquents du mouvement appartiennent au noyau du champ sémantique de verbes de mouvement, et moins fréquemment, particulièrement rare au périphérie. Les verbes *aller et venir* expriment *le mouvement, le déplacement.* Aller indique *une direction* et venir *une provenance.* Exemple : *Il ira la semanie prochaine en Italie.* (Direction)

Il n'y avait ni bus ni taxi, je suis venu de la gare à pied. (Provenance)

Comme il est supposé que les verbes de mouvement dans n'importe quelle langue forment un champ sémantique (système lexico- sémantique), construit sur la présence de tous ces verbes signes intégraux, il donne raison de considérer les verbes de mouvement étudiés que les rangs synonymes.Pratiquement impossible de donner une description détaillée des propriétés lexicales-sémantiques de verbes de mouvement en français, parce que en premier lieu, une liste de verbes de mouvement en tout cas reste ouverte.

Deuxièmement, la fonction de verbes de mouvement peut effectuer non seulement des verbes de mouvement classiques , mais aussi des verbes, les verbes ont constitué le champ d'application de mouvement, le changement de localisation, etc. Ils doivent servir de verbes de mouvement dans les conditions liées au contexte, à la différence des verbes de mouvement, qui mettent en œuvre ces fonctions dans une des conditions hors-contexte, c'est à dire quel que soit le contexte (aller - mouvoir dur, aller -aller - aller , venir - venir à venir) .

Troisièmement, l'étude des verbes de mouvement comme un système lexico-sémantique unique, vous devez installer le noyau de ce champ sémantique. Champ sémantique de base se compose généralement de verbes hors-contexte, qui sont des valeurs typiques et définir ce domaine.

Les littéraires

1. Бондарко А. В. Теория значения в системе функциональной грамматики. На материале русского языка. Рос Академия наук Институт лингвистической исследований. -М .Языки славянской культуры, 2002.
2. Кубрякова Е.С. Глаголы действия через их когнитивные характеристики. Логический анализ языка. Модели действия. – М., Наука, 1992. - С 84-90.
3. Реферовская Е.А. Аспектуальные значения французского глагола. -Л., 1984.
4. Réferovskaya E. A.,Vassilieva A. K. Essai de grammaire française. Syntaxe. – Léningrade,1973.

PHONETIC PROCESSES OF ARABIC AND PERSIAN MANUSCRIPTS
Zilfiya Mirabdullaeva
Teacher of Tashkent State Institute of Oriental Studies

While rounding by labial consonants is thus a wide-spread phenomenon both in Turkic and borrowed stems and in derivational affixes, rounding in inflexional verbal suffixes including diathesis morphemes appears to be a dialect characteristic. We find *tiladumuz istadumuz* "we wanted and searched" its translation in English. In fragments written in Sogdian script, whose dialect is aberrant also in other respects, we have *tak+umuz* instead of *takimiz* and, with the preterit form which has the same suffixes, In the following examples vowel rounding takes place *before* the labial consonant: *sipir-* "to sweep" *stipiir* can be compared to Mongolian *sipiir-*, which shows rounding only in the second syllable. In *suvre* 'pointed' (Uygur and Qarakhanid), the rounding took place before our earliest texts; *sivri* is, however, attested in Western Oguz further the well-attested *turna-* with derivates < *tima-* ,to prepare', *cumgan* < *cim+gan* 'meadow', *tomur-* 'to bleed' < **tam-ur-* and Uygur *yumsak* "soft" < Orkhon Turkic *yimsak*. Evidence for the hypothesis that *suv* 'water'. Low vowels are affected in this way in *kovsak* 'pliant, limp' < *kavsa-*, *kovrii* 'weak' (convincingly shown to come from **kav-ur-)*, *ovga* < *ev-* 'to hurry' in Codex Cumanicus and *tovsa-* < *tavsa-* in the Urxun writing. The vowel of /a/ - 'to submerge' may also be secondary in view of *camgak* 'a big cooking pot' . *topo* 'hill' presumably comes from **tapa*, attested in the whole of Oguz Turkic since early Ottoman. The possibility cannot be wholly dismissed that *tapa, bit-, ml, sivri*, Azeri *bira* or Middle Turkic (Codex Comanicus and Muqaddimatu-Adab) *beyi-* 'to dance', none of which are attested in Old Turkic, could also be the result of an unrounding process; this could come from the fact that do not exist in the Iranian languages with which the users of these variants were in contact. Such an explanation would not, however, cover instances such as *bulit, suv* and *kamus,* and if /p v m/ caused rounding in back vowels there is no reason why they should not have rounded front vowels as well. There are enough front words, moreover, where the rounding takes place in the course of the development of Old Turkic (e.g. *curngan);* the above list is by no means complete.

The verb 'to be born' has the shape *tog-* ten times in the (older) but the shape *tug-* more than a dozen times in the (later) texts in Orxun writing. I would take the former to be the older form and the latter to be due to the labial raising influence of /g/. The change of *ay'in-* 'to fear' to *ayin-* may be due either to the presence of the sound sequence /yi/ or to the existence of *ayman-*, a verb with a meaning similar to *ayin-* but hardly related to it etymologically; or it may have been caused both by the phonetic context and by the analogy. Where no $i > i$ change is involved, back/front fluctuation is not unheard of in Old Turkic, but is certainly rare. One example is *tisi sadrak* 'gappy toothed' in Devan, whereas 'gappy' normally is *sadrak.*

In borrowings, the presence of /k/ tends to front surrounding vowels. This phenomenon is relevant not only for comparing shapes which the lexemes have in the different languages but also for their shape within Uygur, as such words tend to fluctuate between front and back variants and sometimes to show a harmony discrepancy between the different syllables of the stem and between stems and suffixes. Such a case is the term probably pronounced as *slok* or *slok* (or *sulok,*

sŭlok etc.), which signifies 'stanza, verse'. Other such cases are *uzik / uzik / uzik* 'letter, character' and *cadik / cadik* 'story about a previous life of Budda' with Codax /k/, *kumut / kumut* 'lotus' with onset /k/, *saki / saki* 'name of an Indian family' with medial /k/. That front spelling of /k/ does not necessarily determine the harmony class is proven by n¹g¹ws¹k²l¹r¹ *nagosaklar* 'lay believers' in the manuscripts. The front /k/ back-harmony letters for the plural suffix. When the last stem syllable was front, harmony fluctuation in suffixes was still possible, as some scribes might treat the stem as foreign by consistently giving it back-harmony suffixation while some might adapt harmony to the stem.

The fact that syncopation is outright rare in inflectional suffixes does not necessarily mean that all inflectional suffixes must have been stressed; this could merely reflect the greater need for active morphemes to stay visibly recognizable in writing and audibly so in pronunciation than for what was or had become a syllable in a lexeme. Syncopation does take place under lexicalisation, as happened with *tolp* 'completely', which comes from the converb form *tol-up* still attested in this shape although already lexicalised). One would, on the other hand, assume that Old Turkic stress was not much different from that of modern languages: default stress on the word's last syllable, first syllable stress with the expressive adjective reduplication and with the pronominal stem ka+, pre-stressed verbal negation suffix *-ma-* and so forth. Adverbs could also have had first syllable stress; under this heading, the instrumental and equative suffixes, which were mainly in adverbial use, could have been unstressed. In Codex Cumanicus we find that the instrumental form of *(kti) kalig* 'magical appearance by metamorphosis' syncopates the second vowel to give *kalgin;* this could mean that instrumental forms stressed the first syllable (cf. Turkish *dn+sizin* 'suddenly').

The *+lA-* derivate from *ogr'i* is generally spelled as *ogurla-* in Uygur; in BuddhKat 11, which is written in Tibetan script, it is spelled as *ogrla-* "common people" use this pronunciation (which he doesn't approve of). It appears that the coda vowel of the base was first syncopated, and that the cluster was then broken apart under the influence of rounding. As a rule, however, rounding assimilation appears as descriptively preceding syncopation: The rounded second vowel of *akrus* (documented in the UW entry), e.g., comes from the dropped second vowel of **akur-*, the base of *ak(u)ru* etc.; *sisrun-* in Codex Cumanicus 12 comes from *sis-ur-un-*, with the syncopated syllable contributing the rounding. The *savr-uk-* has its rounded vowel from the second, syncopated syllable of *savur-*. This practice changed in some cases: *ogir-inc > ogr-inc* only taken to be an early text for independent reasons; all other texts have *ogrunc*. In *otlum*, shown to come from *ota-l-*, syncopation must also have preceded the rounding effect. *or-it-* 'to arouse' sometimes appears as *ort-;* when it does, we find *ortdum* and *ortup* but the plural imperative *ortin*.

Since there was no phonemic voice opposition in the onset, the actual pronunciation of onset stops may actually have varied freely; i.e. onset /t/ may, on occasion have been pronounced quite softly or onset /b/ may have lost its voice, making them sound more like /d/ and /p/ respectively. When we find that Castren

in the middle of the 19th century noted a number of Karagass (= Tofa) words with /d/ in the onset which all have onset /d/ in Turkmen as well, we can well conclude that Proto-Turkic too allowed these sound to appear in these words. They could *possibly* have had a voiced (or *lenis* etc.) onset also in some variants of Old Turkic, e.g. in Orkhon Turkic.

It is a hallmark of American collections of Islamic manuscripts that they originated much later than the renowned collections in Turkey and Western Europe, where in some twenty-first century institutions the oldest layers of Islamic manuscript collections are sixteenth-century acquisitions. In general, their emergence reflects how after the Civil War (1861–1865) wealthy individuals increasingly invested their private fortunes into book and art collections, while institutions of higher learning transformed themselves from provincial professional colleges into internationally competitive research universities. Whenever philanthropists were looking for a cause worthy of their support, research universities had a legitimate case and were indeed among the beneficiaries.

In the twentieth century the growth of the American research university was thus accompanied by the systematic development of astounding library holdings, which were furthermore spared irreparable losses by war, political turmoil, and revolution, or natural disaster. In general, American collections of Islamic manuscripts have remained intact, barring the occasional deaccessioning of Islamic holdings from specialized rare book libraries, such as the Newberry Library in Chicago. The about 800 Islamic manuscripts which entered Columbia Libraries between 1890 and 1960 form one of the lesser known American collections. Its relative obscurity reflects that Columbia Libraries ceased to actively acquire manuscripts in Arabic script, once the university had reorganized its Semitic and Indo-Iranian Studies departments as Area Studies programs, which were increasingly oriented towards the Social Sciences. I will use this collection, which is quite modest if compared to the collections of more than 10,000 Islamic manuscripts in the libraries of Princeton, to explore the interdependence between the emergence of Near Eastern Studies in North America, collection development in Columbia Libraries, and book trade in the Muslim Near East. Because the oldest layer of this collection was established at the end of the nineteenth century, during the last phase of the Islamic manuscript tradition, the collection reflects how the manuscript-to-print transition impacted the book trade. After 1850 large-scale commercial publishing houses began to dominate the Islamic book production in the Near East and India,4 so that the interplay between indigenous book production and book trade also determined the format in which Islamic books circulated in Europe and North America. Not all known and popular texts were immediately available in both formats so that a collector could not always choose between a manuscript copy and a printed book published in the Near East or India. Although a collector could only be more selective whenever texts were available in more than one format, different formats were never traded equally. A future in-depth analysis of this collection promises to provide evidence for the intellectual and cultural history of the Near East, while shedding new light on the history of Near

Eastern Studies in North America. After a short examination of the reasons why the parallel production of manuscripts and printed books is not attracting much attention in Near Eastern Studies, I will summarize the history of the collection. The essay concludes with a closer look at three Islamic manuscripts purchased before 1929 to explore how these acquisitions were related to contemporary book culture in the Near East.

MORPHOLOGICAL ASPECTS AND FORMATION OF NOUNS IN ENGLISH

Muhammadjon Abduvaliyev
Associate professor of Andijan State University
Umida Hasanova
Masters student of Namangan State University

Morphology deals with the way in which words are formed. The following sections detail the way in which nouns, adjectives, determiners, pronouns and verbs are formed in English. The examples used highlight certain irregularities in their formation.

Nouns

Nouns give names to people, things and ideas. They can be divided into common nouns, which identify generic examples (for example, **tree),** *and proper nouns, which identify specific examples and take an initial capital letter (for example,* **James).** *The following section details some of the points that need to be taken into account when using nouns in English.*

Noun formation

In English nouns can be formed from adjectives, verbs and other nouns: for example, **happy - happiness, write - writer** *and* **friend - friendship.** *A thorough treatment of suffixation is beyond the scope of this study, but in the following three divisions we will give examples of the most important suffixes used to derive nouns from adjectives, verbs and other nouns.*

Nouns derived from adjectives

Nouns derived from adjectives are generally abstract nouns expressing the quality of the adjective: for example, importance *expresses the quality of being* **important.**

The two most productive suffixes for forming nouns from adjectives are **-ance** *and* **-ence,** *which derive from adjectives ending in* **-ant** *and* **-ent,** *respectively[73].*

-ance- denoting a quality or state or an instance of one

Nouns derived from adjectives: *-ance*		
abundant - abundance	extravagant – extravagance	radiant - radiance

[73] Brown, L. (ed) (1993). *The New Shorter Oxford English Dictionary. Oxford: Clarendon Press. Corpus of Contemporary American English.*

arrogant - arrogance	fragrant – fragrance	relevant - relevance
brilliant – brilliance	important – importance	reluctant - reluctance
distant – distance	instant – instance	vigilant - vigilance
elegant – elegance	irrelevant – irrelevance	

-ence- denoting a quality or state or an instance of one

Nouns derived from adjectives: *-ence*		
absent – absence	evident – evidence	permanent -
affluent - affluence	frequent – frequence	present - presence
belligerent - belligerence	innocent – innocence	prudent - prudence
decadent - decadence	intelligent – intelligence	sentient - sentience
eloquent - eloquence	lenient – lenience	silent - silence
eminent - eminence	negligent – negligence	violent - violence
equivalent - equivalence	patient – patience	

Other important suffixes used to derive nouns from Latin adjectives are **-ity**, *which corresponds to the* CATALAN *suffix* **-acy**, *which is used especially when deriving nouns from adjectives ending in* **-ate**.
-ity is added to adjectives, sometimes in place of `-ious', to form nouns referring to the state, quality, or behaviour described by the adjective.
-acy - forming nouns of state or quality

Nouns derived from adjectives: *-ity*		
able – ability	false – falsity	pure - purity
civil – civility	legal – legality	real - reality
dense – density	major – majority	sane - sanity
equal – equality	novel – novelty	virile - virility
final – finality	obese – obesity	

Nouns derived from adjectives: *-acy*		
accurate - accuracy	illegitimate - illegitimacy	supreme - supremacy
celibate - celibacy	private – privacy	vacant - vacancy
delicate - delicacy		

Finally, in the case of nouns derived from adjectives of Anglo-Saxon origin, the most productive suffix is **-ness**.
-ness is added to adjectives to form nouns which often refer to a state or quality. For example, `sadness' is the state of being sad and `kindness' is the quality of being kind.

Nouns derived from adjectives: *-ness*		
bright - brightness	ill – illness	sick – sickness
fit – fitness	kind - kindness	thick – thickness
good - goodness	mad - madness	weak – weakness
hard – hardness	mean - meanness	well – wellness

| high – highness | same - sameness | wet – wetness |

Nouns derived from verb. *Two of the most common suffixes used to derive nouns from verbs are* -**er** *and* -**or,** *and are used to describe the person or thing that performs the action described by the verb. The suffix* -**er** *is by far the more common of the two - there are literally thousands of* -**er** *nouns derived from verbs - and it is used with both Latin- and Anglo-Saxon-based words; the use of* -**or** *is generally limited to words of Latin origin. Because it is used less often, it is a good idea to study carefully the list of* -**or** *words.*

Nouns derived from verbs: *-er*

bake – baker	kill – killer	smoke – smoker
buy – buyer	open – opener	surf – surfer
dive – diver	pay – payer	talk – talker
drive – driver	play – player	use – user
heat – heater	race – racer	wait - waiter
help – helper	read – reader	walk - walker
hold – holder	ride – rider	wash - washer
joke – joker	sell – seller	write - writer
kick – kicker	serve – server	

Because many nouns and verbs share the same form, some words here also appear in the Nouns derived from other nouns[74].

Nouns derived from verbs: *-or*

abduct – abductor	convey – conveyor	govern - governor
act – actor	create – creator	mediate - mediator
agitate – agitator	credit – creditor	operate - operator
animate – animator	debt – debtor	sail – sailor
assess – assessor	dictate – dictator	sculpt - sculptor
audit – auditor	direct – director	translate - translator
capture – captor	edit – editor	vibrate - vibrator
conjure – conjuror	educate – educator	visit – visitor

Though less productive, the suffix -**ant** *is also used with some verbs to describe the doer of an action.*

-**ant** - *causing or performing an action or existing in a certain condition; the agent that performs an action*

Nouns derived from verbs: *-ant*

apply – applicant	cool – coolant	inform - informant
assail – assailant	defend – defendant	lubricate - lubricant
assist – assistant	depend – dependant	occupy - occupant
attend – attendant	dispute – disputant	pollute - pollutant
celebrate – celebrant	dominate – dominant	react - reactant

[74] Swan, M. *(1995). Practical English Usage (2nd Edition). Oxford: Clarendon Press*

claim – claimant	emigrate – emigrant	relax - relaxant
colour – colourant	enter – entrant	seal - sealant
combat – combatant	examine – examinant	serve - servant
confide – confidant	immigrate – immigrant	stimulate - stimulant

The suffix -ee *is used to describe the one receiving the action of the verb*
-ee - denoting the person affected directly or indirectly by the action of the formative verb

Examples:

Nouns derived from verbs: -ee		
arrest – arrestee	devote – devotee	parole - parolee
assign – assignee	draft – draftee	pay - payee
attend – attendee	employ – employee	refer - referee
award - awardee	induct – inductee	retire - retiree
deport - deportee	intern – internee	train - trainee
detain - detainee	nominate – nominee	trust - trustee

Two other very productive suffixes are -tion, *used especially for verbs ending in* –ate, *and* -sion, *used especially after verbs ending in* -d *or* -de, -s *or* -t. -tion *corresponds to the* CATALAN -cio *and* -sion/-ssion *to the* CATALAN -siof-ssio. *These generally designate an abstract noun describing the result of the action of the verb*[75].

The most common suffix used to derive nouns from other nouns is -er, *which indicates profession, residence, activity or origin. Note that, because many nouns and verbs share the same form, a word such as* worker *can be said to derive from both a noun and verb.*

The suffixes -eer *and* -ster *are used to indicate persons involved with the noun in question. We usually use them when we denote a person engaged in or associated with a particular activity or thing*

Nouns derived from other nouns: -eer, -ster		
Auctioneer	gamester	Racketeer
Engineer	mountaineer	Trickster
Gangster	mutineer	Volunteer

Three common suffixes that convert nouns into abstract nouns are -dom, -hood *and* -ship.

-dom – a) denoting a state or condition;

b) denoting a class of people or the attitudes associated with them, regarded collectively

-hood- a) denoting a condition or quality;

b) denoting a collection or group;

---

[75] Quirk, R., et al. *(1995). A Comprehensive Grammar of the English Language. New York: Longman.*

a) denoting status, office, or honour

      b) denoting a tenure of office chairmanship

      c) denoting the collective individuals of a group membership

Nouns derived from other nouns: *-dom, -hood, -ship*		
Authorship	leadership	Scholarship
Brotherhood	manhood	Sportsmanship
Childhood	martyrdom	Stardom
Citizenship	membership	Womanhood
Fatherhood	motherhood	workmanship
Friendship	neighborhood	
Kingdom	partnership	

According to the information given above we can clearly understand that suffixes help speakers explain one's idea more effectively by forming different states from a morpheme.

References:

1. M. Bryant. A Functional English Grammar. Boston, 1945
2. Fries. Ch. The Structure of English. An Introduction to the Construction of English Sentences. London, 1963, pp. 62-63, pp. 94—100.
3. http:www.google.com
4. http:www.ziyonet.uz

THE SEMANTICS OF THE WORD "*PERSONALITY*" AND ITS REFLECTION IN THE LINGUISTIC CONSCIOUSNESS

Muhammadjon Abduvaliyev
Associate professor of Andijan State University

Dilnoza Egamberdieva
Masters student of Namangan State University

When it comes to study a new language, anyone needs to be aware of grammar and vocabulary of this language. Without doubt, grammar and vocabulary units play a very important role in almost every field of modern languages. It is a vital tool in communication. It is well known that vocabulary is of vital importance in language study because it is the essence of a language. Linguist D. A. Wilkins has the famous line "Without grammar very little can be conveyed, without vocabulary nothing can be conveyed."[76] Thus, we can agree that without vocabulary, there will be no sentence, no text and no language. Vocabulary

is central area in any language and of crucial importance to the common language learner. The primary role of vocabulary in foreign language learning has been widely accepted and increasingly recognized. For instance, if we compare English language to a giant architecture, then the bricks and concrete that made up the building will be English vocabulary.

In recent years, more and more linguistic researchers start to pay more attention to the importance of semantic field theory for developing the language abilities and efficiency. Students find it difficult to remember all the English words at the same time because some words look very alike, such as considerate and considerable, temptation and temporary, geology and geometry, etc. Since semantic field theory studies the relationship between a series of words in a certain group, appropriate use of semantic field theory makes English vocabulary learning much easier.

Let's look at the theoretical review of semantic field. Originally "field" is used to describe some kind of location and area of any object, such as electric field, magnetic field and so on. Later it started to be used in linguistics as a way of describing interrelationship between different types of words. Gradually, it turned to be an approach named as semantic field. The study of semantic field theory goes back to the 19th century and starts in the works of famous German linguist W. Humbodt. Later another group of German and Swiss linguists, such as Ipsen, Jolls, Porzig and J. Trier enlarged the theory and brought it to a new level.

The real core of semantic field suggests that the words of a language system are related with each other and they form a complete lexical system. In this system, certain words could form a semantic field under a common concept. For example, under the concept of stationery, pen, eraser, pencil, ruler and etc. could form a semantic field.

In this semantic field, stationery represents the general concept; pen, eraser, pencil, and ruler represent species, or specific concept. These words were dominated under the general concept and combined together with the same features. On the other hand, words that belong to the same semantic field are not only semantically related, but also interact with each other. If we take antonymous semantic field of word *"fast"* and *slowly/disloyal/loose/faded* as an example, before determining the meaning of the domain word, we need to find out the relationship between *"fast"* with other words. For instance, fast means quick against slow, while it means fadeless against faded. It is one of the examples for antonymous semantic field. Analysis of the history of the development of the meaning of the word *"personality"* in the XIX century showed that its modern meaning and the entire semantic field of its uses were formed in the first decade of the XIX century. [77]The functioning of the concept of personality in the democratic environment of this time is associated with the idea of personality as an independent, active subject, carrier of "distinctive, uniquely combined spiritual properties and qualities. Analysis of the characteristics of the use of the word personality at the end of XX century discovers that his semantic accents have

[77] Lewis, M. (1993). The Lexical Approach. London: Language Teaching Publications.

changed. This is indicated, for example, by works in the field of psycholinguistics. Thus, the studies of a decade ago show a consistently weak expression of the idea of personality in the Russian language consciousness, there is a static, passive personality perception. However, they write that recently there has been some dynamics in the Russian language consciousness regarding the concept of personality. As the analysis of the characteristics of the use of the word person in our live speech (in particular, the language of the media) by us shows, the semantic structure of this word is changing. Specific linguistic material extracted from central periodicals suggested that the notion of an individual has recently tended to actualization in the Russian language consciousness. However, in the language of media, an understanding of the personality is noted primarily as a subject of law, and only then as an individual, a separate human self. Studies carried out within the framework of the psycholinguistic approach show that the greatest access to all components of a culturally significant concept is provided by an analysis conducted on the basis of a free associative experiment.

Another German linguist J.Trier brought the theory to its puberty, when he divided semantic field into different classifications. Trier's classification deals with paradigmatic relations between words such as hyponymy, synonymy and antonymy. Among them synonymous semantic field is mostly interested by me. Synonymy refers to the semantic fields which are formed by the words with relatively same meanings so that they could be inter-changed in some degree in most of cases. Synonymy can be classified into absolute and relative synonymy. *Absolute synonymy* is relatively rare, and it mainly indicates the word groups with absolute same meaning and could be replaced with each other in any contexts. For instance, ***mother tongue*** and ***native language***, ***malnutrition*** and ***undernourishment*** and so on. Relative synonymy refers to the synonymies which are formed by words with relatively same meaning yet are different in degrees, emotions, styles and collocations. Words that constitute this type of semantic fields have same extended meanings yet different in degrees. For example, ***anger, rage*** and ***fury*** are all about the emotional excitement induced by intense displeasure, while ***anger*** is used normally without definite degree of intensity; ***rage*** focuses on a loss of self-control; and *fury* emphasizes a rage is so violent that it may approach madness.

In general, the application of synonymy could be used in describing the unfamiliar words. As for synonymy itself, during learning process, there are a lot of words that are difficult to explain directly in English, in that case, we can use the synonyms to paraphrase them and acquire an easier way to learning their meanings. For example, we could use ***native language*** to directly paraphrase ***mother tongue***. When learning about the word *raise*, we can list *rise* and *arise* as well. The three words share basic same meaning yet they are slightly different in grammar usage. Through this way, English learners could memorize both the spellings and specific usage of similar yet different words.

Vocabulary is one of the important elements in a language. English language is no exception. The efficiency of vocabulary learning greatly determines the

success of language learning. English words are over a million in number and they constitute the core of language learning. Thus lots of vocabulary learning strategies have been recommended. However, the most systematic and scientific strategy should be the one based on semantic field theory. In conclusion, my work only explores three major semantic relations, hyponymy, antonymy and synonymy. As for other semantic relations like polysemy, homonymy, taxonymy, partonymy, they do play important roles in semantic field study as well as in vocabulary learning and teaching, and deserve researchers' further exploration.

References:

1. Guo, Changhong. (2010). The Application of the Semantic Field Theory in College English Vocabulary Instruction. Chinese Journal of Applied Linguistics, 33, 50-62.
2. Leech, Geoffrey. (1981). Semantics (2nd edition). Harmondsworth: Penguin Books.
3. Lewis, M. (1993). The Lexical Approach. London: Language Teaching Publications.
4. Martin, J. (1962). The Five Clocks. Bloomington: Indiana University Research Center in Anthropology,

КОГНИТИВ ТИЛШУНОСЛИК ВА ЎЗБЕК ТИЛШУНОСЛИГИ

Неъматилло Махаммаджонов
Андижон давлат университети талабаси

Замонавий тилшуносликда кенг оммалашиб улгурган тилни антропоцентрик парадигмалар асосида тадқиқ ва таҳлил этиш долзарблик касб этаётгани ҳеч кимга сир эмас. Сабаби тилга бундай ёндашув комплекс таҳлиллар учун кенг йўл очади. XX асрнинг 80-90-йилларида когнитив тилшунослик тўғрисидаги назарий ғоялар кенг кулоч ёйди. Ана энди тилга систем-структур ёндашувдан антропоцентрик парадигмалар асосида ёндашувга ўтила бошланди. Шуни ҳам таъкидлаш лозимки, ҳар бир даврда тилга бўлган ёндашувлар ўша давр учун долзарб бўлган муаммоларни очиб бериш учун энг тўғри йўл эди. XXI аср фанлар интеграцияси асридир. Систем-структур тилшунослик анъанавий тилшунослик материалларига таяниб иш кўриши шубҳасиз. Лисонга антропоцентрик ёндашув ҳам тўлиғича ўз қобиғига ўралиб иш кўрмайди. У систем-структур тилшунослик ва анъанавий тилшунослик материалларига ҳам таянади. Профессор Низомиддин Маҳмудов тилга комплекс ёндашув лозимлигини таъкидлаб шундай ёзади: "Умуман тилдай мураккаб ҳодисани мукаммал ўрганишнинг энг самарали йўлларини бутун дунё илм аҳли томонидан изланиши ғоят ижобий ва эзгу ҳаракатлардир. Табиийки, бу ҳодисани фақат бир парадигма ёки йўналиш доирасидагини ўрганиш билан унинг моҳиятига етиш мушкул. Шунинг учун ҳам В.Н.Телия, Ю.С.Степанов, В.А.Маслова ва бошқа кўплаб

тилшунослар лингвистиканинг полипарадигмаллигини, бирон-бир парадигма ёки йўналиш эришган ютуклардан воз кечиш мумкин эмаслигини, муайян бир метод ёки ёндашув билан тилдаги барча муаммоларни ҳал қилиб бўлмаслигини, факат уларнинг ҳамкорлиги жиддий натижаларга олиб келишини унутмаслик лозим" [1.5].

Ана энди бугунги кунда ривожланиб бораётган когнитив тилшунослик ўзбек тилшунослигига қандай кириб келди? Дастлабки қарашлар кимнинг илмий ижодида кўринди? Бу йўналишнинг афзалликлари нимада? Шу каби саволларга жавоб излашга ҳаракат қиламиз. Бугунги кунда коммуникация жараёнида тилни сўзлашувчиларнинг тил ҳақидаги амалий билимисиз, уни эътиборга олмасдан тўғри ва тўлиқ ўрганиб бўлмаслиги аниқ бўлиб қолди. Натижада тилшунослик ҳам когнитив фанлар таркибида ўрганила бошланди. Коммуникация жараёнида сўзлашувчиларнинг фойдаланадиган билимларини ўрганиш *когнитив* фанларнинг бош йўналиши саналади.

Когнитив тилшунослик бўйича ўзбек тилшуносларидан дастлабки қарашларни профессор А.Нурмоновнинг илмий ижодида кўришимиз мумкин. 2005 йил ФарДУ "Илмий хабарлари" журналида А.Нурмоновнинг "Феноменология ва герменевтиканинг лингвистик билишдаги роли" номли мақоласи чоп этилди. Ушбу мақолада когнитив тилшуносликнинг марказий тушунчаси ҳақида тўхталиб шундай ёзади: "Ўтган асрнинг бошларида Гуссерл томонидан тавсия этилган борлиқни ноэматик гавдалантириш усули кўп жиҳатдан борлиқни ментал гавдалантириш ғояси марказий ўрин эгаллаган когнитив фанларнинг вужудга келишига замин ҳозирлади. Бугунги кунда когнитив фанлар олға сурган борлиқни ментал гавдалантириш ғояси билан герменевтика ғоялари кўп жиҳатдан уйғунлашмоқда. Хусусан, борлиқдаги моддий ва руҳий олам ўртасига қатъий чегара қўйишга танқидий муносабатда бўлиб, бизнинг сезги аъзоларимизга берилган борлиқ узвлари ментал, яъни фикрий ҳосила (ментал концепт) эканлиги эътироф этиш ғоялари орқали умумийликни ҳосил қиладилар"[2.34]. Шу ўринда антропоцентрик тадқиқотлар бўйича дастлабки илмий тадқиқот профессор А.Нурмонов илмий раҳбарлигида У.Раҳимов томонидан амалга оширилганлигини ҳам алоҳида таъкидлаш лозим. 1994 йилда филология фанлари номзоди илмий даражасини олиш учун У.Раҳимов "Ўзбек тилида юкламалар пресуппозицияси" мавзусидаги диссертациясини муваффақиятли ҳимоя қилади. Диссертацияда юкламаларнинг контекст доирасида прагматик маъно англатиши ҳамда пресуппозиция ҳодисасини юзага чиқарувчи воситалар ҳақида дастлабки илмий қарашлар мавжуд. Пресуппозиция ҳодисасини юзага чиқарувчи воситалар: морфологик, синтактик, просодик ва экстралингвистик воситалардир[3.15].

Ўзбек тилшунослигида антропоцентрик йўналишнинг ривожига улкан ҳисса қўшган инсонлардан бири профессор Шаҳриёр Сафаровдир. Ш.Сафаров герман тиллари тарихи, роман-герман тиллари, умумий тилшунослик, когнитология, прагмалингвистика, маданиятлараро коммуникация соҳалари бўйича мутахассис. Муаллифнинг 2006 йилда нашр

этилган "Когнитив тилшунослик" ва 2008 йилда нашр этилган "Прагма-лингвистика" номли асарлари кенг илмий жамоатчилик эътиборини козонди. Жумладан профессор А.Нурмонов бу икки асарга "Имманентликдан когнитивликка" номли маколасида юкори баҳо беради: "Тилшуносликнинг ўта баҳсталаб назарий муаммоларига дадил кўл уриш, бу муаммолар юзасидан дунёнинг манаман деган алломалари билан баҳсга киришиш ва ўзининг мустакил фикрини ўртага ташлаш ҳолатларининг кучайиб бораётганлиги кувонарли ҳолдир. Бу борада Самарканд чет тиллар педагогика институти профессори Шаҳриёр Сафаровнинг фаолияти алоҳида таҳсинга сазовордир.

Унинг сўнгти уч йилда нашр этган "Когнитив тилшунослик", "Прагмалингвистика", "Тил курилиши: тадкикот методи ва методологияси" китоблари илмий жамоатчилик томонидан илик кутиб олинди ва ўзбек тилшунослиги тарихида ўз ўрни ва мавкеига эга бўлди. Ҳар уч китоб бугунги тилшуносликнинг энг долзарб муаммоларига қаратилганлиги ва бу муаммоларни енгил ва таъсирчан тил билан китобхонларга етказиши билан алоҳида ажралиб туради. Бу китобларнинг ҳар қайсиси алоҳида баҳс – мунозаралар объекти бўлиши лозим бўлган асарлардир [4.104].

Ш.Сафаров "Когнитив тилшунослик" рисоласида ушбу йўналишнинг марказий тушунчалари: концепт, сценарий, гештальт, ссрипт, фрейм, прототип ва категориялаштириш кабиларга алоҳида тўхталади. Жумладан концептнинг вокеланиши ҳакида қуйидагича ёзади: "Концептнинг лисоний моддийлашув жараёни яна бир мухим ментал боскични босиб ўтади. Вокеликнинг тафаккурдаги умумлашган инъикоси – образнинг мантиқий "кайта ишланиши" натижасида ҳосил бўлган концепт лисоний "либос" олишидан олдин ушбу "либос"нинг тасаввурдаги акси – модели юзага келади. Лисоний вокеланиш режаси пайдо бўлган заҳотиёк уни амалга ошириш услуби изланади. Режа ҳамда "сўзсиз" модел нолисоний ёки "ботиний нутк" жараёнида юзага келади" [5.20].

Ўзбек тилшунослигида антропоцентрик йўналиш бўйича алоҳида иш олиб борган тадкикотчилардан яна бири филология фанлари доктори Дурдона Худойбергановадир. Муаллифнинг "Матннинг антропоцентрик тадкики" номли монографиясида соха бўйича умумий маълумотлар берилган. Монографияда матнга антропоцентрик ёндашувнинг барча қирралари: когнитив-семантик, психолингвистик, прагматик, лингвокультурологик томондан очиб берилади. Муаллиф матн яратилишининг когнитив-семантик хусусиятига тўхталар экан, матн – ментал тузилманинг тилга кўчирилиши эканлигини таъкидлайди [6.69]. Бундан кўринадики, ушбу талкинга кўра, ботиний нуткдаги бўлажак матнга кетма-кет жойлашувчи пропозициялар йиғиндиси сифатида эмас, балки бутундан қисмларга қараб ҳаракатланувчи яхлит шакл сифатида каралади.

Хуллас, ўзбек тилшунослиги ҳозирда метаназарий боскичда. Бугунги кундаги тадкикотлар ана шу методология асосида иш олиб бормокда. Бунга, шубҳасиз, когнитив тилшунослигининг таъсири катта ва ўзига хос ўрни бор.

Адабиётлар:

1. Махмудов Н., Тилнинг мукаммал тадкик йўлларини излаб // Ўзбек тили ва адабиёти. 2012. -№4. 5 Б.

2. Нурмонов А., Ғаниева Д., Ғаниева Б. Феноменология ва герменевтиканинг лингвистик билишдаги роли // ФарДУ. Илмий хабарлар. 2005, 2-сон. – Б. 34-36.

3. Рахимов У., Ўзбек тилида юкламалар пресуппозицияси: Фил. фанлари номзодлик дисс. – Самарканд, 1994;

4. Нурмонов А., Имманентликдан когнитивликка // Ўзбек тили ва адабиёти. 2009, - №6. - Б. 104-107.

5. Сафаров Ш., Когнитив тилшунослик. Жиззах: Сангзор, 2006.

6. Худойберганова Д., Матннинг антропоцентрик тадкики. Тошкент: Фан, 2013.

ИНГЛИЗ ТИЛИДА "Y" СУФФИКСИ БИЛАН ЯСАЛГАН ЭМОЦИОНАЛ СЎЗЛАР ТАҲЛИЛИ

Улуғбек Рахмонов
Андижон давлат университети докторанти

Ҳозирги кунда эмоционаллик ишоралари масаласи айникса, икки тилли луғатлар олдида кўндаланг муаммо бўлиб турибди. Мабодо изохли луғатлар ношарлари китобхонни лисоний тилни идрок этиш "ҳисси"га таянадиган бўлганларида, унда икки тилли луғатлардан фойдаланувчиларнинг имкониятлари ниҳоят даражада чекланган бўларди. Чунки тилни идрок этиш, ҳис этиш иккала томонга ҳам – луғатдан фойдаланувчига ҳам, луғат тузувчига ҳам ёрдам беради.

"Y" суффикси билан ҳосил қилинадиган сўзлар устида тўхталамиз. Қоидага биноан, у суффикси отларнинг ўзагига қўшилиб, янги сўзга маълум эмоционал маъно нозиклиги бағишлайди. Бу суффикс феъл ўзагига (weepy) ёки сифат ўзагига (goody) камдан-кам ҳолда қўшилади: 1. Yes, she seemed rather weepy. She insisted on kissing me and Philip (Bondage, 87). 2. He was far from being a goody-goody child and could lose this temper with the best...(King, 33).

Weepy сўзи луғатларда қайд қилинмайди, бирок у ўзининг ҳам интеллектуал маъноси нуктаи назаридан, ҳам эмоционал бахолаш нуктаи назаридан осон идрок қилинади. Келтирилган мисол weepy сўзининг "маъкулламай" ёки "менсимай, илтифотсизлик билан, камситиб" эмоционал баҳолашини яққол амалга оширади. Goody-goody сўзининг эмоционал-баҳолаш маъноси ҳакида ҳам шу сўзларни айтиш мумкин. Бу сўзнинг луғатлардаги изохлари ушбуни тасдиклайди.

"Y" суффикси ниҳоят даражада фаол, унинг эмоционал баҳолашини "тушунарлилиги" шу билан изохланади: одатда у сўзларга салбий

коннотация бағишлайди. Бу коннотациянинг сезиларли даражада бўлиши учун қуйидаги сўзларнинг қаторини келтириш етарлидир: lousy, catty, ratty, monsey... шунингдек, bossy, fishy, moony, moody, horny, cheesy, baggy, arty, nosy ва х.к. Бироқ луғатлар бир турдаги ҳолатларни бир хилда тушунтирмайдилар. Масалан, WND (Webster's Third New International Dictionary) lousy сўзининг эмоционал маъносига қуйидаги белгиларни илова қилади: 2. (slang) dirty, disgusting, or contemptible, 3. (slang) poor, inferior: a generalized epithet of disapproval or condemnation. СМ бу икки тушунчани бирлаштиради ва унга "қўпол" ("тахминий") белгисини қўяди. WND ratty сўзини таърифлар экан, унинг эмоционал маъносида slangбелгисини қўяди. Catty сўзи WNDда хеч қандай белги билан берилмайди. СМ ҳам бу луғат мақоласини аниқ қандай бўлса шундай ва белгисиз акс эттиради. Фикримизча, бу учта сўз орасидаги фарқ шундан иборатки, lousy сўзи generalized term of disapproval or condemnation тарзида баҳоланиши керак, ratty, catty сўзлари эса соддагина қилиб terms of disapproval or condemnation дея баҳоланмоғи лозим. Woolly, moony, nosey, fishy, smelly, arty ва х.к. сўзлари турлича тушунчавий муносабатдорликка эга, бироқ "бетакаллуф-маъқулламай" деган эмоционал-баҳолаш маъноси уларнинг барчаси учун умумийдир. Луғатлар бу маълумотни ажратиб кўрсатмайдилар, айнан мана шу маълумот кўп холларда асосий ҳисобланади: 1...and their boats on this revolting smelly canal. (Girl, 90). 2...fishes from Bolsena are altogether too fishy. (Leaves, 318). 3. She seemed to become slack and baggy. (Huntsman, 193). So many nice men are tried to such dull wives you know, "arty" women and high-brow women. (Pyne, 63).

Woolly сўзида WND эмоционал-баҳолаш маъносини умуман ажратиб кўрсатмайди. СМ бу сўзнинг қуйидаги маъносини қайд қилади: 4) амер.оғз. – қўпол, дағал. Қуйида келтирилган мисол "оғз." белгиси woolly сўзининг маъносини тўлиқ даражада тушунтира олмаслигини кўрсатади: Why was he born with a different face? Why was he?.. He was «born with a woolly face». (Crome, 44). Бу ички монолог ўзининг рақибига нисбатан рашкдан азобланаётган ёш йигитга, шоирга тегишли, шундай бўлса ҳам у рақибини чиройли ҳисоблайди. У ўзини ўзи ҳалок қилади, woolly сўзи эса айнан шу мақсадда танлаб олинган. Шундай қилиб, хулоса чиқариш мумкинки, woolly сўзи "нафратланиб, жирканиб, нафрат билан-маъқулламай" ёки бетакаллуф-нафратланиб, жирканиб, нафрат билан" эмоционал-баҳолаш семасини ўз ичига олади, бу луғатда эмоционал белги сифатида тақдим қилиниши мумкин ва тақдим қилиниши керак.

-ish суффикси билан бўлгани каби, таъкидлаш жоизки, -у суффикси ижобий коннотацияли сўзларни ҳосил қилиши мумкин: matey, speedy. Аммо бу маънолар маълум бетакаллуфлик аломатига эга бўлиб, баъзибир контекстларда "нафратланиб, жирканиб, нафрат билан" маъносига ўтиб кетиши мумкин: Alfred's nickname (speedy) stuck because it was apt and it was used for the most part disparagingly. (Terrace, 722).

Агар луғат тузувчилар ўзлари таклиф қилган таржималари билан конкретлаштирувчи ишоралар воситасида ноаниқликни бартараф қилмоқчи бўлсалар, унда масалан, **busy-body** сўзининг талқинини тушунтириш мушкуллигини тасаввур килса бўлади. WND бу сўзни қуйидагича тавсифлайди: **busy-body: (used disparagingly) a person who concerns himself with other people's affairs.** Бу сўзнинг русча таржимаси *СМ*да бундай: *1) хлопотун, 2) человек, любяющий вмешиваться с чужие делаю*. Биринчидан *"хлопотун"* сўзи рус тилида ижобий коннотацияга эга, бу ерда эса инглизча сўзнинг нотўғри талқинини кўриб турибмиз, иккинчидан эса, (2) маъно инглиз тилининг изоҳли луғатларидек, *"презр"* ишораси билан берилиши лозим эди, чунки бу инглиз тилидаги сўз ифодалаётган мавжуд ҳаёт манзарасига мос.

Яна бир **"Y"** суфикси билан ифодаланувчи **bloody** сўзи ҳақоратли уятли сўзлар қаторига киради.

Филдинг асарининг қаҳрамони Сквайернинг нутқи, кўпол, тўнглиги билан ҳарактерли. У **bloody** сўзини ҳа бир неча маротаба ишлатади. Лекин аксарият ҳолларда Филдинг қаҳрамони урушга нисбатан "қонли уруш"га ишора қилади. Мюлернинг луғатида бу "сўзни шайтонга хос" , "шайтонларча" "конхўр", "золим", "конга бўялган" деб таржима қилинади.

Г.Филдинг асарларида **bloody** сўзи барча вазиятларда бир хил – тўлалигича ёзилган. Шунга кўра Ж.Свифт ва Г.Филдинг асарларида ишлатилган ҳақорат сўзларни қиёслаб, айтиш мумкинки, бу сўз ўша даврларда одатдаги слэнг бўлиб, ҳақоратдай жарангламаган.

Бугун **bloody** сўзининг тўла ёзилаётганлиги унинг "окланганлигидан" дарак беради. UD бу **bloody** сўзини қуйидагича таърифлайди: **a low, blasphemous, vulgar ephitet also meaningless adjective much used among very low persons**. Айтиш лозимки, бу сўзни америкаликлар бошқача, англияликлар бошқача қабул қиладилар. Масалан, америкалик автомобиль ҳалокати ҳақида гапирганда **bloody mess** деб мутлақо табиий сўзлайди. Англияликлар эса бу ибарадан хижолатланиб, ижтимоий ва лисоний меъёрнинг йўқлигини қайд қилади.

Хулоса қилиб шуни айтиш мумкинки, сўзнинг эмоционал маъноси ҳамма вакт ўзгариб туради. Қачонлардир ҳақоратли саналган маъно бугун нейтрал ёки ижобий коннотацияга эга бўлиши мумкин. Ёки аксинча, "дуруст" сўзлар киноявий жаранглаши мумкин.

Адабиётлар:

1. Л.В.Щерба Опыт общей теории лексикографии, сб. "Избранные работы по языкознанию и фонетике", т. I., Л., 1958.
2. Lewis C.S. Studies in Words, Cambridge: 1960.
3. Weekley E. Words Ancient and Modern, London: 1926.
4. Barber E. The Treatment of Slang in Webster's Third New International Dictionary, American Speech, 1963.
5. H.Fielding. The History of Tom Jones, a Foundling, Moscow, 1936.

ИНГЛИЗ ВА ЎЗБЕК ТИЛЛАРИДА "ВАҚТ" МАЪНОСИНИ ИФОДАЛОВЧИ БИРЛИКЛАРИНИНГ ҚИЁСИЙ ТАДҚИҚИ

М. М. Ахунов
Андижон давлат университети ўқитувчиси

Вақтни табиатнинг ўзи тартибга тушириб ва бошқариб боради, яъни вақт кун билан туннинг ҳамда йил, фаслларининг бирин-кетин алмашуви натижасида бошқарилади. Асосий вақт ўлчовларини ҳам бизга табиатнинг ўзи берган. Кишилар вақтни ўлчаш учун табиатда кун билан тун, ой шакллари ва й ил фаслларининг алмашуви каби узлуксиз такрорланиб турадиган ҳодисаланни топганлар. Вақтнинг бундай табиий ўлчовлари кишиларнинг хоҳиш истагига, идорасига боғлиқ эмасдир. Вақт кишилар тамонидан ўйлаб топилмаган ва уни ўзгартириш ҳам мутлақо мумкин эмасдир. Инсоният ўзининг бутун ҳаёти давомида вақт тўғрисида қанчадан-қанча фалсафий назариялар ва қарашлар, астрономик хулосалар, физик тахминлар, математик ҳисоблар, географикўлчовлар яратмаган дейсиз.

Вақтни ифодаловчи сўзларнинг луғат таркибидаги ишлатилиниши ва маъноларига қараб турларга бўлиш мумкин:

Фазовий вақт. Вақт сўзи инсонлар турли ҳил тушунчаларга эгадирлар. Вақтобъектив борлиқда мавжуд бўлган замоннинг аср, йил, соат, минут, секунтлар, кунлар, хафталар, ойлар, фасллар билан ўлчанадиган бўлаги;шу замон бўлагининг ўлчови ёки ўлчов тизими. Мисол учун: *Қуёш вақти билан. Маҳаллий вақти билан.*

Яна вақт тушунчаси фурсат, замон маъносида ҳам қўлланилади. *Кўп вақт Тошкентда яшади.* Кун, ой, йил вашу кабиларнинг белги пайти маъносида ишлатилиши. *Қиш вақти эди.*Давр, замон. *Тикланиш вақти.*Фаслни ифолаганда. Объектив борлиқнинг, материянинг ҳаракати билан узвий боғланган ҳолда узлуксиз ва изчил давом этадиган яшашшакли, замон.

Вақт тушунчаси "вақт" сўзи билан ва пайт ҳоли вақт тушунчасида ҳам ифодаланиши мумкин. Вақт сўзи ўз ўрнида келган қуйидагиларни мисол қилиш мумкин:

ҳар нарсанинг ўз вақти бор - *there is time for everything,* вақтини чоғ қилмоқ — *have a good time,*

айни вақт - *just the time (to, for),* вақт зиқ –*time forbids, there is no time,* вақти-вақтибилан - *from time to time; (every) now and then; sometimes; at times; now and again,* вақтинг кетди, нақдинг кетди (мақол) - Lost time is never found again, бирвақтлар –*once upon a time,* вақтиўтди - *one's (the) time is up,* вақт кутиб турмайди - *Time and tide wait for no man,* вақт – омад (мақол) - *Time is money,* вақт иммиллаб ўтябди – *time hangs heavily (heavy),* вақт бўлди - *the time is ripe,* вақт мўжизалар яратади - *time works wonders,* вақт – буюктабиб (мақол) -*Time cures all things,* вақт учгандай ўтябди - time flies, вақтдан ютишга ҳаракат қилмоқ - *play (stall) for time,* вақтни кўнгилли ўтказмоқ -

have the time of one's life, вакт бўлиб колди - (it is) about time, киска вакт давомида - *against time*, хозирги вактда *–at this time of today,* вакт ўтказиш - *kill time,* поезд жўнашигача вакт ўтказиш учун биз кинога кетдик – *To kill time before the train left, we went to a movie.*

Вакт сўзига қўшимча қўшиш орқали турли маъноларда келиши ҳам келиши мумкин. Вакт сўзига бе- инкор маъно ясовчи қўшича қўшиш билан ҳам ифодаланиб келади. **Бе+вақт** (равиш) кутилмаганда, белгиланган вақтдан илгари ёки кейин, вақти соати йетмасдан, кўккисдан маъносини англатади. *Бевақт ўлим. Таътилдан бевақт қайтди.* Вакт-соатида, ўз вақтида эмас; бемарвид. Бевакт айтилган сўз. *Бевақт бошланган қурилиш, бевақт кўчада юрмок. Вақт+ли* 1. Эрта, барвакт. Вактли эксанг, эрта ўрасан. *(Мақол).* 2. Ўткинчи, вактинча, мувакқат. *Бу қийинчиликлар вақтли нарсалар.* 3. Доимий, маълум бир вактда чикиладиган. *Вақтли матбуот.*

Вақтнинг гапларда пайт ҳоли вазифасида ишлатилиш ҳолатини ҳам кўриш мумкин. Инглиз тилида ҳам бундай лексик маъноларда ишлатилинади. Масалан: usually - одатда, often- тез-тез, seldom – гох-гохида, sometimes - баъзан, every day – ҳар кун (week, month, year), now - хозир, at the moment – хозирги дакиқада, at that time – ўша вактда, just - хозиргина, etc. Мисол учун:*"Пайшанба* маош куни эди." (Ўткир Ҳошимов. Икки эшик орасида. Тошкент, 2017., 4б) ушбу гапда пайшанба сўзи маош оладиган вактни ифодалаш учун ишлатиланган. "*Пешиндан* кейин атрофи тахта девор билан омонат ўралган курилиш ховлисига чанг-тўзон кўтариб "ЗИЛ" машинаси кириб келди."(Ўткир Ҳошимов. Икки эшик орасида. Тошкент, 2017., 4б). Гапдаги пешин сўзи соат 12 ва 14 атрофидаги вактни билдириб келябди. "Ўн уч киши **зилзнладан** буён бирга ишлаймиз". (Ўткир Ҳошимов. Икки эшик орасида. Тошкент, 2017., 4б). Ушбу гапда берилган зилзила сўзи 1961 йилда Тошкентда содир этилган зилзила назарда тутилган. Яни 1961 йилдаги вакт назарда тутилган. "- *Зилзила ўн икки йил олдин* бўлган, йигит." (Ўткир Ҳошимов. Икки эшик орасида. Тошкент, 2017., 6б). Яни 1973 йил назарда тутилган, сабаби юкорида берган маълумотимизда асосан 1961 йилда Тошкентда содир этилган зилзила назарда тутилган.

ВАКТ ТЕНГЛАМАСИ- ҳакикийҚуёш вақти(T„) билан ўртача Куёш вақти(Tu) орасидаги фаркни ифодаловчи тен-глама: ti=Tn—Tv. Куёшни кузатиб Тоаникланади ва T„=T‖т1 топилади. В. т. қиймати ҳар бир кун учун астрономиктақвим ва йилномаларда(баъзан, те-скари ишора билан) берилади. Куёшнинг соат бурчаги билан ўлчанадиган ҳакикийҚуёш вақти Ернинг ўз орбитаси бўйлабнотекис ҳаракатга ҳамда эклиптиканингэкваторга оғмалиги натижасида текисўтмайди. Шунинг учун вакт иккита синусоида йиғиндисидан иборат бўлади. Бу синусоидалардан бирининг даври бирйил, иккинчисиники ярим йилдир. Вакт. 15 апрел, 14 июнь, 1 сентябрь, 24 декабрда нолга тенглашади, йилига 4 марта: 11 февралда14,3 мин., 15 майда3,8 мин., 27 июлда6,4 мин. Ва2 окт.да16,4 мин. энг каттамутлақ қийматга эришади.

ВАҚТ ХИЗМАТИ— 1) вақтнианиқлаш ва "сақлаш" ҳамда уни аниқвақт радиосигналлари ёрдамида узатишва қабул қилишга доир уйғунлашган ишлар мажмуи. Аниқ вақт юлдузларни кузатиш орқали ва б. усуллар билан аниқланади. Уни астрономик соат ва б. вақт эталонлари ёрдамида "сақланади". В. х. астро-метрия тадқиқотлари жумласига киради; 2) вақтни аниқлаш, уни аниқ юрадигансоатлар ёрдамида "сақлаш", вақт радио-сигналлари ёрдамида узатиш ва қабулқилиш каби ишлар билан шуғулланадиганастрономик муассаса. Астрономик кузатишлар ёрдамида аниқ вақтни топиш— ёритқичлар, мас., юлдузларнинг меридиандан ўтиш пайтидасоат тўғриламасини аниқлашдан иборат. Соат тўғриламаси етарлича аниқ бўлишиучун, одатда, 10—12 юлдуз кузатилади. Вақт ҳам асосан меридианга ўрнатилган пассаж асбоблар билан таъминланади. Баъзан, фотографик зенит трубадан ҳам фойдаланилади. Ҳозир фотоэлектрик пассажасбоби кўп қўлланилади. Ҳар суткадатопилган соат тўғриламаларининг фарқиолиниб, соатнинг суткали юриши топилади. Астрономик соатнинг суткали юришига асосланиб, астрономик кузатишларўтказилмаган пайтлар учун ҳам аниқвақтни ҳисоблаб топиш мумкин. Бундай пайтларда вақт жуда аниқ юрадиганбир нечта астрономик соат ёрдамида аниқланади ва "сақланади". Бунда маятникли соатлар, кварц соатлар, атом соатлардан фойдаланилади. Ҳар куннингмаълум соатларида радио орқали аниқвақт сигналларини бериб турадиган стялар кўп.

ВАҚТ ЎЛЧОВ БИРЛИКЛАРИ: вақтни белгилашда қўлланиладиган бирликлар— аср, йил, ой, кеча-кундуз(сутка), соат, дақиқа, секунд(лаҳза), шунингдек вақтнинг12 йиллик давр— мучал
йил ҳисоби; 60 йиллик давр ва буўлчовбирликлари.

ВАҚТ НОРМАСИ— тегишли малакага эга бўлган ишчилар якка ёки гуруҳтаркибида муайян ташкилий-технологикшароитларда маълум ҳажмдаги ишнибажариш ёки маҳсулот бирлигини тайёрлаши учун зарур бўлган вақт; киши-соатларда ҳисобланади. Инженерлик ҳисоблари асосида ва хронометражда ўлчаб аниқланади. Унинг таркибига иш вақтининг нормаланадиган унсурлари: асосий, ёрдамчи, ташкилий хизматлар; техника хизмати; дам олиш ва табиийэҳтиёжлар учун кетадиган вақт; техно-логик ва ташкилий сабаблар билан боғлиқтанаффус вақтлари киради. Техника-вий жиҳатдан асосланган Вақтни ишлабчиқиш ва уни жорий этиш и. ч.ни тўғриташкил қилишнинг зарурий шартидир.

Адабиётлар:
1. Абдулазизов А.А. Тилшуносликка кириш - Тошкент: 1981й.
2. НУРМОНОВ А. Танланган асарлар. Ш жилд. –Тошкент: 2012.
3. Ирискулов М.Т. Тилшуносликка кириш –Тошкент: 2009.
4. Ҳошимов Ў. Икки эшик орасида. –Тошкент: 2017.
5. www.ziyouz.com

FORMATION OF GRAPHICAL ANALYSES OF ANCIENT AND ISLAMIC-TURKISH LITERATURE

Xushnoza Abduvohidova
Masters student of National University of Uzbekistan

By "manuscripts" we mean here essentially surviving handwritten books from the medieval period which preserve the texts of narrative sources, letter collections, saints' lives and scholarly, legal, and literary material generally. Traditionally, manuscripts or codices are differentiated from records (charters), even if the latter survive in book form, such as chancellery registers or major privileges folded like a booklet. As a rule, manuscripts are not to be found in archives, but rather in libraries, museums or private collections. Obviously, some general statements about methods of working apply to both records and codices, but they should not be treated in the same way. Care should also be taken not to confuse similar technical terms. For example, the *provenance* of a manuscript means the place and date of its production and the history of its wanderings, and is not to be confused with the *principe de provenance* applied to record sources, which prescribes that archivists should keep records originating from the same administration in their original context.

In the following outline such manuscripts will be discussed as contain narratives or treatises, although many other exist as well, such as liturgical books, legal textbooks, and so on. Some general rules apply to all of them, while their specific classes demand special approaches and particular expertise. Moreover, medieval codices are also important sources as physical objects ("monuments"), offering evidence on the trade and art of book production (and the production and development of the constituent parts, the material of their leaves, inks and pigments, and so on), as well as on writing and on library systems.

Like other ancient peoples of the world, the Turks have gone through numerous historical and political events that have certainly had a huge impact on the formation of national thought and national culture of the Turks, thus rapidly bringing them into the international life. As a result, the Turks conquered the world in the culture of their special place, at the same time becoming part of the world cultural and historical process.

Formation of the Turkish secular literature written Sofa (hereinafter Sofa) refer to XI-XII century, to the period of the adoption of Islam by Turks. Despite this, its roots Divan literature goes back to antiquity, and rests on the folklore of ancient Turks. This can be argued, based on the works, which were created by them for centuries, in different historical periods.

Even before becoming a Muslim Turks had a rich literature, as evidenced by the ancient Turkic epic and the first written records of Turkish literature. That literature is handed down to the present day are the spiritual values of the Turkic peoples, as an attachment to your roots, respect for elders, word of honor, conscience and sense of justice, duty to the fatherland, the sanctity of family relations, respectful relationships between family members and many other moral

and ethical values . Suffice it to mention the world famous "Orkhon-Yenisey inscriptions" and "The Book of my father Korkut" to give an idea about the inner world, the way of life, traditions and customs of the ancient Turks and their high spiritual culture before Islam.

The first Islamic-Turkic state was Karakhanids. That period was Karakhanid binder phase between the Ancient and Islamic-Turkish literature, the interaction of which there was not so smooth. Differences were observed in all: in Belief, in lifestyle, in language, in the tastes and views on the ongoing processes, etc., which, gaining domestic political in nature, of course, reflected in the cultural life of Turks, especially in literature. Despite this, it is progressing at Karakhanids cultural environment of the Turkish media pushed into the public arena enlightened, patriotic poet-oriented thinkers. Encyclopedic works of Abu Nasr al-Farabi, Ibn Sina, known in Europe as Avicenna, Biruni, Abulkasima Ferdowsi, a native of Nishapur, mathematician, astronomer, philosopher and poet Omar Khayyam, "Dictionary of ..." the first scientist turkologist Mahmud of Kashgar, "The Gift of Truth" Ahmed Yugnaki and many others are unsurpassed spiritual heritage of the current descendants. Judging by the large number of surviving works of poets and writers, literature Karahanid period in Central Asia was obviously quite significant.

Islam has made a huge revolution in the life and culture of the Turks. After accepting Islam Arabic and Persian, Arab-Persian literature and the Arab-Persian culture in which the process of Islamization has been completed, have had a strong influence on the way of life, philosophy, literature, and, in general, the whole culture of the Turks. From this point of view, the undeniable influence of the Arab-Persian literary norms that have emerged, in turn, also on the basis of Islamic culture on the formation of Turkish literature sofa which can be clearly seen in works XI-XIII centuries, particularly in poetry sofas (poems). Some people believe that the spiritual force that inspires poetry and music of the peoples professing Islam comes from chanting and narration of the Quran. In other words, people with an ancient culture, accepting Islam, further improved its literature, enriching it with the aesthetics of Islam.

Of course, with the adoption of Islam Turks began to live under Shariat law. Since the Holy Quran and all the religious books were in Arabic, had to translate them into Turkic languages and educate the public about the Arabic language. In this regard, in the language of Turks also undergone great changes. The process of Arabic first place in the culture of all peoples to Islam. For example, after the adoption of Islam, the Persians emerged New Persian literary language. Subsequently, the works written in this language, had a strong influence on the formation of Divan poetry.

Before the Turkic scholars and writers were challenged to create works that correspond to the requirements and tastes of the upper classes, and the corresponding level of the people. Compositions intended for the upper strata of society, that is, for educated people differ deep meaning, scientific content and philosophical reflections, and works created for the common people were

superficial and had accessible language, but at the same time carried certain information. The poets composed verses as in the form of quatrains inherent native-Turkic literature and in the metric aruz which they adopted from the Arab-Persian literature.

It should be noted that it is Karakhanid period created fertile soil for the further prosperity of Turkish literature. During this period there was a division of Turkish literature on the "secular", "popular" and later on "Sufi" branches, which later formed the three major classifications of Turkish literature.

In the process of Islamization, Arabic and Persian languages are the official languages of the Ottoman state. But the Turkish language has not conceded its position changes taking place in the culture, which resulted in a new Arab-Persian and Turkish, which is called Old Turkic language. Basically, this language to create their works of court poets and scholars, for future reference, and gave the name of the court literature - literature Divan, which later made the classic Turkish literature.

References:

1. Антонин (Капустин А.И.). Заметки XII-XV века, относящиеся к крымскому городу Сугдее (Судаку), приписанные на греческом Синаксаре // Зап. Одес. об-ва истории и древностей. – 1863. Т. 5. Стр. 595-628; факсим. – табл. 3.
2. Биобиблиографический словарь отечественных тюркологов (дооктябрьский период) / Под ред. и с введением А.Н. Кононова. – М.: Наука, 1974.
3. Гаркавец А.Н. Конвергенция армяно-кыпчакского языка к славянским в XVI-XVII вв. – Киев, Наукова думка, 1979.

ТАЪЛИМДА ТЕХНОЛОГИЯДАН ФОЙДАЛАНИШНИНГ ИННОВАЦИОН УСЛУБЛАРИ ҲАҚИДА

Кудратулла Омонов
Филология фанлари доктори
ТошДШИ, Шарқ филологияси факультети декани

Юртимизда кечаётган ижтимоий-иқтисодий, сиёсий жабҳалардаги ислоҳатларнинг бориши таълим тизимини ҳам тубдан ислоҳ қилишни тақозо этмоқда. Чунки ҳар бир жабҳанинг тараққиёти ўша соҳа мутахассисларининг уқуви, малакаси, дунёдаги шу йўналишнинг ривожланиш тендинцияларини қанчалик ўзлаштирганлиги билан белгиланади. Шу жиҳатдан элимиз олий ўқув юртларининг бош вазифаси ана шундай кўникмаларга эга касби комил мутахассисларни тайёрлашдан иборат. Замонавий давр талабларига мос келувчи кадрларни тайёрлаш иши давлатимиз раҳбариятининг доимий эътиборида. Бу борада дунёнинг илғор таълим муассасалари билан ҳамкорлик алоқаларини йўлга қўйиш бўйича ҳам ҳар бир олий таълим муассасаси олдига кечиктириб бўлмас вазифалар юкланган.

Ҳозирда Ўзбекистон олий таълим тизими қайси йўлдан кетиши тўғрисида бир қатор саволлар турибди. Хусусан, у ҳозирги анъанавий тизимни ривожлантирилган босқичига ўтадими ёки модуль тизимига асосланган кредитли (синов бирликлари) тизимига ўтадими? Хуллас, саволлар кўп. Ушбу саволларга қарамасдан таълим тизимида ҳеч қачон ўзгармайдиган асос устунлар мавжуд. Бу "таълим олувчи" ва "таълим берувчи" яъни "талаба" ва "ўқитувчи"дир. Агар таълимда ана шу икки томоннинг дунё қарашини ўзгартира олсак, яъни талабани мустақил таълим олишга, билим олиш йўлларни мустақил излашга, ўқитувчини эса янги билимлар билан қуроллантириб талабага билим олиш йўлларини ўргатишига эриша олсак, таълим тизими қайси шаклга ўтишидан қатъий назар таълимда сифат пайдо бўлади. Ана шу икки масала мамлакатимиз таълим тизимининг энг оғриқли ва заиф нуқтаси ҳисобланади.

Бу масалалар бўйича олий таълим тизимимиз дунёнинг етакчи таълим тизимларидан ўрганадиган, ўзлаштирадиган жиҳатлар ниҳоятда кўп. Таълим тизими ривожланган дунёнинг қатор давлатларида муайян курс бўйича дарслар Google Classroom платформасидан фойдаланган ҳолда амалга оширилмоқда.

Одатда, кенг омма "Google" тизимини асосан қидирув ва электрон таржимон сифатида танийди. Бироқ ушбу тизимнинг илм-фан, таълим учун фойдали имконятлари ниҳоятда кенг.

"Google" тизими таълимдаги масофа тушунчасини йўкка чикаради. Сабаби унинг дастурлари дунёнинг кай чеккасида бўлмасин талаба ва педагогни бир вактда ишлаш имкониятини яратади. Бу учун "gmail"дан электрон почта очишнинг ўзи кифоя килади. "Google classroom", "Google doc", "Google disk" дастурлари бунда ёрдамга келади.

"Google classroom"- дастури синфхона вазифасини бажаради. Бунда педагог талабаларни рўйхатини тайёрлаш, вазифа бериш, вазифа бажарилиши муддатини белгилаш, бахолаш, фанга оид кўшимча маълумот бериш, турли хил мавзуга доир бахслар уюштириш ва талабалар фикрини билишга эришиши мумкин.

"Google doc"- дастури талабаларни макола, курс иши, битирув-малакавий иши, тадкикот иши, илмий лойиха тайёрлашда кўмак беради. Бунда талаба "Google doc" дастурида электрон хужжат яратади ва илмий рахбари билан "gmail" оркали алокага чикади. Ушбу дастурнинг имконияти шундаки, бир пайтнинг ўзида хам талаба, хам педагог тахрир килиш, кўшимчалар киритиш имкониятига эга бўлади. Хаммуаллифликда илмий маколалар ёзишда хам жуда кўл келади. Айникса, чет эллик хамкорлар билан ёхуд илмий рахбарнинг чет элга сафарлари давомида бу дастур катта кулайлик яратади.

"Google disk"- дастури маълумот саклаш учун хизмат килади. Дастур 15 гб хажимдаги маълумотни саклаш имкониятига эга. Бу дастур барчага бирдек кулай. Фойдаланувчилар ёзилган матнларни йўкотиш ва огир китобларни кўтариб юришдан озод килади. Кутубхонада ишлаб туриб керакли маълумотлар "Google disk"да сакланади ва зарурат туғилганда исталган ердан интернет воситасида юклаб олиш мумкин булади.

Юкорида келтирилган барча дастурлардан фойдаланилгандан сўнг, талабаларни амалга оширган вазифаларининг натижасини "E-Portfolio" сахифасида кўрсатиш мумкин бўлади.

"E-Portfolio" хам "Google" имкониятларидан келиб чиккан холда яратилади. "Google"да веб сайт яратиш дастури ишлаб чикилган бўлиб, у жуда кулай. Хозирги информацион технологиялар ривожланиб, жадаллашиб бораётган бир пайтда, хар бир шахс ўзининг хар сохадаги фикрлари, карашлари ва ютукларини ўртоклашиш максадида шу турдаги "E-Portfolio" яратса, унинг илмий, ижтимоий, фалсафий фаолиятидан барча бирдек бахраманд бўлиши мумкин.

Шу ўринда ёзувчи ва интернет бўйича маслахатчи, катор таълимий сайтлар муаллифи Марк Пренскининг "Digital Natives, Digital Immigrants" ("Ракамли дунё сохиблари, ракамли дунё мухожирлари") номли маколасида бугунги кун талабаларига куйидаги таърифни беради: "Хозирда талабаларимиз батамом ўзгарган. Замонавий талабалар эндиликда биз ишлаб чиккан таълим тизимимизга кўра ўкитиладиган кишилар эмас". Шунингдек, у хозирги институт битирувчилари ўз умрларининг 5 000 соатини мутолаага, 10 000 соатини видеоўйинларга (20 000 соат телевизор кўришга сарфланадиган вактни хисобга олмаганда)

сарф қилиши статистик таҳлил натижасида аниқланганлигини маълум қилади.

Мақолада бугуннинг талабалари "Digital Natives" – "Рақамли дунё соҳиблари"– бугунги кунда компьютер, видео ўйинлари ва интернетнинг рақамли тилида ўз она тилидай сўзлашувчи ёшлар сифатида таъриф берилади. Таълим соҳаси вакиллари ўқитувчиларга эса "Digital Immigrants" – "рақамли дунё мухожирлари" - рақамли, электрон дунёга мослашаётган, янги технологияларнинг кўпгина қирраларини энди қабул қилаётган кишилар сифатида баҳо берилади.

Кези келганда дарс ўтишнинг мультимедияли усуллари ҳақида ҳам маълумот келтирсам. Хусусан, интерактив материаллардан бўлмиш инфографикага ҳақида гапирсам, инфографикада муайян бир мавзу бўйича маълумот, графика, жадвал, диаграмма, кичик матнлар, рақамлар ёрдамида қисқа, қизиқарли ва кўргазмали шаклда намоён бўлади. Инфографика яратиш дастур ва платформалари: Visually, Piktochart, Infogram, Canva. Бундай инфографикаларни нафақат ўқитувчилар, балки талабалар ҳам мустақил таълим вазифаси сифатида тайёрлашлари мумкин. Инфографика яратиш талабанинг ижодий ёндашуви, маълумотни қисқа, лўнда етказиб бериш кўникмаларини ривожлантиради.

Ҳозирда таълим жараёнига кенг кириб бораётган интерактив ўйинлар анъанавий таълим берувчи ўқитувчилар норозилигини юзага келтирса-да, лекин бундай ўйинлар талабаларга мотивация беришда катта самара бермоқда. Интерактив ўйинлар яратиш платформалари: Quizlet, LearningApps, Playfactile, Classtools.net. Мазкур платформаларда турли шаклдаги тест, бошқотирма, флаппкарта, QR-ўйин, сўровнома, диаграмма, идрок хариталари, карточкалар ёрдамида ранг-баранг ва мазмунли дидактик ўйинларни яратиш имкони мавжуд. Бу каби интерактив ўйинларни қўллаш жараёнида талабалар саволларга жавоб беришда якка ёки гуруҳ бўлиб ишлайдилар. Бу ўз ўрнида уларнинг ҳамжиҳатликда ишлаш, танқидий фикрлаш, муаммоларга ечим топиш кўникмаларини ривожлантириб, фаннинг назарий ва амалий масалалари борасидаги билимларини мустаҳкамлашга ёрдам беради.

ТИЛ ТАЪЛИМИДА ИНТЕГРАТИВ ЁНДАШУВЛАРНИНГ ВУЖУДГА КЕЛИШ ТАРИХИГА ДОИР

Сохибжон Мисиров
Филология фанлари номзоди
Наманган давлат университети
Инглиз филологияси факультети декани
Муштарий Сайфиддинова
Наманган давлат университети талабаси

Жахон тажрибасида тилларни ўрганишда турлича ёндашувлардан фойдаланиб келинган ва улар мунтазам равишда такомиллаштирилиб борилган. Тиллар ўрганишни Н.И.Гез томонидан тўртта ёндашув асосида ўрганиш - бихевиористик, индуктив-онгли, когнитив ва интегратив, Г.В. Рогова томонидан инглиз тилини ўргатишни бешта ёндашув асосида тил кўникма ва малакаларини эгаллаш - онгли ёндашув (Conscious approach), амалий ёндашув (Practical approach), структурали ёндашув (Structural approach), ситуатив ёндашув (Situational approach), турли хил ёндашувлар (Different approach), М.Н. Вютнев томонидан чет тилини ўрганишда олти турдаги - грамматик ёндашув, тўғри ёндашув, бихевиористик ёндашув, ўкиш орқали ёндашув, гурухли ёндашув, комбинациялашган-индивидуал ёндашувлар асосида тилларни ўргатиш таклиф этилган [2].

Мамлакатимизда ҳам турли ёндашувлар асосида тилларни ўрганиш тадқиқ қилинган. Тадқиқотчилардан Т.Қ.Сатторов уч турдаги ёндашув асосида тил ўргатишни таклиф қилган:

(1) Дидактик жихатдан: яхлит (комплекс) ҳолда табақалашган, системали, структурали, индивидуал ва бошқа ёндашувлар; (2) Психологик нуктаи назардан: билишга қаратилган, индуктив-онгли, фаолиятга боғлик, шахсга оид, шахе фаолиятига таалукли ва бошқа ёндашувлар; (3)

Лингвистик тарафдан: грамматик, бевосита тўғри, структурага оид, системали, амалий, системали-структурали, функционал, коммуникатив ва бошқа ёндашувлар.

А.Т.Нурманов талабаларнинг самарали мулокот юритишида назарий, персонологик, технологик, индивидуал, табақалаштирилган, эмоционал, рационал, репродуктив, продуктив, тизимли, субьект-субьект, шахсга йўналтирилган ва компетенциявий ёндашувларни мухим деб хисоблайди.

К.Алимова эса хозирги шароитда инглиз тилини ўқитишда 4 та ёндашувни мухимлигини таькидлайди: оғзаки ёндашув (Oral approach), онгли ёндашув (Comprehension Approaches), коммуникатив ёндашув (Communicative Approach), когнитив ёндашув (Cognitive Approach).

Фикримизча, чет тилларни ўқитишда юқорида қайд этилган ёндашувлардан онгли ёндашув, амалий-ситуатив ёндашув, когнитив ва коммуникатив ёндашувлар мухим ахамият касб этади, тилни турли вазиятларда ўрганишларига етарлича имконият яратади.

Таълимда кайси ёндашувни танлаш таълим мақсадларига боғлиқ бўлиб, таълим ёндашуви эса методларнинг ўзига хос тизимини ишлаб чиқишга олиб келади. Чунончи, тилни она тили сифатида ўрганишда тил меъёрларини унга системали ёндашиш асосида ўрганишни тақозо этса, чет тилларни ўрганишда эса мулоқот юритишга ўргатиш муҳим ўрин тутади. Демак, чет тилларни ўрганишда кўзда тутиладиган асосий мақсад хорижий тил ўрганувчиларининг нутқини ўстириш, ўрганилаётган тилда эркин мулоқот қилиш малакасини ҳосил қилишдан иборат. Айнан шу ҳолат тил таълимига коммуникатив ёндашувни жорий этилишига олиб келди.

Бугунги кунда таълим жараёнига интегратив ёндашувларнинг кириб келиши ҳам барча фанлар қаторида чет тилларни ўқитишда янгича ёндашув, метод ва усулларни ишлаб чиқилиши, таълим жараёнига жорий этилишини тақозо этмоқда.

"Интеграция" атамаси илмий атама сифатида педагогикага ўтган асрнинг 80-йилларининг биринчи ярмида кириб келди, тезкорлик билан ижтимоий соҳаларга кириб борди. 90-йилларга келиб эса тил таълимида "интеграциялаш" тушунчаси пайдо бўлди.

"Интеграция" сўзи лотинча, «integer» бутун сўзидан олинган бўлиб, интегратио - тиклаш, тўлдириш маъноларида ҳам қўлланади.

Кейинги йилларда таълим соҳасига ҳам интеграция (integration), интегратив ёндашув (integrated approach), интегратив ёндашув маҳорати (integrated - skill approach) тушунчалари кириб келди ва таълимда фаол қўллана бошланди.

Ҳозирги кунга келиб жаҳоннинг кўпгина мамлакатларида интегратив тарзда яратилган ўқув дастур ва дарсликлардан фойдаланиб келинмоқда. Жумладан, Австралияда интеграциялаштирилган фанлар, Венгрияда эса маданият йўналишидаги ўқув предметлари, инсон ва табиат интегратив фанлари, Корея ва Швецарияда интеграциялашган фанлар ёки алоҳида ўқув предметлари, Буюк Британия таълим тизимида интегратив фанлар, Гонг Конг, Уэльс, Германия, Япония, Нидерландия ва Шимолий Ирландия каби мамлакатларда эса алоҳида ўқув фанлари ўқитилиши жорий этилган.

Ғарб мамлакатларида интегратив дастурлар асосида таълим олиб бориладиган мактаблар юзага келди. XVIII асрда Чикагодаги Девей мактаби (The Dewey School, 1898-1948), XIX асрда Америкадаги Линкольн мактаби (Lincoln School, 1926) ва Хюстон мактаблари (The Houston City Schools, 1924-1930) бунга мисол бўла олади. Ушбу мактабларда таълим берувчилар дарснинг мақсадига эришиш учун ўқувчиларга дарс жараёнида турли машқ ва топшириқларни жамоа бўлиб ишлашни таклиф этишган. Машқларда ўқувчиларнинг қизиқишига қараб ҳаётий жараёнлар мисол сифатида берилган, турли муаммоли вазиятларда уларнинг ечимини топиш кўникмалари ҳосил қилинган. Айни жараёнда фанга интегратив ёндашиш асосида ўқувчиларда коммуникатив компетенция шакллантириб борилган.

Интегратив ёндашув асосида таълим берувчи биринчи институт Калифорния интегратив фанлари институти (California Institute of integral

studies) АКШнинг Калифорния штатида 1968 йилда ташкил этилган. АКШда Кэн Вилбернинг интегратив институти ҳам юзага келди. Испаниянинг Мадрид шаҳридаги Р.Й.Карлос университетида интегратив таълим асосида таълим берила бошланди.

XX асрнинг 70-80 йилларида Хенри Винхроп (1973), Ж.Э. Алатис (1978), Колин Врингс (1978), А. Блумлар (1981) томонидан интеграциялашган таълим ғоялари илгари сурилди. Жумладан, Ҳиндистонда доктор Каран Синг номли интегратив таълим институти фаолият кўрсата бошлади.

Республикамизда интеграциялашган таълим дастлаб чет тилларни ўкитиш соҳасида қўллана бошлади. Ушбу ёндашувни татбиқ этган олий таълим муассасаларидан бири Ўзбекистон давлат жаҳон тиллари университети ҳисобланади. 2004 йилдан "IELTE", 2008 йилларда юзага келган "PreSETT" гуруҳлари бугунги кунга келиб интеграциялашган таълим асосчилари бўлдилар.

Шу ўринда қайд этиш керакки, интеграр, интеграция, интеграциялашган тушунчалари билан бир қаторда интеграл (integral), интеграллашган курс (Integrated course) тушунчалари ҳам фаол қўлланмоқда. Айрим методик адабиётларда, ҳатто тадқиқот ишларида "интеграр", "интеграл" "интеграр ёндашув", "интеграл ёндашув", "интеграциялашган таълим", "интеграллашган таълим" атамалари аралаш ҳолда қўлланаётганини кузатиш мумкин.

Бу ўринда машҳур педагоглар Я.Коменский, Д.Локк, И.Гербарт, М.Песталоцци, К.Ушинский, дидактлар А.Данилов, В.Максимова, И.Зверев, С.Баранова, психолог олимлар Н.Тализина, Ю.Самарина, Г.Вергелес, методист олимлар Ю.Колягин, Г.Приступова, М.Львов, Г.Горетский ишларида кўриб чиқилган "интеграциялашган таълим" тушунчаси ҳам турлича таҳлил этилганини қайд этиш мумкин [1].

Бизнинг фикримизча, чет тилларни интегратив ёндашув асосида ўкитишда фанлараро алоқаларни кучайтириш, турли фанлардан эгаллаган билимларни узвий боғлаш, талабаларнинг турли мавзуларга оид ахборотларни тўплаш, турли фанлардан керакли маълумотларни олиш, улардан нутқий вазиятга мос ҳолда фойдаланиш компетенциясини шакллантиришгина эмас, нуткий фаолият турлари - тинглаб тушуниш, гапириш, ўкиш ва ёзувни интеграциялаштириб қўллаш ҳам ниҳоятда муҳим ўрин тутади.

Бу ўринда М.Н. Скаткиннинг қуйидаги таърфини келтириш мумкин: "Ўкув режасининг предметли таркиби шуниси билан мураккабки, дарахтлар орасида чакалакзор кўринмагани каби, яхлитланганда айрим қисмлар (фанлар) кўринмай қолади. Бу мураккабликни ҳал қилиш учун таълим мазмунини синтез қилиш, интеграциялаш, унинг қисмларини ягона мақсадда бирлаштириш зарур".

Билдирилган турли фикрларни таҳлили асосида, биз таълимда интеграция - бу турли фанлар асосида эгалланган билим, кўникма ва малакаларини умумлаштириш ҳамда нутк фаолияти турларини ўзаро узвий

боғлиқликда ва алоқадорликда комплекс ривожлантиришдир деган фикрга келдик.

Инглиз тилини интегратив ёндашув асосида ўкитишни ташкил этиш фанлараро алоқаларни кучайтиришга, талабаларнинг турли мавзуларга оид ахборотларни тўплаш, фанлардан керакли маълумотларни олиш, улардан нутқий вазиятга мос ҳолда фойдаланиш компетенциясини шакллантиришга кўмак беради. Бу таълим жараёнининг самарадорлигини оширишда, турли фанлардан олинган билимларни амалий қўллашга ўргатиш орқали талабаларнинг касбий компетенцияларини шакллантиришда муҳим амалий аҳамиятга эга. Айни вақтда чет тилларни ўрганишда интегратив ёндашув нафақат фанлар соҳасида маълумот тўплаш ва ахборот беришнинг муҳим омили сифатида, балки нутқ фаолиятининг тинглаб тушуниш, гапириш, ўқиш ва ёзув турларини бирдек қўллай олиш лаёқатини шакллантириш омили сифатида ҳам муҳим аҳамиятга эгалигини ҳам таькидлаш керак.

Адабиётлар:

1. Алимова Д.А., Аҳметова К.И., Абдуллаева Р.М. Дидактик материаллар мажмуаси ва воситалари: Ўкув қўлланма. –Т.:ТДИУ. 2006. –71б.
2. Гальскова Н.Д., Гез Н.И. Теория обучения иностранным языкам. Лингводидактика и методика: учеб. пособие для студ. лингв. ун-ов и фак. ин. яз. высш. пед. учеб. заведений. –3-е изд., стер. –М.: Издательский центр "Академия", 2006. –336 с.

ЧЕТ ТИЛ ЎҚИТИШ МЕТОДИКАСИДА "ПРАГМАТИК КОМПЕТЕНЦИЯ" ТУШУНЧАСИНИНГ ЛИНГВОДИДАКТИК ТАЛҚИНИ

Гайратжон Тажибаев
Педагогика фанлари бўйича фалсафа доктори

Коммуникатив компетентлик атамасига ўрганилаётган чет тил бўйича эгалланган билим, кўникма ва малакаларни мулоқот жараёнида қўллаш қобилияти, деган мазмунда таъриф берилади [1]. Коммуникатив тил компетенциялар қуйидагича таърифланади:

Communicative language competences are those which empower a person to act using specifically linguistic means [8:9].

Коммуникативные языковые компетенции позволяют осуществлять деятельность с использованием собственно языковых средств [2:8].

Коммуникатив тил компетенциялар шахсга махсус тил воситаларидан фойдаланиб фаолият юритиш имконини беради.

ДТСда компетенциялар қуйидаги гуруҳларга ажратилган:

Лингвистик компетенция тил материали (фонетика, лексика, грамматика) ҳақида билимлар ва нутқ фаолияти турлари (тинглаш, гапириш, ўқиш ва ёзув) бўйича кўникмалар эгаллашни назарда тутади.

Социолингвистик компетенция сўзловчининг бирор бир нутқий вазият, коммуникатив мақсад ва хоҳиш-истагидан келиб чиққан ҳолда керакли лингвистик шакл, ифода усулини танлаш имконини яратади. Социолингвистик компетенция ижтимоий-маданий компетенцияни ўз ичига олиб, аутентик нутқнинг миллий хусусиятларини: ўзи яшаётган мамлакатнинг урф-одатлари, қадриятлари, маросимлари ва бошқа миллий-маданий хусусиятларни билиш ҳамда тили ўрганилаётган мамлакат билан таққослаган ҳолда тақдим эта олиш қобилиятини кўзда тутади.

Прагматик компетенция ўрганилаётган чет тилида коммуникатив вазиятда тушунмовчиликлар пайдо бўлганда такроран сўраш, узр сўраш ва ҳоказолар орқали мураккаб вазиятлардан чиқиб кета олиш қобилиятини назарда тутади. Мазкур стандартда дискурс компетенцияси прагматик компетенция таркибига киритилди. Мазкур компетенция оғзаки ёки ёзма нутқда фикрларни тегишли тил воситалари орқали ифодалашни назарда тутади. Дискурс компетенцияси оғзаки ёки ёзма нутқдаги изчилликни таъминлашда лингвистик сигналларни тушуниш ва интерпретация қилиш кўникмаларини назарда тутади.

Методист-олимлар чет тилда оғзаки ва ёзма шаклда фикр баён этиш ҳамда ўзгалар фикрини тушунишни амалий мақсад деб эътироф этишган [4: 36–37]. Ушбу тушунчага тили ўрганилаётган халқ маданиятини ўргатиш, деб қаровчилар ҳам мавжуд [6:223]. Чет тил ўқитиш методикасида "амалий мақсад" юзасидан мавжуд талқинларда олимларнинг фикри бир хил эмас, яъни улар амалий мақсадни турли шароитда турлича талқин қиладилар.

Хорижий адабиётларда бошланғич чет тил таълими мақсадлари а) прагматик ёки амалий мақсад коммуникатив (лингвистик, социолингвистик ва прагматик) компетенцияларни, б) умумтаълимий мақсад маданий компетенциялар (ўрганилаётган чет тил соҳибининг маданий мероси)ни эгалланишидан иборат бўлиши лозимлиги тавсия этилади [7:18; 6:11; 3:109;]. Е.И.Пассов фикрича амалий мақсад компетенциялар (билим, малака ва кўникмалар)ни эгалланиши, таълимий мақсад маданиятни ўзлаштирилиши бўлиши лозим [6:11]. Н.Д. Гальскова ва З.Н.Никитенколар коммуникатив копетентликни ахборотни тушуниш ва тақдим этиш мақсадида чет тилдан самарали ва уддабуронлик билан фойдаланиш лаёқати, деб таърифлашади ва амалий мақсад деганда прагматик компонентни назарда тутишади [3:86].

Кейинги йилларда тил коммуникациясининг прагматик жиҳати тадқиқотчилар эътиборини кўпроқ жалб қилмоқда. Яъни сўзлар (Л.С.Бархударов таъбири билан айтганда, тил белгилари)дан амалий мақсадларда фойдаланишни ўргатиш масаласи кенг муҳокама этилмоқда. Тил белгилари ва улардан фойдаланадиган шахслар ўртасидаги прагматик муносабатлар шундан иборатки, бу белгилар, аниқроғи уларнинг маънолари

айни шахслар учун хушҳазм ва тушунарли бўлиши, уларни маълум даражада таъсирлантириши лозим [5:60].

Прагматизим фалсафий таълимот бўлиб, кишиларнинг олдида кўндаланг турадиган, турли ҳаётий вазият, фаолият жараёнида улар дуч келадиган муаммоларни ҳал қилиш, амалиётда инсонга нима кўпроқ фойда берса, ўшани ўргатишга кўпроқ аҳамият бериш зарур, деган ғояни илгари суради. Прагматика *(юн. Pragma, pragmatos – рус. практичный, практический; - ўзб. иш, ҳаракат, амалий;)* инсоннинг ижтимоий фаолиятини ўзида қамраб олувчи нутқ жараёни, муайян алоқа вазияти орқали намоён бўлади. Лингвистик прагматика аниқ шакл, ташқи кўринишга эга эмас; унинг доирасига сўзловчи субъекти, адресат, уларнинг мулоқат жараёнидаги ўзаро муносабатлари, нутқ вазияти билан боғлиқ кўплаб масалалар киради. Масалан, "Бу сизнинг болангиз-ми?" саволи вазиятга қараб фарқли муносабатларни ифодалаши мумкин. Кимдир боланинг хулқ-атвори ва одобига ҳавас қилса, бошқа биров одобсизлик қилаётган боладан аччиқланганлигини ифодаламоқчи, уни тарбияси билан жиддийроқ шуғулланиш лозимлигини уқтирмоқчи бўлади.

Прагматикада нутқ субъекти билан боғлиқ ҳолда қуйидаги масалалар ўрганилади: баённинг ошкора ва яширин мақсадлари (бирон бир ахборот ёки фикрни етказиш, сўроқ, буйруқ, илтимос, маслаҳат, ваъда бериш, узр сўраш, табриклаш, шикоят ва б.); нутқ тактикаси ҳамда нутқ одоби турлари; сухбат, сўзлашиш қоидалари; сўзловчининг мақсади; сўзловчи томонидан адресатнинг умумий билим жамғармаси, дунёқараши, қизиқишлари ва бошқа ҳислатларига баҳо берилиши; сўзловчининг ўзи баён қилаётган хабарга муносабати кабилар. Прагматик компетенция қуйидаги билим, малака ва кўникмалар мажмуидан иборат:

- мулоқот қилишнинг лисоний (фонетик, лексик, грамматик) бирликларини ва улардан фойдаланиш қоидаларини, яъни маъно ифодалашда тил бирликларини қайта шакллантира олишни билиш (коммуникатив компетенциянинг лингвистик компоненти);

- тил воситаларидан мулоқот муҳити, вақти, жойи, мақсадига, шунингдек сухбатдошнинг ижтимоий мавқеига мос равишда фойдалана олиш кўникмаси (социолингвистик компонент);

- мазмун таркибидаги асосий фикрни тушуниш ва исботланган фикрга мазмунан боғланган ахборотни тақдим эта олиш кўникмаси;

- тили ўрганилаётган мамлакатнинг ижтимоий-маданий хусусиятини билиш ҳамда ушбу хусусиятга мувофиқ тарзда нутқий ва бошқа хатти ҳаракатларини идора қилишни билиш (ижтимоий-маданий компонент);

- мулоқот вазиятини баҳолаш ва таҳлил қилиш ҳамда шунга мувофиқ ўзининг нутқ ҳаракатини назорат қила олиш, ўзининг ва мулоқотдошининг нутқий ҳаракатларини назорат қилиш, шунингдек мулоқот тажрибасидан фойдаланиб чет тилдан билимларидаги нуқсонлар ўрнини тўлдира олиш кўникмаси (компенсацияловчи ёки стратегик компонент) [3:87].

ДТСда а) оғзаки ёки ёзма нутқда фикрларни тегишли тил воситалари орқали ифодалашни, б) оғзаки ёки ёзма нутқдаги изчилликни таъминлашда лингвистик сигналларни тушуниш ва интерпретация қилиш кўникмаларини назарда тутувчи дискурс компетенция прагматик компетенция таркибига киритилган.

Дискурс адабиётларда турли маъноларни, яъни маълум контекст ёки сухбат мавзусига тааллуқли тил воситалари (language, especially the type of the language in a particular context or subject), ёки тилнинг асосан жонли мулоқот тилининг асосий бирлигини (major unit of a language, especially spoken language, that is longer than the sentence) англатади [7:55-56]. Мисол учун сотиб олиниши режалаштирилган озиқ-овқат маҳсулотлари рўйхатини олайлик. Рўйхатдаги сўзлар оилали уй бекаси томонидан, дўконга борганида қандай озиқ-овқат маҳсулотларидан қанча миқдорда харид қилиш лозимлигини эсдан чиқарилмаслик мақсадида, конверт орқасига ёзилиб, кўчага чиқиб кетаётганда унитиб қолдирилмаслик учун музлаттич эшигига ёпиштирилган. Ушбу вазиятда ёзма нутқда фойдаланилган тил воситалари ундан фойдаланган аёл учунгина маълум маънони англатади. Тил воситалари ким томонидан ва қандай мақсадда фойдаланилганлиги эса дискурсда таҳлил этилади. Масалан, "For stuff only!", "Keep Off!", "Danger!" мазмунидаги белгилар маълум ҳудуд (ёки хона)га бегоналар кириши тақиқланади, четлаб ўтилсин, ҳаёт учун хавфли деган маъноларни ифодалайди. Фикримизни асослаш учун қуйидаги рекламаларга эътибор қаратамиз:

A PIECE OF CAKE –никоҳ тўйлари учун торт;

COOL FOR CARS –транспорт воситалари учун кондиционер;

CUTS BOTH WAYS – эркаклар ва аёлларсартарошхонаси;

BLACKMAN – эркаклар сартарошхонаси;

HEADLINES –сунъий сочлар;

NEW WAVE – телевизион ва сунъий йўлдош антеналари;

SOUNDS ELECTRIC – мусиқа асбоблари;

TAKE ONE – видео кассеталар ижараси.

Шу сабабдан, CEFR меъзонлари асосидаги тестлар реклама эълонлари ва турли ёзишмалар каби аутентик тил материаллари асосида тайёрланмоқда (Preliminary English Test 6.):

Look at the text in each question.

What does it say?

Mark the correct letter A,B or C on your answer sheet.

REGENCY CAMERAS Buy two films and get one FREE	A Buy three films for the price of two. B Get a free film with every one you buy. C Films bought here are printed free.
Philippe. Couldn't wait any longer, didn't want to miss the start of the	A Philippe and Stefano missed each other at the stadium. B Stefano had to leave without Philippe to

match! Problem at work? Here's your ticket – see you at the stadium.	get to work.
Stefano	C Stefano has given up waiting for Philippe to arrive.

Амалий мақсаднинг рўёбга чиқишида ўқувчи таълим олади, тарбияланади ва унинг шахси ривожланади. Чет тил ўқитиш мақсадлари ўқувчининг эҳтиёж ва истакларига устувор аҳамият қаратадиган, шахсга йўналтирилган таълим концепциясига мувофиқлашиб бормоқда. Ўтган йиллар мобайнида очиқ ахборот кенгликларининг глобаллашуви натижасида чет тилнинг яна бир функцияси фаоллашди. Яъни, чет тил бошқа фан предметлари соҳаларидан билимларни кенгайтириш воситаси сифатида намоён бўлмоқда. Бу эса умумтаълимий мақсад сифатида ўқувчиларда ахборотлар билан ишлаш ва уларни танқидий баҳолаш кўникмасини шакллантиришга эътиборни кучайтириш талабини келтириб чиқаради.

Юқоридагиларга асосланадиган бўлсак, чет тил ўқитиш мақсадалирини аниқлаштиришда янада теранроқ тадқиқотлар олиб борилиши тақазо этилади. Янги авлод ўқув-методик мажмуаларини яратишда эса санаб ўтилган меъзонларни асос қилиб олиниши таълим сифати ва самарадорлигини оширишга хизмат қилади.

Адабиётлар:

1. Ўзбекистон Республикаси узлуксиз таълим тизимининг Давлат таълим стандартлари. – Халқ таълими. Илмий-методик журнал, – 4-сон, 2013 й, – 4 б.
2. Общеевропейские компетенции владения иностранным языком: Изучения, обучение, оценка. – М.: МГЛПУ. Сарма, 2005. – 248 с.
3. Гальскова Н.Д., Никитенко З.Н. Теория и практика обучения иностранным языкам. Начальная школа: Методическое пособие. – М.: Айрисс-пресс, 2004. – 240 с.
4. Жалолов Ж.Ж. Чет тил ўқитиш методикаси. – Т.: Ўқитувчи, 2012. –
5. Мусаев Қ. Таржима назарияси асослари. – Т.: Фан, 2005. – 352 б.Пассов. Е.И., Кузовлева. Н.Е. Урок иностранного языка. – М.: Голоса-Пресс, 2010. – 640 с.
6. Beacco J.C., Byram.M.,Cavalli. M, Coste.D., Cuenat.M.E., Goullier.F., and Panthier.J.Guide for the development and implementation of curricula for pluringual and intercultural education. – Geneva. Council of Europe, 2010. – 102 p.
7. Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Language Policy Unit, Strasbourg. – 274 p.

ХОРИЖИЙ ТИЛЛАРНИ ЎҚИТИШДА ПЕДАГОГИК ДАСТУРИЙ ВОСИТАЛАРНИНГ ЎРНИ

Ҳулкар Мирзахмедова
Филология фанлари бўйича фалсафа доктори
Тошкент давлат шарқшунослик институти
Эрон-афғон филологияси кафедраси мудири

Бутун дунёда ҳозирги глобаллашув жараёнида интернет имкониятларидан ва компютер технологияларидан фойдаланган ҳолда дунёнинг қайси бурчагида бўлишингиздан қатъий назар, уйдан ташқарига чиқмасдан, сифатли билим олиш имконияти пайдо бўлмоқда. Айниқса, бугунги глобаллашув шароитида мамлакатлар ва давлатлар ўртасидаги муносабатларни йўлга қўйиш, чет эл олий таълим муассасаларида таҳсил олиш учун ҳам хорижий тилларни ўрганиш замон талабига айланиб улгурган.

Бугунги кунда Мустақил Ўзбекистон шароитида иқтисодиёт ва жамиятдаги туб ўзгаришларни замонавий билимларни ва хорижий тилларни эгаллаган етук кадрларсиз амалга ошириб бўлмайди. Бу ҳақда ҳурматли Президентимиз Ш. М. Мирзиёев 2019 йил учун мўлжалланган энг муҳим устувор вазифалар ҳақида Олий Мажлисга Мурожаатномасида Олий таълим тизимидаги ҳал қилиниши лозим бўлган муаммоларга алоҳида тўхталиб, қуйидагиларни қайд этиб ўтдилар: "Олий ўқув юртлари нуфузини ошириш, нодавлат таълим масканлари сонини кўпайтириб, соҳага юқори малакали кадрларни жалб этиш ва рақобатни кучайтириш лозим"[78].

Шу мақсадда, давлатлар ўртасидаги стратегик_сиёсий вазиятларни ҳал этиш, мамлакатлар ўртасидаги муносабатларни йўлга қўйишда хорижий тилларни чуқур биладиган, дипломатик кўникмага эга соҳа мутахассисларига талаб ортиб боради.

Дунёнинг нуфузли олий таълим муассасалари тажрибаси шуни кўрсатдики, таълим беришнинг замонавий кўриниши бугунги кунда оммалашиб бормоқда ва дунё олийгоҳларининг асосий қизиқишлари масофавий электрон таълимга қаратилган. Айниқса, хорижий тилларни ўқитишда компьютер ва педагогик дастурий воситаларнинг ўрни беқиёс.

Бугунги кунда таълим жараёнида фойдаланилаётган анъанавий ўқитиш усулларига янги ёндашув орқали қаралиб, қўшимча ўқув воситалари ҳисобланган мултимедиадан ҳам фойдаланиш йўлга қўйилмоқда. Бу каби ўқув_услубий, электрон педагогик дастурий маҳсулотлар таълим бериш тезлиги ва сифатини ҳам таъминлаши зарур.

Тил кўникмалари интеграцияси Европа Кенгашининг "Чет тилини эгаллаш умумевропа компетенциялари: ўқитиш, ўрганиш ва баҳолаш" тўғрисидаги умумэътироф этилган халқаро меъёрлари – **CEFR** меъёри

бўйича тил ўрганишнинг тўрт кўникмаси: ўқиш ва ёзиш, сўзлашиш, тинглаб тушуниш бўйича кўникмаларни интеграллашган ҳолда ривожлантиришга хизмат қилади, шунингдек, оғзаки нутқ амалиётига алоҳида урғу берилади.

Замонавий педагогик жараёнларнинг барчаси таълим соҳасини ривожлантириш, қисқа вақт ичида кенг имкониятлардан фойдаланилган ҳолда самарали таълим олишни ташкил қилиш ва ўқувчи ёки талабага етарли билим ва тасаввурни етказиб беришдан иборатдир. Бугунги кунда яратилаётган ҳар бир педагогик дастурий воситалар ана шу мақсаднинг бекаму_кўст амалга оширишни таъминлаб бериши лозим. Акс ҳолда, яратилган замонавий педагогик дастурий воситалар кўлами ва даражасидан қатъий назар, ўз самарасини бериши қийин.

Бугунги кун талабидан келиб чиқиб, яратилаётган дастурий воситалар компьютер, платшет ҳатто мобиль воситалар учун мослаштириб яратилмоқдаки, бу ҳолат ҳар қандай шароитда ва ҳар қандай ҳолатда самарали таълим олишга шароит яратиш, қолаверса, глобаллашув жараёнида дунё бозоридан ўз харидорларига эга бўлишни таъминламоқда. Айниқса, хорижий, хусусан, шарқ тилларини ўргатиш учун мўлжалланган педагогик дастурий воситалар ҳақида гап борганда. Шулардан бири – *LinguaLEO дастурий таъминотидир.*

Мазкур педагогик дастурий восита тил ўрганишнинг халқаро стандарти – CEFR талабларини бажариш учун: 1) ўқиш; 2) ёзиш; 3) тушуниш; 4) луғат бойлиги каби кўникмалари ишлаб чиқилган. Шунингдек, унинг А+ ва А1 даражасидан бошлаб токи В2 ва В2+ даражасигача мавзулар қамралган. Бу дастурий таъминотни юклаш учун электрон почта орқали рўйхатдан ўтилади ва дастлабки А+ бочкичи учун йўлланма олинади. Унда аввало, ўқувчининг билим даражасини аниқлаш учун машқлар берилади. Ҳар бир машқ грамматик қоидаларни ўзида акс эттирган жумлалардан иборат бўлади, бу машқлар муваффақиятли ҳал этилганидан кейин дастурий таъминотнинг ўзи тил ўрганувчининг билим даражасини автоматик равишда аниқлайди ва кейинги билим даражасини дастурнинг ўзи белгилаб беради. Кейинги босқичда, CEFR нинг қайси даражаси бўлишидан қатъий назар, биргина хато ёки тўғри жавоб орқали савол ва топшириқлар осонлашади ёки қийинлашади. CEFRнинг А+ ва А1 даражасини ўзлаштирган тил ўрганувчи кейинги босқичга ўтиши учун маълум тўловни амалга ошириши талаб этилади.

LinguaLEO дастурий таъминотининг созламалар бўлимида қатор қулайлик ва тавсиялар мавжуд бўлиб, тил ўрганувчи томонидан бир вақтнинг ўзида улар билан танишувига имкон бўлади. Бундан ташқари, маълум бир тилнинг бошланғич даражасидан бошлаб, маърузалар, мультфильм ва видеофильмлар, бизнес, илмий_техник тараққиёт бўйича қатор мақолалар келтирилган бўлиб, улар бўйича глоссарийлар ҳам келтирилган. Бу эса юқорида назарда тутилган эшитиш, ўқиш, тушуниш, гапириш кўникмаларини шакллантиришга кўмаклашади.

LinguaLEO дастурий воситаси анимацион расмли ҳамда рангли шаклда тайёрланган бўлиб, энг эввало, мактаб ўкувчилари, талабалар, колаверса, ўрта ёш вакилларини ҳам ўзига жалб эта олади. Бу дастур CEFR даражалари бўйича куйидаги тартибда ишлайди:

Эшитиш (Lestening) кўникмаси: Тил билиш даражасига кўра, маълум аудио, фильм ёки мультфильм (бир жумладан бир неча жумлагача) бериб, кейин катор сўзлар беради ва уларни эшитилган аудио ёзуви тартибида жойлаштириб бериши лозим. Масаланинг аник ёки нотўғри бажарилганини дастур белгилайди.

• *Гапириш (Speaking)* кўникмаси: Тил билиш даражасига кўра, маълум аудиофайл ўкиб эшиттирилади, кейин уни кайтадан талаффуз килиш учун вакт ва имконият берилади. Вазифа аник ва тўғри бажарилса (яъни тўғри талаффуз этилса), *гапириш (speaking)* кўникмасининг кейинги боскичига ўтилади.

• *Ўкиш (Reading)* кўникмаси: Танланган даражага кўра, маълум кийинчиликдаги матн берилади. Келтирилаётган матн тил ўрганувчи даражасига мувофик 200 тадан 2000 тагача символдан иборат бўлиши мумкин. Жумлалар таркибидан маълум сўзлар тушириб колдирилган ва улар куйида келтирилган бўлади. Ўранувчининг билим даражасига кўра вакт белгиланади. Ўкувчи мазкур матнни ўкиб кетиш давомида тушириб колдирилган сўзларни ўз ўрнига кўйиш оркали вазифани бажариши керак. Ҳар бир сўз ўз ўрнига кўйилмагунга кадар вазифа бажарилмаган бўлади.

• *Ёзиш (Writing)* кўникмаси: Уни амалга оширишда тайёр сўзлар берилади, тил ўрганувчи улардан бирини танлаш билан вазифани бажариш мумкин.

Бошка педагогик дастурий воситалар сингари ушбу дастурий таъминот ҳам катор кулайлик ва соддаликка эга бўлиб, тил ўрганувчининг ёши ва савиясидан катъий назар, тил ўрганишнинг барча аспектларини тартибга солади.

Хулоса килиб айтганда, бугунги кунда етакчи мутахассислар томонидан такдим этилаётган таълим технологияларида янгича ўкитиш модели таълим тизимида талабалар ва ўкитувчининг роли ўзгаришига асосланган. Бунда, асосан, талабаларнинг мустакил равишда ҳамда замонавий педагогик воситалардан фойдаланилган ҳолда таълим олишлари назарда тутилади. Педагогик дастурий воситалар – ўкув жараёнини кисман ёки тўлик автоматлаштириш учун мўлжалланган дидактик восита ёрдамида компьютер технологияларидан фойдаланиш ҳисобланади ҳамда улардан фойдаланилган ҳолда хорижий тилларни ўрганишни соддалаштиради.

Педагогик дастурий воситалар оркали хорижий тилларни ўраниш – талабаларнинг тил билишидаги даражасини аниклаштириб, унинг юкори, ўрта ва куйи боскичларини белгилаб беришга имкон яратади. Бу эса, келажакда, тил ўрганувчиларнинг тил билиш даражасига кўра таълимни давом эттиришларига замин яратади. Колаверса, бу восита индивидуал

таълим бериш имкониятига эга бўлиб, ўрганувчининг бўш вақтларида таълимни ташкил қилишни таъминлайди.

Умуман олганда, педагогик дастурий воситалардан хорижий тилларни ўрганишнинг дастлабки босқичларида, қолаверса, қўшимча тил ўрганиш воситаси, сифатида қабул қилиш мумкин. Педагогик дастурий воситалардан хорижий тилларни ўқитишда дарс жараёнида фаол фойдаланиш мумкин. Аммо уни ўқитувчининг ўрнини босувчи восита, сифатида баҳоламаслик лозим.

Адабиётлар:

1. Ўзбекистон Республикаси Президентининг 2019 йил учун мўлжалланган энг муҳим устувор вазифалар ҳақидаги Олий Мажлисга Мурожаатномаси. 2018 йил, 28 декабрь.

2. Ҳамидов В.С. Таълим тизимида кескин бурилишга сабаб бўлган 4 дастур ҳақида // http://uz.infocom.uz/2009/12/21

3. Higher Education in Uzbekistan: Reforms and changing Landscape since independence// https://www.researchgate.net/publication/303372893.

ЧЕТ ТИЛЛАРНИ ЎҚИТИШ ВА ЎРГАТИШДА ИННОВАЦИОН ТЕХНОЛОГИЯЛАРДАН ФОЙДАЛАНИШ

Мавлонбек Атакулов
Ислом Каримов номидаги Тошкент давлат техника университети
Термиз филиали мониторинг ва ички назорат сектори услубчиси

"Ўзбекистон Республикасининг устувор сиёсати, таълим тизими иш мазмунини демократлаштириш, XXI аср ёшларини ҳар томонлама ривожланган, етук, дунёвий фикр юритадиган, билимли, баркамол шахсларни жаҳон таълим стандартларига мос равишда тарбиялаш долзарб вазифалардан биридир"[79]. Таълим ва педагогика фанининг долзарб масалалари қаторига, ривожланган замонавий техника ютуқларидан фойдаланиш асосида тарбиянинг мақсад ва моҳияти, мазмун, методлар воситалари, шунингдек жараённи ташкил этилишни илмий таъминлаш масалалари киради.   Педагогик технология ўз мазмун моҳиятига кўра турли хусусиятларга эга. Шунингдек ҳар бир педагог таълим ва тарбия жараёнини ўз салоҳияти ва касб маҳоратидан келиб чиқиб ташкил этиши лозим. Амалга оширилаётган интерфаол дарсларда талаба ва устозларнинг ҳамкорлигини ошириши керак. Талабада мустақил, эркин, мантиқий ва ижодий фикрлаш кўникмаларини оширишга хизмат қилиши шарт. Бугунги кунда педагогика фани маълум бир юксалиш босқичига кўтарилмоқда. Бунинг албатта объектив сабаблари мавжуд. Таълим ва тарбия мақсадининг ҳар бир даврда турлича бўлиши ижтимоий жараён, мафкуравий қарашларнинг ўзгариши

билан боғлиқ. Ижтимоий-иқтисодий, илмий техникавий ривожланиш давомида тарбия мақсадига эришиш жараёнига нисбатан педагогик ёндошувлар ҳам турлича бўлган. Демак, таълим тарбиянинг мақсади, унинг амалга ошириш жараёни назарий ва амалий жиҳатдан такомиллашиб бориши билан педагогика фани замонавий тус ола бошлайди. Бизнинг замонавий педагогикамиз бугунги кунда айнан шундай ҳолатни бошдан кечирмоқда. Тарбия - шахснинг маънавий ва жисмоний ҳолатига мунтазам ва мақсадга мувофиқ таъсир этиш ва педагогик жараёнда таълим мақсадларини амалга ошириш учун педагог ва тарбияланувчиларнинг махсус ташкил этилган фаолияти. Технология - бу ишлаб чиқариш жараёнида ашёлар, материаллар, ярим тайёр маҳсулотларни тайёрлаш, қайта тайёрлаш, ашёнинг ҳолати, хусусияти, шаклини ўзгартириш методлари тўпламидир.

Педагогик технология эса - олдиндан лойиҳалаштирилган педагогик жараённи амалиётда режали ва бир маромда татбиқ этиш ёки педагогик масалани ечишга қаратилган педагогнинг узлуксиз ўзаро боғланган ҳаракатлари тизимидир; Иккинчидан таълим ва тарбия методларининг у ёки бу тўпламини қўллаш билан боғлиқ бўлган педагогнинг узлуксиз, ўзаро шартланган ҳаракатлари тизимидир; Учинчидан - педагогнинг ютуқларига кафолат берадиган аниқ ишлаб чиқилган ва қатъий илмий лойиҳалаштирилган педагогик ҳаракат; Тўртинчидан таълим шаклларини оптималлаштиришга қаратилган, техника ҳамда инсон омиллари, унинг ўзаро ҳамкорлиги асосида ўқитиш жараёни ва билимларни эгаллаш, яратиш, қўллаш ҳамда белгилашнинг тизимли методидир.бир сўз билан айтганда - таълим моделларини оптималлаштириш мақсадида, инсон ва техника ресерслари ва уларнинг ўзаро таъсирини ҳисобга олган ҳолда, бутун ўқитиш ва билимларни ўзлаштириш жараёнини яратиш, қўллаш ва аниқлаш тизимидир. Ўқитувчи ўз мутахассислиги бўйича билимидан қатъий назар, ўқув жараёнига қадам қўяр экан, педагогик ва психологик билимлар, технология ва ўқитиш методикалари йиғиндиси бўлган зарур педагогик минимумларни эгаллаган бўлиши шарт.

Шу билан бир қаторда таълим самарадорлигини оширишга қаратилган инновацион технологияларни ҳаётга қўллай олиш кўникма ва малакаларини доимий шакллантириб бориши зарур. Катталар таълими яъни Андрагогика фанида битта қоида бор. Яъни инсон, шу жумладан ўқитувчи профессионалликнинг энг юқори даражасига фақат ўз хоҳиши билан ҳаракат қилгандагина эриша олади. Бизда кўпинча ўқитувчилар ўз касбий салоҳиятини юқори деб ҳисоблайди ва ҳали ўзларида баркамол бўлиш заҳиралари борлигига ўзлари ишонолмайдилар.Интерфаол методларни тезликда ўзлаштириб кета олмаётганликларининг сабаби ҳам шу бўлса керак. Бундай ўқитувчиларда энг аввало ишончни пайдо қилиш лозим. Иккинчидан ўқитувчиларда ички ва ташқи мотивациянинг бирдай эмаслигидадир. Мана шу сабаблар орқали дарс самарадорлигини оширишда баъзи бир муаммолар вужудга келмоқда. Дарс самарадорлигини оширувчи омилларга ўқитувчининг педагогик ва бошқарувчилик маҳоратини, ташкилотчилик

қобилиятини, ўкув ресурсларининг максадга мувофиқ ишлатилишини,ва айникса вақтни тўғри ва аниқ тақсимлай билишни киритиш мумкин.

Дарс самарадорлигини белгиловчи энг муҳим омил ўтилаётган дарсда максаднинг тўғри шакллантирилишидир. Агар дарс максади тўғри, аниқ, вақт бўйича чегараланган бўлса, ва максадга эришиш имкониятлари реал бўлса ва ўкитувчи маҳоратли бўлса мана шундай дарс самарали деб ҳисобланади. Бундан ташқари дарсларни комбинациланган усулда олиб бориш ҳам дарсни ранг-баранг ва самарадор бўлишига ёрдам беради. Комбинацияланган дарс бу турли хил комбинацияларни бир вактда дасрнинг максадига мос, узвийликни таъминлаган ҳолда, ўкув максадларин амалга ошириш учун дарс типларини ва интерфаол усулларнинг бир турини иккинчи тури билан комбинациялаб олиб бориш ҳисобланади. Масалан ўкитувчи ўзининг маҳоратига ишонса дарс жараёнида ишчанлик ўйинларини ролли ўйинлар билан бирлаштириши, ёки янги билимларни ўзлаштиришга мўлжалланган дарсда ҳамкорликда ўкитиш тамойиллари асосида индивидуал ишлаш билан, кичик гуруҳда ишлаш методини бир вактда ишлатиши ҳам комбинацияланганликка мисол бўлади. Интерфаол дарс таълим сифатини кафолатлайди. Чунки интерфаол таълим жараёнида ўкитувчининг асосий вазифаси ўкувчини ўкитиш эмас, таълим жараёнини бошқариш ва ўкувчига шароит яратиб беришдан иборат бўлиб, ўкувчининг вазифаси ўрганилаётган ҳар қандай билим, кўникмаларни ўзи, ўрганилаётган муаммонинг ечимини ўзи кидириб топишидан иборат. Муаммо ўкувчи томонидан ечилганлиги учун ҳам ўкувчининг ўзлаштириши кафолатланади. Интерфаол усулларни кўллашда албатта вақтдан чиқиб кетиш муаммолари ҳам бўлади. Бунинг учун педагогик маҳоратнинг мавжудлиги катта аҳамият касб этади. Агар педагог ҳақиқий изланувчан, янгиликка интилувчан, талабалар билан тўғри дўстона муҳит ярата олса, ҳар қандай интерфаол услубдаги дарс давомидаги муаммоларни ҳал кила олади. Бунинг учун интерфаол услубдаги дарсни талаб даражасида тўғри ташкил этса ижобий натижага эриша олади. Бугунги кунда таълимнинг иқтисодийлиги ва такомиллашганлиги ўргатувчи ва ўрганувчи алоқалари, техника ва технологиялар, таълимни интерфаол методлар асосида ташкил килиш, ҳамда таълим самарадорлигини оширишга катта эътибор берилмокда. Таълим тизимида, таълим жараёнида интерфаол методлардан фойдаланиш – таълим самарадорлигини оширадиган инновацион усулдир. Ёшларни янгича ишлашга ва тафаккур юритишга ўргатиш давр талаби эканлиги юртбошимиз томонидан асослаб берилди.

Умумий хулоса қилинганда, таълим соҳасида инновацион технологиялардан фойдаланиш натижасида, ўтилган дарс давомида ўкувчилар ўз қобилиятини ва имкониятларини намойиш килишга эришадилар, жамоа билан ишлаш малакасига эга бўладилар, ўзгалар фикрини ҳурмат қилишни ўрганадилар. Бу эса, таълим самарадорлигини ошириб, таълим сифатини кафолатлашга хизмат қилади.

Адабиётлар:

1. "Демократик ислоҳотларни янада чуқурлаштириш ва фуқаролик жамиятини шакллантириш – мамлакатимиз тараққиётининг асосий мезонидир" / И.А. Каримов.- Тошкент: Ўзбекистон, 2011 й

2. Ж.Йўлдошев, Ф.Йўлдошева, Г.Йўлдошева. Интерфаол таълим- сифат кафолати 2008 й. Тошкент.

3. "Халқ таълими "журнали "Интерфаол усуллар" Тошкент: 2008 йил.

4. Беспалько В.П. «Слагаемые педагогических технологии». М.: Педагогика, 1989.

5. "Таълим ва технология" (Илмий-услубий мақолалар тўплами) Тошкент: 2007 й.

THE WAYS OF DEVELOPING VOCABULARY THROUGH CLT

Halima Muhammadiyeva
Senior teacher of Namangan State University

Foreign language teaching is developing globally, as well as in our country. The effectiveness and efficiency of teaching the target language is demanded immensely. Therefore, teaching English language is an artistic talent for all pedagogues in the world and the demand for fast and creative techniques to utilize in the classroom increased tremendously in every society. As well as in our country certain attention to gain progress and development is given. For example, in the fourth area of the Uzbekistan's Development strategy for 2017-2021 foreign language teaching cadres and the methods employed in the classroom are told to be innovative and communicative for the development of spoken language. Rather than traditional methods and less communicative techniques, the most modern and up to date way of tutoring the language is required in the XXI century.

Children learn their mother tongue by their mother who repeats the words again and again demonstrating with actions at the same time. This is the simplest way of acquiring the first language and it has been brought into many foreign language teaching classrooms. The linguists and methodologists analyzed the challenges and comforts of language teaching process creating specific methods and implementing them in the class. Starting from the very beginning direct method till the last communicative language teaching learners adapted different styles of language acquisition.

In all implemented methods and approaches there was a lack of practicality of the target language in speaking. On the other hand, a lot of students failed to express one's own mind of thinking orally but fulfilled in written English. This is why the need for spoken production of foreign languages could be another reason of several shifts in EFL methods.

Teaching vocabulary is one of the most discussed parts of teaching English as a foreign language. When the teaching and learning process takes place, problems would appear to the teachers. The teacher should prepare and find out the

appropriate techniques, which will be implemented to the students. A good teacher should prepare himself or herself with various and up-to-date techniques. Teachers need to be able to master the material in order to be understood by students, and make them interested and happy in the teaching and learning process in the classroom. The best way of achieving good results in teaching vocabulary is interaction which is confirmed to aid vocabulary development. Most importantly, interaction can help even those students who did not get involved in the interaction itself. The findings will raise teachers' awareness, that even those most frequent words cannot necessarily be learned because they occurred several times in class interaction. The quality of frequency of exposure to the targeted words is important. The words that received both form-focused and meaning-focused episodes displayed higher gains and retention rates. Further, the more interesting the vocabulary are to students, the better they are learned. Therefore, teachers can approach teaching vocabulary with these notions in mind so that they can teach vocabulary more effectively. To practice critical thinking, students need to participate in the discourse of the discipline to think, speak, and be listened to as they participate in the discipline's particular mode of inquiry. Students will not get enough practice just by talking to the instructor, and very little by just listening to the instructor. Students develop competency and become critical thinkers in classroom that provides opportunities for intensive, structured interaction among students. The interaction between the teacher and the students is an essential part of teaching and learning process.

Communicative language teaching method (CLT), or the communicative approach, is an approach to language teaching that emphasizes interaction as both the means and the ultimate goal of study. Even the name of this method shows basics of communication in real life and the acceptance of their use in various situations. Communicating with family members and friends is fun and full of excitements. How about talking in English about your interests and feelings to the instructor in the class? Is not it a great pleasure to speak in a very unusual not like the native language?

Since CLT method has been utilized by teachers, learners practiced English language through the interaction with one another conversing about their particular daily activities and experience, writing letters and exchanging ideas in discussions. The main importance of this method is that the use of input materials are taken from real life and authentic, written in the target language for purposes other than language learning. Thus, lessons are always interesting and practical.

Comparing to the other traditional methods like Grammar translation method or Audio lingual method the goal of language education in CLT is the ability to communicate in the target language.[80]

Classroom interaction stimulates the student involvement in the classroom. It fuels student motivation and help the students see the relevance of teachers' topic. It increases participation as all students are involved.

[80] Savignon J., Sandra (1997-01-01). Communicative competence: theory and classroom practice: texts and contexts in second language learning. McGraw-Hill, 1997.

Vocabulary is an important part of the English teaching process. It is supposed to be a very effective communicative device as it carries the highest level of importance within peoples' verbal interaction. However, language itself is not only individual lexemes put together, but it is necessary to follow a set of grammar rules to assure correct comprehension of speaker's intention. Therefore, vocabulary together with grammar rules acquisition plays significant role in foreign language teaching. Language acquisition is not only about how well one can use the grammar and vocabulary aspects, nonetheless it is all about the availability of spoken interaction in another language. Therefore, while teaching English language applying communication and communication based techniques, the social interaction among students develops as well as their motivation to better their speaking. Thereby, in this research all applicable modes of interaction techniques in developing vocabulary are clearly explained, compared and observed thoroughly.

Vocabulary is central to the learning and teaching of a second language as it affords learners access to all forms of oral and written communication that includes literature, music and content knowledge. Word knowledge is power as words serve as building blocks to learning. Vocabulary building often occurs through reading; however, in the foreign language classroom due to the heavy concept load involved in reading a second language it is unlikely that students will acquire the essential vocabulary needed to comprehend the content and information they encounter in many texts. One of the major roles of the teacher then becomes to assist students to learn vocabulary as well as to equip them with strategies for learning words. This research below shows and summarizes and analyzes different theories of vocabulary teaching and learning and translates this research into best practices for the foreign language classroom [81]. However many theories about vocabulary learning process were written, it still remains the matter of memory. Thus, there are several general principles for successful teaching, which are valid for any method. According to Wallace, 1988 the principles are:

- aim- what is to be taught, which words, how many need
- target vocabulary should respond students' real needs and interests
- frequent exposure and repetition
- meaningful presentation
- clear and ambiguous denotation or reference should be assured be assured.

Learning vocabulary is a complex process. The students' aim to be reached in learning vocabulary process is primarily their ability to recall the word at will and to recognize it in its spoken and written form. Generally, knowing a word involves knowing its form and its meaning at the basic level. In deeper aspects it means the abilities to know its (Harmer 1993): 1) Meaning, i.e. relate the word to an appropriate object or context   2) Usage, i.e. knowledge of its collocations, metaphors and idioms, as well as style and register (the appropriate level of

[81] Moeller, Aleidine Kramer; Ketsman, Olha; and Masmaliyeva, Leyla, "The Essentials of Vocabulary Teaching: From Thory to Practice" (2009). Faculty Publications: Department of Teaching, Learning and Teacher Education. 171.

formality), to be aware of any connotations and associations the word might have 3) Word formation, i.e. ability to spell and pronounce the word correctly, to know any derivations (acceptable prefixes and suffixes), 4) Grammar, i.e. to use it in the appropriate grammatical form. How words are remembered unlike the learning of grammar, which is essentially a rule based system, vocabulary knowledge is largely a question of accumulating individual items. The general rule seems to be a question of memory. And during the process of teaching and learning vocabulary an important problem occurs: How does memory work? Researchers into the workings of memory distinguish between the following systems (Thornbury, 2002): — short– term store – working memory – long– term memory.

Short - term store Short-term store is the brain capacity to hold a limited number of items of information for periods of time up to a few seconds. It is the kind of memory that is involved in repeating a word that you have just heard the teacher modelling. But successful vocabulary learning involves more than holding words for a few seconds. To integrate words into long - term memory they need to be subjected to different kinds of operations.

Working memory Working memory means focusing on word long enough to perform operations on them. It means the information is manipulated via the senses from external sources and/or can be downloaded from the long- term memory. Material remains in working memory for about twenty seconds. The existence of articulator loop enables this new material processing. It works a bit like audiotape going round a round again. It assures the short- term store to be kept refreshed. The ability to hold a word in working memory is a good predictor of language learning aptitude. The better ability to hold words in working memory the smoother the process of learning foreign languages is.

Long –term memory Long-term memory can be seen as kind of filling system. Unlike working memory, which has a limited capacity and no permanent content, this kind of memory has an enormous capacity and its contents are durable over time. However, to ensure moving new materials into permanent long-term memory, requires number of principles to be followed, described by Thornbury, 2002.
• Repetition – repetition of encounters with a word is very important, useful and effective. If the word is met several times over space interval during reading activities, students have a very good chance to remember it for a long time.

• Retrieval - another kind of repetition. Activities, which require retrieval, such as using the new items in written tasks, help students to be able to recall it again in the future.
• Spacing - it is useful to split memory work over a period of time rather than to mass it together in a single block.

• Pacing – to respect different learning styles and pace, students should be ideally given the opportunity to do memory work individually.

• Use - putting words to use, preferably in an interesting way, is the best way of ensuring they are added to long – term memory. This is so called "Use it or lose it" principle.

• Cognitive depth - the more decisions students make about the word and the more cognitively demanding these decisions are, the better the word is remembered.

• Personal organizing - personalization significantly increased the probability that students will remember new items. It is achieved mainly through conversation and role-playing activities.

• Imaging – easily visualized words are better memorable than those that do not evoke with any pictures. Even abstract words can be associated with some mental image.

• Mnemonics – tricks to help retrieve items or rules that are stored in memory.The best kinds of mnemonics are visuals and keyword techniques.

• Motivation - strong motivation itself does not ensure that words will be remembered. Even unmotivated students remember words if they have to face appropriate tasks.

• Attention - it is not possible to improve vocabulary without a certain degree of conscious attention.

To sum up, learning vocabulary begins in a learning environment that is rich in oral and written language, one in which incidental learning and direct teaching opportunities are provided to acquire and practice language. Classroom interaction stimulates the student involvement in the classroom. It fuels student motivation and helps the students see the relevance of teachers' topic. It increases participation as all students are involved. The interaction can be between the teacher and the students. This form of classroom interaction teaches the students to respect their superiors. They are given a chance to air their opinion in the class.

References:
1. http//:www.coe.int/Y/E/Cultural_Cooperation/education/Langua_
2. http://www.eltnews.com/features/interviews/036_michael_mccarthy1.shtml
3. http://www.ucl.ac.uk/english-usage/ice/ West M. Learning to Read a Foreign Language. London.
4. English teaching centres. How we teach English.   http://www.britishcouncil pl/English/ poleteme.htm.2000.
5. The ELT Newsletter-The weekly Column: Teaching Phrasal Verbs by mea http://www.eltnewsletter.com/column.shtme.2000.
6. News in Teaching English at the Secondary Level. Aleksandria. 1999 http://www.utpjournals.com /product/ cmlr/ 574/teaching 1.html.
7. Rambler: Learning speaking http;//search.rambler.ru.cgi-bin/rambler2003.

PROBLEMS AND SOLUTIONS OF INTEGRATING LISTENING AND SPEAKING

Sobirjon Daminjanov
Senior teacher of Namangan State University

Today, with the rapidly progressing and changing world, the need for specialists of various fields, who also possess good knowledge of English, is growing day by day. In this project work, we tried to show effective ways of integrating listening and speaking activities in EFL classes in Uzbekistan.

By the aforementioned Presidential Decree No.1875[82], it has been established to teach foreign languages from the 1st grade starting from 2013. For comparison, before adoption of this decree, foreign languages instruction at public schools began from the 5th grades. In light of the reforms under this decree, specialized classrooms of foreign languages were opened and equipped with latest multimedia resources and new methodological manuals, and highly qualified, experienced teachers have been appointed to manage these model classrooms. Modern teachers apply innovational and interactive methods in order to motivate the children to be engaged in more speaking activities aimed at raising their communication skills.

Comprehending and understanding a language is necessary when students are learning a new language due to the fact that people always need to communicate and interact with others in different moments or situations in their life.

English language teaching specialists conducted a baseline study to research the teaching of English for Specific Purposes (ESP) within higher educational institutions throughout Uzbekistan. One striking finding was the confusion that university language teachers have towards curriculum and syllabus. For example, most have trouble discussing the differences between these terms, because Uzbekistan language teachers often view each as the same thing. Additionally, a syllabi analysis conducted by English language teaching specialists using content analysis methodology revealed there are many mismatches between the curriculum of the institution and course syllabi. These findings, and the ones listed below, cause great concern. Findings[1,144]: i) Syllabus developers use different terms, such as a Curriculum, Schedule, and Calendar Plan for the same type of document. Majority of syllabi were derived from the mandated books (i.e., syllabus developers take the book prescribed by the ministry and copy topics from the book and thus convert the book into syllabus). Therefore, the syllabus reflects the book.

So, as a teacher of practical English language of ESP classes. Usually teachers like me use all teaching skills during teaching non philological classes. Almost groups consist of about 15 students. These students knowledge in English language is not same level. For example in my second year students of pedagogical

direction there are 5 male and 10 female students. Even some of them had not learn English at school or not good as well as we expected. The main difficulties or problem which I and my colleagues came to face are their listening and speaking abilities. Some of students know English or can understand your speaking but they cannot speak and express they opinion in English.

In early period of my learning of languages teacher usually taught us in grammar translation method, after graduating from the university we began to teach students. Of course we tried to do our best teaching young generation. But we knew only one method, it was the GTM. Because we thought there is not another ways or frame besides this. As a result our student's couldn't communicate freely like us. Gradually, we went to foreign countries to develop our teaching skills. There we began to learn other innovative methods even we couldn't imagine. Before we thought these methods were not suitable for lessons.

As I faced some challenges not working with students but dealing skills with them. Because almost all students have good grammar knowledge in English but very poor experience in skills like Listening and speaking. As we all know, Listening is basic skill for different learning processes. It is an active behavior which involves three basic steps: hearing, understanding and judging.

For example, when we were doing listening tasks with them, usually they couldn't catch meaning of words or they could understand these words in another context. Because, they learned only one or two meaning of the words. If we speak about celebrities he or she could understand it as celebrating some holiday. Because, at school or Academic lyceums they did not learned about Communicative competence. It is an ability and knowledge of a language user about how, what and where to speak appropriately from the view point of culture, traditions, shared rules and norms. As well as it is an ability of understanding social meaning and being understood within a social context.

So, universities its useful teaching them with linguocultural aspects. As a result they will use suitable variant of words, phrases or collocations. There are many types of teaching techniques of listening and speaking like: pre-listening tasks (where always we work vocabulary), while listening tasks (where we deal with content and listening itself) and after listening tasks (dealing with comprehension of listening and vocabulary). In the classroom we try to interact with students to make good interaction in order our teaching and learning process to become meaningful. Because I think communicative approach is based on the premise that what we do in the classroom should have some real life communicative values. Real life listening is integrated into such an approach.

There are a number of important principles that guide language learning as well as principles that illuminate language teaching [2.128]. For this case, we will include some principles that we consider essential, but there are many more. First we will consider two general principles that deal with what a learner should be able to do with the foreign language and culture.

To meet the need for specifically and overtly teaching students good speaking and listening skills, it is recommended that teachers

Be aware of the distinction between "learning through talk" and "learning to use talk," and provide opportunities to increase fluency in both areas [3.77].

Involve students in a variety of class formats that encourage small-group discussions, dramatic improvisations, and conversations in order to discover the potential power of talk.

Assist students in discovering what is valuable, powerful, and enjoyable in the way they use talk to explore, express, and explain ideas.

Ensure that students regard listening as an active component of conversations and discussions and that participation does not mean monopolizing the floor.

So Language and culture are intertwined [1.56]. A particular language usually points out to a specific group of people. When you interact with another language, it means that you are also interacting with the culture that speaks the language. You cannot understand one's culture without accessing its language directly.

In conclusion, we can say that, these two skills of listening and speaking are closely linked and are at the heart of language learning. As we said above, you learn how to speak by hearing words and copying them. And you learn how to construct longer sentences and tell stories by hearing others and trying yourself. Learning how to speak requires lots of experimentation – trying, making mistakes, correcting your mistakes, succeeding, repeating and practicing.

References:
1. David L. Chiesa, Ph.D. (Ed.) Ulugbek Azizov, Ph.D.Svetlana Khan, Klara Nazmutdinova. -Komila Tangirova, Reconceptualizing language teaching: An In-Service Teacher Education Course In Uzbekistan.
2. Brown, H. D. (2000). Principles of language learning and teaching (4th ed.). New York: Longman.
3. Rooks, G. (1994) Let's Start Talking. Boston, MA.

NEW APPROACHES AND MODERN METHODS OF TEACHING FOREIGN LANGUAGES

Nilufar Sadullaeva
Teacher of Uzbekistan State World Language University

Today is the whole world teaching foreign languages, especially English has become an essential part of education in all its' branches. We can even find two main types of English language teaching methodology like teaching English using traditional and modern methodology. But at the latest period in the whole world teachers tend to use modern methodology all the time. This becomes clear when we look at the results achieved using these two methods. As results show today modern methodology allows learns to communicate the real language rather than the traditional method. Taking into consideration this factor the government of our

country is doing a lot in order to develop foreign language teaching in Uzbekistan using modern methodology. As a clear example of this we can mention the presidential decree N1875 dated December 10, 2012 "On measures of developing foreign language learning". As it is mentioned in this decree, it is important to teach foreign languages using communicative methods, which enables teachers to encourage their students to become creative learners. In this article we decided to analyze the peculiarities of both traditional and modern methodology of teaching English. Clearly, one of the aims of any methodology in foreign language teaching is to improve the foreign language ability of the student. However, traditional methodology is based largely on a reduction on the integrated process of using a foreign language into subsets of discrete skills and areas of knowledge in isolation. Following on from this, traditional methodologies are strongly associated with the teaching of language which is used in a certain field related to the students' life or work. As stated in the book "Teaching English as a foreign language", "the recognition that many students of English need the language for specific instrumental purposes has led to the teaching of ESP-English for Special or teaching output created: they uniform the reader about "the proliferation of courses and materials being designed to teach English for science, medicine, agriculture, engineering, tourism and like " [1,9], which actually meant that the content of the course was limited to the specific vocabulary and grammar of the chosen field. For example, agricultural courses included exclusively agricultural vocabulary and all grammar was presented only in agricultural context. Vocabulary, phrases, and sample sentences from other fields and activities, even from the realm of specifically communicative English, were excluded. Unlike traditional methodology, modern mythology is much more student-centered. According to Jim Scrivener, the teacher's main role is to "help learning to happen" which includes "involving" students in what is going on "by enabling them to work at their own speed, by not giving long explanations, by encouraging them to participate talk, interact, do things, etc. [3,18-19]. Briefly put, the students are the most active element in this process. The teacher is here not to explain but to encourage and help students to explore, try out, make learning interesting, etc. Though being essential, the aim of learning a foreign language according to modern methodology is still discussed, and there is a variety of possible aims. In his book "Learning Teaching", "Jim Scrivener claims, that nowadays a great emphasis is put on "communication of meaning". He also highlights the communicative competence which is, as he defines it, "being able to use the language for meaningful communication". The reason of choosing this theme is that we are interested in methods of teaching English focusing on the development of language learning skills. Teaching should be student-centered, motivation springs from within, it can be sparked, but not imposed from without, language learning and teaching are successful when they meet student's needs in particular circumstance, the acquired language skills must serve the students in everyday life. Language teaching and language learning are successful if they look life a cooperation process when one's feelings, values and aspirations are revealed either

at a very deep level or in surface activities such as games, simulations, dramatizations, etc. Students should acquire knowledge of the language actively through use as experience is constantly transformed by deeds. Control of language includes the ability to understand messages and implicate them in the context. Development of language control is impossible without creativity when students experience the use of the new language as an important social skill. Various activities are related to literary, historical, philosophical, sociological or other content being studied in the language. New medium present additional opportunities for students to view and hear themselves as they attempt to us the language in authentic ways. As for testing, it shouldn't be punitive, it should be a learning experience that is part of the on going course, involving students in working out interesting problems, being motivational and a means of growth for students. Interactive methods make it possible entrance another culture, developing are tolerance for difference without confusion of the own sense of identity. The use of interactive methods also implies taking the language and its learning out of the classroom as the world opens up throng travel, technology and shared interests. Second language learning is a developmental process. Learners use existing knowledge to make the incoming information comprehensible and they must actively use the new information, while introduction, interactive methods teacher should take into considerations students preferred learning style and to much the teaching style to achieve optimal learning in the classroom.

Thus many professionals refer to this methodology as the Communicative Language approach. Another group of authors headed by Broughton propose a different idea. They point out that foreign languages are taught "not simply for the learner to be able to write to a foreign pen friend" but to broaden his or her horizons by introducing "certain ways of thinking about time, space and quantity and attitudes towards" issues we have to face in every day life [1, 9-10]. Briefly put, some people learn a foreign language most importantly to be able to communicate with foreign people and other people learn a foreign language above all to see the world from a different point of view, to discover new approaches to life or to find out about other cultures. In modern methodology as has been highlighted about the role of pronunciation is important. Language cannot be separated from sound. We can even say that language is sound. When we talk or when we sing we use our throats to make sounds. The throat is the center of creating the sound. Unless we are able to make sounds and to hear them properly we cannot communicate in a language, even if that is the mother tongue or a foreign tongue. The pronunciation of the sounds in a language includes stress, rhythm and intonation. Each language has its own specific pronunciation system. In early childhood it is not difficult for us to acquire the specific intonation ad pronunciation of our native tongues. We need no formal instruction. However, it is quite different with a foreign language we want to master. The difficulty starts when the learner of a second language to the new language he/she is learning. Some sounds are similar in two languages and so they will be easily acquired. Other sounds will need more attention and so they will have to be extensively

practiced until they become habits. The proper learning of pronunciation forms the basis for further success in mastering English. The evergrowing need for good communication skills in English has created a huge demand for English teaching around the world. Millions of people today want to improve their command of English or to ensure that their children achieve a good command of English. Moreover, opportunities to learn English are provided in many different ways such as through formal instruction, travel, and study abroad, as well as through the media and the Internet. The worldwide demand for English has created an enormous demand for quality language teaching and language teaching materials and resources. Learners set themselves demanding goals. The demand for an appropriate teaching methodology is therefore as strong as ever. This paper deals with the traditional and innovative methods and approaches of teaching which are critically examined, evaluated and some modifications in the delivery of knowledge is suggested. As such, the strengths and weaknesses of each teaching methodology are identified and probable modifications that can be included in traditional methods are suggested. It is also examines the present scenario of English language teachers as regards Information Communication Technology (ICT) integration and tries to determine if ICT skills of English language teachers in the light of existing infrastructure facilities are adequate to promote English language teaching and learning. Keywords: Innovative, Communication, Technology INTRODUCTION No doubt, English language is an international language, spoken in many countries both as native and as a second or foreign language. Grammar translation method. Sometimes also known as, the Classical Method, this traditional teaching technique was used to teach Latin and Greek and was particularly in vogue during the 16th Century. The focus at this time was on the translation of texts, grammar, and rote learning of vocabulary. There was no emphasis on speaking and listening comprehension because Latin and Greek were taught more as academic subjects rather than a means of oral communication. This teaching method is still common in many countries and institutions around the world, and still appeals to those interested in languages from an intellectual or linguistic perspective. However, it does little to improve your ability to use the language for oral communication. As a teacher, you have already studied some of the approaches and methods used in language teaching. There are some features below: • Learning language through detailed analysis of grammar rules ; • Reading and writing are the major focus; • Vocabulary selection is based on reading texts; • Words are taught through dictionary study, memorization and bilingual word lists; • Translation is a central technique.

References:

1.Кадирова Ф. Х. New approaches and modern methods of teaching foreign language pronunciation // Молодой ученый. — 2016. — №25. — С. 542-544. — URL https://moluch.ru/archive/129/35514/ (дата обращения: 15.03.2019).

2. Гузеев. В.В. Метод проектов как частный случай интегративной технологии обучения. // Директор школы, 1995.- №6.

3.Мартьянов Т.М. в статье «Использование проектных заданий на уроках иностранного языка»

4.Новикова. Т. Проектные технологии на уроках и во внеурочной деятельности. // Народное образование, 2000.- №7.

5 Bonilla Carvajal, C. A. (2013) "Grammar-Translation Method": A linguistic historic error of perspective: Origins, dynamics and inconsistencies. *Praxis & Saber, 4*(8) ISSN-e 2216-0159.

THE IMPORTANCE OF VOCABULARY IN LANGUAGE LEARNING AND HOW TO BE TAUGHT

Feruza Erkulova
Teacher of Namangan State University

In this article, I summarize important research on the importance of vocabulary and explaining many techniques used by English teachers when teaching English, as well as my own personal view of these issues.

In the field of education, including English (from personal experience), education in Uzbekistan is still dominated by the view that knowledge is a set of facts that have to be memorized. Teaching learning process as focuses on the teacher as a prominent source of knowledge. As a result, students may have problems to understand academic concepts as what they usually get is something abstract. Many students can serve a good level of memorization of teaching material but in the end of teaching learning process," they actually do not understand it at all.Nation (2011) statesKnowledge "is constructed by humans. Knowledge is not a set of facts, concepts, or laws waiting to be discovered. It is not something that exists independent of knower. Humans create or construct knowledge as they attempt to bring meaning to their experience. Everything that we know, we have made. Based on this opinion, a learning process that focuses on the teacher is no longer suitable. It is because our brain is continuously finding meaning and saving meaningful cases, and learning processes have to involve students in finding meaning. Teaching and learning processes have to make it possible for the students to understand the meaning of their learning material. Students as the learning subject are the starting point in teaching and learning, which measure the success of the teaching learning process. Teaching and learning can be successful when the students can directly feel the advantages of learning materials by experiencing and learning it.

Vocabulary knowledge is often viewed as a critical tool for second language learners because a limited vocabulary in a second language impedes successful communication. Underscoring the importance of vocabulary acquisition, Schmitt (2000) emphasizes that "lexical knowledge is central to communicative competence and to the acquisition of a second language" p. 55)

Nation (2001) further describes the relationship between vocabulary knowledge and language use as complementary: knowledge of vocabulary enables

language use and, conversely, language use leads to an increase in vocabulary knowledge.

The importance of vocabulary is demonstrated daily in and out the school. In classroom, the achieving students possess the most sufficient vocabulary.

Researchers such asLaufer and Nation (1999), Maximo (2000), Read (2000), Gu (2003), Marion (2008) and Nation (2011) and others have realised that the acquisition of vocabulary is essential for successful second language use and plays an important role in the formation of complete spoken and written texts. In English as a second language (ESL) and English as a foreign language (EFL) learning vocabulary items plays a vital role in all language skills (i.e. listening, speaking, reading, and writing (Nation,2011).Rivers and Nunan (1991), furthermore, argue that the acquisition of an adequate vocabulary is essential for successful second language use because without an extensive vocabulary, we will be unable to use the structures and functions we may have learned for comprehensible communication.

Research has shown that second language readers rely heavily on vocabulary knowledge and the lack of that knowledge is the main and the largest obstacle for L2 readers to overcome (Huckin,1995). In production, when we have a meaning or concept that we wish to express, we need to have a store of words from which we can select to express this meaning or concept. "When students travel, they don't carry grammar books, they carry dictionaries" (Krashen, as cited in Lewis, 1993, p25Many researchers argue that vocabulary is one of the most important-if not the most important- components in learning a foreign language, and foreign language curricula must reflect this. Wilkins (1972) states that:

"There is not much value in being able to produce grammatical sentences if one has not got the vocabulary that is needed to convey what one wishes to say … While without grammar very little can be conveyed, without vocabulary nothing can be conveyed" p97).Other scholars such as Richards (1980) and Krashen (1989), as cited in Maximo (2000)state many reasons for devoting attention to vocabulary. "First, a large vocabulary is of course essential for mastery of a language. Second language acquirers know this; they carry dictionaries with them, not grammar books, and regularly report that the lack of vocabulary is a major problem".

On the other hand, vocabulary has been acknowledged as L2 learners' greatest single source of problems (Meara, 1980). This remark may possibly reflect that the open endedness of a vocabulary system is perceived to be a cause of difficulty by learners. Another possible reason is that, unlike syntax and phonology, vocabulary does not have rules the learners may follow to acquire and develop their knowledge. In other words, it is not clear in L2 vocabulary learning what rules apply or which vocabulary items should be learned first. Oxford (1990)also claims that vocabulary is "by far the most sizeable and unmanageable component in the learning of any language, whether a foreign or one's mother tongue, because of tens of thousands of different meanings" Despite these difficulties that language learners face in L2 vocabulary, they still have to deal

with it in their examinations as "vocabulary has traditionally been one of the language components measured in language tests" (Schmitt, 1999, 189). Furthermore, many learners see second language acquisition (SLA) as essentially a matter of learning vocabulary and therefore they spend a great deal of time on memorising lists of L2 words and rely on their bilingual dictionary as a basic communicative resource. As a result, language teachers and applied linguists now generally recognize the importance of vocabulary learning and are exploring ways of promoting it more effectively. Some of this research takes the form of investigation of strategies learners use specifically for vocabulary (VLS), which is our focus of attention.

This section reports on research results aimed at investigating the techniques used by a teacher of English in presenting the meaning and form of vocabulary.

Commonly, there are several techniques concerning the teaching of vocabulary. However, there are a few things that have to be remembered by most English teachers if they want to present a new vocabulary or lexical items to their students. It means that the English teachers want students to remember new vocabulary .Then, it needs to be learnt, practiced, and revised to prevent students from forgetting. Techniques employed by teachers depend on some factors, such as the content, time availability, and its value for the learners (Takač, 2008). This makes teachers have some reasons in employing certain techniques in presenting vocabulary. In presenting one planned vocabulary item, the teacher usually combined more than one technique, instead of employing one single technique. Teachers, furthermore, are suggested to employ planned vocabulary presentation as various as possible (Pinter, 2006).

Here are some techniques of teaching vocabulary as stated by Brewster, Ellis, and Girard (1992).

a. Using Objects

Using this technique includes the use of realia, visual aids, and demonstration. They can function to help learners in remembering vocabulary better, because our memory for objects and pictures is very reliable and visual techniques can act as cues for remembering words (Takač, 2008). In addition, Gairns&Redman(1986) statethat real objects technique is appropriately employed for beginners or young learners and when presenting concrete vocabulary. Objects can be used to show meanings when the vocabulary consist of concrete nouns. Introducing a new word by showing the real object often helps learners to memorize the word through visualization. Objects in the classroom or things brought to the classroom can be used.

b. Drawing

Objects can either be drawn on the blackboard or drawn on flash cards. The latter can be used again and again in different contexts if they are made with cards and covered in plastic. They can help young learners easily understand and realize the main points that they have learned in the classroom.

c. Using Illustrations and Pictures

Pictures connect students' prior knowledge to a new story, and in the process, help them learn new words. There are plenty of vocabularies that can be introduced by using illustrations or pictures. They are excellent means of making the meaning of unknown words clear. They should be used as often as possible. The list of pictures includes: posters, flashcards, wall charts, magazine pictures, board drawings, stick figures and photographs. Pictures for vocabulary teaching come from many sources. Apart from those drawn by the teacher or students, they are sets of colorful pictures intended for schools. Pictures cut out of newspapers and magazines are very useful as well. Nowadays many readers, vocabulary books and course books contain a vast number of attractive pictures that present the meaning of basic words. The teacher can use learning materials provided by the school. They can also make their own visual aids or used pictures from magazines.

Visual support helps learners understand the meaning and helps to make the word more memorable.

d. Contrast

Some words are easily explained to learners by contrasting it with its opposite, for instance, the word" good" contrasted with the word "bad". But some words are not. It is almost impossible to contrast the words whose opposite is the gradable one. When the word "white" is contrasted with the word "black", there is an "in between" word" grey". Furthermore, verb "contrast" means to show a difference, like photos that reveal how much weight someone lost by contrasting the "before" and "after" shots. Many more studies have also shown that vocabulary is best acquired if it is similar to what is already learnt (e.g. Rudska et al., 1982, 1985), it is not surprising that learning synonyms is a way to expand our vocabulary. Learning about synonyms is important also because this is how dictionaries are organized. Putting bilingual dictionaries aside, mono-lingual dictionaries essentially use words to explain words, and in this process, synonyms are often used(Ilson, 1991).

e. Enumeration

An enumeration is a collection of items that is a complete, ordered listing of all of the items in that collection. It can be used to present meaning.. In other words, this technique helps when any word is difficult to explain visually. We can say "clothes" and explain this by enumerating or listing various items. Teacher may list a number of clothes e.g. address, a skirt, trousers etc ,and then the meaning of the word "clothes" will became clear. The same is true of 'vegetable' or "furniture", 'for example(Harmer 1991).

f. Mime, Expressions and Gestures

Klippel (1994) implies that "mime or gesture is useful if it emphasizes the importance of gestures and facial expression on communication. At the essence it can not only be used to indicate the meaning of a word found in reading passage, but also in speaking activity as it stresses mostly on communication. Many words can be introduced through mime, expressions, and gestures. For example, adjectives: "sad" ," happy"; mime and taking a hat off your head to teach hat and

so on. Several studies have emphasized the role of gestures in second language (L2) acquisition (Gullberg, 2008). Teachers tend to gesture a lot (Sime, 2001; Hauge, 1999), especially when addressing young learners and/or beginners. It is commonly acknowledged that "teaching gestures "capture attention and make the lesson more dynamic. Using analyses of video recordings of English lessons to French students, Tellier (2007) determined three main roles for teaching gestures: management of the class (to start/end an activity, to question students, request silence, etc.), evaluation (to show a mistake, to correct, to congratulate, etc.) and explanation to give indications on syntax, underline specific prosody, explain new vocabulary, etc.). Teaching gestures appear in various shapes: hand gestures, facial expressions, pantomime, body movements, etc. They can either mime or symbolize something and they help learners to infer the meaning of a spoken word or expression, providing that they are unambiguous and easy to understand. This teaching strategy is thus relevant for comprehension (Tellier, 2007). However, its utility may depend on the kind of gesture used by the teacher. It has been highlighted that foreign emblems, for instance, may lead to misunderstandings when it is not known by the learners (Hauge, 1999; Sime, 2001).

In addition to supporting comprehension, teaching gestures may also be relevant for learners' memorization process. Indeed, many second language teachers who use gestures as a teaching strategy declare that they help learners in the process of memorizing the second language lexicon. Many of them have noticed that learners can retrieve a word easily when the teacher produces the gesture associated with the lexical item during the lesson. Others have seen learners(especially young ones) spontaneously reproducing the gesture when saying the word. The effect of gestures on memorization is thus something witnessed by many but hardly explored on a systematic and empirical basis(Tellier, 2008).

g. Guessing from Context

Guessing from context as a way of dealing with unfamiliar vocabulary in unedited selectionshas been suggested widely by L1 and L2 reading specialists (Dubin, 1993). Nation and Coady (1988) claim that there are two types of contexts. The first type is the context within the text, which includes morphological, semantic and syntactic information in a specific text, while the second one is the general context, ornon-textual context, which is the background knowledge the reader has about the subjects being read. Williams (1985) agrees with Nation and Coady in considering the specific context as ''the other words and sentences that surround that word..... it follows that other words in the context of the unfamiliar word often 'throw light on' its meaning. These other words can be found in the sentence containing the unknown word or other sentences beyond the sentence of the unknown item. Similarly, McCarthy (1988) sees context as within the text itself i.e. the morphological, syntactic, and discourse information, which can be classified and described in terms of general features. Learning from context not only includes learning from extensive reading, but also learning from taking part in a conversation, and learning from listening to stories, films, television or the radio

(Nation, 2001). In order to activate guessing in a written or spoken text, there should be four elements available: the reader, the text, unknown words, and clues in the text including some knowledge about guessing. The absence of one of these elements may affect the learner's ability to guess. Furthermore, this technique encourages learners to take risks and guess the meanings of words they do not know as much as possible. This will help them build up their self-confidence so that they can work out the meanings of words when they are on their own. There are many clues learners can use to establish meanings for themselves, such as illustrations, similarity of spelling or sound in the mother tongue, and general knowledge(Walters, 2004).

I. Eliciting

This technique is more motivating and memorable by simply giving pupils a list of words to learn.

j. Translation

Even though translation does not create a need or motivation of the learners to think about word meaning (Cameron, 2001), in some situations translation could be effective for teachers, such as when dealing with incidental vocabulary (Thornbury, 2002), checking students' comprehension, and pointing out similarities or differences between first and second language, when these are likely to cause errors (Takač, 2008). There are always some words that need to be translated and this technique can save a lot of time. This piece of work aims to highlight the importance of vocabulary learning as an essential part in foreign language learning. Although it has been neglected for many decades, during the 80s it became a 'hot' topic for researchers. Lexical knowledge is central to communicative competence and to the acquisition of a second/foreign language and a lack of vocabulary knowledge is an obstacle to learning.

An attempt is made to review the trends in the area of teaching vocabulary through various techniques ESL/EFL teachers use when teaching .Before presenting the meaning or form of vocabulary items, teachers need to notice the type of the vocabulary, the students' level and characteristics, and also the value of the techniques for the learners. In other words, students' age, level of education as well as English proficiency ...etc may affect their learning, so teachers need to be aware of these differences when applying their teaching technique's. They can further provide their students with vocabulary learning strategies with opportunities to encounter words repeatedly and in more than one context.

References:

1.Annisa, A., (2013) Techniques in presenting vocabulary to young EFL learners. Journal of English andEducation, 1(1), 11-20.

2. Arnaud, P. &Bejoint, H. (1992).Vocabulary and Applied Linguistic. Basingstoke: Macmillan. Berne, J. I., &Blachowicz, C. L. Z.,(2008)What reading teachers say about vocabulary instruction: Voices from the classroom. The Reading Teacher 62 (4).314-323.

3. Cameron, L. (2001). *Teaching languages to young learners*. Cambridge: Cambridge University Press.

4. Carter, R., & McCarthy, M. (Eds.).(1988). Vocabulary and language teaching. London: Longman.

5. Folse, K. (2004). Vocabulary Myths: Applying Second Language Research to ClassroomTeaching. Ann Arbor: The University of Michigan Press.

6. Hatch, E. & Brown, C. (1995).Vocabulary, Semantics, and Language Education. Cambridge: Cambridge University Press.

7. John Read (2004). 7. RESEARCH IN TEACHING VOCABULARY.Annual Review of Applied Linguistics, 24, pp 146-161. doi:10.1017/S0267190504000078.

8. Linse, C. T. &Nunan, D. (Ed). (2005). Practical English language teaching: Young learners. New York: McGraw.

9. Nation, P. (Ed.). (1994). *New ways in teaching vocabulary.*Alexandria, VA: TESOL. Nation, I. S. P. (2001).Learning vocabulary in another language. Cambridge: Cambridge University Press.

10.Schmitt, N. (2000). Vocabulary in language teaching. Cambridge: Cambridge University Press.

11. Tellier, Marion (2007). How do teacher's gestures help young children in second language acquisition? Proceedings of the meeting of International Society of Gesture Studies, ISGS 2005:Interacting Bodies, June, 15th-18th, ENS Lyon, France. http://gesture- lyon2005.enslsh. fr/IMG/pdf/TellierFINAL.pdf

12. Teller, Marion., (2008). The effect of gestures on second language memorization by young children. Gesture, John Benjamins Publishing, 8 (2), pp.219-235.<hal-00375251>

13. Taylor & Francis (2014). Measurement Instrumentation, and Sensors Handbook CRC Press.

INTEGRATING LANGUAGE SKILLS IN COMMUNICATIVE LANGUAGE TEACHING METHOD

Mushtariybonu Tojiboyeva
Masters student of National University of Uzbekistan

Learning a language is an amazing fact and language acquisition is one of the most impressive and fascinating aspects of human development. Second language acquisition theories emphasize the role of the environment, especially opportunities to interact with speakers who adapt their language and interaction patterns to meet learners' needs.

The ever growing need for good communication skill and speaking skill in English has created a great demand in the methods of teaching English.

The main purpose of foreign language teaching is to communicate with language. Meanwhile, communicative language teaching is the effective way to achieve this goal. Many students display a lack of confidence in speaking English and this had motivated the teachers of English to explore the possibility of

introducing a course which would help them gain more confidence in communicating in English and also provide them with more job opportunities.

There are many methods and opportunities to teach English, such as, travel, study abroad, media and internet. Communicative Language Teaching, CLT, facilitates and fulfills the learning process to improve the spoken skill when done with various activities, even though the teachers face many challenges, while teaching the course. Throughout more than twenty years, this method has been confirmed and spread widely.

CLT is the innovation of the foreign language teaching not only does it improve students' communicative competence effectively, but also carries out the quality education in languages. The communicative approach emphasizes that the ability to use language appropriately is another essential aspect of communicative competence. The principle applied here is that grammatical competence and lexical knowledge are not enough to enable students to operate efficiently in target language.

Any learners in any part of the world want to speak and communicate only in English. Generally, the language learners find themselves with multiple demands, as they learn to communicate and meet the need for learning that language. Their demands are always focused on accuracy, fluency, and flexibility.

The four skills of language – listening, speaking, reading and writing – are interdependent to each other and it is felt that there is an inadequacy of a four skill model of language. But within the last quarter century, communicative language teaching has been put around the world as the 'new' or 'innovative' approach to teach English as a second language. Broadly speaking, the best approach to teach people to use a language is to move from communication to language and then from language to communication.

Communication is an important part of the goal of language teaching. People learn English for some reason, in some way; they want to communicate in English. A vital part of learning a language involves the act of communication itself.

Speaking a language is really difficult for foreign language learners because effective oral communication requires the ability to use the target language appropriately in social interactions. Of course, non-linguistic elements such as gestures and body language, postures, facial expressions, and so on also convey messages, with or without speech. One of the big challenges that language teachers face is promoting oral language.

An English teacher should know what counts as speaking in language learning and how to promote such skills. Speaking is not the oral production of written language, but rather, it involves learners in the mastery of a wide range of sub skills, which constitute an overall competence in the spoken language.

As English has become the global language of communication, many learners want to speak and interact in a multiplicity of situations through the language. Speaking is desire and purpose driven when genuinely communicated, which may involve expressing ideas and opinions wish or desire to do something,

negotiating or solving a particular problem, establishing or maintaining social relationships and friendships.

Speaking is very rarely carried out in isolation and naturally it becomes an interactive skill. Widdowson (1978: 58) comments; 'what is said is dependent on an understanding of what else has been said in the interaction'[83]. If one cannot understand what is said, one is certainly unable to respond. Language is a form of social action because when communication takes place in the context of structured exchange, meaning is thus socially regulated. To speak a language, one must know how the language is used in a social context. In fact, oral communication involves a very powerful nonverbal communication system.

Therefore it becomes the responsibility of the language teachers to provide learners with opportunities for meaningful communicative behavior about relevant topics by using learner learner interaction as the key to teach language for communication because "communication derives essentially from interaction".

The aim of language (L2) teaching in any part of the world is to develop understanding of language and culture through a foreign language and to develop a positive attitude towards communication in L2 by providing basic practical communication ability in hearing and speaking.

Communicative approach has become very popular among the learners as it is relevant to all four language skills. The concept of communication can refer both to the properties of language and to social behavior. Communicative method is a way for both teacher and students to get the most out of the classroom experiences.

Teachers' motto is "utilize your own creativity", to create activities and exercises that would engage all students with hands on practice. It is good to incorporate quizzes and tests based on real life situations and practical combinations of fill in the blanks, multiple choice, and true or false. Thereby, language learners don't feel themselves as if they are having scientific subject instead they enjoy being in the classroom.

As a language teacher it is important to know what counts as speaking in learning and how to promote such skills. This part of the teaching tries to explore communicative activities, including challenges and benefits of their use, and the criteria for determining to what degree an activity is communicative.

Communicative activities are always needed to encourage the learners to speak with and to listen to other learners, as well as with the people in society. Such activities have real purposes: to find information, break down barriers, talk about self, and learn about the culture.

Even when a lesson is focused on developing reading and writing skills, by integrating communicative activities, these skills can be best brought out among the students.[84] This research on communication and spoken skill shows that more learning takes places when students are engaged in relevant tasks within a dynamic learning (learner-centered) environment rather than in traditional teacher led (teacher-centered) environment of learning.

---

[83] Widdowson H. Teaching Language as Communication. 1979
[84] https://www.monografias.com/trabajos17/integrated-skills/integrated-skills.shtml

The activities boost students' self-confidence as they start being active during the classroom. As long as the tasks are involving and integrated with language skills rather than language aspects like grammar and vocabulary, students get more used to language use in real life situations. Apart from speaking skill, the students are given exercises in listening, reading and writing also. As these students come from L 2 background, they struggled hard to follow the teacher in the beginning, but later on, they picked up the speed of learning mainly by the use of such activities.

Learning is enhanced when learners are involved in the decision making process and the content of the course is directly related to their immediate needs. For these reasons, we found that it is prudent to not only diagnose the learners' linguistic problems, but also the communicative contexts in which they use English outside the classroom. The spoken-skill can be developed simply by assigning students various activities discussed above and some more activities like group discussion, role-play, speaking on general topics, etc.

Generally, most of the students like the course, as it makes them learn all the four kinds of language skills. It helps them improve their vocabulary and pronunciation. They are able to think and write in English. Their shyness, inferiority complex and fear for the target language are all driven away; they gain self-confidence to face persons who speak English.

They could find all activities useful and enjoyable to do, particularly when done in pairs or groups. Thus they felt a freedom of speech in all activities. Thus they get motivated to speak in English whenever and wherever possible.

In developing the four skills, linguists constantly refer to the importance of using language from relevant sources, and producing language towards relevant ends. Skills are developed extensively and often enjoyably through communicative activities. We have looked at various types of communicative activity all of which generally involve gathering, exchanging, and producing information in English.

Such activities motivate the learners, their further learning process itself, they give the teacher information on progress, and they thereby provide a context for deciding which elements of language form the learners need help with.

Thus language learning is proved as a gradual process that involves creative use of language, and trial and error. Although errors are a normal product of learning, the ultimate goal of learning is to be able to use the new language effectively and meaningfully. So successful language learning involves the use of effective learning and communication strategies.

References:

1. Widdowson H. Teaching Language as Communication. 1979
2.https://www.monografias.com/trabajos17/integrated-skills/integrated-skills.shtml
3. Richards Jack C. and Theodore S. Rodgers, "Approaches and Methods in Language Teaching", Cambridge, Cambridge University Press, 2001.

BRAINSTORMING IN EFFECTIVE TEACHING OF ESP STUDENTS

Mavluda Karimbaeva & Feruza Vohidova
Teachers of Andijan State University

There are a great number of modern interactive technologies used in the pedagogical process and one of them is called "brainstorming". It can be considered as not so modern and actual, but anyway this method works.

The urgency of the issue due to the fact that the brainstorming as a creative method of solving problems, and stimulates the activity of intuitive thinking of people in the search for ideas, proposals. It promotes the integration of the accumulated information and on this basis significantly increases the effectiveness of the decisions, which is especially important in a competitive environment where innovative strategies are needed, unconventional ideas and actions, new ways of behavior.

The article deals with the "brainstorming" as a method of collaboration in solving creative problems at English lessons.

It is generally agreed today that during the epoch of international contacts, studying English became especially actual. Learning a foreign language is a challenging task. Teaching English as a second language is a very interesting, fascinating and at the same time very responsible process. It goes without saying, that ESL teachers have an important mission. To be more exact, our task is not only teaching such aspects as grammar, phonetics, formation of a foreign communicative competence and so on. First of all, we open absolutely new unknown world of foreign culture and immerse learners in the atmosphere of tolerance, respect and friendship. Of course, it can't be denied, that the process of language teaching and learning is tightly connected with certain difficulties.

The first thing that needs to be said is that teaching English is a complicated task, because different students have different levels of English language proficiency. If you have a class of learners with similar learning styles, you can afford to use a similar approach. However, if you have a class of mixed learning styles then you need to try to provide instruction using as many different methods as possible. Besides, not all of the students are really interested to know foreign language and speak it fluently. The main reason is that they aren't sure to have a chance to communicate with native English language speaker. But it is really possible nowadays to have foreign pen friends; moreover, it is a great chance to practice language skills. First of all, if we want our students to be highly motivated to study English language properly, we have to support and motivate them ourselves! Undoubtedly, we are to make great efforts in order to achieve the necessary results. Speaking about teaching English or any other language, motivation combines such aspects as interesting and fascinating structure of the lessons, positive and friendly atmosphere [2, 36]

The lesson is a key element of the educational process. The most important issues of all teachers are to increase the effectiveness of the lesson as the main form of teaching students. The lack of knowledge of learners in foreign language is

in the imperfection of the lesson, a significant part of which is monotonous conducting lessons: the student is only a passive observer of the lesson.

The teacher should communicate with their students in a foreign language in such a way to make each lesson interesting and informative. Formation of positive motivation should be seen as a special challenge. As a rule, the reasons are related to cognitive interests of students demand new knowledge, skills, abilities. But the first and natural point to study a foreign language is communication. It is necessary to choose such forms of lesson that will stimulate students, arrange a favorable climate, orienting students on communication and speech activity.

New textbooks, built on the communicative method of learning a foreign language take into account the need for the development of speech activity and speech interaction of students.

Brainstorming with a group of people is a powerful technique. Brainstorming creates new ideas, solves problems, motivates and develops teams. Brainstorming motivates because it involves members of a team in bigger management issues, and it gets a team working together. However, brainstorming is not simply a random activity. Brainstorming needs to be structured and it follows brainstorming rules.

Brainstorming techniques can take a few basic approaches. Once you understand how they work, you can mix and match them for the best results.

Undoubtedly, foreign language lessons using the method of "brainstorming" are non-traditional forms of lessons in modern school. By learning this mental process, students will be able to:

1) Analyze the strengths and weaknesses of the opposing points of view and the ability to put yourself in other people;

2) The realization that senses represent a response to the situation and that they would be different, whether related to different situations;

3) Realization of the limits of their knowledge and propensity to prejudice;

4) Communication and fair treatment of people who express unpopular ideas or beliefs;

5) To mobilize all their available resources to solve the problem and find the optimal solution, not only for the adoption of its point of view;

6) The ability to welcome interesting questions as an opportunity to send thoughts in a new direction;

7) To develop observations and conclusions;

8) To distinguish the facts of unrelated to the subject;

9) To assess the consequences of actions, beliefs, and ideas. [4, p. 108]

Given the specificity of "foreign language" of the object, this method can provide the necessary conditions for enhancing cognitive and speech activity for each group, giving each of them the opportunity to reflect and to realize a new language material, to obtain sufficient oral practice to develop the necessary skills.

It is interesting that in the process of properly organized brainstorming middle mental abilities begin to express almost twice as many interesting ideas, than when he thinks of a solution of the problem.

The inventor of the method of brainstorming is considered Alex Osborn (Alex F. Osborn. Born May 24, 1888 in the Bronx, USA. Died May 4, 1966. One of the founders of the Creative Problem Solving Institute. Author of several books on advertising and thinking).

Brainstorm - a widely used method for the production of new ideas to solve scientific and practical problems. Its goal is the organization of collective thinking activity to find unconventional solutions of problems.

References:
1. A. Furnham and Yazdanpanahi. "Personality differences and group versus individual brainstorming." Personality and Individual Differences, 1993.-80.
2. B. Mullen, C. Johnson and E. Salas "Productivity loss in brainstorming groups: a meta-analytic integration." Basic and Applied Social Psychology. 1991:- 323.
3. Nijstad, B. A., W. Stroebe, H. F. M. Lodew. "Production Blocking and Idea Generation: Does Blocking Interfere With Cognitive Processes?" Journal of Experimental Social Psychology. 39 (2003): 548.
4. Rawlinson, J. G. Creative Thinking and Brainstorming. New York: Wiley. 1981. ISBN 9780470270912
5. Santanen, E., R. O. Briggs, and G-J de Vreede. "Causal Relationships in Creative Problem Solving: Comparing Facilitation Interventions for Ideation." Journal of Management Information Systems. 20(4) (2004): 198.

MAJOR FOREIGN-LANGUAGE TEACHING METHODS

Yorkinoy Nazarova
Senior teacher of Namangan State University

Method are the ways of presenting instructional materials or conducting instructional activities. Commonly used teaching methods may include class participation, demonstration, recitation, memorization, or combinations of these. The choice of teaching method or methods to be used depends largely on the information or skill that is being taught, and it may also be influenced by the aptitude and enthusiasm of the students.

Traditional methods of teaching were based on teaching classical languages such as Latin or Greek. The development of teaching methods often reflects the natural side effect of changes in history of humankind. Whenever only one point of view prevails for a longer period of time, rebelling voices appear on the scene coming up with a new theory which often goes against the preceding one. This inner human need of change, need of improvement, though often rebellious is a basic and important feature of our history. It keeps us going, makes us learn from our imperfections and failures and enriches our knowledge.

Grammar-Translation Method is probably the oldest one. The focus is on reading authentic texts. Apart from linguistic aspects of the text also its

literary and cultural value is emphasized. The greatest disadvantages of this method are monotonous writing or translation exercises and pieces of language which are not presented in real-life context. Students are supposed to memorize lists of vocabulary as well as grammatical rules. Their role is that of a passive participant who is receiving ready-made information. The development of speaking and listening skills is neglected. The advantages can be seen in introducing literature and culture of the foreign language to the students (Rivers 1970: 14-18). The method consists of studying written texts, translating them into the students' own language and carrying out a study of grammar. There is little attention given to the use of the spoken language.

Direct Method was a reaction to the over-use of the Grammar-Translation Method. Its main representative was Charles Berlitz. In this method no translation and mother tongue is allowed. It is partly based on the theory of L1 acquisition which says that children learn their mother tongue by simply listening to a great amount of it. Students should associate foreign words directly with their corresponding objects or phenomena in reality. Grammar was taught through examples and students were asked to generalize the rules for themselves. This approach was criticised because it is impossible to compare L2 acquisition to L1 acquisition. Other critics focused on the lack of systematic language practice which leads to students being confused when trying to produce more complex sentence structures (Rivers 1970: 18-22).

Audio-Lingual Method was developed in the USA. This method was designed for small classes of students. The basis was listening to the teacher, repeating and answering automatically to his questions in simulated dialogues. Language was set in a particular context which imitated the most probable situations soldiers were likely to encounter. It emphasized speaking and listening skills but neglected writing and reading. Audio-Lingual Method was developed for practical reasons. This partly corresponds to the idea of project work where the language pre-taught by the teacher will be used in real-life conversation. In other words, students can practice and imitate situations they are going to face in the near future. Language is presented in a very controlled way; i.e. one language point at a time is studied and worked on. Grammar explanations are kept to a minimum and progress is made through repetition.

Silent Way was a reaction to Audio-Lingual Method. It became prominent during the 60s and 70s. As the name suggests, the teacher should remain silent during the teaching and learning process. A very specific tool was introduced – the Cuisenaire rods. These rods of various colours and length were a visual aid which could represent whatever the teacher needed to show or explain; words, phonemes, people or objects, etc. The student himself was responsible for his learning and progress (Richards, Rogers 1991: 99-111). Though this method is very specific in its demands both on the teacher and the student, we can see the shift of responsibility from the teacher to the student; an independent management of the learning is also one of the characteristics of project work today.

Total Physical Response (TPR) was developed by James Asher during the 60s and 70s. This method took several ideas from L1 acquisition; it is based on a great amount of listening and comprehension. The basic rule is that the teacher's imperatives are immediately followed by students' performing the imperative (e.g. sit down, open the window, etc.). This approach is perceived as highly effective especially with beginners and young learners. It stresses the connection between memory and motoric action. Students are not allowed to use their mother tongue, they should start speaking when they are ready (Richards, Rogers 1991: 87-99)

Community Language Learning (CLL) This model was developed by Charles Curran. He pointed out that many learners do not make their best progress because of fear. Therefore no anxiety or stress should be part of the atmosphere in the group. Students usually work in a circle. They use their mother tongue to express what they want to say, the teacher translates it into the target language and the student only repeats. Students should gradually move from the dependence on the teacher's translation to an independent production of sentences without the stage of translation (Richards, Rogers 1991: 64-87). The communicative approach often refers to speaking activities, however the other skills can also be practised in a communicative way. The essential element is to ensure that there is a reason for carrying out the task other than just practicing language

Suggestopedia developed by a Bulgarian psychologist Georgi Lozanov, this method is based on a psychological research which says that students use only a minimal amount of their mental potential to learn. This is a consequence of their fears and psychological barriers which they had created during their learning experience. Lozanov tried to prepare his students for learning by making them relaxed. In his classes he used dim light and Baroque music as a background for the learning process. He encouraged his students to act as childishly as possible and believed this would help them to learn and remember much more information than by using traditional methods (Richards, Rogers 1991: 142-154)

Communicative Approach (CLT) .This broad view of foreign language teaching can be perceived as an umbrella term that covers various aspects of the approaches mentioned above. It came to prominence during the 80s and emphasizes fluency rather than accuracy, lifelong learning rather than specific classroom tasks and partnership rather than traditional teacher-learner relationship. It does not prescribe any specific forms of teaching or types of activities. The only demand is that all four language skills are practiced in a communicative way and students should feel that the language they are learning is useful for them (Richards, Rogers 1991: 113-128).

It also prefers cooperation of pairs or groups to competition of individuals (Nunan 1988: 24). This approach shares a lot with the idea of project work where cooperation is one of the basic principles and values such as partnership or lifelong learning are supported. Projects are usually based on an active communication therefore CLT is closely connected to project work.

Natural Approach This method was developed by Stephen Krashen and Tracy Terrell in the 80s. It shares some features with TPR (advocating a "silent phase" which should be followed by a spontaneous oral production) as well as with Direct Method (teacher uses the target language communicatively from the very beginning). Communicative activities such as group work, dialogues or role-plays are used (Richards, Rogers 1991: 128-142).

Of course there are other approaches to teaching however, the above are the main ones the teachers should be aware of. They will find that after some time teaching, they will have a preference for one (or more) approach over the others. They might also find that different approaches work well with different students and with different levels. They shouldn't worry too much about methodology at the beginning; just do what feels right to them and what they see produces results in their classes.

References:
1. Haines, Simon. Projects for the EFL Classroom. Edinburgh: Nelson, 1989.
2. Harley, Barry. A Synthesis of Teaching Methods. 1964. Sydney: McGraw – Hill, 1973.
3. Harmer, Jeremy. The Practice of English Language Teaching. 1983. London: Longman,1991.
4. Haycraft, John. An Introduction to English Language Teaching. 1978. London: Longman, 1986.
5. L. Pollards A Guide to teaching English 2008
6. Hutchinson, Tom. Introduction to Project Work. 1991. Oxford: Oxford University Press, 1992.

USAGE OF EDUCATIONAL GAMES AT THE ENGLISH LANGUAGE LESSONS

Abbos Ermirzyev
Teacher of Namangan State University

As far as we can judge, the great value in the organisation of educational process promotes a played motivation of the doctrine. Thinking activization causes interest to this or that kind of task, to filfilment of this or that exercise. The ways of training satisfying requirement of children in novelty of the studied material and a variety of carried out exercises are the strongest motivating factor. Usage of various ways of teaching promotes fastening of the language phenomena in memory, create more proof visual and acoustical images, maintenance of interest and activity of pupils[85]. The foreign language lesson is considered as the social phenomenon where the class audience is a certain social surroundings where

---

[85] Bogojavlensky D.N. «Ways of mental activity and their formation at children's psychology problem». – 1999.

educational process is an interaction of all present. Thus, the success in teaching is a result of collective use of all possibilities for teaching.

Great opportunities for formation and development of skills of independent creative activity are given by use of game in the course of teaching a foreign language.

Game makes active aspiration of pupils to contact with each other and with the teacher, creates equality conditions in speech partnership, destroys a traditional barrier between the teacher and the pupil. Game gives the chance the shy to break an uncertainty barrier. In it everyone receives a role and should be the active partner in speech dialogue. In games pupils seize such elements of a dialogue as ability to begin conversation, to support it, to interrupt the interlocutor, from time to time to agree with his opinion or to deny it, ability to listen to the interlocutor purposefully, to ask specifying questions etc. Language games help to acquire various aspects of language (phonetics, lexics, etc.) They devide on: phonetic, lexical, grammatical and stylistic.

The main objective of phonetic games is statement (correction) of a pronunciation, training in a pronunciation of sounds in words, phrases, working off intonation. They are used regularly, mostly at the initial stage of teaching a foreign language (an introductory-corrective course) by way of the illustration and exercises for working at the most difficult sounds for a pronunciation, intonation. In process of advancement forward phonetic games are realised at the level of words, offers, rhymings, tongue twisters, verses, songs. The experience got in games of this kind, can be used by pupils further on speaking foreign language.

Lexical games concentrate attention of pupils exclusively on a lexical material. They help to get the vocabulary and to increase it, to illustrate and fulfill the use of words in dialogue situations. There are various kinds of lexical games:

Grammatical games urged to provide ability of pupils practically to apply knowledge on grammar, to stir up their cogitative activity directed on the use of grammatical designs in natural situations of a dialogue.

Stylistic games pursue the aim of teaching pupils to distinguish official and informal styles of a dialogue, and also to apply each of them correctly in different situations.

Speech games teach the skill of using language means in the course of fulfilment of the speech act and make a start from a concrete situation in which speech actions are carried out.

Games for training urge to help reading and listening with the decision of the problems connected with data VRD. And in the basis they assume work of pupils with the text: coding and an illustration, guess, designing, paraphrase, compression/expansion etc.

Games are very important for forming pupils' informative interests. They promote the realised development of a foreign language. They promote development of such qualities as independence, initiative; to educate the feeling of a collectivism. Pupils work actively, with enthusiasm, help each other, listen to the companions attentively; the teacher only operates educational activity. It is

necessary to note efficiency a role game as a methodical way of training raises, if the teacher defines duration of speech dialogues correctly. Duration of optimum working capacity of pupils of elementary grades in a dialogue reaches five minutes. The expediency of use of role games, in 1-4 th forms is caused by the fact that children prefer the group form of study. For them joint activity and a dialogue get the personal importance, they aspire the development of new forms and ways of a dialogue, knowledge of other people of a dialogue, the organisation of mutual relations with contemporaries and adults.

At all variety of plots in games the same maintenance essentially is activity of the person and the relation of people in a society. Essential psychological feature of children's role game isn't its utilitarian character defining appeal of the process of game. Participation in it is accompanied by the diverse and strong emotions connected about breakdown of own forces, self-affirmation. Role game is under construction on interpersonal relations which are realised in the course of a dialogue[86].

Game use in class allows to form and develop pupils at trained skills and abilities to find out the necessary information, to transform it, to develop on its basis plans and decisions, both in stereotypic and unstereotypic situations. It means that educational game can act as the means of pedagogical science. Most active educational game is used on fulfilment in foreign languages that speaking features of the given subject overall an objective – teaching language as a dialogue means. Game helps to provide a mutual dialogue of all participants and motivates participants' active speech. It is necessary for formation of creative independent initiative thinking:

1) to create the external and internal conditions providing a high emotional inclusiveness (by principles of good, fascinating games) through:

- Children's creation and understanding a freedom in choosing the ways and means of achievement of the purpose at lessons;

- Understanding of possibility of "loss" at wasteful actions and the overestimated claims;

- Comprehension of dependence of "prizes" from own knowledge, skills, from ability of risking, which is well-grouned;

2) the teacher shouldn't be in a position of «the senior companion» or the partner equal in rights, and the commentator and the leader of game-lesson, the adviser;

3) to give pupils independence in their actions, to create conditions at which they should not count on the help of the teacher. Such lessons combine with lessons-consultations. Children, besides, have the additional information materials facilitating fulfilment of a problem;

4) in every possible way to encourage originality, a non-standard, efficiency of thinking.

[86] Altshuller G.S. «Development of creative imagination» – 1997.

References:
1. Bogojavlensky D.N. «Ways of mental activity and their formation at children's psychology problem». – 1999.
2. Altshuller G.S. «Development of creative imagination» – 1997.
3. Arijan M.A. «The personally-focused approach and teaching foreign languages in classes, with dissimilar structure of pupils//Foreign languages at school». – 2007.

ARTISTIC SKILLS OF USING OF SIMILE IN ENGLISH LITERARY WORKS

IslomjonUmrzaqov
Senior teacher of Namangan State University
Zulxumor Mirzayeva
Teacher of Namangan State University

Simile is the next stylistic device used by Wilde in his plays. Simile is a likeness of one thing to another.

According to Prof. Sosnovskaya V.B., Simile is the most rudimentary form of trope. It can be defined as a device based upon an analogy between two things, which are discovered to possess some features in common otherwise being entirely dissimilar.

According to Prof. Galperin I.R. the intensification of someone feature of the concept in question is realised in a device called Simile. Ordinary comparison and Simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterise one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile includes all the properties of the two objects except one which is made common to them.

e.g. "All women become like their mothers." (p.300) is ordinary comparison. The words "women" and "mothers" belong to the same class of objects – human beings – so this is not a Simile but ordinary comparison.

But in the sentence:

"But she is really like a Tanagra statuette, and would be rather annoyed if she were told so". (p.175),we have a simile. "She" and "statuette" belong to heterogeneous classes of objects and Wilde has found that the beauty of Mabel Chiltern may be compared with the beauty of the ancient Tanagra statuette. Of the two concepts brought together in the Simile – one characterised (Mabel Chiltern), and the other characterising (Statuette) – the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterised, is seen in quite a new and unexpected light, because the author as it were, imposes this feature on it. Thus, Simile is an imaginative comparison of two unlike objects belonging to two different classes.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it the Simile gives rise to a new understanding of the object characterising as well as of the object characterised.

This simile is the perfect work of imagination. This is an example of a simile, which is half a metaphor. Let us analyse it. If not for the structural word "as if", we could call it a metaphor. Indeed, if we drop the word "as if" and say: "a hand of ice is laid upon one's heart...", this sentence becomes a metaphor. But the word "as if" keeps apart the notions of metaphor and makes this sentence a real simile. As for the second sentence of this example, the situation is the same: if we drop the word "as if", the sentence becomes a metaphor. In other words, this example is the action that is described by means of simile.

The semantic nature of the simile-forming elements "seem" and "as if" is such that they only remotely suggest resemblance. Quite different are the connectives "like" and "as". They are more categorical and establish quite straightforwardly the analogy between the two objects in question.

e.g. "Ignorance is like a delicate exotic fruit; touch it and the bloom is gone."(p. 296)

In this example of a simile the object characterised is seen in a quite new and unexpected meaning. This simile is also may be considered as a half metaphor. The author confers to ignorance a new sense and the qualities of an exotic fruit. That is why this simile has a metaphoric character. And all the above-mentioned formal elements make the simile of easily recognisable unit of poetic speech.

Sometimes the simile-forming, like is placed at the end of the phrase almost merging with it and becoming half- suffix, Ex:"Emile Barton was very pink, very Dresden-china-shepherdess like»

In simple non-figurative language, it will assume the following form.

Ex "Emile Belton was very pink, and looked like a Dresden-china-shepherdess".

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals suppose to be the bearers of the given quality,etc. Example:

This excerpt from Shakespeare's "Sonnet 130" is an example of a negative simile. Shakespeare goes against the expectation praising his mistress's beauty and instead says what she is not like. Her lips are not as red as coral, her skin is not pure as snow, and so on. This striking simile example plays with both the tradition of sonnets as well as the usual function of similes[87].

Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the

[87] http://www.literarydevices.com/simile/

Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail. (A Christmas Carol by Charles Dickens)

This excerpt from Charles Dickens's A Christmas Carol also plays with the tradition of similes. Dickens knowingly uses the clichéd simile "dead as a doornail" (perhaps more clichéd now than even in his day). He then investigates the simile, humorously pointing out that there is nothing "particularly dead about a doornail" and that a coffin nail would have provided a better simile. But, as he concludes, some similes display "the wisdom of our ancestors," which is to say, not much wisdom at all.

> What happens to a dream deferred?
> Does it dry up like a raisin in the sun?
> Or fester like a sore-
> And then run?
> Does it stink like rotten meat?
> Or crust and sugar over-
> like a syrupy sweet?
> Maybe it just sags
> like a heavy load.
> Or does it explode? ("Harlem" by Langston Hughes)

Langston Hughes uses five examples of simile in this short poem, "Harlem." Each simile is one possibility that Hughes imagines for "a dream deferred." The imagery was so striking in this poem that playwright Lorraine Hansberry named her famous play A Raisin in the Sun after the first simile in the poem. All of the similes in this poem share a sense of decay and burden, just like a dream that does not come to fruition.

"The Radley Place fascinated Dill. In spite of our warnings and explanations it drew him as the moon draws water, but drew him no nearer than the light-pole on the corner, a safe distance from the Radley gate". (To Kill a Mockingbird by Harper Lee)

The classic novel To Kill a Mockingbird by Harper Lee centers around the tragedy of Boo Radley, a man falsely accused for a crime. This evocative simile at the beginning of the novel somewhat foreshadows the main characters' relation to Boo: the children Scout and Jem are fascinated by him as well as terrified of him. This fascination and terror draws their friend Dill "as the moon draws water," an allusion to the way the presence of the moon changes the tides.

I wait, washed, brushed, fed, like a prize pig. (The Handmaid's Tale by Margaret Atwood)

This simple example of simile in Margaret Atwood's dystopic novel The Handmaid's Tale is not so simple when looked at more closely. The protagonist of the novel is Offred, a woman whose sole purpose is to reproduce with the higher social classes. Women in this new society have had their rights entirely taken away, even to the point of their humanity. Therefore, Offred's comparison between herself and a prize pig shows that she is treated no differently than-and no better than-an animal.

References:

1. Adrian Pilkington. 1991. 'Poetic Effects', *Literary Pragmatics*, ed. Roger Sell (London: Routledge)

2. Brian Lamont. 2005. *First Impressions* (Edinburgh: Penbury Press)

3. Christopher S. Butler, Structure and Function: a Guide to Three Major Structural-Functional Theories, John Benjamins Publishing Company, 2003, p 373. ISBN 1-58811-361-2

4. David Crystal. 1998. *Language Play* (London: Penguin)

5. Rob Pope, The English Studies Book: an Introduction to Language, Literature and Culture, Routledge, 2002, p 88. ISBN 0-415-25710-7

6. Roger Fowler. 1996. *Linguistic Criticism*, 2nd edition (Oxford: Oxford University Press)

ZUM EINSATZ VON LITERARISCHEN TEXTEN IM INTERKULTURELLEN DEUTSCHUNTERRICHT

Zohidjon Tursunov
Oberlehrer für Deutsch und Französisch

In der Sprache spiegelt sich kulturelles, gesellschaftliches und persönlichkeitsbildendes Wissen des jeweiligen Volkes. Die Sprache wird zum Transportmittel der Kultur[88]. Die interkulturelle Kommunikation beinhaltet also die Vorstellung von Beziehungen und dem Austausch zwischen unterschiedlichen Kulturen. Darunter ist jedoch weniger der Vergleich zweier Kulturen zu verstehen, sondern mehr deren Interaktion in ihrer Art und Weise der Kommunikation. Die Kulturen definieren sich deshalb durch ihre wechselseitigen Beziehungen untereinander und dem ihnen eigenen Charakter [89].

Die Arbeit mit literarischen Texten bedeutet eine Bereicherung des unterrichtlichen Geschehens, sie bringt Neugier, Spannung und Abwechslung in die Stunde, die Schüler sind aktiv und lernen mit Freude.

Durch neue Methoden sind viele Möglichkeiten vorhanden, die Lernenden zu motivieren und ihre Persönlichkeitsentwicklung zu fördern. Literarische Texte bringen die Leser nicht nur zum Sprechen, sondern auch dazu, sich den kulturspezifischen Blickwinkel, unter dem der Text zum Inhalt einer Leseerfahrung wird, bewußt zu machen. Die Lerner fühlen sich innerlich angesprochen und ernst genommen - ihre Bereitschaft zur Diskussion steigt, durch ihre aktive Teilnahme entwickeln sie sich vor allem ethisch und ästhetisch. Sie

---

[88] Litters, Ulrike (1995): Interkulturelle Kommunikation aus fremdsprachendidaktischer Perspektive, Konzeption eines zielgruppenspezifischen Kommunikationstrainings für deutsche und französische Manager. Tübingen: Narr.

[89] Ladmiral, Jean-René und Edmond Marc Lipiansky (2000): Interkulturelle Kommunikation,Zur Dynamik mehrsprachiger Gruppen. Campus Verlag. Frankfurt – New York: 2000 Seite 20. (Europäische Bibliothek interkultureller Studien Bd.5. hrsg. von Hans Nicklas)

spielen mit Sprache - formulieren Texte um, ergänzen Auszüge, schreiben Geschichten weiter, betrachten Handlungen aus einer anderen Perspektive, treten in die Geschehnisse ein.

„Zunächst sind literarische Texte insofern authentischer als Texte im Lehrwerk, da sie nicht speziell für Lernende geschrieben sind, sondern auch für Muttersprachler/innen. Für den Lernenden bieten literarische Texte Einblicke in den deutschen Alltag, die deutsche Kultur und die Mentalität der deutschen Protagonisten. Im Vergleich zu Sachtexten enthalten literarische Texte auch wesentlich mehr rhetorische Mittel wie Metaphern und Metonymie, Synonyme, Phraseologismen etc."[90]

Hervorgehend aus der Tradition der Rezeptionsdidaktik und eines kommunikativen handlungsorientierten, durch den kulturbezogenen Ansatz erweiterten Konzepts treffen sich im interkulturellen ästhetischen Dialog des Lernenden mit dem literarischen Text vier Welten: die eigene Welt des Schriftstellers und seine Makrowelt, d. h. sein kultureller Hintergrund, vor dem er seine Erfahrungen formuliert und die Welt des Lesers (seine Erfahrungen, Wissenshorizont), die durch seine Makrowelt, die ihn umgibt, bedingt ist - historisch, sozial, kulturell.... Dadurch kann die Literatur Ort der interkulturellen Begegnung und des interkulturellen Vergleichs sein. Im interkulturellen Gespräch wird die Kultur der Fremdsprache in Auseinandersetzung mit Normen und Traditionen der eigenen Kultur angeboten. Jeder Literaturunterricht kann stets interkulturell betrachtet werden. Im Umgang mit literarischen Texten ist das interkulturelle Lernen als Unterrichtsprinzip anzusehen und einzusetzen

In den aktuellen Lehrwerken für Deutsch als Fremdsprache sind nur wenige Anregungen für die Verwirklichung eines interkulturellen Gesprächs angeboten, oft mangelt es an guten Texten und motivierenden Bildern. An dieser Stelle möchten wir zeigen, dass man nicht nur lehrwerkgestützte traditionelle Überlieferungen verfolgen muss, sondern auch neue Verfahren einsetzten kann und dadurch einen natürlichen kulturellen Austauschprozess auszurufen kann.

Interkulturalität im Unterricht bedeutet, dass sich der Lehrer von einer traditionellen Ausrichtung des Unterricht verabschieden kann und dem Lerner eine wichtige Rolle aufräumt, d.h. nicht nur dem Zielland (in unserem Falle: Deutschland). Der Schüler ist in die Lage versetzt, an einem interkulturellen Gespräch teilzunehmen und zwar als Repräsentant seiner Herkunftskultur. Dadurch ist er ein gleichberechtigter Partner im interkulturellen Dialog. In diesem Sinne geht es uns darum, den Lernern etwas Bekanntes - also ein Volksmärchen, das als ein Teil ihres Kulturgutes und somit ihrer kulturellen Identität betrachtet werden kann - im Medium der fremden (deutschen) Sprache vorzustellen und gemeinsam zu erarbeiten.

[90] J. Ismailov,Mentalc Aspekte literarischer Texte. Literarische Entdeckung deutscher Mentalität in einer Kurzgeschichte, erschienen in neue methodische Ansätze im Daf-Unterricht Band 3 Marion Grein und Christina Maria Ersch (HRSG.) Salonlöwe Verlag Edition Wissenschaft)

Märchen als eine Art literarischer Texte können bei dem Erlernen einer fremden Sprache einen großen Beitrag leisten. Als Märchentext und Kulturgut bilden Märchen vielfältige Ansätze für den fremdsprachlichen Deutschunterricht. Ihre Aufgabe im Rahmen des modernen Fremdsprachenunterrichts besteht nicht nur in der Förderung der kommunikativen Kompetenz und des freien Sprechens, sondern auch in der Entwicklung von Lese- und Verstehensfähigkeit. Sie vermitteln Einblicke in fremde Kulturen und helfen den Lernern, ihre eigene Kultur besser zu verstehen. Im Sinne einer interkulturellen Erziehung sollte man auch Märchen aus anderen Ländern und Kulturen zum Unterrichtsgegenstand machen.

Benutzte Literatur :

1. J. Ismailov, Mentale Aspekte literarischer Texte. Literarische Entdeckung deutscher Mentalität in einer Kurzgeschichte, erschienen in neue methodische Ansätze im Daf-Unterricht Band 3 Marion Grein und Christina Maria Ersch (hrsg.) Salonlöwe Verlag Edition Wissenschaft, 2016)
2. Litters, Ulrike (1995): Interkulturelle Kommunikation aus fremdsprachendidaktischer Perspektive, Konzeption eines zielgruppenspezifischen Kommunikationstrainings für deutsche und französische Manager. Tübingen: Narr.

THE INNOVATIVE WAYS
TO ADVANCE TODAY'S LANGUAGE LEARNERS

Oybek Muhammadjonov
Student of Namangan State University

In this day and age, what can make linguist as a real polyglot is their speech. Being perfectly capable of speaking flawlessly as well as confidently is a stubborn problem to accomplish for every language explorer. A great majority of language learners run into this hurdle during their career due to carelessness about their knowledge since they are not mostly engrossed in their major because of an unnecessary bureaucracy. However, this is not a surmountable problem hence I will give plausible alternatives to tackle this conundrum.

In fact, some people do reach the highest levels of another language, and these people are usually regarded as talented. However, as I have mentioned before, it is not so much a matter of inborn talents it is a matter of knowing what to do to get the result. Some people figure it out, most don't. Then there are those that never seem to get there. Discarding the issues of lack of opportunity (which of course may be for some a very significant factor) to converse or use the target language, the issue can be boiled down tooth learner getting stuck with certain ways of being, ways of thinking and ways of doing which do not serve the learner in their endeavors. Ways of being– People can be overwhelmed or just affected by who they are. Affective matters is just one such factor that can prevent them from being sufficiently present to their experiences. It is our experiences which teach us, and at the higher levels of language there can be nothing else. The text books,

instruction and so on just can't hope to cover all there is to cover. The issues that may hold us back can be anything from being self conscious, insecure and worrying about what others think to be just too full of one, preventing the person from regarding what others say to be of value. Fundamentally the result of all this is an impeded capacity to listen. Listening is without any doubt one of the critical factors in learning a language.

Learning a language is also much more about discovering a new way to express ourselves, and much less of translating one way into another. This kind approach requires a certain openness and readiness to embrace new ways of seeing yourself and the world, which all implies a certain willingness to let go of how one perceives the world. This is all about a way of being. Changing how we are and who we are can of course be a far more difficult matter to deal with for most people than mastering, say, a particular grammar point no matter how complex that may be! Ways of thinking– Thinking that a particular way or ways is the way things need to be seen, learned or done can prevent us from being open to other ways of seeing the world or ways of learning that may be more powerful. In fact thinking that a way of learning that a person may be devoted to can in fact stops them learning (egg, believing that classes are necessary to learn a language, and there are no suitable classes in the area.)We get stuck with beliefs (entrenched ways of thinking which we identify with) for many reasons, fundamentally though it is a result of something that happened in the past. Either it is something we saw, read, heard or experienced, none of which may make that belief valid for the present situation we are in. We change, the world changes and what happened in the past occurred for as a result of the situation we were in then. It may well not be relevant now but because we are attached to them, we make it so.

The human condition is that we feel attached (to a lesser or greater extent) to our beliefs. Many people, for example, travel overseas to learn Engl ish in an English speaking country believing that immersionism so important. Whilst there is nothing wrong with that belief, immersion of itself will not enable you to get to advanced levels IF your ways of being prevent you from participating with the locals and listening well. Or, if your ways of doing don't properly process your new experiences. So believing one thing, even though it has some truth to it, can become an issue when the thought is – all I have to do is that and I will learn! What may have worked at the lower levels, studying grammar as a case in point, will not work at the advanced levels if you study the same way. For rectifying the odd problems, and for some extension yes, it might. However at the advanced levels we are talking about refinements and subtleties in the main. So we need to open one and indeed seek ways that can help us with them at these high levels. This returns us todays of being –being open, willing and able to learn from our experiences! Ways of doing–This is to do with how we go about learning. When we are committed to particular ways of learning a language and not willing to search for or even entertain other ways.

There are a number of ways to improve our language learners, initialy,one of the most viable approaches is the reduction of uncorrelated subjects, for example

we can count math, philosophy, physiology because may not be needed in the future career and they do not highly influence individuals' development I mean "Linguists". Extra major subjects in lieu of them will be much more effective in the long run.

Second best way to solve it is to improve traveling's conditions and bring language learners to there in order to have a conversation with tourists in their language may be German, French English whatever tongue that are unknown for native linguists by which one can build up strong confidence for his language skills by interacting with them. As a matter of fact, in our country we have only 4 or 5 regions that have touristic attractions but not every language learner can afford or not have free time to go there that's why the government should organize different kinds of meetings with foreigners and make them share their experience with young learners.

Another interesting way that I mostly encounter throughout the class is to involve all students in a lesson. Our ordinary lesson only well-educated students speak during the lessons but the students who have a little bit lower knowledge have a slight hesitation in speaking and the idea what happens if I take a wrong step hence teacher should have to create a strong respect among the students and then never he ought to stop scholars speaking however many mistakes they make but after the lesson one by one educator should tell his errors and the ways to eliminate them.

Inviting a lot of native speakers to the university will be more successful because in our common lessons we usually speak in English only 10 or 15 at most but if we bring native English teachers every student whether he/she knows speaking or not will definitely try his/her best say something with a help of this we commence making them speak and class by class we prepare elite specialists. In fact we have one English teacher but one is not enough for the whole university.

Allowing students to have their beloved lessons is also probably efficacious method to improve language learners' know-how. Mostly in our universities we, student have to enter every lesson even they are not needed by us so instead of doing other tasks which are more useful for them we usually do have to participate in this kind of trivial lessons. By establishing this strategy we can countenance students to work with their major. It is not secret that after our first president has issued the decree paying a remarkable heed to English tongue, all our residents started studying this language since in order to work in one of the prestigious or well-paid occupations we have to know it. We must recognize that English is an international language , the main tongue of this planet thus nearly all kind of researches and studies you find will be written in it in this case linguists are needed- I am a ''polyglot'' for information. Translating these types of stuff we, linguists provide our society people with proper, apprehensible materials which is enormously essential for their field. Moreover, it is the language of world-wide banking, business and of course tourism. For example, if I am aware of this tongue I can go foreign countries to bring some enterprises to my country by exploring them in abroad. Put simply, I will commence adding benefit to my nation by doing

so. Furthermore, through teaching young learners I will create them elite wunderkinds of our country's future reference. Another thing that needs to be played up in my further note is that tourism which strongly demands multi-linguals shows English is so beneficial for my country's improvement and so significant in current society because if we do not know language how we get in touch with tourists and how we describe our epic and historic places, mausoleums to them therefore, my chosen direction really matches my country's expectations.

Above-mentioned facts that attest how significant is linguist in todays' society are enough I reckon and I can guarantee in the near future its importance will shot up after which all kinds of job ask whether you know English language or not by taking it into account they will offer you a position.

INNOVATIVE METHODS OF FOREIGN LANGUAGES TEACHING

Zebo Botirova
Teacher of Namanagan State University

In modern society foreign languages is becoming a vital component of professional training. Teachers in Uzbekistan interested in a high level of language proficiency, because it affects the successful solution of issues and professional growth. In many areas there is a need to establish contacts with foreign partners. School would provide a basic set of knowledge that will help to study foreign language in higher educational institutions, training courses or independently. Today, there is a large set of training materials for people with different levels of language knowledge. The success and the achievement of this goal depend on the applied methods and teacher qualifications. The ability to use information technology and modern teaching methods contributes to the rapid understanding of new material. By combining different techniques, teacher will be able to solve specific educational programs. With this in mind, teachers and students should be familiar with modern methods of foreign languages teaching. They further can choose the most effective techniques to achieve their goal.

According to scientific calculations of national and foreign scientists, the term "method" has two basic meanings:

•   A certain path to the goal means to achieve the result.

•   Complete methodological system and the fundamental direction of the learning process, which prevail in the various periods of the science development.

Modern stage is characterized by careful selection of methods of foreign languages teaching. Particular emphasis today is made on modern information technology and actual trends. There is a sort of selection of the most effective methods, techniques and tools during the preparation of specialists in various fields. The most important goal, according to scientists is the formation of a secondary language personality. Students must take a new language to a fundamentally new level. To do this, it is important to separate it from the mother

tongue, in order to avoid errors in perception. During selection of innovative methods following criteria taken into account:

- Creating a comfortable and supportive atmosphere for student, promotion of natural interest and desire to learn a new foreign language.
- Involvement of emotions, feelings, experiences in the educational process to stimulate verbal, written and creative abilities.
- Use of the cognitive approach in the educational process.
- Call to work with the language on their own at the level of emotional and physical capabilities.

Various forms of work will help to achieve these goals. Practical experience allows concluding that the personality and interests of the student directly affects the quality of foreign language understanding. To do this, it is important to use a variety of techniques and learning tools. By the end of the 20th century in pedagogy has accumulated a lot of interesting and effective methods and approaches. Scientists have enriched the methodology of foreign languages teaching, so it has become complex and multifaceted science.

With the development of high-tech usual methods of teaching through books, similar grammar exercises, reading and translation of texts go on the back burner. The humanistic approach eventually led to the formation of the communicative approach, on which is based the whole procedure. Traditional grammar-translation methods do not form language skills. The student is capable to read and translate various texts at high-level, but he is not able to apply the knowledge of a foreign language in real life situations. The communicative approach allows the use of grammatical knowledge in a form of speaking and writing skills. One of the key tasks is the enriching of vocabulary. However, new words must be stored not only in a passive, but also in active form. In other words, the student must not only know the translation of a word, but should be able to use it in speech or in writing of own texts. As a simple exercise to develop skills can be noted spontaneous group dialogues. Students are divided into pairs and try to communicate on various topics. Usually the teacher oversees the conversation or helping with leading questions. During learning of new words used exercises with cards. On them written new words, and then they are turned and mixed. One student draws a card and tries to explain the meaning of a foreign word so the others can guess it. This exercise allows you to "feel" new words and remember situations in which they are used correctly. At a certain stage of development can be implemented into the learning process different movies in a foreign language. Students are asked questions, the answers to which should be identified directly from watched videos. Within the communicative approach there is almost no simple reading and translation of texts. Most often, teachers organize some group discussion. One of the options is a creative answer to questions about the material covered. Teachers are moving away from the traditional grammar and translation exercises. They use a variety of techniques and combine them with each other to achieve the desired result. Students use grammar knowledge to form conversational skills. Exercises involve listening, reading, writing, and so on.

Examples of Innovative Methods of Foreign Languages Teaching

For several decades in education system dominated mainly training with an authoritarian approach. As a result, students played the role of passive objects, which rarely take the initiative. Currently at the forefront there is personality-oriented education designed to change the situation and to involve students in the process. Problematic method allows developing in a person the necessary qualities for being an independent person. Through this the process of learning a foreign language goes more effectively. Leading didacticians identify several basic ways of organizing the learning process using the problem method. They are based on certain activities emerging in the forefront:

- Monologic. • Dialogic. • Research.
- Reasoning. • Heuristic. • Programmed.

Most often, students are given a new text in which there is a new vocabulary and unknown information. As a monologic activity they write a story or essay, where express their opinions and produce new facts. Dialogic activity involves the construction of a dialogue between teacher and students, who have to answer questions. For this used information from the new text. The next stage of study is thinking activity. Students write the presentation, which make certain conclusions. This allows checking logic and reasoning, as well as the correct understanding of the text as a whole. Heuristic tasks is a special form of activity in which students themselves must do some sort of discovery of a new rule or law. For example, they can identify the particular use of the verb or time in text. Research tasks are a higher level of performance. Students are required to independently uncover new phenomena and essence. As a specific form of organization of classes, you can choose the experiment, reports, simulations, surveys, data collection, analysis of the facts, and so on. Subsequently, to secure the teacher can use programmable tasks. Teacher makes exercise so that this knowledge can be used and new rules can be trained.

Conclusion

It has been proven that traditional studies directed only to the transfer and maintenance of knowledge, skills and abilities, and do not demonstrate adequate performance. Modern language education aimed at the formation of a multicultural identity, with the skills of self-analysis and systematization of new knowledge. For this purpose, used competence and culturological approaches. Information and computer technology can improve efficiency and create the conditions for self-study. Innovative methods are an integral part of the modernization of the whole system. Teachers should familiarize themselves with the most progressive approaches and later combine them and use in work.

References:

1. Bocharova OV, Kasharnaya SM. The use of electronic textbooks in the teaching of subjects: Guidelines for teachers of UNPO. Kurgan: IPKiPRO of Kurgan Region; 2008.

2. Bocharova OV, Arefyeva ON. Application of ICT in the classroom and after school. Kurgan: IPKiPRO of Kurgan Region; 2008.

3. Kashina ES. Tradition and innovation in the methods of teaching foreign languages. Samara: Univers-Grupp; 2006.

4. Galskova ND. Modern methods of foreign languages teaching. Moscow: ARKTI; 2003.

5. Druzhinin VI, Krivolapova NA. Organization of innovative activity in educational institution. Kurgan: IPKiPRO of Kurgan region; 2008.

6. Filatov VM. Methods of teaching foreign languages in primary and basic secondary school. Rostov-on-Don: Feniks; 2004.

7. Passov EI. Communicative method of teaching a foreign speaking. Moscow: Prosveshchenie; 1985.

8. Kolkova MK. Tradition and innovation in the methods of teaching foreign languages. St Petersburg: KARO; 2007.

9. Golovko EA. Information and communication technologies as a means of modeling socio-cultural space of foreign language learning. Foreign Languages at School: Scientific and Methodical Journal. 2007; 8(1):60–6.

10. Efremenko VA. The application of information technologies in foreign language lessons. Foreign Languages at School: Scientific and Methodical Journal. 2007; 8(1):18–22.

CHET TILLARNI O'RGATISHDA VA O'RGANISHDA ZAMONAVIY TEXNOLOGIYALARNING SAMARADORLIGI

Guljahon Sattarova
Andijon davlat universiteti talabasi

Bugungi tezkor rivojlanayotgan zamonda ilm-fan, texnika ham shiddat bilan o'sib bormoqda. Har bir sohada taraqqiyot ilgari qadam tashlamoqda. Xususan, ilm-fanda ham katta o'zgarishlar, sezilarli yutuqlarga erishilmoqda. Har bir fanni yangi innovatsion pedagogik texnlogiyalardan foydalanib talabalarga yetkazib berish bugungi kundagi ta'limning asosiy talablaridan biri hisoblanadi. Ayniqsa, O'zbekiston Respublikasining birinchi Prezidenti Islom Abdug'aniyevich Karimovning 2012 yil 13 dekabrdagi PQ 1875 –sonli qarori qabul qilingandan so'ng mamlakatimizda chet tillarni o'qitishga, o'rganishga bo'lgan e'tibor yanada kuchaydi. Yurtimizda chet tillarni o'qitilishida yangicha bosqich, yangucha davr boshlandi. Chet tili darslarining o'itilishi jarayonida ilg'or pedagogik texnologiyalarni, interfaol, innovatsion usullardan, kommunikativ-axborot vositalaridan foydalanish talab qilinmoqda. Respublikamizda chet tilining o'qitilishi, chet tili o'qituvchilarining bilim va ko'nikmalarini baholashning umumevropa ramkalari tavsiyanomalari (CEFR) ga mos ravishda yangi usul va talablari ishlab chiqildi. Unga ko'ra umumta'lim maktablari va kasb-hunar kollejlari o'quvchilari uchun darsliklar yaratildi. Ushbu talablarga mos ravishda o'quv xonalari stendlar va yangi axborot kommunikativ texnikalar bilan jihozlandi.

Chet tili o'rganishga bo'lgan talab ham kundan kunga oshib bormoqda. Chet tili fani to'rt aspectga (o'qish, yoish, tinglab tushunish va gapirish) bo'linib, ularning har biri bo'yicha alohida tushuncha va ko'nikmalar berilmoqda.

Ta'lim texnologiyalari, bu ta'lim jarayonida zamonaviy axborot texnologiyalaridan unumli foydalanishdir. Shuningdek, ta'lim jarayoniga zamonaviy innavatsion texnologiyalarini olib kirish orqali ta'lim sifati va samaradorligini oshirishni nazarda tutadi. Xususan, chet tilini o'rganishda bunday axborot-kommunikatsion texnoogiyalardan foydalanishning bir qancha afzalliklari mavjuddir. Til o'rganish va o'qitishda zamonaviy taxnologiyaning roli beqiyosdir. Texnologik vositalardan foydalanish chet tili o'rganishning har bir aspect (o'qish, yoish, tinglab tushunish va gapirish)ida qo'l keladi. Masalan, tinglab tushunish uchun, albatta kompyuter, player,CD disklarsiz bu jarayonni amalga oshirish mumkin emas. Tinglab tushunish til o'rganishning eng muhim qismlaridan biridir. Bunda o'quvchi bir paytning o'zida so'zlovchining talaffuzi, grammatik qoidalarga rioya qilganligi, so'z boyligi va uning ma'nolariga e'tibor berishi talab qilinadi. Ta'lim jarayonida zamonaviy texnologiyalardan foydalanishda o'quvchilar ham axborot — kommunikatsion texnologiyalarni yaxshi bilish va ulardan foydalana olishi muhim omil hisoblanadi. Chet tilini zamonaviy texnologiyalardan foydalanib o'rgatish va o'rganish eng samador usullardan biridir. Bu jarayonda, jumladan:

— kompyuterlardan foydalanganda o'quvchi chet tilidagi video roliklarni, namoyishlarni, dialoglarni kino yoki multfilmlarni ham ko'rishi ham eshitishi mumkin;

— chet tilidagi radio eshittirishlar va televideniedagi dasturlarni eshitish va tomosha qilish mumkin;

— ancha an'anaviy usul hisoblanadigan magnitafon va cassetalardan foydalanish;

— CD pleyerlardan foydalanish mumkin. Bu texnik vositalardan foydalanish o'quvchilarning chet tilini o'rganishlari jarayonini qiziarliroq va samaraliroq bo'lishini ta'minlaydi.

Globallashuv jarayonida hayotimizni internetsiz tasavvur qilish qiyin. Chet tilini o'rganish va o'qitish jarayonida undan unumli foydalanishning eng samarali usullardan hisoblanadi. Internet orqali chet tilida so'zlashuvshilar bilan muloqot qilish imkoniyati paydo bo'ladi. E-mail orqali xat yozishish bilan yozish mashqini takomillashtirish mumkin.

Ta'lim jarayoniga zamonaviy — kommunikatsion texnologiyalarni olib kirish ulardan maqsadli va to'g'ri, unumli foydalanish, ular orqali o'quvchida chet tiliga bo'lgan qiziqishni orttirish, o'qitish samaradorligini oshirish eng muhim masala hisoblanadi. Bu orqali ta'limning innavatsion texnologiyalaridan foydalanishga imkoniyat tug'iladi va talab ortadi.

Bugungi kunda innavatsion ta'lim texnologiyalarining bir necha xil usullari mavjud. Ulardan darslarda mavzuni yoritishda keng va turli usullaridan foydalanilsa, darsning samaradorligi yuqori bo'ladi va o'quvchilrning darsga bo'lgan qiziqishlarining ortishi ham ta'minlanadi. Ta'lim jarayoniga yangiliklarni

olib kirish va ularni tadbiq qilish orqali ta'lim samaradorligini oshirish nazarda tutiladi. Chet tili darslarining o'qitilishida turli rolli, harakatli o'yinlardan foydalanish ham darsga ham til o'rganishga bo'lgan qiziqishni ortishiga sabab bo'ladi. O'quvchilarning juft yoki kichik guruhlarda ishlashlari orqali esa o'quvchilarning boshqalar bilan kommunikativ aloqa qilishlari uchun yordam beradi.

Ta'lim jarayonida grafik organayzerlardan foydalanish mavzuni yoritishda, uni o'quvchilarga yetkazib berishda eng muhim visitalardan hisoblanadi. Bir mavzuni yoritishda bir necha xil grafik organayzerlardan foydalanish ham mumkin. Chet tilini o'qitishda grafik organayzerlardan foydalanib, mavzuga oid yangi so'zlarni, grammatik qoidalarni tushuntirish maqsadga muvofiqdir. Grafik organayzerlar orqali bular berilsa, yodda saqlanib qolishi ham oson bo'ladi.

Chet tilini o'qitish jarayonida turli xil jadvallardan foydalanishning ham samarasi yuqoridir. Ta'lim jarayonida jadvallardan foydalanib, o'quvchilar ma'lum bir grammatik qoidani,masalan, zamonlardan foydalanib gaplar tuzish, yangi so'zlarni joylashtirib chiqishi mumkin.

Chet tilini o'rganishga ehtiyoj yuqori bo'lgan bir davrda, ta'lim jarayonida zamonaviy axborot texnologiyalaridan, innavatsion ta'lim texnologiyalaridan unumli foydalanish bu jarayonni samarali bo'lishiga olib keladi. Innavatsion ta'lim texnologiyalarning samaradorligi ularning ta'lim jarayonida to'g'ri va unumli foydalanilganidadir.

ИНГЛИЗ ТИЛИ ЛЕКСИКАСИНИ ЎРГАТИШНИ МЕТОДИК ТАШКИЛ ЭТИШ МАСАЛАЛАРИ

Муштарийбону Сайфиддинова
Наманган давлат университети талабаси

Чет тил ўқитиш методикасида *тил материали* муфассал тадқиқ этилган соҳалардан биридир. Нутқда фикрни ифодалаш ёки ифодаланган фикрни тушуниб олиш учун тил материалини қўллай билиш талаб этилади. Замонавий ўқитиш амалиётида тил материали тушунчаси икки маънода талқин этилади: (1) лексик, грамматик, фонетик ва бошқа лисоний бирликлар мажмуи; (2) ўқитиш мақсадларидан келиб чиққан ҳолда, тил системасидан танлаб олинган тил минимуми деб аталган, ўқувчилар учун чет тил материали ҳисобланадиган бирликлар йиғиндиси [1:55-65].

Тил материалини, бир томондан, сезгилар ёрдамида айтиш, эшитиш, кўриш ва ёзиш мумкин, иккинчи томондан эса, нутқ фаолияти турларида уларни қўллаш ва идрок этиб тушуниш мумкин.

Маълумки, ўқитиш амалиётида инглиз тили ўрганишда ҳар қайси босқич ва ташкилий қисм(ўқув юрт)лари учун алоҳида-алоҳида лексик, грамматик, талаффуз, имло, сўз ясаш минимумлари танланади.

Танлаш мезонлари умумий бўлса-да, шакллантирилган тил минимумлари миқдорий ва сифат жиҳатидан бир-биридан фарқ қилади.

Жумладан, коллежларда тил материалини методик тайёрлаш (танлаш, тақсимлаш, таснифлаш ва тақдимот) ва ўрганиш учун тақдим этилиши ҳам ўзига хос жараёндир.

Замонавий чет тил ўқитиш методикасида *лексикани ўргатиш* нутқ фаолияти турларини эгаллаш воситаси сифатида талқин қилинади. Инглиз тили ўқитиш методикасида лексикани ўргатиш икки босқичдан иборат жараён деб қаралади. Биринчиси, лексикани методик тайёрлаш (танлаш, тақсимот, тасниф, тақдимот) босқичи бўлиб, ушбу жараён мазкур соха методистлари томонидан амалга оширилади. Иккинчиси, лексик кўникмаларни шакллантириш босқичи бўлиб, ушбу жараёнда бевосита ўқитувчи ва ўқувчи ҳамкорликда фаолият кўрсатади.

Маълумки, ўқитиш методикасида ўқув шароитига қараб актив (репродуктив) ва пассив (рецептив) лексика танланади. Ўқувчи ўз фикрини баён этаётганида ва ўзгалар нутқида тушуниладиган луғат актив лексика дейилади. Идрок этиб тушунишга мўлжалланган луғат пассив лексик минимум ҳисобланади.

Лексикани танлашда қуйидаги методик мезонлар асос қилиб олинади: ҳисоб-китоб мезонлари, методик мезонлар, тилшунослик мезонлари.

Ҳисоб-китоб мезонида сўзларнинг нутқда кўп қўлланиши ва кенг тарқалганлик хусусиятлари, методик мезонларда нутқ мавзулари ҳамда ўқитиш мақсадлари ҳисобга олинади. Тилшунослик мезонида эса сўзларнинг бирикиши, сўз ясаш имконияти, кўп маънолилик, услуб жиҳатдан чегараланмаганлик, синонимларни чегаралаш (яккалаш) ва гап тузишдаги иштироки кабилардан фойдаланилади.

Иккинчи мезонда муайян ўқув юртида чет тил ўқитишдан кўзланган мақсад ва танланган нутқ мавзулари асос бўлади. Маълумки, бошланғич синфларда инглиз тили ўқитишдан мақсад – ижтимоий-маиший, сиёсий, бадиий, ўқув-таълимий матнларни ўқиш ҳамда дастур доирасида оғзаки нутқ малакаларини шакллантиришдан иборатдир. Мазкур ўқув юрти нутқ мавзулари ва ўқитиш мақсадлари лексик бирликларни танлашда асос вазифасини ўтайди.

Бирикиш мезонига кўра танланган сўз бошқалари билан имкони борича кўпроқ бирикмага кириша олиши, сўз ясаш мезонида улардан кўпроқ янги бирликлар ясалиши кўзда тутилади.

Услубда чегараланмаганлик деганда, нутқ фаолиятининг барча турлари ва турли мавзуларда ишлатиладиган сўзларни танлаш мезони тушунилади. Актив ва пассив лексик бирликлар биргаликда ўқувчиларнинг реал луғат бойлигини ташкил этади. Реал луғат махсус машқлар бажариш орқали ўзлаштирилади.

Инглиз тилини ўргатишда ўқувчи ҳали ўрганмаган, лекин ушбу луғатга дуч келганда ўқувчи уни она тили, иккинчи тил ёки чет тилнинг шаклий (формал), маъновий (семантик) томонларининг ўхшашлиги туфайли билиб олишнинг ички имкони бор лексик бирликлар ҳам мавжуд. Улар потенциал луғат деб аталади. Потенциал луғатни оғзаки (аудиоматнда) ёки ёзма

(графикматнда) шаклда тақдим этилиши чоғида билиб олиш мумкин.

Потенциал луғатни оғзаки (аудиоматнда) ёки ёзма (графикматнда) шаклда тақдим этилиши чоғида билиб олиш мумкин. Бошланғич синфларда потенциал луғат бойлиғини ўргатиш масаласига алоҳида тўхталиш зарур. Чунки, мазкур синфларда инглиз тили ўқитишда асосий эътибор лексик бирликлар билан ишлашга қаратилади. Потенциал лексикада жуда кўп лексик бирликларнинг она тили, иккинчи тил ва инглиз тилида шаклий-маъновий ва талаффуз томонларида ўхшашлик мавжуд бўлишини кузатиш мумкин.

Ҳозиргача коллежларда потенциал лексикани ўргатиш бўйича методик тадқиқотлар бажарилган. Жумладан, тадқиқотчилар Ж. Жалолов ва Қ. Қиясова қурилиш коллежларида ўрганиладиган инглиз тили потенциал лексикасини қуйидагича таснифлашган: 1)   шакли ва маъноси она тили, иккинчи тил ҳамда инглиз тилида ўхшаш сўзлар (architect – архитектор, cabel – кабел, cottage – коттеж, engineer – инженер, metal – метал); 2) шакли ва маъноси иккинчи тил ҳамда инглиз тилида ўхшаш, лекин она тилида фарқ қилувчи сўзлар (construction – конструкция, instrument – инструмент, style – стиль); 3) шакли ва маъноси иккинчи тил ҳамда она тилида ўхшаш сўзлар (бетон, зал, мебель, мрамор, пол, шахта ва ҳ.к.).

Ўзбек мактаблари учун инглиз тилидан луғат минимум яратилган бўлиб, 1645 та бирликни ўз ичига олади. Улардан 1111та лексик бирлик ўқувчилар реал луғат бойлигини, 534таси потенциал луғатни ташкил этади [1:56].

Лексикани методик ташкил қилишдаги навбатдаги тадбир унинг тақсимотидир. Тил материалини тақсимлаш масаласи методикада кам эътибор берилган соҳалардандир. Ўқув материалининг тақсимоти фан асосларини ўрганувчи фанларда осондан қийинга, шунингдек, бошқа дидактик принциплар асосида амалга оширилади. Инглиз тилида нутқ фаолияти турларининг ўрганилиши билан боғлиқ ҳолда тақсимланади.

Лексиканинг тақсимоти икки босқичда амалга оширилади: (1) актив ва пассив лексик минимумлар ажратилади; (2) репродуктив ва рецептив тарзда эгалланадиган лексика курслар бўйича тақсимлаб чиқилади.

Иккинчи босқич тақсимотида лексика янада кичикроқ миқдордаги гуруҳларга ажратилади: (1) лексика нутқий мавзулар бўйича дарсликда тақсимланади; (2) бир соатлик дарс учун сўзлар миқдори белгиланади; 3) машқлар материали сифатида лексик бирликлар тарқатилади.

Тақсимот жараёнида лексик бирликларнинг хусусиятлари, нутқнинг идрок этиб тушуниш (тинглаб тушуниш, ўқиш) ёки фикр баён этиш (гапириш, ёзув) турлари ҳисобга олинади.

Хуллас, лексиканинг тақсимоти қуйидаги методик мезонлар асосида амалга оширилиши мумкин: 1) лексикани нутқ фаолияти шакли(репродуктив ва рецептив)га қараб ажратиш, яъни нутқ талабига кўра тақсимлаш ёки ўқитиш мақсадларини назарда тутиш; 2) нутқий мавзуларни ҳисобга олиш; 3) ўқувчилар   тил   тажрибасини   ҳисобга   олиш;   4)   тил   ички

интерференцияси(салбий таъсир)ни бартараф этишни кўзда тутиш; 5) янги грамматик ҳодисаларни таниш лексик бирликларда, янги лексикани ўрганилаётган грамматик воситада бериш; 6) лексик қийинчиликларни бўлиб (чегаралаб) ўргатиш [1:134].

Учинчи босқич – лексиканинг таснифи ҳам чет тил ўқитиш методикасида муҳим тадбирлардан бири ҳисобланади. Методистлар ўқувчиларнинг тил тажрибасини ҳисобга олган ҳолда ўрганиладиган лексик бирликларни осон/қийин гуруҳларга ажратадилар.

Хорижда ва Ватанимизда лексик материал таснифи масаласи методистлар диққатини ўзига жалб қилиб келмоқда. Чет тил ўқитиш руҳшуноси Ҳ. Ҳьюз она тили билан таққослаш орқали чет тил лексикасини осон ва қийин гуруҳларга ажратган. Таниқли методист Ҳ. Палмер лексикани шакл, маъно ва қўлланиш юзасидан тасниф этган бўлса, Ч. Фриз сўзнинг гапдаги вазифаси ва бирикиш хусусиятидан келиб чиққан ҳолда таснифни амалга оширган, Р. Ладо лексикани тиллараро интерференцияга боғлаб тасниф этишни таклиф этган [1:135].

XX асрнинг олтмишинчи ва етмишинчи йилларида бу борадаги илмий маълумотлар умумлаштирилди, янги тасниф мезонлари ўртага ташланди. Собиқ Иттифоқда И. В. Рахманов, В. А. Бухбиндер, С. В. Калинина, Л. З. Якушина, М. С. Латушкина, Н. Б. Николаев, А. А. Залевская, М. А. Педанова, Ю. В. Гнаткевичлар турли нуқтаи назардан туриб, чет тил лексикасини тоифаларга ажратишган бўлса, ўзбек миллий аудиторияси учун Ж. Жалолов, Ҳ. Сайназаров, М. Чориевлар инглиз тили лексикасини таснифи устида тадқиқотлар олиб боришган. Юқоридаги тадқиқотларда чет тил лексикасининг хусусиятлари, тилнинг ички ва тиллараро интерференциясига боғлаб таснифлаш, актив ва пассив луғатга хос қийинчиликлар ўрганилган.

Адабиётлар:
1. Жалолов Ж. Ж. Чет тил ўқитиш методикаси. Чет тиллар олий ўқув юртлари (факультетлари) талабалари учун дарслик. –Т.: Ўқитувчи, 1996. – 368 б.
2. Сатторов Т. Қ. Бўлажак чет тили ўқитувчисининг услубий омилкорлигини шакллантириш технологияси. –Т.: ТДЮИ, 2003.–191 б.

OLMON TILIDA FIKRNI YOZMA RAVISHDA IJODIY VA ERKIN BAYON QILISHNI O'RGATISH (KREATIVES SCHREIBEN)

Saidumar Saydaliyev
Filologiya fanlari nomzodi
Namangan davlat universiteti dotsenti

"**Kreatives Schreiben**" tushunchasi - ijodiy, mustaqil, yangitdan yozish ma'nolarini ifodalaydi. O'quvchi matnni tayanchsiz yozganda u ijodiylik kasb etadi.

Personales Schreiben bu o'quvchi butunlay erkin yoki ma'lum reja asosida yozganda, u faqat ijodiylik kasb etmay individga xos bo'lgan xususiyat va hishayajonini ham ifodalaydi.

Freies Schreiben bu ichki zarurat tufayli yozilgan matn, masalan, shaxsiy maktub, esdaliklar, kichik xabarlar va b.

Der freie Text bu o'quvchi mavzu, ifoda vositalari va shakllarini o'zi erkin tanlaganda yoziladi. Erkin matn bu xususiy idrok vositasi, erkin bilish, o'rganish, tajriba orttirish va erkin axborot berish. Yozish zarurat bilan uzviy bog'liq. U o'zini anglatishdir. Ayrim hodisalar qog'ozga tushirilgandagina o'z shaklini oladi va idrok qilinadi, tushunarli bo'ladi. Ijodiy, mustaqil, erkin yozishning ahamiyati shundaki:

1. U yozishni o'rgatish darsidagi majburiy, qolipga solingan yozishga qarama-qarshi qo'yiladi.

2. Yozishning bu turi o'quvchilarga mazmunan tugallangan kichik matnlarni yozishga imkon beradi. O'quvchi o'z istagi, tasavvuri va hayotiy kuzatishlari haqida yozadi.

3. Bu faoliyat o'quvchiga chet tilda fikr bayon qilish jarayonida o'z milliy madaniyat o'zaklarini anglab olishga va ularni bir biridan forqlashga yordam beradi.

4. Bu jarayon o'quvchilardagi qo'rqish va tortinishni bartaraf qilishga yordam beradi.

5. Bu o'quv amali chet tilda avval o'zlashtirib olingan bilim, ko'nikma va malakalarni amalda qo'llash imkonini beradi.

6. Bu aqliy faoliyat jarayonida yaratilgan matnlar o'qiladi, muhokama qilinadi va yangi matnlarni yaratishga asos bo'ladi.

7. Bu usul yozish tajribasini oshiruvchi, yozish ko'nikma va malakalarini rivojlantiruvchi samarali mashq hisoblanadi.

G.Pomerin "So'zlar miyamda raqsga tushadi" kitobida yozishga undovchi assotsiativ usullardan quyidagi bir nechtasini taklif qilgan.

- kalit so'zlar asosida yozish.
- berilgan matn asosida yozish.
- badiy matnlar asosida yozish.

- ko`rish tayanchi asosida yozish.
- musiqa asosida yozish.

**Ko`rish tayanchlari asosida yozish,** ijodiy, erkin yozish uchun faqat qog`oz-qalam emas, balki ko`proq turli vositalar kerak, jumladan, rasmlar, suratlar, qaychi, kley, plamaster, qog`oz, so`z va jumlalar yozilgan qog`ozlar va predmetlar. Yuqorida sanab o`tilgan vositalar yozish uchun turtki, undovchi vazifasini bajaradi.

Predmetlar: har bir predmet nimanidir eslatadi, masalan, kitob, daftar, ruchka, stol, choynak, televizor, va x.k. O`quvchilar esga tushgan voqeani o`z fantaziyalari asosida qog`ozga tushiradilar. Bunday tasvirning turli ko`rinishlari mavjud.

Mening yetti buyumim. O`quvchi qayerdadir sayohatda bo`lgan. Sayohati haqida kichik hikoya yozadi va sayohatdan o`ziga yoqqan 7ta narsani sinfga olib keladi.

*Sovg`a qilingan jumla.* Har bir o`quvchi o`zi uchun muhim bo`lgan bir predmetni sinfga olib keladi, lekin uni o`rtoqlariga ko`rsatmaydi. Bir o`quvchi o`z narsasini ko`zlari bog`langan o`rtog`ining qo`liga beradi. O`rtog`i narsa haqidagi fikrini aytadi. Boshqa o`quvchilar narsaga oid bittadan jumla tuzadilar. So`ngra hamma o`z jumlasi ishtirok etgan hikoya tuzadi.

"Elfchen" bu besh satrdan iborat bo`lgan kichik matn. Birinchi qator bir, ikkinchi ikki, uchinchi uch, to`rtinchi to`rt va beshinchi qator bir so`zdan iborat bo`ladi. Jami so`zlar soni o`n bitta. Bu mashqni rasmga qarab, u asosida bajariladi. Rasm asosida yana ko`plab mashqlar bajarish mumkin. Masalan, rasm nimanidir eslatadi, uni tasvirlaydi. Rasmga qarab she`r to`qiladi. Rasmlardan bir nechtasiga bog`langan kichik hikoya to`qiladi. Musiqa tinglanadi va voqea hikoya qilinadi.

Matn asosida matn tayyorlash, *Echo-Texte:* o`quvchilar berilgan matn asosida o`z matnlarini tayyorlaydilar. Unda:
- matndan avvalgi voqeani tasvirlaydilar.
- matndan keyingi voqeani tasvirlaydilar.
- bo`sh joyni to`ldiradilar.
- voqelikni o`zgartiradilar.

Qolip asosida yozish. She`rning qolipi beriladi va o`quvchilar uni to`ldiradilar.

Masalan,   morgens kann ich nicht... ,
              weil ich... .
              montags kann ich nicht ... ,
              weil ich ... .
              abends kann ich nicht ... ,
              weil ich ... .
              nachts kann ich nicht ... ,
              weil ich ... .
          eins, zwei, drei ... ,
          in die Schule gehen ... ,
          in die Schule gehen ... ,

und bekommen fünf und … .

Matnni to'ldirish. Har bir o'quvchi kichik hikoya o'ylaydi va uning birinchi va oxirgi jumlasini qog'ozga tushuradi. Varoq bir-birlariga beriladi, o'rtog'lari ushbu matnni to'la yozadilar.

Birgalikda, hamkorlikda yozish. Kooperatives Schreiben.

Hamkorlikda matn tayyorlashning quyidagi afzalliklari bor.

- hamkorlikda yozish jarayoni har bir ishtirokchi uchun yozishni yengillashtiradi, so'z va grammatik shakllarni qo'llashda ular bir birlariga ko'maklashadilar.

- hamkorlikda nima haqida, nima va qanday yozish oson hal qilinadi.

- hamkorlik jarayoni interfaol tarzda sodir bo'ladi, bilim, ko'nikma va malakalar jamlanadi, bo'sh o'zlashtiruvchi o'quvchilar a'lochilar kuchidan foydalanish imkoniyatiga ega bo'ladilar.

- o'quvchilar o'z fikrlarini o'rtaga tashlaydilar, maqullaydilar, rad qiladilar, asoslaydilar.

- hamkorlikda yozish til bilimidan tashqari ijtimoiy hamjihatlik va layoqatni ham talab qiladi. Baxslashish va o'zgalar fikriga quloq solish, ularning o'zgalarni tan olish hissini rivojlantiradi.

- hamkorlikda yozish qiziqarli, tajriba ortirish, birgalikda ishlash, mazmunan va til jihatdan yuqori darajadagi matnlarni tayyorlash imkonini beradi.

- ayniqsa turli millat, madaniyat vakillari bir birlari haqida ko'p narsa o'rganadilar.

- hamkorlikda yozilgan matn uchun bir o'quvchi emas, balki barcha ishtirokchilar ma'suldirlar. Har bir ishtirokchi hammuallif hisoblanadi.

- barcha o'quvchilar ishtirok etganliklari uchun bir-birlaridan ko'p narsalarni o'rganadilar va o'zaro musobaqa qiladilar. Bu ular uchun qiziqarli mashg'ulot hisoblanadi. Hamkorlik hamfikr bo'lish va taqsimlay bilish tuyg'usini tarbiyalaydi.

- avvalgi yozilganlar ular uchun lisoniy mashq, mavzuni takrorlash va mustahkamlash mashqi bo'lib xizmat qiladi.

Bunday usullardan foydalanish nafaqat nemis tilida ijodiy yozishni o'rgatish jarayonida, balki boshqa tillarda ham yaxshi samara berishiga shubha yoq.

Adabiyotlar:

1. Falstaur, Renate. Wir müssen zusammen schreiben. Kooperatives Schreiben im fremdsprachlichen Deutschunterricht. 1997
2. Pomerin G. Tanzen die Wörter in meinem Kopf. Mainz. 2012.

SOME DIFFICULTIES IN TEACHING LANGUAGE SKILLS AT THE AGE OF TEENAGERS

Nargiza Abdullayeva
Teacher of Namangan State University

Every language teacher dreams of teaching their learners effectively and the lessons they're having daily are hitting their marks and helping their students

239

master the language. But it is not easy to get this and what should we do in order to achieve good results? The initial problem in teaching effectively is the different school- age pupils. In this article it is discussed some challenges in teaching language skills at the age of teenagers.

As an English teacher I have never had lessons with teenagers and had no previous experience of teaching them. Two months ago I had to have English lessons at school with grades 9 and 10. In three weeks` teaching them I realized that it is not easy to have good lessons and have some successes with teenagers. I gained a lot from my short experience at school and decided to write this article.

Well, it's really simple. Firstly teachers need to know how are the people sitting behind those desks. Next teachers need to know what works with them. Take careful note, today's school pupils are of a different breed. They might be as bold and seditious as teens of previous generations, but they have something else that those folks did not have.[91] And what is that? The answer to this question is technology. Every generation has theirs, and this one has smartphones, hypermedia and high-speed internet. Yesterday's teenagers call back irate when their order does not arrive within 20 minutes. Today's teenagers go ballistic when the internet connection goes down for two. They are also warming up to the idea of drones delivering anything and everything they can purchase online.

In addition to the usual suspects of issues and concerns that school pupils always have, technology has shaped so much of their experience and expectations. When we "teachers" stand in front of them in class, understand that this is an important and unique part of their psychology. For example, whenever they are struggling with something, they would be quick to ask themselves. What follows are five concrete tips that will help teachers educate today's teenagers especially 10th grade pupils. Observe them, and our students will respond to us like sunflowers to the sun. Now here are some tips for teachers.

1. Get Your Hands Dirty with Technology and Media. What does this meant?

If you have not already, please consider having Facebook, Twitter and Instagram accounts for teaching. Here is why: Your pupils are there. You want to know what's on their minds? They go on those platforms and reveal themselves there. You may realize how different these folks are online and in person: If you want to understand, you have to invest the time in familiarizing yourself with the tools that are occupying a majority of your students' time. Another reason to get your feet wet in these social networking sites is that you can use them to communicate class-related information.[92] You didn't create those accounts just to be a lurker. You should actively be posting and sharing-but I'm not just talking about announcements here. For example, you can tweet bits and pieces of the lessons. Like bilingual tweets that students might both find interesting and educational. You also might encourage the proper use of smartphones and laptops during class instead of banning them. Allowing use of phones during class

1. Pretty, G. 2009. "Teaching Today." *Cheltenham: Nelson THornes.*
[92] Dudency,G. 2007. "How to teach English with technology?" Pearson Longman.

can enrich discussions as well as make lessons more interesting. Be sure to set the rules clearly and early, though. Phones should only be used for sanctioned activities-not listening to music, watching videos or playing games to pass time. You can decide based on your pupils and your school's policy. If you do allow smartphones every day, definitely have a solid 15-minute block where everyone puts them away. That's when you summarize your major points, or teach the most important part of that day's lesson.

2. Let Pop Culture and Trends Be Your Guide. Let's look through this one.

An effective way to catch a teenager's attention is to make a language lesson out of what they're already thinking about.[93] When I stand in front of high school students, I already know the topics that will stir them in their seats-the issues that'll get them giggling and shouting answers from the back of the class. It's important not to make any judgments on the things your students find interesting. You might consider some topics superficial and unimportant in the long run, but to your wards, they are the important stuff of life.

Talk about crushes, infatuation and love and your sleepy students suddenly come to life. The point here is simple: Know some of the same things that your high school students know. Be updated with what's going on around the world, especially pop culture. Learn the music, the movies, the Hollywood stars, the viral videos and the trending topics. And then, when you have these things in the bag, incorporate them into your lessons. Discuss them in the target language. You are in effect using a powerful anchor for the language. For example, if you're teaching family terms, you might as well use "Game of Thrones" characters and create a family tree. Since the lesson is embedded in a naturally engaging plot, your students will find it much easier to remember.

3. Don't Teach the Language. It is more unusual for English teachers.

You already know this, but students hate pop quizzes, exams and practically anything that has something to do with textbooks. Veer away from these things because teenagers have already judged them as "No fun!" Instead of working hard to teach the language, find creative ways that inspire them to actually use the language. I'm talking about tasks that can only really be completed by getting into the language.

This is the communicative and task-based approach to teaching language-putting your high scholars into situations that allow them to practice. For example, you can ask your 10th grade pupils to role-play mini-scenes from "Frozen." Give them a few days to prepare and ask them to present it in class. Now, what happens in these few days is when the most learning takes place. They will have to grapple with the language. In this particular task, first they have to translate the script. This would require a lot of research, looking up the proper translation and sentence construction. Then, they would have to memorize the lines and actually get a feel for Spanish in their mouths. Their tongues would get a taste of Spanish while practicing, and these behind-the-scenes moments are actually the most

3.Gurrey P. «Teaching English as a foreign language» Longmans London. 2003.

important for language development. It's the process that they have to go through to comply with the task, that's the secret here. The actual presentation can take just a mere 45 seconds, but the process that they went through for those 45 seconds, that's what really counts. You can let your class do many different tasks. You can ask them to share their hobby, their favorite food, movie, writer or song. Let them tell the class all about it in the target language. Now these tasks, especially if presented in front of the class, are inherently nerve wracking. That's why it is extremely important that you inculcate in your class the value of making mistakes. Make it clear that what's infinitely more important than spotless grammar and spot-on pronunciation is that fact that they are actually applying language in different situations. Make the classroom environment so safe, so judgment-free that they'll be excited to butcher the language in front of their classmates. When students are making mistakes, working on the language, reworking the presentations-that's where the most learning happens.

4. Learn from Your Students. This is one of the new approaches in today's teaching. Teaching has always been a two-way street. If you know you'll learn a lot from teaching grade scholars, imagine how much you can learn from high school students. And I'm not just talking about life lessons here. I'm talking about applicable language lessons that you can use in class. We've always wondered what works with students, right? Well, the advantage in handling high school students is that they are in no way silent about what works with them. All you need to do is ask. They'll tell you everything (and more) that you need to know about teaching them. You can ask them anything from which language topics they want to explore. As long as you're serious about getting feedback, the students will reveal to you where their mind's at.

The advantage of student-centered and student-led teaching is that it plays right into the teenager's need to be heard, to be able to have a say in things. So if your students are resisting or are not the least bit interested in the lesson, perhaps you need to backtrack and listen them. Do a survey, for example. Ask them what they want to learn, or which type of project they prefer. Ask them if what they thought of the activity you did yesterday. Ask them what they would have changed. Involve your students in planning your lessons and believe me, they will be much more interested when you teach them.

5. Simply Inspire. It's not easy to admit as teachers that all the important language learning that happens may actually take place behind our backs, away from our unforgettable class lectures-behind the scenes, when students are working with the language on their own. We tend to think that we have control over what they learn. The reality is far from this. As teachers, at best, we can only be facilitators and guides. High school students are at the stage in life when so much is going on inside their heads. Their personal beliefs have not yet ossified and they are trying to form the different elements of their self-concept. They are undergoing emotional turmoil and the smallest thing, like a zit, can affect their sense of well-being and self-confidence. They may not come out fluent in English at the end of

the course, but the most important thing you can do is buck them up, make them believe that they can do whatever they set their minds on.

In conclusion teaching teenagers are not easy but at the same time it is very interesting .It takes more than a course to be fluent in a language, but if you're the teacher who is able to inspire a student to continue studying, to expressing their opinions freely, to keep on learning, to keep going despite the setbacks, then you have gone beyond being a simple language teacher. You have helped your students become better people. That's the opportunity you're presented with as a high school language teacher, so be careful not to squander it. That's why you need to make your foreign language classroom as safe a place as possible. And with those five tips are always ready to face a class of high school students. They may be a challenge, but they are a beautiful challenge that will expand your horizons and tease out the best in you.

References:

1. Pretty, G. 2009. "Teaching Today." *Cheltenham: Nelson THornes.*
2. Gurrey P. «Teaching English as a foreign language» Longmans London. 2003.
3. Dudeney,G. 2007. "How to teach English with technology?" Pearson Longman.
4. Jim Scrivener. 2011 "Learning Teaching." The Essential Guide to English Language Teaching" Macmillan Education .

LISTENING COMPREHENSION IN TEACHING ENGLISH

Mavluda Karimbaeva
Teacher of Andijan State University

Nowadays, when the knowledge of English language becomes wider (computer, economic and political terminology are all of English origin) and it is possible to speak about the English language as a language of the international dialogue, the purpose of teaching of a foreign language lies in the formation of the communicative competence.

Listening comprehension is an inferential process. Linguistic knowledge and world knowledge interact as listeners create a mental representation of what they hear. Listening involves listening for thoughts, feelings, and intentions. Doing so requires active involvement, effort and practice [7;89].

There are some suggestions for having effective listening lessons:

1.   Try to use a lot of recorded material.

2.   Prepare the learners for listening by setting the scene, describe the characters, and introduce vocabulary.

3.   Before the listening, set a task which directs learners to the whole 'gist' understanding of the passage.

4.   Check the answers to this task, playing the recording again if necessary.

5. Set further tasks, which direct learners to a more detailed understanding.

6. Only use the typescript (if there is one!) as a last resort.

7. Make the recording, and the tasks, as 'authentic' as possible.

In this article let's detail all these suggestions.

There are plenty of good reasons for using recordings. It's a possibility of bringing different voices into the classroom: male and female, different ages, different accents, different voice qualities. Teacher can present dialogue as well as monologue. If the recording isn't scripted, it means you've got 'authentic' material. A recording can be played as many times as you like, and will sound exactly the same every time.

Recordings are particularly suitable for practicing the kind of listening where the listener has no opportunity to interact with the speaker: listening to the radio, listening to public announcements at airports, stations etc. Listening happens in the context of communication such as conversations and meetings, where both the participants act both as speakers and as listeners.

When we listen we normally have some knowledge, expectations and predictions about what we're going to hear. And it helps listeners to set a 'draft' which they can use to understand what they hear. Sometimes we start listening without such a draft, and have to connect our understanding of what we're listening to as we go along. For example, we may ask someone a question and get an answer so completely different to our expectations that we can't immediately catch what we're being told. It would seem useful to prepare learners to deal with this kind of situation. In the classroom, this might mean letting them listen for a short time without any preparation, then asking questions like "Who / Where are the people?", "What are they talking about?", "What are they doing?", etc., then letting them hear a bit more before asking the same questions again, and so on.

Teachers often tell learners that they don't have to understand everything, just the main points or the key words, but it could be argued that you sometimes need to understand everything in order to know what the main points or key words are! And in any case learners, as listeners, might find a different interest in listening from what the teacher or materials writer thinks is the 'gist'.

Re-playing a recording – perhaps several times – is fine as a pedagogic device. But remember that outside the classroom people sometimes only have one opportunity to hear something. On other occasions, they can request a repeat listening from a speaker, but with the expectation that the speaker will not repeat, but clarify, paraphrase and simplify.

It's unusual to read a transcript of what we listen to - whether before, during or after listening. And clearly learners need to gain experience and confidence in listening without the support of the written word. But this is a gradual process, and there's no reason why that process shouldn't include, especially in the early stages.

1) Listening once, and then using a transcript to clarify points of confusion before listening again.

2) Reading before listening, to establish understanding of content, before listening to what that content actually sounds like.

3) Reading and listening simultaneously, tracking the relationship between the spoken and written forms of the language.

When the teacher uses the passages for listening, it must be taken into consideration that a recorded text loses its authenticity when it's exported out of the context in which it was created. For example, a conversation in a restaurant may be authentic for the participants in that conversation, but not for a group of language learners listening to it in a classroom thousands of miles away and years later. Authentic recorded material is particularly likely to suffer from poor recording quality. Tasks that simulate out-of-classroom listening activities may not necessarily seem very relevant or motivating to learners. If you're in Britain or Canada for example, and you're weighing up a number of alternative activities for the coming weekend, then listening to a weather forecast, paying attention to the outlook for your particular region and making plans accordingly is a real listening activity. But if you're in China, you might not feel fully enthusiastic about imagining yourself into that scenario. You might think it's more interesting to listen out for the tense forms and modals used to describe a current weather situation and make predictions; this could actually be a more truly authentic task for someone who's listening as part of the process of learning the language. In other words, it might be more interesting to pay attention to language rather than content.

References:

1.Brown, Gillian, Listening to Spoken English, Second Edition. - Longman,1990.,178p.

2. Brown, Gillian, and Yule, George, Teaching the Spoken Language. Cambridge University Press, 1992., 162p

3. Byrne, Donn, Teaching Oral English, New Edition. - Longman, 1997, 140p

4. Harmer, Jeremy, How to Teach English. - Longman, 1991.,285p

5. Harmer, Jeremy, The Practice of English Language Teaching, New Edition. - Longman, 1991., 296p

6. Heaton, J. B., Writing English Language Tests, New Edition. - Longman, 1991.

7. Lewis, Michael, and Hill, Jimmie, Practical Techniques. - London: Commercial Colour Press, 1995.136p.

THE ROLE OF MOTIVATION IN TEACHING FOREIGN LANGUAGES

Dildora Jabborova
Teacher of Namangan State University

Motivation is an essential theme in both real life and also education. Motivation is the stimulus for people's actions, desires, and needs. Motivation is also one's direction to behavior, or what motivates a person to want to repeat a behavior[Trevor W. Robbins , Barry J. Everitt.1996.228-236].   A motive is what prompts the person to act in a certain way [Kent C. Berridge, Morten L. Kringelbach.2013.294-303]. According to Maehr and Meyer, motivation is a word that is a part of the popular culture as few other psychological concepts are [John D. Salamone, Merce Correa.2012.470-485]. There are many types of theories and models. Motivation theories can be classified on a number of bases. For instance, natural and rational, content and process, and etc. Natural and rational bases are based on whether the underlying theory of human cognition is based on natural forces such as drives, needs, desires, or some kind of rationality such as instrumentality, meaningfulness, self-identity. Content and process bases are based on whether the focus is on the content (what) motivates and process (how) motivation takes place.   Motivation as a desire to perform an action is usually defined as having two parts, directional such as directed towards a positive stimulus or away from a negative one, as well as the activated" seeking phase" and consummatory "liking phase". This type of motivation has neurobiological roots in the basal ganglia, and mesolimbic dopaminergic pathways. Activated "seeking" behavior, such as locomotor activity, is influenced by dopaminergic drugs, and microdialysis experiments reveal that dopamine is released during the anticipation of a reward [Richard Reuda, Lius C. Moll.1994] . The "wanting behavior" associated with a rewarding stimulus can be increased by microinjections of dopamine and dopaminergic drugs in the dorsorostral nucleus accumbens and posterior ventral palladium. Opioid injections in this area produce pleasure, however outside of these hedonic hotspots they create an increased desire[Frank Dobbin.2012]. Furthermore, depletion or inhibition of dopamine in neurons of the nucleus accumbens decreases appetitive but not consummatory behavior. Dopamine is further implicated in motivation as administration of amphetamine increased the break point in a progressive ratio self-reinforcement schedule. That is, subjects were willing to go to greater lengths ,for example, press a lever more time to obtain a reward[McGregor D.1960]. Motivation can be conceived of as a cycle in which thoughts influence behaviors, behaviors drive performance, performance affects thoughts, and the cycle begins again. Each stage of the cycle is composed of many dimensions including attitudes, beliefs, intentions, effort, and withdrawal which can all affect the motivation that an individual experiences. Most psychological theories hold that motivation exists purely within the individual, but socio-cultural theories express motivation as an outcome of participation in actions and activities within the cultural context of social groups [Elton Mayo.1984(1949)].

According to Jeremy Harmer's "The Practice of English Language Teaching" motivation is the first essential field to success. With the motivation we can not fail. Motivation is some kind of interior drive which pushes someone to do things in order to reach something. H. Brown Douglas emphasizes that a cognitive view of motivation includes factors such as the need for exploration, activity, stimulation, new knowledge, and ego enhancement.

With the other idea H. Brown Douglas gives definition for motivation. Motivation is one of the most powerful affective variables in accounting for the success or failure of virtually any complex task.

The Motivation is suggested by Marion Williams and Richard Burden [1997] as a "state of cognitive arousal" which provokes a "decision to act" as a result of which there is "sustained intellectual and/or physical effort" so that the person can achieve some "previously set goal". The strength of motivation depends on how much value the individual places on the outcome he or she wishes to achieve.

Motivation is willingness of action especially in behavior, the action of motivating, something which motivates, an incentive or reason for doing something and a research rating that measure how the rational and emotional elements of a commercial affect consumer intention to consider, visit, or buy something. Psychologists enhanced their knowledge about the motivation and its types. Here you can see various types of motivation:

- Intrinsic motivation
- Extrinsic motivation
- Social motivation
- Push motivation
- Pull motivation
- Temporal motivation
- Permanent motivation
- Achievement motivation
- Approach motivation
- Avoidance motivation
- Employee motivation
- Work motivation

Motivation can be divided into different theories known as intrinsic motivation and extrinsic motivation. Intrinsic motivation has been studied since the early 1970-years. Intrinsic motivation is the self-desire to seek out new things and new challenges, to analyze one's capacity, to observe and to gain knowledge [Walton C., Gregory G. 2011.82-83]. It is driven by an interest or enjoyment in the task itself, and exists within the individual rather than relying on external pressures or a desire for consideration.

The phenomenon of **Intrinsic motivation** was first acknowledged within experimental studies of animal behavior. In these studies, it was evident that the organisms would engage in playful and curiosity driven behaviors in the absence of reward. Intrinsic motivation is a natural motivational tendency and is a critical

element in cognitive, social, and physical development [Panorama.2014]. The two necessary elements for intrinsic motivation are self-determination and an increase in perceived competence [Ryan R. M., Deci E. L.2000.68-78]. Shortly, the cause of the behavior must be internal, known as internal local of causality, and the individual who engages in the behavior must perceive that the task increases their competence [Panorama.2014]. Students who are intrinsically motivated are more likely to engage in the task willingly as well as work to improve skills, which will increase their capabilities [Ryan R. Deci E. 2000.54-67]. Students are likely to be intrinsically motivated if they attribute their educational results to factors under their own control, also known as autonomy or locus of control believe they have the skills to be effective agents in reaching their desired goals, also known as self-efficacy beliefs are interested in mastering a topic, not just in achieving good grades. One example for intrinsic motivation is when an employee becomes an Informational Technology professional because he or she wants to learn about how computer users interact with computer networks. The employee has the intrinsic motivation to gain more knowledge [Deci E., Ryan R.1985].

Extrinsic motivation refers to the performance of an activity in order to attain a desires outcome and it is the opposite of intrinsic motivation [Walton C., Gregory G.2011.82-83]. Extrinsic motivation comes from influences outside of the individual. In extrinsic motivation, the harder question to answer is where do people get the motivation to carry out and continue to push with persistence. Usually extrinsic motivation is used to attain outcomes that a person would not get from intrinsic motivation [StoryStudio.2017]. Common extrinsic motivations are rewards for grades showing the desired behavior, and the threat of punishment following misbehavior. Competition is an extrinsic motivator because it encourages the performer to win and to beat others, not simply to enjoy the intrinsic rewards of the activity. A cheering crowd and the desire to win a trophy are also extrinsic incentives ["Motivating Students".2015]. Social psychological research has indicated that extrinsic rewards can lead to over justification and a subsequent reduction in intrinsic motivation. In one study demonstrating this effect, children who expected to be rewarded with a ribbon and a gold star for drawing pictures spent less time playing with drawing materials in subsequent observations than children who were assigned to an unexpected reward condition [Ryan R. M., Deci E. L.2000.68-78] . However, another study showed that third graders who were rewarded with a book showed more reading behavior in the future, implying that some rewards do not undermine intrinsic motivation [Vijay Dewani.2013]. While the provision of extrinsic rewards might reduce the desirability of an activity, the use of extrinsic constraints, such as the threat of punishment, against performing an activity has actually been found to increase one's intrinsic interest in that activity. In one study, when children were given mild threats against playing with an attractive toy, it was found that the threat actually served to increase the child's interest in the toy, which was previously undesirable to the child in the absence of threat [Ryan R.2000].

Social motivation is tied to one's activity in a group. It cannot form from a

single mind alone. For example, bowling alone is naught but the dull act of throwing a ball into pins, and so people are much less likely to smile during the activity alone, even upon getting a strike because their satisfaction or dissatisfaction does not need to be communicated, and so it is internalized. However, when with a group, people are more inclined to smile regardless of their results because it acts as a positive communication that is beneficial for pleasurable interaction and teamwork [John O. Cooper.2007]. Thus the act of bowling becomes a social activity as opposed to a dull action because it becomes an exercise in interaction, competition, team building, and sportsmanship. It is because of this phenomenon that studies have shown that people are more intrigued in performing mundane activities so long as there is company because it provides the opportunity to interact in one way or another, be it for bonding, amusement, collaboration, or alternative perspectives [John O. Cooper.2007]. Examples of activities that may one may not be motivated to do alone but could be done with others for social benefit are things such as throwing and catching a baseball with a friend, making funny faces with children, building a tree house, and performing a debate.

Motivating students is a challenge all teachers face. Every classroom consists of a wide array of students and each of them brings different learning styles, interests, and life experiences. That is what makes each classroom unique and special. There are several ways that teachers can tap into the individual learning styles and interests of students, thus making learning more fun and meaningful at the same time. One excellent way to start is by having strong classroom management skills.

Motivation is a hot topic. It is also one of the most challenging areas when we are teaching young learners. After all, there's nothing worse than going into a class full of people who don't really want to be there. You see, unlike adults, learners probably don't have much say about being in your classroom. Usually their parents will have placed them there. There may be some tacit agreement on the part of the young learner, in the choice that they have made (English and another extracurricular subject), but usually they have little say in the matter. Also, adults often have to pay for their place in your classroom, which gives them a higher level of motivation to ensure that their learning succeeds. Younger learners invariably do not. This has an impact on their motivation in class and hence their overall performance. One of the skills that we as teachers can bring into the classroom is that of successfully motivating students to learn. So it is important for us to take an active role in trying to improve the motivation levels of our learners groups. Think about it for a moment - a highly motivated group of students is usually going to be easier to teach. So we are the ones responsible for creating the right "motivational environment" for our learners to grow and develop their knowledge of the language. In essence, we need to create a supportive classroom where students can feel comfortable. We need to demonstrate that we are in control and can run the classroom effectively, utilizing appropriate discipline techniques.

References:

1. Anderman E. M., & Maehr M. L. (1994). Motivation and schooling in the middle grades. Review of Educational Research.1994. 64.pp 287–330.

2. Dweck, C. S. Self-theories: Their role in motivation, personality, and development. Philadelphia: Psychology Press.1999

3. Harter S., Jackson B.K. Trait vs nontrait conceptualizations of intrinsic/extrinsic motivational orientation. Motivation and Emotion. 1992.16.pp 209-230.

4. Patsy M. Lightbown & Nina Spada. How languages are Learned. Third Edition.NY.USA.Oxford Press.2006.pp 64-65.

5. Sansone, C., & Harackiewicz, J. M. (Eds.). Intrinsic and extrinsic motivation: The search for optimal motivation and performance. San Diego, CA: Academic Press.2000.

FACTORS AFFECTING LANGUAGE CHANGE

Sabohon Sharipova
Teacher of Namangan State University

All languages change over time and change is inevitable for any living language. History records that languages change over time at every level of structure which includes vocabulary, phonology, morphology and syntax. For many people, it may not be easily apparent or obvious in a day-to-day communication on a personal level because many individuals are so intimately connected to their language that they may fail to see its changes. However, languages do indeed change and some languages flourish, some expand and some languages even die. Generation by generation, pronunciations evolve, new words are borrowed or invented, the meaning of old words drifts, and morphology develops or decays. The rate of change may vary from one place to another but whether the changes are faster or slower, they do happen and they happen for a good cause.[94]

Having a knowledge of language change and causes of change are essential for students of language. It also is a significant topic for linguists, who take a descriptive attitude and accept that change is inevitable and it does happen for a better reason for all human kinds. Linguists have traditionally studied variations in a language occurring at the same and how language develops over time as both can be useful aids to understanding. This easy will discuss about causes the lead to changes of the English language and types of change. There are many factors that play roles in changing languages and they include politics, social, culture technology, environment and moral. Such factors can be extremely broad and complex in nature; therefore, this essay will only discuss about political, social

---

[94] PBS, (2005). The Truth About Language Change. Article retrieved on January 28, 2012 from
http://www.pbs.org/speak/ahead/change/change/

and technological in a general term.[95] There are types of English language change which include lexis (word), semantics (meaning of word), phonology (sound), and syntax (grammar) and the study of these different types can be extremely complex. Therefore, there only a general and a few examples about the different types of change will be discussed. After that, there will be a brief discussion on whether these changes take place for the right or wrong reason. The conclusion will then be drawn to support the thesis statement. Causes of language change Languages change for a variety of reasons such as political pressures, technological development as well as social, culture and moral factors. Below are examples of causes that lead to change in the English language. [96]

☐ Political factor- which is caused by foreign invasion, migration and colonization. ☐ Social factor- which means foreign influences from Latin, French, American, Australian, Indian and others. The unique way that individuals speak also fuels language change. Vocabulary and phrases people use depend upon the place, age, gender, education level, social status. ☐ Cultural factor- This means the exposure of one language group to another via television, radio, films, music, magazines and fashion.☐ Technological factor- which means rapid advances in information technology, industries, products and economy simply require new words that drive language change.☐Moral factor- which is about recent developments in anti-racism and environmentalism.

Political Factor - many times, language change has some kind of political roots such as human migration and invasion. When people move to a country and learn a new language, they learn their adopted language imperfectly. They then pass on these slight imperfections to their children and to the people in their social circle, and eventually alter the language.

Besides the language changes brought about by migration, politics play some roles in language change in more immediate ways by the public debates. For instance, increasing environmental awareness and environmental policies in recent decades has led to a number of new words and phrases such as "tree-hugger", "eco-friendly", "carbon footprint", "green washing", "locavore", "eco-terrorism" and "green collar jobs." In political debates, just four years ago in the U.S. presidential election, "the common citizen" or "average Joe" suddenly replaced by "Joe the plumber" due to one of thousands of candidate-voter conversations. New political words such as "9/11", "weapons of mass destruction", "red state/blue state/purple state", "subprime" can now be seen in newly edited dictionaries. [97]

The liberation of women and the struggle for gender equality has also brought about some important changes in language. For example, student writers today are encouraged to use gender-neutral and gender-inclusive nouns and pronouns and to treat women and men in a parallel fashion. For example, police officer for policeman, firefighter for fireman and humankind for mankind.

[95] Aitchison, J. (1991). Language Change: Progress or Decay? (2nd ed). NY: Cambridge University Press.
[96] Aitchison, J. (2001). Language Change: Progress or decay? (3rd ed). NY: Cambridge University Press. (2001).
[97] Jones, M. & Singh, I. (2005). Exploring Language Change. NY: Routledge.

Technology Factor - The ever-changing technology is creating difficulty for the English language users to keep track on new vocabulary and expressions. In fact, language itself changes slowly but the internet has speeded up the process of those changes even more quickly. For example, some entirely new words like the verb "to google", "facebooking", and many other words that are not yet in the Oxford English Dictionary, have come into popular use.[98] However, not all these new words and slangs being used right now will survive forever. Over a decade ago, the term 'floppy disk' was considered a brand new lexical development, but now it is rarely used or featured in today's conversations as it has been replaced with 'memory stick'.[99] Often times, people online show how brilliant they are by manipulating the language of the internet which causes computer slangs to develop even faster than one can ever imagine. The text messaging language is something new the abbreviation such as LOL, BFF, IMHO, and OMG (that's laugh out loud, best friends forever, in my humble opinion and oh my God) have recently added in the Oxford Dictionary, legitimizing the terms used by millions in texts, emails and instant messages.

Social Factor - Changes in politics, economics and technology usually lead to social changes. Social changes produce changes in language. In other words, once society starts changing, language change produces special effects. In almost every society, some people have social prestige, power, and money, while others have little of these commodities. Typical variables include occupation, level of education, income, and type of residential dwelling, with ranked levels within each variable. People with different level of social status response and perceive things differently and vocabulary and phrases differently. For example, individuals who are poor and who cannot afford an education or who grew up in a rural area where proper grammar wasn't encouraged, their ways of speaking will not be as eloquent as someone of higher standing. Even within the same small community there are variations according to a speaker's age, gender and ethnicity simply because no two individuals speak identically. Through interactions, people pick up new words and integrate them into a new way of speech. Some of them spread through the population and slowly change the language. The words and phrases used by our parents or grandparents may ever be the same as the words and phrases we are using right now.

Foreign Influence Factor - One of the most common reasons for one language to borrow from another is when it needs to refer to notions and things that have been newly introduced to its speakers. For example, the Italian word pizza only entered English when the food to which it refers was adopted by English speech communities. Similarly, glasnost was borrowed from Russian to express a policy of openness and frankness in Soviet political life that came in the

[98] Duffy, J. (2003). BBC news: Google calls in the "language police." Article retrieved on January 10, 2012 from http://news.bbc.co.uk/2/hi/uk_news/3006486.stm

[99] Wu, J. & Ben-Canaan, D. (2006). Impact of globalization and the internet on English language teaching and learning. Article retrieved on Jan 12, 2012 from http://hlju.academia.edu/DanBenCanaan/Papers/107390/The_Impact_of_Globalization_and_the_Internet_on_English_Language_Teaching_and_Learning

wake of era and represented a concept that had hitherto been unfamiliar to the English speech community.

Although borrowing is extremely widespread, not all loanwords are destined to be incorporated into the borrower language. Many are only transitory and disappear in the space of a relatively short time. The borrowing is likely to be retained if it denotes an object for which no other word exists in the borrower language as in the word pizza, mentioned above.

McMahon has given a few examples of common words borrowed from other languages: hammock, hurricane, maize, tobacco (Caribbean), gull (Cornish), howitzer, robot (Czech), brogue, blarney, clan, plaid, shamrock (Gaelic and Irish), ukulele (Hawaiian), bungalow, dungarees, jodhpurs, jungle, loot, polo, pajamas, shampoo, thug (Hindi), paprika (Hungarian), bonsai, sumo, origami (Japanese), bamboo, ketchup, orangutan (Malay), paradise, lilac, bazaar, caravan, chess, shawl, khaki (Persian), taboo, tattoo (Polynesian), flamingo, marmalade, veranda (Portuguese), mammoth, soviet, vodka (Russian), coffee (Turkish), flannel (Welsh).

English today is one of the fastest changing languages in the world because both old and new users of the language are actively shaping it as English has become a language of education and in an increasing number of countries. Today, English belongs to any country which uses it and the more people use English, the greater it would have impact on the language change. Change can be a very good thing because it helps people in business to trade goods and services travel and communicate with other nations more effectively. If the language we speak did not change, there would be an even greater language barer than there already is. Another reason why languages need to change is for people to communicate with others who have a different culture, understanding and pronunciation of our language. If there were no change, humans would be so lost in this world of different languages and different beliefs.

References:

1. Aitchison, J. (1991). Language Change: Progress or Decay? (2nd ed). NY: Cambridge University Press.
2. Aitchison, J. (2001). Language Change: Progress or decay? (3rd ed). NY: Cambridge University Press. (2001).
3. Jones, M. & Singh, I. (2005). Exploring Language Change. NY: Routledge.
4. PBS, (2005). The Truth About Language Change. Article retrieved on January 28, 2012 from http://www.pbs.org/speak/ahead/change/change/
5. Wu, J. & Ben-Canaan, D. (2006). Impact of globalization and the internet on English language teaching and learning. Article retrieved on Jan 12, 2012 from
ttp://hlju.academia.edu/DanBenCanaan/Papers/107390/The_Impact_of_Globalizati on_and_the_Internet_on_English_Language_Teaching_and_Learning

6. Duffy, J. (2003). BBC news: Google calls in the "language police." Article retrieved on January 10, 2012 from http://news.bbc.co.uk/2/hi/uk_news/3006486.stm.

MAKE LEARNING GRAMMAR FUN

Halima Tursunova
English teacher, Ministry of Internal
Affairs of the Namangan academic lyceum

Grammar is one of the most essential elements of learning a language whether it is native or foreign. Yet grammar is hard to learn and difficult to remember. It may be because when we say grammar, a great number of learners understand long rules that they have to learn by heart. Probably, for this reason, grammar seems to be boring. This concept causes the difficulties in learning grammar and unwillingness of learners to study grammatical structures. I dare to say that even natives consider learning their mother tongue grammar tedious. But you can change your students' attitude and ease both the process of teaching and learning grammar. In this article I want to share my experience how to make grammar lessons entertaining, how to enhance students' interest in the example of the English language.

On December 10, 2012 the first President of Uzbekistan signed a decree ''On measures to further improve foreign language learning system". The decree set a task to elaborate a new standard for foreign languages matching international standards, create absolutely new textbooks and work out a new standardized assessment system. Meanwhile, new textbooks matching the world standards have been published. Scientists have worked out new types of assessment and, of course, new ways of teaching foreign languages. Now communicative language teaching (CLT) is at the heart of this approach.

In the past, students were taught grammatical structures and a lot of theories about the language. Many learners did not learn to communicate in the language. But now teaching language focuses on what a learner can do in communication. As the goal of a language is communication, the aim of the grammar in a language context is to promote communicative efficiency. An efficient teacher is aware that students are not always able to develop grammar skills on their own without additional supports. Here below some tips to help teachers develop students' grammar skills:

1. Selecting the most appropriate strategy for presenting a grammar topic;

2. Using authentic materials and creating authentic practice activities as similar to real life as possible

3. Ensuring students know the goal of the grammar task is the goal to understand;

4. Creating different contexts in which students can practice in order to strengthen their grammar skills;

5. Developing routines involving certain scripts;
6. Being creative and thinking up new activities yourselves
7. Making grammar lessons fun

Let's talk about using authentic materials and creating **authentic practice activities**. Different games can be cited as an example of such kind of activities. For example, you are going to present a new grammar topic "Synonyms". "5x5 cards game" helps you to motivate your students because it is like a card game which is familiar to students, what's more, it is popular with people and, I am sure, it can be a great motivating factor to promote students to join in the game. This fun activity requires advance preparation of a deck of cards. Each deck consists of 5 cards with a word and illustration to this word on them. Every word on the cards is synonym to each other in the meaning. For example:

Deck1

Card1 –precious   Card1- allow   Card1-neat Card1-stop   Card1-hinder

Deck2 .

 Card2- prevent   Card2-clean   Card2- eager   Card2-permit   Card2-rare

Deck3

Card3- let   Card3-adored   Card3-restrain   Card3-trim Card3-grant

Deck4 .

Card4- keen   Card4-avoid   Card4-costly   Card4-earnest   Card4-spruce

Deck5.

Card5- tidy   Card5-anxious   Card5-authorise   Card5- dear   Card5-enthusiastic.

As you see, there are only five words with their synonymous ones. To play this game you should divide the class into 5 small groups .Each group choses any one deck of cards from five and the cards are distributed among the group members. Using facial expressions or gestures ,that's miming, you give definitions to the words .For example ,you can nod your head that means " yes, agree". Students who have cards with a word matching the mime hold up the appropriate card ,read out (let, allow, authorise, permit, grant).and put the card on the table. The game goes until they have gone all the way through the cards. At the end, you check the cards, analyse the answers and show to the mistakes if there are any. Don't forget to mention active students as it is a great stimulation to be more interested in learning grammar ,I hope. You can do variations on the game. You can play this game using antonyms, regular and irregular verbs and so on. As for me, this is a good tool to introduce new grammar.

Routines involving certain scripts are the best, from my personal point of view, to enhance students' interest to learn grammar. You should be creative and make up short dialogues and ask students to perform it. For example:

"Why was a guest in anxiety?"

A hostess: Mrs. Hopkins, help yourself to the salad. I made it for you.

Mrs. Hopkins: You made it?!!

A hostess: Yes. I also roasted a turkey. I will bring it.

Mrs. Hopkins: You roasted a turkey?

A hostess: Oh, why was you anxious?

Mrs. Hopkins: Oh, no! Thank you very much. I must go.

A hostess: Very strange! Why did she leave?

Students should solve the problem why a guest was in anxiety.(The problem is the incorrect use of tense forms, namely, the Present Perfect Tense)

Or you can implement another authentic practice activity **"Using photos"** to ease students' understanding the use of tense forms. For this you may show 2 or 3 photos of the same place or person...in the Past, in present and in the future. Looking at the photos students compare and contrast them. Then they make up sentences. For example, you show two different photos of Tashkent and students describe them how it was in the past, how it is now.

The streets **were** narrow.   The streets **are** broad.

The houses **were** old and low.   The houses **are** new and high.

That how Tashkent will be in the future is up to the   students' imagination.

Story telling is also a good motivation for students to evolve their interest in grammar learning. Before the lesson you prepare handouts with a story that is appropriate to students' level. For example:

> The Pied Piper led the rats **over** the bridge,
> **Up** the hill, **down** the hill, **round** the castle.
> **Along** the road, **past** the little house,
> **Through** the garden of the big house,
> **Into** the wood, and **into** the river.

Having read the story students think of what the grammar structure is used. Another grammar activity can be done through the story – students may draw the picture.

Combining listening with grammar, without any doubt, encourages students. From my own experience, I can say, if you choose a song, it would be better. When choosing a song , remember about the level of students and there should be more grammatical structures. For example:

> There **will be** blue birds over the white cliffs of Dover
> **Tomorrow**...Just you wait and see.
> There **will be** love and laughter and peace ever after.
> **Tomorrow**, when the world is free.
> The shepherd **will tend** his sheep ,and Jimmy **will go** to sleep

After listening ,you can ask your students what grammar structure is used in the song.(The Future) Such kind of activities help teachers introduce, practice, consolidate grammatical structures, establish a context in the classroom that prepares for the teaching and learning grammar interesting and real-life.

Undoubtedly, this encourages and motivates learners to continue learning a language, exactly, grammar and makes learning process fun.

In conclusion, I am going to say that the best way for teaching grammar is to give examples along with the rules. Teachers must do whatever possible to boost the interest in learning grammar

References:
1. The Presidential decree "On measures to further improve foreign language learning system", Tashkent, 2012
2. Teacher trainer,Philips,1993
3. A handbook for teachers of foreign languages with reference to the CEFR., L.Kirkham...,Tashkent, 2014
4 .Oxford University Press and TESOL materials.

THE IMPORTANCE OF POSITIVE FEEDBACK IN THE CORRECTION OF SPOKEN ERRORS

Sharifjon Nematjanov
Teacher of Namangan State University

Feedback is information that is given to the learner about his or her performance of a learning task, usually with the objective of improving this performance. Some examples in language teaching: the words 'Yes, right!', said to a learner who has answered a question; a grade of 70% on an exam; a raised eyebrow in response to a mistake in grammar; comments written in the margin of an essay.

Penny Urr[100] stated that, feedback has two main distinguishable components: assessment and correction. In assessment, the learner is simply informed how well or badly he or she has performed. A percentage grade on an exam would be one example; or the response 'No' to an attempted answer to a question in class; or a comment such as 'Fair' at the end of a written assignment. In correction, some specific information is provided on aspects of the learner's performance: through explanation, or provision of better or other alternatives, or through elicitation of these from the learner. Note that in principle correction can and should include information on what the learner did right, as well as wrong, and why! – but teachers and learners generally understand the term as referring to the correction of mistakes, so that is (usually) how it is used here.

Techniques of oral correction

Oral corrections are usually provided directly by the teacher; but they may also be elicited from the learner who made the mistake in the first place, or by another member of the class. Corrections may or may not include a clarification of

---

[100] Penny URR (1998) A Course in Language Teaching, Cambridge: Cambridge University Press

why the mistake was made, and may or may not require re-production of the acceptable form by the learner.

The objective of the inquiry project suggested below is to ascertain which of these techniques are in fact most used in a selection of lessons taught locally, and which learners prefer. Some practical conclusions may be drawn from the results.

"At least important as what the correction consists of is how it is expressed: gently or assertively, supportively or as a condemnation, tactfully or rudely. Overall, of course, we should go for encouraging, tactful correction; but it is less easy to generalize about gently/assertively: some learner populations respond better to the one, some to the other. In general, in fact, learner responses to different expressions of feedback are often surprising: a teacher correction that seems to an observer a humiliating 'put-down' may not be perceived as such by the learner to whom it was addressed; or an apparently gentle, tactful one may give offence. A good deal of teacher sensitivity is needed here".

When might we shy away from correcting student errors? I have listed some possible answers below. While you look through them, you might want to ask yourself, which you consider good reasons not to correct.

- when the teacher's involvement would interrupt the flow of a group activity or pair work
- when correcting the error is significantly beyond the student's current capabilities in English, or involves a grasp of the language they are not yet close to achieving
- when the error was a slip of the tongue
- when your student's mistake shows they don't understand a language point you have planned to work on another day
- when the focus of the lesson is on listening or reading comprehension, not on accuracy in spoken English
- when the error is fossilized, your student is aware of the problem, and drawing attention to it would only frustrate them
- because correcting spoken English just doesn't seem right
- because we are worried that correcting a student's spoken errors in front of their peers will knock their confidence
- when we lack confidence in our own grammatical knowledge and competence, and fear being found out
- because we are tired that day and don't want to take on the responsibility of correction

Obviously, the last two reasons seem more like excuses. Native teachers who worry that their explicit knowledge of English isn't up to scratch are probably more concerned about saying *why* a student's utterance is an error than that they won't notice the mistake in the first place; and it's important to realize that (1) you often don't have to say why something is wrong, as long as you help your students improve (see below); and (2) your explicit knowledge of English grammar will dramatically increase even just by reading through the grammar explanations in your students' course books. Discovering that you may well not be required to

provide an explanation for an error should reduce stress, and this should make it less worrying to give correction even if you are tired. Non-native teachers often have a great deal of expertise (both of the structure of English and of methods that helped them learn the language) which they can share with their students; they can also help their students conduct their own investigations into what is and is not natural English, when they are not sure.

Returning to the list, my hunch is the vague sense that it is not nice to correct mistakes often rests on a fear of damaging students' confidence, or adversely affecting the relationship between teacher and students; yet, in my experience, those who test their hypotheses and try correction almost certainly find the opposite is true. Most students seem glad of correction, as long as it is constructive and considerately given; and it is difficult to see how a student can learn a language if they are not given the chance to learn from their mistakes. The other points on the list seem like good reasons – there are many times in a lesson when there is no need to give correction, or even when it would be inappropriate to do so.

The most obvious way of helping students to say the right thing without correcting them when they say the wrong thing is simply to give them correct language that they could use. This is a particularly good replacement for correction of their errors when you have students who are very self-conscious when they see or hear their own errors. This can be arranged simply by trying to elicit good language onto the board rather than writing up wrong language, e.g. "What tense did we study that we often use with yet?" if someone said "I heard about it but I don't go there yet". Alternatively, you can try to predict what problems they are likely to have and give them or elicit better language first. For example, if you can make up a list of Spangles/ Franglais/ Konglish/ etc. problems, before each lesson you can search for things in that list that is related to the language point of the day (e.g. clothes vocabulary) and then present the correct versions of those things before the speaking or writing task. The potential downside of this approach is that students might not pay as much attention to the language if you do not link it to making mistakes (but if you tell them, they are corrections of typical error of people who speak their language they might get just as self-conscious as if you had just done error correction). One way round this is to give them the correct forms after the speaking task and ask them to make an effort to use those forms when they do the same or a similar task with a different partner – similar to giving students a model answer after a written task and asking them to steal good language for a second draft of their answer.

Some researchers recommend that rather than correcting students, teachers simply repeat back what the students have said with more accurate and complex language. It is difficult to imagine often doing this, though, as it will interfere with fluency and real communication even more than error correction and is about the most patronizing thing you could possibly do with adults. You can make more of an activity around this idea, however. A very nice one is something I call Chain Stories, which is similar to the whispering game Chinese Whispers. Students tell

different stories to each other, then pass on the story they just heard to someone else. After between three and six stages the stories are told back to the original storytellers, who then correct any information that is wrong. The reformulation of the language will happen both by some of the students improving on the story as they tell it and in the final correction of the story stage. You can also add more of this by asking students to repeat the story back to the person they hear it from to check they have understood before they move on to tell the next person. The teacher can also get involved as a participant, or you could correct everyone (including the original storyteller) in the final stage. There is also a similar teacher-led activity called Dictogloss/ Grammar Dictation, in which the teacher reads out a story a few times and students work together to construct a version of what they just heard. It is also possible to get teachers retelling students' own statements and stories for the whole class to guess who is being spoken about.

Internet presenting us many opportunities such as it is stated that three other language learning techniques which should have some effect on accuracy are lots of reading and listening to get a feel for the language, lots of controlled speaking practice so that they get used to producing a form, and memorization. Alternatively, you could still give them correction but mix it up with other kinds of feedback on their speaking such as praise and suggestions for more complex ways to say the same thing. A related technique is to stop them thinking about grammar too much by making corrections also about formality, intonation, collocations, etc. You could also give relevant correction without interfering with their fluency and confidence too much by setting related writing tasks and correcting that instead of their spoken output.

References:

1. Hughes, R. (2002). "Teaching and Learning in the Language Classroom. Oxford: Oxford University Press".

2. Noffke, S. E. (1992). "The work and workplace of teachers in action ", Teaching and Teacher Education, 8, 1, 15-29.

3. Nolasco, R. and Arthur, L. (1987) Conversation, Oxford: Oxford University Press.

4. Norrish, J. (1983) Language Learners and their Errors, London: Macmillan.

5. Penny URR (1998) A Course in Language Teaching, Cambridge: Cambridge University Press

6. Richards, J. C & C Lockhart (1996). "Teaching and researching Speaking. London Pearson Education".

EFFECTIVENESS OF PROJECT WORKS IN THE PROCESS OF FOREIGN LANGUAGE LEARNING

Dilfuza Yuldasheva
Senior teacher of Namangan State University

In the methodology of teaching project work is considered to be an essential part of English classes. So, what is project? According to Oxford Advanced Learner's Dictionary (2000) "project" is:

1. *planned work – a planned piece of work that is designed to find information about sth, to produce sth new, or to improve sth.*

2. *school/college work – a piece of work involving careful study of a subject over a period of time, done by school or college students.*

According to Advanced Learner's English Dictionary, Harper Collins Publishers, project is "*a task that requires a lot of time and effort.*"

Cambridge Advanced learner's Dictionary (2003) defines "project" as:

1. *A piece of planned work or an activity which is completed over a period of time and intended to achieve a particular aim.*

2. *A study of a particular subject done over a period of time, especially by students.*

Project work in the language classroom is the opportunity for learners to develop their language skills, it encourages learners to use the foreign language and motivates them. Moreover, it develops the learners' social skills, the ability to cooperate together, as they often work in groups on their project, and their sense for responsibility for their work. Haines says, "in the context of language learning, projects are multi-skill activities focusing on topics or themes rather than on specific language targets." (Haines 1989, p. 1).

In educational context, the project work should be learner-centred activity, no teacher-centred or syllabus-centred one. The students have to understand why they make a project and how it is useful for them. The best way is when they can choose the topic of the project themselves. They usually work in groups and they develop their social skills to cooperate and communicate together. They choose the way of work, divide tasks and agree on the output of the project. As one of the most important rules of the project work I consider the fact that the students are responsible for their work on their project and for their results. At the end the students present the result of their project and the teacher evaluates not only the project itself but also the work of each student on the project and the cooperation among the students in their groups.

Students can benefit in different ways from this creative approach to teaching English as a foreign language. Frederica Stoller's theory states that there are several benefits of project work in the classroom. These benefits entail the authenticity of the language experience, which suggests that project work supports a more reliable use of the English language than is given in the context of regular classes. In regular classes, the use of English is usually limited to a few sentences per lesson contributed by a small number of pupils. Contrasting to this, project work gives pupils who are not that active in regular lessons the opportunity to contribute to the lessons but also to make use of what they have learned in classes. Project work also aims at motivating pupils to learn the language that is taught and to use it in a meaningful context. This helps to develop a certain degree of expertise of the language and related topics, such as the topics which are part of the project work. The use of the pupils' language skills in a meaningful context is also part of a further benefit of project work, namely meaningful input and output.

Stoller did not only provide a theoretical framework for the benefits of project work in English classes but also established conditions for the project work. These conditions are to ensure that the project work benefits the students to the highest degree possible. Therefore, the following list taken from Stoller's theoretical work gives a brief overview on the conditions projects should fulfil in order to benefit students.

1. Content driven
2. Student engagement in complex but manageable tasks
3. Real choices need to be given
4. Stimulation of student interest + curiosity
5. Student groups should capitalize on strengths of group members
6. Opportunity of engaging in practice of skills needed to finish stages of the project
7. Students need feedback and assessment in order to reflect on their own learning and progress

This list states briefly the basics that should be a given in every project, since they enable the students to learn from and meaningfully engage in a project.

Although the responsibility for project work is given to the learners, a teacher's role is not insignificant. In the project, the teacher is acting as advisor (or consultant) and co-ordinator. Making a project does not mean „more work" for the teacher if he is able to plan and organize it well and he makes the learners to take the responsibility for the end product.

The teacher's role according to Haines (1989, p. 4):

1. Initiating role: the teacher decides when it is the suitable time for a project and how long it should last. Then he should also introduce a broad discussion topic which may develop naturally into a project.

2. During the project:

a) the teacher is an advisor being prepared to advice and help if the learners ask for it,

b) as a referee he is assisting to solve out arguments and differences of opinion, as a chairperson, „from time to time groups will report their activities to the whole class. On these occasions the teacher can take on the role of an objective chairperson."

3. Finally: when the project is coming to its end, the teacher becomes „an organiser being actively involved in the organization of displays, the final production of written reports, etc." As an evaluator, he encourages the learners „to evaluate the project work process for themselves" and he should be prepared to comment honestly on what the students have reached."

Projects in English classes also need to be marked. Main criteria for marking projects are in these cases, accuracy in language and content, the quality and quantity of the performance, i.e. free speech, visual aids, written contributions or even acted contributions to the project presentations. Also it is necessary for the teacher to set up project standards which are supposed to be met, so teacher can measure the learning progress of the students and mark it accordingly.

The success of project work depends on planning and organization that pupils and a teacher deal with together. If a good timetable of the project is established, it helps to avoid the chaos and similar problems. Generally, I think that every project should have four stages: topic, collecting data, presentation and evaluation of a project.

I consider the characteristics of a project according to Legutke and Thomas (1991, p. 169) as the most sententious and applicable in various subjects. They say that preparation and follow up are reflected in these stages of a project's development:

1. Opening
2. Topic presentation
3. Research and data collection
4. Preparing data presentation
5. Presentation
6. Evaluation

The presented method in this work and its practice showed us that project work in the language classroom is the opportunity for learners to develop their language skills, it encourages learners to use the foreign language and motivates them.

References:

1.Cambridge Advanced learner's Dictionary. Cambridge: Cambridge University Press, 2003.

2. Richards J.C. and Rodgers T.S. Approaches and Methods in Language Teaching. Cambridge: Cambridge University Press. 2001

3.Stoller, Fredricka. "Establishing a theoretical foundation for project-based learning in second and foreign language contexts". 2006. pp. 19 - 36.

КАСБГА ЙЎНАЛТИРИЛГАН ИНГЛИЗ ТИЛИ ЎҚИТИШДА МАЛАКА ВА КЎНИКМАЛАРНИ ШАКЛЛАНТИРИШ БЎЙИЧА ТАДҚИҚОТ ИШЛАРИНИ ТАШКИЛ ЭТИШ

Дилдора Исроилова
Андижон давлат университети ўқитувчиси

Таълим, саноат, тижорат ва инвеститсияларни жалб қилиш бўйича мамлакатлар ўртасида тузилган қўшма битимлар нофилологик олий ўқув юртларида касбга йўналтирилган инглиз тили ўқитишни ривожлантириш ва қайта кўриб чиқиш зарурлиги ҳақида алоҳида айтиб ўтиш ўринлидир. Нофилологик олий ўқув юртларида ишлаш жараёнида турли фанларнинг мазмунига эътиборли бўлиш ва бунинг учун техника университетларининг илмий-услубий мажмуаларини синчиклаб таҳлил қилиш ва касбий инглиз тилини ўқитиш жараёнида ушбу мажмуада акс этган фанларнинг боғлиқлигини ҳисобга олиш керак деган фикрни таъкидлашимиз ўринлидир.Албатта бунда фанлараро боғлиқлик масалалари алоҳида ўз ўрнига эгадир. Фанлараро боғлиқлик бу- ўқув фанлари ўртасидаги

263

боғлиқлик бўлиб, билим фаолияти жараёнида ва муайян муаммолар ҳақида чуқур англаб етиб ўқитувчи ёки талаба орқали ўрнатиладиган шунингдек, олинган билимларни амалда қўллашда энг самарали фойдаланиш мақсади билан ташкил этилган мавзулар ўртасидаги алоқадир. [3.23-24]

Айни пайтда касбга йўналтирилган инглиз тилини ўқитиш жараёнида ўқитувчилар тажрибасининг этишмаслиги, шунингдек хорижий тилларни профессионал мулоқот билан шуғулланадиган мутахассисларнинг юкори ижтимоий ва минтақавий буюртмаларини ўрганиш, тадқиқот муаммолари долзарблигига ишонч ҳосил қилиш учун яна бир бор имкон яратди ва керакли, мақбул ечимларни излашга ундади. Андижон машинасозлик институти, Фарғона политехника институти ва Наманган қурилиш институтининг технология факультетларида тажриба ишлари олиб борилди ва бу босқичда 270 нафар учинчи курс талабалари иштирок этдилар.Технология факультети"Машинасозлик технологияси" йўналиши талабалари учун мўлжалланган "Welding Technology" китобини қўллаган илмий тадқиқотларимиз давомида бизга янги таълим технологиясини яратиш ҳуқуқини берди. Биз танлаган материалларни амалиётга татбиқ этишга ва қолдирилган жараёнларни тўлдиришга, шунингдек, машқлар қандай амалиётда самара беришини ва ушбу йўналишнинг ўкув дастурига қанчалик мос келишини текширишга ҳаракат қилдик. Иш уч босқичда амалга оширилди: биринчи босқичда (2016-2017 йиллар) технология факультетларида (Машинасозлик технологияси ва жиҳозлари)ингилиз тили ўқитиш ва жорий қилиш муаммолари ҳолати ўрганилди. Тадқиқотимизнинг аниқлаништириш босқичида ушбу мавзу бўйича Андижон машинасозлик институтида мавжуд адабиётлар ва дарсликлар таҳлил қилинди, ўқитувчилар томонидан касбга йўналтирилган инглиз тилини ўқитиш даражаси ва чет тили (бизнинг ҳолда, инглиз тили) билан боғлиқ фанлараро боғлиқлик ва тегишли ўкув фан дастурлари ўрганилди. Шуни алоҳида таъкидлаш жоизки биз нафақат инглиз тили ўкув дастурини балки "Механика назарияси", "Материалшунослик", "Материаллар қаршилиги", "Пайвандлаш назарияси", "Машиналар ва жиҳозлар технологияси" каби махсус фанлар бўйича ўкув дастурлари мазмунини ҳам кўриб чиқдик. Техника олий таълим муасасаларида касбга йўналтирилган инглиз тилини ўқитиш учун умумий стратегия аниқланди ва тажриба ўтказиш бўйича иш режаси ишлаб чиқилди. Андижон машинасозлик институтининг технология факультетининг 115, 117 ва 198.199 гурух талабалари ўртасида (96 нафар талаба) сўровнома ўтказилди. Кегин Фарғона политехника институти ТМЖ 22-15, 26-15 ва ТМС 27-15, 23-15 йўналишларида ўтказилган сўровномада 89 талаба иштирок этди. Бизнинг кегинги босқичдаги тадқиқотимиз объекти Наманган қурилиш институти бўлди. Бу жараёнда 85 нафар талаба қатнашди. Талабаларининг махсус инглиз тили малакаси даражасини аниқлаш учун диагностик тестлар шуни кўрсатдики, уларнинг кўпчилиги (270тадан) назорат ва тажриба гурухлари бўйича ихтисослашган инглиз тилида кам маълумот ва кўникмаларга эга.

Такикотнинг ташкилий боскичида технология факультети талабаларининг коммуникатив фаолияти учун махсус тилни қўллашда ўқитиш даражасини ошириш учун шароит ва имкониятлар баҳоланди. Ушбу боскичда инглиз тилида дарслар ўқиш, ёзиш, нутк ва тинглаб тушиниш кўникмаларини интеграциялашни ҳисобга олган холда, фанлараро боғлаган ҳолда, самарали машклар ёрдамида "Welding Technology" китобидан олинган материаллар асосида олиб борилди. Ушбу боскичда куйидаги ишларни амалга ошириш назарда тутилди:

- тажриба гуруҳида "Welding Technology" ўкув қўлланмаси ёрдамида ўкув машғулотлари ўтказиш;
- назорат ва тажриба гуруҳларида талабалар ўртасида касбга йўналтирилган инглиз тили кўникмаларини ривожланиш даражасини аниклаш учун пост-экспериментал ва якуний тестларни ташкил этиш;
- биз томонимиздан ишлаб чикилган ўкитиш методологиясида қўлланиладиган усулларнинг самарадорлигини аниклаш ва уларни тузатиш;
- биз таклиф этган машклар тўпламининг самарадорлигини текшириш;
- "Welding Technology" ўкув қўлланмаси ёрдамида тадкикотимизнинг иккинчи боскич натижалари бўйича дастлабки хулосаларни шакллантириш.

Ўкув тадкикот машғулотларини якунлагач, талабаларга пост-экспериментал ва якуний синов тестлари такдим этилди. Тажрибадан кейинги синов икки қисмдан иборат бўлиб,биринчи қисмда бир нечта саволлардан ташкил топган лексик тест. Иккинчи қисм эса нутк фаолияти турлари бўйича: ўкиш, тинглаш, нутк ва ёзиш кўникмаларини текширади. Ушбу бўлимда тингловчиларга касбга йўналтирилган матнлар ва ёзма бажариладиган машклар ва тинглаб тушиниш топшириклари бўйича турли хил топшириклар такдим этилди. Тадкикотнинг якуний боскичида технология факультетлари талабаларининг касбга йўналтирилган инглиз тилини билиш ва ихтисослаштирилган инглиз тилидан амалда фойдаланиш, кўникмаларни интеграциялашган холда ўрганиш даражасини тажриба ва назорат гуруҳларида солиштиришга эришилди. Тадкикот ишимизнинг якуний боскичи доирасида назорат ва тажриба гуруҳларида олинган машғулотлар натижалари математик статистика усуллари ёрдамида таҳлил килинди.Олинган маълумотлар диссертатсия тадкикотининг умумий назарий хулосалари билан боғлик.

Ушбу боскичнинг асосий максад ва вазифалари куйидагилардан иборат эди:

- якуний тест ўтказиш;
- пост-экспериментал ва якуний тест натижаларини таккослаш;
- натижалар асосида хулоса килиш;
-техника олий ўкув юртларида талабаларининг касбий йўналтирилган лексик, грамматик ва фонетик кўникмаларини шакллантириш учун ишлаб чикилган методикадан фойдаланиш самарадорлиги ва биз такдим этган материалнинг тўғри танланганлигини исботлаш.

Бу ерда махсус амалий машғулотлар ва машқларни бажаришда "бажариш орқали ўқитиш" тамойилига амал қилдик.Минтақавий талаб ва эхтиёжларни инобатга олган ҳолда хорижий тилларни ўқитиш учун ўз методикамизни яратиш зарурлиги бизни нофилологик олий ўқув юртларида ўқитишнинг ўзига хос хусусиятларига эга эканлигини инобатга олишимиз зарурлигига олиб келди. Инглиз тили ўқитишда ўз шахсий тажрибамдан келиб чиққан ҳолда мен қуйидаги ўқитиш услубини таклиф қилмоқчиман. Ўқув мазмунини танлашда дарсни уч асосий қисмга бўлиб яъни: лексик мавзу, грамматик қобилият ва фонетик машқлар тўплами. Лексик қисмида биз мутахассислик бўйича тегишли матнни танлаймиз ва керакли янги сўзлар ва ибораларни матннинг қуйида келтирамиз. Масалан, "Types of welding"мавзусини олсак. Биз матн ва керакли сўзлар ва иборалар билан танишамиз: Resistance welding, Ultrasonic welding, Gas pressure welding, Explosion pressure welding, Submerge Arc welding. Дарснинг грамматик қисмида, бизнинг фикримизча, инглиз тилининг сифат даражаларини (Degrees of adjectives)ўрганиш ва солиштириш тўғри бўлади. Чунки бу грамматика ўз хусусиятлари билан танлаган матнга, яъни лексик қисмга яқин. Пайвандлаш турлари билан танишиб бўлгандан сўнг талабалар сифатнинг қиёсий даражасидан фойдаланган ҳолда гаплар тузишлари мумкин яъни, айни пайтда қайси турдаги пайвандлаш тури самарадорлиги камроқ ёки кўпроқ.

Масалан:1) Ultrasonic welding is more useful for joining dissimilar materials. 2) Resistance spot welding is the most effective for robot automatization. Бу ҳолда, биз лексик кўникма ва грамматик қобилият ўртасидаги боғланишни таъминлай оламиз. Фонетик машқлар учун биз дифтонг[sh] ни танлаймиз. Эшитиш қобилиятини ривожлантириш учун ўқиш ва гапиришда ушбу дифтонг иштирок этган сўз ва ибораларни тўғри талаффуз қилишга ва тинглашга ҳаракат қиламиз. Ушбу турдаги дарсни ташкил қилиш орқали, аввало, биз кўникмалар ўқиб тушиниш, ёзиш, тинглаб тушиниш ва гапира олиш интеграциясини таъминлашимиз мумкин. Нофилологик таълим йўналиши талабаларининг сўз бойлигини, ва гапларни грамматик тарзда тўғри ифода этиши учун зарур касбий сўзлар ва атамалар билан бойитишга ҳам эришиш мумкин. Шундай килиб, тил материалларини ўрганишда тилшуносликнинг барча талабларига жавоб бера оламиз.

Адабиётлар:

1. Д.Л.Матухин "Нофилологик йўналишидаги талабаларнинг касбга йўналтирилган чет тилларига ўқитиш" б- 23-24.
2. Д.М.Исроилова "Нофилологик олий ўқув юртларида фанлараро боғликликни ҳисобга олган холда касбга йўналтирилган инглиз тилини ўқитиш" диссертация иши б- 71-72

UNDERSTANDING OF GAMES AND THEIR ROLE IN TEACHING A FOREIGN LANGUAGE TO CHILDREN

Quysin To'xtayeva
O'zbekiston davlat Jahon Tillari Universiteti dotsenti
Qizlarxon Ahmadjonova
Mustaqil izlanuvchi

The study of foreign languages is now becoming increasingly relevant in connection with the expansion of international communication, the growth of economic ties between countries, therefore, due to the need for specialists with knowledge of a foreign language.

Recently there have been noticeable changes in the methodology of teaching a foreign language in education. First of all, the overall strategy of the communicative orientation, the understanding of the practical learning goal, changed. The main goal was mastering the language as a social phenomenon, serving as a means of communicating orally (listening and speaking), as well as writing (reading and writing). This is reflected in the tactics of training, and especially at the initial stage.

In times of scientific and technological revolution and a large flow of information requirements for children and those who train have become higher. The main purpose of training is to cultivate a comprehensively developed personality, having the necessary culture and ready to engage in professional activities. And accordingly, the main task of the teacher is to bring up a widely educated, socially active person. And this is possible only with the improvement of the quality of the educational process. The game of learning a foreign language is aimed at the formation and training of skills necessary for psychological and personal development, as well as a means of developing abilities for upbringing and training. During the study of scientific literature and pedagogical practice, it was noted that learning through games at the initial stage of learning is important and leads to the intellectual development of children, contributes to a more successful mastering of a foreign language.

The leading activity of children of pre-school age is the game. This is one of the main factors of personal development. The game also affects one of the most important human cognitive processes - speech. In this case, games are one of the main ways of learning a foreign language in kindergartens, especially at the initial stage of learning, as they are interesting and easy to use. Therefore, the development, study and implementation of gaming techniques are important today. In connection with the relevance, theoretical and practical significance of this problem, the chosen topic is conditioned: "Understanding of games and their role in teaching a foreign language to children".

The game is a teaching tool that allows you to make the learning process more exciting and interesting, it activates the mental activity of children, makes them worry and is in excitement. The game is an effective incentive to master a foreign language. Games help children become creative individuals, and also

develop children's ability to relate to any business with interest and find creative solutions. To be creative in business is to be able to perform it qualitatively, at a higher level. Creativity is the continuous improvement of skills and progress in various activities. Games give children and adults the joy of creativity, without creativity, life becomes ordinary and boring. A person who is passionate about what he does can be called creative. From his creative skills depends on his standard of living.

The game is a kind of decision making, namely how to act, what to say, how to help and how to win. The willingness of children to solve the questions posed increases their mental activity. And if the child thinks not in his native language, but in a foreign one? Of course, there are great learning opportunities. Learners, however, do not think about it. For children, the game is primarily an entertaining and exciting activity. In the game, all participants are equal. The game is available even for weak children. A sense of equality, a sense of the feasibility of tasks, an atmosphere of enthusiasm and joy - all this allows you to overcome the language barrier and shyness that prevent the use of words of another's language in speech and have a good effect on learning outcomes. When playing a game, mastering language material is imperceptible for children, and with it there is a feeling of satisfaction – it turns out I can talk like everyone else.

Games contribute to the following methodological tasks:
• creation of psychological readiness of children for speech communication;
• ensuring the natural need for multiple repetition of language material;
• training children in choosing the right speech option.

The use of different games in the classroom helps in mastering the language in an entertaining way, it develops memory, acumen, attention, and also maintains interest in a foreign language. The teacher for the disclosure of personal potential, the child, his positive qualities, such as: independence, diligence, ability to work and collaborate, initiative and others, in foreign language lessons, using games helps.

Game - this is a type of activity in the conditions of situations aimed at the reconstruction and assimilation of social experience, in which self-management behavior develops and improves. A game is a means of creating a communication situation. The use of educational game situations is fully consistent with the age characteristics of pre-school children and creates factors and conditions for children's everyday communication. That game increases and maintains interest in communication.

Gaming activities in the learning process performs the following functions:
1. The training function consists in the development of memory, attention, the development of extracurricular skills and abilities, as well as the perception of information;
2. The educational function is to develop such a quality as an attentive, humane attitude towards the game partner; Children are introduced phrases-cliché of

speech etiquette to reproduce speech communication with each other in a foreign language, which helps to develop such a quality as politeness;

3. The entertainment function is to create a favorable and comfortable atmosphere in the classroom, turning the lesson into an interesting and exciting event, an amazing adventure, and sometimes into a fantastic world;

4. The communicative function consists in creating an atmosphere of a foreign language environment, creating foreign language communication, uniting children into a friendly team, establishing new emotional and communicative relations based on interaction in a foreign language;

5. Relaxation function – the removal of emotional stress and tension caused by the load on the nervous system with enhanced training in a foreign language;

6. Psychological function – consists in shaping the skills of preparing your physiological state for more productive activities;

7. The developmental function is aimed at the harmonious development of personal qualities, to enhance the personality's reserve capabilities.

One of the main and important tasks of the games is the preparation of a primary pre-school child for his transfer to another – the next level of education, primary school. This transition is felt much harder. Consider some of the objective reasons: the emergence of new academic disciplines, the increase in academic load, the desk system of training. But the most difficult for the child is perceived subject teaching, in which the same type (by type of educational activity) disciplines begin to teach different teachers. To do this, the younger child must have such individual personal qualities and skills that would enable him to most easily adapt to the requirements and workload of the secondary school. One of the main problems in teaching children foreign languages is the difficulty in memorizing new words. Language games help to overcome this problem. These games allow you to expand the vocabulary of a child in a playful way, saving him from "memorization". Work on foreign words should solve the following tasks:

- create a rich and active vocabulary;

- excluding forgetting these words;

- correct and appropriate use of vocabulary in speech.

The transmission of thoughts is the main purpose of communication, and this may become impossible if the interlocutors do not know the words or use words in the wrong sense. In an English lesson, full communication cannot exist if children are not able to use the lexical material correctly or do not own it.

Performing game exercises helps to solve the following tasks:

- games create a favorable psychological climate in an English class;

- develops attention and memory of children;

Proper use of games in the classroom of the English language creates an opportunity for the repetition of the speech pattern in conditions as close as possible to natural communication with its inherent signs – spontaneity of emotionality, purposefulness of speech influence.

Summing up, we can conclude that the importance of the game in teaching young learners is very great, because it is in it that the emotional side of the child is

formed, the ability to understand the people around us, communicate with them and find solutions to non-standard situations.

References:

1. Бурдина М.И. Игры на уроках английского языка на начальной и средней ступенях обучения // ИЯШ. – 2011. – № 3. – С. 52 – 55.
2. Бурдина М.И. Обучающие игры на уроках английского языка // Иностранные языки в школе. – 2006. – № 7. – С.
3. Стронин, М. Ф. Обучающие игры на уроке английского языка / М. Ф. Стронин. – М.: Просвещение, 1984. – С. 62 – 78.

CHET TILLARINI INTERAKTIF O'YINLAR ASOSIDA O'RGANISHNING AFZALLIKLARI

Bekmuradova Z.
Qarshi davlat universiteti o'qituvchisi
Bozorova K.
Fransuz tili yo'nalishi talabasi

"Vatanimizning kelajagi xalqimizning ertangi kuni mamlakatimizning jahon hamjamyatidagi obro'- etibori avvalambor, farzandlarimizning unib-o'sib ulg'ayib qanday inson bo'lib hayotga kirib borishiga bog'liqdir. Biz bunday o'tkir haqiqatni hech qachon unutmasligimiz kerak" degan edilar birinchi Prezidentimiz I.A.Karimov.

Jannatmakon vatanimiz O'zbekistonda xususan yoshlarga, yoshlarning ta'lim olishi va kasb-hunar egallashiga kerakli imkoniyatlar yaratilmoqda. Buni har qanday sohadagi e'tibor bilan bog'lasak bo'ladi. Shuningdek, muhtaram Prezidentimiz Sh.M.Mirziyoyevning hozirgi kunda yuritayotgan davlat dasturida ham aynan yoshlar yetakchi ahamiyatga ega ekanligini ko'rishimiz mumkin. Biz yoshlarga doir davlat siyosatini hech og'ishmasdan, qat'iyat bilan davom ettiramiz. Nafaqat davom ettiramiz balki, bu siyosatni eng ustuvor vazifamiz sifatida bugun zamon talab qilayotgan yuksak darajaga ko'taramiz.

Yoshlarimizning mustaqil fikrlaydigan yuksak intellektual va ma'naviy salohiyatga ega bo'lib, dunyo miqiyosida o'z tengdoshlariga bo'sh kelmaydigan insonlar bo'lib kamol topishi, baxtli bo'lishi uchun davlatimiz va jamiyatimizning bor kuch va imkoniyatlarini safarbar etamiz.

Yoshlarimizning kelajakda kerakli kadr, yetuk mutaxassis bo'lib yetishishida axborot texnologiyalarini va chet tillarini bilish ham yetakchi ahamiyatga ega. Chet tillarini o'rganishda yangi metodlar va usullardan foydalanish esa o'quvchilarning tezroq ta'lim olish sifatini yaxshilaydi.

Chet tillarini o'rgatishda o'quvchilarga kerakli tarqatma materiallar, rasmli kartinkalardan foydalanish ham yaxshi samara beradi. O'quvchini bir xillikdan chiqarish, harakatli o'yin usullaridan foydalanish, ularni jamoa bo'lib ishlashga, topqirlik,zukkolikni o'rgatadi. Bilamizki, har bir darsimizda yangi so'zlar

o'rganamiz bu yangi so'zlar tezda yodimizdan chiqadi. Bu kabi holatlarning oldini olish uchun o'qituvchi o'quvchilarga ma'lum mavzuga doir yangi so'zlarni o'rgatadi. Keyin o'qituvchi har bir o'quvchiga o'sha so'zlarni hech kimga aytmasdan o'quvchiga taqsimlaydi.

O'quvchilarning hammasi aylana shaklda joylashishadi va o'rtaga bir o'quvchi tushadi. Keyin o'rgangan so'zlaridan birini aytadi o'sha so'z bilan nomlangan o'quvchi o'rtaga chiqadi. Aytgan o'quvchi esa uning o'rniga joylashishga harakat qilishi kerak. Bu o'yin shu tarzda davom etadi. Bu usul o'quvchining topqirligini, tezkorligini hamda uning lug'at boyligini oshiradi.

Bilamizki, sanoq sonlarni o'rganish va yodda saqlash qiyin. Buni e'tiborga olgan holda, dars davomida quyidagi usullardan foydalanish ham yaxshi samara beradi. Buning uchun o'quvchilarni ikkiga ajratamiz. Ikkiga ajralgan o'quvchilarning bir guruhi o'rnidan turadilar va aylana shaklida joylashadilar. Birin- ketin sanashga tushadilar. Juft so'zlarni aytishga navbati kelgan o'quvchi juft so'zlar o'rniga "bum" so'zini aytishi kerak. Masalan; un, deux o'rniga «bum» trois, quatre o'rniga « bum » deyiladi. Har juft so'zlarni aytayotganda bum deyiladi. Bu qoidaga amal qilmaganlar o'yindan chiqadi. O'yin shu tarzda davom etadi va o'quvchilar sanoq sonlarni tezda o'rganib olishiga erishiladi.

Bundan tashqari sifat va olmosh turkumlarini o'rganishda ham qiziqarli usullardan foydalanish mumkin. Buning uchun sifat va olmosh haqida kerakli ma'lumotlar beramiz, sifat va olmoshga doir so'zlarni ham o'rganamiz. O'rgangan so'zlarimizdan foydalanib 1-o'quvchi chiqib xonadagi xoxlagan o'quvchiga ta'rif beradi. Masalan;

Il est sportif

Il est mignon

Ses yeux sont noirs

Keyingi o'quvchi esa kim ekanligini aytishi kerak. O'yin shu tarzda davom etadi va sindagi har bir o'quvchiga shunday tariff beriladi. Shu orqali o'quvchilar sifatlarni to'liq o'rganib oladi.

Topqirlikni oshirishga yordam beradigan usullardan yana biri; Bingo o'yini hisoblanadi. Bu o'yindan foydalanish uchun masalan; ranglardan foydalanish mumkin.

x				
	x			
	x	x		
	x		x	
	x			X
	x				X

Bu jadvalni doskaga o'qituvchi joylashtiradi va bo'sh katakchalarga ranglarni joylashtirib chiqadi. Bundan oldin esa ranglar o'quvchilarga o'rgatiladi. Sinfdagi o'quvchilar guruhlarga bo'linadi o'qituvchi esa xoxlagan rangni doskaga qaramasdan aytadi. Masalan bleu, blanc, rouge, gris, orange, noir va boshqa

ranglar. Guruhlarga bo'lingan o'quvchilardan biri chiqib jadvaldagi ayilgan rangning ustiga

> # bing

belgisi qo'yiladi. Bu holat davom etadi. Topilgan ranglar ham shunday belgilanadi. Kim ko'p topsa u "bingoga" aylanadi va g'olib o'quvchi taqdirlanadi.

Topqirlikga o'rgatuvchi usullardan yana biri: buning uchun o'qituvchi masalan, " meva" va " sabzavotlar" mavzusini o'tayotgan bo'lsa sabzavotlar va mevalar maketlari olib kelinadi va stol ustiga qo'yiladi. O'quvchilar ikkiga ajratiladi. Birinchi guruh ishtirokchisining ko'zlari bog'lanadi.

Stol ustidagi maketlar ustiga qog'ozchalar yopishtirilgan bo'ladi va qog'ozlarga esa la pomme, la carotte, la frise, le chou, la concombre, la pomme de terre, le tomate deb yozilgan bo'ladi, doska ikkiga ajratiladi va mavzu nomi yoziladi.

Ko'zlari yumuq holda ajratilgan maketlar doskaga nomi yopishtiriladi. O'yin shu tarzda davom etadi. Qaysi guruh ko'p meva yoki sabzavotni nomini doskaga yopishtirsa o'sha guruh g'olib bo'ladi.   Darslarni nechog'li qiziqarli, foydali va samarali tashkil etish o'qituvchilarning ijodkorligi, tashabbuskorligiga bog'liq.

Xulosa qilib aytganda, o'qituvchi faqat o'qitibgina qolmay, o'quvchini mustaqil mutolaa qilish orqali ta'lim olish ko'nikmalarini shakllantirishi,o'quvchilarni darslik, qo'llanma, internet xabarlari, manbalarni tahlil qilish orqali bilim olishga o'rgatishi, o'quvchi ta'lim jarayonida eshitib, ko'ribgina qolmay, balki dars mavzusi, mazmunini o'rganishda uni faol ishtirokchisiga aylanishini ta'minlashi zarur.

Agar o'qituvchi interfaol ta'lim mazmunini va mohiyatini, uning metodlarini o'qib-o'rganib, o'zlashtirib, o'z pedagogik faoliyatiga joriy qila olsa, sifat va samaradorlikka erishishni ta'minlaydi.

Demakki, har bir o'qituvchi o'z o'quvchisini dars jarayonida faollashtira olsa, bolalarning o'qish, o'zlashtirish, bilim, ko'nikma, malakalarni egallash darajasi yuqori ko'rsatkichlarni tashkil etadi.

Adabiyotlar:

1. I.A.Karimov. Yuksak ma'naviyat yengilmas kuch. Toshkent. Ma'naviyat 2008.
2.Azizxodjayeva N.N.Pedagogik texnologiya va pedagogik mahorat.O'quv qo'llanma-T.:2003.
3.Shubin E.P. Yazikovaya kommunikatsiya i obucheniye inostrannim yazikam. M., 1972. 206 s.

USE OF READING ACTIVITIES IN PRIMARY CLASSES

Nargiza Abdullayeva
Namangan davlat universiteti katta o'qituvchisi

Reading is one of the important skills in teaching foreign languages. How is it useful in primary classes? What should facilitators do in order to get effective results in teaching young learners? The purpose of this article is to discuss these questions and share some information in the teaching of reading to young learners in primary classes. There are some challenges in teaching young learners to read and doing reading activities and some approaches to help them to meet the challenge. This work will also provide suggestions for a number of activities to motivate very young learners to read in English. If you have opportunity to visit English young leaner's classes, note the different reading activities in the lesson.

You may think that when you are reading, you are simply getting meaning from the text, but actually you are also bringing meaning with you. Most English young learners' program focus on oral activities until the children have learned to read and write in their own language, or at least have enough oral English language development to build on for literacy.[101] There will be beginning reading activities such as using flash cards to match key vocabulary from the story with pictures or putting labels on pictures or drawings to support the story, but it will usually be the teacher who does the actual reading aloud and also will encourage to join in at predictable places.

Learning to read is complex and difficult enough in a language the child already knows; doing it in another language is even more difficult. But the good news is that when there is sufficient English language development, many children's skills and strategies used reading in the first language will transfer to another language. All children, whether first or second language readers, go through the same five initial literacy steps:

1. Awareness and exploration
2. Experimenting with reading
3. Early reading
4. Transitional reading
5. Conventional reading

When children learn literacy skills in the first language, they develop several broad areas of knowledge that they can assess in English. They have learned that reading can be used for different purposes, and they likely develop a number of strategies for understanding reading.

When we are developing literacy activities for young learners, then, we need to consider at least the followings questions. Has the child learned to read in her/his own language? Is the child just beginning to learn to read in her/his own language? Is that language written in the Roman alphabet or in another alphabet? What skills and strategies has the child developed in making meaning from and with text?

---

[101] Alderson J.C, &Urquhart A.M. (eds.). Reading in a foreign language. London: Longman

One challenge facing all children is to learn different ways in which English represents sounds. There are 26 letters in English but they represent 44 sounds. So Uzbek children will have some difficulties in this situation.

If you visited to English young learners classes, you will likely note that the majority time is spent on oral language activities. If there is not any reading or writing activity, it is done by the teacher. Some of these decisions may be dictated by the amount of time that is set aside for the English young learners' class. If there is only 2 or 3 English lessons in a week in primary classes, there is not much time for children to read. Another factor is class size; it is difficult to manage reading in large classes and time consuming to read what children write.[102]

Although reading is very demanding and take time and patience to learn it is extremely important for the child 's growing of awareness of language and their own growth in the language. English young learners' teachers need to include reading wherever and as early as possible, for number of reasons. Here are some of them:

- Reading can reinforce what is being learned orally
- Reading expands the sources of input
- Writing provides a way to consolidate learning from other skills, and reading helps students to see the conventions of writing
- Children enjoy reading if the texts are meaningful and related to their experiences
- Reading helps links the English young learners with home, as children bring home writing they have done to share with their families or do homework requiring reading
- Reading can also link the English young learners with other classes in school

A number of reading activities have been discussed in relation to various approaches to reading. Here are some categories of reading activities: these activities are useful if the teacher uses them in its time.

1. Activities for beginning and more advanced
2. Pre-reading, during reading and post-reading activities
3. Activities with reading strategies

Let's look through activities for beginning readers because in this article we are discussing the same level English learners.

- Pointing to or cycling initial or final letters in the word
- Pointing to or cycling the words
- Sorting pictures of objects
- Sorting or matching words of rhyme
- Labeling pictures
- Guessing the word partially completed
- Playing alphabet and word games
- Creating words with letters

---

[102] Rogova, G.V., "Methods of teaching English"; M.,1970.

- Posting words to a wall word

If we analyze the activities above, they all related to some games or pictures and also songs. It shows that in the beginning level English young learners do not use texts they learn reading by the help of their kinesthetic activities as labeling pictures on the blackboard or sorting and matching the word in groups.

As we know in our country in primary classes there are 4 steps from first form to forth one. And now think yourself can we continue doing activities for beginning and more advanced in the class 3 and 4? In these classes teachers need the following categories which we mentioned above as pre-reading, during reading and post-reading activities. All these reading activities help learners to activate their background knowledge and prepare them to read or follow along if someone else reads. These include taking a picture walk through the story of factional text, predicting what a story or other text will be about, pointing to or discussing the titles, subtitles and graphics of an informational text, talking about what is already known about the topic and the text, asking a question to be answered by the text, engaging in a variety of vocabulary activities and others.

In primary classes at an early step when pupils are thought their native language they are asked to read loudly the words. In English language classes teachers can use this strategy, giving the task as reading the words turn by turn aloud they con help their pupils to improve their listening skills. It is effective if teachers use them in the first form but at the last steps of primary classes in the forth form teachers can ask to read the text independently by themselves. Teachers are guiders in these reading activities, it is important to model on good reading strategies for them to use when they are reading independently. Teachers as being instructors must lead pupils in the correct way of reading. These include visualizing a scene, drawing a picture a scene, paraphrasing or summarizing at several places in the text, predicting what will come next, re-reading for better comprehension, comparing two texts and so on.

In conclusion teaching English in primary classes is very interesting especially reading activities if teachers know how to choose activities and how to use them in class. All the tips discussed above will cause to have our young pupils to be a good reader because most of their knowledge learners get by reading.

References:
1. Alderson J.C, &Urquhart A.M. (eds.). Reading in a foreign language. London: Longman, 1984.
2. Rogova, G.V., "Methods of teaching English"; M.,1970.
3. Joan Kang Shin , JoAnn Crandal. "Teaching Young Learners English" Cambridge 2006.
4. Gurrey P. «Teaching English as a foreign language» Longmans London. 2003.
5. Jim Scrivener. 2011 "Learning Teaching." The Essential Guide to English Language Teaching" Macmillan Education.

TEACHING AND LEARNING ENGLISH THROUGH STORYTELLING

Azizbek Baxriddinov
Namangan davlat universiteti talabasi

Among different approaches and techniques in teaching speaking, storytelling has its own productive and beneficial outcomes. Most educators and language teachers use storytelling techniques in their speaking classes. We would like to share some educators' viewpoints about storytelling in following.

According to Brown, storytelling is the original form of teaching. (Brown, 1994). Agreeing this opinion we can say that it is one of the best forms of teaching languages. Many researchers believed that story telling plays an important role in students' language development. All kinds of interesting storytelling are used in different situations which depend on the suitable of students' age and context. As Jianing reported, using storytelling in English classroom is one of the best activities to encourage students to study English. Storytelling also can help EFL learners become more self-confident to express themselves spontaneously and creatively. Moreover the storytelling is not only assisting to stimulate students' imagination, but also in developing their language abilities (Burns, 1997).

Most educators consider that storytelling is a process that offers opportunities to practice organizing, categorizing, and remembering information concurrently with practice in predicting, summarizing, comparing and contrasting information. The process of connecting language and though to imagery is the basic element involved in oral language comprehension and language expression. It also serves for increasing listening and reading comprehension, greater language fluency and vocabulary, besides narrative structures (Wellhousen, 1993). I would support this point that through storytelling leaners can develop their reading, writing, listening and, as well as, speaking skills. Cameron (2001) said that "story telling is an oral activity, and stories have the shape they do because they are designed to be listened to and in many situations, participated in". "The storyteller may use gestures, mime and pictures while telling a story to help the listeners understand the story more easily and clearly. Furthermore, Taylor and Kamen (2004) stated that "storytelling is a social experience" which fosters language development in young learners because it constitutes a useful strategy "to enhance language and vocabulary development" (Herendeen 1995).

Abovementioned viewpoints by educators show that there are lots of advantages and fruitful outcomes of storytelling techniques in teaching foreign languages.

Now, it is important to look through what advantages this teaching techniques have in EFL classes.

We can say that through storytelling both teachers and learners can achieve their goals. Because it brings good outcomes and have lots of advantages. The act of storytelling generally brings advantages to the learners. The teacher may use storytelling to create comfortable condition when he/she knows that the learners

are moody to study. The teacher can also use storytelling to gain the learners' attention when their focus spread out. In short, the storytelling strategy is beneficial for learners in their learning activities. Pedagogically, storytelling strategy brings advantageous result to improve the learners speaking ability. Mixon & Temu (2006) state that storytelling is an important way that can be applied to provoke the result of learners' learning. The teacher benefits of trying to organize their way in uttering sentences logically. This means that the teacher effortfully to sequentially tell the story to be understood by learners. In the same way, the learners also get many benefits of telling stories.

Jalongo (1992) explains that the teacher effort in sharing stories to the children is essential part of their growth in literacy because stories :

- increase children knowledge and understanding of others races and beliefs
- introduce children to a wider range of story sharing experiences
-stimulates children imagination
- expand vocabularies and provide children with good models of usage and pronunciation
- encourage children to listen, concentrate, and follow event-structured material
- challenge assumption and introduce new ideas in a nonthreatening way
- develop children' thinking skill
- increase the children appropriation of literature and reinforce cultural values.

Addition to shown advantages, I would like add that telling stories to listeners are really enjoyable and interesting. Learners feel free while they are learning to speak with their own stories.

Now, let's discuss a few ways in Building up Storytelling Ability

There have been efforts to support the learners' ability in constructing stories, especially through school-based process. These efforts are expected to bind the learners' experiences with the story that they are going to tell. Rohmah (2012) gives beneficial solution to improve the learners' ability in storytelling that is asking learners to read the stories and make brief notes for the important events in the story. This step leads the learners to tell the stories using their own words. Besides, she also suggests three main activities that can train learners to be creatively constructing their stories, they are single-word story, sentence-story, and writing story in big circle.

1.   Single-word Story

The single-word story is applied by asking learners to contribute word by word to construct the story. This means that a learner is expected to say a single word that is appropriate to keep the story continues. Technically, this activity can easily be done by asking learners to stand in line and sequentially every learner says a word to continue the story. If every learners has contributed a word in the story while the story still in progress, the activity will still continue by turning to the first learner to continue the story then followed by the next learner until the story complete.

2.Sentence Story

This kind of activity proposes learners to contribute their ideas in the form of sentences. So, a learner will say a sentence to continue the story until the story complete. Technically, the process is as same as in the single-word story, the only main different is that this activity requires every learner to contribute a sentence to improve the flow of the story. If the story has not completed yet, the turn continues to the first learner then followed by the next learner until the story complete.

3.Writing Story in Big Circle

The process of writing story in this activity is done in a circle. Therefore, the first activity is that requiring learners to form circles. In the process of constructing story, the learners will contribute their idea in the form of sentences. The process is as same as in the sentence story, the only different is that the process is done by writing their sentences to continue the story. Technically, a learner will write his/her sentence in the paper then gives that paper to the next learner to contribute their sentences. If the story have not completed yet, the turn can continue to the first learner then followed to the next learners until the story complete. From the three ways above, we can conclude that the storytelling technique requires learners to be actively contributing their ideas for the improvement of story.

Taking into account all what was stated above we would like to say that storytelling method encourages language learners' self-confidence and language skills development by introducing language in a meaningful way by means of the interaction between the teller and the listeners. Besides, storytelling provides students with opportunities to participate and vocabulary and narrative structures that can be followed by learners in order to tell their own stories.

References:

1. Brown, H. D. (1994). *Teaching by principles: an interactive approach to language pedagogy.* Englewood.
2. Burns, A. &. ((1997)). *Focus on Speaking.* Sydney: National Center for English Language Teaching and Research.
3. Carter, R. &. (1995). Grammar and Spoken Language. *Applied Linguistics 16*
4. Cohen, A. (1996). Developing the ability to perform speech acts. *Studies in Second Language Acquisition.*
5. Lincoln, N. K. (2011). The SAGE handbook of Qualitative Research (4th ed.). Texas: SAGE Publications, Inc.
6. Richards, J. C. (2008). Teaching Listening and Speaking: From Theory to Practice. New York: Cambridge University Press.

TIPS FOR EFFECTIVE INTERVIEW

Lazokat Dadabayeva
Teacher of Namangan State University

An interview is a conversation where questions are asked and answers are given. The word "Interview" refers to a one- on- one conversation between an interviewer and interviewee.

Interviews usually take place face to face and in person, although modern communications technologies.

During teaching and learning foreign languages, especially English, taking an interview and using interview format make easier for learners to understand authentic materials and develop listening and speaking skills

Interviews can happen in a wide variety of contexts:

- Employment: job, case and mock interviews
- Psychology: psychiatric, couple, cognitive interviews
- Research: marketing, academic interviews
- Journalism and other media: talk show, interview, interview disc
- Other situations: on education- officially interviews

In language learning we use some variation of interviews like job, case, mock couple, cognitive, psychiatric and officially interviews.

How to conduct an interview ...

There are 4 tips for an effective interview:

1. Effective interview questions touch on big important subjects.

   Interviewer: What's the biggest challenge you've faced throughout high school?

   Interviewee: I was bullied, both in school and online. It got so bad last year that I actually stopped going to school.

2. Open-ended questions. Keeps the conversation going because they require more than a yes or no answer?

   Interviewer: Have you grown as a person throughout high school?
   Interviewee: Yes.

   That was a closed-ended question. A question that can only be answered by a yes or no, and all the interviewer got as an answer was a simple yes. That was it. Now, let's see an open-ended question.

   Interviewer: Have you grown as a person throughout high school based off of something that happened to you?

   Interviewee: One time, I was working late and I came home so exhausted. I fell asleep before I could finish my history project. Usually the past, I would have just taken a zero, but I'm...

   An open-ended question provides a more detailed answer. That's the goal here.

3. After the person being interviewed answers, try to use a follow up question. It makes it easier
   for that person being interviewed to continue the conversation on the subject.
   Now let's look at an example of a follow-up question.

   Interviewer: Describe how you felt on your first day of being a high school freshman.

   Interviewee: Honestly, I didn't know how to feel. I was very nervous.
   Interviewer: What were you so nervous about?

Interviewee: I was definitely nervous about fitting in, and meeting people because it's a new school, and I didn't know anybody. I was also nervous...

4. Effective questions prove that the interviewer cares for and listens to the interviewee.

Interviewer: What are your plans for after high school?

Interviewee: I want to go to college in state because I know it's more affordable. I'm not sure what school yet, but I know that...

Interviewer is facing the interviewee, making eye contact, listening, nodding, letting them speak, but most important – no phone, no TV. He's eliminated all distractions so they can stay focused.

Do some interviews and treat the people you interview like you care about what they're saying. Ask questions of topics of importance, and be curious, and have an open heart.

There are some questions which you can ask you and peers for interview according to tips:

- Tell a story about an accomplishment or event from your past that had a significant impact on you.
- Some students have a background, identity, interest or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.
- The lessons we take from failure can be fundamental to later successes. Recount an incident or time when you experienced failure. How did it affect you, and what did you learn from the experience?
- Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
- Describe a problem you've solved or a problem you'd like to solve. It can be an intellectual challenge, a research query, and an ethical dilemma – anything that is of personal importance, no matter the scale. Explain its significance to you and what steps you took or could be taken to identify a solution.
- Discuss an accomplishment or event, formal or informal, which marked your transition from childhood to adulthood within your culture, community, or family

There are some questions which you can ask teachers for interview according to tips:

- Tell a story about what you learned from your biggest failure in school.
- Tell a story that illustrates what you're trying to learn to do better as a teacher?
- If you could do any other type of job, what would it be? Why?
- If you could tell your students something about you that they wouldn't know otherwise, what would it be?
- How do you want your students to remember you?
- Are there any words of wisdom you'd like to pass along?

There are some questions which you can ask anyone for interview according to tips:

- Can you tell a story about any cultural traditions observed by your family and help us understand why they are important?
- Is there anything that you've never told anyone but want to tell me now?
- Is there something about me that you've always wanted to know but have never asked?
- What was it like where you grew up? What was your childhood like?
- If you could do everything again, what would you do differently?
- Have you ever had your heart broken? Have you ever broken a heart?
- Can you tell me about your religious beliefs/spiritual beliefs?
- What was the most profound spiritual moment of your life?
- If you believe in God, can you please describe Him/Her/Them?
- What are your best memories? Worst memories?
- What is your ethnic background? What do you know about your ethnic background?
- What were your parents like? Where are your parents from? Have they told you any stories about growing up or living where they're from? Have you ever been there? What was that experience like?
- Who is your favorite relative and why?
- What are the most important lessons you've learned in life? How would you like to be remembered?

You may use these questions in a class; students can choose one question that will be the start of their interview with a peer. The question should follow the tips for an effective question. It can be one of the questions from your brainstorm, a question from the Warm-Up, or they can come up with a new question.

References:
1. "Merriam Webster dictionary, interview dictionary definition", Retrieved February 16,2016
2. "Introduction to interviewing" Brandeis University. Retrieved 2015-05-02
3. Rogers, Carl R. (1945) "Frontier thinking in Guidance" university of California: science research associates. pp 105-112. Retrieved March 18, 2015
4. Snap surveys, advantages and disadvantages of face to face data collection. Retrieved April 27,2018
5. Kvale and Brinkman. 2008. InterViews, 2nd edition. Thousand Oaks: Sage ISBN 978-0-7619-2542-2

TEACHING LANGUAGE TO YOUNG LEARNERS WITH STORYTELLING

Mashxura Shohidova
Teacher of Namanagan State University

English is an international language, it is very useful and important, and with English we can communicate over the world. Being a foreign language it is taught in all levels educations stages in our country. In a few years teaching foreign

language to young learners was seen as something additional to the normal curriculum of the school system. Increasingly, educators have come to recognize the importance of starting foreign language learning at an early age.

As the age for English education lowers in classroom across the globe, EFL teachers of young learners struggle to keep up with this trend and seek effective ways of teaching. A storytelling methodology in English Language Teaching for young learners is an especially effective approach to second language acquisition and the promotion of cultural literacy given the rich communicative function of stories in both linguistic and cultural terms. How are stories constructed? How do they, in turn, help us to construct personal and collective identities? These questions are explored in the primary classroom through the active engagement of the storyteller and listener in creating narrative understanding through children's stories. Storytelling also offers a dynamic, multi-sensory way to expose young learners to the rich tradition of children's literature in English by taking into account various narrative genres (fairy tales, folktales, myths, legends, fables) as well as informal narratives, and by examining how stories circulate in every culture as a means of entertainment, cultural preservation and moral education. By analyzing the structural elements of stories (characters, plot, setting, narrative point of view), children learn how narrative technique is used in making meaning. The ways in which new forms of media are enhancing our ability to record, express, consume and share stories make an understanding of narrative a key component of the primary curriculum. Focusing on the tradition of children's stories in English, this article will explore storytelling as an effective pedagogical tool for teaching English language and culture to young learners.

What can storytelling offer? Children have an innate love of stories. Stories create magic and a sense of wonder at the world. Stories teach us about life, about ourselves and about others. Storytelling is a unique way for students to develop an understanding, respect and appreciation for other cultures, and can promote a positive attitude to people from different lands, races and religions. There are a number of ways in which storytelling can enhance intercultural understanding and communication. Stories can...

- allow children to explore their own cultural roots
- allow children to experience diverse cultures
- enable children to empathize with unfamiliar people/places/situations
- offer insights into different traditions and values
- help children understand how wisdom is common to all peoples/all cultures
- offer insights into universal life experiences
- help children consider new ideas
- reveal differences and commonalties of cultures around the world

There are some other benefits of using storytelling in the classroom. One of them is they promote a feeling of well-being and relaxation. Children enjoy listening stories. Besides stories enhance children's enthusiasm to communicate thoughts and feelings inspire active participation. Furthermore develop verbal ability, encourage use of imagination and creativity, cooperation between students.

Moreover, enlarge listening skills. Stories reveal universal truths about the world. Through stories we see how very different people share the same life experiences and how human nature can transcend culture. As an English teacher we should know how to retell the story. Telling a story can captivate an audience; that is, with the right techniques and a little practice. Here are some tips for teachers which are useful in storytelling. Remembering and retelling the plot: map the plot as a memory technique, use story skeletons to help you remember the key events, think of the plot as a film or a series of connected images, tell yourself the story in your own words, create your own version of the story (adapt and improvise), retell it numerous times until it feels like a story.

Teachers can also use some performance skills in retelling their stories. They should remember to vary the volume, pitch and tempo of their voice (enunciate clearly and exaggerate expression), use their face, body and gestures, make their body and face respond to the tale, have a clear focus and maintain concentration, maintain engaging eye contact with the young learners, create a charismatic presence (make young learners believe in you), use different, exaggerated character voices, use silence and pauses to add dramatic effect.

Recent theories in foreign language teaching and learning with young learners stress the importance of teaching language within familiar contexts for the children to understand and acquire in a natural way. The argument is often based on first language acquisition theories, where it has been suggested that in interactions with adults children are not able to understand the meanings of the words and therefore communicate. Instead, they interpret the situation in which communication is taking place and by doing so, they develop their language. Donaldson2 (1982:36) claims that children have remarkably well-developed specific skills which help them make "human sense of the world". Those involved in teaching children in a foreign language context, have certainly noticed the children's ability to make sense of a situation, not because they have understood the language used parse, but because they are able to "read" the total situation which might include paralinguistic and physical items (i.e. sounds, gestures etc.). A main point then to make is that when we help young learners learn a foreign language it is important to focus not so much on the linguistic features of the target language. What will powerfully affect their ability to make sense of what is said is the total context in which the language is used. That is using language in contexts which enable the young learners to develop their interpretive skills. Referring to contexts then we should always keep in mind the necessity to provide those which are relevant to the particular learners' abilities in terms of both language level and general knowledge of the world. Stories are especially important in this respect, as they provide a sound framework for the listeners and enable them to understand before they respond. By using stories to teach language we create a context in which meaningful, comprehensible communication can occur. Furthermore, activities based on them provide the ground for features as "a stress-free learning environment", "minimal correction" and "provision of comprehensible input", which have been suggested as necessary features for language acquisition.

Storytelling then is a "natural approach" to foreign language learning which can be compared to mother-tongue acquisition. All children are familiar with stories either through their home environment or through their textbooks, as stories are a salient and sine qua non feature in young learners' materials. However, even when some learners may not have had prior experience of storytelling in the classroom, practice has shown that they get used to listening and respond to stories instantly. This signals the assumption that stories have an intrinsic value on their own. They are something to be enjoyed and they are not necessarily connected to an "ulterior" didactic purpose. Stories appear in various types (simplified, authentic texts, fairy tales) and can be approached in many ways. Among other things, we can read the story out, tell the story or let the children find out the plot through a matching activity. In dealing with stories, in the young learners' classroom, it is not necessary to stick to the book, not because story-reading is undervalued, but because the importance of adapting the story to the children's linguistic abilities should be a priority, particularly as we are involved in classes of children who have a wide range of abilities, in the foreign language. Adaptation may include: using expressions or notions familiar to them, acting and making sound effects (screaming, crying etc.). In times of extreme complexion or confusion small sections of a story can be translated by the learners themselves. We can plan in advance how to exploit the story (e.g. describe the plot and characters, continue the story, write and act out dialogues) or we can wait and see the children's reactions to the story and follow them in setting activities. Feedback response to the children's oral or written story-based work should not focus on accuracy of grammar and lexis but on fluency with which the particular child has used the new items and structures. In conclusion, we could mention at least two major benefits deriving from story-based activities in the language classroom for both the learners and the teacher. The former are helped to develop a notion of English as a real language which they can handle through any text, not only through their textbook, while the latter gets the opportunity to broaden his/her methodological resources, experiences the joy of rediscovering the world of magic and beauty of childhood stories and develops stronger bonds with the learners.

In conclusion storytelling, the art of narrating a tale from memory rather than reading it is one of the oldest of all art forms, reaching back to prehistoric times. Many EFL teachers are interested in storytelling as a resource in teaching. A successful storyteller chooses adequate stories and must be a good performer, for the delivery is crucial and requires both preparation and rehearsal. Moreover, storytelling can provide a motivating and low anxiety context for language learning.

References:
1. Nancy. 2005. Elementary Children's Literature. London: Pearson Bassnett S. and Grundy P. 1993.
2. The Storytelling Handbook for Primary Teachers. London: Penguin. Goleman Daniel. 2001. Emotional Intelligence. Whiskey Creek Documents Design Polette Nancy.1984.

3. Books and Real life. London: Mc Farland &Company, Inc., Publishers Russel L. David. 2005. Literature For Children. London: Pearson Sternberg Davidson.1990.
4. Giftedness and the Gifted, Eric EC Digest Stevick Earl.1992.
5. Teaching and Learning Languages. Cambridge: Cambridge University Press.
6. Joan Kang Shin and JoAnn (Jodi) Crandall. Teaching young learners English. From theory to practice.

БОШЛАНҒИЧ СИНФЛАРДА ИНГЛИЗ ТИЛИ ЛЕКСИКАСИГА ОИД КЎНИКМАЛАРНИ ШАКЛЛАНТИРИШ УСУЛЛАРИ

Муштарийбону Сайфиддинова
Наманган давлат университети талабаси

Ўзбекистон Республикаси мустақилликка эришганидан сўнг мамлакатимизда чет тилларни ўрганиш ва ўргатишга бўлган эхтиёж кучайди. Айниқса, бошланғич синфларда инглиз тили лексикасини ўргатиш ўзига хос бўлган ёндашувни талаб этади. Бошланғич синфларда ўргатишга тайёрланган лексик материал юзасидан дарсда ва бошқа машғулотларда муаллим иштироки ва раҳбарлигида ўқувчилар лексик кўникмаларни эгаллайдилар. Мазкур тадбир ўқитиш методикасида лексик кўникмаларни шакллантириш босқичи деб аталади.

Бошланғич синфларда инглиз тили лексикасини ўргатишдан олдин - биринчи босқич матн олди тайёрлов машқларида лексика, грамматика ва талаффуз материали ва ўқиш техникасига оид машқларни бажаришга эътибор қаратилди.

Талаффуз бирликлари бўйича машқлар: 1. Товушни ёлғиз, сўнгра сўзда ва гапда айтиш. 2. Товуш бирикмаларини талаффуз қилиш. 3. Фарқлаш мақсадида товушларни қайтариш (чўзиқ ва қисқа унлилар юзасидан). 4. Муайян товуш бирикмаларини ўз ичига олган сўзларни айтиб, гаплар тузиш ва ҳ.к.

Грамматик бирликлар бўйича машқлар: 1. Янги грамматикани бошқа таниш ходисалардан фарқлаш. 2. Тинглаб/ўқиб идрок этилган грамматик ходисанинг номини айтиш. 3. Муаллим ҳикоясини тегишли грамматик ходисани ишлатиб давом эттириш. 4. Ўқувчи ёки муаллим айтган грамматик ходисани гапда қўллаш. 5. Нутқий вазиятда грамматик ходисани қўллаш. 6. Тегишли грамматик ходисани қўллаб, савол-жавоб қилиш ва ҳ.к.

Лексик бирликлар бўйича машқлар: 1. Предметлар ёки уларнинг тасвири номларини инглизча айтиш. 2. Муаллимга/дикторга тақлидан янги сўз ёки сўз бирикмасини такрорлаш. 3. Сўзни тинглаш ва товуш таркибини ўрганиш (сўз гапда ёки ёлғиз тақдим этилади). 4. Сўз/сўзларни ҳарфий таҳлил қилиш. 5. Муайян ўқилиш қоидасини намойиш қилувчи сўзларни ўқиш. 6. Қоидадан мустасно сўзларни ўқиш. 7. Сўз ясаш элементларини таҳлил қилиш орқали янги сўз маъносини очиш. 8. Сўзни қўллаб оғзаки

гаплар тузиш. 9. Муаллим айтган янги сўзни сўз бирикмасида/гапда қўллаш ва ҳ.к.

Лексик кўникмаларни шакллантириш уч босқичда ўтиши тадқиқотларда кўрсатиб ўтилган. Бунда биринчи босқич янги сўз билан танишишдан бошланиб, иккинчи босқичда лексика нутқ жараёнида қўллана бошлайди. Учинчи босқичда эса ўрганилаётган сўз нутқ фаолияти турларида, малака таркибида ўзлаштирилади.

Танишиш (презентация) босқичида сўзнинг шакли, маъноси ва қўлланиши юзасидан машқ бажарилади. Янги сўз маъноси билан танишиш, маълумки, икки усулда амалга оширилади: таржимасиз ва таржима воситасида.

Таржимасиз усул ички ва ташқи кўргазмалиликдан фойдаланилган ҳолда амалга оширилади. Янги сўз таржимасиз усул билан ўргатилганда нарса, расм, ҳатти-ҳаракат намойиш қилиниб, мана бундай топшириқлар берилади: сўз маъносини фаҳмлаб олинг (масалан, китоб кўрсатилади ва унинг номи инглиз тилида жумла тарзида айтилади). Таржимасиз усулда антоним, синоним, сўз ясаш элементлари, контекст, таърифлашдан ҳам фойдаланиш мумкин. Таржимасиз усул нарса номини, унинг ҳажми, ранги ёки ҳаракатни ифодаловчи сўзларни тақдим этишда кенгроқ қўлланилади.

Таржимадан фойдаланиш зарурати пайдо бўлганда, унинг икки туридан фойдаланиш мумкин: биринчиси оддий (сўзма-сўз) таржима, иккинчиси эса таржима-изоҳ. Бунда контекстдан ажратиб олинган янги сўзнинг бевосита таржимаси келтирилади ёки айрим ҳолларда таржима изоҳланади.

Янги сўз маъносини мустақил тарзда ўрганиш усули ҳам коллеж тажрибасида кенг тарқалган. Айниқса, ўқиш малакасини эгаллаш чоғида янги сўзларнинг кўп қисми луғат ёрдамида ўрганиш учун берилади.

Лексик бирликнинг маъноси билан танишиш уни ўзлаштириш йўлидаги биринчи босилган таълимий қадам, холос. Иккинчи босқичда сўзларни жонли нутқда қўллаш, яъни кўникма ҳосил қилиш учун лексик машқлар бажарилади. Машқларнинг асосий турлари: (1) луғат таркибини кенгайтириш, (2) рецептив ва репродуктив тарзда ўзлаштириш, (3) турли лексик бирликлар(сўз, турғун сўз бирикмаси, нутқ клишеси)ни ўрганишга бағишланади.

Янги лексик бирликнинг маъносини очиш (семантизация) чоғида қўлланиладиган методик усуллар сўзнинг хусусияти, актив/пассив лексикага оидлиги, таълим босқичи ва ўқувчилар савияси, сўзнинг тақдим этиладиган шакли(эшитиб ёки ўқиб идрок этиш), янги бирликни таништириш жойи (дарс, уй, дарслик луғат) каби омилларга боғлиқ бўлади.

Лексиканинг қўлланиши кўникма ҳосил қилишда охирги босқич бўлиб, маноси очилган ва нутқда ишлатила бошлаган сўзни нутқ жараёнида ишлатиш, яъни кўникмани малакага ўтиш давридир. Мазкур босқичда ўқувчи сўзни нутқда мустақил ишлата олишни ўрганади. Ўзлаштирганлик кўрсаткичи лексикани нутқда эркин қўллай олиш ёки таниб олишдан

иборатдир. Фикр баён этиш ва тушунишда ўкувчи сўзни бемалол кўлласа, ёки таниб олса, бу лексик кўникмаларни шаклланганлигидан далолат беради. Ўзлаштирганлик кўрсаткичи лексикани нуткда эркин қўллаш ва таниб олишдан иборатдир.

Инглиз тили лексикасини ўрганишда нутк бирламчи, лексика эса восита вазифасини бажаради.

Юкоридаги билдирилган фикрлар асосида бошланғич синф инглиз тили таълимида лексикани ўргатиш бўйича куйидаги хулосаларни чиқариш мумкин:

• Бошланғич синфларда инглиз тили лексикасини ўргатиш нутк фаолияти турларини эгаллаш воситаси сифатида талкин қилинади.

• Инглиз тилига ажратилган вакт(соатлар)нинг чегараланганлиги муносабати билан лексик минимум муайян методик принциплар асосида танлаб олинади.

• Лексик   минимумни   танлаш   ўқитиш   мақсадларига бўйсундирилади.

• Лексик минимумни танлашда ўкув юрти тури, жумладан, синф ва инглиз тили ўқитиш босиқичлари ҳам инобатга олинади, жумладан бошланғич синфларда актив лексик минимумга алохида эътибор берилади.

Адабиётлар:
1. Джалалов Д. Д. Проблемы содержания обучения иностранному языку. –Т.: Фан, 1987. –110 с.
2. Жалолов Ж. Ж. Чет тил ўкитиш методикаси. Чет тиллар олий ўкув юртлари (факультетлари) талабалари учун дарслик. –Т.: Ўқитувчи, 1996. –368 б.
3. Сатторов Т. К. Бўлажак чет тили ўкитувчисининг услубий омилкорлигини шакллантириш технологияси. –Т.: ТДЮИ, 2003.–191 б.

LE CINEMA COMME OUTIL PEDAGOGIQUE

Iroda Anorboyeva
Andijon davlat universiteti katta o'qituvchi
Nazira Esonboyeva
Andijon davlat universiteti talabasi

Dans le développement actuel de notre société on prête plus attention à l'étude des langues étrangères dans notre pays. Bien sûr,ce n'est pas sans raison. On n'a pas besoin d'apprécier l'importance de savoir parfaitement des langues étrangères pour notre pays qui s'efforce à occuper une place convenable dans la communauté internationale, pour notre peuple qui installe son avenir grandiose en coopération avec nos partenaires étrangères.

Communiquer en langue étrangère a toujours été l'objectif primordial de l'enseignement des langues et quelles que soient les méthodologies et les

pédagogies, leur souci majeur est d'apprendre à l'apprenant à s'exprimer dans la langue qu'il étudie.

Par le Cadre Européen Commun de Référence (Le Cadre européen commun de référence pour les langues - Apprendre, Enseigner, Évaluer (**CECR**) le Conseil de l'Europe. 2001.) : "Toute séquence discursive (orale et/ou écrite) inscrite dans un domaine particulier et donnant lieu comme objet ou comme visée, comme produit ou comme processus, à activité langagière au cours de la réalisation d'une tâche".[1.65] En tant que support en FLE peut servir divers besoins. Si l'on suit la démarche pédagogique naturelle vers laquelle nous mènent les trois opérations cognitives de l'apprentissage/acquisition (compréhension → mémorisation → production), on voit bien que l'exercice peut être principalement utilisée en compréhension mais qu'elle peut également être exploitée pour la phase de mémorisation (dès lors qu'on se sert du texte à trou comme exercice de systématisation écrite) et surtout qu'elle servira de base ou de modèle pour la production finale.

La cinéma peut représenter un outil important pour faciliter la compréhension orale. Le visuel permet une meilleure compréhension globale.

L'expérience avec les apprenants a montré le rôle positif dans le déroulement de la compréhension. Au niveau des facteurs de l'affectivité et de l'attention : les apprenants sont moins inquiets, plus sûrs d'eux-mêmes devant un document visuel, et leur attention est soutenue.

Amener l'apprenant à observer, apprécier, critiquer, porter un jugement sur ce qu'il voit. Apprendre à décoder des images, des sons, des situations culturelles, en ayant recours à des documents authentiques ou semi-authentiques filmés. Développer l'imagination de l'apprenant, l'amener à deviner, anticiper, formuler des hypothèses. Le rendre capable de produire, reformuler, résumer, synthétiser. Permettre à l'apprenant de construire son savoir.

Les films apparaissent, de nos jours, comme un outil pédagogique riche et représentatif d'une société. Ils présentent et expliquent la langue-culture de manière évidente.

Loisir de masse, révélateur d'une culture, reflet d'une société et agent d'un certain imaginaire, le cinéma (auquel nous associons le feuilleton télévisuel) permet une connaissance, une compréhension meilleure de la langue-culture ciblée [2. 24].

Il est vrai que les films ainsi que les feuilletons télévisés constituent une source féconde représentative de la culture pour nos cours de langues. Les feuilletons ont, de nos jours, un très bon accueil du grand public. Ils représentent les modes de vie auxquels le public s'identifie et auxquels il finit par s'attacher.

Dans cette perspective, il faut souligner l'intérêt du caractère intimiste du feuilleton télévisuel: le rendez-vous pris avec le téléspectateur installe la réception dans la durée et permet une approche différente, plus familière en quelque sorte que le film. La mise en phase du spectateur avec l'œuvre gagne en authenticité [3. 36].

Il faut, pourtant, rester prudent quant aux choix de documents visuels que nous allons exploiter dans nos cours de langues. Gohard-Radenkovic (2004) ne conseille pas, par exemple, l'exploitation de documents journalistiques ou documentaires télévisés qui représentent la société quotidienne. Elle considère que les informations sont périssables, et reposent sur des connaissances immédiates d'événements passagers. En fait, Gohard-Radenkovic recommande ce type des documents lors d'une approche comparative du même événement vu par des pays différents, fomentant ainsi une discussion interculturelle.

Gohard-Radenkovic propose l'utilisation des documents authentiques non «pédagogisés». Dans ce sens-là, l'auteur opte pour l'exploitation des «films de mœurs mettant en scène la société française (qui) nous paraît riche en perspectives pédagogiques et en informations culturelles». [4.165]. Ces films de mœurs permettent l'analyse des modes de comportement, différences sociales et des styles de vie.

On peut ainsi à travers des images repérer les styles de vie (habitats, vêtements, loisirs, etc.), les façons de se comporter et de parler, les valeurs morales des personnages, indices de différences sociales, générationnelles, sexuelles, confessionnelles, ethniques qui ont l'avantage d'offrir une image plurielle de la société mise en scène à une époque déterminée [5.165].

Notre ambition est de proposer un outil didactique qui permette de mettre à jour sinon de faire acquérir certaines compétences socioculturelles nécessaires pour «bien communiquer»; l'enjeu est double pour l'enseignant: viser à la maîtrise de la langue française, en particulier dans ses usages sociaux, et au-delà permettre à l'école de jouer son rôle de lieu d'intégration et de formation citoyennes en favorisant l'acquisition de normes communicationnelles [2. 3, 4].

D'après les auteurs, la langue a un rôle privilégié dans une civilisation, mais l'image et la musique sont également fondamentales. Cinéma et chanson sont des manifestations de la culture particulièrement utiles pour l'analyser:

Dans cette perspective, le cinéma et la chanson nous sont naturellement apparus comme deux champs d'analyse féconds, riches en significations, en signifiance, ne présentant pas par ailleurs systématiquement un nombre excessif de difficultés d'ordre linguistique. [...] Le cinéma, comme la chanson, est, au delà de sa qualité d'art, un moyen parmi d'autres de produire des objets culturels, el il réunit en lui-même, par nature, une richesse de codes culturels telle qu'on la perçoit rarement [3. 8].

Il s'agit aussi pour l'apprenant de parvenir à une pratique autonome de la langue-culture. Le caractère ludique de l'apprentissage par le cinéma et la chanson, outre la spontanéité qu'il gère dans l'acte d'apprendre, facilite la phase d'individuation par le plaisir pris et ce de manière plus simple qu'avec un autre support didactique [4. 19].

Nous considérons qu'une approche de ces caractéristiques permettra à l'apprenant un développement considérable de ses connaissances socioculturelles et linguistiques de la langue cible, à un rythme établi par lui-même, grâce à l'autonomie offerte par les nouvelles technologies.

Comme les auteurs le préconisent, le film est un outil représentatif de la langue-culture. N'oublions pas de souligner la langue dans le terme langue-culture. La langue qui apparaît dans les films est aussi une langue authentique faisant partie de la culture, différente de celle des manuels où la langue présentée est la version la plus standardisée. Elisabeth Guimbretière (2007) reconnaît l'importance d'enseigner cette langue présente dans la vie quotidienne: travail, amis, technologies, etc.

Le français dont il est question n'est plus celui enseigné dans les manuels, il est autre, pluriel, et c'est bien cette pluralité qui est mise en exergue. [6. www.fle.fr]

Les pratiques langagières ne peuvent pas être dissociées des situations sociales, celles rencontrées au travail ou par de jeunes urbains, sans oublier les nouvelles technologies, ce qui permet de rassembler les traits linguistiques novateurs qui sont autant de tics de langage parcourant la langue française, naissant et disparaissant au gré des phénomènes de mode langagiers. La langue de SMS, montre la nécessité de ne pas minorer la question traitée et d'y apporter des réponses didactiques, à travers une réflexion sur le rôle du français par un public de plus en plus multiethnique.

Une réponse didactique à ce besoin pourrait être l'exploitation de documents filmiques dont les pratiques langagières dans des situations sociales du quotidien sont une ressource profitable pour l'apprentissage de la langue-culture. L'utilisation du cinéma en classe de français langue étrangère facilite l'acte pédagogique, et rend le cours plus attrayant aux yeux des apprenants, souvent habitué à des supports plus classiques. Il s'agit également d'avoir une vision plus claire de l'univers francophone, qu'ils commencent à appréhender.

Le cinéma se place parmi les nombreux supports possibles, permettant de varier nos approches en tant qu'enseignant de langue.

Bibliographie :

1. Le Cadre européen commun de référence pour les langues - Apprendre, Enseigner, Évaluer (**CECR**) le Conseil de l'Europe. 2001.
2. Balogun François. « Un cinéma différent » Cinémas d'Afrique, Revue des littératures du Sud. N°149, 2002.
3. Boumtje Martine. «L'impact du film francophone en cours de littérature francophone» The French Review, Vol.82, n°6, May 2009, AATF (American Association of Teachers of French) Carbondale, Illinois.
4. Camatarri Giovanni. « Internet, interculturel et autonomie de l'apprenant » (pp. 241-255), 2007.
5. Colles Luc, Develotte Christine. «L'éducation cinématographique: interculturelle et transdisciplinaire » Québec, Belgique, France, 2007.
6. www.fle.fr.

THE MAIN FEATURES OF LEARNING STYLES AND STRATEGIES IN EFL CLASSES

Shaxnoza Jamoliddinova
Student of Namangan State University

All learners learn in different manners or have certain learning styles. The term "learning style" refers to the way in which pupils approach information. It describes how they absorb, process and retain new facts and details.

Some categories of learning styles are based on a pupil's personality and temperament but little research has been done to discover if these aspects are important tools for achieving success in a second language. There are pupils who must have the information in front of them to learn: these pupils fall under the category of "visual" learners. "Kinesthetic" are those who must add physical action into their learning. Another group of pupils are those who have the ability to just listen to information once or twice, these are referred to as "aural" learners.

Moreover, many learners have strong beliefs about the nature of information and how it should be conveyed. From previous learning experiences and assumptions they are often certain of which strategies are best for their learning.

Motivation and positive attitude are also important factors when it comes to succeeding in a second language. One major question that arises within this area is if pupils tend to be more motivated because they are successful or if they are successful because they are motivated. In 1972, Robert Gardner and Wallace Lambert claimed that there were two types of motivation. They called the first one *integrative motivation*, linking it to personal development, and the second one *instrumental motivation*, which is involved in learning for practical reasons [2;56].

During our time as teachers, we have noticed that students who have high scores are often the most motivated ones and are very interested in keeping their good results. Thus, their motivation appears to be mostly instrumental. This means that to evaluate the importance of the target language the pupil must have special reasons, for example to fulfill professional ambitions, or to gain better interaction with his/hers surrounding. In this way, the pupil will be more interested and motivated to acquire proficiency. In other words, teaching has to be "authentic," which means that teachers have to design the tasks based on students´ abilities, interests and experiences to fit their needs [1;28].

Learning styles are complex in nature and it might be difficult to analyze the overall learning profile of a learner. Reid describes the term 'learning style' as learner's natural, habitual and preferred way of absorbing, processing, and retaining new information and skills. Every person, student and teacher alike, has a learning style. Learning styles are value-neutral; that is, no one style is better than others. There are two broad dimensions of Learning Styles - perceptual and cognitive.The perceptual dimension includes visual, auditory, kinesthetic, tactile, group and individual learning styles. In many cases, students' learning styles show how well students learn material in different situations. They are closely connected with the seven multiple intelligences- the visual, verbal, logical, bodily, musical, interpersonal and intrapersonal intelligences. Thus learners, whose visual/spatial

intelligence is high, have visual style preference. They learn well from seeing words in books, on the chalkboard, they remember and understand information better if they read them or take notes, without the need of oral explanation. If the verbal, as well as musical intelligences are developed, the learners may have auditory learning style, which supposes that they learn from hearing words spoken and from oral explanation, remember information by reading aloud, hearing audiotapes, lectures and class discussion. In case of bodily intelligence learners have kinesthetic learning style, which means that they learn by being involved physically in classroom experience, remembering information well when they actively participate in activities, field trips, and role-playing. Having logical intelligence, the learners may have tactile learning style. These students learn best when they have the opportunity to do "hands-on" experiences, working on experiments in laboratory, handling and building models, touching and working with new materials. People with interpersonal and intrapersonal intelligences have group and individual learning styles respectively.

The study of language learning strategies began in the 1960s. The concern of these studies was what processes contribute either directly or indirectly to language learning, that is what good learner do in learning a foreign language. In a study [1;32], it has been found that successful language learners have reported to use more and wider range of learning strategies than less-successful students. The goal of strategy use is to "affect the way in which the learner selects, acquires and organizes new knowledge". [3;47]. All language learners deliberately use strategies while learning.

The Teacher's Role in Strategy Training

Language learning strategies (LLS) are seen as a shift from focusing on teachers and teaching to learners and learning. "One potentially beneficial shift in teacher roles is from that of being exclusively the manager, controller and instructor to that of being a change agent – a facilitator of learning, whose role is to help their students to become more independent and more responsible for their own learning. In this role the teachers become partners in the learning process."

Being a student of educational institutions, I have not encountered such concerns by teachers . However, needs for the English language are continually increasing all over the world and the ways of teaching it should be improved for being effective. The language teacher aiming at training his students in using language learning strategies learns what language learning strategies students already appear to be using, observing their behavior in class. A short questionnaire can be filled in by students at the beginning of a course to describe their language learning.

Thus, the teacher can learn the purpose of their learning a language and their favorite/least favorite kinds of class activities. The language teacher should provide a wide range of strategies in order to meet the needs and expectations of his students. The language teacher should also analyze his textbook to see whether it already includes language learning strategies or not. If not, the language teacher should look for new texts or other teaching materials.

What makes learning styles?

Learning styles change according to age; very small children are very kinesthetic. This is why they are always moving or doing something. At age five or six they often become more tactile.   At this age they like to touch everything. Then, at age eight or nine children usually become   more visual or auditory. Women are often auditory, men are often visual (but not always). We can't change our students' learning styles, but we can change our teaching styles!

Which style is best?

All styles are the best! It isn't possible to say that one style is better than another. Traditional teaching is very auditory and a little bit visual. This isn't the best style, just the traditional style   and it isn't good for all of the students in a class.

What happens when a teacher only uses one type of activity?

If we only use auditory activities then we are only teaching the auditory learners in our class.   The visual, kinesthetic and tactile learners will have a difficult time understanding. They may   get bored or frustrated and they might behave badly or cause problems. If we only use visual activities, then the auditory, tactile and kinesthetic students will not understand or learn very well.

References:

1. Abbs, Brian & Ingrid Freebairn (1991). *Blueprint*. UK: Addison, Wesley, Longman

2. Allwright, Dick & Kathleen M Bailey (1991). *Focus on the language classroom*.Cambridge: Cambridge University Press

3. Bailey, Kathleen M & David Nunan (eds) (1996). *Voices from the language classroom*. Cambridge: CambridgeUniversity Press

ЖИСМОНИЙ ТАРБИЯ ВА СПОРТГА ОИД ТЕРМИН ВА НЕОЛОГИЗМЛАРНИНГ МОРФОЛОГИК ДЕРИВАЦИЯ УСУЛИ

Хуршид Саримсоков
Наманган давлат университети докторанти

Derivation – деривация усули: Инглиз тилида сўз ясашнинг сермаҳсул усулларидан яна бири бу – *деривация - derivation* усулидир. Бу усулда аввалдан мавжуд сўзлар таркибига (сўзнинг *олд, ўрта, орқа* қисмларига) қўшимчалар қўшиш орқали янги тил бирликлари вужудга келади. Бу усул умумий ном билан *морфологик деривация – morphological derivation* ёки *аффиксация – affixes* деб ҳам аталади. Ж. Юлль: "ушбу усул орқали ясалган инглизча сўзларнинг миқдорий кўрсаткичи бениҳоя катта...", деб таъкидлайди. Қўшимчалар якка ҳолда мустақил маъно бермайди. Бироқ, асосга (ўзакка) қўшилганда уларнинг маъносини ўзгартириб юборади. Бундан ташқари сўзга қўшимча маъно юклайди, семантик жиҳатдан сўзларни бир бирига ҳам боғлайди. Инглиз тилида ЖТСга оид янги лексик

бирликларнинг пайдо бўлишида *деривация* усулининг учта модели сермахсул ҳисобланади. Жумладан: 1) *prefixes – префиксация* сўзларга олд қўшимчалар қўшиш орқали сўз ясаш; 2) *suffixes – суффиксация* сўзларга орт қўшимчаларини қўшиш орқали сўз ясаш; 3) *infixes – инфиксация* сўз ўртасига сўз қўшиш орқали сўз ясаш каби моделлардир.

Ўзбек тилида дериватив жараёнлар инглиз тили сингари ўхшаш. Ўзбек тилида ҳам инглиз тили каби қўшимчалар қўшиш орқали морфологик сўз туркуми ва янги тил бирликлари вужудга келади. Ш. Рахматуллаев: "Туб туркий сўзлардан уларга сўз ясовчи қўшимчалар қўшиш орқали янги сўзлар ясаш кенг тарқалган ва сермахсул ҳисобланади"- дея тўғри таъкидлаган.

Префиксация – *prefixes*:Инглиз тили ЖТСга оид терминларнинг ҳосил бўлишида мазкур модел орқали янги тил бирликларини ясаш муҳим саналади. Олд қўшимчалар ўзакка қўшилиши натижасида янги тил бирликларининг ҳосил бўлишини қуйидаги мисоллардан кузатишимиз мумкин.

Prefixes (қўш.лар)	Meaning (маъно)	Examples - мисоллар
Anti-,	*қарши,*	*anti* + *N= anti+drug* (n), **antidrug** control – гиёҳвандликка қарши назорат; *anti* + *N* = *anti+clockwise* (adv), **anticlockwise** movement - соат йўналишига қарши ҳаракат.
auto-	ўзини- ўзи, мустақил	*auto* + *N =auto+cross* (n), *autocross – белгили йўлак,* *auto* (n)+*goal* (n)=*autogoal – ўз-ўзига гол урмоқ*
extra-	ҳаддан зиёд	*extra* + *Adj* = *extra+ordinary* (adj), **extraordinary** kick – *ҳайрон қоларли* зарба
in-	но-, кам	*in+Adj* = *in+active* (adj), **inactive** player – *фаол* бўлмаган ўйинчи
im-	но-, кам	*im* + *N* = *im+balance* (n), **inbalance** - *номутаносиблик*
mini-	кичик	*mini+N* = *mini+bike* (n), **minibike – кичик мотоцикл**
over-	кўп, ортиқча	over + *N* = *over+time* (n), **overtime – қўшимча вақт** (хоккейда)

Префиксларнинг, яъни олд қўшимчаларининг *детерминация* хусусияти шундан иборатки, улар ўзак морфемага қўшилганда янги ва мустақил лексик-семантик хусусиятга эга сўз ҳосил бўлади.

Префиксация усули инглиз тилида фаол бўлсада, ўзбек тилида унга нисбатан пассивроқ сўз ясаш усули ҳисобланади. Префикслар бошқа тилларидан қабул қилинганлиги сабабли фақат шу тилдан ўтган сўзлар негизларигагина қўшила олади: *антидопинг, бетарбия, минифутбол* ва б.

Суффиксация – *suffixes*: Тилшунослик соҳасида сўзнинг ўзаги ортига қўшилган қўшимчалар *суффикс*лар деб аталади. Улар инглиз тилида лексема негизи таркибига қўшилиб икки хил вазифани бажаради: 1) грамматик (сўз

ўзгартирувчи кўшимча) жиҳатдан ўзгартирувчи; 2) лексик (сўз ясовчи кўшимча) жиҳатдан ўзгартирувчи вазифаларни. ЖТСга оид терминологик бирликлари орасида бу модел билан ясалган сўзлар таркибида *суффиксларни* куйидагича таснифлаш максадга мувофик. От ясовчи кўшимчалар: *-ment, puzzlement* (шахматдаги ҳолат)– *жумбок; -tion, tradition* – *урф, одат; -ant, consultant*– *маслаҳатчи; -ess, huntress* – *овчи аёл; -ness, slowness* – *секинлик, naturalness* – *табиийлик; -ist, finalist* – *финалист ёки финалчи; -logy/-ology, physiology* –*физиология; -er, gamer (неологизм)*– *виртуал ўйинлар фанати; player* – *ўйинчи; baller* – *тўпчи; -hood, knighthood* – *рицарлик; -ity, responsibility* – *бурч, масъулият; mutuality* – *ўзаро боғликлик; -ism, professionalism* – *профессионаллик* каби ва б...

Сифат ясовчи кўшимчалар: *-ful, skillful* – *маҳоратли; -able/-ible, flexible*–*мослашувчан; less, useless* – *бефойда; -al, optional* – *ихтиёрий; -ish, amateurish*– *ҳаваскорона; -oid, factoid* – *ҳакиқатга асосланган; -like, babylike* –*боладай, бола* каби ва б... Бу каби тил бирликлари спорт журналистикаси соҳасида кенг кўлланилади ва нарса, буюм, шахс хоссаларини очиб беришга хизмат қилади. .

Равиш ясовчи кўшимча: *-ly, partly* - *қисман, slowly -секин, оҳиста, perfectly* –*мукаммал, етарлича яхши.*

Суффиксация модели инглиз тилида термин ва неологизмлар ясашда фаол иштирок этади. Жумладан: *Tebowing* – *ғалабадан сўнг ибодат қилиш ҳолати; stuntology* – *инсонларни зерикишдан чалғитувчи ўйинлар номи; poorism* – *қашшоқ ҳудудларга машҳур спорт юлдузларининг ташрифи.*

Ушбу модел инглиз тили морфологик деривация усули билан ЖТС соҳасига оид термин ва неологизмларни вужудга келишида маҳсулдор усул ҳисобланади. *Суффиксация* усули эса ўзбек тилида энг фаол сўз ясаш усуллардан бири бўлиб, соф ўзбекча кўшимчаларни ўзбекча асос сўзга кўшиш ёрдамида ёки ўзбекча кўшимчаларни бошқа тилдан олинган негизга кўшиш орқали ЖТСга оид терминологик бирликларни ясашда маҳсулдор саналади. Куйида от сўз туркумига оид лексик бирликларни ясалишини кузатишимиз мумкин.

- *дош: гуруҳдош, жамоадош, елкадош;* ўзлашма негиз таркибида: *группа* (рус.)+*дош, медал (инг)+дош.*

-*чи: курашчи, арқончи, ҳужумчи, ҳимоячи;* ўзлашма негиз таркибида: *спорт* (инг.)+*чи, футбол*(инг.)+*чи, бокс*(инг.)+*чи, парашут*(фран.)+*чи, биатлон (инг.)+чи, ҳоккей (фран.)+чи.*

-*лик, (-лиқ): тенглик, палапартишлик, сезгирлик, айёрлик, учлик, тўртлик.*

-*гич, (-кич, -ғич): сузгич, кўрсаткич, ургич, сакрагич.*

-*м, (-им,-ум): чидам, унум, қисм, босим, ечим*

-*қ, (-иқ,-ақ,-уқ): кўриқ, туйнук, тўшак.*

-*в, (-ув,): беллашув, тортишув, сайлов, қурш(а)ов, келишув.*

-*(у)вчи, (-(о)вчи): югурувчи, учувчи, қутқарувчи, сирғанувчи, бошқарувчи.*

Ўзбек тилида соф ўзбекча аффиксларидан ташқари тожик ва бошқа тиллардан ўзлашган кўшимчалар ҳам мавжуд. Ҳар қандай сўз ясовчи

аффикслар бошқа тилга мансуб бўлишидан қатъий назар ўзбек тили луғат таркибини кенгайтиришга хизмат қилади.

ЖТСга оид терминларни ясалишида фаол иштирок этувчи қўшимчалар қуйидагилар: *-зор*: *майсазор, чимзор* ; *-дон*: *ўқдон, сувдон*; *-дор*: *жозибадор*. *-кор*: *тажовузкор*; *-соз*: *машинасоз*;*-боз*: *ишқибоз, масхарабоз, қиличбоз, камонбоз, хуштакбоз*; *-каш*: *қулоқкаш*; *-симон*: *ойсимон, ёйсимон*; *-она*: *дўстона, қаҳрамонона, айёрона*, каби сўзлар.

Ўзбек тилида *–чи* суффикси жуда сермаҳсул бўлиб ҳозирда ўзбек тилида 120 та ЖТСга оид термин ва неологизмлар мавжуд. Бу суффикс тўрт хил маънодаги от сўз туркумили ЖТСга оид бирликларни ифодалайди. Мисол учун; 1) соҳа, тур асосида мутахассисни ифодалайди: *курашчи, шахматчи, теннисчи*; 2) гуруҳ ёки командага аъзоликни ифодалайди: *пахтакорчи, навбаҳорчи*; 3) мусобақа иштирокчисини ифодалайди; *олимпиадачи, универсиадачи*; 4) иш ҳаракатга қўшилиб шахсни ифодалайди; *ижрочи, югирувчи, сузувчи*.

Инглиз тилида *–er* қўшимчаси *–чи* қўшимчасининг муқобил варианти сифатида олинсада, бу *–er* қўшимчасида кўп функциявийлик хусусияти мавжуд эмас. Шунинг учун ҳамма вақт ҳам ясама бирликлар таркибида *–er* қўшимчаси *–чи* қўшимчасига тўғри келмайди. Масалан: *полочи – poloist*; *каратечи – karateka*; *иштирокчи – participant*; *спортчи – sportsman* каби терминлар бунга яққол далилдир.

Infixes – инфиксация: Инфикслар сўзнинг ўзаги ўртасига қўшилувчи лисоний элементлардир. Улар инфиксация ҳодисаси орқали юзага келади. Мазкур усул инглиз тилида нисбатан нофаол ҳисобланади ва асосан нутқ бирлиги кўринишида юзага келади. Инглиз тилида аксарият ҳолларда мавжуд инфикслар мулоқотда кенг қўлланиб, ҳис-ҳаяжон, ғазаб, ҳайрат ва ҳ.к. каби эмоционал ҳолатларни ифодалаш учун қўлланилади. Масалан: *Fan-bloody-tastic!; Foot-bloody-ball!; Unfuckinbelievable!*

Ушбу ЖТСга оид терминлар таркибидаги инфиксларнинг асосий вазифаси кишининг эмоционал ҳолатини ифодалашга қаратилган.

Инфиксация усули орқали сўз ясаш ҳозирги ўзбек адабий тилида деярли учрамайди. Ўзбек тили ЖТС терминологик тизими таркибида араб тилидан ўзлашган лексик бирликларга ҳам дуч келамиз. Жумладан: *мутахассис* ушбу сўз таркибидаги *с* ҳарфи талаффузда ифодаланмайди ва *инфикс* саналади.

Шуни таъкидлаш лозимки, шу кунгача терминологияга оид амалга оширилган тадқиқотлардан маълум бўлишича, бирон бир соҳа терминологик тизимида аффиксация усули орқали терминлар ясаш бир мунча фаол бўлса, бошқасида эса каммаҳсулдир. Масалан: ўзбек тилининг техника, мусиқашунослик терминологик тизимларида аффикслар иштирокида терминларнинг ясалиши кенг тарқалган бўлса, тиббиёт, доришунослик, кимё терминологик тизимларида термин ясовчи аффиксларнинг миқдори анча чекланган.

Адабиётлар:

1. Юлль Ж. *"The study of Language"*. Cambridge University Press -2006
2. Рахматуллаев Ш. Ҳозирги адабий ўзбек тили.Иккинчи нашр.Т.: 2010.-61 б.

INTEGRATING CULTURE LEARNING IN EFL CLASSES

Mamura Alimova
Associate professor of Namangan State university

Culture learning in teaching in the past focused on surface level behavior, but didn't look at the underlying value orientations. By contrast, the more recent models mentioned above see culture as dynamic and variable. It is constantly changing and its members display a great range behaviors and different levels of attention to the guiding value orientations and meaning is continuously being constructed through human interaction and communication. This major transformation in perspective has also been characterized by conceptual shifts from culture-general models of intercultural competence, cultural stereotypes to cultural generalizations, and cultural absolutes to cultural variations, and culture as a distinct from language to culture as integral to language. Language in this process plays a fascinating and complex double role: it is a medium for as well as shaper of culture.

According to Martin Morillas , "Culture learning is the process of acquiring the culture-specific and culture-general knowledge, skills, and attitudes required for effective communication and interaction with individuals from other cultures. It is a dynamic, developmental, and ongoing process which engages the learner cognitively, behaviorally and effectively."

The learning goals shift from the memorization of cultural facts (including sociolinguistic conventions for language use) to higher order learning outcomes including: the acquisition of "interactional competence" and learning how to learn about culture. According to Paige (1997), such learning would include:

1. Learning about the self as a cultural being;
2. Learning about culture and its impact on human communication, behavior and identity;
3. Culture-general learning, i. g., learning about universal, cross-cultural phenomena such as cultural adjustment;
4. Culture-specific learning: learning about a particular culture, including its language;
5. Learning how to learn: becoming an effective language and culture learning.

Putting culture at the core of language education means preparing students to be culture learners. It is never enough to find and accept someone else's static definitions of the culture. Words and their meaning are linked to a cultural context and language and cultural patterns change over time and very according to the situation. To become effective culture learners, students must

develop a variety of learning strategies ranging from reflective observation to active experimentation.

One of the major conceptual distinctions to be noted is between what is commonly referred to as the culture-specific verses culture-general domains of learning. Culture-specific learning refers to the acquisition of knowledge and skills relevant to a given "target language". Cultural-general learning, on the other hand, refers to knowledge and skills that are more conceptual in nature and transferable across cultures. This body of knowledge includes the concept of culture, the nature of cultural adjustment and learning impact of culture on communication and interaction between individuals and groups. The stress is based on intense culture and language immersions and the role of emotions in cross-cultural, cross-linguistic interactions and so on. Culture-general skills include the capacity to display respect for an interest in culture, the ability to be self-sustaining culture learner and to draw on variety of resources for that learning, tolerance and patience in cross-cultural situations, control of emotions and emotional resilience.

In communicative process, culture plays three roles. First, it is from and through the communicators' cultural schemata that the communicative situation is perceived and understood and communicative act created; second it is also from and through communicators' cultural schemata that the meaning of the addresser's communicative act is a modification of the communicators' cognitive schemata. Therefore we may see that culture and communication is deeply connected.

This relationship leads to the definition of interculturality. In language teaching context intercultural competence defines as "appropriate behavior" and "appropriate attitude". Intercultural competent presents the development of our cognitive environment motivated by the appreciation of diversity and the recognition of critical awareness and analysis as means of knowledge and communication in a complex society.

Another important factor in language teaching is considering the limits and extension of culture. The history of language teaching is marked by the national character of the languages under study: Russian from Russia, French from France, English from Britain or the United States and Uzbek from Uzbekistan. Thus, intranational cultural diversity may be as important as inter-national diversity.

To sum up, we state that interculturality is one of the most important single educational objectives of current language teaching. It represents contact between the learners, curriculums and the whole society. As a whole a dynamic definition of culture must be related to a new definition of interculturality, as described in this article active participation in communication, geared by diversity awareness and critical attitudes and practice.

References:
1. Martin Morillas, J. M. (2001), "developments in culture teaching theory", TEFL quarterly.
2. Sperber, D.(1996), Explaining Culture, Oxford, Blackwell.

МУНДАРИЖА

АДАБИЁТШУНОСЛИКДА ТАРИХ ВА ТАЛҚИН

ХОРИЖИЙ ТИЛШУНОСЛИКНИНГ ДОЛЗАРБ МАСАЛАЛАРИ

ЧЕТ ТИЛЛАР ЎҚИТИШДА ИННОВАЦИОН ТЕХНОЛОГИЯЛАР

ЧЕТ ТИЛЛАР ЎҚИТИШНИНГ ЗАМОНАВИЙ ЁНДАШУВЛАРИ