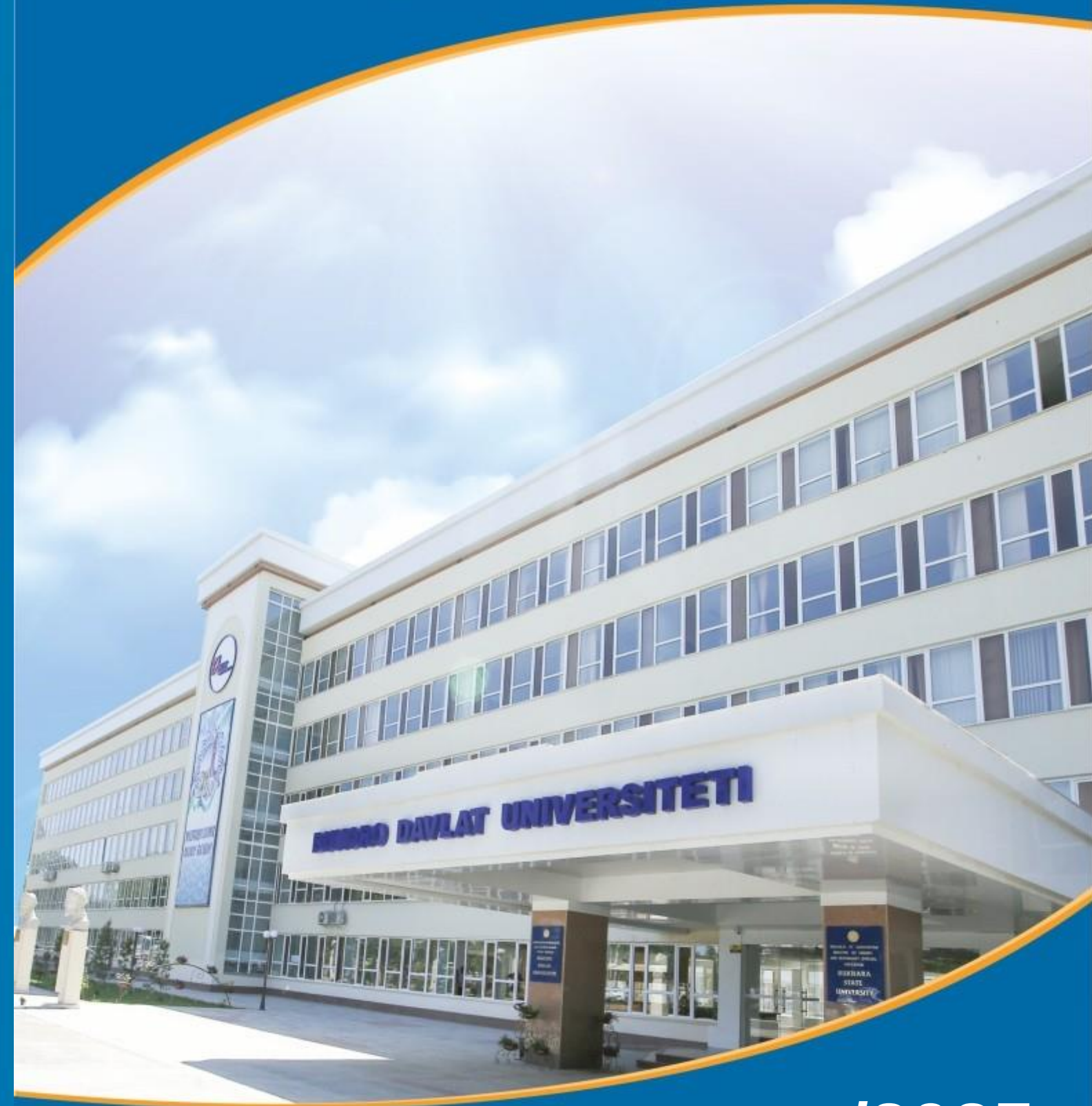


BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI



Научный вестник Бухарского государственного университета
Scientific reports of Bukhara State University

5/2025

E-ISSN 2181-1466



9 772181 146004

ISSN 2181-6875



9 772181 687004



@buxdu_uz



@buxdu1



@buxdu1



www.buxdu.uz

5/2025

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

Ilmiy-nazariy jurnal

2025, № 5, may

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

Jurnal 2000-yilda tashkil etilgan.

Jurnal 1 yilda 12 marta chiqadi.

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

Muassis: Buxoro davlat universiteti

Tahririyat manzili: 200117, O'zbekiston Respublikasi, Buxoro shahri Muhammad Iqbol ko'chasi, 11-uy.

Elektron manzil: nashriyot_buxdu@buxdu.uz

TAHRIR HAY'ATI:

Bosh muharrir: Xamidov Obidjon Xafizovich, iqtisodiyot fanlari doktori, professor

Bosh muharrir o'rinbosari: Rasulov To'liqin Husenovich, fizika-matematika fanlari doktori (DSc), professor

Mas'ul kotib: Shirinova Mexrigiyo Shokirovna, filologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Kuzmichev Nikolay Dmitriyevich, fizika-matematika fanlari doktori (DSc), professor (N.P. Ogaryov nomidagi Mordova milliy tadqiqot davlat universiteti, Rossiya)

Danova M., filologiya fanlari doktori, professor (Bolgariya)

Margianti S.E., iqtisodiyot fanlari doktori, professor (Indoneziya)

Minin V.V., kimyo fanlari doktori (Rossiya)

Tashqarayev R.A., texnika fanlari doktori (Qozog'iston)

Mo'minov M.E., fizika-matematika fanlari nomzodi (Malayziya)

Mengliyev Baxtiyor Rajabovich, filologiya fanlari doktori, professor

Adizov Baxtiyor Rahmonovich, pedagogika fanlari doktori, professor

Abuzalova Mexriniso Kadirovna, filologiya fanlari doktori, professor

Amonov Muxtor Raxmatovich, texnika fanlari doktori, professor

Barotov Sharif Ramazonovich, psixologiya fanlari doktori, professor, xalqaro psixologiya fanlari akademiyasining haqiqiy a'zosi (akademigi)

Baqoyeva Muhabbat Qayumovna, filologiya fanlari doktori, professor

Bo'riyev Sulaymon Bo'riyevich, biologiya fanlari doktori, professor

Jumayev Rustam G'aniyevich, siyosiy fanlar nomzodi, dotsent

Djurayev Davron Raxmonovich, fizika-matematika fanlari doktori, professor

Durdiyev Durdimurod Qalandarovich, fizika-matematika fanlari doktori, professor

Olimov Shirinboy Sharofovich, pedagogika fanlari doktori, professor

Qahhorov Siddiq Qahhorovich, pedagogika fanlari doktori, professor

Umarov Baqo Bafoyevich, kimyo fanlari doktori, professor

Murodov G'ayrat Nekovich, filologiya fanlari doktori, professor

O'rayeva Darmonoy Saidjonovna, filologiya fanlari doktori, professor

Navro'z-zoda Baxtiyor Nigmatovich, iqtisodiyot fanlari doktori, professor

Hayitov Shodmon Ahmadovich, tarix fanlari doktori, professor

To'rayev Halim Hojiyevich, tarix fanlari doktori, professor

Rasulov Baxtiyor Mamajonovich, tarix fanlari doktori, professor

Eshtayev Alisher Abdug'aniyevich, iqtisodiyot fanlari doktori, professor

Quvvatova Dilrabo Habibovna, filologiya fanlari doktori, professor

Axmedova Shoira Nematovna, filologiya fanlari doktori, professor

Bekova Nazora Jo'rayevna, filologiya fanlari doktori (DSc), professor

Amonova Zilola Qodirovna, filologiya fanlari doktori (DSc), dotsent

Hamroyeva Shahlo Mirjonovna, filologiya fanlari doktori (DSc), dotsent

Nigmatova Lola Xamidovna, filologiya fanlari doktori (DSc), dotsent

Boboyev Feruz Sayfullayevich, tarix fanlari doktori

Jo'rayev Narzulla Qosimovich, siyosiy fanlar doktori, professor

Xolliyev Askar Ergashovich, biologiya fanlari doktori, professor

Artikova Hafiza To'ymurodovna, biologiya fanlari doktori, professor

Hayitov Shavkat Ahmadovich, filologiya fanlari doktori, professor

Qurbonova Gulnoz Negmatovna, pedagogika fanlari doktori (DSc), professor

Ixtiyarova Gulnora Akmalovna, kimyo fanlari doktori, professor

Rasulov Zubaydullo Izomovich, filologiya fanlari doktori (DSc), dotsent

Mirzayev Shavkat Mustaqimovich, texnika fanlari doktori, professor

Samiyev Kamoliddin A'zamovich, texnika fanlari doktori, dotsent

Esanov Husniddin Qurbonovich, biologiya fanlari doktori, dotsent

Zaripov Gulmurot Toxirovich, texnika fanlari nomzodi, professor

Jumayev Jura, fizika-matematika fanlari nomzodi, dotsent

Klichev Qybek Abdurasulovich, tarix fanlari doktori, dotsent

G'aybulayeva Nafisa Izattullayevna, filologiya fanlari doktori (DSc), dotsent

MUNDARIJA *** СОДЕРЖАНИЕ *** CONTENTS		
ADABIYOTSHUNOSLIK *** LITERARY CRITICISM *** ЛИТЕРАТУРОВЕДЕНИЕ		
Аминова М.Д., Хусанова С.Х.	Вечные темы в поэзии А.А.Ахматовой разных периодов творчества	4
Shahobova S.B., Khallieva G.I.	Similarities and differences in the works of Abdullah Qahhor and o. Henry	10
G'aniyeva O.X., Ashurova N.A.	“MR. Potter” romanida bilvosita xarakterlash va uning badiiy-estetik vazifasi	14
Atamurodova F.T.	Origin of the novel in european literature	19
Barotova M.B.	Sinkretizmning adabiy tamoyil sifatida qo'llanishi	23
Berdiyeva S.U.	“Shum bola” asarida milliy yumorning ifodalanishi va uning ingliz tilidagi tarjimada adekvatligi	27
Ilkhomova U.Dj.	The influence of feminist literature on teachers' portraits: a comparative analysis of "the color purple" and "diary of the freedom writers"	31
Jurayeva I.A., Po'lotova G.M.	Sofoklning “shoh edip” asarida delakunizatsiya	35
Ochilov U.S.	Magical realism and memory in salman rushdie's «victory city»	39
Qudratova S.O.	The concept of loneliness in “why i live at the p.o.” by eudora welty	43
Raxmatova S.O., Ro'zigul S.Q.	O'tkir Hoshimov asarlarining rus tiliga tarjimasida milliy mentalitet va madaniy realialarning ifoda topishi	47
Sadikova D.N.	Den Brauning “farishtalar va iblislar”(“angels and demons”) asaridagi ramzlarning intertekstual tahlili	51
Ochilov U.S.	Fear and imagination in american children's and horror literature	56
Safarova Z.K., Isroilov D.S.	Amirqul po'ltan asarlarida milliy g'oyalarning ifodalanishi	64
Saidova Sh.Sh., Kilicheva M.R.,	The representation of historical lexicon in the english translation of yulduzli tunlar (starry nights)	68
Salimova H.H.	The representation of the mother figure and national identity in Abdulla Qodiriy's novels	72
Sharipova D.Sh.	Specific characteristics and aspects of symbols in literature	78

Sharipova M.B.	“Qiz tanlash” va “Unashtirish” marosimining “Alpomish” dostonidagi badiiy talqini	85
Temirova Dj.Kh.	Typological convergence of plot-image systems in russian and uzbek children's game folklore	89
Xalimova N.N.	Sharq va g'arb romanchiligi: O'rta Osiyo va Yevropa adabiyotida tasvir va talqin	99
Yuldosheva M.A.	XX asr 30 -yillar o'zbek matbuotining asosiy tamoyillari	103
Адилова Д.К.	Отличительные особенности женских образов в русской узбекской литературе	107
Amanullaeva K.M., Alizhonova O.A.	Concept and conceptosphere problems and artistic concept in the text structure	112
Боймуродов Б.Қ.	Таҳлили ғоявий ашъори зулфия	116
Кенджаева Г.В., Убайдуллаева Ф.Е.	Самопожертвование как главная тема в рассказах О. Генри	121
Норкўчқоров Ф.Ш.	Ринди Ҳофиз ва аҳамияти он	124
Темирова Д.Қ.	Природа и символизм: как харди использует природный мир в тесс из рода д'эрбервиллей»	129
Боймуродов Б.Қ.	Инъикоси таърих дар ашъори асад гулзодаи бухорой	133
Холматов М.О.	Танкиди руҳониёни давр дар ғазалиёти ҳофизии шерозӣ	137
Чориёрова Н.Т., Хусанова С.Х.	Художественный мир Марины Цветаевой	142
Файзуллаева Р.А.	Муҳаммад Расул Мирзо девонининг жанрий таркиби	148
Холматов М.О.	Корбурди санъати муболиға дар достони “рустам ва сўхроб”-и абулқосими фирдавсӣ	153

УЎК 82

ВЕЧНЫЕ ТЕМЫ В ПОЭЗИИ А.А.АХМАТОВОЙ РАЗНЫХ ПЕРИОДОВ ТВОРЧЕСТВА

Аминова Мадина Дмитриевна,
Студентка 4-курса «Денауский институт предпринимательства и педагогики»
г.Денау, Узбекистан
madinaaminova20032811@gmail.com
Хусанова Саломат Хушбаковна,
Преподаватель кафедры русского языка и литературы
«Денауский институт предпринимательства и педагогики»
salomathusanova@gmail.com

Annotatsiya. Статья представляет собой глубокий анализ творчества Анны Ахматовой, одной из ведущих фигур русской литературы XX века. В нем рассматриваются основные этапы её биографии и творческого пути, а также особенности её поэзии. Особое внимание уделено теме одиночества и поисков смысла жизни, которые занимают центральное место в её произведениях. Автор подчеркивает влияние акмеизма на раннее творчество Ахматовой, а затем её отход от этого течения и стремление к собственному поэтическому голосу. Текст затрагивает важность родины, любви и духовных поисков, являющихся ключевыми темами её лирики. В произведениях Ахматовой отражены личные переживания, связанные с трагическими событиями в её жизни, включая репрессии, аресты и смерть близких. В заключении отмечается, что её поэзия, наполненная философскими размышлениями и эмоциональной глубиной, продолжает вдохновлять читателей и сохраняет свою актуальность на протяжении времени.

Особое внимание уделяется изменениям в художественном стиле и интонации произведений Ахматовой, отражающим её жизненный путь и эпохальные потрясения. Исследование опирается на тексты стихотворений, литературоведческие труды и воспоминания современников, позволяя глубже понять значимость и универсальность ахматовской лирики.

Ключевые слова: женская поэзия, жизнь, периоды творчества, вечные темы, мотив одиночества.

A.A.AXMATOVA SHE'RIYAT IJODINING TURLI DAVRLARDAGI BARHAYOT MAVZULARI

Annotatsiya. Maqola XX asr rus adabiyotining yetakchi namoyandalaridan biri Anna Axmatova ijodining tahlilidan iborat. Unda uning tarjimai holi va ijodiy yo'lining asosiy bosqichlari, she'riyatining o'ziga xos jihatlari ko'rib chiqiladi. Uning asarlarida markaziy o'rinni egallagan yolg'izlik va hayot mazmunini izlash mavzusiga alohida e'tibor qaratilgan. Muallif akmeizmning Axmatovaning dastlabki ijodiga ta'sirini, so'ngra uning bu harakatdan chiqib ketishini va o'zining she'riy ovozigacha bo'lgan intilishini ta'kidlaydi. Maqola matnida uning lirikasida asosiy mavzu bo'lgan vatan, muhabbat va ma'naviy izlanishning ahamiyati yoritilgan. Axmatovaning asarlarida uning hayotidagi fojiali voqealar, jumladan, qatag'on, hibsga olish va yaqinlarining o'limi bilan bog'liq shaxsiy tajribalar aks ettirilgan. Xulosa shuni ko'rsatadiki, uning falsafiy mulohazalari va hissiy teranlik bilan to'ldirilgan she'riyati o'quvchilarni ilhomlantirishda davom etadi va vaqt o'tishi bilan dolzarb bo'lib qoladi.

Axmatova asarlarining badiiy uslubi va intonatsiyasidagi o'zgarishlarga, uning hayot yo'li va davr to'ntarishlariga alohida e'tibor qaratilgan. Tahlil she'rlar matnlari, adabiy asarlar va zamondoshlarining xotiralariga asoslangan bo'lib, Axmatova lirikasining ahamiyati va universalligini chuqurroq tushunishga imkon beradi.

Kalit so'zlar: ayollar she'riyati, hayoti, ijod davrlari, abadiy mavzular, yolg'izlik motivi.

ETERNAL THEMES IN THE POETRY OF A.A. AKHMATOVA FROM DIFFERENT PERIODS OF HER CREATIVE WORK

Abstract. The article is an analysis of the work of Anna Akhmatova, one of the leading figures of Russian literature of the 20th century. It examines the main stages of her biography and creative path, as well as the

specific aspects of her poetry. Particular attention is paid to the themes of loneliness and the search for the meaning of life, which occupy a central place in her works. The author emphasizes the influence of Acmeism on Akhmatova's early work, her subsequent departure from this movement and her pursuit of her own poetic voice. The text of the article highlights the importance of the homeland, love, and spiritual search, which are the main themes in her lyrics. Akhmatova's works reflect the tragic events of her life, including repression, arrest, and personal experiences associated with the death of loved ones. The conclusion shows that her poetry, filled with philosophical reflections and emotional depth, continues to inspire readers and remains relevant over time.

Particular attention is paid to the changes in the artistic style and intonation of Akhmatova's works, her life path and the upheavals of the era. The analysis is based on the texts of poems, literary works and the memoirs of contemporaries, allowing for a deeper understanding of the significance and universality of Akhmatova's lyrics.

Keywords: *women's poetry, life, periods of creativity, eternal themes, the motive of loneliness.*

Введение. В период, когда XIX век перетекал в XX, омраченный глобальными конфликтами и предвараемый революционными потрясениями, на русской литературной арене возникло уникальное явление – «женская» поэзия Анны Ахматовой. Ее творчество, возникшее в атмосфере Серебряного века, не только стало значимым для русской культуры, но и оставило глубокий след в мировой литературе того времени. Ахматова, одна из ведущих представительниц этого периода, внесла фундаментальный вклад в развитие как национального, так и международного литературного пространства.

Ахматова была человеком чрезвычайно высокого профессионализма. Больше всего ее интересовало, говорит ли поэт, говорит ли поэзия, русская поэзия, языком своего времени. Одна из похвал, которые ей представлялись наиболее высокими, была фраза: «Такого по-русски еще не было». Или, лучше того: «Такого еще не было». Эта оценка была профессиональной не только потому, что в русской литературе такого еще не было. [1].

Иосиф Бродский

Методология исследования и обзор литературы. Ахматова в автобиографии «Коротко о себе» писала:

«Я родилась 11(23) июня 1889 года под Одессой (Большой Фонтан). Мой отец был в то время отставной инженер-механик флота. Годовалым ребенком я была перевезена на север — в Царское Село. Там я прожила до шестнадцати лет...

Каждое лето я проводила под Севастополем, на берегу Стрелецкой бухты и там подружилась с морем. Самое сильное впечатление этих лет — древний Херсонес, около которого мы жили...

Первое стихотворение я написала, когда мне было одиннадцать лет. Стихи начались для меня не с Пушкина и Лермонтова, а с Державина («На рождение порфирородного отрока») и Некрасова («Мороз Красный Нос»). Эти вещи знала наизусть моя мама [2, с. 30].

Ранние воспоминания Анны Андреевны Ахматовой неразрывно связаны с царскосельским детством: зелёные парки и сырая свежесть их воздуха, прогулки по выгону в сопровождении няни, ожившие красками маленькие лошадки на ипподроме [2, с. 30.]

Первые шаги в чтение делали по азбуке Льва Толстого, а непрощенно усвоенный французский язык стал первым языком души пятилетней Ани. В гимназии Фундуклеевской в Киеве учёба складывалась не без трудностей: «Сначала – плохо, потом лучше, но всегда с некоторой ленцой» [2, с. 30].

В 1907 году окончив её стены, она ступила на путь высшего образования — юридический факультет Высших женских курсов. На пороге нового десятилетия жизнь Ахматовой обрела значимые повороты: брак с Николаем Гумилёвым и знакомство с Амадео Модильяни. Творческая биография поэтессы растянулась на полвека, от первых публикаций 1910 года до последних произведений в 1966-м.

Весной 1912-го увидел свет сборник «Вечер», который мгновенно вознёс Ахматову к вершинам русской поэзии. Критики единодушно провозгласили её среди ведущих мастеров словесности, а каждое новое издание становилось литературным событием национального масштаба. Стихи Анны Ахматовой не просто читали – ими жила вся Россия: цитаты в письмах и разговорах, строки на страницах альбомов. Особенно запомнилась история с перчаткой отвергнутой героини её стихотворений, ставшая символом несчастной любви.

Корней Чуковский отмечал: «Вся страна запечатлела в памяти этот образ – не просто поэтическое обращение, а часть коллективного бессознательного» [3, с. 31].

В творческий путь Анны Андреевны можно разделить на периоды:

- Первый период — дооктябрьский (1910-1917 гг.);
- Второй период — творчество 1920-1940 гг.;
- Третий период—творчество середины 1940-1960 гг. [4, с. 30].

Широкие воды Одессы и Севастополя, древний Херсонес, питавший его размышлениями о древней истории этих чудесных вод, Царское село, где Пушкин учился в Лицее, его священные стихи буквально пленили душу юного поэта. Как поэт, Ахматова не знала студенческих лет. Поэтическая зрелость пришла к ней сразу.

Ранние этапы ее творчества были связаны с литературными программами и дружбой с другими поэтами ахматовской школы. Однако критики и читатели того времени отделяли творчество Ахматовой от акмеизма, признавали самобытность, оригинальность и неповторимое очарование ее любовной лирики и называли ее русской Сафо.

Новизна любовной лирики Анны Ахматовой привлекла внимание современников едва ли не с первого стихотворения, опубликованного в «Аполлоне», но, к сожалению, тяжелое знамя акмеизма, под которое встала молодая поэтесса, надолго заслонило в глазах многих ее истинный, самобытный образ, словно вынуждена была постоянно соотноситься с акмеизмом. [4, с.30].

Она была поэтом-лириком, автором больших поэтических полотен, критиком и переводчиком. Все, что создавала Ахматова, отличалось вдохновенным талантом, широтой взглядов и искренностью. Она опиралась на классические традиции мировой литературы. Ее поэзия переведена на многие языки мира.

Помимо художественного творчества, Ахматова была известна и своей трагической судьбой. Хотя сама она не подверглась ссылке или тюремному заключению, близкие ей люди подверглись репрессиям: в 1921 году был застрелен ее муж Н.С. Гумилев.

Трижды был арестован спутник жизни Николай Пунин, в 1953 году погибший в лагере. Более десяти лет (в период 1930-1940гг.) в заключении провел единственный сын Лев Гумилёв, и 1940-1950 гг. все эти события и стали предпосылками к созданию Анной Ахматовой произведения «Реквием», в котором она отразила свой горький опыт жены и матери «врагов народа» [5, с. 31].

Ахматова была признана классиком отечественной поэзии, хотя, начиная с 1920 года, её произведения подвергались жёсткой цензуре, замалчиванию и травле. По этому поводу в 1946 было постановление Центрального Комитета Всероссийской Коммунистической Партии большевиков, не отменённое при жизни поэтессы. Многие произведения не были разрешены к публикации, а были напечатаны спустя более двух десятилетий после смерти Ахматовой

Однако имя Анны Ахматовой как великого поэта приобрело известность среди читателей в Советском Союзе и за рубежом еще до ее смерти. Мировое признание пришло к ней только в 1960-е годы. Ее стихи переводили на итальянский, английский и французский языки, за рубежом выходили поэтические сборники; в 1962 году Ахматовой была присуждена Международная поэтическая премия «Этна Таормина», приуроченная к 50-летию ее поэтической деятельности и публикации ее произведений в Италии. Церемония награждения проходила в Таормине, древней сицилийской столице, а прием в ее честь был устроен в советском посольстве в Риме.

В том же году Оксфордский университет принял решение присудить Анне Ахматовой почетную степень доктора литературы, и в 1964 году Ахматова отправилась в Лондон, где состоялась торжественная церемония вручения ей докторской степени. Церемония была особенно торжественной. Не Анна Ахматова поднималась по мраморным ступеням, а ректор спускался к ней[6, с.31].

Многочисленные критики отмечали выдающийся талант Анны Андреевны в создании произведений, которые соединяют её не только с эпохой, в которой она существовала, но и с читателями, которых она ощущала вокруг себя. Ахматова не стремилась к легким путям в жизни и даже в период революционных изменений предпочла остаться на своей Родине. [6, с. 30].

Причины, по которым Ахматова обращается к теме России, коренятся в её семье и воспитании. Она была верующей православной, которая росла с уважением к наследию прошлых поколений. В её ранних стихах о Родине ещё не формируется образ России. У поэтессы отсутствует глубокое понимание народной жизни, но проявляется искреннее стремление к ней, что делает её чувства естественными и правдивыми. В таких стихотворениях, как «Ведь где-то есть простая жизнь...» и «Лучше б мне частушки задорно выкликать...», Ахматова использует фольклорные мотивы, а народное существование представляется ей идеальным.

Тема России в лирике Анны Андреевны начинает развиваться в лермонтовском ключе. В произведениях:

- «Приду туда, и отлетит томленье...» (1916);

— «И мальчик, что играет на волынке...» (1911) .

Вопрос выбора между оставлением и возвращением в Россию отражается в стихотворении «Лотовая жена» (1922-1924). В этом историческом контексте за образом Лотовой жены скрывается сама Анна Андреевна, которая готова «пожертвовать жизнью за единственный взгляд», выбрав страдание, но оставаясь верной своей стране и искусству. Несмотря на простоту содержания, это стихотворение является одним из наиболее мощных в лирике Ахматовой [8, с. 30].

Тема родины, особенно малой родины, всегда имела важное значение в ее творчестве. Ностальгия по родной земле не определяется ее особыми характеристиками — для Ахматовой важны личные, эмоциональные воспоминания, которые вызывает каждая деталь знакомых мест. Поэтесса выражает свою связь с родной землей, признавая, что ей «памятна до боли // Тверская скудная земля». Ахматова негативно воспринимала эмиграцию, считая ее проявлением бездушия. В годы лих и страданий она ощущала себя неразрывно связанной с судьбой своей страны, выражая гордость за свою отчизну.

К началу XX века образ Петербурга в русской литературе стал уже чем-то традиционным. С этой темой работали не только прозаики, такие как Достоевский и Гоголь, но и поэты, среди которых были Некрасов, Пушкин, Фет и Тютчев. Анна Ахматова продолжила эту линию, представляя Петербург одновременно в монументальном и реалистическом ключе, в духе классической пушкинской традиции, где национальная история сочеталась с личными воспоминаниями (например, в "Годовщину последнюю празднуй..." 1938 года).

С Петербургом поэтесса связывала исторически живописную поэму "Девятьсот тринадцатый год" и стихотворения "Ленинградского цикла". Ахматова топографически точно описывала Петербург в своих произведениях. Набережные, площади, Летний сад, Петропавловская крепость – это часть мира героини, вобранного глазами, воспринятого непосредственно и свежо. Здесь сливается "быт" и "бытие": здесь слышатся гулкие шаги поэтессы сейчас и прошлое столетий: "Как площади эти обширны, как круты и гулки мосты".

И колыбелью любви для Ахматовой является город Петербург. В одном стихотворении "пятым временем года" Анна Андреевна называет любовь. Из этого-то необычного, пятого времени увидены ею остальные четыре. В состоянии любви мир видится заново. Обострены слух и глаз, напряжены все чувства. Мир открывается в дополнительной реальности. Такую подробность описания мира у Анны Ахматовой критики связывали с состоянием влюбленности. Нарушается грань между категориями «время героя» и «время автора». Подробности доступны восприятию не влюбленной героини в момент переживания чувства, а ее автору, изображающему из времени настоящего время ушедшее, ставшее прошлым [9, с. 31].

Любовь в поэзии Ахматовой сплетается с трагедией и радостью, при этом она обращалась не к самой любви, а к её предшественникам и разрывам, создавая ощущение горечи и одиночества. Тема назначения поэта в обществе также занимала её, она всегда чувствовала себя частью чего-то большего

Тема любви в поэзии Ахматовой нерасторжимо рифмуется с трагическими подоплеками и радостью жизни. Ахматова обращается не к самому пику любовных отношений, характеризующемуся иллюзией этой гармонии или межличностной гармонией. Поэтесса обращается к моментам предшествующим самой любви, или к моментам разрыва, уверенности в несостоявшейся любви. Отсюда и рождается ощущение горечи, одиночества, тоски и печали, она старается передавать только состояние человеческой души. Поэт пока не связывает человеческие взаимоотношения со временем, породившим их.

Центральной темой для поэзии XIX века стала тема «назначения» поэта в обществе. Эта тема пронизывает все творчество и современных поэтов, для которых судьба родины и народа – их судьба. Ахматова задавалась вопросом роли поэзии и поэта в социуме, она всегда ощущала себя частицей чего-то большего – народа, страны, истории. Первые стихотворные опыты состоялись, когда Ахматова была в русле течения "акмеизм". Но постепенно поэтесса отошла от акмеистов и выбрала другой ориентир, который она считала единственно подлинным: Пушкина. Именно Пушкину посвящено одно из стихотворений цикла "В Царском Селе":

"Смуглый отрок бродил по аллеям,
У озёрных грустил берегов,
И столетие мы лелеем
Еле слышный шелест шагов..." [2, с.30]

В конце стихотворения – выразительная деталь: "растрёпанный том Парни". Это символ внутренней раскрепощённой, вольности поэта. Но всё же, несмотря на то, что Пушкин был высшим

литературным авторитетом для Ахматовой, она искала и свой образ в мире современной ей поэзии. Цикл "Тайны ремесла" стал попыткой разобраться в тайне поэзии, а, следовательно, и в своей тайне. Ахматова не забывает литературные корни, наследуя традиции Пушкина, Жуковского и Лермонтова. Природа вдохновения стала темой открывающего цикл стихотворения с недвусмысленным названием "Творчество" [10, с.31], созданного поэтессой в 1836 году. В нем она показывает созидательный поэтический процесс. У каждого поэта процесс создания стихотворения происходит своеобразно. У Ахматовой видна первоначальная хаотичность, запутанность, царящая в мыслях. Все довольно неопределенно: в ушах не умолкает бой часов, вдали слышны раскаты грома, ей чудятся какие-то стоны и жалобы. Но все таинственное и непонятное постепенно сужается до тех пор, пока не формируется основная идея, мысль, фундамент, на котором и будет основываться строительство нового произведения:

Но в этой бездне шепотов и звонов
Встает один все победивший звук.

Как и Пушкин, Ахматова считает, что для поэта нет низких и возвышенных тем. Все может стать предметом его воспевания, из всего может возникнуть стихотворение:

Когда б вы знали из какого сора
Растут стихи, не ведая стыда...

Часть стихотворения, в котором поэтесса находится еще в поиске, изображает суету и шум обыденной реальности. Но как только мысль найдена, осуществляется переход в мир самой поэтессы, в котором слышно даже как растет трава. В реальной жизни такого не услышишь. То есть поэтесса проводит грань между реальным миром и миром поэта, в котором он творит. [11].

В стихотворении, пусть и слабо, чувствуется влияние символизма. Характерные для символизма элементы мистицизма несут в себе «неузнанные и пленные голоса, жалобы и стоны, сужающийся тайный круг» из ее стихотворения. Но мистицизм, а в целом и символизм Ахматовой отличен от традиционного.

Мистицизм для символистов служил уходом от разочаровавшей их действительности в мир идеалов и грез, тогда как для Ахматовой он тесно связан с реальностью. Ведь время создания стихотворения было довольно тревожное. Многие инакомыслящие подверглись репрессиям. Многих из них поэтесса знала лично. Возможно, это их жалобы и стоны чудились ей.

Простая разговорная речь, характерная для данного стихотворения, одна из главных черт всего творчества Ахматовой вообще. Другой характерной особенностью творчества Ахматовой является использование неполных рифм, что проявилось и в настоящем произведении: стоны-звонов, свежий-нежен.

Ахматова также была мастером языка и образности в своей поэзии. Ее стихи отличаются точностью и экономностью формулировок, что делает их особенно выразительными и глубокими. Она искусно использовала метафоры и символы для передачи сложных чувств и идей, связанных с одиночеством и поиском смысла.

Результаты. Одним из центральных мотивов в её поэзии является чувство одиночества, а также глубокие философские поиски смысла жизни. Это делает её творчество особенно глубоким и актуальным, поскольку такие темы универсальны и вечны.

В раннем творчестве Ахматова была под сильным влиянием акмеизма, но с течением времени она отошла от этого направления, что позволило ей выработать уникальный поэтический стиль. Это подтверждает её стремление к индивидуальности и самостоятельности как автора.

Ахматова использовала свою личную боль и переживания, связанные с репрессиями, арестами и утратами, в качестве источника для поэзии. Это добавляет её стихам особую эмоциональную глубину, а также позволяет читателю сопереживать автору и осмысливать более широкие социально-политические процессы через призму личных трагедий.

Важными темами её творчества являются родина, любовь и духовные поиски. Эти темы оказываются не только важными для самого автора, но и для её читателей, что подтверждает универсальность и актуальность её стихов.

Поэзия Ахматовой продолжает оказывать влияние на последующие поколения читателей и писателей, что говорит о её художественной и философской значимости. Она не теряет актуальности, несмотря на изменения в литературных и исторических контекстах.

В результате можно сделать вывод, что творчество Анны Ахматовой, несмотря на трагические события её жизни и исторические испытания, остаётся значимым и актуальным на протяжении времени благодаря своей глубине, универсальности тем и индивидуальности её поэтического голоса.

Дебаты: Актуальность творчества Ахматовой может утверждать, что её стихотворения сохраняют глубокую философскую значимость, затрагивают вечные человеческие вопросы и продолжают вдохновлять новых читателей и писателей. Её стиль может быть сложным, но тем не менее, именно эта глубина и многозначность остаются актуальными для тех, кто ищет ответы на экзистенциальные вопросы.

С другой стороны творчество уходит в прошлое, может утверждать, что творения Ахматовой больше отражают исторический контекст своего времени, что делает их восприятие трудным для современного читателя. Несмотря на её значимость как фигуры культуры, в новых условиях её поэзия уже не так воспринимается как актуальное и насущное искусство.

Вывод. мотив одиночества и стремления к осмыслению жизни занимают центральное место в творчестве А.А. Ахматовой. Её поэзия — это искусство выражения сложных эмоций и философских размышлений, оставившее значительный след в русской литературе. Она продолжает вдохновлять читателей своими стихами о человеческих переживаниях и поиске смысла в сложном мире, оставаясь актуальной вне зависимости от времени и обстоятельств.

ЛИТЕРАТУРА:

1. <https://eksmo.ru/selections/anna-akhmatova-v-vospominaniyakh-sovremennikov-ID7075444/>
2. Ахматова А.А. Стихотворения /Сост. и вступ. ст. Н. Банникова. — М.: Сов.Россия,1977.— 528 с.
3. Чуковский К.И. Ахматова и Маяковский // Вопросы литературы. 1988. № 1. — 246с.
4. Жирмунский В. М. Творчество Анны Ахматовой / В. М. Жирмунский. — Л., 1973. — 430 с.
5. Чуковская Л. Записки об Анне Ахматовой. Кн.1. 1939-1941гг.- М., 1989. — 305с.
6. "100 знаменитых писателей". - Елена Васильева, Юрий Пернатъев, "Фолио" (Харьков), 2001.
7. Жолковский А. К., Анна Ахматова — пятьдесят лет спустя / А. К. Жолковский // Звезда. — 2006. — № 9. — С. 211-227.
8. Казак В.С. Лексикон русской литературы XX века / В. Казак. — М.: Культура, 2006.—492 с.
9. Лосиевский И. Я. Анна Всея Руси: Жизнеописание Анны Ахматовой / И. Я. Лосиевский. — Харьков: Око, 2005. — 432 с.
10. Черных В. А. Летопись жизни и творчества Анны Ахматовой / В. А. Черных. — М.: Индрик, 2008. — 400 с.
11. Хусанова С.Х. Гендерные особенности биографий русской и узбекской поэтесс Анны Ахматовой и Халимы Худайбердиевой // EJSSPC. 2024. №6-1. URL: <https://cyberleninka.ru/article/n/gendernye-osobennosti-biografiy-russkoy-i-uzbekskoy-poetess-anny-ahmatovoy-i-halimy-hudayberdievoy>

UDC 821.111; 821.512.133

SIMILARITIES AND DIFFERENCES IN THE WORKS OF ABDULLAH QAHHOR AND O. HENRY

Shahobova Sitora Baxromovna,

Tashkent State University of Oriental Studies, researcher
sitorashaxobova28@gmail.com

Khallieva Gulnoz Iskandarovna,

Uzbekistan State World Language University, professor
gulnoz7410@mail.ru

Abstract. The article describes similar and different phenomena studied in the works of great writers of the world and Uzbek literature O. Henry and A. Kahhor, with literary explanations. The article mainly describes similar and different events in two different times and places. The fact that two storytellers covered the same topic in different times and places and the characters had similar characters showed how great the science of literature is, and this was able to unite readers of different eras through one topic. The purpose of the article is to unite readers of different eras on one topic.

Keywords: similarity, difference, characters, irony, storyteller, comparison, reader, patient, thief, pomegranate.

ABDULLA QAHHOR VA O. GENRI IJODIDAGI O'XSHASHLIKLA VA FARQLAR

Annotatsiya. Ushbu maqolada jahon va o'zbek adabiyotining buyuk namoyandalari O.Genri va A.Qahhor asarlaridagi o'rganilgan o'xshash va farqli hodisalar adabiy izohlar bilan tasvirlab berilgan. Maqolada asosan ikki xil turli zamon va makondagi o'xshash va farqli voqea- hodisalar ifodalangan. Ikki hikoyanavisning turli xil zamon va makonda bir xil mavzuni yoritganligi va qahramonlarning o'xshash xarakterga egaligi adabiyot fanini naqadar buyukligini ko'rsatgan va bu turli xil davr kitobxonlarini bir mavzu orqali jipslashtira olgan. Maqolaning maqsadi ham aynan turli xil davrdagi kitobxonlarni bir mavzu yo'lida birlashtira olishdir.

Kalit so'zlar: o'xshashlik, tafovut, qahramonlar, kinoya, hikoyanavis, taqqoslash, kitobxon, bemor, o'g'ri, anor.

СХОДСТВА И РАЗЛИЧИЯ В ТВОРЧЕСТВЕ АБДУЛЛЫ КАХХОРА И О. ГЕНРИ

Аннотация. В статье описываются схожие и различные явления, изучаемые в произведениях великих деятелей мировой и узбекской литературы О. Генри и А. Каххора, с литературными пояснениями. В статье в основном описываются схожие и различные события в двух разных временах и местах. Тот факт, что два рассказчика освещали одну и ту же тему в разное время и в разных местах, а персонажи имели схожие характеры, показывает, насколько велика наука литературы, и она смогла объединить читателей разных эпох через одну тему. Цель статьи — объединить читателей разных эпох вокруг одной темы.

Ключевые слова: сходство, различие, характеры, ирония, рассказчик, сравнение, читатель, пациент, гранат, вор.

Writers may live and create in different eras, but the ideas and concepts they express, the characters of the characters, the problems of the era may be the same, or vice versa, writers who lived in the same era and created at the same time embody different problems or characters with different characteristics. For readers, whether it is world literature or Uzbek literature, in the process of reading a work, they involuntarily embody different similar or dissimilar characters of the characters, social and period problems, and solutions. When reading the stories of world literature and Uzbek literature, it is impossible not to compare their similarities and differences. Any reader who reads and analyzes the works of the famous American short story writer O. Henry and the great Uzbek short story writer A. Qahhor will involuntarily witness similarities and differences. The two great writers lived and created in two different eras. The great American writer O. Henry, who left a great mark on world literature under the pseudonym William Sydney Porter, was born in 1862 in the American state of North Carolina in educated family. The writer lost his father at the age of 15 and, unlike other children,

began working early to help his mother. Throughout his life, he worked as a pharmacist, journalist, banker, and writer. He died in 1910 due to poor health condition. His famous stories such as "The Gift of the Magi", "Hargraves's Two-Face", "The Last Leaf", "The Revenge of Two Gaps", and "The Cabbage and the King" are still famous in literature world.

Abdulla Qahhor was born in 1907 in the city of Kokand, Uzbekistan, one of the Central Asian countries, in a common blacksmith's family. His works published under the pseudonyms Mavlon Kufur, Gulyar, and Erkaboy are famous in the literary world. Throughout his life, he devoted himself exclusively to literature and wrote invaluable works. Due to poor health, he died in Moscow in 1968 at the age of 61. The writer's stories "Pomegranate", "Thief", "Years", "Terror" and "O'jar" have a high reputation not only in Uzbek literature, but also in world literature.

Looking at the lives of these two great storytellers, we can observe similar situations in them. Both of these great people left this world earlier than other writers. In their short lives, they left behind incomparable works about the system and difficulties of that era. If we pay attention to the similarity in their works, the irony and satirical expression of events is embodied in the works of the two writers. We can understand this from the stories of O. Henry "The Gift of the Magi" and A. Qahhor "Pomegranate". The main characters of the story "The Gift of the Magi" Jim and Della sacrifice the things they have and are dear to them to make each other happy. Two loving souls, Della, sells her long hair and Jim's valuable gold watch inherited from his parents to get a holiday gift. As you read the work, you will witness the writer's dialogues with the characters, showing the reader the lifestyle of the poor in society, their worldview, love, joy and sorrow with irony and sarcasm. By describing the characters of the work: Della selling her long hair and buying Jim a chain for his watch, or Jim selling his precious gold watch and buying the luxurious comb that his beloved Della had dreamed of, you can understand that the writer is openly sarcastic about the unnecessary luxury of these gifts.

We can also see the image of a young family suffering from poverty in A. Qahhor's story "Pomegranate". The fact that the main character of the work, Turobjon, knew that his wife was indifferent to pomegranates and could not bring them to him when he told her, fully revealed the conditions of the lower classes of that time. By describing the relationship between the two young people, the writer expressed the difficult conditions of that time with irony. The end of this story is very touching: Turobjon threw a sheet of pomegranates in the middle of the house near dawn and his body was shaking, so the reader involuntarily assumes that the hero stole the pomegranates out of compulsion. The characters in these two stories, although they are from different nationalities, languages, religions, beliefs, or events that took place in different periods, express similar themes.

At the same time, the intelligent reader will quickly notice the difference in the stories. The two lovers in "The Gift of the Magi" do not hide their relationship with each other. This can be understood from their conversation, namely Della's: "My dear Jim, how can I spend the holiday without giving you a gift..." or Jim's words, "Your haircut won't stop me from loving you," which are open relationships that are common in that folk tradition. A. Qahhor's characters, on the contrary, are extremely closed. Even when the main character of the work, Turobjon, did not bring pomegranates to his gloomy wife:

-I did it, - Turobjon said tremblingly, - may your liver be crushed!(A.Qahhor,1969)

After this, his wife becomes very attentive, but Turobjon wants to go to her and say: "Don't be upset, I just said it out of anger," but his pride does not allow this. In this way, the writer expresses that he cannot show all the feelings that are inherent in the whole Uzbek man. The ending of both stories is also a great example in the work of writers. The final parts of Henry's works are based on real events. The reader realizes that Della and Jim's gifts are useless, and that their true love is the only real gift.

The ending of A. Qahhor's works is very abrupt, unlike Henry's. Turobjon did not answer the woman's questions to her husband:

-Where did you go? -What did you do? On the contrary, his body was trembling. From this conversation, it can be understood that the writer left the questions and answers to the reader in this story.

Such similarities and differences can be observed in all the works of the two storytellers. Another work worth comparing is the stories "The Thief" (A. Qahhor) and "Twenty Years Later" (O. Henry). The idea of the two works is similar, that is, they are looking for a criminal. Only the processes of catching a criminal are sharply different. A. Qahhor's simple, poor characters, Grandpa Qobil and his old woman, gave everything they had, including a rooster, a chicken, and its eggs, to a single "chieftain" to report to the "chieftain". The author tries to show the difference between ordinary people and high-ranking officials of that time. How pitiful the society is, how the rich are eager to get richer, and poor Grandpa Qobil and ordinary people like him do not understand the laws and desires of high-ranking society. The concerns of ordinary people do not interest high-ranking state officials. This situation can be clearly understood from the relationship between the chieftain and the chieftain in the search for Grandpa Qobil's cow. In O. Henry's story "Twenty Years Later", the reader does not understand the arguments in finding the criminal until almost the end of the work. Two friends decide

to meet under a tree on the street where they grew up twenty years later. The hero, who is an organist, goes to the indicated place on time, as if checking the streets, and after talking to a stranger for two minutes, learns that he is waiting for his dear friend, and continues on his way. A little later, another man arrives, says that he is his dear friend, and invites him to dinner. A device installed in front of the dining room door signals the person waiting for his friend as a wanted person. He is arrested and given a piece of paper. The piece of paper says: "Bob, I went to the indicated place on time and saw a man who is wanted by the Chicago police. I couldn't catch you myself and sent another police officer, Jimmy." (O. Henry, 1905). The reader doesn't understand anything about the criminal until the end of the work, but one letter alone explains that everyone must obey the rules of society, even if it is a very valuable person. Henry's characters differ from the situation in the search for a thief in A. Kahhor's work in that they serve society wholeheartedly. If we pay attention, while in almost all of Henry's stories the ending is based on specific events, A. Kahhor's stories address the reader with an open question. In particular, "Grandfather Qobil went to the cotton merchant Egamberdi. The cotton merchant took pity on him and said that he would give him not one but two oxen to plow the land, but only one "small" condition. This condition will be known in the fall ...". Only the people of that society, of that time, know what will happen in the fall, or is the current reader just imagining it?

When comparing the works of A. Qahhor and O. Henry, the stories "The Patient" (A. Qahhor) and "The Last Leaf" (O. Henry) deserve special attention. In both works, the patient suffers from the disease and those around him treat him with respect.

"Patient" (A. Qahhor) and "The Last Leaf" (O. Henry) deserve special attention. In both works, the patient suffers from an illness and those around him run for his health, asking God for healing. If we analyze the works more deeply, we can notice a literary skill that can shake the reader's heart in Abdullah Qahhor's story "The Patient". The proverb "The sky is far, the earth is hard" at the beginning of the story can inform readers about the system and difficulties of that time and can involuntarily invite readers to read the work. "The Patient" story by A. Qahhor He was able to convey to his readers the evil and widespread evils of poverty, illiteracy and corruption in society through the example of a family. The main character of the work, Sotiboldi, takes any measures that the local residents can take to get his sick wife back to health. He teaches the patient, shows her to a doctor, teaches a woman who is a beggar, and treats a woman with a willow branch. All this, of course, requires money and drains the person's strength. But the patient does not get better. By depicting people seeking healing through such customs and traditions, A. Qahhor shows the illiteracy of the people of that time. In addition, the writer explains poverty with sarcasm in this story in the examples given below.

When Sotiboldi thought of a doctor's office, he would think of the 25-sum coin that was in the king's possession, or he would write about a beggar shouting "Hey friend, Shaydullo, the name of God is Allah, the charity is rejected, the messenger of God is God...", reflecting the extreme poverty of the lower class of the population. (A. Qahhor, 1958). He conveyed the development of corruption to the readers through the image of Abduganiboy

Although Sotiboldi explained to his boss Abduganiboy that his wife was in trouble, he was content to tell Andugani that she was in trouble. Knowing that he would not benefit from the servant, he could not help him financially. He simply wanted to ask Sotiboldi if he had brought anything to Devonai Bahovaddin or Avsula'zam. Knowing that there was no hope for the rich, Sotiboldi leaves without saying anything. Or the fact that the hero sees 25 soums to go to the doctor warns the reader about the existence of bribery in that society.

The most heartbreaking part of the story is the prayers that the poor girl Sotibold makes for her mother's recovery during the prayer of the azan. Since the patient's condition is so bad, he calls the patient out at dawn. While the neighbor is adjusting the patient's bed, he asks the innocent girl to pray for her and wake her up. The little girl's daughter, not understanding, pretends to be sleepy and says, "God, please heal my sick mother." As is the case in the Uzbek people, the close relatives of a sick person are very kind and caring towards him and do smile or pay attention to the patient. The writer has described in subtle examples that Sotibold's view of the patient's wife The fact that he left his job to take care of his wife at home and started weaving baskets with Nilan shows the bravery and kindness of Uzbek boys.

If we pay attention to O. Henry's story "The Last Leaf", it also depicts a sick girl suffering from illness. Unlike A. Qahhor, O. Henry depicted the system of that time not in the family, but by showing the lifestyle of two friends who had high hopes for their young lives. The sick girl, Johnsy, fell ill with a common pneumonia and was bedridden. Her friend Sue, on the advice of doctors, takes care of Johnsy. She helped her friend recovery. However, Johnsy compared herself to the leaves of the trees seen through the window, unable to fight the wind and rain on a cold winter day, and fell helplessly. Hearing the doctor's advice, her friend, who returned to the room, involuntarily realized that Jonsy counted those flowers like 12, 11, 10, ..., 5. The girl said that she would die when the last leaf fell. They had a neighbour who named Mr. Behrman. He wanted to be a

LITERARY CRITICISM

great artist and always believed that he would paint a unique work one day but he was a drinker. Out of desperation, the friend of patient told about Jonsy's thought to Behrman. He cried a lot and wanted to help them. Even when it rained at night and the wind blew hard, he tried to paint a leaf high in the tree to distract the girl, and gave her hope. That day, Mr. Behrman got pneumonia and died a few days later. Johnsy was simply amazed that the leaf had not fallen after all this suffering, and was sad that she was not a leaf. Slowly, with hope, she got up and even stood up completely. At the end of the week, her friend said her the death of the Mr. Behrman, and his beautiful and unique work of art.

Both of the stories began with the characters who are getting sick. In the end, the sick woman dies in "The Patient". On the contrary, in "The Last Leaf", the sick girl is cured by the neighbor Behrman. Behrman's masterpiece rescues the patient girl. One of the main differences of the works is that in "The Patient", society is more criticized, and the bitter worries and sorrows of life are reflected. The main idea of "The Last Leaf" is the inner experiences of a person, hope, selflessness, a work of art and humanity. From the side of culture, it is seen that, Uzbek traditions and values are reflected in Patient while The last leaf gave readers the Western cultural background, specifically Greenwich Village. A. Qahhor mostly paid attention to the moral and philosophical depth. The story teaches the society to be endurance and keeping one's composure through difficulties. On the other hand, O. Henry's story has a lot of hype with its irony and surprise ending. The last Leaf portrays the power of hope and the influence of dedicated love.

In conclusion, it is worth saying that the works of the above-mentioned writers have similarities and differences. We can see this in the analyzed works of several stories by them. Both of the writers are considered the kings of storywritings and tried to write about the shortcomings in society.

REFERENCES:

1. A. Qahhor. (1939). *The Thief. Selected Works. Tashkent: Gafur Ghulom Publishing House.*
2. A. Qahhor. (1946). *Pomegranate. Selected Works. Tashkent: Gafur Ghulom Publishing House.*
3. A. Qahhor. (1936). *Patient. Selected Works. Tashkent: Gafur Ghulom Publishing House.*
4. O. Henry. (1905). *The Gift of the Magi. Four Million. New York: McClure, Philips & Co*
5. O. Henry. (1906). *Twenty Years Later. Four Million. New York: McClure, Philips & Co*
6. O. Henry. (1907). *The Last Leaf. Four Million. New York: McClure, Philips & Co*
7. <http://uz.wikipedia.org>

UO'K 82.091

“MR. POTTER” ROMANIDA BILVOSITA XARAKTERLASH VA UNING BADIY-ESTETIK VAZIFASI

G'aniyeva Orzigul Xayriddinovna,

Buxoro davlat universiteti

Ingliz adabiyotshunosligi va tarjimashunoslik kafedrası dotsenti,

filologiya fanlari bo'yicha falsafa doktori (PhD)

o.x.ganiyeva@buxdu.uz

Ashurova Nigina Aziz qizi,

Buxoro davlat universiteti magistranti

n.a.ashurova@buxdu.uz

Annotatsiya. Ushbu maqolada zamonaviy Amerika adabiyoti vakilasi Yamayka Kinkeydning “Mr. Potter” romanidagi qahramonlar tasvirida bilvosita xarakterlashning qo'llanilishi hamda uning badiiy-estetik ahamiyati tahlil qilinadi. Muallif asardagi ikkinchi darajali qahramonlarni tahlil qilgan holda ularni ta'riflashdagi bilvosita xarakterlash o'rnini o'rganadi va turli misollar bilan mavzuni yoritadi. Kinkeyd boshqa qahramonlarni bilvosita xarakterlash orqali o'quvchilar ko'z o'ngida Mr. Potter obrazini gavdalantiradi.

Kalit so'zlar: bilvosita xarakterlash, qahramon, badiiy-estetik vazifa, inson, shaxsiyat, ichki dunyo, xarakter, yozuvchi.

КОСВЕННАЯ ХАРАКТЕРИСТИКА В РОМАНЕ “MR. POTTER” И ЕЁ ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКАЯ ФУНКЦИЯ

Аннотация. В данной статье анализируется использование косвенной характеристики в изображении персонажей романа “Mr. Potter” представительницы современной американской литературы Ямайки Кинкейд, а также её художественно-эстетическое значение. Автор, исследуя второстепенных персонажей произведения, изучает роль косвенной характеристики в их описании и раскрывает тему на различных примерах. Кинкейд с помощью косвенной характеристики других персонажей создаёт в воображении читателей образ мистера Поттера.

Ключевые слова: косвенная характеристика, персонаж, художественно-эстетическая функция, человек, личность, внутренний мир, характер, писатель.

INDIRECT CHARACTERIZATION IN THE NOVEL “MR. POTTER” AND ITS ARTISTIC-AESTHETIC FUNCTION

Abstract. This article analyzes the use of indirect characterization in the portrayal of characters in “Mr. Potter”, a novel by contemporary American literature representative Jamaica Kincaid, as well as its artistic and aesthetic significance. The author examines the role of indirect characterization in describing secondary characters and explores its function through various examples. Through the indirect characterization of other characters, Kincaid brings the image of Mr. Potter to life in the reader's mind.

Keywords: indirect characterization, character, artistic-aesthetic function, human, personality, inner world, behavior, writer.

Kirish. Yozuvchi o'z asarini yaratish jarayonida bevosita ma'lum bir davr, manzara, hodisa va ko'p hollarda, shaxslarning ta'riflarini keltiradi. Bundan asosiy maqsad o'quvchi ko'z o'ngida shu asarni jonlantirish va unga kirishishini ta'minlashdan iborat. Biroq muallif ba'zan bunday tasvirlashni to'g'ridan to'g'ri keltirmasligi, aksincha bilvosita, asardagi boshqa omillar yordamida ochib berishi ham mumkin. Masalan, yozuvchi asardagi muayyan qahramonga batafsil ta'rif bermasdan uning shaxsiyati va ruhiy olamini qahramonning tashqi ko'rinishi, nutqi va xatti-harakatlari orqali ko'rsatishi mumkin. Asar qahramonini bu usulda yashirin tasvirlash orqali muallif o'quvchining diqqat-e'tiborini ko'proq jalb qilish va asar so'ngigacha o'zgacha qiziqishni saqlab qolgan holda qahramonni chuqur taftish qilishga chaqirishni ko'zda tutadi. Shu tarzda o'quvchi qahramonni mustaqil o'rganib boradi va uni o'ziga yaqin ola boshlaydi, uning ruhiy olamiga kirishib, do'st tutinadi.

Yamayka Kinkeyd “Mr. Potter” romanida Janob Potter obrazi orqali Antigua xalqining tartibsiz hayot tarzini yaqqol ochib beradi, ammo asarning biror o’rnida qahramonlarga to’liq ta’rif bermaydi. Bunda u asar qahramonlarining tashqi ko’rinishlari, suhbatlari va asardagi turli vaziyatlarga bildirgan munosabatlarini asos qilib oladi.

Tadqiqot materiallari va metodologiya. Mavzuni yoritish maqsadida zamonaviy Amerika adabiyoti yozuvchisi Yamayka Kinkeydning “Mr. Potter” romani tahlil qilindi va ushbu jarayonda madaniy-tarixiy, badiiy tahlil, biografik va psixologik tahlil metodlaridan foydalanildi.

Tadqiqot natijalari va muhokama. “Mr. Potter” asarida bir nechta muhim qahramonlar mavjud bo’lib, ular Janob Potter shaxsiyatining shakllanishida muhim o’rin tutadi.

Nathaniel Potter – Janob Potterni otasi. U baliqchi bo’lib, Dushanba va Payshanba kunlari to’rini suvga tashlar, Seshanba va Juma kunlari tutilgan baliq idishlarini tekshirar, Chorshanbada to’rini tuzatar, Shanba kuni sotgan barcha baliqlarining pulini sanar va, nihoyat, Yakshanba ayoli tayyorlagan echki go’shtidan borshni kechki ovqatda tanovvul qilar edi. Bu odatlar uning o’ta tartibli va yangilikni xushlamaydigan inson ekanligini ko’rsatadi. Aynan shu jihati Roderick Potterga o’tganligini uning ishida va mashinasi bilan munosabatida ko’rishimiz mumkin. Nathaniel yigirma bir farzandning otasi edi, ammo u ularning faqat o’n bitta o’g’lini tanir edi, xolos. O’g’illarining birortasi ham otasidan keyin dengizchi bo’lmadi. Nathaniel Potterni kiyishga oyoq kiyimi yo’q edi, u dengizdan nafratlanar va undan ustun kelishni istar edi. Bechoralik va kambag’allikdan charchagan Nathaniel *“bir necha kunlab bo’sh qolgan baliq idishlari uchun dengizni va Xudoni duoibad qilgach, butun tanasida toshmalar paydo bo’lib, xuddi olovda jizg’anak bo’lgandek qorayib vafot etadi”*. [3, 47] Potter otasiz katta bo’lganligi sababli hech qachon u haqida o’ylamas, “ota” tushunchasi unga begona edi. Ammo u bir paytlar daraxt tagida onasining gaplariga javoban ularga burilgan erkak uning otasi ekanligini bilardi. *“Unga oynada qarab turadigan yuz aynan o’sha erkakning yuzi edi”*, deydi yozuvchi. [3, 99] Bu esa Potterni o’z otasiga nihoyatda o’xshash bo’lganligidan dalolat beradi. O’sha voqeani va otasini eslar ekan, Janob Potterni xayoliga darhol o’zbek tilida “O’tgan ishga salovat” jumlasini anglatuvchi *“No use crying over spilled milk”* iborasi kelar edi. Ingliz tilidan so’zma-so’z tarjima qilganda “To’kilgan sut ustidan yig’lashning foydasi yo’q” degan ma’no kelib chiqadi. Yozuvchi nega aynan sutligini ham batafsil izohlab ketadi. Chunki sut Potter uchun juda qimmatli edi. Bolalikda bu qimmatli ichimlikdan mahrum bo’lgan Roderick o’zini shunday deb ovutardi. Janob Potterni otasiga nisbatan ko’z ilg’amas ushbu munosabati uning naqadar matonatli qahramon ekanligiga yana bir bor ishora qiladi.

Elfrida Robinson – Janob Potterni onasi. Asarda u haqida ko’p ma’lumot keltirilmaydi. *“Undan doim piyoz hidi kelib turardi va Potter onasi haqida bundan boshqa hech narsani eslay olmaydi”*. [3, 88] Elfridaning otasi yo’q edi va Roderick uning yagona farzandi edi. Chaqaloq Roderick yosh Elfridani charchatar edi. Nathaniel Potter uni va farzandini tan olmagach, kunlarning birida Roderickni yetaklab, uning oldiga bir daraxt tagiga boradi va og’riqli gaplar bilan uni ehtimol haqoratlaydi. Ushbu holatni yozuvchi quyidagicha ta’riflaydi: *“Uning og’zi go’yo bir qurol edi-yu, uning so’zlari esa shu qurol uchun maxsus tayyorlangan o’qlar edi. Baliq idishlari va to’rlari bilan o’ralgan daraxt ostidagi erkak, so’zlar uni jarohatlagan bo’lsa kerak, unga yog’ilayotgan alam manbasini ko’rish uchun burildi”*. [3, 98] Parchaning keskinligidan Elfridaning chekkan aziyatlarini va bu uning sabrining oxirgi nuqtasi bo’lganligini sezish mumkin. Sababi, shundan so’ng u kichkina Roderickni Shepherdlariga tashlab, *“moviy osmon ostidagi moviy dengizga moviy libosda o’zini g’arq qiladi”*. [3, 73] Moviy rang ramziy ravishda g’am-qayg’uni, Elfridaning umidsizlik va tushkunlik holatini bildiradi. Shuningdek, uni hayot sinovlariga dosh bera olmagan zaif qahramon sifatida qabul qilishimiz mumkin.

Mr. Shepherd – Potterni katta qilgan oila boshlig’i va ota-onasi yo’q qarovsiz o’g’il bolalar uchun maktabning direktori. O’zining ismi Llewellyn, ayolining ismi Doreen bo’lgan janob va xonim Shepherdlar afrikalik qullarning avlodlari bo’lib, ularning to’rt o’g’illari kichkinaligida vafot etgan edi. *“Shepherdning yuzida rozilik, mehr, muhabbat va qiziquvchanlik alomatlari ko’rinmas edi. Uning yuzida doim ikki narsaning aksi bor edi: g’alabaga umid va mag’lubiyatga ishonch”*, deb ta’riflaydi uni Kinkeyd. [3, 98] Ushbu ta’rifdan Mr. Shepherd qahramonining hayotga va o’ziga ishonchsiz, umidsiz hamda hissiz bo’lib qolganining guvohi bo’lamiz. Ehtimol, bu janob Shepherd boshdan kechirgan qiyinchiliklar, tahqirlar va farzandlari o’limining ta’siridir. Ammo Shepherd garchi o’g’illari u uchun xuddi ko’zlari, og’zi, yuragi va oyoqlaridek o’ta zarurligini, agar ularni yo’qotib qo’ysa, adoyi-tamom bo’lishini va avvalgi holatiga hech qachon qayta olmasligini juda yaxshi bilsa ham, ularni sevmas edi. U mashinasini sevar edi, shu qadar sevar ediki, ba’zan yarim tunda uning tim ko’k rangda ko’rinishini va yomg’ir yog’ganda u tasavvur ham qila olmaydigan yarqiroq kulrang tus olishini tomosha qilish uchun atayin uyg’onar edi. Bundan esa Mr. Shepherdning qalbida hali shijoat va go’zallikka bo’lgan ishtiyoqning mavj urib turganini ko’rish shubhasiz. U yuzaga chiqara olmaydigan sevgisi shu tarzda uning yuragining tubida yashirin. *“Potter esa uning zolimligi va razolatini sukut va beparvolik bilan qabul qiladi, natijada, bu zulm, shavqatsizlik, sukut va beparvolik – barchasi Potter uchun*

qobiqqa aylanadi, shunchaki qobiq emas, usiz yashash imkonsiz bo'lgan himoya qobig'i bo'lib qoladi." [3, 93] Ushbu tasvir bilvosita ikkala qahramonning ham o'ziga xos xarakterini ochishga xizmat qiladi. Chunonchi, Mr. Shepherd qanchalar zulmkor va beshavqat bo'lgani qadar, Mr. Potter shunchalar matonatli va ko'nikuvchan. Ammo Janob Shepherdning oz bo'lsa-da, mehr-muruvvat egasi ekanligi bir necha o'rinlarda yozuvchi tomonidan yashirin namoyon etiladi. Jumladan, garchi bayramni ham Shepherdning uy yumushlari bilan o'tkazganiga qaramasdan, Janob Shepherd Rojdestvo kunida Potterga kichkina shishada mashhur do'konlardan o'zi sotib olgan shirin, lekin kuchli Portugaliya vinosidan va tunuka idishchada bir bo'lak olxo'rili pudding bilan saxovat ko'rsatadi. Bu sovg'alar yomon holatga kelib qolgan bo'lsa-da, Potter o'shanda bularni sezmagan edi. Chunki u bundan oldin taqqoslay olish imkonini beruvchi hech qanday vino va puddingni tatib ko'rmagan edi. Lekin bu saxovat Potterda hech qanday taassurot qoldirmadi. Zero, u bunday an'anani o'zi qurgan oilalarda takrorlamadi. O'shanda tatib ko'rgan puddingning naqadar bemaza bo'lganligini ham hikoyani so'zlab berayotgan qizi Elainening oyisi, ya'ni Potterning ayollaridan biri bo'lgan Annie, unga tayyorlab bergan turli shirinliklarini yeb ko'rganidan so'ng tushunib yetdi. Mr. Shepherd Potterga qilgan saxiyliklaridan yana biri va, ehtimol, eng asosiysi, unga mashina haydashni o'rgatganligidir. Chunki bu kasb Potterning hayotida o'ta muhim ahamiyat kasb etib, uning butun mazmuniga aylanadi.

Mr. Shoul – mashinalarni ijaraga berish bilan shug'ullanuvchi livanlik bir janob bo'lib, u Potter haydaydigan mashinaning egasidir. Yozuvchi uni *"insonlar Mr. Shoul hayotimizni yaxshilab berdi deb o'ylaydi, lekin u ularning hayotini yaxshilamasdi, u shunchaki boshqalar hayotini yaxshilashga xizmat qiluvchi bir vosita edi"*, deya ta'riflaydi. [3, 179] Shuningdek, *"Mr. Shoulning yuzi doim kulgiga burkanib turishi, lekin bu kulgi Mr. Shoul toki Janob Potterni ko'rgunga qadar davom etishi, sababi, uning uchun Potter tutruqsiz va hech qanday ahamiyatga ega emasligi va Mr. Shoul o'zi haqida ham aynan shunday tuyg'ularni his qilishi"* aytib o'tiladi. [3, 115] Yozuvchi ushbu ta'riflar orqali Mr. Shoul qahramonining ham ichki ziddiyatlarga boyligi, o'zini naqadar qiymatli ko'rsatishga urinmasin, aslida, uning nafaqat jamiyat, balki o'zining oldida ham hech qanday qadr-qimmati yo'qligini mohirona ko'rsata olgan.

Dr. Zoltan Weizenger – chexoslovakiyalik shifokor bo'lib, Ikkinchi Jahon Urushi davrida boshpana izlab, Antiguaga ko'chib kelgach, Mr. Potterning doimiy mijoziga aylanadi. Asl ismi Samuel bo'lgan ushbu shifokor *"Mr. Potter va Potterga o'xshaganlarning barchasidan nafratlanardi"*. [3, 8] Ushbu parcha orqali Kinkeyd Zoltanning irqchiligiga ishora qiladi. Mr. Potter uni ilk ko'rganida *"naqadar sovuqqon odam"* (*"e dead, e dead"*), deb aytganligi, Weizenger esa Potter haqida *"qanday ahmoqlik va jaholat; qanchalar jirkach bu odam"* deb o'ylaganligi ham bu fikrning isbotidir. Weizenger orolga kelganidagi vaziyat va uning ichida tug'yon urayotgan o'ylar yozuvchi tomonidan o'ta noziklik bilan tasvirlanadi: *"Weizenger uni ushbu uysizlik va boshpanasizlik tomon zulm bilan olib kelgan dengizni sirli deb bilardi, go'yoki quyosh uning soyasini ham o'chirib yuborgandek edi, u o'zini shu darajada yolg'iz his qildiki, hatto uni yupatish uchun uning o'z aksi ham yonida emas edi"*. [3, 10] Oddiy bir haydovchining o'zini tanishtirishidagi, ismini aytishidagi o'ziga bo'lgan cheksiz muhabbat va ishonch Potterni nafas olish qobiliyatidan mahrum qilishga va uni umrbodga ovozini o'chirishga undadi-yu, Weizenger bu qotilona g'azabini jamadonlarni qayerga joylash va yana qachon ularni boshqa manzillarga eltib qo'yishga buyruq berish bilan almashtirdi. Ushbu o'y-fikrlar Dr. Zoltanning ayni damda naqadar alamzada ekanligi va u nimadan o'ziga dalda topishni bilmay qiynalayotgani, vatan sog'inchi, endigi hayoti, kelajagi haqidagi noaniqlik va mavhumlik, unga yot odamlarning munosabati unga azob berayotganligi, lekin bo'sh kelmay, sabr qilayotgani Kinkeyd tomonidan yashirin oshkor qilinadi. Ammo u o'zgarmaydi, hayotining oxirigacha shunday bo'lib qoladi. Shifokorning vafotida odamlar uni yaxshi xotiralar bilan eslashmaydi. Garchi u insonlarni davolagan va hayotlarini yaxshilagan bo'lsa ham, uning dafn marosimi uzoqqa cho'zilmaydi va hech kim u uchun aza tutmaydi. Odamlar faqatgina unga murojaat qilib borganlarida Weizenger ularning hidlari, tirnoqlari, sochlari va, hattoki, mavjudliklari haqida aytgan haqoratomuz gaplarni eslashadi.

Annie Victoria Richardson – Elainening onasi, Mr. Potter hayotida chuqur iz qoldirgan ayollardan biri. Yoshligida otasi uning maktabga borishini talab qilgani uchun u o'qish va yozishni bilardi. Shuningdek, Annie otasining jarroh do'stinikida ishlardi. Ammo u shifokor ham ayolining oilasi yashaydigan St. Kittsga ko'chib ketgach, Annie uy yumushlaridan charchaydi. Bir qancha nizolardan so'ng otasi undan voz kechgan Annie Dominikadan Antiguaga ko'chib keladi va Dr. Weizengerga yordamchi bo'lib ishga kiradi. U shifokorning uskunolari tozaligi bilan shug'ullanar va bemorlarning sochlari taralgan, tirnoqlari va tishlari ozoda, o'zlari ham yuvingan bo'lishlarini ta'minlab berar edi. Janob Potter bilan ko'rishganda u 25 yoshda edi. Anniening uzun va qora sochli, juda ham chiroyli ayol bo'lganligi, Elaine ham onasiga o'xshashi va buni unga ko'pchilik aytgani yozuvchi tomonidan bilvosita Elaine orqali hikoya qilinadi. Mr. Potter uni va qizini tan olmagach, Annie o'ch olish maqsadida Potter o'zi orzu qilgan mashinani olish uchun yig'ib yurgan pulini olib, qochib ketadi. Ushbu holatni Elaine quyidagicha ta'riflaydi: *"Oyim ko'plab yeguliklarni shirin tayyorlashga o'ta usta edi, lekin shuning bilan bir qatorda, u dadamning hayotiga achchiqlik va yoqimsiz tuyg'ularni qo'shgan edi,*

dadam esa bularni menga o'tkazgan edi". [3, 94] Bundan Anniening qo'rqmas, o'zini sevuvchi va qadrllovchi ayol ekanligining guvohi bo'lamiz. Sababi, u shunchaki ko'nish va ojizlikni emas, balki o'z hayoti va farzandining kelajagi uchun kurashni tanladi va Elainening ham savodli bo'lishiga erishdi. *"U ingliz va fransuz tillarida gapirib, o'zini erkin va hech qanday cheklovlersiz, majburiyatlarsiz his qilar edi, ammo u cheklovlersiz emas edi, u allaqachon mening oyim edi"*, – deydi Elaine onasi haqida. [3, 135] Bu ham Annie farzandi uchun naqadar kuchli va mas'uliyatli ona bo'lganligining va bu Elaineni qayg'uiga solib, onasiga uni erkinlikdan mahrum qilib turgan bir cheklovdek o'zini his qilganining isbotidir.

Elaine Synthia Potter – Janob Potterning qizi bo'lib, asar uning tilidan hikoya qilinadi. Elaine haqida hech qanday bevosita tasvirlar keltirilmaydi, o'quvchiga faqatgina nutqlari va monologlari uning tuyg'ularini va shaxsiyatini tushunishga yordam beradi. Otasidan farqli ravishda Elaine o'qish va yozishni biladigan savodli inson bo'lib, bunda onasining hissasi katta bo'ladi. U *"tan olinmaslik an'anasi"*ni tugatishga va *"passportidagi otasining ismi o'rnida turgan chiziqli"*ni (*"A line runs through him"*) yo'q qilishga bel bog'laydi va otasining qabrini izlab topadi. Tirikligida Janob Potter hech bir qizini tan olmagan edi, Elaine ham shu qizlar ichida bo'lib, bolalik xotiralarini shunday eslaydi: *"Taxminan 4 yoshligimda Janob Potterni ishxonasi oldida ko'rib qolib, birinchi bor unga qo'l silkidim va "Xayrli tong" tiladim, bu imo-ishoralalar orqali men unga u meniki ekanligini, men esa unga tegishli ekanligimni anglatmoqchi bo'ldim. Ammo u menga javoban shunchaki qo'l siltab, garajga kirib ketdi. Men uning uchun go'yo yo'lni to'sib turgan bir it edim. Men uning uchun go'yo hech narsa edim"*; *"Uning mavjudligi bir soya edi"*; *"Mr. Potterning silashlari va quchoqlari xuddi tig'ga o'xshardi."* [3, 125] Bu xotiralar Elainega tinchlik bermaydi. Otasining bu harakatlari uni naqadar nafratlantirmasin, u otasidan voz kech olmaydi va Janob Potterni bunday qilishiga majburlagan sabablarni o'rganib chiqib, otasini boricha qabul qiladi va kechiradi. Bu holat o'zining farzandlari bilan takrorlanmasligini istaydi. U otasining his-tuyg'ulariga e'tibor qaratadi: *"Janob Potterning yuragida ko'plab bo'shliqlar bor: afsus va umid vodiylari; pushaymonlik va xafalik tog'lari; orzular dengizlari; mevasiz va changga to'lgan dalalar; quvohning sayoz ariqlari; g'amning chuqur yoriqlari; keskin bo'rtib chiqqan qo'rquv va g'urur. Mr. Potterning yurak bo'shliqlari shunday edi, ammo bularning bari unga sir edi"*; *"Uning butun hayoti va tuyg'ulari tutqunlikda edi"*. [3, 172] Elaine kitobxon ko'z o'ngida o'ta kuchli qahramon sifatida gavdalanadi. U bardoshli, maqsadi yo'lidan qaytmaydi va chiqqan har qanday to'siqni yengadi. Buni biz Elaine qabriston xodimi Tan-Tan Mr. Potterning qabrini topib bermaguncha ketmaganligi, uni sabr bilan kutib turishi va topishini talab qilishida ko'rishimiz mumkin.

Xulosa. Yuqoridagi tahlillarga tayanib shuni xulosa qilish mumkinki, adabiyotda qahramonni o'quvchiga tanishtirish yoki uning ichki qiyofasini ochib berishda yozuvchi har doim ham bevosita ta'riflashdan foydalanmasligi mumkin. Muallif qahramon ruhiyatini va xarakterini asarda qatnashuvchi boshqa omillarga suyanib ham mukammal darajada ko'rsatib berishi mumkin. Jumladan, asar qahramonining tashqi ko'rinishi, kiyinish va so'zlashish uslubi, ichki o'y-kechinmalari, asardagi boshqa qahramonlar bilan olib borgan suhbatlari, ularga qilgan muomalasi yoki asarda sodir bo'ladigan turli vaziyatlarga nisbatan bildirgan munosabat va javoblari ham qahramon ruhiy olamining ko'zgusi bo'lib xizmat qilishi mumkin. Qahramon ichki olamini ochib berishda bunday yordamchi vositalarni qo'llay olish nafaqat muallifdan buyuk mahoratni talab qiladi, balki o'quvchiga ham ushbu badiiy ijodkorlikni tushunib, tahlil qila olishda va asarning to'liq mazmunini anglab yetishda katta mas'uliyat yuklaydi. Bunda o'quvchi yozuvchining fikrlarini va ko'zlagan maqsadini aniqlashga harakat qilar ekan, asar qahramonini beixtiyor uning o'zi kashf qiladi.

Zamonaviy Amerika ayol yozuvchilaridan bo'lgan Yamayka Kinkeyd o'zining *"Mr. Potter"* romanida qahramonlarni bilvosita xarakterlash orqali yozuvchi sifatida o'z mahoratini eng yuqori darajada ko'rsata olgan. Bu asar Kinkeydning nafaqat boshqa asarlari orasida, balki zamonaviy jahon adabiyotida ham aynan bilvosita tasviriy yondashuvning ajoyib namunasi sifatida alohida ajralib turadi. Yozuvchi asar oxirigacha ushbu tasvir usulini saqlab qoladi va bosh qahramon atrofidagi barcha boshqa qahramonlar va holatlar orqali go'yo Janob Potter obrazini chizadi. Qahramonlar o'zining ichki ruhiy olamini boshqa personajlar bilan suhbatda, kiyinish uslubi, xatti-harakatlari va atrofdagi bo'layotgan hodisalarga munosabati bilan ifodalaydi va bunda asar muallifining hissasi beqiyosdir.

ADABIYOTLAR:

1. Ganieva Orzigul Khayriddinovna, & Ashurova Nigina Aziz Qizi. (2023). *Indirect characterization in jamaica kincaid's «mr. potter»*. *International Journal Of Literature And Languages*, 3(12), 51–56. <https://doi.org/10.37547/ijll/Volume03Issue12-10>
2. Ganieva O. K. *Depiction of relations between a person and society in american realistic literature //Scientific Bulletin of Namangan State University*. – 2020. – T. 2. – №. 8. – C. 215-220.
3. Kincaid, Jamaica. *Mr. Potter*. – New York: Farrar, Straus and Giroux, 2002.

4. Khayriddinova G. O. "East of eden" романида қаҳрамонлар хулқ-атворида жамият фикрининг таъсири //scientific reports of bukhara state university. – С. 146.
5. Ganiyeva O. K. H., Rajabova Z. T. The Analysis of Loneliness theme in of Mice and Men //Miasto Przyszłości. – 2023. – Т. 31. – С. 157-159.
6. Ganieva O. K. H., Aminova N. B. John steinbeck's "discontent" over the social problems //Gospodarka i Innowacje. – 2022. – Т. 23. – С. 146-148.
7. Khayriddinova G. O., Jahonovna C. M. Description of the relationship between people and society in john steinbeck's „the grapes of wrath” //IEJRD-International Multidisciplinary Journal. – Т. 6. – С. 75-78.
8. Ganieva O. K. H., Aminova N. B. Family relationships in john steinbeck's novel "east of eden" //Евразийский журналакадемических исследований. – 2023. – Т. 3. – №. 5 Part 4. – С. 247-249.
9. Ganieva Orzigul Khayriddinova, & Turayeva Dilorom Rustamjonovna. (2023). Description of Perseverance in Eudora Welty's Short Story "A Worn Path". Miasto Przyszłości, 42, 722–725. Retrieved from <http://miastoprzyszlosci.com.pl/index.php/mp/article/view/2171>
10. Bakhtiyorovich, Sadullaev Feruz. «Peculiar features of henry james's early novels.» (2022).
11. Sadullayev F. B. Inner characterization of the main character in the novel "the wings of the dove" by henry james//Conferencea. – 2022. – С. 132-135.
12. Sadullaev Feruz Bakhtiyorovich, & Safarova Dildora Kabilovna. (2023). The Literary Significance of "The Jolly Corner" in Henry James's Oeuvre. Miasto Przyszłości, 42, 726–729. Retrieved from <http://miastoprzyszlosci.com.pl/index.php/mp/article/view/2172>
13. Садуллаев Ф.Б. XX аср ақш модерн адабиётининг тарихий ҳамда ижтимоий негизлари //scientific reports of bukhara state university. – С. 171.
14. Садуллаев Феруз Бахтиёрвич. «XX аср ақшмодерн адабиётининг тарихий ҳамда ижтимоий негизлари.» Scientific reports of bukhara state university: 171.
15. Садуллаев Ф. Ҳенри жеймс ижодида инсон руҳиятисавирининг бадиий-эстетик вазифалари //Social sciences.
16. Khayriddinova, G. O. "Description of Parental Influence in "East of Eden" by John Steinbeck." International journal of inclusive and sustainable education 1.4 (2022): 94-97.
17. Ganieva O. K., Sadullayev F. B. The Role Of Female Characters in the novel "The Grapes Of Wrath" by John Steinbeck //Актуальные вопросы современного образования. – 2020. – С. 5-8.
18. Bakhtiyorovich S. F., Kabilovna S. D. The Literary Significance of "The Jolly Corner" in Henry James's Oeuvre //Miasto Przyszłości. – 2023. – Т. 42. – С. 726-729.
19. Sadullayev F. B. Inner characterization of the main character in the novel "the wings of the dove" by henry james //Conferencea. – 2022. – С. 132-135.

ORIGIN OF THE NOVEL IN EUROPEAN LITERATURE

Atamurodova Feruza Tashmurotovna,

Associate Professor of the Department of Foreign Languages,
Karshi University of Economics and Pedagogy,
feruzaatamurodova77@gmail.com

Abstract. The article seeks to find out why, when and how the novel appears in the literature of Europe - a genre that became the leading form of literary art already in the middle of the 18th century and especially in the 19th century. Also the article discusses complexities and inconsistencies in the formulation of the genre.

Keywords: novel, literature, genre, origin, narrative, epic, prose, concept.

YEVROPA ADABIYOTIDA ROMANNING KELIB CHIQISHI

Annotatsiya. Maqola 18-asr o'rtalarida va ayniqsa 19-asrda adabiy san'atning yetakchi shakliga aylangan roman janri Yevropa adabiyotida nima uchun, qachon va qanday paydo bo'lganligini aniqlashga intiladi. Shuningdek, maqolada janrni shakllanishidagi murakkabliklar va nomuvofiqliklar muhokama qilinadi.

Kalit so'zlar: roman, adabiyot, janr, kelib chiqishi, hikoya, doston, nasr, tushuncha.

ПРОИСХОЖДЕНИЕ РОМАНА В ЕВРОПЕЙСКОЙ ЛИТЕРАТУРЕ

Аннотация. В статье ставится задача выяснить, почему, когда и как в литературе Европы появляется роман - жанр, ставший ведущей формой литературного искусства уже в середине XVIII и особенно в XIX веке. Также в статье рассматриваются сложности и противоречия в формулировке жанра.

Ключевые слова: роман, литература, жанр, происхождение, повествование, эпопея, проза, концепция.

Introduction. We want to talk about the origin of the novel, that is, a certain type of literary work. But is there a clear idea of what a novel is? Do we have in our hands any exact standard of the genre that allows us to call this or that work a novel with complete confidence?

Main part. It is generally accepted that a novel is, firstly, a narrative, a story about events that creates an epic image that presents us with a completely independent reality of people, things, actions, experiences in their interrelation. Further, a novel is something "epic" in the second meaning of the word, that is, to put it more precisely, an epic narrative that tends to embrace and absorb the human reality of time in all its versatility. Finally, a novel is a prose narrative; this quality is not at all exhausted, of course, by the purely external organization of speech, but determines a whole series of properties of the genre - from the general aesthetic coloring of "prose" to the fundamentally written nature (as opposed to a poetic poem, which is addressed directly to the ear). All this is apparently indisputable and unshakable; any theorist will agree that a novel is a vast narrative in prose. However, this definition hardly gives a genuine, scientific concept of the novel.

Moreover, despite its clarity, it suddenly turns out to be extremely unstable and arbitrary as soon as we turn to the real life of literature. Here is a clear example from a short literary encyclopedia published in 1958 in the USA. "The novel is a prose narrative of large size. Like the novella, the novel defies precise definition, both because of its inherent but indefinite element of extension and because it includes so many different types and varieties. This problem of definition makes it extremely difficult to create any true history of the novel, for we cannot be sure which works form part of his history. Extensive narratives in prose have been known since the dawn of literature. The ancient Egyptians had them, although the works that have come down to us usually show that here the matter did not go further than the story. We are more certain about Petronius's Satyricon (50 AD) and Apuleius's Golden Ass (190 AD), as well as the whole school of Greek heroic romance from the third century AD. e." [1: 317] purely by the external organization of speech, but determines a whole series of properties of the genre - from the general aesthetic coloring of "prose" to the fundamentally written nature (as opposed to a poetic poem, which is addressed directly to the ear). All this is apparently indisputable and unshakable; any theorist will agree that a novel is a vast narrative in prose. However, this definition hardly

gives a genuine, scientific concept of the novel. However, this definition hardly gives a genuine, scientific concept of the novel. Moreover, despite its clarity, it suddenly turns out to be extremely unstable and arbitrary as soon as we turn to the real life of literature.

In this reasoning, which is very characteristic of modern Western literary criticism, attention is immediately drawn to some kind of theoretical helplessness of thought, almost elevated to a principle. It turns out that it is impossible either to determine the nature of the novel, or to confidently call any work a novel, or to establish the era of its origin, or even decide whether there is a problem of the origin of the novel at all. This all sounds like some kind of parody of science. And yet all this is understandable and even natural; Before us is a manifestation of a very specific research methodology. The fact is that the idea of a novel as a lengthy narrative in prose cannot in itself give other results, like any purely formal concept.

There is no doubt that the novel, that is, a unique literary genre, is a concrete unity of a number of properties of an artistic form. When we say that a novel is a long epic work, an extensive narrative narrative, written in a prose style, in ordinary colloquial speech and in the free rhythm of prose, we mean precisely a special form; the content can be inexhaustibly diverse even within one era.

Defoe's "Robinson Crusoe" and Sterne's "Tristram Shandy", Maupassant's "Life" and Dostoevsky's "The Brothers Karamazov", Sholokhov's "Quiet Don" and Joyce's "Ulysses" obviously belong to the novel. We call these works novels due to the fact that they have some common features of imagery, composition, and artistic speech, which are expressed in the definition - an extensive narrative in prose. This definition can be expanded and specified, to clarify the uniqueness of the novel among other genres - the epic poem, short story or modern essay forms of various types¹ (not to mention the dramatic and lyrical genres). This way of studying the novel as a specific form is quite possible and valuable. And yet this path cannot in any way develop a scientific concept of the novel; it can only lead to a descriptive description of the external properties of the genre.

The fact is that the form of the novel itself is imbued with hidden, as if completely transformed into form, but truly enormous and multifaceted content. A modern writer intending to write a novel that will embody his uniquely specific idea and material finds in a ready-made form this form of the novel, which carries a deep and capacious meaning, developed over centuries of the development of art. The writer may not be at all aware of what a perfect and, most importantly, rich legacy he is receiving from the hands of previous generations of novelists. The writer is concerned and absorbed by his own and in many ways completely new, unknown discovery of life. But, embodying his thoughts, his experience and his passion in the form of a prose epic with its free composition, continuously developing plot narration, with its flexible imagery and rhythm, natural change of story, dialogue, lyrical expression, the writer, thanks only to this, seems to absorb into His work, the wealth of meaning discovered and mastered by previous generations of artists, rests on the foundation of centuries-old culture.

In such a brief discussion this sounds purely declarative and, probably, even unclear. But it is necessary to talk about this here, because it is impossible to do without at least the most general description of the goal and methodology of the work. When raising the question of the meaningfulness of the form of a novel, I, in particular, mean that any shift in form - for example, the transition to prose, mastering the method of telling in the first person, the creation of a multilinear composition connecting several narrative plans, the use of the form of lively colloquial speech and etc. - is generated by the discovery and mastery of new content. And later, when, for example, the same form of a first-person story becomes a common, and at times even almost universal, quality of an epic narrative, that is, it is perceived precisely as a certain form, it still carries a capacious and intense meaning that was obvious and amazing at the moment of its discovery. One can imagine how enormous and multifaceted the content of the form of the novel is, taken in its concrete integrity. But in order to understand this content, it is clearly necessary to turn to the origins of the novel, to the formation of this form, or, rather, even to the process of formation of the artistic content that gives rise to the form of the novel and naturally requires its formation. This is how the methodology of work is outlined. And here the difficulty of the task appears quite clearly, for it turns out that, on the one hand, it is impossible to really determine the essence of the novel without studying its origin, and on the other hand, as already mentioned, it is impossible to trace the origin and development of the novel without having an idea of its nature. This vicious circle is not something unusual: similar complexity arises in any historical science, because it is unthinkable to understand any social phenomenon without penetrating the secret of its birth, and at the same time it is impossible to study the development of a thing about which you do not have a clear idea. This contradiction can be overcome only along the path of the inextricable unity of the logical and historical - the unity that the Marxist method of research gives. A detailed discussion of methodological issues would overload the preface and would inevitably end up here, before turning to the actual literary material, too abstract.

The 18th century was marked by the emergence of several movements in European culture: the Enlightenment, Rococo, and Sentimentalism. The Enlightenment movement originated in England and was

LITERARY CRITICISM

characterized by a combination of a critical attitude toward reality and a belief in the possibility of restructuring the world based on Reason. One of its fundamental concepts was the idea of the "natural man." The natural manifestations of human nature were recognized as the interests of the bourgeois individual, freed from restrictive feudal ties.

The leading genre of English literature in the 18th century became the novel. The works of Daniel Defoe opened a new chapter in the history of this genre. With Robinson Crusoe, a new type of hero entered English literature—the middle-class English bourgeois. Defoe places his protagonist in exceptional circumstances. He is always meticulous in his descriptions down to the smallest details. By using the diary genre, Defoe allows the reader to accompany the hero, follow his progress in work, overcome difficulties, and endure failures alongside him. Robinson represents the type of bourgeois entrepreneur. Wherever he finds himself, he always perceives the unorganized world through the eyes of a master and an organizer.

The novel became an important milestone in the development of the genre. Its novelty lay primarily in the creation of an illusion of authenticity. It was published as the memoirs of Robinson Crusoe himself and was perceived as such by contemporary readers. According to the author, the novel is allegorical. Defoe's work can be considered a forerunner of the novels of Richardson and Fielding and the foundation of the literary school that reached its peak in England with Dickens and Thackeray. The novel also laid the groundwork for an entire genre of world adventure literature—the *Robinsonade*, which features stories about travelers surviving in wild conditions. The works of Jonathan Swift, a remarkable publicist and great satirist, are of an entirely different nature. Even at the dawn of the Enlightenment, he criticized not only feudalism but also the emerging bourgeois order. Swift employed the technique of realistic fantasy. His favorite method of depiction was *domestic grotesque*. He brought readers back to the striking reality of their everyday existence, forcing them to engage in sober moral self-reflection. In doing so, he laid the foundation for the dystopian genre. Swift's great work, with its deeply pessimistic assessment of the bourgeois individual, stands apart in 18th-century literature. However, it would be a mistake to exclude Swift from the broader intellectual movement of the European Enlightenment.

Pre-Romanticism emerged in England earlier than in other countries, as social contradictions of the capitalist system became more acute there first. Pre-Romanticism opposed rationalism with emotionality, mystery, and secrecy. The setting of action often became a distant, exotic land or a faraway past. Interest in folk culture, Celtic myths, and popular legends grew. The idea of national identity found its fullest expression in the works of the Scottish poet Robert Burns. Burns was a figure essential for the self-affirmation of the Scottish nation. He wrote with admiration about Scotland's heroic past and glorified freedom. Burns was a *people's poet*. In simple forms, he expressed the soul of the people and their dream of a happy life. He employed the structure of traditional songs, using folk expressions, archaic epithets, and refrains. Many of Burns's works were originally created as songs. The central theme of his work was labor and social class. His protagonists were ordinary people. Love also played a crucial role in his life and poetry. For Burns, love and poetry were inseparable. In his romantic works, he celebrated simple Scottish girls. Burns wrote drinking songs, friendly messages, civic poetry, epigrams, satirical poems, and love songs.

Conclusion. English literature is one of the richest and most fascinating literary traditions in the world. It is hard to find a person who has never heard of Shakespeare or Dickens. However, even in the 2010s, English—or more precisely, British—literature remains one of the leading forces in the global literary landscape. This is evident even in the Russian book market, where works by Martin Amis, John Fowles, Julian Barnes, Ian McEwan, Peter Ackroyd, and Kazuo Ishiguro are among the most published and widely read, aside from mass-market, non-literary fiction.

During this period, the honor and glory of England's democratic culture were upheld by writers who deeply sympathized with the hardships and aspirations of ordinary people. William Makepeace Thackeray made significant contributions to historical and social novels, while Charles Dickens carried the banner of realist literature with great courage throughout the 1850s and 1860s. Though his works reflect the influence of the era, Dickens never glorified the so-called *peaceful* prosperity of capitalist England. He remained hostile to bourgeois-apologetic and aestheticist literature, as represented by Trollope, Tennyson, Bulwer-Lytton, and the Pre-Raphaelites. In contrast to these writers, Dickens continued to express heartfelt sympathy for the struggles of common people and sought to address major social issues from a democratic perspective. His novels of the 1860s—including the expansive *Great Expectations*, *Our Mutual Friend*, and even the unfinished *The Mystery of Edwin Drood*—demonstrate his unwavering commitment to social themes, raising pressing social questions once again. The vibrant forces of English democratic culture from the 1830s to the 1860s, so powerfully embodied in the works of the *brilliant generation* of writers, would find new life in the work of progressive artists of the next historical period. The democratic and realist traditions of Dickens, Thackeray, Charlotte

LITERARY CRITICISM

Brontë, and Elizabeth Gaskell would have a profound influence on the literary contributions of William Morris, Thomas Hardy, Bernard Shaw, and other major figures of 19th- and 20th-century English literature.

In contemporary English fiction, there is a distinct dialogue between realism and postmodernism, tradition and experimentation, the new and the old, the timeless and the fleeting. It is this dynamic interplay that sustains modern British literature and shapes the fate of its central figure—the novel.

As has been said many times, at present different concepts of the origin of the novel continue to exist. Some see its origins in the knightly epic, others attribute the emergence of the genre to even earlier eras - to antiquity or even to the most ancient cultures of the East. This naturally leads to a broader and more vague idea of the modern novel; A novel is often called any large work in prose - from large allegorical satires to lyrical essayistic books.

A novel, like any genre, is a certain integral form of a literary work, a specific type of artistic structure, a unified system of unique compositional, figurative and linguistic properties. This must be kept in mind all the time, because linking a novel with a certain content, dissolving it in the content inevitably leads to vulgarization or even complete futility of genre research: the very subject of research disappears.

REFERENCES:

1. *Encyclopedia «The Reader's Companion to World Literature», New York, 1958.*
2. *Сорокин В. И., Теория литературы. М., Учпедгиз, 1960, стр. 300.*
3. *Чичерин А. В.. «Возникновение романа эпопеи». М., «Советский писатель», 1958*
4. *Грифцов Б. Теория романа. М., 1927, стр. 250.*

Barotova Mubashira Barotovna,

*BuxDTU o'zbek va xorijiy tillar kafedrası dotsenti, PhD
mubash286@gmail.com*

Annotatsiya. Adabiyotda sinkretizm terminini o'rganish keng kontekstga ega, chunki bu termin bilimning turli sohalarida, shu jumladan, adabiyotshunoslikda ham qo'llaniladi. Adabiyotda sinkretizm turli janrlar, madaniy an'analar, dunyoqarash yoki uslublar elementlarining yagona asar yoki adabiy yo'nalish doirasida birlashishi bilan bog'liq, ya'ni adabiyotshunoslik nuqtayi nazaridan sinkretizm turli madaniy, falsafiy, diniy yoki badiiy elementlarning uyg'unlashuvini aks ettiruvchi tushuncha sifatida janrlar, uslublar va badiiy ifoda vositalarining "qorishmasi"ni ifodalaydi.

Kalit so'zlar: sinkretizm, janr, badiiy vositalar, element, yozma adabiyot, lirika, epos, liro-epik, sinkretizatsiya

IMPLEMENTATION OF SYNCRETISM AS A LITERARY TREND

Abstract. The study of the term syncretism in literature has a broad context, since this term is used in various fields of knowledge, including literary criticism. In literature, syncretism is associated with the combination of elements of different genres, cultural traditions, worldviews or styles within one work or literary movement. That is, from the point of view of literary criticism, syncretism is a "mixture" of genres, styles and means of artistic expression as a concept reflecting the combination of various cultural, philosophical, religious or artistic elements.

Keywords: syncretism, genre, artistic means, elements, written literature, lyric poetry, epic, lyric-epic, syncretization.

РЕАЛИЗАЦИЯ СИНКРЕТИЗМА КАК ЛИТЕРАТУРНОГО НАПРАВЛЕНИЯ

Аннотация. Изучение термина синкретизм в литературе имеет широкий контекст, поскольку этот термин используется в различных областях знания, в том числе и в литературоведении. В литературе синкретизм связан с соединением элементов разных жанров, культурных традиций, мировоззрений или стилей в рамках одного произведения или литературного направления. То есть, с точки зрения литературоведения, синкретизм представляет собой «смешение» жанров, стилей и средств художественного выражения как понятие, отражающее сочетание различных культурных, философских, религиозных или художественных элементов.

Ключевые слова: синкретизм, жанр, художественные средства, элементы, письменная литература, лирика, эпос, лиро-эпический, синкретизация

Kirish. Adabiyotlarda sinkretizm so'zining tez-tez qo'llanilishini kuzatish uni siyqasi chiqib ketgan mavzu deb hisoblovchi A. Valente fikridan farqli o'laroq [7], masalaning bugungi kunda ham diqqat markazida ekanligidan dalolat beradi. So'nggi paytlarda ushbu muammoga turli tomonlardan yondashilayotgani bilan bog'liq o'zgarishlar, uni ushbu qirralarda qayta kontekstuallashtirish va moslashtirish, shuningdek, uning o'zini media muhitiga kiritilishi tahlil qilinishi kerak bo'lgan masalaga turli xil nuanslarni olib kiradi.

Adabiyotlar tahlili. Bugungi kunda sinkretizm adabiyot, dinshunoslik, madaniyatshunoslik, antropologiya, sotsiologiya va boshqa fanlarda ham turli tizimlar va g'oyalar uyg'unlashuvi jarayonini tasvirlash uchun qo'llaniladi. Shuningdek, bu termin san'atning umumiy sohasi bilan bir qatorda musiqa, raqs, dramaturgiya va she'riyatning rivojlanish tarixiga nisbatan ham qo'llaniladi. Ayrim manbalarda sinkretizm, keng ma'noda, har xil adabiy janr namunalarining qo'shiluvi bo'lib, janrlar rivojlanishining dastlabki bosqichlariga xos tarzda ta'riflanadi.

Tadqiqot metodologiyasi. Maqolani yozish jarayonida qiyosiy-tipologik, analitik, kontekstual-komponent, deskriptiv, transformatsion, psixologik va kompleks tahlil metodlaridan foydalanilgan.

Tahlillar va natijalar. XIX asrda yashab o'tgan rus adabiy tanqidchisi A.N. Veselovskiy poetika tarixidagi birinchi bosqichni sinkretizm davri deb atagan, chunki u paleolit davridan boshlab eramizdan avvalgi VII-VI asrlargacha (Gretsiya) hamda yangi eraning birinchi asrlarida (Sharq) bo'lgan ulkan davrning dunyoqarashi va ongi (shu jumladan, estetika) ning generativ tamoyilini qamrab oladi. Nazariya

tarafdorlaridan bo'lgan A.N. Veselovskiy o'z oldiga sinkretizmning xarakterli hodisalarini to'liq o'rganish va she'riy janrlarni chegaralash variantlarini aniqlash vazifasini qo'ydi. U o'z asarlari (asosan, "Tarixiy poetikadan uch bob") da sinkretizm nazariyasi haqidagi tushunchasini muhim faktik materiallarga asoslanib ifodalagan [3:416] Olim qadimgi so'z san'atida, to'liqroq qilib aytganda, poetik til va uslub, badiiy obrazlilik qurilishi, ilk adabiy janrlar, mualliflikning shakllanishi, hatto motiv va sujetda bu umumiy tamoyilning qanday aks etishini atroflicha o'rgandi. A.N. Veselovskiy zamondoshi bo'lgan yana bir rus faylasufi G.V. Plexanov esa Karl Buxerning "Mehnat va ritm" asariga tayangan holda ibtidoiy san'at aspektida ham sinkretizm nazariyasini ishlab chiqdi, shu bilan birga ushbu tadqiqot muallifi bilan muayyan masalalarda munozaralar olib bordi. K.Buxer o'z o'rnida turli xalqlarning mehnat jarayoni hamda texnologiyasini tadqiq eta turib, ish, musiqa va she'riyat o'zining ilk bosqichlarida o'zaro uyg'un bo'lgan degan xulosaga kelgan [2]. Zero, bu jarayonda mehnat elementi ustunlikka ega bo'lgan.

Sinkretizm mohiyatini chuqur o'rganishda janrlar sinkretizmi asosiy mezon sanaladi. Adabiyotda sinkretizm ko'pincha janrlar "qorishmasi" sifatida namoyon bo'ladi. Dastlabki adabiy janrlar (masalan, xalq dostonlari) odatda lirik, epik va dramatik elementlarni o'zida mujassam etgan. Bu sinkretizmning asosiy ko'rinishi hisoblanadi. Janr sinkretizmi janrlarning o'ziga xos xususiyatlari bilan belgilanadi, ya'ni tabiati noaniq bo'lgan turli janr shakllari bir asarda birlashadi. Bunday qo'shilish natijasida yangi estetik voqelik shakllanadi. Masalan, doston lirik-epik janr sifatida hikoyaviy she'rdir, uning asosini g'ayrioddiy voqea tashkil etadi, unda inson va jamiyat, odamlar o'rtasidagi munosabatlarning muhim tomonlari va inson shaxsiyatining ustun xususiyatlari aks etadi. Doston – xalq hayotining yaxlit manzarasini o'zida mujassam etgan, qahramonlar olamini uyg'un birlikda aks ettiruvchi o'tmish haqida qahramonona hikoya qiluvchi adabiyot turi. Ko'pincha dostonlarning muallifi bo'lmaydi. Ular xalq og'zaki ijodi hisoblanadi va xalqlarning o'tmish hayot tarzi, mentaliteti, orzu-umidlarini o'zida aks ettiradi. Demak, doston hikoya va qo'shiq xususiyatlarini o'zida mujassam etgan, ikki janrga asoslangan sinkretizatsiyadir. Ushbu hodisani o'zbek xalq dostonlari "Oysuluv", "Shirin bilan Shakar", "Rustam", "Malika ayyor", "Ravshan", "Kuntug'mish", "Alpomish", "Avazxon", "Oshiq G'arib" kabilarda kuzatish mumkin.

Shu o'rinda lirik shakllarning sinkretlashuvi tushunchasining ahamiyatini ko'rib chiqsak. Bu atama akademik A.N.Veselovskiy tomonidan ilk bor qo'llangan bo'lib, u poetik shakllarning bosqichma-bosqich rivojlanishini o'rgangan. Qadimgi Yunonistondagi she'riy shakllarga misol sifatida Gomerning "Iliada", Gesiodning she'riy miflari, Esxil va Sofokl dramalarini keltirish mumkin. Yunonistonda vujudga kelgan bu she'riy janrni boshqa millatlar adabiyotida ham uchratish mumkin. Yunon olimlari ma'lumotlariga ko'ra, Apollon sharafiga yaratilgan lirik shakldagi madhiyalar Gomerning she'riy dostonlaridan ham oldin mavjud bo'lgan. Demak, lirik asarlar xalqlarning uzoq o'tmishiga borib taqaladi. Ular dastlab marosim qo'shiqlari sifatida xalqning ehtiyojlari, orzu-umidlarini yoki ma'lum bir voqea- hodisani tasvirlab, unga munosabat bildirib bitilgan, desak to'g'ri bo'ladi. Vaqt o'tishi bilan ular dostonlar shaklida xalq orasida ma'lum va mashhur bo'ldi va asrlardan asrlarga xalqlar orasida ommalashdi. O'zbek va qardosh mamlakatlarda esa dostonlar hatto baxshilar tomonidan kuylanib, baxshilik san'atiga asos solindi.

Liro-epik janr turkumiga kiruvchi yana hikoya tarzidagi she'r balladadir. Lirik va doston uyg'unligi ballada janri shakllarini namoyon etadi. Sujetning dramatik rivoji bilan kechadigan lirik hikoyaning asosida noodatiy voqea yotadi. Bunday asosli balladada inson va jamiyat o'rtasidagi, odamlarning o'zaro munosabat holatlari, shaxsiyatning ustun fazilatlarini aks etadi. Hajm jihatdan uncha katta bo'lmagan dramatik sujetli bunday asarlar musiqiy ohangdorlikka ega. Ballada ikki xil san'at turi asosidagi sinkretizatsiyani ifodalaydi, to'g'rirog'i, hikoya va qo'shiq belgilarini o'zida mujassamlashtiradi. Ballada (frans. *ballade* - raqsga tushaman) XIV-XV asrlar fransuz adabiyotidan keng o'rin olgan lirik janr bo'lib, ingliz xalq poeziyasida liro-epik janr ballada deb yuritilgan. Romantik ballada fantastika, folklor, afsonaviy-tarixiy, maishiy mavzudagi sujetga asoslangan she'riy asardir. Sayfi Saroyining "Suxayl va Guldursun", A.Navoiyning "Xotami Toyi" kabi mumtoz adabiyot durdonalari va M.Shayxzodaning "Sulh daraxti", H.Olimjonning "Jangchi Tursun", G'.G'ulomning "Suv va nur" kabi zamonaviy adabiy asarlari o'zbek adabiyotidagi balladaga misol bo'la oladi.

A.Veselovskiy adabiyotda sinkretizm masalalarini o'rganar ekan, she'riyatdagi sinkretizm atamasi bugunga qadar adabiy tanqidchilarning juda bahsli ta'riflariga sabab bo'lganligini alohida ta'kidlab o'tadi. U sinkretizmi ibtidoiy xalqlarning maishiy hayoti aks etgan og'zaki ijod namunalari tarzida ifodalaydi. A.N. Veselovskiy sinkretizm tamoyilini folkloristika va psixologiyadan keng foydalangan holda mifologiya, urf-odatlar, etnografiya sohalaridagi tadqiqotlarga tayangan holda shakllantirgan. Sinkretizm insoniyatning histuyg'u orqali qabul qilishidan boshlab g'oyaviy tizimlarni yaratgunigacha bo'lgan butun qadimgi madaniyat, yanayam aniqrog'i, din, afsona va san'at ichiga singib ketgan. A.Veselovskiy bo'yicha, sinkretizm olamni hali ayri, farqlovchi va reflektiv ong yuki ostida qolmay, butunligicha arxai anglashning ifodasi. Bu yerda gap inson hayotini tabiatdan ajratish yo taqqoslanayotgan predmetlarning ayriligini anglash haqida emas, bil'aks,

ularni “qo‘shish emas, balki farqlashning yo‘qligi” [4:3-4] ga yo‘naltirilgan ayirmay, uyg‘un holda qabul qilishdir.

Turli millatlar madaniy an‘analari birlashuvi sinkretik xususiyatga ega hamda adabiyotda xalq og‘zaki ijodi elementlari yozma adabiyot bilan uyg‘unlashgan bu hodisa “madaniy sinkretizm” nomini olgan. A.Navoiy ijodiga xos sharqona so‘fiylik falsafasi va xalq adabiyoti unsurlari birlashuvi ayni shu hodisaga yaqqol misoldir. Yoki badiiy-tarixiy janr shakllariga memuar va badiiy-biografik asarlarni misol tarzida keltirishimiz mumkin, chunki ular tarixiy yoki hayotiy dalillarga asoslanadi hamda ularda bo‘lib o‘tgan real voqealar tasvirlanadi. Bunda yozuvchining dunyoqarashi muhim rol o‘ynaydi. Chunki, adib o‘sha davr voqealarini bevosita va ishonchli tasvirlash bilan birga, xalq va davr mentalitetini chuqur anglashi va uni badiiy vositalar yordamida kitobxonga aslicha yetkazib berish mahoratiga ega bo‘lishi lozim. Zero, tarixni bilish boshqa, uni tinglovchi yo kitobxonga yetkazib berish butunlay boshqa masala. Nosir Xisravning “Safarnoma”, Zayniddin Vosifynning “Badoye ul-vaqoye”, Boburning “Boburnoma” asarlari shunday yuksak mahorat samarasidir.

Romanlashuv esa kundalik komediya, fars, melodrama, axloqiy va‘z, ekzistensial tragediya va ruhiy dramani o‘zida birlashtirgan sinkretik janr shakllanishidir. A.S. Pushkinning “Yevgeniy Onegin” asari ana shunday roman va poemani birlashtirgan “roman-poema” janrining yorqin namunasidir. Bunda janr sinkretizmi bir asar doirasida janrlar o‘zaro ta‘sirining turli xususiyatlari va usullarining o‘zgaruvchanligini nazarda tutadi; uning doirasida ko‘p o‘lchovli janr tizimi ochiladi, uning elementlari roman-xronika, roman-risola, roman-esse, roman-tragediya, roman-mif, roman-qissa, roman-utopiya, roman-epopeya, menippea kabi rang-barang asarlarning yaratilishga zamin bo‘ladi. M.M. Baxtin bo‘yicha, janrlarning differensial xususiyatlari, ya‘ni tragediya, gagiografiya, risola, mifologiyaning birlashuvidan “sinkretik roman” paydo bo‘ladi. Masalan, Lev Tolstoyning “Urush va tinchlik”, Mixail Sholoxovning “Tinch Don” asarlari roman-epopeya turiga kiradi. Shuningdek, o‘zbek yozuvchilarining yorqin vakili Erkin A‘zam ijodidan epik turning barcha janrlari: yangi kinoqissa (“Suv yoqalab”, “Zabarjad”), dramatik qissalar (“Jannat o‘zi qaydadir”), publitsistik miniatyuralar (“Buyuk umidlar pallasi”, “Vatan qanday yuksaladi”, “Boy bo‘layin desangiz”, “Inson o‘zing” va hokazo) o‘rin olgan.

Global madaniyatning ta‘siri ham sinkretizmga asos bo‘la oladi. Masalan, postkolonial adabiyotda mahalliy urf-odatlar bilan g‘arbiy adabiy shakllar uyg‘unlashuvi kuzatiladi. Bu manzarani G‘arbda “Afrika adabiyotining otasi” sifatida tan olingan nigeriyalik yozuvchi, shoir va tanqidchi Chinua Achebe (1930-2013) asarlarida kuzatish mumkin. Adabiyotda postmodernizm sinkretizmning eng yorqin ko‘rinishlaridan biri hisoblanadi. Zero, unda janrlar, uslublar va madaniy kodlar o‘zaro aralashib, yangi ma‘no qatlamlari yaratiladi. XX asr adabiyoti vakillaridan biri italiyalik Umberto Eko (1932-2016) ning “Roza ismi” asarida tarixiy, detektiv va falsafiy janrlar uyg‘unlashib, o‘quvchi psixologiyasining turli qirralariga ta‘sir doirasi kuchaytirilgan.

Adabiyotshunoslikda sinkretizm badiiy uslub va tasvir vositalarining birlashuvida, ya‘ni uslublar uyg‘unlashuvida ham yaqqol seziladi. Bir asarda yuqori poetik uslubning xalqona, sodda til bilan aralashuvi badiiy sinkretizmni ifodalaydi. Misol sifatida Gogolning “O‘lik jonlar” asarida o‘ziga xos xalqona hazil va fojiali tasvir uyg‘unlashganiga guvoh bo‘lish mumkin.

Adabiy asarda mifologik, tarixiy va zamonaviy unsurlarni birgalikda qo‘llash tasvir vositalari sinkretizmi deb ataladi. Bunday usul zamonaviy hayot mifologik asosda tasvirlangan Jeyms Joysning “Uliss” asarida kuzatiladi.

Turli janr va uslublarning sinkretik uyg‘unlashuvi yangi adabiy shakllarni yaratadi. Masalan, Lev Tolstoyning “Urush va tinchlik” asarida tarixiy voqealarning tarbiyaviy g‘oyalar bilan uyg‘unlashuvi tarbiyaviy roman va tarixiy roman sinkretizmini aks ettiradi. Shekspirning ba‘zi dramatik asarlarini o‘qigan kishi tragediya va komediyaning uyg‘unlashuviga asoslangan tragikomediya janrining boy va yorqin jihatlaridan bahramand bo‘ladi.

Adabiyotda dramatik elementning lirizm va drama sinkretizmi asosida yuzaga kelishi kabi hodisa ham kuzatiladi. Drama (qadimgi yunoncha *drama* – “harakat”) - badiiy adabiyotning epos, lirika kabi asosiy turlaridan biri. Dramada ijtimoiy muammolar qahramonlarning xatti-harakatlari, dialog va monologlar orqali ifodalanadi. Tragediya, komediya, tragikomediya kabi dramatik janrlar badiiy adabiyotning yetakchi janrlariga aylanib ulgurgan. Ularda insonning ziddiyatli hayoti ifodalanadi. Lirik dramada ham shu janrlar lirika bilan hamohang aks etadi. E.Vohidovning “Istanbul fojiasi”, A.Oripovning “Sohibqiron”, U.Qo‘chqorning “Rasululloh kotibi”, R.Bobojonning “Yusuf va Zulayho” kabi asarlari lirik dramalarga misol bo‘la oladi.

Turlararo sinkretik janrlar o‘z qurilishida funktsiya jihatdan farqli, ammo belgilar bo‘yicha qardosh janrlarni uyg‘unlashtiradi. Masalan, A.S. Griboedovning “Aqldan voy” asari, garchi an‘anaviy ravishda komediya sifatida tasniflansa-da, she‘riy shakl (poetik vosita) da bir tur doirasidagi uchta turdosh janrning

xususiyatlarini birlashtiradi. Bu kundalik komediya, fars, melodrama, axloqiy vaʼz, ekzistensial tragediya va mental dramani uygʻunlashtirgan sinkretik janr tuzilmasidir.

Zamonaviy adabiyotning yana bir turi tarzida shuhrat qozonayotgan fentezi fenomenini talqin etuvchi aksar tadqiqotchilar tomonidan uning asosiy xususiyatlari sifatida afsonaga, yaʼni sehr va jodu qonunlariga muvofiq amal qiladigan, ikir-chikirigacha batafsil ishlab chiqilgan parallel dunyoni yaratish tendensiyasi, global dunyo muammolarini hal qilishga qaratilgan izlanishning, shuningdek, bosh qahramonning gʻayritabiiy qobiliyati mavjudligi alohida taʼkidlanadi. Fentezida yaratilgan batafsil parallel dunyo odatiylik va fantaziyaning real tasvir bilan birlashtiradi. Bu oʻziga xos xususiyatlarni qamrab olgan oʻziga xos haqiqatdir. Buning natijasida boshqa janrdagi asarlarga qaraganda bu janr uchun “oʻzgacha” qahramon talab etiladi.

Odatda fentezining “ajdodlari” sifatida tilga olinadigan gotik romani va romantizm adabiyoti, shuningdek, janr rivojiga sezilarli taʼsir koʻrsatgan mif, ertak, ritsarlik va sarguzasht romanlarining har biri oʻziga xos qahramon tipini shakllantirgan. Fentezi asosan bu anʼanani meros qilib oladi, ammo XX asrda yaratilgan fantastika adabiyoti realistik adabiyot va psixologik nasr taʼsiridan qochib qutula olmaydi. P.E.Allanning “Oyga sayohat”, G.Uellsning “Vaqt mashinasi”, A.Azimovning “Akademiya” kabi qator roman va hikoyalari, R.Jordanning “The Eye of the World”, J.K. Roulingning “Harry Potter”, Jorj R.R.Martinning “A Game of Thrones” turkum asarlari, oʻzbek ijodkorlaridan Tohir Malikning “Falak” “Devona”, “Ov” roman va qissalari, T. Hobilovning “Oyga safar”, Xudoyberdi Toʻxtaboyevning “Sariq devning oʻlimi”, Hojiakbar Shayxovning “Rene jumbogʻi” asarlari fantastika (fantasy) janrida yaratilgan.[12]

Xulosa. Janrlar, uslublar va badiiy ifoda vositalarining uygʻunlashuvini atroflicha tadqiq etish oʻz oʻrnida badiiy asarlarning shakl va mazmunini chuqurroq tushunish imkonini beradi. Demakki, bu usul turli janrlar, uslublar va madaniy anʼanalar oʻrtasidagi aloqalarni oʻrganish orqali adabiyot rivojida yangiliklarni aniqlashda muhim rol oʻynaydi.

ADABIYOTLAR:

1. Бахтин М. М. Эстетика словесного творчества. — М., 1986. — С. 255
2. Бюхер К. Работа и ритм: роль музыки в синхронизации усилий участников трудового процесса. Пер. с нем. №55. Изд. стереотип., 2021, стр.344
3. Веселовский А.Н. Историческая поэтика. — Л., 1940. — 648 с.
4. Веселовский А.Н. История или теория романа?//Веселовский А.Н. Избр. статьи. - Л., 1939.
5. Cunningham V. British Writers of the Thirties. Oxford, 1988.
6. Ingram F.L. Representative Short Story of the Twentieth Century. Studies in a Literary Genre. Mouton, The Hague - Paris, 1971.
7. Narrative and Genre/Chamberlain M.[англ.], Thompson P.. — Routledge, 1997. — 2002 с. — ISBN 0-415-15198-8.
8. Valente, V. (1976). Sincretismo religioso afro-brasileiro, Cia Editora Nacional, São Paulo, Brazil
9. Халипов В. Постмодернизм в системе мировой культуры//Иностранная литература. 1994. - № 1. - С. 228-239.
10. Чернец Л. Типология литературных жанров по содержанию: Автореферат диссертации на соискание ученой степени кандидата филологических наук. М., 1970.
11. Юрковская Е. Жанр, интертекстуальность, архитекстуальность/Лингвистические парадигмы и лингводидактика. Иркутск, 1999. - С.141-142.
12. XX век: Проза. Поэзия. Критика. (Сборник статей). М., 1996.
13. <https://uz.wikipedia.org/wiki/Fantastika>

UO'K 82

“SHUM BOLA” ASARIDA MILLIY YUMORNING IFODALANISHI VA UNING INGLIZ TILIDAGI TARJIMADA ADEKVATLIGI

Berdiyeva Sitora Utkerovna,
Osiyo xalqaro universiteti tayanch doktoranti
berdiyeva.sitora@gmail.com

Annotatsiya. Mazkur maqolada Gʻafur Gʻulomning “Shum bola” asaridagi milliy yumor unsurlarining badiiy ifodasi tahlil qilinadi. Asarda oʻzbek xalqining hayot tarzi, qadriyatlari, mentaliteti va ijtimoiy muhit bilan bogʻliq hazil-mutoyibalar orqali milliylik kuchli aks ettirilgan. Yumor nafaqat kulgi vositasi, balki tarbiyaviy va ijtimoiy tanqidiy ahamiyatga ega badiiy vosita sifatida koʻriladi. Maqolada asardagi komik situatsiyalar, lisoniy ifoda, obrazlarning xarakteri hamda yumorning sotsiologik va madaniy funksiyalari yoritiladi, shuning bilan birgalikda mazkur maqolada Gʻafur Gʻulomning mashhur “Shum bola” qissasida ifodalangan milliy yumor unsurlari, ularning oʻzbek xalq madaniyati va mentaliteti bilan bogʻliqligi hamda asarning ingliz tilidagi tarjimasida bu yumorning adekvat ifoda etilishi masalasi tahlil qilinadi.

Kalit soʻzlar: “Shum bola”, Gʻafur Gʻulom, milliy yumor, xalqona hazil, satira, ijtimoiy tanqid, oʻzbek adabiyoti, obraz, madaniyat, etnografizmlar.

THE EXPRESSION OF NATIONAL HUMOR IN THE WORK “NAUGHTY BOY” AND ITS ADEQUACY IN THE ENGLISH TRANSLATION

Abstract. This article analyzes the artistic expression of national humor elements in Gafur Gulom's story “Shum Bola” (The Naughty Boy). The work vividly reflects Uzbek national identity through jokes and humorous elements related to the lifestyle, values, mentality, and social environment of the Uzbek people. Humor is viewed not only as a means of entertainment but also as an artistic device with educational and socio-critical significance. The article explores the comic situations, linguistic expressions, character traits, as well as the sociological and cultural functions of humor in the story. Furthermore, the study examines how these national humor elements are connected to Uzbek culture and mentality, and analyzes the adequacy of their expression in the English translation of the story.

Keywords: Naughty Boy, Gafur Gulom, national humor, folk humor, satire, social critique, Uzbek literature, character, culture, ethnographisms.

ОТРАЖЕНИЕ НАЦИОНАЛЬНОГО ЮМОРА В ПРОИЗВЕДЕНИИ «ШУМ БОЛА» И ЕГО АДЕКВАТНОСТЬ В АНГЛИЙСКОМ ПЕРЕВОДЕ

Аннотация. В данной статье проводится анализ художественного выражения элементов национального юмора в произведении Гафура Гулома «Шум бола» («Озорник»). В рассказе ярко отражена национальная самобытность узбекского народа через шутки и юмористические элементы, связанные с образом жизни, ценностями, менталитетом и социальной средой. Юмор рассматривается не только как средство для смеха, но и как художественный инструмент с воспитательной и социально-критической значимостью. В статье освещаются комические ситуации, языковое выражение, характеры персонажей, а также социологические и культурные функции юмора. Кроме того, рассматривается, как элементы национального юмора соотносятся с культурой и менталитетом узбекского народа, и анализируется, насколько адекватно они переданы в английском переводе рассказа.

Ключевые слова: Шум бола, Гафур Гулом, национальный юмор, народный юмор, сатира, социальная критика, узбекская литература, образ, культура, этнографизмы.

Kirish. Oʻzbek adabiyotining eng yorqin namoyandalaridan biri Gʻafur Gʻulom ijodida hazil-mutoyiba, xalqona kulgi, yumoristik obrazlar muhim oʻrin egallaydi. Jumladan, “Shum bola” qissasi nafaqat oʻquvchini kuldiradigan, balki chuqur ijtimoiy va axloqiy mazmunni oʻzida mujassam etgan asar sifatida ajralib turadi. Unda milliy yumorning badiiy ifodasi oʻzbek xalqining mentaliteti, qadriyatlari va kundalik hayotiga xos boʻlgan elementlar orqali yuzaga chiqadi.

Milliy yumor deganda xalqning tarixiy shakllangan madaniyati, urf-odatlar, ijtimoiy-madaniy muhitga mos hazil, kulgi vositalari tushuniladi. U xalq hayotini aks ettirish, tanqid qilish va tarbiyalashda xizmat qiluvchi badiiy vositadir [4]. Gʻafur Gʻulomning “Shum bola” asarida ana shunday yumoristik ifoda vositalari boy va sarmazmun holda qoʻllaniladi.

Shum bola obrazining badiiy individualizatsiyasi bolalikka xos shoʻxlik, epchillik, sodda samimiyat hamda yumorga moyillik kabi xarakter xususiyatlari orqali ifodalanadi. U koʻpincha murakkab va noqulay holatlarga tushib qoladi, biroq har doim oʻzining ziyrakligi, chaqqonligi va topqirligi evaziga bu vaziyatlardan kulgili va gʻayrioddiy yoʻllar bilan chiqib ketadi. Qahramon harakatlarida bolalarga xos boʻlgan begʻubor rostgoʻylik va samimiylilik, oʻzbek xalqining anʼanaviy topqirligi va soʻzga ustaligi va kundalik hayotda uchraydigan ijtimoiy holatlarning hazil aralash talqini yaqqol namoyon boʻladi. Asarda yumorning katta qismi til vositalari, yaʼni oddiy xalq ogʻzaki nutqiga xos iboralar, maqollar va kinoyali soʻzlar, bundan tashqari hazilomuz taʼriflar va ijtimoiy stereotiplar va qahramonlarning oʻzaro suhbatlaridagi nutqiy aktlar kulgili ohangda bayon etilib, xalqona kulgining jonli namunalarini hosil qiladi.

Adabiyotlar tahlili va metodlar. Tarjima nazariyalariga koʻra, ayniqsa, Nida tomonidan ilgari surilgan “dinamik ekvivalentlik” kontsepsiyasi asosida, tarjimada muhim narsa – asl matn oʻquvchisi va tarjima matni oʻquvchisi orasidagi emotsional va semantik reaksiyaning tengligini taʼminlashdir. “Shum bola” asarining inglizcha tarjimasida mazmun va syujet sodiq saqlangan boʻlsa-da, lisoniy hazil va xalqona yumorning toʻliq uzatilganini aytish qiyin [5].

Asarda koʻplab joy nomlari, ismlar va taomlar nomlari turli xilda tarjima qilingan, chunki tarjima jarayonida bir necha xil usullarda milliy-madaniyatga xos boʻlgan soʻzlarni yetkazib berish mumkin. Milliy soʻzlar oʻrganilayotgan til va madaniyatda mavjud boʻlmagan tushunchalarni bildiradi va u yoki bu etnik madaniyatga xos obyektni ham nomlaydi. Bunday soʻzlar ilmiy manbalarda turlicha taʼriflanadi. Baʼzan ular “tarjimasiz yoq soʻzlar” yoki “etnografizmlar” deb ham nomlanadi [8]. Garchi bu atamalar xalqning moddiy va maʼnaviy-madaniy anʼanalari, hayotiy jarayonlari bilan bogʻliq holatlar uchun qoʻllanilsa-da, ularni bir-biridan qanday va qay tarzda ajratish qiyin. Masalan, realiyada u yoki bu etnik madaniyatga xos obyekt aytilsa, lakunalar nafaqat obyektni, balki tarjima jarayonida qiyinchilik tugʻdiradigan tushunchalarni ham nomlaydi.

Maqolada badiiy matn tarjima tadqiqot yoʻnalishlaridan, qiyosiy-tahlil va tavsifiy, komponent tahlil metodlaridan foydalanildi.

Natijalar va muhokamalar. “Shum bola” asaridagi shunday alohida eʼtirofga sazovor jihati milliy yumor ifodasidir. Bu, asosan, bosh qahramon nutqida oʻz aksini topgan. Uning hozirjavoblighi, zukkolighi ortida oʻzbek xalqiga xos latifagoʻylik, afandisifat mulohazalar hamda aksiyachilik belgilari sezilib turadi. Masalan, asarning eng kulminatsion qismi hisoblangan Sariboy va shum bolaning dialogida yolgʻonlardan iborat boʻlgan voqealar oʻziga xos gradanumiya shaklida yanayam taʼsirli boʻla boshlaydi va dialog oxirida Sariboy yigʻlab, dod-faryod solidi. Shu parcha tarjimada ham mutarjim tomonidan juda mohirlik bilan berilgan:

Asliyat: – *Xoʻsh?!*

– *Shunday oʻzim, sizni sogʻinib, bir koʻrib kelay deb kelgan edim.*

– *Yaxshi, yaxshi, barakalla, juda ham quruq kelmagandursan, biror ishing bordur, xoʻsh, nimaga kelding?*

– *Anavi, haligi, dandon sopli pichogʻingiz sinib qolib edi, shuning xabarini bergani keldim.*

– *Xoʻsh, innaykeyin, qanday qilib sindi? Roʻzgʻorda mening pichogʻimdan boshqa pichogʻ qurib ketgan ekanmi?*

– *Tozi itingizning terisini shilayotgan edim, suyakka tegib sinib qoldi.*

– *Iyya?! – dedi boy. – Tozining terisini mening dandon sopli pichogʻimda shilasanlarmi, oʻzing ayt-chi, nimaga shildilaring?*

– *Shoshib qoldik-da, oʻlib qolgandan keyin, bekor ketmasin, deb terisini shilib oldik [1,66].*

Tarjima:

- *What do you want?*

- *I just missed you and decided to see you.*

- *Well, great. Maybe you have something to announce to me? Why did you come?*

- *Hmm, your knife is broken. I've come to announce this news.*

- *And then, why did you use my knife?*

- *We were slaughtering your dog. It stuck to the bone and was broken down.*

- *What? Why did you slaughter the dog with my knife?*

- *We were in a hurry. We thought it would die and did like this [2,56].*

Qissada yozuvchi tomonidan frazeologizmlardan ham keng foydalanilgan, xususan, oʻzbek tilida oʻziga xos turli maʼnolarda qoʻllaniluvchi iboralar mavjud. Tilning mustaqil birligi sifatida qaraladigan frazeologik birliklarni belgilovchi xususiyatlar – tayyor holda mavjudlik, strukturasi va komponent tarkibining turgʻunligi,

birikmaning o'z ma'nosini turli darajada yo'qota borishi, ustama ko'chma ma'noning yaxlitligi kabilar o'zbek tili frazeologik birliklari materialida tahlil qilinadi. Bunday tadqiqotlarda frazeologik birlikni belgilovchi tayanch xususiyatlar topishga, iboralarni qo'shma so'zlar, erkin so'z birikmalaridan farqlashga harakat qilinadi, o'zbek tilidagi frazeologik birliklarning grammatik, semantik xususiyatlari o'rganiladi. Lingvokulturologik yondashuvlarga ko'ra, frazeologizmlar muayyan xalqning o'tmish madaniyati bilan bog'liq qadriyatlarini, milliy-mental fikrlash tarzini namoyon etuvchi, shuningdek, real voqelikni lison vositasida ifodalash darajasini ko'rsatuvchi dalil hamdir. Ular o'zida xalqning ijtimoiy, ma'naviy jihatdan rivojlanishini ham ko'rsatuvchi lingvomadaniy birlik hisoblanadi. Frazeologiya so'zlardan tarkib topadi, so'z esa leksikologiya o'rganadigan asosiy obyekt hisoblanadi. Yuqoridagi Sariboy va Shum bolaning dialogi so'ngida asliyatdagi iboraning tarjimada juda o'rinli va chiroyli berilganini kuzatishimiz mumkin:

Asliyat: *Badal aravakashigiz bor-ku, quyib qo'yganday o'shaning o'zginasi.*

Tarjima: *They are two peas in a pod.*

Yuqorida keltirilgan parchada Shum bolaning to'qigan yolg'onlari oddiy pichoq sinishidan boshlab, to'boyning qizi Adolatning bolalik bo'lganigacha yetib boradi. Qahramon yolg'on aytishga shunchalik kirishib ketadiki, hatto o'zi ham boy bilan birgalikda yig'lagandek bo'ladi. Asardagi ushbu parchada yumoristik xususiyatlarni kuzatsak-da, uning ostida qahramonning boydan yegan kaltaklari uchun hisoblashganini anglab olish mumkin. Tarjimada ham, ushbu parchadagi yumoristik kayfiyat saqlab qolingan bo'lib, tarjimon ayrim gaplarni tushurib qoldirganiga qaramay, dialogdagi umumiy ma'no va hajvni saqlay olgan.

Frazeologik birliklarning tabiati va ularning til tizimidagi o'rni leksikologik manbalarga tayangan holda aniqlanishi mumkin. So'zning lug'aviy ma'nosi haqidagi semantik nazariya frazeologik birliklarning tilshunoslik jihatlarini aniqlash hamda ularning ma'no qatlamlarini ajratishda muhim ahamiyat kasb etadi. Frazeologik birlik tarkibidagi so'zlar ko'pincha o'zlarining morfologik shakllarini butunlay yo'qotmaydi; morfologiya esa ushbu shakl o'zgarishlarini aniqlash va tahlil qilishda muhim vosita bo'lib xizmat qiladi. Frazeologik birliklar turli tuzilmalardagi so'z va so'z birikmalarini, jumladan, iborali gaplarni o'z ichiga oladi; aynan ushbu iboralarni grammatik tahlil qilishda sintaksisga oid bilimlar zarur bo'ladi.

"Shum bola" asari tarkibidagi somatik frazeologizmlar ishtirok etgan quyidagi misralar tahlilida buni yana ham aniqroq ko'rishimiz mumkin:

– *Hamyonni, pulni, uzukni menga olib berdilar. Lekin bir yarim tanga cho'tal olib qoldilar. Shunday qilib, o'rtoqlarim bilan qilingan garovni yutdim.*

– *Ie, sho'rlik begunoh kosib yigit qulog'ini ushlab ketaverdimi?* – dedim. – *Yo'q, birpas qamalib yotdi, keyin bechoraga rahmim kelib, mirshabga bir so'm pora berib, yigitni qutqazib yubordim, da'vom yo'q, dedim. Yigit bechora xursand bo'lganidan bo'ynimdan quchoqlab o'pib...* [1,92]

O'zbek tilida *qulog'ini ushlab ketmoq* frazeologik birligi "*hech narsasiz qolmoq, haqsiz qolmoq*" ma'nosida o'zbek xalqi tomonidan aynan shu mazmunni ifodalash uchun ishlatilgan. O'zbek tilidagi matnda muallif qo'ylar podasi o'rtasida turgan bolani tasvirlar ekan, u bolaning ko'zini *qo'y ko'zlar* frazeologik birligi orqali ta'riflaydi. Ushbu asarning keyingi qismlarida yozuvchi tomonidan ikki barmog'ini burniga tiqib bormoq iborasi ishlatilgan:

– *Quruqdan-quruq sho'ppayib shaharga tushib ketaveramizmi, ko'rganbilgan ne deydi, shuncha vaqt sanqib yurib, ikki barmog'imni burnimga tiqib boramanmi, o'zing o'lguncha nas bosgan pes deganimcha bor bola ekansan, sen bilan birlashganimdan buyon ishim o'ng'alganini bilmayman. Sen yo'liqmaganingda hov anov pulga to'qli olgan bo'lardim, haligacha to'qlim – qo'y, qo'yim – biya, biyam – tuya bo'lardi, – deb meni koyirdi* [1,92].

Endi mana shu parchani ingliz tilidagi tarjimasi bilan qiyoslaymiz:

"We'll go to the city without anything, right? We worked many days and are going to the city putting fingers to our nose [2,76].

Mutarjim bu yerda iboraning muqobil va tushunarli tarjimasini berishga harakat qilgan, shuning uchun ham iborani so'zma-so'z tarjima qilgan. Bundan tashqari parchadagi "*...nas bosgan pes deganimcha bor bola ekansan...*" o'xshatishini ingliz tilidagi tarjimada "*...You are a dirty and stupid boy*" deb mahorat bilan tarjima qilib, o'quvchiga soda va juda tushunarli tarzida yetkazgan.

Frazeologik birliklarning pragmatik xususiyatlarini turli kontekstlarda ko'rib chiqib, shunday xulosaga kelish mumkinki, metaforik frazeologik birliklarning kommunikativ imkoniyatlari chegaralanmagan. Frazeologik birliklarning kelib chiqishi va taraqqiyoti har bir tilning rivojlanish tarixi, lingvomadaniy va mintaqaviy-geografik sharoiti, qo'llaniladigan lisoniy vositalarning pragmatik ma'nosi bilan bog'liq bo'ladi [7,76].

Qissaning yana bir parchasida tarjimon mahorati kuzatishimiz mumkin:

- *Mulla Omonboy, shahardagi qo'shchi-kulonchi, sayis, miroxo'r, boy-u boyonlar, oshnagog'aynilaringizga xat-patingiz yo'qmi, Orifxo'ja eshon, Maqsudxon duma, G'ulomxon qozilarga nomingizdan salom aytib qo'yaymi?* [1,90]

Bu yerda turli kasblar nomlari, yoki o'sha davrdagi muallif tili bilan aytilganda, "Toshkentning ko'zga ko'ringan boylari" nomlari keltirilgan. Xususan, "sayis" bu O'rta Osiyo xonliklarida harbiy va xo'jalik ehtiyojlari uchun saqlangan otlarni parvarish qiluvchi shaxs. Sayislar bevosita otxonalar yoniga qurilgan maxsus uylar — sayisxonalarda istiqomat qilishgan. Miroxo'r esa sayislar boshlig'i hisoblanadi.

Tarjimada ushbu parcha quyidagicha berilgan:

"- *Mulla Omonboy, don't you have any letter for a horse-breeder, the rich and friends in the city? Shouldn't I remember you to Orifkhoja Eshon, Mahsud xon and judge Gulom?*" [2,77]

Asarda tasvirlangan yumoristik elementlar xalq hayotining real holatlaridan olingan bo'lib, ularning badiiy talqini milliylik mezonlarini chuqur ifodalaydi. Ushbu kulgi o'zbek xalqining an'anaviy turmush tarziga — mahalla institutlari, oilaviy qadriyatlar, do'stona munosabatlar va qo'shnichilik an'analari kabi sosiomadaniy omillarga asoslanadi. G'afur G'ulomning badiiy uslubiga xos bo'lgan bu xalqona hazil adib ijodining markaziy estetik tamoyillaridan biri sifatida namoyon bo'ladi. Aynan shu jihat orqali muallif o'zbek milliy adabiyotida realizm va satira elementlarini muvaffaqiyatli uyg'unlashtirishga erishgan [6].

Xulosa. G'afur G'ulomning "Shum bola" asari o'zbek milliy yumorining yorqin namunasi sifatida qadrlanadi. Unda xalqona hazil, lisoniy va badiiy vositalar orqali nafaqat kulgu uyg'otiladi, balki o'quvchi ongida chuqur tarbiyaviy va ijtimoiy g'oyalar shakllanadi. Shum bolaning qiliqlari orqali berilgan komik obrazlar milliy madaniyat, xalqona tafakkur va adabiy estetikani yuksak darajada aks ettiradi. Bu asar o'zbek xalqining tabiatiga xos hazilkashlik va zukkolikni, hayotga ijobiy munosabatni badiiy jihatdan yuksak ifodalagan adabiy merosdir.

ADABIYOTLAR:

1. *G'ulom G'. Shum Bola.* - Toshkent: Yoshlar nashriyot uyi. – 2018. 190b.
2. *Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U.* - Tashkent: Yangi asr avlodi. - 2017. 125b.
3. *G'ofurov I. Tarjima nazariyasi.* – Toshkent "Tafakkur bo'stoni", – 2012. 214b.
4. *Rasulov, I. O'zbek adabiyotida kulgi va satira.* Toshkent: Fan nashriyoti. 2015.
5. *Nida, Eugene A. Toward a Science of Translating.* Leiden: Brill, 1964.
6. *Karimov, B. "G'afur G'ulom ijodida xalqona yumorning ifodalanishi."* Adabiyotshunoslik ilmiy jurnali, 2(4), 2018. 112–118-b.
7. *Rahimov G'. Tarjima nazariyasi va amaliyoti.* – Toshkent: O'zbekiston milliy ensiklopediyasi, 2016.
8. *Kasimova, R. R., Ziyadullayev, A. R., & Ziyadullayeva, A. A. (2021). The nature of the culture bound words and problems of translation. International Scientific Journal Theoretical and applied science, MA. USA.–Published, 31. –B. 401-405.*

UDK 82

THE INFLUENCE OF FEMINIST LITERATURE ON TEACHERS' PORTRAITS: A COMPARATIVE ANALYSIS OF "THE COLOR PURPLE" AND "DIARY OF THE FREEDOM WRITERS"

Ilkhomova Umida Djmaliddinova,

Teacher of the Department of Practical Aspects of the English Language, UZSWLU
umidadjamaliddinova@gmail.com

Abstract. This article explores how feminist literature influences the depiction of teachers, specifically focusing on Alice Walker's *The Color Purple* and Erin Gruwell's *The Freedom Writers Diary*. Through a comparative analysis, the study examines themes of empowerment, mentorship, and social justice present in both works. By investigating the characters of Celie and Erin Gruwell, the article illustrates how these narratives subvert traditional portrayals of educators and highlight the significance of inclusive teaching practices. The findings emphasize the role of feminist literature in reshaping teacher identities and responsibilities, thereby enriching the discussion on gender and education.

Keywords: feminist literature, teacher portrayals, empowerment, social justice, mentorship, gender roles.

ВЛИЯНИЕ ФЕМИНИСТСКОЙ ЛИТЕРАТУРЫ НА ПОРТРЕТЫ УЧИТЕЛЬНИЦ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ "ФИОЛЕТОВОГО ЦВЕТА" И "ДНЕВНИКА ПИСАТЕЛЬНИЦЫ СВОБОДЫ"

Аннотация. В данной статье исследуется, как феминистская литература влияет на представление учителей, с акцентом на такие произведения, как «Цвет пурпурный» Элис Уокер и «Дневники Свободы» Эрин Груэлл. Через сравнительный анализ рассматриваются темы эмпатии, наставничества и социальной справедливости, выявляющиеся в обоих текстах. Анализируя персонажей Сели и Эрин Груэлл, статья демонстрирует, как эти нарративы бросают вызов традиционным представлениям о педагогах и подчеркивают важность инклюзивных образовательных практик. Результаты акцентируют внимание на роли феминистской литературы в переосмыслении идентичностей и обязанностей учителей, что, в свою очередь, способствует обсуждению вопросов гендера и образования.

Ключевые слова: феминистская литература, изображение учителей, эмпатия, социальная справедливость, наставничество, гендерные роли.

O'QITUVCHILARNING PORTRETLARIGA FEMINIST ADABIYOTLARINING TA'SIRI: "BINAFA SHA RANG" VA "OZODLIK YOZUVCHILARI KUNDALIGI" ASARLARI QIYOSIY TAHLILI

Annotatsiya. Ushbu maqolada feminist adabiyotning o'qituvchilar tasviriga ta'siri, xususan, Alice Walkerning *The Color Purple* va Erin Gruwellning *The Freedom Writers Diary* asarlari o'rganiladi. Taqqoslash tahlili orqali maqola har ikki matndagi kuchaytirish, mentorlik va ijtimoiy adolat mavzularini ko'rib chiqadi. Celie va Erin Gruwell qahramonlarini tahlil qilish orqali maqola ushbu narrativlarning an'anaviy o'qituvchi tasvirlariga qarshi qanday kurashishini va inkluziv pedagogik amaliyotlarning ahamiyatini ta'kidlaydi. Topilmalar feminist adabiyotning o'qituvchi identitivalari va mas'uliyatlarini qayta belgilashdagi ahamiyatini namoyish etadi, bu esa gender va ta'lim bo'yicha munozaralarga yangi hissa qo'shadi.

Kalit so'zlar: feminist adabiyot, o'qituvchilar tasviri, kuchaytirish, ijtimoiy adolat, mentorlik, gender rollari

Introduction. Feminist literature has significantly shaped societal views on various professions, especially within the educational sector. By critically analyzing the narratives that depict female educators, feminist texts not only challenge conventional portrayals but also illuminate the intricate dynamics of their roles. This article investigates how feminist literature influences the depiction of teachers, concentrating particularly on Alice Walker's *The Color Purple* and Erin Gruwell's *The Freedom Writers Diary*. Both texts serve as vital case studies, demonstrating how feminist viewpoints can transform the identities and duties of educators, thereby promoting themes of empowerment, resistance, and social justice.

In *The Color Purple*, Walker skillfully intertwines personal experiences with pedagogical insights, illustrating the protagonist Celie's journey of self-discovery and empowerment. The character Shug Avery plays a crucial mentoring role, highlighting the significance of female solidarity within educational settings. This mentorship not only aids Celie's personal development but also critiques the patriarchal systems that restrict women's potential [Walker, 1982]. Conversely, *The Freedom Writers Diary* offers a modern narrative that captures the experiences of Erin Gruwell and her diverse group of students. Gruwell's innovative teaching strategies—rooted in an appreciation for her students' backgrounds—embody a feminist pedagogical approach that emphasizes inclusivity and social equity [Gruwell, 2007].

Through a comparative analysis of these two pivotal texts, this article seeks to reveal the complex portrayals of teachers as both agents of transformation and reflections of their environments. Exploring feminist themes in these narratives not only deepens our comprehension of the teaching profession but also highlights the broader implications of literature in shaping educational practices and societal perceptions. Ultimately, this study aims to enrich the ongoing dialogue regarding gender, education, and literature, emphasizing the essential role that feminist narratives play in redefining teacher identities and responsibilities in today's educational context.

Research Questions.

1. How are teachers depicted in *The Color Purple* and *The Freedom Writers Diary* as agents of empowerment and social transformation?
2. Which feminist themes are prominent in the representations of teachers in these texts, and how do these themes interact with the characters' personal stories?
3. In what ways do the authors employ mentorship relationships to challenge conventional gender roles and expectations in educational settings?
4. How do the historical and socio-political contexts of each narrative shape the representations of teachers and their interactions with students?
5. What implications do the portrayals of educators in these feminist works have for modern educational practices and pedagogical strategies?

Literature Review. Feminist literature has had a profound impact on the representation of teachers across various educational narratives, reshaping both their depiction and the societal expectations tied to the profession. Early feminist authors, including Virginia Woolf, underscored the significance of women's voices and experiences, paving the way for later portrayals of female educators as multifaceted individuals rather than simplistic archetypes [Woolf, 1929].

Recent research indicates that feminist literature confronts traditional narratives by illustrating teachers as empowered individuals who challenge and resist patriarchal structures. For example, Halsey [2019] contends that modern feminist writers frequently depict educators as champions for social justice, mirroring broader societal shifts and advocating for gender equality in education. This transformation not only alters the perception of female teachers but also inspires young readers to view educators as proactive contributors to societal change.

Furthermore, the depiction of male teachers within feminist literature has evolved as well. Smith [2020] notes that feminist narratives increasingly present male educators as partners in the struggle for gender equity, complicating traditional binary notions of gender roles in the classroom. This inclusive portrayal fosters a more nuanced understanding of teaching as a collaborative endeavor rather than one defined by gender stereotypes.

Methods. This research employs a qualitative comparative analysis to investigate the representations of teachers in Alice Walker's *The Color Purple* and Erin Gruwell's *The Freedom Writers Diary*. The methodology consists of three primary components: thematic analysis, textual analysis, and contextual analysis.

Thematic Analysis. The initial phase focuses on identifying key themes related to feminist literature and teacher portrayals in both texts. Themes such as empowerment, mentorship, resistance, and social justice are explored in detail. A coding framework is utilized to systematically categorize relevant passages [Braun & Clarke, 2006].

Textual Analysis. The second phase involves a close reading of the texts to uncover the subtleties of character development and narrative structure. This analysis includes examining the language, imagery, and character interactions that shape readers' perceptions of the educators [Eagleton, 2008]. Key characters, including Celie and Shug Avery in *The Color Purple*, as well as Erin Gruwell in *The Freedom Writers Diary*, are analyzed concerning their motivations, challenges, and influence on their students. This approach facilitates a comprehensive understanding of the complexities of their roles within their respective contexts.

Contextual Analysis. The final phase positions the findings within broader socio-cultural and historical frameworks. This entails reviewing pertinent literature on feminist pedagogy, historical educational practices, and the socio-political contexts of the eras depicted in the texts [Shrewsbury, 1987]. By incorporating these

LITERARY CRITICISM

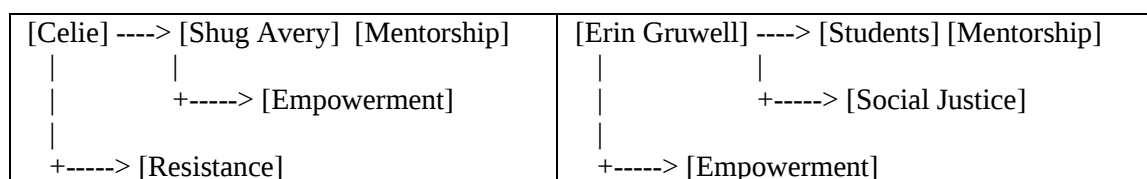
contextual elements, the study highlights how external factors shape both the portrayal of teachers and the feminist themes present in the narratives. This multifaceted methodology ensures a thorough analysis of the impact of feminist literature on teacher portrayals, contributing to a more profound understanding of the intersection between gender, education, and literature.

Results. The analysis of *The Color Purple* and *The Freedom Writers Diary* reveals both unique and intersecting representations of educators, underscored by central themes such as empowerment, mentorship, and resistance. Findings are illustrated through thematic tables and visual diagrams that depict the connections among characters, themes, and principles of feminist pedagogy.

Thematic Analysis Results. Table summarizes the primary themes recognized in both works, accompanied by illustrative quotes and examples of characters.

Theme	The Color Purple	The Freedom Writers Diary
Empowerment	"I'm pore, I'm black, I may be ugly..." [Walker, 1982, p. 30] - Celie's journey towards self-acceptance	"I am more than a statistic." - Student writings reflect self-empowerment
Mentorship	Shug Avery as a mentor figure for Celie	Erin Gruwell as a guiding force for her students
Resistance	Celie's defiance against patriarchal oppression	Students' collective resistance to social injustice through writing
Social Justice	Intersection of race, gender, and class issues	Emphasis on multicultural perspectives and social equity

Character Relationships and Development. Figure 1 depicts the relationships among characters and their contributions to advancing feminist themes within the stories.



Contextual Analysis. The contextual analysis reveals significant historical and socio-political influences that shape the narratives. Table 2 provides a comparative overview of the historical contexts of both works.

Aspect	The Color Purple	The Freedom Writers Diary	Aspect
Historical period	Early 20th century American South	Late 20th century, post-L.A. riots	Historical Period
Social issues	Racial and gender oppression, the impact of slavery	Racial conflict, gang violence, socio-economic inequality	Social Issues
Educational environment	Limited educational opportunities for black women	Diverse, multicultural classroom dynamics	Educational Environment

Summary of Findings. The findings suggest that both works employ feminist literature to depict educators as crucial agents of transformation. In *The Color Purple*, the emphasis lies on individual empowerment and mentorship within a patriarchal framework, whereas *The Freedom Writers Diary* focuses on collective resistance and social justice in a modern classroom setting. The thematic and contextual analyses highlight how these narratives not only reflect but also contest societal norms regarding gender and education.

Discussion. The comparative examination of *The Color Purple* and *The Freedom Writers Diary* provides valuable insights into the shifting representations of teachers in feminist literature. Both narratives serve as compelling challenges to conventional portrayals, showcasing the diverse roles that educators fulfill in fostering empowerment, resilience, and social justice. This discussion integrates the findings within the larger contexts of educational and feminist theories.

The Role of Feminist Pedagogy. Feminist pedagogy underscores the necessity of inclusivity and social justice in teaching practices [hooks, 1994, p. 58]. In both narratives, educators are depicted as change-makers who embody feminist pedagogical principles by nurturing critical awareness in their students. For example, Erin Gruwell's innovative teaching strategies in *The Freedom Writers Diary* demonstrate her dedication to recognizing and valuing the varied backgrounds of her students [Gruwell, 2007]. This approach empowers

marginalized voices and invites students to participate in discussions about their identities and experiences. Similarly, Shug Avery's mentorship of Celie in *The Color Purple* illustrates how personal connections can foster empowerment and self-discovery [Walker, 1982]. This parallel suggests that feminist pedagogy extends beyond the classroom to influence personal relationships and community interactions, reinforcing the notion that education is a collaborative and transformative endeavor.

Resistance and Resilience in Teacher Portrayals. The themes of resistance and resilience are prominently featured in both texts, underscoring the challenges faced by educators and students in the fight against systemic oppression. In *The Color Purple*, Celie's transformation from victim to empowered individual mirrors the feminist struggle against patriarchal systems [Davis, 2018]. Her bond with Shug Avery symbolizes the supportive networks that enable women to resist oppression. Conversely, *The Freedom Writers Diary* depicts students confronting the harsh realities of racism, gang violence, and socio-economic disparities [Gruwell, 2007]. Gruwell's mentoring role allows her students to express their challenges and aspirations, fostering a culture of resilience. This comparison reveals a significant insight: although the contexts differ, the theme of resistance unifies both narratives, indicating that educators must navigate and confront systemic obstacles to achieve meaningful change.

Implications for Educational Practice. The outcomes of this study carry important implications for modern educational practices. Both texts promote a teaching approach that emphasizes student agency and voice. Educators are encouraged to foster inclusive environments where diverse perspectives are acknowledged, aligning with the principles of feminist pedagogy [Shrewsbury, 1987]. Additionally, the analysis emphasizes the critical role of mentorship and supportive relationships in building resilience among students. By leveraging their personal narratives, teachers can create a classroom environment that addresses academic needs while also supporting emotional and social growth.

Conclusion. In summary, the comparative analysis of *The Color Purple* and *The Freedom Writers Diary* highlights the transformative influence of feminist literature on representations of teachers. Through their narratives, both Walker and Gruwell shed light on the complexities of educators' roles in promoting empowerment, resilience, and social justice. As feminist literature continues to evolve, it is essential for educators to engage with these narratives, recognizing their potential to inspire teaching practices that confront oppression and advocate for equity in education. This study emphasizes the lasting significance of feminist themes in shaping our understanding of the teaching profession and its capacity to drive societal change.

REFERENCES:

1. Davis, R. [2018]. *Empowerment through Education: Feminist Perspectives in Alice Walker's Novels*. *Journal of Feminist Studies*, 12[1], 45-60.
2. Eagleton, T. [2008]. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press.
3. Gruwell, E. [2007]. *The Freedom Writers Diary: How a Teacher and 150 Teens Used Writing to Change Themselves and the World Around Them*. New York: Broadway Books.
4. Hooks, bell. [1994]. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge.
5. Martinez, L. [2021]. *Redefining Teacher Narratives: Feminism in Contemporary Literature*. *Educational Review*, 73[2], 167-182.
6. Shrewsbury, C. M. [1987]. *What is Feminist Pedagogy?* *Women's Studies Quarterly*, 15[3/4] 6-14.
7. Smith, J. [2020]. *Voices from the Margins: The Role of Erin Gruwell in Feminist Pedagogy*. *Teaching and Teacher Education*, 89, 102-112.
8. Walker, A. [1982]. *The Color Purple*. New York: Harcourt Brace Jovanovich.
9. McCarthy, C. [2020]. *Feminist Pedagogy in Action: Strategies for Classroom Engagement*. New York: Teachers College Press.
10. Baker, K. [2019]. *The Power of Mentorship in Feminist Literature: A Study of Teacher-Student Relationships*. *Journal of Gender Studies*, 28[4], 345-360.

Jurayeva Iroda Axmedovna,

O'zMU, Xorijiy til va adabiyoti kafedrası dotsenti
irodajuraeva@gamil.com

Po'lotova Gulmira Murodovna,

O'zMU, Xorijiy til va adabiyoti kafedrası 2-bosqich talabasi
gulmirapolatova01@gmail.com

Annotatsiya. Ushbu maqola antik yunon yozuvchisi Sofoklning "Shoh Edip" tragediyasini tahlil qilishga bag'ishlangan bo'lib, unda asarning qadimgi yunon madaniyati, mifologiyasi va diniy e'tiqodlari bilan o'zaro bog'liqligi ko'rib chiqiladi. Aristotelning "Poetika" asariga asoslanib, "Shoh Edip"ning eng yaxshi tragediya namunasi ekanligi ta'kidlanadi. Shuningdek, maqolada asarning o'zbek tiliga tarjima qilinishi jarayonida delakunizatsiya hodisasi, ya'ni yunon madaniyatiga xos o'ziga xosliklarning yo'qolishi yoki soddalashtirilishi masalasi o'rganiladi. Adabiyotlar tahlili orqali asarning falsafiy, adabiy va psixologik ahamiyati, shuningdek, o'zbek teatrida tutgan o'rni yoritib beriladi. Delakunizatsiya hodisasining sabablari sifatida yunon diniy tushunchalarining tushunarsizligi, qadimgi yunon jamiyatidagi farqlar, matnning zamonaviy o'quvchilarga moslashtirilishi va yunon mifologiyasining murakkabligi kabi omillar ko'rsatiladi.

Kalit so'zlar: delakunizatsiya, deterministik falsafa, egzistensial ziddiyat, interpretatsiya, ijobiy va salbiy jihatlar, egzistensial fojia.

DELACUNIZATION IN SOPHOCLES' "KING OEDIPUS"

Abstract. This article is dedicated to the analysis of Sophocles' tragedy "King Oedipus" examining the interconnection between the work and ancient Greek culture, mythology, and religious beliefs. Based on Aristotle's "Poetics", it emphasizes that "King Oedipus" is the best example of tragedy. The article also explores the phenomenon of delocalization during the translation of the work into Uzbek, that is, the loss or simplification of the specific features inherent in Greek culture. Through an analysis of the literature, the philosophical, literary, and psychological significance of the work, as well as its place in the Uzbek theater, are highlighted. Factors such as the incomprehensibility of Greek religious concepts, differences in ancient Greek society, adaptation of the text to modern readers, and the complexity of Greek mythology are indicated as reasons for the delocalization phenomenon.

Keywords: delocalization, deterministic philosophy, existential contradiction, interpretation, positive and negative aspects, existential tragedy.

ДЕЛАКУНИЗАЦИЯ В «ЦАРЕ ЭДИПЕ» СОФОКЛА

Аннотация. Данная статья посвящена анализу трагедии Софокла "Царь Эдип", в которой рассматривается взаимосвязь произведения с древнегреческой культурой, мифологией и религиозными верованиями. Основываясь на "Поэтике" Аристотеля, подчеркивается, что "Царь Эдип" является лучшим образцом трагедии. Также в статье исследуется явление делакунизации в процессе перевода произведения на узбекский язык, то есть вопрос утраты или упрощения особенностей, присущих греческой культуре. Посредством анализа литературы освещаются философское, литературное и психологическое значение произведения, а также его место в узбекском театре. В качестве причин явления делакунизации указываются такие факторы, как непонятность греческих религиозных понятий, различия в древнегреческом обществе, адаптация текста к современным читателям и сложность греческой мифологии.

Ключевые слова: делакунизация, детерминистическая философия, экзистенциальное противоречие, интерпретация, положительные и отрицательные стороны, экзистенциальная трагедия.

Kirish. Sofoklning "Shoh Edip" tragediyasi qadimgi yunon madaniyati, mifologiyasi va diniy e'tiqodlari bilan chambarchas bog'liq bo'lgan dramatik asardir. Zero, Aristotel o'zining "Poetika" asarida aytganidek, "Eng yaxshi tragediyalar ajoyib inson haqida emas, balki kamchiliklarga ega bo'lgan, lekin yomon emas, taqdir taqozosi bilan fojia qurboniga aylangan shaxs haqida bo'lishi kerak. Shuning uchun ham "Shoh

Edip” eng yaxshi tragediya namunasi”[1.50-55]. Shunindek, ushbu asarni tarjima qilish jarayonida delakunizatsiya hodisasi, ya’ni yunon madaniyatiga xos o’ziga xosliklarning yo’qolishi hamda umumlashtirilishi kuzatilishi mumkin.

Adabiyotlar sharhi. Bilamizki, Sofokl va uning “Shoh Edip” tragediyasi asrlar davomida falsafiy, adabiy hamda psixologik jihatdan eng chuqur va zalvorli asarlardan biri bo’lib qolmoqda. Muallif vafotidan yigirma asr o’tgan bo’lsa-da, u o’z mashhurligini, qimmatini yo’qotmagan. Sofoklning zamondoshlari va donishmand Arastu ushbu spektaklni “mualliflik mahoratining cho’qqisi” deb hisoblaganlar hamda Freyd undan “Edip kompleksi” nazariyasini rivojlantirgan. Bu asarni Asqad Muxtor 1958-yilda Moskva shahrida “Xudojestvennaya literetura” nashriyotida chop etilgan ruscha tarjimasidan o’zbekchaga o’giran. Asar o’zbek tilidagi ilk va yagona tarjimadir. Shunday qilib, “Shoh Edip” tragediyasi 1979-yilda G’afur G’ulom nomidagi Adabiyot va san’at nashriyotida chop etilgan [5]. Qolaversa, bu asar asrlar davomida jahon teatr sahnalaridan tushmay keladigan va eng nodir asarlardan biridir, xususan, o’zbek teatrida ham o’z tamal toshini qo’ya olgan asardir. Bu xususda yozuvchi Nazar Eshonqul “Shoh Edip” va Shukur Burxonov haqida shunday fikr bildiradi: “Tomoshabinlar, albatta, Sofoklning “Shoh Edip” asaridan va uning televariantidan xabardor. Bu mashhur tragediyadagi Edip rolini ulug’ san’atkor Shukur Burxonov o’ynagandi. Ulug’vor asarlar ulug’ iste’dodlarni dunyoga keltiradi, ulug’ sahna asarlari ulug’ aktyorlarni yaratadi. Sofoklning ulug’ligi o’zbek sahnasida yana ham ulug’vor qiyofaga kirdi”[2].

Delakunizatsiyaga tarjima jarayonida milliy, diniy va madaniy unsurlarni soddalashtirish, neytrallash yoki boshqa moslashtirish jarayoni hisoblanadi. Bu hodisa turli sabablarga ko’ra sodir bo’lish ehtimoli ko’zda tutiladi, ammo “Shoh Edip” asarida quyidagi sabablarga ko’ra delakunizatsiya hodisasi kuzatilgan. Bular:

- Yunon diniy tushunchalarining boshqa madaniyatlarda tushunarsiz bo’lishi;
- Qadimgi yunon jamiyatiga xos ijtimoiy va siyosiy tizimlarning farqli ekanligi;
- Matnning zamonaviy o’quvchilarga moslashtirilishi;
- Yunon mifologiyasiga oid tushunchalarning ba’zan tushunarsiz bo’lishidir.

Asar nafaqat bizda, balki boshqa millatlarda ham turli xil farqlar hamda o’zgarishlar bilan, ya’ni ma’lum millat an’analari va madaniyatlariga moslashtirilgan holda tarjima qilingan. Xususan, 1900- va 1970-yillar oralig’ida asarning yettita turli xil pyesalari Misrda nashr qilingan hamda sahna ko’rinishi sifatida ijro etilgan. XIX-XX-asrlarda Misr hamda Gretsiyaning tarixi o’rtasida sezilarli farqlar kuzatilgan, shuning uchun ham ular mustamlaka va mustamladan keyingi turli xil modellardan foylanishgan [7].

Tarjima jarayonida esa yunon tilidan tarjima qilinganda mazmun, madaniy kontekst va uslub jihatdan muayyan o’zgarishlarga uchrashi turgan gap. Bu jarayondagi asosiy o’zgarishlar esa, til va uslub o’zgarishi, madaniy va kontekstual moslashtirishlar, taqdir hamda erkin iroda tushunchasining talqini hamda poetik va dramatik strukturalarning moslashtirilishi kuzatiladi. Semiotik va tarjima nazariyotchisi Umberto Eko ham tarjimada yo’qolgan elementlar hamda intersektual o’zgarishlar haqida gapirgan. Unga ko’ra, “Shoh Edip” tarjimalari o’z vaqtining madaniy paradigmasiga bog’liq holda o’zgargan. “Tarjima har doim asl matndan chetlashadi. “Shoh Edip” tarjimalarida ramziy ma’nolar va mifologik ishoralar ba’zan yo’qoladi yoki yangi kontekstda boshqa ma’no kasb etadi”[4]. Masalan, rus tarjima asarlariga qaraydigan bo’lsak, taqdir va majburiylik nuqtai nazaridan, ya’ni deterministik falsafa asosida talqin qilinadi, holbuki, fransuzlarda Edipning erkin tanlovi va fojia o’rtasidagi egzistensial ziddiyat, ya’ni Edipning ichki azoblanishi nisbatan soddaroq ifodalar bilan beriladi. Masalan,

- *“Dark, dark! The horror of darkness, like a shroud, wraps me and bears me on through mist and cloud”.*

“Qorong’ilik... Meni qorong’u tuman bosmoqda, yuragimni vahima chulg’ab olgan”.

Tarjima asarning poetik tasvirining ham zaiflashishiga olib kelgan. Bundan tashqari, tarjima nazariyotchisi Jorj Stayner ham bu borada o’z qarashlarini ifoda etgan.

Stayner tarjimaning ma’daniy kontekstiga bog’liq ekanligini ta’kidlab, “Shoh Edip” tarjimalarida ba’zan yunon madaniyatiga xos tushunchalar yo’qolib ketishini alohida ta’kidlab ko’rsatgan. “Har bir tarjima interpretatsiyadir. Stayner “Shoh Edip”ning turli tillarga tarjimalarida yunon mifologiyasi va taqdir tushunchasi ba’zan soddalashtiriladi yoki boshqa madaniyatga moslashtiriladi”, degan fikrni ilgari suradi [3.27-45]. Masalan, qadimgi yunon tilida “moira”(taqdir) tushunchasi ba’zi tarjimalarda *“Xudo irodasi”* sifatida berilgan, bu esa yunon falsafasidagi erkin iroda va zaruriyat o’rtasidagi muvozanatni buzishi mumkin. Shu tufayli ham, tarjimaning madaniy kontekstiga ham tarjima jarayonida e’tibor qaratilishi zarur va muhim hisoblanadi.

Olingan natijalar va ularning tahlili. “Shoh Edip” asarida delakunizatsiya kuzatiladigan holatga to’xtaladigan bo’lsak, bular taqdir, bashoratchilik, xudolar, siyosiy tuzum bilan ham bog’liq. Sofoklning tragediyasida, ayniqsa, diniy mavzular katta ahamiyat kasb etadi. Bu Edip va ota-onasining bashoratga ishonishi va taqdim o’zgartirishga urinishga harakat qilishi misolida yaqqol namoyon bo’ladi. Tarjima

jarayonida esa ular ba'zan yo'qotiladi yoki umumlashtiriladi. Xususan, asarda Delfiy ibodatxonasidagi Apollon bashoratchisi (Pifiy orakuli) muhim rol o'ynaydi. Tarjimada esa u ba'zan "*bashoratchi*" yoki "*muqaddas voiz*" sifatida beriladi, bu esa asl diniy kontekstni pasaytirishi mumkin. "Zeus, Apollon, Dionis" kabi xudolar nomi ba'zan umumiy "Xudo" yoki "taqdir" sifatida tarjima qilinishi mumkin.

Natijada asarning yunon mifologiyasiga xosligi zaiflashadi. Chunki ularda har bir xudoning o'z vazifalar yoki qandaydir insonga xos bo'lmagan xislatlari borligi ko'rsatilgan. Zeus ularning Oliy hamda Olimp Xudosi bo'lsa, Apollon esa bashorat xudosi sifatida tushuniladi. Yuqorida ta'kidlab o'tilganidek, *moira*, ya'ni *qismat* so'zi hamda *ananke* (*taqdir*) tushunchalari ham asarda muhim rol o'ynagan. "Shoh Edip"da qahramon o'z qismatidan qochishga harakat qilsa ham, barcha harakatlari uni aynan o'sha taqdir sari yetaklaydi. Tarjimada esa *moira* ba'zan shunchaki "*taqdir*" yoki "*Xudoning irodasi*" sifatida beriladi. Yunon dunyoqarashidagi qochib bo'lmay taqdir tushunchasi boshqa madaniyatlarda boshqacha talqin qilinishi mumkin. Natijada esa asl matndagi falsafiy chuqurlik va tragizm darajasi kamayishi mumkin. Shuningdek, tarjima jarayonida faqatgina madaniyatgagina ta'sir qilib qolmay, u siyosiy tizim va jamiyatga ham o'z ta'sirini o'tkazishini ko'rishimiz mumkin. Xususan, qadimgi Yunoniston shohlarni ilohiy deb bilishmagan, chunki ularda Xudolar ko'p bo'lgan va ular ilohiy kuchlarga ega deb qaralgan, shohlar esa faqat hukmdor sifatida xalqqa xizmat qilishi kerak deb hisoblangan. Tarjimada esa ba'zi shohlar oddiygina "qirol" yoki "imperator" shaklida berilgan yoki juda soddalashtirilgan. Masalan, Polis(shahar, davlat) haqidagi tushunchalar soddalashtirilganini ko'rishimiz mumkin. "Shoh Edip" asarida xalq va shoh o'rtasidagi munosabat demokratiya ruhiga yaqinroq. Tarjimada esa bu monarxiya shaklida talqin qilinishi mumkin. Buning natijasida Yunon jamiyatiga xos boshqaruv tizimi o'quvchi tomonidan to'g'ri qabul qilinmasligi mumkin. Yana bir tarjima jaryonidagi muhim o'zgarishdan biri bu Edip ismining ramziy ma'nosi. Ya'ni asar o'zbek tiliga tarjima qilinganda Edip ismining ramziy ma'nosiga alohida to'xtalib o'tilmagan. Edip – yunon tilida "shishgan oyoq" degan ma'noni anglatadi. Bu isming ma'nosi uning bolalikda oyoqlari bog'lanib tashlanganidan kelib chiqadi. Holbuki, tarjima jarayonida bunga alohida to'xtalib o'tilmagan. Bu ma'no Edip shaklida qolavergan. Bu esa o'quvchining ramziy detaldan bexabar qolishiga yetaklashi mumkin. Natijada esa Edip obrazining mohiyati va fojialigi tushunarsiz bo'lib qolishi mumkin. Bundan ko'rinib turibdiki, tarjima jarayonida delokunizatsiya hodisasi sodir bo'lishi muqarrar jarayondir. Shu o'rinda tarjima nazariyotchisi Umberto Eko aytib o'tganidek, "Shoh Edipning tarjimalari orqali biz qadimgi yunon dunyosining diniy va falsafiy asoslaridan uzoqlashib boramiz. Har bir tarjimon o'z davri mafkurasiga mos ravishda uni talqin qiladi", degan fikrni aytib o'tgan hamda yo'qolgan elementlar va interpretatsion o'zgarishlar haqida ham gapirgan [6]. Bundan tashqari eng muhim tarjima jarayonida sodir bo'lgan o'zgarish bu shubhasiz, she'riy ifodaning nasrga aylantirilganligidir. Asar tragediya shaklida yozilgan bo'lib, u choruslar, ya'ni bu bir guruh aktyorlar bo'lib, ular birgalikda qo'shiq, she'r yoki dialog orqali spektakldagi voqealarga munosabat bildiradi, (yoki xorlar) hamda she'riy ko'rinishda, ammo tarjimada asar nasrga aylantirilgan va natijada garchi o'quvchining tushunishiga osonroq shaklga aylantirilgan bo'lsada, she'riy ritm, estetik go'zallik va dramatik kuch yo'qolganini ko'rishimiz mumkin. Masalan,

- "*Fear? What has a man to do with fear who has firm belief in fate?*" deya she'riy shaklda keltirilgan.

- "*Taqdirga ishongan odam qo'rquv nima ekanini bilmaydi*", shaklida nasriy bayon qilingan.

Yana bir muhim o'zgarishlardan biri bu til darajasidagi farqlar, ya'ni yunon tilidagi murakkab grammatik qurilmalar ritorik so'roq gaplar, metaforalar o'zbek tiliga oddiy gaplar orqali tarjima qilingan, bu esa asarning ta'sirchanlik darajasining pasayishiga olib kelgan. Masalan,

- "*Who is he, whose fate the god pronounces with such dread?*"

- "*Kim u? Xudo bunchalik dahshatli taqdir aytgan kishi kim?*" deya oddiy gap shaklida tarjima qilingan, bu esa ritorik kuchni pasaytirgan, shunga qaramay mazmun saqlanib qolgan.

Yana bir narsa bu o'quvchilarni o'ylantirishi tabiiy hol, ya'ni delokunizatsiya hodisasi sodir bo'lishi bu ijobiy jarayonmi yoki salbiy?! Aytish joizki, bu hodisaning salbiy tomonlari ham, ijobiy tomonlari ham birdek kuzatilishi mumkin. Dastlab, ijobiy tomonlariga to'xtalib o'tadigan bo'lsak, u bir qancha xulosalar kelishi mumkin bular:

1. Tarjimaning tushunarli va ommabop bo'lishini ta'minlaydi.

Ba'zida asar juda murakkab hamda tushunishi qiyin bo'lgan an'anaviy va tarixiy hodisalarni o'z ichiga olganda, tarjima jarayonida tushunarliroq qilish hamda qadimiy va notanish madaniy kontekstni soddalashtirish orqali asarni global auditoriya uchun yaqinroq qilishi mumkin.

2. Turli madaniyatga moslashish imkoniyati.

Ba'zi madaniyatlarda asarning asl nusxasidagi diniy va ijtimoiy tushunchalar biroz qarama-qarshiliklar va tushunmovchiliklarga olib kelishi mumkin, bu esa asarning o'qishlilik darajasini kamaytirishi mumkin. Shuning uchun madaniyatga moslashtirib tarjima qilish, bir jamiyatga begona bo'lgan elementlarni olib tashlab, universal tushunchalarga asoslangan talqin yaratish imkonini beradi. Masalan, Edipning o'z taqdirini

qabul qilishi ba'zan yunon falsafasidagi taqdir tushunchasi emas, balki ekzistensial fojia-insonning erkinligi, tanlovi, mas'uliyat va mavjudlikning noaniqligi bilan bog'liq muammo, sifatida talqin qilingan.

3. Tarjimada ortiqcha tafsilotlarni kamaytirish.

Ba'zan asarda ko'p madaniy va diniy detallardan foydalaniladi, bu esa asarning asosiy mazmuniga putur yetkazishi mumkin, shu tufayli ham ortiqcha ma'lumotlarni kamaytirish va asosiy mazmunni saqlab qolish orqali asarning yanada rivojiga olib kelishi mumkin.

Salbiy tomonlariga muhokama qiladigan bo'lsak, ular quyidagilardan iborat:

1. Sofokl yaratgan yunon mifologiyasi hamda madaniy qatlamlar yo'qolishi mumkin.

Tarjima jarayonida yunon madaniyatiga xos bo'lgan madaniy jihatlar va ba'zi mifologik afsonalar masalan, ular Xudolarga tegishli bo'lishi mumkin, yo'qolishi mumkin.

2. Asarning tragik ruhiyati va falsafiy mazmuni zaiflashishiga olib kelishi mumkin.

3. O'quvchi asliyat bilan tarjima o'rtasidagi tafovutni sezmasligi mumkin.

Shunday qilib, delakunizatsiya natijasi shu va shunga o'xshash ijobiy va salbiy oqibatlarga yetaklaydi.

Xulosa. Xulosa qilib aytadigan bo'lsak, Sofoklning "Shoh Edip" asarining tarjima jarayonida delakunizatsiya hodisasidan foydalanilgan. Bu hodisa matnning tushunarli bo'lishiga yordam beribgina qolmay, asarning globallashuviga ham katta yordam beradi, ammo shu bilan bir qatorda ortiqcha delakunizatsiya asar mohiyatini o'zgartirib yuborishi hamda falsafiy mazmun zaiflashishiga ham olib kelishi mumkin. Ideal tarjima esa katta mahorat talab qiladi, bu madaniy qatlamlarni saqlagan holda, zamonaviy o'quvchi uchun tushunarli bo'lishi lozim. Shu sababli ham tarjima jarayonida delokunizatsiya hodisasidan ehtiyotkorona hamda asosiy g'oyani saqlagan holda, asliyat va tarjima o'rtasidagi muvozanatni topgan holda foydalanish maqsadga muvofiq hisoblanadi.

ADABIYOTLAR:

1. Aristotel "Poetika". Malcolm Heath tarjimasi: chapter 13. Penguin Classics. 1996. 50-55 b.
2. Azizbek Yusupov daryo.uz.
3. *After Babel: Aspects of Language and Translation. chapter 2 "Understanding as Translation".* 1975. 27-45.b
4. *Interpretation vs. Translation. Chapter 8. – pp.250-280.*
5. Qoryog'diyeva Z. Sofoklning "Shoh Edip" fojiasida Edip psixologiyasi. Filologiya uflari jurnali. T., 2022. 7(7).
6. *Saying Almost the Same Thing. Chapter 3. The Myth of Perfect Translation. 2003. – pp. 50-70.*
7. <http://hdl.handle.net/1842/23624>
8. <https://art.jdpu.uz/index.php/hp/article/view/4811>

UDC 82

MAGICAL REALISM AND MEMORY IN SALMAN RUSHDIE'S «VICTORY CITY»

Ochilov Ulug'bek Sayfulloyevich,

Associate Professor, Ph.D., Bukhara State University
elnurbeast@gmail.com

Abstract. *This article explores Salman Rushdie's Victory City as a prime example of magical realism that reclaims narrative control through memory, myth, and feminist resistance. Centering on Pampa Kampana—a prophetess, poet, and political figure—the novel transforms historical fragments into an alternative mythology that challenges patriarchal and colonial narratives. Through Pampa's voice, Rushdie reimagines Vijayanagara as Bisnaga, a city built not by conquest but by language, magic, and pluralistic ideals. The novel interrogates the construction of history and asserts the enduring power of storytelling in resisting oppression and preserving cultural memory.*

Keywords: *magical realism, memory, feminism, myth, storytelling, postcolonialism.*

МАГИЧЕСКИЙ РЕАЛИЗМ И ПАМЯТЬ В «ГОРОДЕ ПОБЕДЫ» САЛМАНА РУШДИ

Аннотация: *В этой статье рассматривается «Город Победы» Салмана Рушди как яркий пример магического реализма, который возвращает себе контроль над повествованием через память, миф и феминистское сопротивление. Сосредоточившись на Пампе Кампане — пророчице, поэтессе и политической фигуре — роман трансформирует исторические фрагменты в альтернативную мифологию, которая бросает вызов патриархальным и колониальным повествованиям. Через голос Пампы Рушди переосмысливает Виджаянагара как Биснагу, город, построенный не завоеванием, а языком, магией и плюралистическими идеалами. Роман подвергает сомнению конструкцию истории и утверждает непреходящую силу повествования в сопротивлении угнетению и сохранении культурной памяти.*

Ключевые слова: *Магический реализм, память, феминизм, миф, повествование, постколониализм.*

SALMAN RUSDIYNING "G'ALABA SHAHRI" DA SEHRLI REALIZM VA XOTIRA

Annotatsiya: *Ushbu maqola Salmon Rushdining G'alaba shahrini xotira, afsona va feministik qarshilik orqali hikoya nazoratini tiklaydigan sehrli realizmning eng yaxshi namunasi sifatida o'rganadi. Payg'ambar ayol, shoir va siyosiy arbob Pampa Kampanaga asoslangan roman tarixiy parchalarni patriarxal va mustamlakachilik rivoyatlariga qarshi muqobil mifologiyaga aylantiradi. Pampaning ovozi orqali Rushdie Vijayanagarani Bisnaga, fath orqali emas, balki til, sehr va plyuralistik ideallar asosida qurilgan shahar sifatida qayta tasavvur qiladi. Roman tarix qurilishini so'roq qiladi va zulmga qarshi turish va madaniy xotirani saqlashda hikoya qilishning mustahkam kuchini ta'kidlaydi.*

Kalit so'zlar: *sehrli realizm, xotira, feminizm, afsona, hikoya, postkolonializm.*

Salman Rushdie constructs a fictional empire through a combination of seeds and mythology as well as mnemonic retellings in his Victory City. The novel presents historical events through the perspective of an impassioned blind queen who transforms both reality and perception by using magic.

The first time I encountered Vijayanagara, it was not through a textbook or a travel brochure but through the surreal vision of Rushdie's Bisnaga. The enchanting origin of this city drew me in with its mystical foundation since a prophetess exists who will survive all kings and empires. Long before I had seen Hampi's ruins or read the Deccan's dusty chronicles, Rushdie had already built his city in my imagination. It was vibrant, contradictory, alive—and destined to fall.

Rushdie's Victory City (2023) unfolds as the long-buried manuscript of Pampa Kampana, a poet, queen, and seer blessed with divine magic and cursed with impossible vision. She lives for 247 years, founding and witnessing the rise and ruin of Bisnaga, a fictional analog to Vijayanagara. Her city is sown from seeds, her breath animating its citizens, her voice shaping its history [Amirthavarshini & Bhuvaneswari 2023, 2]. Through his transformation of a real historical kingdom into a dreamlike realm, Rushdie makes use of the power of magical realism which literature critics define as a method enabling authors to uncover historical injustices without limiting themselves to realistic presentation. [Yogalakshmi & Vijayalakshmi 2023, 292]



History expresses itself through Pampa Kampana who exceeds the role of a narrator. Through poetry, she employs the power of words to reinterpret how history will unfold for both a metropolis and its citizens although she survived maternal loss and sexual assault in her past. Through her literary work *Jayaparajaya* (Victory and Defeat) Pampa provides an alternative historical narrative that emphasizes gender perspectives together with memory and verbal expression [Chaudhuri 2023, 8]. Pampa brings to mind Rushdie's previous fictional character Padma in *Midnight's Children* but expands the literary power she possesses. The poet generates her historical reality instead of limiting herself to mere remembrance of history.

Through his writing, Rushdie deliberately recovers the narrative control that had been lost under patriarchal historical control. The novel depicts Pampa as both a representation of literary production and an agent of political agency. The narrative presents itself as an alternate historical collection beyond royal victories and military engagements by showing us how power structures interact within the deepest parts of an imperial structure. Ramlal Agarwal points out that Rushdie gives priority to «magic and not human endeavors» throughout his novel because he presents Victory City as an imagined place rather than one committed to historical accuracy. [Agarwal 2023, 1]

The magical elements within Victory City never fulfill the superficial function of decoration. Seeds bloom into civilization. A forest rules without kings. The blind queen carries into memory everything that society decides to overlook. Fantastic elements serve in Victory City as tools for dismantling established patriarchal and religious beliefs. The goddess Parvati empowers Pampa through her vessel to rebel against widow-burning and establish temples while fighting for gender equity before exile leads to complete blindness for her deviance [Ajeesh 2023, 3]. The darkness does not stop her for she maintains her commitment through writing verses that proclaim: «Words are the only victors» [Rushdie 2023, 315].

Pampa's defiance extends beyond her traditional costume of defiance. Through creative agency, Pampa delivers a counter-response to those oppressive powers that attempt to suppress her. Through the loss of physical eyesight, she develops visionary insight which allows her to see with clarity the purpose of her existence. Through the magical realism technique, Rushdie enhances Pampa's subjective reality into ancient mythical dimensions thus transforming her pain into higher transformative states. Through writing her memoir Pampa showcases how memory remains intact and the voice maintains its strength when one loses sight.

Within the novel, Rushdie establishes subtle arguments against the way national histories are constructed. The author uses Bisnaga as a fictional name for Vijayanagara along with a foreign pronunciation to challenge how history is authenticated. The text cautions us that diasporic memory shapes into distorted something mystical which still carries deep value. Through Pampa's relationships with Hukka, Bukka, and Domingo Nunes the novel demonstrates how different worldviews between indigenous and foreign cultures clash and how their mixed descendants represent postcolonial identity characteristically. [Ajeesh 2023, 2]

Internal opposition consistently rejects the concept of a pluralist utopian empire during its existence. The decline of Bisnaga results from internal conflicts between family members as well as their futile lust for power while enduring external invasions. Rushdie displays opposition to remembering the vanished times of excellence. The writing of stories becomes permanent while the nature of power proves to be temporary according to his narrative. The Bisnaga downfall exists outside traditional tragic conventions because it follows an endless universal pattern that plays between ascending and decaying forces. The last residue exists as a word-based architectural structure rather than physical constructs.

LITERARY CRITICISM

Various critics recognize Victory City as an epic structured for contemporary readers. The central character in Victory City represents both the Homeric and Indian mythological heroines. Pampa breaks away from typical heroic epics because her story does not involve military conquest or territorial expansion. She finds her power within her ability to think beyond boundaries which human males divine beings or traditional rules attempt to restrict her. Through her work, is author functions as a historian who rebalances historical narratives by including suppressed voices in the building foundation. Rushdie utilizes the supposedly impossible elements to develop a moral perspective according to Yogalakshmi and Vijayalakshmi. [Yogalakshmi & Vijayalakshmi 2023, 294]



Rushdie uses gender and identity presentation in Victory City because it follows contemporary postcolonial literature which utilizes historical revision to subvert dominant cultural narratives. Through her narrative control Pampa fights against standard male perspectives of historical conquest. The enduring impact of Pampa remains focused on her strength to help others while ensuring lasting changes throughout history. Rushdie expresses a feminist approach to building empires by demonstrating how diversity and inclusivity should replace aggressive territorial tactics.

Within his literary work, Rushdie uses metafictional techniques that alert readers about stories being man-made constructions. The presentation as a discovered manuscript makes readers question historic authenticity while questioning the governmental influence on historical preservation. Rushdie communicates his essential point that recorded history functions as survivorship because readers need a clear understanding of the significance of self-awareness. Powers alone do not decide survival yet in the end the control of storytelling decides what gets preserved.

Victory City demonstrates its worldwide importance in all its aspects. Through his book at this moment of censorship battles and historical distortion Rushdie stresses that imagination represents a necessary building block rather than an optional privilege. Rushdie combines political narratives with philosophical myths together with a fantasy magic system to expose contemporary fights about factual accounts of cultural heritage and social recognition. Victory City makes itself a literary tribute through its cultural significance which extends past traditional novelistic boundaries.

The current post-truth reality shows how alternative facts have replaced complex understanding while this idea maintains significant relevance. The fantastical use of historical perspectives enables Rushdie to transform literature into a reparative system. The author goes beyond recounting historical events because he takes back control of these moments while dissecting official historical recollections and demanding his audience to study memory's political dimensions. The situation in India's current cultural and historical dialogues requires this approach because multiple ideologies attempt to determine the nation's historical narrative.

The story of Bisnaga made by Pampa Kampana serves as a metaphor for fortion-building projects ford to fore transformative power of imagination in leading an ethical life. The text presents Pampa Kampana's progressive ideals while they face constant rejection yet it never shows her mission as a hopeless cause. Rushdie defends the courage to try to achieve justice despite all setbacks as better than choosing passive submission to oppressive rule. Pampa maintains her strength through the fire that consumes her imaginary city and the burning of her words allows her verses along with her visions and vital values to survive.

Through this interpretation, Victory City presents itself as an expression of sorrow for endangered democratic systems and suppressed vocal expressions. Through his character, Pampa Rushdie demonstrates his authorial commitment toward freedom of expression by crafting an enduring woman who defends herself

through narration as well as preserves her values to shape the upcoming generations. The centuries-long burial of the manuscript inside a clay pot signifies how a time might exist when the world refuses to accept the truth. The story perseveres even after the appropriate moment arrives.

Rushdie presents a world guided by stories rather than swords in his fictional creation. Despite Bisnaga's domestic conflicts and overseas attacks, the Pampa epic continues to survive by being sealed inside a clay vessel for numerous centuries before rediscovery. Storytelling exists as a life-sustaining practice to avoid being wiped out from existence. Rushdie demonstrates through storytelling the concept that narratives formulated by Said act as resistance and that imagination survives the end of empires. The city portrayed by Supriya Chaudhuri as Victory City functions as a space entirely built from words whose survival depends on language the way defeated people depend on it. [Chaudhuri 2023, 8]

Victory City distinguishes itself in modern literary discussion through its mixed literary structure. The text uses epic poetry to present postmodern metafiction apart from feminism when exploring mythology in a historical fantasy world. The text simultaneously analyzes while honoring the strength of storytelling methods. The text presents readers with a new way to perceive literary works by demonstrating their ability to fight against oppressive spiritual forces. Through Pampa's experiences, the novel depicts women's challenges along with memory transformation and cultural diversity's resilience.

The strength of Victory City in our current times results from its central commitment to pluralism because it resists letting dominant narratives originating from power control the cultural dialogue. Rushdie presents through his work three resistive elements against the observed cultural memory loss in the global world where myth functions as storytelling and fiction represents reality while poetry entails oppositional practices. Despite physical destruction, his writing demonstrates that human stories find refuge both within poetry and literary imagination and ceramic vessels.

REFERENCES:

1. Agarwal, Ramlal. *Victory City by Salman Rushdie*. 2023.
2. Ajeesh, R. «Victory City (2023) by Salman Rushdie Is a Feminist Historical Magical Realism Narrative.» *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 2023.
3. Amirthavarshini, R., and G. Bhuvaneshwari. «Redefining Herstory: A Feminist Reading of Salman Rushdie's Victory City.» *World Journal of English Language*, vol. 9, no. 1, 2023, pp. 1–7.
4. Chaudhuri, Supriya. «City of Words: Review of Salman Rushdie's Victory City.» *Biblio: A Review of Books*, Jan.–Mar. 2023, p. 8.
5. Yogalakshmi, D., and K. Vijayalakshmi. «The Gift of Writers in Animating the Past to the Present as Tales of Remembrance: A Comparative Study of Salman Rushdie's Victory City and Amitav Ghosh's Jungle Nama.» *World Journal of English Language*, vol. 9, no. 1, 2023, pp. 292–295.
6. Ochilov, Ulugbek Sayfulloevich. "Naturalistic Images In The Novel «Sister Carrie» By The American Writer Theodore Dreiser." *Scientific reports of Bukhara State University* 4.3 (2020): 179-183.
7. Ochilov, U. S. "Realizm oqiminig bir qismi bo'lgan magik realizm va uning tamoyillari." *European Journal of Interdisciplinary Research and Development* 13 (2023): 208-211.
8. Очиллов, Улугбек Сайфуллоевич. "Абдулла Қодирийнинг «Обид кетмон» қиссасида колхоз мавзуси ва унинг социалистик реализм адабий методида хослиги." *Gospodarka i Innowacje*. 23 (2022): 155-157.
9. Очиллов, Улугбек Сайфуллоевич. "Абдулла Қодирий ва Теодор Драйзернинг асарларида натурализм тамойиллари." *Editorial board* (2022): 650.
10. Очиллов, Улугбек. "Stiven Kingning «Doktor Uyqu» asarida mistik va real dunyo o'rtasidagi chegaralar." *Лингвоспектр* 1.1 (2025): 31-36.
11. Очиллов Улугбек Сайфуллоевич "Америка ёзувчиси Теодор Драйзернинг «Бахти қаро кепри» («sister carrie») романида натуралистик образлар. натуралистические образы в романе американского писателя теодора драйзера «сестра кепри» *naturalistic images in the novel «sister carrie» BY*.
12. Ochilov, Ulugbek. «Magik Realizmning «It» asarida real va mistik dunyolar o'rtasidagi chegaralar». *Lingvospektr*, vol. 2, no. 1, Mar. 2025, pp. 145-8, <https://lingvospektr.uz/index.php/Ingsp/article/view/399>.

UDC 82

THE CONCEPT OF LONELINESS IN "WHY I LIVE AT THE P.O." BY EUDORA WELTY

Qudratova Sitora Olimovna,

Doctoral student of Bukhara state university
s.qudratova0901@gmail.com

Abstract. Eudora Welty's short story *Why I Live at the P.O.* explores the theme of loneliness through its protagonist, sister, a woman who grapples with feelings of isolation and alienation within her family and society. This paper delves into how Welty uses narrative structure, character development, and symbolism to convey loneliness, providing a nuanced understanding of the emotional and psychological dimensions of solitude. The study examines the cultural and social implications of loneliness, as portrayed in the Southern United States, and how Welty's depiction of personal situation.

Keywords: central theme, loneliness, character development, psychological complexity, narrative voice, alienation.

КОНЦЕПЦИЯ ОДИНОЧЕСТВА В РАССКАЗЕ "ПОЧЕМУ Я ЖИВУ НА ПОЧТЕ" ЮДОРЫ УЭЛТИ

Аннотация. Рассказ Юдоры Уэлти "Почему я живу на почте" исследует тему одиночества через главную героиню, Сестру, женщину, которая борется с чувствами изоляции и отчуждения в семье и обществе. В данной работе рассматривается, как Уэлти использует структуру повествования, развитие персонажей и символизм для передачи одиночества, предоставляя нюансированное понимание эмоциональных и психологических аспектов уединения. Исследование анализирует культурные и социальные последствия одиночества, изображенные на юге Соединенных Штатов, и то, как изображение Уэлти личной изоляции перекликается с более широким человеческим опытом.

Ключевые слова: Центральная тема, одиночество, развитие персонажа, психологическая сложность, повествовательный голос, отчуждение.

YUDORA UELTINING "WHY I LIVE AT THE P.O." HIKOYASIDA YOLG'IZLIK TUSHUNCHASINING IFODASI

Annotatsiya. Yudora Ueltining "Why I Live at The P.O" hikoyasi yolg'izlik mavzusini bosh qahramon Opa misolida o'rganadi. U oilasi va jamiyatda yakkalanish hamda begonalashuv tuyg'ulari bilan kurashayotgan ayoldir. Ushbu ishda Ueltining yolg'izlikni ifodalash uchun hikoya tuzilishi, qahramonlar taraqqiyoti va ramziylikdan qanday foydalanishi tahlil etiladi. Bu esa yolg'izlikning hissiy va ruhiy jihatlarini nozik tushunishni ta'minlaydi. Tadqiqot AQSh janubida tasvirlangan yolg'izlikning madaniy va ijtimoiy oqibatlarini hamda Ueltining shaxsiy izolyatsiya tasviri kengroq insoniyat tajribasi bilan qanday uyg'unlashishini o'rganadi.

Kalit so'zlar: asosiy mavzu, yolg'izlik, xarakter rivojlanishi, psixologik murakkablik, hikoyachi ovozi, begonalashuv.

Introduction. Eudora Welty was born in Jackson, Mississippi, on April 13, 1909, She grew up with younger brothers Edward Jefferson and Walter Andrews. Her mother was a schoolteacher. Her family were members of the Methodist church Welty soon developed a love of reading She attended Central High School in Jackson In 1936, she published "The Death of a Traveling Salesman" in the literary magazine Manuscript, and soon published stories in several other notable publications including The Sewanee Review and The New Yorker. [4.12] She strengthened her place as an influential Southern writer when she published her first book of short stories, A Curtain of Green. she received the Pulitzer Prize for Fiction for her novel The Optimist's Daughter. Overall she wrote eight collections of short stories, five novels and essays during her lifetime. In Eudora Welty's short story *Why I Live at the P.O.*, was published in The Atlantic, on April, 1941 in the "The Curtain of Green" In this story loneliness is a central theme that informs the protagonist's decisions and worldview. Sister, the narrator, recounts her decision to leave her family and live at the local post office as a means of escaping the emotional isolation she feels within her household. Her decision to live alone reflects a

deeper psychological conflict, one that embodies the tensions between personal identity, familial expectations, and societal norms.

Literature Review. Loneliness, as a recurring theme in literature, has been examined from various perspectives and in different cultural contexts throughout history. Sociologist John Cacioppo defines loneliness not merely as physical solitude but as an emotional state marked by a perceived absence of meaningful social connections and relationships. [1.4] In literary works, loneliness often serves as a key component of character development, adding emotional depth and complexity to the narrative. For example, in William Faulkner's *As I Lay Dying*, characters grapple with both physical and emotional isolation, reflecting their internal struggles and psychological turmoil. Similarly, in J.D. Salinger's *The Catcher in the Rye*, the portrayal of Holden Caulfield's loneliness points to a larger existential crisis, encapsulating a deep sense of alienation from the world around him. Eudora Welty's treatment of loneliness in *Why I Live at the P.O.* offers a particularly nuanced exploration of the theme, as it is not merely an inevitable condition or emotional state, but rather the outcome of personal choices and the complex dynamics between individuals. Scholars, including Susan L. Roberson (1991), have pointed out that Welty frequently examines the tension between personal identity and familial obligations in her works, with *Why I Live at the P.O.* serving as a prominent example of this thematic focus. The story delves into the protagonist's relationship with her family and her subsequent desire for independence, highlighting the psychological complexity of loneliness. In this context, loneliness is not simply a passive result of external isolation but a self-imposed condition that arises from the protagonist's decision to withdraw from her family. This active choice emphasizes the emotional and psychological dimensions of loneliness as something rooted in personal agency and internal conflict, rather than just a passive experience of being alone. The story thus sheds light on how interpersonal relationships and individual decisions intertwine to create a multifaceted experience of isolation that extends beyond mere physical separation. [6.104]

Methodology. In the process of writing this article, I employed a qualitative research approach. This method proved to be invaluable in examining how the theme of loneliness is both constructed and represented in the story. The methodology centers around a close reading of the primary text, paying particular attention to aspects such as the narrative structure, the relationships between characters, and the use of symbolic elements throughout the story. To enrich and contextualize the analysis, I incorporated secondary sources, including scholarly articles, books, and psychological studies on the concept of loneliness. These sources provided a broader theoretical framework that helped deepen the understanding of the theme within the story. Throughout the analysis, I identified several key components that contributed to the exploration of loneliness in the narrative. One of the most important elements is characterization, where Sister's actions and dialogue reveal the profound sense of isolation she feels, allowing us to see how her emotional distance manifests in her behavior. Another significant aspect is the narrative Voice, with the first-person perspective playing a crucial role in conveying the protagonist's inner loneliness. This narrative choice allows readers to engage directly with Sister's emotional turmoil, offering an intimate view of her thoughts and struggles. Additionally, symbolism plays a pivotal role in the story, particularly the use of the post office. The post office functions as both a literal and symbolic space that represents emotional separation and alienation, underscoring Sister's desire to escape from her family's emotional neglect. Lastly, family Dynamics is a critical area of focus, as the ways in which Sister interacts with her family members highlight her emotional state and the tensions that contribute to her feelings of isolation. These elements collectively work together to enrich the analysis and offer a deeper insight into how loneliness is portrayed and understood within the narrative.

Discussion. In Eudora Welty's short story "Why I Live at the P.O.," the protagonist, Sister, is depicted as someone who feels deeply rejected and estranged within her own family. Throughout the narrative, Sister consistently portrays herself as the victim of ongoing mistreatment and neglect, which ultimately leads her to the conclusion that the only way to escape her family's dysfunction is to live alone at the post office. Her character is defined by a sense of bitterness and defensiveness, which underscores her emotional detachment and inability, or perhaps unwillingness, to form meaningful connections with those around her. The tensions between Sister and her family members, particularly her sister Stella-Rondo and their mother, serve as the emotional core of her sense of alienation. These strained relationships exemplify the psychological nature of loneliness: Sister's isolation is not simply a matter of physical distance but is deeply rooted in unresolved emotional scars and wounds.

For example, when Sister recounts the way her family has treated her, she states, "I guess they just don't see me. I was always the one that they thought they could count on for nothing." [4.98] This powerful statement encapsulates the very essence of loneliness as an emotional condition of being invisible—where one's presence is neither acknowledged nor valued. Sister's perception of being an outsider in her own family highlights the profound emotional weight behind her decision to leave and live separately. The first-person narrative voice

is essential in conveying Sister's profound isolation. Her internal monologue, brimming with sarcasm, frustration, and bitterness, reflects her emotional withdrawal and the constant need to rationalize her choice to distance herself from her family. The deeply subjective nature of her storytelling allows the reader to experience her emotional anguish firsthand, presenting her loneliness in its most raw and unrefined form. However, Sister's narrative is marked by unreliability, casting doubt on the extent of her victimization and whether she bears some responsibility for the dysfunction within her family. Her style of storytelling is one of constant self-justification, frequently enumerating her grievances with family members, which creates an emotional chasm between her and the people she claims to have been wronged by. This technique serves to emphasize the emotional rift between Sister and her relatives, further reinforcing the central theme of loneliness. The post office, where Sister chooses to live, functions as a potent symbol of both physical and emotional separation. Situated on the outskirts of town, the post office is portrayed as a transitional, liminal space—a place where Sister can withdraw from both her family and the societal pressures that weigh on her. Her decision to take up residence in this unconventional space represents her desire to break away from her past and construct an identity independent of the expectations imposed by her family. Ironically, the post office, a location intended for communication and connection, becomes the very setting for Sister's self-imposed exile. The institution of the post office, a place designed to facilitate exchange and interaction, thus takes on an ironic role in the story, symbolizing the breakdown in communication within Sister's family. Sister's fractured relationships with her family members also reflect broader themes regarding societal and gender expectations, particularly within the rural South. Her growing resentment toward her family, especially toward her sister Stella-Rondo, can be interpreted as a subtle critique of the traditional roles women are expected to adopt within the family structure. Sister's sense of isolation is further exacerbated by her failure or refusal to conform to these roles—she is neither the dutiful daughter nor the nurturing sister. This rejection of societal expectations heightens her sense of alienation, highlighting the pressures placed on individuals, particularly women, to adhere to familial and societal norms. Through her character, Welty illustrates that loneliness is not simply an emotional state but rather a complex, multifaceted experience shaped by family dynamics, personal identity, and societal pressures.

Results. Through a careful analysis of Sister's characterization, narrative voice, symbolism, and interactions with her family, it becomes evident that Welty portrays loneliness as a multifaceted psychological and social condition. Sister's sense of isolation is not simply the result of physical separation from others, but rather stems from deeper issues of emotional neglect and struggles with her personal identity. The post office, in this context, serves as both a literal and symbolic refuge—a space where she can escape from her family's emotional neglect. Yet, paradoxically, this place of physical retreat also underscores the inescapable nature of her inner loneliness, which persists despite her attempt to distance herself. Furthermore, the theme of loneliness in Welty's story is intricately shaped by the Southern cultural backdrop, where strong family bonds and societal expectations often impose rigid boundaries on individual expression and autonomy. In the context of this culture, Sister's decision to leave her family represents both an act of defiance against those constraints and a profound expression of unmet emotional need. This departure illustrates the complexities of personal isolation, revealing that such isolation is not only a response to familial rejection but also a reinforcement of the societal pressures that shaped her experiences. Sister's retreat into solitude reflects a deep yearning for self-definition outside the confines of familial duty and social conformity, ultimately highlighting how loneliness can be both a symptom and a product of the cultural and emotional expectations placed on individuals.

Conclusion. To conclude, in *Why I Live at the P.O.*, Eudora Welty skillfully delves into the complex and multifaceted nature of loneliness. Through the protagonist's personal narrative, the tensions within her family, and the symbolic significance of the post office, Welty creates a rich portrayal of how loneliness can manifest in both overt and subtle forms. The story suggests that loneliness is not merely a consequence of being physically alone but is often a reflection of deeper emotional isolation, miscommunication, and the inability to form meaningful connections with others. This emotional distance is not always visible on the surface but is often felt on a much more profound level, affecting the way individuals interact with the world around them. Through Sister's experiences, Welty shows that loneliness can arise from unresolved emotional conflicts, particularly within the family structure, where expectations, misunderstandings, and unmet needs create barriers to true intimacy. The story also provides insight into how these interpersonal dynamics reflect the broader societal forces at play, particularly in the context of the Southern family. By focusing on the Southern family dynamic, Welty encourages readers to consider how cultural and societal norms shape individual experiences of isolation. The family, as a microcosm of society, is both a source of comfort and a site of conflict, where the pressures to conform to certain roles can intensify feelings of alienation. In this way, the story not only examines the personal aspect of loneliness but also invites a reflection on the societal influences that contribute to it. In this exploration, Welty effectively shows that loneliness is a deeply

LITERARY CRITICISM

psychological experience that is shaped not only by personal choices but also by the larger cultural and familial structures individuals navigate. It is a condition that transcends physical separation, often taking root in the emotional and social fabric of one's relationships, making it all the more difficult to escape or overcome.

REFERENCES:

1. Cacioppo, J. T., & Patrick, W. (2008). *Loneliness: Human nature and the need for social connection*. W. W. Norton & Company.
2. Roberson, S. L. (1991). "The Isolation of Sister in Eudora Welty's *Why I Live at the P.O.*." *Studies in Short Fiction*, 28(3), 297-305.
3. Welty, E. (1941). *Why I Live at the P.O.* In *The Optimist's Daughter* (pp. 95-103). Harcourt Brace & Company.
4. "Eudora Welty Biography Archived September 21, 2016, at the Wayback Machine". PBS.org. Retrieved November 28, 2011.
5. Heitman, Danny (March–April 2014). "The Quiet Greatness of Eudora Welty". *Humanities*. Vol. 35, no. 2.
6. Welty, Eudora. "Why I Live at the P.O." *The Art Bin*. Retrieved June 23, 2013.
7. Qudratova, S., & Akramova, F. (2023). *Manifestation of the concept of "spiritual upbringing" in the modern life of the west*. *Talqin Va Tadqiqotlar*, 1(18). *извлечено от* <http://talqinvatadqiqotlar.uz/index.php/tvt/article/view/28>
8. Qudratova Sitara Olimovna. (2022). *Interpretation of spirituality in classical literature*. *Web of Scientist: International Scientific Research Journal*, 3(1), 17–22. <https://doi.org/10.17605/OSF.IO/SEHM4>
9. Qudratova Sitara Olimovna. (2023). *Sarah orn e jewet, m.e wilkins freeman the american story writers of xx century*. *International journal of social science & interdisciplinary research* ISSN: 2277-3630 *Impact Factor: 7.429, 12(05), 89–91. Retrieved from* <https://www.gejournal.net/index.php/IJSSIR/article/view/1767>

UO'K 82

O'TKIR HOSHIMOV ASARLARINING RUS TILIGA TARJIMASIDA MILLIY MENTALITET VA MADANIY REALIALARNING IFODA TOPISHI

Raxmatova Sabrina Otabek qizi,

Buxoro davlat universiteti Filologiya fakulteti talabasi

Taqrizchi: Buxoro davlat universiteti O'zbek tili va adabiyoti kafedrasi dotsenti

Ro'zigul Sadulloyevna Qodirova

sadulloyevna1991@gmail.com

Annotatsiya. Mazkur maqolada O'tkir Hoshimovning badiiy asarlarini rus tiliga tarjima qilish jarayonida milliy mentalitet va madaniy realialarning ifoda topish masalalari tahlil qilinadi. Asosan adibning tilga xos obrazlar, xalqona iboralar, maishiy leksika, diniy-tarixiy qadriyatlar va ijtimoiy ongda mustahkam o'rin olgan milliy obrazlar orqali milliy dunyoqarashni ifodalash uslublariga e'tibor qaratiladi. Tarjima jarayonida ushbu birliklarni saqlab qolish, muqobil ekvivalent topish yoki izohli bayon etish zaruriyati lingvokulturologik yondashuv nuqtayi nazaridan ko'rib chiqiladi.

Kalit so'zlar: O'tkir Hoshimov, tarjima, milliy mentalitet, madaniy realiyalar, lingvokulturologiya, ekvivalentlik, xalqona iboralar, izohli tarjima, milliy obraz, badiiy tafakkur.

ВЫРАЖЕНИЕ НАЦИОНАЛЬНОГО МЕНТАЛИТЕТА И КУЛЬТУРНЫХ РЕАЛИЙ В РУССКОМ ПЕРЕВОДЕ ПРОИЗВЕДЕНИЙ ОКИРА КАШИМОВА

Аннотация. В данной статье анализируются особенности выражения национального менталитета и культурных реалий в процессе перевода художественных произведений Откира Хошимова на русский язык. Основное внимание уделяется отражению национального мировоззрения через языковые образы, народные выражения, бытовую лексику, религиозно-исторические ценности и культурно значимые реалии, глубоко укоренившиеся в общественном сознании. Рассматриваются проблемы сохранения таких единиц в переводе, поиска адекватных эквивалентов или использования пояснительного перевода в рамках лингвокультурологического подхода. Анализ проводится на примере произведений "Дела мирские" и "Между двух дверей".

Ключевые слова: Откир Хошимов, перевод, национальный менталитет, культурные реалии, лингвокультурология, эквивалентность, народные выражения, пояснительный перевод, национальный образ, художественное мышление.

EXPRESSION OF NATIONAL MENTALITY AND CULTURAL REALITIES IN THE RUSSIAN TRANSLATION OF OTKIR KASHIMOV'S WORKS

Abstract. This article analyzes the representation of national mentality and cultural realia in the process of translating the literary works of O'tkir Hoshimov into Russian. The focus is on how national worldview is conveyed through culturally marked language, idiomatic expressions, domestic vocabulary, religious and historical values, and socially embedded images. The study discusses the necessity of preserving such units during translation, finding proper equivalents, or applying explanatory translation methods from a linguocultural perspective. The analysis is based on Hoshimov's works such as "The Affairs of the World" and "Between Two Doors."

Keywords: O'tkir Hoshimov, translation, national mentality, cultural realia, linguoculturology, equivalence, idiomatic expressions, explanatory translation, national imagery, artistic thinking.

Kirish. Tarjima faoliyati nafaqat tildan tilga so'z ko'chirish jarayoni, balki ikki xalq madaniyati, tarixiy tafakkuri va milliy ongining murakkab o'zaro muloqoti sifatida talqin etiladi. Ayniqsa, badiiy tarjima jarayonida muallif yaratgan obrazlar, xalqona iboralar, mentalitetga xos ifodalar, diniy-ma'naviy tasavvurlar va tarixiy qatlamlar boshqa tilga ko'chirilganda, ular oddiy leksik almashtirish bilan emas, balki mazmunni, milliy ruhni va estetik zaminni to'liq saqlab qolgan holda talqin etilishi lozim bo'ladi. O'zbekiston adabiyotida o'ziga xos milliy ruh, xalqona obraz va ijtimoiy ongni ifodalovchi yetuk adiblardan biri O'tkir Hoshimov hisoblanadi. Uning asarlarida aks etgan turmush falsafasi, oddiy inson hayotiga xos ruhiy kechinmalar, murosasizlik va mehr-oqibat aksariyat hollarda milliy tafakkur bilan uyg'un holda shakllangan. Shunday bo'lsa-da, ushbu badiiy qatlamni rus tiliga tarjima qilish jarayonida ma'naviy boylik va madaniy realialarning saqlanib qolishi har doim ham o'z-o'zidan kechavermaydi.

Milliy mentalitet va madaniy realiyalarni boshqa tilda ifodalashda tarjimon faqatgina til vositachisi emas, balki madaniyatlararo aloqani ta'minlovchi ijtimoiy-psixologik vositachi sifatida qaraladi. Aynan shunday hollarda lingvokulturologik yondashuv muhim ahamiyat kasb etadi. Bu yondashuv orqali tarjimon har bir iboraning ortidagi madaniy, tarixiy va ijtimoiy kontekstni tushunib, uni maqsadli auditoriyaga muvofiq tarzda yetkazishga harakat qiladi. O'tkir Hoshimovning "Dunyoning ishlari" va "Ikki eshik orasi" kabi asarlari milliy qadriyatlar, ona tilining emotsional boyligi va xalqona obrazlarga boy bo'lganligi sababli, bu asarlarni tarjima qilishda lingvistikdan tashqari madaniy muvofiqlashtirish muammosi ham yuzaga chiqadi. Ushbu maqolada ayni muammolar chuqur tahlil qilinib, tarjima jarayonida milliy tafakkur va madaniy qatlamlarni saqlab qolishning lingvokulturologik mexanizmlari ko'rib chiqiladi.

O'rganilganlik darajasi. Tarjima nazariyasi va lingvokulturologiya sohalarida milliy mentalitet va madaniy realiyalarning boshqa tilda ifodalanish muammosi ko'plab xorijiy va mahalliy olimlarning ilmiy izlanishlarida keng yoritilgan. Jumladan, tarjima faoliyatining madaniyatlararo kommunikatsiya vositasi sifatida o'rganilishi Y. Naida, E. Zhatkin, G. Vermeer, L.S. Barkhudarov, V.N. Komissarov kabi mutaxassislar izlanishlarida asosiy nazariy yo'nalish sifatida qaralgan. Ularning tadqiqotlarida tarjimada ekvivalentlik, adaptatsiya va interpretatsiya jarayonlarining madaniy kontekst bilan bevosita bog'liqligi alohida ta'kidlanadi.

Milliy madaniyatga xos birliklarning tarjimasida yuzaga keladigan semantik uzilishlar, ekvivalent topishda yuz beradigan interpretatsion muammolar haqida E. Etkind, A.V. Fedorov, I.S. Alekseeva va N.K. Garbovskaya tomonidan chuqur tahliliy fikrlar ilgari surilgan. Ularning qarashlariga ko'ra, badiiy matnda mavjud madaniy va mintaqaviy birliklar tarjimonda nafaqat lingvistik bilim, balki sotsiokultural kompetensiyani ham talab qiladi. Xususan, xalqona iboralar, diniy-axloqiy qadriyatlar va milliy tarix bilan bog'liq realiyalar boshqa tilga o'tkazilganda, ular o'zbek xalqining tafakkuriga xos semantik yuklamani saqlab qolishi kerak.

Mahalliy ilmiy adabiyotlarda ham bu muammo yengil o'tilib ketilmagan. Jumladan, G.S. Saidova, Z.M. Raxmonqulova, M.K. To'ychiyev va boshqa tarjima mutaxassislari tomonidan milliy o'zlik, madaniy konnotatsiyalar va tarjima jarayonidagi semantik ekvivalentlik masalalari ko'tarilgan. Ular O'zbekiston adabiyotining rus tiliga tarjima qilinishi davomida yuzaga keladigan lingvistik va kulturologik tafovutlarni aniq misollar asosida tahlil qilgan. Shuningdek, O'tkir Hoshimovning asarlari tarjimasida yuzasidan individual tahlillar mavjud bo'lsa-da, bu asarlardagi milliy mentalitet va madaniy realiyalarning tarjima jarayonida qanday ifoda topayotganini lingvokulturologik yondashuv asosida tizimli o'rganish hali to'liq amalga oshirilmagan.

Muhokama. Tarjima jarayonida milliy mentalitet va madaniy realiyalarning ifoda topishi nafaqat til vositasida, balki xalqning madaniy tafakkuri, tarixiy tajribasi va ijtimoiy ongini o'zida mujassam etgan semantik birliklarning adekvat tarzda yetkazilishiga bog'liqdir. Ayniqsa, O'tkir Hoshimov ijodida bunday birliklar ko'plab uchraydi: xalqona iboralar, diniy-taqvodor qadriyatlar, o'zbek oilasiga xos ijtimoiy rollar, tarixiy-estetik obrazlar va hayotiy kinoya bilan boyitilgan xalq tilidagi ifodalar. Bularni rus tiliga tarjima qilishda nafaqat til sathi, balki madaniy kontekst ham diqqat bilan hisobga olinishi kerak. Chunki, madaniy realiyalar har doim ham boshqa til va madaniyatda tayyor ekvivalentga ega bo'lavermaydi.

Shu bois tarjimonlar ko'pincha uch xil yondashuvdan foydalanadilar: to'g'ridan-to'g'ri ekvivalent qidirish, funksional moslik asosida bayon qilish yoki izohli tarjima orqali ma'no berish. O'tkir Hoshimovning "Ikki eshik orasi" romanida uchraydigan "nasib" so'zi, "boqiy dunyo", "halollik bilan topilgan rizq" kabi diniy-ma'naviy birliklar rus tilida faqat leksik darajada emas, balki madaniy jihatdan ham tushunarli bo'lishi uchun izohli yondashuvni talab qiladi. Xuddi shunday, xalqona iboralar — masalan, "yo'lini bersin", "duosi o'tgan odam" kabi tushunchalar ham rus tiliga faqat literal tarjima bilan emas, balki madaniy anglatmalar asosida ko'chirilishi kerak.

Muhokamada alohida ta'kidlash lozimki, tarjima jarayonida ushbu madaniy birliklar o'zbek xalqining turmush tarzini, ijtimoiy o'zaro munosabatlar tizimini va qadriyatlar zanjirini ifodalaydi. Agar ular noto'g'ri yoki yuzaki tarjima qilinsa, asarning badiiy qatlami, estetik ruhi va muallif pozitsiyasi sezilarli darajada yo'qoladi. Shu sababli, tarjimon oddiy vositachi emas, balki madaniy ruhni saqlovchi, ko'prik vazifasini bajaruvchi ijodkor sifatida namoyon bo'ladi. Bu holatda tarjimonning lingvokulturologik saviyasi, o'zbek mentalitetiga bo'lgan ichki sezgirligi va rus madaniyatini chuqur anglash salohiyati hal qiluvchi rol o'ynaydi.

Shu nuqtayi nazardan qaraganda, tarjima nafaqat so'zlarni almashtirish, balki dunyoqarashlar, qadriyatlar va madaniy xotirani bir kontekstdan boshqasiga o'tkazishdir. O'tkir Hoshimov asarlarining tarjimasida ana shu jihatlarni chuqur yoritishda va milliy o'zlikni xalqaro adabiy makonga olib chiqishda muhim vosita bo'lib xizmat qiladi.

O'tkir Hoshimovning asarlari o'zbek xalqining milliy mentaliteti, ma'naviy qadriyatlari va kundalik turmush tarzi bilan chuqur bog'liq bo'lib, tarjima jarayonida aynan shu jihatlarni saqlab qolish eng katta qiyinchiliklardan biridir. Asarlarda uchraydigan xalqona iboralar, o'zbekona muomala madaniyati, diniy va

tarixiy obrazlar, oilaviy an'analar, mehr-oqibatga asoslangan ijtimoiy munosabatlar va ona tiliga xos hissiy rang-baranglik — bularning barchasi Hoshimov uslubining ajralmas qismidir. Biroq rus tiliga tarjima qilinayotganda ushbu lingvokulturologik birliklar ko'pincha to'liq ekvivalent topolmaydi yoki izohlovchi kontekst orqali berilishi talab etiladi.

Tarjima davomida muallif uslubining obrazlilik, xalq og'zaki ijodiga xos uslublar, jumladan, maqollar, matal va iboralarning to'g'ridan-to'g'ri o'g'irinishi ularning semantik zaminini yo'qotish xavfi bilan bog'liq. Shu sababli tarjimon madaniyatlararo tafakkur darajasida muvozanatni saqlagan holda milliy obrazlarning mantiqiy-ma'naviy zaminini anglab yetishi lozim bo'ladi. Masalan, "Dunyoning ishlari" yoki "Ikki eshik orasi" asarlaridagi badiiy tafakkur va hayot falsafasi o'zbek xalqining an'anaviy dunyoqarashini aks ettiradi, rus tilidagi ekvivalentda esa bu konnotatsiyani saqlab qolish faqatgina strukturaviy tarjima orqali emas, balki lingvokulturologik yondashuv vositasida amalga oshiriladi.

Tahlil va natijalar. O'tkir Hoshimov asarlari rus tiliga tarjima qilinganda, milliy mentalitet va madaniy realiyalarni to'laqonli yetkazish masalasi murakkab va ko'p qirralidir. Tahlil natijalariga ko'ra, tarjimonlarning asosiy e'tibori voqealarning mazmuniy mantig'i va kontekstual anglanishiga qaratilgan bo'lsa-da, ayrim hollarda mahalliy kolorit, tilning emotsional ohangi va milliylik ifodasi yetarli darajada saqlanmagan. Jumladan, "Daftar hoshiyasidagi bitiklar", "Bahor qaytmaydi" kabi asarlarda o'zbekona odob-axloq me'yorlari, oilaviy munosabatlardagi iliqlik va qadr-qimmat mezonlari ba'zan neytral tarjima shakllariga almashtirilgan.

Shuningdek, madaniy realiyalar — masalan, milliy taomlar, urf-odatlar, o'zbekcha iboralar yoki xalqona kinoyalar tarjimada to'g'ridan-to'g'ri ko'chirilmasdan, umumlashtiruvchi yoki o'quvchiga tanish ekvivalentlar bilan almashtirilgan. Bu esa o'quvchining asar muhitiga to'liq sho'ng'ishini qiyinlashtiradi. Ayniqsa, dialoglar va tilga oid o'yinlar rus tilida berilayotganda milliy rang-baranglik soddalashtirilganligi ko'zga tashlanadi.

Shu bilan birga, ayrim tarjimalarda tarjimonlar tomonidan zarur izohlar berilishi, qo'shib o'tilgan so'zbayonlar yoki izohli eslatmalar milliy mentalitetni tushinishda yordamchi vosita bo'lib xizmat qilgan. Bu holat tarjimada faqat lingvistik emas, balki madaniy interpretatsiya uslubidan ham foydalanilganini ko'rsatadi. O'tkir Hoshimovning lirik obrazlar yaratish mahorati, xalqona til ohangi, hayotiylik va ijtimoiy keskinlikni beruvchi ifoda vositalarining ko'plab hollarda tarjimada pasayib ketgani, asarning badiiy kuchini to'liq ochib bera olmaganini ko'rsatadi.

Xulosa qilib aytganda, O'tkir Hoshimov asarlarining rus tilidagi tarjimalarida milliy mentalitetni yetkazish jarayonida ayrim realiyalarni adekvat uzatishda madaniyatlararo tafovutlar va til vositalarining chegaralari muhim rol o'ynagan. Bu esa tarjima sifatiga va o'quvchi tomonidan milliylikni qabul qilish darajasiga bevosita ta'sir ko'rsatgan.

Shuningdek, "Bahor qaytmaydi" asarining rus tiliga tarjima qilingan variantida qahramonlar orasidagi dialoglarda uchraydigan o'zbekona kinoya va hikmatli iboralar ko'pincha to'g'ridan-to'g'ri tarjima qilingan, natijada ularning emotsional ta'sir kuchi pasaygan. Masalan, "Odanning oti chiqmasin, chiqqanda toy bo'lsin" kabi xalq maqollarining o'rniga rus tilida berilgan ekvivalentlar ko'p hollarda o'zbek xalqona tafakkurini yetkazib bera olmagan. Bu esa milliy mentalitetning tarjima mobaynida "yupqalashishiga" olib kelgan.

Bundan tashqari, "Daftar hoshiyasidagi bitiklar" asaridagi xalqona kinoyalar, jamiyatdagi kinik holatlarga nisbatan satirik munosabatlar va hayotiy istehzolarning tarjimada oddiy ifodalarga aylantirilgani kuzatiladi. Bu esa asarning o'zbek o'quvchisida uyg'otadigan ichki rezonansini rus o'quvchisi uchun susaytiradi. Ayniqsa, "Boboning o'g'irlari" singari parchalar milliy tarbiya tizimini, qadriyatlar zaminini ifodalovchi muhim diskurslar bo'lib, ularni tarjima qilishda lingvistik izohlar yoki madaniy kontekstga ega qo'shimcha sharhlar yetarlicha berilmagan.

Ba'zi hollarda tarjimonlar milliy koloritni saqlab qolishga harakat qilgan. Masalan, "Shoshilinch xat" asarida o'zbek to'y marosimlari, uyda o'tkaziladigan duolar, ayollarning o'zaro muloqotlari kabi holatlarda milliy muhitni qayta yaratish uchun kursivli izohlar, skobkali tushuntirishlar yoki parantezlar orqali original matnning ruhini saqlashga intilgan. Bu hol tarjimaning faqat tildagi emas, balki madaniy adaptatsiya bosqichidan ham o'tganini ko'rsatadi.

Tarjimada kuzatilgan yana bir muhim jihat — bu leksik tafovutlar. O'zbek tilidagi "qorako'z", "tushlik", "bolajon", "kuyovbola", "mahalla", "dugona" kabi ijtimoiy-madaniy yuklamaga ega so'zlar rus tiliga o'g'irilganida ba'zida bevosita, ba'zida esa umumiy tushunchalarga almashtirilgan. Bu esa O'tkir Hoshimov yaratgan ijtimoiy portretlarning milliy xususiyatini to'liq ifodalashda ma'lum darajada cheklov tug'dirgan.

Shu jihatdan, tarjimada lingvomadaniy ekvivalentlik tamoyilining to'laqonli qo'llanilmaganini aytish mumkin. Milliy mentalitetni aks ettiruvchi o'zbek tilidagi iboralar, muomala madaniyati va xarakteristik dialoglar — o'zbek o'quvchisi uchun odatiy, ammo rus tilidagi o'quvchi uchun begona bo'lishi mumkin. Bu esa kross-madaniy tarjima (cross-cultural translation) sohasining dolzarb muammolari qatoriga kiradi.

Xulosa. Oʻtkir Hoshimov asarlari — oʻzbek xalqining milliy tafakkuri, ruhiyati va madaniy qadriyatlarini chuqur aks ettiruvchi badiiy manbalardir. Ularning rus tiliga tarjimasini jarayonida lingvistik va madaniy tafovutlar muayyan qiyinchiliklarga sabab boʻlayotgani aniqlandi. Tahliliy tahlillar shuni koʻrsatadiki, tarjimalarda koʻplab milliy realiyalar — xalq maqollari, kinoyalar, odob-axloq meʼyorlari va ijtimoiy urf-odatlar — toʻlaqonli saqlanmagan, baʼzida soddalashtirilgan yoki umumlashtirilgan shakllarda berilgan.

Bu holat oʻquvchi ongida asarning asl milliy ruhidan ayrilishi, kontekstni toʻliq idrok qilmaslik holatlariga olib keladi. Shunga qaramay, baʼzi tarjimonlar tomonidan qoʻllanilgan izohli sharhlar, madaniy adaptatsiya usullari va tanlangan ifoda vositalari original asar muhitini rus tilida qisman boʻlsa-da saqlashga xizmat qilgan.

Shunday qilib, Oʻtkir Hoshimov asarlarini boshqa madaniyat vakillariga yetkazishda nafaqat tarjimaning lingvistik toʻgʻriligiga, balki madaniy ifoda vositalarining ekvivalentligini taʼminlashga ham alohida eʼtibor qaratish lozim. Bu esa milliy adabiyotning xalqaro miqyosdagi idrok darajasini oshiradi va oʻzbek adabiy tafakkurining madaniyatlararo aloqadagi oʻrnini mustahkamlaydi.

Tavsiyalar:

1. Tarjimonlar uchun lingvokulturologik tayyorgarlik muhim ahamiyat kasb etadi; ular tarjima qilayotgan matndagi milliy realiyalarni tushunish va boshqa til kontekstida yetkazish qobiliyatiga ega boʻlishi zarur.
2. Izohli tarjima, stilistik moslashtirish va adaptatsiya uslublaridan foydalanish orqali milliy obraz va qadriyatlarni oʻquvchiga tushunarli va taʼsirchan tarzda yetkazish lozim.
3. Tarjimaning matn osti (subtextual) maʼnolarini saqlab qolish, yaʼni milliy xotira, ruhiy-estetik qatlam, xalqona falsafa va badiiy tafakkurni mos kontekstda ifoda etish ustuvor vazifa boʻlishi kerak.
4. Milliy mentalitet va madaniy tafakkurni saqlashda kontekstual moslikni taʼminlovchi parallel tushunchalar (madaniy analoglar) topilishi kerak, ayniqsa ijtimoiy rollar va marosimlarga oid tasvirlarda.
5. Tarjima faoliyatida tanqidiy tahlil va lingvistik monitoring tizimi joriy etilishi, yaʼni tarjima mahsulotlari mutaxassislar tomonidan baholanib, milliylikni ifoda qilish darajasi aniqlanishi zarur.

ADABIYOTLAR:

1. Hoshimov Oʻ. *Ikki eshik orasi*. — Toshkent: “Sharq”, 2013. — 240 b.
2. Hoshimov Oʻ. *Dunyoning ishlari*. — Toshkent: “Yozuvchi”, 2006. — 316 b.
3. Barkhudarov L.S. *Yazyk i perevod (Voprosy obshchey i chastnoy teorii perevoda)*. — M.: *Mejdunarodnye otnosheniya*, 1975. — 240 s.
4. Komissarov V.N. *Teoriya perevoda (lingvisticheskie aspekty)*. — M.: *Nauka*, 1990. — 253 s.
5. Etkind E. *Energiya zabluzhdeniya: o poetike perevoda*. — M.: *Progress*, 1980. — 192 s.
6. Alekseeva I.S. *Vvedenie v perevodovedenie*. — SPb.: *Soyuz*, 2004. — 384 s.
7. Garbovskij N.K. *Teoriya perevoda*. — M.: *Izd-vo MGU*, 2004. — 338 s.
8. Vermeer H.J. *Skopos and Commission in Translational Action*. — In: *Readings in Translation Theory*. — London: *Routledge*, 1989. — pp. 173–187.
9. Saidova G.S. *Badiiy matn tarjimasida milliylikning ifodalanishi*. — Toshkent: *Fan va texnologiya*, 2018. — 148 b.
10. Raxmonqulova Z.M. *Lingvokulturologik yondashuv asoslari va tarjima amaliyoti*. — Buxoro: *Ilm ziyo*, 2021. — 132 b.
11. Toʻychiyev M.K. *Tarjima jarayonida madaniy realiyalarning ifodalanishi*. — Samarqand: *Jamiyat*, 2020. — 156 b.
12. Hoshimov, Oʻ. (2001). *Ikki eshik orasi*. Toshkent: Sharq, 208 b.
13. Hoshimov, Oʻ. (2002). *Dunyoning ishlari*. Toshkent: Oʻzbekiston, 320 b.
14. Karimov, N. (2008). *Adabiy tarjima nazariyasi va amaliyoti*. Toshkent: Fan, 176 b.
15. Komissarov, V.N. (1990). *Teoriya perevoda*. Moskva: Vysshaya shkola, 253 s.
16. Sdobnikov, V.V. & Petrova, O.V. (2018). *Lingvokulturologiya i perevod*. Moskva: Flinta, 294 s.
17. Gʻafforov, N. (2014). *Til va tafakkur uygʻunligi*. Toshkent: Akademnashr, 212 b.
18. Newmark, P. (1988). *A Textbook of Translation*. London: Prentice Hall, 292 p.
19. Baker M. (2011). *In Other Words: A Coursebook on Translation*. London: Routledge, 330 p.
20. Qosimova M. (2021). “Oʻzbek badiiy nasrining tarjima muammolari”, *Filologiya masalalari*, №1, Buxoro: BDU, 122–127 b.
21. Kopylenko M.M. (2003). *Natsionalnaya spetsifika teksta i perevod*. Kiev: Naukova Dumka, 188 s.

UO'K 82

DEN BRAUNNING "FARISHTALAR VA IBLISLAR" ("ANGELS AND DEMONS") ASARIDAGI RAMZLARNING INTERTEKSTUAL TAHLILI

Sadikova Dildora Nizomovna,

Navoiy davlat universiteti, Ingliz tili amaliy fanlar kafedra o'qituvchisi
dildora.@nspi.uz

ORCID: <https://orcid.org/0009-0008-9762-9484>

Annotatsiya. Ushbu tadqiqot Den Braunning "Farishtalar va Iblislar" asarida Illuminati va Vatikan orqali ilm va din o'rtasidagi ramziy ziddiyatni o'rganadi. Ambigram, antimateriya va "Hamma Narsani Ko'ruvchi Ko'z" kabi belgilar ilmiy taraqqiyot va diniy dogmalarning qarama-qarshiligini ifodalaydi. Illuminatining "Yangi Dunyo Tartibi" (Novus Ordo Seclorum) g'oyasi Lyutsifer ta'limotiga asoslanib, ilmiy bilimni e'tiqoddan ustun qo'yadi. Olim Leonardo Vetraning o'ldirilishi bu qarama-qarshilikni va Illuminatining zulmga qarshi qaytishi mumkinligini ko'rsatadi. Qadimiy, Mason va zamonaviy manbalarning intertekstual tahlil orqali Braunning ramzlarni kuch va aql-e'tiqod kurashi uchun qanday qayta ishlaganligini tahlil qiladi.

Kalit so'zlar: illuminati, Vatikan, ilm va din, ramzlar, farishtalar va iblislar, yangi dunyo tartibi, antimateriya.

INTERTEXTUAL ANALYSIS OF SYMBOLS IN DAN BROWN'S "ANGELS AND DEMONS" ("FARISHTALAR VA IBLISLAR")

Abstract. This study examines how the Vatican and the Illuminati in Dan Brown's *Angels & Demons* represent the symbolic conflict between science and religion. In order to clarify their dual meanings of religious doctrine and scientific advancement, the study looks at three important symbols: the ambigram, antimatter, and the "All-Seeing Eye." The Vatican stands for traditional Christendom, while the Illuminati's pursuit of a "New World Order" (Novus Ordo Seclorum) embodies the Luciferian philosophy, which prioritises empirical knowledge over faith. The clash between these ideologies and the potential resurgence of the Illuminati as a form of retaliation for the historical persecution of intellectuals is brought to light by the assassination of physicist Leonardo Vetra. In order to demonstrate how Brown's story recontextualises esoteric symbols to challenge institutional authority and the ongoing struggle between reason and faith, the study uses intertextual analysis of ancient, Masonic, and modern references.

Keywords: illuminati, Vatican, science vs. religion, symbolism, angels & demons, new world order, antimatter.

ИНТЕРТЕКСТУАЛЬНЫЙ АНАЛИЗ СИМВОЛОВ В ПРОИЗВЕДЕНИИ ДЕНА БРАУНА "АНГЕЛЫ И ДЕМОНЫ" ("ANGELS AND DEMONS")

Аннотация. В этом исследовании рассматривается, как Ватикан и иллюминаты в романе Дэна Брауна "Ангелы и демоны" представляют символический конфликт между наукой и религией. Чтобы прояснить их двойственное значение, связанное с религиозной доктриной и научным прогрессом, в исследовании рассматриваются три важных символа: амбиграмма, антиматерия и "Всевидающее око". Ватикан выступает за традиционный христианский мир, в то время как стремление иллюминатов к "Новому мировому порядку" (Novus Ordo Seclorum) воплощает философию Люцифера, которая ставит эмпирические знания выше веры. Столкновение между этими идеологиями и потенциальным возрождением иллюминатов как формы возмездия за исторические преследования интеллектуалов стало очевидным после убийства физика Леонардо Ветра. Чтобы продемонстрировать, как история Брауна переосмысливает эзотерические символы, бросая вызов институциональной власти и непрекращающейся борьбе между разумом и верой, в исследовании используется интертекстуальный анализ древних, Массонских и современных ссылки.

Ключевые слова: иллюминаты, Ватикан, наука против религии, символизм, Ангелы и Демоны, Новый мировой порядок, антиматерия.

Kirish. Amerika yozuvchisi Den Braun (Dan Brown) o'zining kitoblari bilan dunyo kitobxonlariga tanildi. Uning romanlari xazina izlash ortidan qiziqarli sarguzasht voqealarga boyitilgan. Asarlariga asosiy

qahramon sifatida tanlagan Garvard universiteti ramzshunos olimining ketma-ket voqeyliklari dunyo ahlini muhokamaga chorladi. Langdon ketma- ketlikning birinchi kitobi bu *"Angles and Demons"* (Farishtalar va Iblislar) 2000, ikkinchisi *Da Vinci Code* (Da Vinche siri) 2003, *The Lost symbol* (yo'qolgan ramz) 2009, *Inferno* 2013, *Origin* (Ibtido) 2017, va bu kitoblar asosida kinofilmlar ishlangan. Robert Langdon romanlari nasroniy mavzulari va tarixiy badiiy adabiyot bilan chuqur bog'liq bo'lib, shu sababli bahs-munozaralarga sabab bo'ldi. Braun o'zining veb-saytida kitoblari nasroniylikka qarshi emasligini va u o'zining "doimiy ruhiy izlanishlarda" ekanligini ta'kidlaydi.[1] U "Da Vinchi siri" kitobi *"ruhiy muhokama va munozaralarni rag'batlantiruvchi ajoyib hikoya"* ekanligini aytadi va kitobdan *"o'z iymonimizni o'ylab ko'rish va tadqiq qilish uchun ijobiy katalizator"* sifatida foydalanish mumkinligini taklif qiladi.[2]

Den Braunning "Farishtalar va Iblislar" (2000) asarida **Illuminati** va Vatikan o'rtasidagi uzoq yillik ziddiyat tasvirlangan. Kitobda ilm-fan va din vakillari o'rtasidagi asrlar davom etgan kurashning tarixiy kontekstini tushunishda muhim rol o'ynaydigan diniy va tarixiy ramzlar keltirilgan. Kitobda haqiqiy hayotdagi tipograf Jon Langdon tomonidan yaratilgan bir nechta ambigramlar mavjud. "Farishtalar va iblislar" va "Illuminati" dizaynlari bilan bir qatorda, kitobning nomi ham qattiq muqovali nashrning muqovasida va yumshoq muqovali versiyalarning ichki qismida ambigram sifatida taqdim etilgan. Bundan tashqari, kitobda *"Yer"*, *"Havo"*, *"Olov"* va *"Suv"* so'zlarining ambigramlari ham keltirilgan bo'lib, bu kitobning mashhurligi tufayli ambigramlar san'atini omma e'tiboriga havola etishga xizmat qilgan. Kitobda tilga olingan "Illuminati olmosi" to'rt elementning olmos shaklida joylashtirilgan ambigramidir.

Adabiyotda ramziylik – shaxsiy tushunish yoki xayollarni ifodalashda bilvosita mazmunli ishorlar va eslatmalarning asosiy ahamiyatini ta'kidlovchi usul hisoblanadi. Unda belgi va ramzlar – ya'ni so'zlar, joylar, qahramonlar yoki predmetlar, ular oddiy ma'nodan tashqari ma'nolarga ega – tovush, hissiyot, rang hamda moddiy va ruhiy olamlar o'rtasidagi nozik bog'lanishlarni uyg'otish uchun ishlatiladi. Ramzlar adabiyotdagi majoziy ifodalardir. Simvolizm adabiyotda ahamiyatli rol o'ynaydi, chunki "simvolizm jiddiy badiiy adabiyotning eng muhim tomonlaridan biridir"[4]

Asosiy qism. Ramz tushunchasi aniq chegaralanmagan bo'lib, ular polesemantik hodisada o'quvchining tushunishga va tasavvuriga bog'liqdir. Postmodern adabiyotining uslubiga hos bo'lgan qisqa boblar va noan'anaviy hikoya, sir va jumboqlar muallif D.Braun asarlarida keng uchraydi ushbu ramzlar (symbols) muallif asarlarida ham muhim ahamiyat kasb etibgina qolmasdan, ular asarning voqea rivojida va syujetlarning qiziqarli bo'lishida ham katta rol o'ynaydi. [5] Ramzlar, garchi o'zlari ham qiziqarli bo'lsa-da, undan ham kengroq, chuqurroq, balandroq va murakkabroq g'oyalar, qarashlar va amaliyotlarni ifodalaydi yoki ularga ishora qiladi. Aynan shu noaniqlik Robert Lengdonning ilmiy izlanishlariga sir va joziba bag'ishlaydi. Uning qadimiy belgilarning ma'nosini bilishi, jinoyatlarni ochishda detektiv sifatida ishlashiga imkon beradi.

Robert Langdon, Garvardagi diniy va tarixiy ramzshunoslik professori, Yevropa yadroviy tadqiqotlar markazi CERNga o'ldirilgan fizikning ko'kragiga tang'a qo'yilgan sirli ramzni tahlil qilishda yordam beradi. Juda kuchli portlovchi antimateriya o'g'irlangan va yangi papa bo'lishi mumkin bo'lgan to'rt kardinal asirga olinganligi sababli, Illuminati, bir vaqtlar yo'q bo'lib ketgan deb hisoblangan tashkilot, katolik cherkovi tomonidan ilm-fan vakillariga qilingan hamma zulmlardan qasos olish uchun qaytganmi degan taxminlar mavjud.

Hikoya rivojlanar ekan, ma'lum bo'ladiki, Illuminati yetakchisi Yanus taxallusi ostidagi Kamerlengo va uning yordamchisi Hassasin barcha o'g'irliklar va qotilliklarning asl sababchisidir. Bundan tashqari, Langdon "Nur yo'li" bo'ylab uchraydigan turli xil pagan va okkult ramzlarni, masalan, bir dollarlik banknotdagi "Hamma narsani ko'ruvchi ko'z" va ibtidoiy elementlarning ambigrammalarini tushuntirish vazifasiga duch keladi.

Biroq, Langdon Vatikan atrofidagi muhrlangan qabrlar, xavfli katakombalar, tashlandiq soborlar va eng maxfiy xaziralardan o'tib, ularning tarixiy va diniy kontekstlaridan foydalangan holda bu ramzlarning ma'nolarini mohirona tushuntiradi. Ushbu ramzlar va ularning ma'nolari romanda tasvirlangan ilm-fan va din o'rtasidagi uzoq davom etgan ziddiyatni tushunishda hal qiluvchi ahamiyatga ega.

Dan Braunning "Farishtalar va Iblislar" (2000) romanida ramzlar asosiy o'rin tutadi, chunki yozuvchi syujet davomida turli tarixiy va diniy belgilarni qo'llagan. Dinni va ilm-fanni yarashtirishga urinayotgan maxfiy tashkilot – Illuminati, qasos olish maqsadida Vatikanga kirib borgan. Ushbu tadqiqot ishi romandagi ramzlar va ularning ma'nolarini asosiy qahramon, diniy va tarixiy ramzshunos professor Robert Langdon nuqtai nazaridan o'rganishga harakat qiladi.

Roman professor Langdonning ertalab Yevropa zarralar tadqiqot instituti (CERN) direktori Maksimilian Kolerning xabari bilan uyg'onishi bilan boshlanadi. Keler Langdonga CERNning eng taniqli olimlaridan biri – Leonardo Vetra g'alati sharoitda qo'pol tarzda o'ldirilganligi haqida xabar beradi. Keler Langdonga faks yuboradi, unda boshi 180 daraja burilib, yuzi yerga qaratilgan holda yotgan yalang'och, o'ldirilgan odam –

Leonardo Vetraning tasviri bor. Uning ko'ragida esa sirli belgi ko'rinadi. Robert bu belgini darhol anglaydi – bu ambigram, qadimiy "Illuminati" mazhabi ramzidir. Bu atama oliy manbadan to'g'ridan-to'g'ri yorug'likka ega bo'lganlar yoki inson bilimi orqali ulkan hikmatga ega bo'lganlarni anglatadi. Illuminati tarixan buyuk mutafakkirlardan iborat bo'lgan Uyg'onish davri jamiyati sifatida tasvirlanadi. Ularning safiga fizika sohasidagi ixtirolari va asarlari bilan davrining yetakchisiga aylangan taniqli olim Galileo va rassom Bernini kabi shaxslar kiradi.

Langdon va Vittoria, to'rt kardinalning "Nur yo'li" (Path of Illumination) ibodatxonalarida qurbon qilinishidan qo'rqib, Rim va uning atrofidagi turli cherkovlarda qoldirilgan izlarni kuzatib borishadi. Birinchi ikkita kardinal o'lik holda topiladi (biri tuproq bilan bo'g'ilgan, ikkinchisining o'pkalari teshib tashlangan). Uchinchi kardinalni qutqarishga urinayotganlarida, qotil uni ham o'ldiradi va yong'in boshlanganda Vittoriani o'g'irlab ketadi. Langdon to'rtinchi kardinalni ham qutqara olmaydi (u "Fontana dei Quattro Fiumi" favvarasida cho'ktirilib o'ldiriladi) va nihoyat qotil bilan "Castel Sant'Angelo" (Nur cherkovi)da jang qiladi. Langdon Vittorianik ozod qiladi va ular birgalikda qotilni yuzlab metr balandlikdan yiqitib, uning o'limiga sabab bo'lishadi.

Muhokama. Braunning asosan ilmiy faktlar asosida ishlaydigan CERN tashkilotini badiiy asarga aylantirishi tashvishga olib keladi. CERN kommunikatsiya guruhining rahbari Jeyms Gilliyes "New Scientist" jurnalida Braunning kitobining yadro tadqiqot muassasasiga bo'lgan ta'sirini ochiq tan oldi [6].

Biroq, tanqidchilar shu bilan birga Braunning "Farishtalar va Iblislar" asarida qo'llagan sirli va hayajonli unsurlari uchun uni yuqori baholadilar. Ba'zi tanqidchilar uni Umberto Eko va Tom Klensi bilan, boshqalari esa Maykl Krayton va Tomas Xarris bilan taqqoslashdi. Kutubxona jurnalidagi maqolasida Nensi Pearl Braunning dohiyona ijodini shunday maqtaydi: *"Farishtalar va Iblislar" nafaqat adabiy jihatdan badiiy, balki chuqur ilmiy tadqiqotlarga asoslangan asar bo'lib, fizika va dinni uyg'unlashtiradi... Hayajonli yakungacha Brauning o'zining maqsadiga qanday erishishni bilishi aniq ko'rinadi*". Ba'zi tanqidchilar koinot va insoniyatning kelib chiqishi masalasidagi ilm va din o'rtasidagi ziddiyatni afsona deb talqin qiladi va bu afsonani nafaqat tarixni noto'g'ri tushunish, balki siyosiy maqsadlar uchun samarali qo'llanadigan ritorik vositaga aylangan deb ta'kidlaydilar. Olimlarning ta'kidlashicha: *"Romanda cherkovni dogmatik va ilmdan qochuvchi sifatida tasvirlash, din o'rniga ilm-madaniyatimizda hukmron bo'lib qolishini ta'minlaydi"*

Asarda keltirilgan asosiy ramziy jumboqlardan biri bu *Illuminati* hisoblanadi. *"Illuminati"* ambigramini yaratgan Bernini Rimdagi boshqa badiiy asarlar bilan uyg'unlashadigan to'rtta haykal yaratish uchun topshiriq olgan. Ularning har biri to'rtta asosiy element – yer, havo, olov va suvga bag'ishlangan bo'lishi kerak edi. XVII asr olimlari koinotning aynan shu to'rtta elementdan tashkil topganiga ishonishgan. Langdon bu haqda asarda Vittoriyaga gapirib o'tadi: *Early alchemists believed the entire universe was made up of only four substances: Earth, Air, Fire, and Water. The early cross, Langdon knew, was the most common symbols of four arms representing Earth, Air, Fire, and Water. Beyond that, though, there existed literally dozens of symbolic occurrences of Earth, Air, Fire, and Water throughout history — the Pythagorean cycles of life, the Chinese Hong-Fan, the Jungian male and female rudiments, the quadrants of the Zodiac, even the Muslims revered the four ancient elements... although in Islam they were known as "squares, clouds, lightning, and waves.* [7]

Rimdagi ushbu to'rtta elementni ifodalovchi cherkovlar "Fanning Qurbongohlari" deb ataladi. Xassasin kardinalarni *"Fanning Qurbongohlarida bokira qurbonlar"* deb ataganida aynan shu iborani ishlatgan edi (ushbu alluziya qadimgi diniy –mifologik mazmunda aytilgan). Bu cherkovlar shunday joylashganki, bittasining joylashuvi ikkinchisiga olib boradi va shu orqali "Nur yo'li" (Path of Illumination) hosil bo'ladi. Bu ramziy yo'l faqat Illuminati a'zolari biladigan belgilar yordamida topish mumkin bo'lib, ularni "Nur Cherkovi" (Church of Illumination) ga olib boradi. Langdon tomonidan Illuminati bilan aloqasini tushuntirishda, AQSh bir dollarlik banknotidagi "Buyuk muhr"ni misol qilib keltiradi. AQSh pulidagi piramida va "hamma narsani ko'ruvchi ko'z" ning mamlakat tarixida hech qanday asosi yo'q, shuning uchun ularning pulda paydo bo'lishi ayniqsa qiziqarli. Langdon ta'kidlaganidek: "Piramida Misr sirlariga oid ramz bo'lib, bir vaqtning o'zida Buyuk muhrning markaziy belgisidir. Bu ramz yuqoriga, Nur manbaiga (Illumination) qarab yo'nalishni anglatadi" [8] Uchburchak ichidagi ko'z - bu Illuminati tomonidan qabul qilingan pagan ramzi bo'lib, birodarlikning hamma narsaga singib kirish va kuzatish qobiliyatini bildiradi. Bundan tashqari, uchburchak (grekcha Delta) - bu ilmiy jihatdan o'zgarish ramzidir.

Uchburchak ichidagi ko'z - bu Illuminati tomonidan qabul qilingan qadimiy pagan ramzi bo'lib, birodarlikning har bir narsaga singib kirish va harakatlarni kuzatib borish qobiliyatini anglatadi. Uchburchak, ya'ni yunoncha Delta esa, ilmiy jihatdan o'zgarish ramzi hisoblanadi. Yaltiroq Delta esa Illuminatining diniy afsonalardan ilmiy haqiqatga bo'lgan intilishini, ya'ni ma'rifatli o'zgarish istagini ifodalaydi. Buyuk Muhrning Illuminati bilan bog'liqligini tasdiqlovchi yana bir qo'rqinchli fakt shundaki, muhrda yozilgan "Novus Ordo Seclorum" ("Asrlar yangi tartibi") yozuvi dunyoviy yoki diniy bo'lmagan yangi tartibni ko'zlaydi, bu esa

mavjud diniy e'tiqodlarga zid keladi.[10] Shuningdek, **503 raqami** Illuminatining maxfiy kodi hisoblanadi. Aslida bu hiyla-nayrang bo'lib, DIII degan rim raqamini yashirish uchun ishlatilgan. Bu DIII esa Galileyning uchta asari – "Dialog" (Dialogue), "Diskurs" (Discourse) va "Diagramma" (Diagram)ga ishora qiladi. Langdon ta'rifida :

DI and DII and DIII are very old abbreviations. They were used by ancient scientists to distinguish between the three Galilean documents most commonly confused... "Diàlogo... Discorsi... Diagramma... D-one. Dtwo. D-three. All scientific. All controversial. 503 is DIII. Diagramma. The third of his books.. They may have seen it and not noticed. Remember the Illuminati markers? Hiding things in plain view? Dissimulation? The segno apparently was hidden the same way — in plain view. Invisible to those who were not looking for it. And also invisible to those who didn't understand it. (181).[9]

Natija. Illuminatining "Hamma Narsani Ko'ruvchi Ko'zi" (uchburchak yoki piramida ichida) zamonaviy fitna nazariyalari, ezoterik an'analar va pop-madaniyatdagi eng taniqli, ammo bahsli ramzlardan biridir. Uning intertekstualligi din, masonlik, alkimyo va siyosiy ikonografiya sohalarini qamrab oladi, va bu uni murakkab tahlil obyektiga aylantiradi. "Farishtalar va Iblislar" asarining markaziy nuqtasi bo'lgan Illuminati birodarlik ramzi va asarda faqat bir marotaba murojaat qilingan ramz bu – uchburchak ichidagi ko'z "Hamma narsani kuzatuvchi ko'z" yoki *buyuk muhrning* intertekstual tahlil qilinganda quyidagi natijalar olindi:

1	Misr Mifologiyasida	"Horning Ko'zi" (Uadjet) himoya, ilohiy qudrat va hamma narsani bilishni anglatgan. Keyinchalik bu ramz "hamma narsani ko'ruvchi ko'z" sifatida qayta talqin qilingan.
2	Xristian Ikonografiyasi	Uchburchak ko'pincha Muqaddas Uchlikni (Ota, O'g'il, Ruhul-Qudus) ifodalaydi, ko'z esa Xudoning hamma joyda mavjudligini anglatadi (masalan, Uyg'onish davri san'atidagi "Provideniya Ko'zi").
3	Hindu/Buddist An'analari	Uchinchi Ko'z" ma'rifat va yuqori idrokni bildiradi (masalan, hindulikda Shivaning ko'zi).
4	Ma'rifatchilik Davri Yashirin Jamiyatlari	Delta Ramzi: Alkimyoda uchburchak (yunoncha Delta, Δ) olov va o'zgarishni anglatadi—bu Illuminatining jamiyatni o'zgartirish maqsadiga mos keladi.
5	Zamonaviy talqinda, Musiqa va Media:	Repchilar (Jay-Z, Kanye West) va filmlar (Kapitan Amerika: Qish Askari) ko'z/uchburchakni yashirin hukmronlik ramzi sifatida ishlatadi.
6	Pul Birliklari:	AQSh dollari dagi piramida "Yangi Dunyo Tartibi" (Novus Ordo Seclorum) g'oyalarini olg'a suradi

Illuminati yashirin birodarlik jamiyati muqaddas ramzlarni nazorat va maxfiy bilim niyatlari uchun qayta ishlatgan, pagan va monoteistik belgilarni aralashtirgan. Masonlar va Illuminati bu ramzdan maxfiy bilimlarni shifrlash uchun foydalanganlar, keyinchalik bu elita hukmronligi haqidagi fitna nazariyalarini keltirib chiqargan. Ramzning noaniqligi uni hoshiyalik ramzi yoki global fitna dalili sifatida talqin qilish imkonini beradi. Ko'z va uchburchakning intermatnusalligi uning o'zgaruvchan ma'nosini ko'rsatadi—qadimiy geometriyadan fitna nazariyalarigacha bo'lgan kontekstlarda qayta ishlanadi. Illuminati bu ramzni ixtiro qilmagan, balki qadimiy belgilarni o'zlashtirib, zamonaviy qudrat ramziga aylantirgan. Ramzning ma'nosi u qo'llanilgan matn (diniy matn, Mason marosimlari, pop-madaniyat) ga bog'liq holda o'zgaradi, bu uning sirli jozibasini saqlab qoladi.

Xulosa. Demak, tahlildan xulosa qiladigan bo'lsak D.Braunning "Angels and Devils" asarida keltirilgan maxfiy tashkilot ramzi Illuminati – kuchli va shafqatsiz maxfiy jamiyat bo'lib, Vatikan tomonidan asrlar davomida sodir etilgan zulmlardan qasos olish uchun qaytadi. Illuminati ilmiy intilish va imkoniyatlarni, Vatikan esa xristian dunyosini ifodalaydi. Illuminatining yakuniy maqsadi – "Lyutsifer ta'limoti" deb nomlanuvchi, ilmiy bilimlar asosida yangi dunyo tartibini barpo etishdir. Illuminatining ramzlari, masalan, ambigram belgisi, ilmiy taraqqiyotning dindand ustunligini anglatadi. Dino esa asossiz va'zlar va mo'jizalarga tayangan. Antimateriya ramzi – bu ilmiy taraqqiyotning dindand ustunligini ko'rsatuvchi materialistik tahdidning ifodasidir. Romanda Leonardo Vetraning o'limi ilmining kuchi va dunyoni shakllantiruvchi ramzlarni tushunishning ahamiyatini eslatadi. Hikoya ilm va e'tiqod o'rtasidagi murakkab munosabatlarni va olimlarga qilingan asrluk zulmlardan qasos olish uchun Illuminatining qaytishi mumkinligini ta'kidlaydi.

ADABIYOTLAR:

1. Duttagupta, Ishani. "Dan Brown: I would love to write about Hinduism; but don't know enough about Indian culture". *The Economic Times*. Retrieved July 27, 2021.
2. Brown, Dan. "The Da Vinci Code FAQs". Official Website of Dan Brown. Archived from the original on April 11, 2006.
3. "Angels & Demons" Archived November 2, 2013, at the Wayback Machine. www.johnlangdon.net. Retrieved August 26, 2013.
4. McMahan, E., Day, S., & Frank, R. (1986). *Literature and the writing process*. Macmillan publishing company.
5. Sadikova, D. N (2024). "The category of intertextuality: allusion, quotation, symbol" *International Journal Of Literature And Languages*. 4. 46-54. 10.37547/ijll/ Volume04Issue11-11.
6. Pearl, Nancy. "Cheap Thrills: Novels of Suspense." *Library Journal*. 125.19 (15 November 2000). 124.
7. Brown, Dan "Angels and Demons" Random House, 2009, p-166.
8. Brown, Dan "Angels and Demons" Random House, 2009, p-181.
9. Arun Rai, "A Study of Symbols in Dan Brown's Angels and Demons" Kirtipur, Kathmandu 2011, p-31.
10. Wilson, Matthew (November 13, 2020). "The Eye of Providence: The symbol with a secret meaning?"

UDC: 82

FEAR AND IMAGINATION IN AMERICAN CHILDREN'S AND HORROR LITERATURE

Ochilov Ulugbek Sayfulloyevich,

Associate professor at Bukhara State University PhD

elnurbeast@gmail.com

Abstract. This research examines mystical and practical worlds in Stephen King's *It* by considering magical realism. King combines daily life with supernatural elements to expose profound psychological and cultural fears in his work. Through the magic realist approach to analysis, the research shows how the story switches between naturalistic and supernatural worlds, which illustrates how early-life pain evolves into formal adult psychological terror. The research examines the emotional and symbolic outcome of King's particular approach which blends realistic and horrific elements.

Keywords: magic, realism, horror, trauma, childhood, boundaries.

AMERIKA BOLALAR QO'RQINCHLI ADABIYOTIDA QO'RQUV VA TASAVVUR

Annotatsiya. Ushbu tadqiqot Stiven Kingning "It" asaridagi mistik va amaliy olamlarni sehrli realizmni hisobga olgan holda ko'rib chiqadi. King o'z ishida chuqur psixologik va madaniy qo'rquvlarni fosh qilish uchun kundalik hayotni g'ayritabiiy elementlar bilan birlashtiradi. Tahlilga sehrli realistik yondashuv orqali tadqiqot hikoyaning tabiiy va g'ayritabiiy dunyolar o'rtasida qanday o'tishini ko'rsatadi, bu erta hayotdagi og'riqlar kattalar uchun rasmiy psixologik terrorga aylanishini ko'rsatadi. Tadqiqot Kingning realistik va dahshatli elementlarni birlashtirgan o'ziga xos yondashuvining hissiy va ramziy natijasini o'rganadi.

Kalit so'zlar: sehr, realizm, dahshat, travma, bolalik, chegaralar

СТРАХ И ВООБРАЖЕНИЕ В АМЕРИКАНСКОЙ ДЕТСКОЙ И УЖАСОВОЙ ЛИТЕРАТУРЕ

Аннотация. Это исследование изучает мистические и практические миры в романе Стивена Кинга «Оно», рассматривая магический реализм. Кинг сочетает повседневную жизнь со сверхъестественными элементами, чтобы раскрыть глубокие психологические и культурные страхи в своей работе. Благодаря магическому реалистическому подходу к анализу исследование показывает, как история переключается между натуралистическими и сверхъестественными мирами, что иллюстрирует, как ранняя боль превращается в формальный психологический ужас взрослого человека. Исследование изучает эмоциональный и символический результат особого подхода Кинга, который сочетает реалистичные и ужасающие элементы.

Ключевые слова: магия, реализм, ужас, травма, детство, границы

Introduction. Literary traditions show a long-term fascination with fear because this motif exists across all literary genres and reader categories. The use of fear as a storytelling technique persists in both children's literature and horror fiction yet they apply this strategy with unique purposes. The roots of fear within American children's literature began among Puritan writings from that era through texts that simultaneously entertained while teaching young children religious values and disciplinary conduct [1,1]. Through time the original horror elements stayed in stories that encouraged youthful development through resilience training and curiosity enhancement while building moral literacy. Horror fiction exclusively in American literature recreates fear to generate intense psychological terror among adult readers and increasingly spurs terror in young adult (YA) readers [2,2].

These two genres present different approaches to their use of fear although the psychological benefits of fear remain clear. Fiction written for children often utilizes fear as an educational tool that helps readers experience the controlled expression of both anxiety and uncertain situations. The scary contents in both classic fairy tales and contemporary middle-grade books revolve around frightening elements yet conclude by restoring stability and security to the narrative. Horror fiction restricts itself to writers such as Stephen King who progress instinctual fear into complete horror until it turns readers and characters into unnatural states between reality and myth. Through *It*, King demonstrates how childhood terrors evolve into adult existential dangers along with physical threats between characters and adults as he combines horror with the coming-of-age narrative [3,5].

The literary world separates these two genres but readers now recognize similar storytelling approaches which involve dealing with fear and trauma. An essential deficiency exists today in academia when it comes to analyzing how fear serves developmental and cultural purposes across both traditions. Academic studies about children's literature and horror genres typically separate their research or entirely neglect any comparison between their psychological workings.

This research establishes an interdisciplinary approach to investigate narrative and thematic use of fear throughout both genres from an American cultural viewpoint. The purpose of this research entails investigating how fear operates in the reader's perception development while also building literary environments that blend safe and unnerving spaces through the fundamental analysis of Stephen King's *It* compared to modern American children's literature. This investigation examines how fear gets transformed through translation procedures while it adjusts its presentation for different cultural readerships with a specific focus on fear-based adaptation for children's literature relative to horror storytelling.

The research integrates historical-comparative techniques with text-focused analysis and translation theory concepts to demonstrate fear workings while constructing contributions for cultural reception research child cognitive development studies and literary pedagogy.

Methods. Main research methods entail comparative-historical literary analysis that studies evolving fear aspects within two related yet divergent literary genres of American children's books and horror novels. This research method aims at studying how fear has developed from American early children's stories with Puritan influences until horror found its expression in contemporary literature through an evaluation of Stephen King's *It*.

According to Zhirmunsky and Kasimova [4,336] the comparative-historical method lets analysts identify and interpret recurring story elements that cross through periods and literary categories including psychological fear together with the «other» monster and adolescent interpersonal conflicts. Such a research method effectively tracks the developmental process which started with basic story units from kid-level moralistic narrative and then migrated to horror stories directed at young adults. The study examines dual literary selections from each genre to present both shared and unique approaches associated with using fear in storytelling. This research method requires the evaluation of American children's literature spanning 19th through 21st century publication which contained prominent fear-inducing elements. The study examined such works together with horror fiction with specific attention given to Stephen King's *It* as it creates an elaborate psychological horror framework by exploring adult perspectives on fears initially experienced during childhood.

The evaluation system incorporates intertextual analysis in addition to contextual approaches. The author applies Kasimova's [4,336] historical-genetic and typological comparison methods while following the recurring story elements between genres from haunted houses to evil villains to youthful protagonists. These analysis methods help researchers study the social and cultural methods through which literary fears transform during different historical times while moving between readerships. Through this method, researchers achieve the identification of psychological and symbolic connections between genres that normally exist in independent research fields. Through the analytical framework, the research examines fear as a narrative tool that transforms structurally according to audience needs historical contexts, and cultural stressors which appear in children's and horror literature.

Analysis of chosen literary texts happens on two levels because this research combines the comparative-historical approach with textual analysis to study narrative structures, thematic components, and writing methods of the selected writings. The research explores Stephen King's *It* as a significant horror literature masterpiece together with other novelistic American children's literature as described by Amonova [1,2]. The dual-genre approach enables detailed research on fear operation in modern American literature.

Stephen King's *It* serves as the main horror text because it shows how child-friendly fears transform into adult nightmares and because it presents fears on both an individual and collective level. Analysis reveals complexity throughout the novel thanks to its presentation of the children who battle an ultranatural force that intensifies their deep-rooted psychological fears of the Losers' Club. The narratological structure of *It* foregrounds the childhood experiences of the protagonists throughout their 1980s adulthood to dissect how buried psychological matters from youth develop into philosophical distress and physical terror. The dual structure of the timeframes in *It* allows readers to observe how terror develops when children face their fears and progresses into ongoing psychological trauma throughout their lives. Thus *It* becomes an excellent case study for analyzing horror narratives within teenage growth stories.

Modern American children's literature now includes publications that merge traditional ethical training methods with contemporary narratives about empowerment together with strong character transformation and mental development according to Amonova [1,2]. Each presented work uses moderated pedagogical fear

techniques to introduce frightening components that generate suspense while establishing a moral order to finally provide security. The research focuses on child-specific literary sub-genres including mystery with fantasy elements and low-key suspense because these areas maintain direct contact with fear to help build the reader's imagination while fostering resilience. Close reading analysis techniques examine both collections of literature to investigate narrative approaches while evaluating character work and environment development in addition to analyzing fearful symbolic elements. The research method reveals fundamental differences in fear utilization between children's literature and horror by establishing recovery techniques through assurance and learning but horror escalates fear to test emotional stability and cultural standards.

This study compares Stephen King's *It* with present-day children's literature to show the unique literary solutions authors use to present thematic components (fear of the unknown and grotesque and isolation). This analysis illustrates the characteristic psychological objectives of children's literature as an educational tool for development and horror fiction which unveils buried cultural and personal fears.

The analysis benefits from Translation Studies principles to study fear in translated texts by investigating how sensitive cultural elements and psychological forces affect translation adaptations. Using Hosnedlová [5,14]'s theoretical framework this section provides an overview of translation approaches for fear-evoking elements in both children's literature and horror fiction with specific insight into Stephen King's «*It*» and contemporary American children's works.

The translation of fear cannot be performed without cultural, psychological, and linguistic adjustment because these elements each contain distinct connotations that may vary according to the readership. To translate effectively translators need to walk between authorially conservative approaches and cultural adjustment needs while serving the cognitive development of their readership which should especially be considered for youthful audiences. The use of fear motifs in American childhood literature through subtle suspense and mild threats becomes perceived as either too frightening or culturally inappropriate when translated to other languages and cultures thus requiring translators to employ strategies like omission or mitigate intensity [5,14].

Translating horror publications including «*It*» requires the challenge of preserving unfiltered imagery of mental distress as well as violent episodes and thoughts concerning death's pervasiveness. A translator normally opts for foreignization when dealing with horror fiction because without preserving the primal power of fear the literary effectiveness weakens considerably. Even in horror fiction adaptations, the translator must carefully adjust cultural markers that evoke specific American areas or cultural times like suburbs and local ghost stories to keep the intended effect for the target audience while avoiding cultural misalignment.

The study incorporates Hosnedlová's findings about how children's literature translation norms modify fear content through cultural context adaptations [5,14]. A study explores the translation difficulties involving children's book illustrations which can either intensify or minimize fear in the story since picture semantics change between different cultures thus requiring image adaptations or contextual transformations [5,43].

This research uses Translation Studies methodology to study how fear transforms during literary text translation since it extends interpretation analysis to examine cultural text modification processes in interlingual transfer. The research design uses multiple dimensions to discover the ways source and target versions convey affective elements in children's literature and horror fiction.

This investigation enriches its analysis through literary tourism studies which examines how fearful storytelling elements in both horror fiction and children's literature generate imagined spaces exceeding text boundaries to form real-life cultural locations. According to Baleiro and Quinteiro [6,48] the research evaluates how literature generates symbolic destinations when it incorporates fear into story locations to attract readers who eventually explore those areas in reality. Literary tourism scholarship yields secondary data to illustrate the cultural process in which Derry and similar fictional settings in Stephen King's *It* shift into shared omnipresent fictional townscapes. King infuses Derry with the elements of fear trauma and violent cycles which have elevated this literary place to become a powerful cultural memory that extends past his book's pages into reality. The author demonstrates how horror fiction achieves fear through settings by presenting Derry's dramatic ambiance and profound emotional power as core elements which also create interesting literary destinations [6,48].

Within children's literature set in America various well-known settings that begin as narrative tools transition into cultural destinations starting from strange forests up to haunted residences. The fictional locations in literature serve as passages for readers to face their fears while following a story structure and regularly attract people who want to tour these sites. The research explores how fear-related settings get recontextualized during literary tourism by linking them to commercial attractions and memorial ceremonies according to Baleiro & Quinteiro [6,48].

Through this latter methodological approach, the study reinforces textual and comparative analyses by evaluating the link between fictional geographies that establish permanent cultural spaces that draw both readers and actual visitors who want to genuinely encounter these fictional places. As a narrative strategy, fear brings both cultural heritage tourism and place-making into existence.

Results. Stephen King's «It» serves as a principal example for the analysis which uncovered essential areas of comparison when studying how fear functions in American children's literature and horror fiction. Within the two genres fear functions as a structural element but these fictional worlds create different types of fears and resolve them through opposite methods. Literature for children introduces fear as an educational practice that enters narratives to create situations like difficulties or unknown risks. Historical and modern children's literary works which trace their origins to Puritan cautionary tales utilize fear to teach emotional and moral development to their young readers. All such stories expose readers to powerful sources of fear including battles against villains perilous sites and life-threatening events until the conclusion resolves these dangers through protective outcomes social cohesion and ethical satisfaction [3,9]. Fear resolutions in literature produce a two-fold result which strengthens social values builds resilience and delivers emotional balance.

The horror fiction work «It» utilizes fear as its main element while maintaining an unresolved or endlessly repeating cycle of these emotions. Derry as the narrated setting in «It» contains fear so deeply that the inhabitants and environment become inseparable. The novel tells its story from childhood to adulthood because it shows how unresolved childhood fears develop into fears of adulthood that manifest intensely when they finally emerge from repression. Horror fiction presents an opposite storyline structure to children's literature because it resists providing satisfying endings instead maintaining a feeling of unresolved horror for readers [3,9].

Each genre develops around life-changing transitions for youth and their ability to cope with traumatic experiences. The central protagonists of both genres live through maturation experiences based on fear which guides their developmental changes. When the main characters first encounter «It» during childhood they experience a critical period which shows both external threats against them and internal manifestations of fear [3,10]. The book portrays with complex sophistication how fear together with trauma during early childhood influences the development of adult identities through multiple psychological patterns. Developmental challenges within children's literature exploit fear as a narrative device which eventually results in either emotional or social growth and maturity of the characters. Fear functions as a development catalyst for characters and reader audience engagement but settings differ in storytelling purposes across the genres. The utilization of fear in children's stories guides characters toward ethical growth while providing emotional peace but «It» gives horror power through fear to examine permanent harm to the mind together with unaddressed collective fears and dark aspects of humanity.

The investigation showed that different storytelling approaches exist in horror fiction and children's literature since each genre adapts its methods to meet the audience's psychological and emotional requirements. Children's literature authors reduce narrative fear intensity through symbolical storytelling and create humor and illustrations to keep story intensity at safe levels. Through symbolic elements such as metaphors and allegorical figures which include anthropomorphized animals magical guardians and benign monsters, authors manage to express fear in a palatable and educational way [1,2]. Through symbolic storytelling, children can handle intense emotions indirectly as they build their imagination safely without fear.

Through the use of humor as a storytelling technique stories create a balance between tense moments and unusual calmness. Children's authors create fear relief through intentional narrative placement of comical elements or fantastical characters and ludicrous story pieces. The narrative design switches between tense moments and funny scenes to create an appropriate space for children to face their fearful thoughts before they can regain their emotional balance. Illustrations diagrams and typography as well as typographical elements work in tandem to create the tone experienced by children when reading stories. The illustrator uses drawings that function both as narrative elements and specific tools to minimize fear while setting its context. Scientists often use cartoonish and exaggerated features when illustrating antagonists to make their threats less frightening [1,2]. Visual components within publishing methods help maintain appropriate fear expressions that suit young readers' intellectual capacities.

Throughout Stephen King's «It» the narrative techniques augment horror throughout multiple pages by establishing peculiar environments while jumping between timelines and displaying raw emotional imagery [2,3]. The town of Derry functions as a key uncanny element because an otherwise routine small community develops into a mystery center that degenerates from familiar to deeply disturbing. The presence of multiple evil locations spreads fear through the narrative world alongside the abandoned Neibolt Street house and the hidden barren areas.

The narrative's bewildering effect grows stronger because of multiple time shifts within the plot. The time shifts King uses between two periods in the story—the past 1950s and the recent 1980s—disturbs readers' mental mapping of time and memory flow. Similar to traumatic memories the non-dominant format of the story replicates unexpected trauma intrusions while merging past and present events thus stressing fear's enduring nature [2,3].

Visceral imagery stands as a prime characteristic of *It* because the story features horrendous descriptions of blood, physical terror, and unsettling grotesque elements. King employs detailed descriptions of frightening images which include Pennywise's clown appearance and grisly unfortunate endings of peripheral characters by using sensory language to create physical reactions in readers. Children's literature uses symbolically hidden fear representations and minimal graphic content compared to explicit horrifying details presented in *It* by Stephen King [2,3].

Both stark storytelling techniques show different approaches to constructing fear across genres because they focus on their specific purposes regarding emotional development and storytelling goals. The research on translated texts explored the methods translators use to adapt fear-inducing content when working between different cultures specifically with horror fiction and children's literature. The research proves translators use distinct strategic choices for managing the strength of fear in translated works while being influenced by cultural preferences and reader expectations.

In horror translation, horrifying feelings are preserved in two ways by translators who maintain the original author's aims and the emotional effect of fear. Some horror content needed for adaptation requires cultural context modifications since it depends heavily on specific cultural imagery and references. Stephen King's horror story contains numerous American-specific images that must be adapted to work properly for non-American readers [5,14]. Transformations in idiomatic expressions and symbolic references together with historical details occur to preserve the psychological impact while retaining the core elements of fear that originate from strange experiences disturbing imagery and the traumatic events in the narrative.

During child-oriented literature translation processes, fear-related content deserves intense mediator intervention. When translating illustrated children's books translators implement paratranslation by adapting images together with typography and layout for target readers who match the development stage [5,43]. The translation of young readers' literature often includes modifying scary visual elements including monsters along with dark surroundings and threatening foes to minimize their emotional response. Translators change pictorial elements such as color palettes and expressions and may redo entire illustrations when localizing a text.

The text of children's literature goes through the omission of specific details to make frightening content easier to understand for target audience cultures. Translators need to make decisions between maintaining a literal translation and safeguarding their readers' mental health since they wish for fear to stay powerful but manageable within the narrative rather than causing danger to their audience's mental stability.

These findings show that fear exists as a common literary theme but needs adaptation because translation depends on cultural norms. Horror fiction maintains untouched fear for genre authenticity yet children's literature transforms this fear through textual as well as paratextual changes to match both developmental requirements and cultural norms.

Through analysis, it became evident that fear-infused literary realism in works of fiction plays an essential role in facilitating cultural memory as well as place attachment thus provoking literary tourism. The town of Derry functions as both a symbolic cultural space and a psychological landscape in Stephen King's horror fiction *It*. Readers establish an enduring bond with Derry because its persistent dark themes create a lasting emotional impression that links the town to vital and disturbing reading memories from their youth. [6,48].

Derry becomes a magnet for literature devotees and horror fans because its dual fear and nostalgia power draws visitors who seek out the location. The detailed descriptions of the fictional town of Derry stem from King's depiction of small-town Maine which has led people to investigate which real-world places served as inspiration for the story including Bangor Maine. The fictional-real mixture of geographic elements in the story elevates the symbolic value of the setting which creates a central point for cultural undertakings alongside emotionally-driven tourism activities tied to this narrative space [6,48].

Children's literature spaces that integrate fear elements such as enchanted forests and mysterious houses create cultural resonance which periodically evolves into physical theme parks heritage sites and museums. These locations in creative works lack the blatant horror elements of their horror counterparts yet retain important emotional effects that relate either to individual recollections or society-wide values. Literary environments that skillfully incorporate fear develop into collective cultural markers to attract both storytelling audiences and tourists visiting real-world versions of fictional places. Such approaches develop emotional

connections between readers and textual worlds which help maintain literary relevance in both cultural dialogue and geographical practices.

Discussion. Both children's literature and horror fiction use fear to represent its double nature as an individual psychological element and broader cultural construct. The developmental aspect shows that fear serves as an essential developmental tool for children's emotional growth through literature. Children gain exposure to feeling anxious through fear elements embedded in literary narratives that use suspense perilous situations or symbolic antagonists while reading under safe conditions. Children who confront fake threats through literature develop methods to handle emotions while learning empathy skills and practicing critical ethical thinking and resilience skills. The pedagogical function presents fear as a beneficial learning component for shaping children's socio-emotional maturity. [4,338]

The expression of fear in horror fiction functions as an opposite experience to other forms of fiction. The narrative employs fear as an impressive tool to scrutinize society by exposing key defects within the social structure. Stephen King portrays fear as an allegorical element which shows how community ethics collapse while revealing continuing traumatic elements and repeating cycles of violent oppression. King shows Derry to be a town that represents both supernatural fear and the unrecognized problems within a community that expand below everyday appearances. Through fear-based mechanisms, horror creates disorientation and disturbance in readers while showing them unpalatable realities about their selves and their social environment. [4,338]

The research reveals substantial intergenetic connections between children's literature and horror fiction since it explains their conceptual parallels. Both genres share the common use of recurring folk motifs composed of monstrous villains and shadowed forests along with haunted dwellings and boundaries in transition that originate from oral traditions [4,337]. These motifs originate from early threats which appeared in traditional cautionary tales to control behavior while passing cultural values but they now exist in contemporary literary forms.

These motifs within children's literature make their appearance by using mild or symbolic expressions that convey the unknown territory as a dark forest and the monster either turns out to be misunderstood or destroyed. The motifs obtain excessive distortion and destabilization within the horror fictional realm. The dark woods maintain a maze-like structure without any way out and monsters take on the form of existential horror or revolting monstrosity while the traditionally secure residence becomes an abode of deep terror. A core persistence in literary expressions of fear runs through diverse genre forms based on the repeating narrative motifs over different historical and cultural times [4,337].

Theoretical findings demonstrate how fear exists as both a narrative rule and cultural norm among all societies. Fear functions as a flexible literary element that makes relevant appearances in both educational materials on emotional skills development and mature stories about social darkness. Literature aimed at children as well as horror fiction play dual cultural and educational roles through their storytelling structures that help people face individual and public fears. From different times in history to all corners of the world readers have passed through their essence as these genres create ritualistic transitions through experiences of terror ambiguity and mystery.

Children's literature displays its instructional elements plainly and directly. Fear appears as a controlled aspect when stories show characters facing life challenges at suitable developmental levels. Children learn to develop resilience through narrative elements that expose their young characters to unfamiliar threatening situations such as dark forests antagonists and magical curses according to Martinovic [3,11]. Literature introduces fear to readers through experiences that replicate common developmental difficulties such as separation concerns and moral quandaries as well as schoolyard clashes and pain from loss. The child character and any reader who joins them emerge stronger from these tests because they learn valiant deeds and mature. The narrative transformation teaches essential cultural values about courageousness along with problem-solving abilities while proving that goodness can prevail over evil thus making it essential for social development and emotional development.

The basic storytelling pattern in horror literature guides older readers through an emotional transition that happens through dealing with deep hidden fears. Stephen King's novel demonstrates fear becoming a challenge that affects individuals and society. Each member of the Losers' Club takes an emotional journey back to their past horrors to heal persistent psychological damage because fear produces an entryway for personal growth [3,11]. Through horror narratives, readers can address cultural-wide fears including social violence along with moral decline and existential terror by reading allusions within fictional stories. The two literary genres enable readers to work through their fears through emotionally intense yet enclosed fictional experiences. Child literature comforts readers while horror allows them to confront fears before achieving psychological growth through symbolic transformations that advance their emotional state.

LITERARY CRITICISM

Through this common characteristic, we see that fear functions beyond entertainment as literature uses fear to guide people between social understanding thresholds and personal discovery milestones. When translators work with fear in children's literature and horror fiction they need to find proper balances between adapting content for consumption and keeping original elements intact. The cultural patterns of fear demand detailed attention during translation because their interpretations differ across linguistic and socio-cultural milieus specifically when targeting youth readers.

Kids' literature requires translators to handle the target readers' delicate emotional state by adjusting the level of fear throughout the translation. For translation purposes into new languages, ages translators typically use domestication techniques to alter the source material into target-reader-acceptable levels of fear. The translator should make adjustments to culturally strange or emotionally challenging components through modifications such as changing monster representations and reorienting suspenseful sequences as well as adjusting ethical morals to match local education guidelines [5,14]. In children's translations, an ominous forest appears through cultural references that provide familiar feel-good elements for readers throughout different regions.

Horror fiction typically maintains more foreignized elements because authors wish to protect the fearful and unsettling components that generate the genre's desired effect of fear and discomfort. In translating prose like Stephen King's *It* the translator should modify elements from specific American contexts such as slang or 1950s imagery and local folklore because these details retain their horror elements but also require adjustments to maintain narrative flow for readers outside the United States [5,14].

Several anxiety symbols within the source text maintain such cultural significance they elude direct translation unless translators introduce major adjustments or background explanations. The meaning of standard mythical symbols including haunted houses and «boogeyman» variations among readers depends heavily on their cultural roots. They have to decide between adding explanatory notes along with glossaries or finding alternative cultural elements that produce comparable emotional reactions [5,40].

Culture-specific mediation needs particular attention in illustrated books for children because fear is expressed equally through written text and visual illustrations. Translators working with editors or illustrators modify paratextual aspects such as color schemes together with character facial expressions and scenographic plans to match local childhood terror conceptions and aesthetic standards [5,40].

The translational process of fear between languages demonstrates cultural dialogs about children's experiences of distress as well as emotional responsiveness since translators function as cultural and linguistic interpreters. Through the meeting of fear with literature and cultural memory, both text-based factors and emotional spaces affect real-world actions as well as cultural patterns of behavior. Readers forged deep connections with literary worlds that both horror fiction and children's literature help construct despite their distinct writing aims. Fans commonly visit literary locations after establishing emotional ties to these cultural sites which leads to various kinds of fan involvement [6,73].

Readers can experience Derry both as the symbolic mythical setting from *It* and the actual Maine city which Stephen King claims as his inspiration. The emotional connection readers develop for Derry arises as a result of both narrative-driven intense fear and the evocative portrayal of small-town America King presents in his work. The development of tourism in Derry was accelerated through readers' interest in experiencing firsthand the settings from their reading experiences of the original book [6,73].

Historically children's literature created spiritual retreats that literary enthusiasts would visit. The Hundred Acre Wood from *Winnie-the-Pooh* by A.A. Milne and the Little House on the Prairie location have evolved into tourist attractions because of themed parks heritage developments and walking route experiences available to visitors. Readers get to experience both fiction narratives and cultural heritage elements as well as emotional contexts that were originally found in the stories.

Fear-based narratives particularly those based on place-making develop emotional reading spaces which inspire readers to physically explore those literary locations. Active reader participation occurs when readers visit ethnographic places which evolve into cultural consumption sites and locations for identity development.

Through literature, readers develop their interpretation abilities about space and memory as well as their connection to place because literature serves as a cultural activation force. Literature now demonstrates both social and economic aspects of reader involvement through increasing market capitalization of the narrative environment by fan communities tourism industries and cultural institutions. The exact setting of narrative literature proves that literature holds the power to make fear as well as wonder while providing readers with specific locations that link profound emotional experiences to cultural context.

Conclusion. Research shows that fear operates as a narrative and cultural tool that connects opposing literary genres of children's literature and horror fiction. Fear works as the primary emotional element for audience involvement and character progression throughout both literary genres yet these types of works

present different moods, reader demographics, and ending conditions. Fear functions in children's literature as it directs readers toward developmental learning through pedagogical guidance and strengthens their resilience by providing closed narrative resolutions. Horror fiction develops fear into an unstable power structure which leads people to change and allows the expression of social problems. The designed research study highlighted shared psychological factors as well as social roles that lead to fear in both genres. From mythical evolutionary origins, both genres received universal acceptance across times and diverse societies. Literary traditions maintain a continuous need for fear through these universal psychic patterns because these patterns show how fear stays relevant for modern audiences.

This investigation demonstrates the importance of translation approaches that determine how anxiety is understood and processed among different cultural backgrounds. During translation processes, cultural mediators balance emotional appropriateness by deciding between domestication and foreignization approaches to satisfy expectations about genres and cultural sensitivities. The translation process proves essential for stories that aim to frighten children because it affects both the trauma inflicted on them and the educational value within the story context. The study provides reasons for additional investigations into contemporary narrative platforms along with digital media interactive storytelling and virtual reality methods which refine interactions between place creation and fear-based imagination. New participatory literary geographies should be studied by future academics who want to understand how these digital platforms strengthen traditional cultural and psychological effects of fear through non-printed narratives for shaping emotional environments and collective memory.

REFERENCES:

1. Amonova. *American Children's Literature in the 21st Century*. Tashkent State Pedagogical University, 2022.
2. Morris. *Critical Study: John Morris on Horror Literature*. FBCI Publications, 2020.
3. Martinovic, Nera. *Thematic and Psychological Analysis in Horror and YA Fiction*. University of Osijek, Faculty of Humanities and Social Sciences, 2018.
4. Kasimova. *Comparative Literary Studies: Historical-Genetic and Typological Approaches*. Uzbekistan National University Press, 2020.
5. Hosnedlova, Barbora. *Translation Challenges in Children's Literature and Horror Fiction*. Charles University, Faculty of Arts, 2021.
6. Baleiro, Rita, and Carlos Ceia Quinteiro. *Literary Tourism and Cultural Memory*. Cambridge Scholars Publishing, 2019.
7. Ochilov, Ulugbek Sayfulloevich. "Naturalistic Images In The Novel «Sister Carrie» By The American Writer Theodore Dreiser." *Scientific reports of Bukhara State University* 4.3 (2020): 179-183.
8. Ochilov, U. S. "Realizm oqiminig bir qismi bo'lgan magik realizm va uning tamoyillari." *European Journal of Interdisciplinary Research and Development* 13 (2023): 208-211.
9. Очилов, Улугбек Сайфуллоевич. "Абдулла Қодирийнинг «обид кетмон» қиссасида колхоз мавзуси ва унинг социалистик реализм адабий методига хослиги." *Gospodarka i Innowacje*. 23 (2022): 155-157.
10. Очилов, Улугбек Сайфуллоевич. "Абдулла Қодирий ва теодор драйзернинг асарларида натурализм тамойиллари." *EDITORIAL BOARD* (2022): 650.
11. Очилов, Улугбек. "Steven Kingning «Doktor Uyqu» asarida mistik va real dunyo o'rtasidagi chegaralar." *Лингвоспектр* 1.1 (2025): 31-36.
12. Очилов, Улугбек Сайфуллоевич. "Америка ёзувчиси теодор драйзернинг «бахтиқаро керри» («Sister carrie») Романида натуралистик образлар натуралистические образы в романе американского писателя теодора драйзера «сестра керри» *naturalistic images in the novel «sister carrie» BY.*"
13. Ochilov, Ulugbek. "Magik Realizmning «It» Asarida Real Va Mistik Dunyolar o'rtasidagi Chegaralar I". *Lingvospekt*, vol. 2, no. 1, Mar. 2025, pp. 145-8, <https://lingvospekt.uz/index.php/lngsp/article/view/399>.

AMIRQUL PO'LVAN ASARLARIDA MILLIY G'OYALARNING IFODALANISHI

Safarova Zulfiya Karimovna,

Iqtisodiyot va pedagogika universiteti (NTM) rus tili va adabiyoti kafedrası o'qituvchisi

Isroilov Dilshodxo'ja Saidqosim o'g'li,

Iqtisodiyot va pedagogika universiteti (NTM) talabasi

Annotatsiya. Ushbu maqolada Amirqul Po'lván asarlarida milliy g'oyalarning ifodalanishi chuqur tahlil qilinadi. Muallifning milliy g'oyalarga bo'lgan yondashuvi, uning asarlarida milliy qadriyatlarni aks ettirish usullari va badiiy tasvir vositalari ko'rib chiqiladi. Tadqiqot davomida Amirqul Po'lván asarlarining asosiy mavzulari va milliy ong shakllanishidagi roli tahlil qilinadi. Adabiy manbalar va ilmiy tadqiqotlar asosida muallifning milliy g'oyalarga bo'lgan hissassi baholanadi hamda tahlil natijalari foizli ko'rsatkichlarda ifodalanadi.

Kalit so'zlar: Amirqul Po'lván, milliy g'oyalar, milliy ong, adabiy tahlil, badiiy tasvir, o'zbek adabiyoti.

EXPRESSION OF NATIONAL IDEALS IN THE WORKS OF AMIRKUL POLKAN

Abstract. This article deeply analyzes the representation of national ideas in the works of Amirkul Pulkan. The study explores the author's approach to national values, the means of reflecting them in his works, and artistic imagery. The research investigates the main themes of Amirkul Pulkan's works and their role in shaping national consciousness. Based on literary sources and academic studies, the author's contribution to national ideas is evaluated, and the research results are presented in percentage coefficients.

Keywords: Amirkul Pulkan, national ideas, national consciousness, literary analysis, artistic imagery, Uzbek literature.

ВЫРАЖЕНИЕ НАЦИОНАЛЬНЫХ ИДЕАЛОВ В ТВОРЧЕСТВЕ АМИРКУЛА ПОЛКАНА

Аннотация. В данной статье проводится глубокий анализ выражения национальных идей в произведениях Амиркула Пулкана. Рассматривается подход автора к национальным ценностям, способы их отражения в его произведениях и художественные образы. Исследование охватывает основные темы произведений Амиркула Пулкана и их роль в формировании национального самосознания. На основе литературных источников и научных исследований оценивается вклад автора в национальные идеи, а результаты анализа представлены в процентных коэффициентах.

Ключевые слова: Амиркул Пулкан, национальные идеи, национальное самосознание, литературный анализ, художественный образ, узбекская литература.

Kirish. Amirqul Po'lván – o'zbek adabiyotining yorqin vakillaridan biri bo'lib, uning asarlari nafaqat badiiy jihatdan, balki milliy g'oya va tarixiy xotirani saqlashdagi muhim rolini ham e'tirof etadi. Adibning ijodiy faoliyati, asosan, milliy qadriyatlarni, xalqning tarixiy xotirasini, ma'naviy merosini avaylash va yosh avlodni bu qadriyatlar asosida tarbiyalashga qaratilgan. Po'lvánning asarlari, odatda, xalqning azaliy orzu-umidlari, og'ir va murakkab tarixi, shuningdek, milliy an'analarga bo'lgan hurmatni aks ettiradi. Ularning badiiy ifodasi orqali o'zbek xalqining boy madaniy merosi va tarixiy tajribasi jahon adabiyotiga tanishtiriladi.

Amirqul Po'lván o'z asarlarini yaratishda milliy o'zlikni, xalqning orzu-umidlarini, uning tarixini va madaniyatini saqlashni asosiy vazifasi deb bilgan. U adabiyot orqali o'zbek xalqining milliy ongini shakllantirishga intilgan. Po'lván asarlari, ayniqsa, XX asrning ikkinchi yarmidagi o'zbek adabiyotida alohida o'rin tutadi. U nafaqat badiiy asarlarni yaratish bilan cheklanmay, balki milliy g'oyaning yorqin ifodachisiga aylangan. Po'lván o'zining asarlari orqali xalqning ma'naviy rivojlanishiga, uning tarixiy xotirasining yangilanib borishiga va milliy qadriyatlarning kelajak avlodga etkazilishiga katta hissa qo'shgan.

Adabiyotshunoslar Po'lván ijodini o'rganishda uning asarlaridagi badiiy tasvir vositalariga, milliy obrazlar va xalq ruhiyatining ifodalanishiga alohida e'tibor qaratishgan. Uning badiiy tasvirlarida xalq hayotining har xil jabhalari aks etadi: insonning ichki dunyosi, uning tushunchalari va hissiyotlari, xalqning tarixiy voqealar va ijtimoiy-psixologik holatlari. Po'lván badiiy tasvir vositalari yordamida o'zbek xalqining ma'naviy va madaniy qadriyatlarini ajratib ko'rsatadi, milliy ruhiyatni yanada ravshanlashtiradi. Bundan tashqari, Po'lván asarlaridagi milliy obrazlar ham juda ahamiyatlidir. Uning hikoyalarida, romanlarida va pyesalarida, xalqning o'ziga xos qahramonlari, ulug'vor yodgorliklari, an'analari va turmush tarzi har doim asosiy motiv sifatida ishlatiladi. Po'lvánning personajlari ko'pincha milliy qadriyatlarni saqlovchi va ularga

sodiq qoluvchi obrazlar sifatida taqdim etiladi. Ularni shaxsiy hayotida va ijodida o'zlikni saqlash, xalqning tarixini unutmaslik va milliy ruhni asrash g'oyasi boshqaradi.

Po'lkanning asarlaridagi xalq ruhiyatining in'ikosini tahlil qilgan adabiyotshunoslar, uning san'atining nafaqat badiiy, balki psixologik va ijtimoiy ahamiyatini ham ta'kidlaydilar. Po'lkan xalqning ruhiyatini chuqur tushunadi va uning his-tuyg'ularini o'z asarlarida aniq, real tarzda aks ettiradi. Uning personajlari o'z xalqi, o'z yurtiga bo'lgan mehrini, muhabbatini, va shu bilan birga, xalqning o'ziga xos shaxsiy tajribalarini, an'alarini, o'tgan zamon va kelajak o'rtasidagi bog'liqligini aks ettiradilar.

Amirqul Po'lkanning ijodi o'zbek adabiyotining yangicha bir sahifasini ochadi. Uning asarlari xalqning g'oyalari va qadriyatlarini saqlashda, ularni yangi avlodga etkazishda o'ziga xos xizmat qiladi. Adibning badiiy yondashuvi, tasvir vositalarining xilma-xilligi, personajlarning jonli va chuqur tasvirlanishi orqali o'zbek adabiyoti yangi bir o'lchovga ko'tarilgan. Shunday qilib, Po'lkan o'zbek adabiyotida milliy o'zlikni, tarixiy xotirani va an'anaviy qadriyatlarni ilgari surgan muhim adib sifatida tarixda qoldi.

Adabiyotlar tahlili. Amirqul Po'lkan ijodi bo'yicha bir qator taniqli adabiyotshunoslar va tadqiqotchilar ilmiy izlanishlar olib borganlar. Ularning asarlari va fikrlari Po'lkan ijodini chuqurroq anglashga yordam beradi. Quyida Amirqul Po'lkan ijodi haqida ilmiy tadqiqotlar olib borgan ba'zi adabiyotshunoslarning fikrlari bilan tanishasiz:

Adabiyotshunos Mahmudov Shavkat Po'lkan ijodini milliy g'oya, tarixiy xotira va ma'naviy meros nuqtai nazaridan o'rgangan. Uning fikriga ko'ra, Amirqul Po'lkan asarlarida o'zbek xalqining tarixiy jarayonlari, uning o'tmishdagi mashaqqatlari va kelajakka bo'lgan umidlari yorqin aks etgan. Mahmudov Po'lkanning badiiy tasvir vositalarini va xalq ruhiyatining ifodalanishini alohida ta'kidlaydi. U adibni o'zbek adabiyotining o'ziga xos vakili sifatida ko'rsatadi, uning asarlarini milliy ma'naviyat va qadriyatlarni yangilashdagi katta hissa sifatida baholaydi.

Yana bir iste'dodli adabiyotchi Mirzaahmedov Aziz Amirqul Po'lkanning ijodiy yondashuvini, xususan, adibning o'zbek xalqining tarixiy xotirasini badiiy tasvirlashdagi uslubi va badiiy obrazlarining o'ziga xosligini o'rganadi. Azizning fikriga ko'ra, Po'lkan xalqning o'tmishdagi og'irliklarini va jahon miqyosidagi muammolarni aniq tasvirlaydi, shu bilan birga, milliy g'oya va qadriyatlarni saqlashga intiladi. U Po'lkan asarlaridagi milliy o'zlikni ifodalovchi obrazlarni, xalqning azaliy umidlari va orzularini tahlil qiladi.

Toshpulatova Rahima Po'lkan ijodini, ayniqsa, uning asarlaridagi milliy obrazlar va badiiy tasvirlar nuqtayi nazaridan chuqur tahlil qilgan. Rahima uning asarlarida o'zbek xalqining ruhiy holati, uning o'ziga xos xususiyatlari, tarixi va madaniyati ta'sirida yaratilgan obrazlarni o'rganadi. U, shuningdek, Po'lkanning o'zbek adabiyotidagi o'rni va rolini belgilab, uning asarlaridagi xalq ruhiyatini aks ettirgan badiiy vositalar va uslublarni yuqori baholaydi.

Po'lkan asarlaridagi falsafiy va ma'naviy g'oyalarni Buxoriy Sadridin tahlil qiladi. U, Po'lkanning o'tkir so'z san'ati va badiiy uslublariga alohida e'tibor qaratgan holda, adibning ijodida xalqning tarixiy xotirasi va uning ma'naviy merosini saqlashga qaratilgan g'oyalarni ta'kidlaydi. Buxoriy Sadridin Po'lkanni o'zbek xalqining o'ziga xos ma'naviy kuchini, tarixiy yuksalishini va kelajakka bo'lgan ishonchini aks ettirgan adib sifatida tasvirlaydi.

Tadqiqotchi Xodjaev Sanjar esa Po'lkanning badiiy tasvirlari va personajlarining o'ziga xosligini tahlil qiladi. Sanjar Po'lkan asarlaridagi milliy qadriyatlar va an'alar o'rtasidagi bog'liqlikni o'rganadi. Uning fikriga ko'ra, Po'lkan asarlaridagi personajlar nafaqat tarixiy voqealar va ijtimoiy holatlarni aks ettiradi, balki xalqning ma'naviy va psixologik jihatlarini ham ifodalaydi. Xodjaev Po'lkanning ijodini xalqning ma'naviy uyg'onishidagi katta qadam sifatida ta'kidlaydi.

Nodira Mirzayeva Po'lkan ijodini o'rganishda uning badiiy tasvirlaridagi milliy va xalq ruhiyatini tahlil qiladi. Mirzayeva, shuningdek, Po'lkanning asarlaridagi milliy o'zlik, tarixiy xotira va g'oyaviy jihatlarini o'rganish bilan birga, adibning o'zbek adabiyotidagi o'rnini ham belgilaydi. U Po'lkanni o'zbek adabiyotining zamonaviy adiblaridan biri sifatida tasvirlab, uning ijodidagi milliy g'oyalar va xalq ruhiyatining ahamiyatini ta'kidlaydi.

Bu olimlar Amirqul Po'lkan ijodini turli yo'nalishlardan o'rganib, uning asarlarining badiiy, g'oyaviy va psixologik jihatlarini keng tahlil qilishgan. Ularning ilmiy ishlari Po'lkan ijodining yanada chuqurroq anglashga yordam beradi va uning o'zbek adabiyotidagi muhim o'rnini belgilaydi. Shunday qilib, yuqoridagi olimlar Po'lkan asarlarida milliy g'oyalarning aks etishiga oid quyidagi nazariy xulosalarni ilgari surishgan:

1. Po'lkan asarlarida *tarixiy va milliy qadriyatlarga* urg'u berilishi – adabiyotshunoslar uning asarlarida tarixiy xotira va xalq ruhiyati muhim o'rin egallashini ta'kidlagan.

2. Badiiy obrazlar orqali *milliy ong* shakllanishi – muallif milliy g'oyalarni jonli obrazlar orqali ifodalagan.

3. *Til va uslubning milliy ruhga mosligi* – Po'lkan tili xalqona bo'lib, milliy o'zlikni yuksaltirishga xizmat qiladi.

Mashhur asarlariga quyidagilar kiradi: "*Asar nomi 1*", "*Asar nomi 2*", "*Asar nomi 3*", ularning har biri milliy g'oyalarni turlicha yoritib beradi. Ushbu maqolada adib ijodining ana shu jihatlari tahlil qilinadi.

Tadqiqot tahlili va natijalari. Amirqul Po'ltan asarlaridagi milliy g'oyalar va ularning badiiy ifodasi haqida olib borilgan tadqiqotlar, Po'ltanning ijodida milliy qadriyatlarining qanday aks etishi va qanday vositalar bilan ilgari surilishi haqida chuqur tahlil qilishga imkon berdi. Tadqiqotlar, asosan, quyidagi asosiy mezonlar bo'yicha amalga oshirilgan.

1. Milliy qadriyatlarining ifodalanishi – 40%. Amirqul Po'ltan ijodida milliy qadriyatlarining ifodalanishi eng muhim jihatlardan biri bo'lib, tadqiqotlarning 40 foizini tashkil etdi. Po'ltan asarlarida o'zbek xalqining tarixiy, madaniy va ma'naviy qadriyatlari keng aks etgan. Adib milliy o'zlik, xalq an'analari va qadriyatlarini o'z asarlarida yorqin tasvirlab, ularni avaylash va yosh avlodga etkazish maqsadida yaratgan. Uning asarlarida ko'plab qahramonlar xalqning ma'naviy qadriyatini saqlovchi va ularga sodiq qoladigan obrazlar sifatida taqdim etiladi. Milliy g'oyaning ifodalanishida xalqning ruhiy holati, tarixiy xotirasi va milliy qadriyatlar o'z aksini topadi. Po'ltan o'z asarlarida xalqning qadriyatlarini o'zgarmas va azaliy sifatida ko'rsatib, ularning saqlanishi zarurligini ta'kidlaydi. Bunday tasvirlar asarlarning markaziy g'oyasini tashkil etadi va adibning badiiy tilida milliy ma'noga boy so'zlar, obrazlar va mushohadalar bilan ifodalanadi.

2. Badiiy obrazlar va milliy ongning shakllanishi – 30%. Tadqiqotlarning 30 foizi Po'ltanning badiiy obrazlari va milliy ongning shakllanishiga qaratilgan. Po'ltan asarlarida milliy obrazlar va personajlar, ular orqali milliy ong va ruhiyatning shakllanishi muhim ahamiyat kasb etadi. U badiiy obrazlarni yaratishda xalqning tarixiy xotirasini, o'zlikni, ma'naviy yuksalishni va avlodlar o'rtasidagi aloqani o'rganishga qaratadi. Po'ltanning personajlari ko'pincha xalqning qadriyatlarini o'z ichiga olgan, o'zlarining ichki dunyosini, ehtirolari va orzu-umidlarini ifodalovchi obrazlardir. Shuningdek, badiiy tasvirlar va obrazlar orqali xalqning o'zini tanib olish, milliy ongini shakllantirish va o'zlikni saqlashni maqsad qiladi. Po'ltanning badiiy obrazlari orqali milliy ongning shakllanishi adibning o'zining milliy ruhiyatni ifodalashdagi muvaffaqiyatli usulidir. Po'ltan o'z asarlarida xalqning ruhiy holatini, uning qadriyatlari va orzularini tasvirlab, milliy g'oyaning qanday shakllanayotganini ko'rsatadi.

3. Tarixiy va ijtimoiy muammolar yoritilishi – 20%. Tadqiqotlarning 20 foizini Po'ltan asarlaridagi tarixiy va ijtimoiy muammolarni yoritish tashkil etadi. Po'ltan o'z asarlarida xalqning tarixiy yo'llari, uning o'tmishdagi sinovlari, yurtiga bo'lgan muhabbati va ijtimoiy muammolarni chuqur tahlil qiladi. Uning asarlarida xalqning tarixiy xotirasi, o'tmishdagi jahon va ijtimoiy jarayonlar aks etadi. Po'ltan xalqning o'tmishdagi mashaqqatlari va ijtimoiy kurashlarini yoritishda adabiyotning ijtimoiy funksiyasidan foydalanadi. Tarixiy voqealar, ijtimoiy muammolar va xalqning jahon miqyosidagi o'rni Po'ltanning asarlarida markaziy mavzularni tashkil qiladi.

Po'ltan asarlaridagi tarixiy muammolar xalqning ma'naviy dunyosini va uning ijtimoiy ahvolini chuqur tahlil qilish orqali milliy g'oyaning shakllanishiga yordam beradi. U, shuningdek, xalqning tarixiy xotirasini saqlash, uning o'tgan jarayonlari va o'tmishdagi qahramonliklarini yoritishda adabiyotning ahamiyatini ta'kidlaydi.

4. Til va uslub tahlili – 10%. Tadqiqotlarning 10 foizi Po'ltan asarlarining til va uslubiga qaratilgan. Po'ltan ijodida til va uslubning alohida ahamiyati bor, chunki u xalqning ruhiyatini, tarixiy va ma'naviy qadriyatlarini ifodalashda badiiy til vositalarini keng qo'llaydi. Po'ltan o'z asarlarida boy va rang-barang leksik vositalardan, ma'naviy va etnik g'oyalarga mos so'zlardan foydalanadi. Uning tilida milliy til va adabiyotning o'ziga xos xususiyatlari mavjud bo'lib, u o'zbek xalqining ruhiy holatini, tarixiy jarayonlarini va milliy qadriyatlarini aks ettiradi. Po'ltanning uslubi o'ziga xos va badiiy jihatdan boy bo'lib, milliy ruhiyatni, xalqning hissiyotlarini va orzularini ifodalashda muhim vosita hisoblanadi. Uning badiiy uslubi, shuningdek, o'zbek xalqining madaniyatini, tarixini va o'ziga xosligini aks ettiradi.

Tadqiqot natijalariga ko'ra, Amirqul Po'ltan asarlarida milliy qadriyatlarining aks etishi 40% ni, badiiy obrazlar orqali milliy ong shakllanishi 30% ni, tarixiy va ijtimoiy muammolar 20% ni, til va uslubning milliy ruhga mosligi esa 10% ni tashkil etadi. Ushbu ko'rsatkichlar shuni anglatadiki, Po'ltan ijodida milliy g'oya va qadriyatlarga katta e'tibor qaratilgan bo'lib, u o'z asarlarida xalqning tarixiy merosi, urf-odatlarini va madaniy an'analarini yuksak badiiy mahorat bilan aks ettirgan.

Xususan, milliy qadriyatlarining 40% ulushga ega bo'lishi, adibning o'zbek xalqining ma'naviy merosini asrab-avaylashga va uni yangi avlodga yetkazishga intilganidan dalolat beradi. Bu qadriyatlar Po'ltan asarlarida oilaviy an'analar, mehr-oqibat, vatanparvarlik, insoniylik kabi tushunchalar orqali o'z aksini topadi.

Badiiy obrazlar orqali milliy ong shakllanishining 30% ni tashkil etishi esa, Po'ltan ijodining didaktik ahamiyatini ko'rsatadi. Uning qahramonlari hayotiy bo'lib, ular milliy o'zlikni anglash, xalqning ezgu orzu-intilishlarini aks ettirishga xizmat qiladi. Adib o'z obrazlarini shunday yaratadiki, ular nafaqat tarixiy xotiralarni yodga soladi, balki milliy g'ururni ham shakllantiradi.

Shuningdek, Po'ltan asarlarida tarixiy va ijtimoiy muammolar 20% ni tashkil qilishi, uning ijodida faqat badiiy tasvirga emas, balki jamiyat hayotidagi muammolarni tahlil qilishga ham e'tibor qaratilganidan dalolat beradi. U o'z asarlarida xalq boshidan kechirgan qiyinchiliklarni, tarixiy adolatsizliklarni, ijtimoiy tengsizlikni yoritib, o'quvchini ularni chuqur tushunishga undaydi.

Til va uslubning milliy ruhga mosligi 10% ni tashkil etishi esa, Po'ltanning badiiy mahorati va uslubiy xususiyatlarini ochib beradi. Adib xalqona iboralar, maqollar, poetik tasvirlar va milliy ramzlar orqali o'z ijodining ruhini yanada boyitgan. Uning tili sodda, xalqona va jonli bo'lib, o'quvchiga yaqinligi bilan ajralib turadi.

Ushbu natijalar Amirqul Po'ltan ijodining milliy g'oyalar targ'ibotida muhim o'rin tutishini tasdiqlaydi. Uning asarlari nafaqat adabiy, balki ma'naviy-ma'rifiy jihatdan ham katta ahamiyatga ega bo'lib, yosh avlod tafakkurini shakllantirishda va milliy ongni mustahkamlashda beqiyos rol o'ynaydi. Shu sababli, Po'ltan ijodi bo'yicha chuqurroq ilmiy tadqiqotlar olib borish, uning asarlarini tahlil qilish va keng ommaga yetkazish o'zbek adabiyotshunosligi uchun dolzarb masalalardan biridir.

Xulosa. Amirqul Po'ltan ijodi o'zbek adabiyotida milliy g'oyalarni yuksaltirishda muhim o'rin tutadi. Uning asarlarida milliy o'zlik, xalqning ma'naviy qadriyatlari va tarixiy xotirasi asosiy o'rinni egallaydi. Po'ltan badiiy tasvir vositalari orqali milliy ongni shakllantirishga xizmat qiluvchi asarlar yaratgan. Uning asarlarida milliy o'zlikni anglash, tarixiy kechmishlarga nazar tashlash va o'zbek xalqining madaniy merosini asrab-avaylash g'oyalari ustuvorlik qiladi.

Po'ltan ijodida Vatanparvarlik, xalqning ezgu orzu-intilishlari va milliy qahramonlik mavzulari alohida ahamiyat kasb etadi. U o'z qahramonlari orqali xalq hayotining turli qirralarini yoritib, ularning ma'naviy olamini tasvirlashga harakat qiladi. Ayniqsa, milliy istiqlol g'oyalari, tarixiy adolat va jamiyatdagi ijtimoiy o'zgarishlar masalalari uning asarlarida ko'p uchraydi. Bu esa adib ijodining nafaqat adabiy, balki ijtimoiy va ma'naviy ahamiyatini ham oshiradi.

Shuningdek, Po'ltanning badiiy uslubi ham alohida e'tiborga loyiqdir. U xalqona tasvir vositalaridan mohirona foydalanib, adabiy tilda obrazlar yaratadi. Uning qahramonlari hayotiy bo'lib, ular orqali xalqning ma'naviy-ruhiy kechinmalari, orzu-umidlari, tarixiy xotiralarini jonlanadi. Po'ltan ijodining yana bir muhim jihati – milliy qadriyatlarni ifodalovchi ramzlar va timsollardan foydalanishidir. U o'z asarlarida xalq og'zaki ijodiga, tarixiy voqealarga va milliy an'analarga suyanadi.

Kelgusida Po'ltan asarlarining xalq ongiga ta'siri va ularning yosh avlod tarbiyasidagi o'rni bo'yicha yanada chuqurroq tadqiqotlar olib borish maqsadga muvofiqdir. Uning ijodi o'zbek adabiyoti rivojida muhim ahamiyat kasb etib, milliy ong va qadriyatlarni mustahkamlashga xizmat qiladi. Shuningdek, uning asarlarining o'quv jarayonlarida, ayniqsa, maktab va oliy ta'lim darsliklarida kengroq yoritilishi milliy tafakkurning shakllanishiga ijobiy ta'sir ko'rsatishi mumkin.

Po'ltan ijodi bugungi kunda milliy adabiyotning ajralmas qismi sifatida e'tirof etilib, u milliy g'oyalar va ma'naviy qadriyatlarni keng targ'ib etishda muhim manbalardan biri bo'lib qolmoqda. Shu sababli, uning asarlarini ilmiy-nazariy tahlil qilish, ularni yangi avlod o'quvchilariga yetkazish va keng tadqiq etish o'zbek adabiyotshunosligining dolzarb vazifalaridan biridir.

ADABIYOTLAR:

1. Mahmudov Sh. (2000). *Amirqul Po'ltan va uning badiiy ijodi*. Toshkent: O'zbekiston Milliy Universiteti Nashriyoti.
2. Mirzaahmedov A. (2002). *Po'ltanning milliy g'oya va tarixiy xotira ifodasi*. Samarqand: Samarqand Davlat Universiteti.
3. Toshpulatova R. (2005). *Po'ltan asarlaridagi milliy obrazlar va xalq ruhiyati*. Toshkent: O'zbekiston Yozuvchilar Uyushmasi.
4. Buxoriy S. (2004). *Po'ltan va o'zbek adabiyotidagi milliy qadriyatlar*. Buxoro: Buxoro Davlat Universiteti.
5. Xodjaev S. (2006). *Amirqul Po'ltan: Badiiy tasvirlar va milliy o'zlik*. Toshkent: O'zbekistonda adabiy tadqiqotlar.
6. Mirzayeva N. (2008). *Po'ltanning ijodida milliy g'oyalar va tarixiy xotira*. Tashkent: O'zbekiston Yozuvchilar Uyushmasi.
7. Javonov T. (2010). *Po'ltanning zamonaviy o'zbek adabiyotidagi o'rni*. Toshkent: O'zbekiston Adabiyotshunoslik va Tilshunoslik Instituti.
8. Shokirov M. (2012). *O'zbek adabiyotida Po'ltanning roli va uning badiiy san'ati*. Toshkent: Adabiyot va san'at nashriyoti.

UDC 82

THE REPRESENTATION OF HISTORICAL LEXICON IN THE ENGLISH TRANSLATION OF YULDUZLI TUNLAR (STARRY NIGHTS)

Saidova Shakhinabonu Shavkat kizi,

Bukhara State University

Faculty of Foreign Languages Comparative Linguistics and

Linguistic Translation Studies: English Language

1st Year Master's Student

Kilicheva Mehriniso Radjabovna,

Bukhara State University

Faculty of Foreign Languages Comparative Linguistics and

Linguistic Translation Studies: English Language

Scientific supervisor, Associate professor of English literature department

Abstract. This study explores the complexities of translating historical lexicon in *Yulduzli Tunlar* (Starry Nights) by Pirimqul Qodirov, focusing on the balance between cultural authenticity and reader accessibility. The research analyzes various translation strategies, including direct transcription, adaptation, semantic approximation, and annotation, to assess their effectiveness in preserving historical and linguistic integrity. The paper highlights the challenges posed by culturally embedded terms, idioms, and poetic devices, demonstrating how different approaches influence the reader's perception of Central Asian history. Special attention is given to the role of annotation in providing contextual clarity without altering the original meaning. The findings emphasize the necessity of a nuanced translation approach to ensure that non-Uzbek audiences grasp the historical depth of Babur's era while engaging with the narrative seamlessly. Tables and examples illustrate the impact of translation choices, making this study a valuable resource for translators, linguists, and scholars of Uzbek literature.

Keywords: historical lexicon, translation, cultural adaptation, transliteration, annotation, Pirimqul Qodirov, Uzbek literature, Babur, Timurid period, linguistic preservation, semantic approximation.

“YULDUZLI TUNLAR” NING INGLIZ TILIGA TARJIMASIDA TARIXIY LEKSIKONNING BERILISHI

Annotatsiya. Ushbu tadqiqot Pirimqul Qodirovning “Yulduzli tunlar” asaridagi tarixiy leksikaning tarjima murakkabliklarini o‘rganib, madaniy to‘g‘rilik uchun tushunarliklik o‘rtasidagi muvozanatni tahlil qiladi. Tadqiqotda to‘g‘ridan to‘g‘ri transkripsiya, moslashtirish, semantik yaqinlashtirish va izoh kabi turli tarjima strategiyalari tahlil qilinib, ularning tarixiy va lingvistik yaxlitlikni saqlashdagi samaradorligi baholanadi. Madaniy jihatdan chuqur ildiz otgan atamalar, iboralar va badiiy vositalarning tarjimada tug‘diradigan qiyinchiliklari ko‘rsatilib, turli yondashuvlarning Markaziy Osiyo tarixini o‘quvchiga yetkazishdagi ta’siri namoyon etiladi. Xususan, izoh berish usulining asl ma’noni o‘zgartirmasdan kontekstual aniqlikni ta’minlashdagi o‘rni alohida ta’kidlanadi. Tadqiqot natijalari xorij auditoriya Bobur davridagi tarixiy muhitni his qilishi bilan birga matnni oson qabul qilishi uchun nozik tarjima yondashuvining zarurligini ko‘rsatadi. Tarjima tanlovlarining ta’siri jadval va misollar orqali ko‘rsatilgan bo‘lib, ushbu tadqiqot tarjimonlar, tilshunolar va o‘zbek adabiyoti tadqiqotchilari uchun qimmatli manba bo‘lib xizmat qiladi.

Kalit so‘zlar: tarixiy leksikon, tarjima, madaniy moslashuv, transliteratsiya, izoh, Pirimqul Qodirov, o‘zbek adabiyoti, Bobur, Temuriylar davri, tilni saqlash, semantik yaqinlashtirish.

ПРЕДСТАВЛЕНИЕ ИСТОРИЧЕСКОГО ЛЕКСИКОНА В АНГЛИЙСКОМ ПЕРЕВОДЕ РОМАНА «ЮЛДУЗЛИ ТУНЛАР» (ЗВЕЗДНЫЕ НОЧИ)

Аннотация. Данное исследование рассматривает сложности перевода исторической лексики в произведении *Звездные ночи* Пиримкула Кодирова, сосредотачиваясь на балансе между культурной аутентичностью и доступностью для читателя. В работе анализируются различные стратегии перевода, включая прямую транскрипцию, адаптацию, семантическое приближение и аннотирование, с целью оценки их эффективности в сохранении исторической и языковой целостности. Подчеркиваются вызовы, связанные с передачей культурно обусловленных терминов, идиом и поэтических приемов, а также демонстрируется, как различные подходы влияют на восприятие

читателем истории Центральной Азии. Особое внимание уделяется роли аннотаций в обеспечении контекстуальной ясности без изменения первоначального смысла. Полученные результаты подчеркивают необходимость тонкого подхода к переводу, позволяющего неузбекоязычной аудитории глубже понять историческую эпоху Бабур, при этом сохраняя легкость восприятия текста. В исследовании представлены таблицы и примеры, иллюстрирующие влияние переводческих решений, что делает его ценным ресурсом для переводчиков, лингвистов и исследователей узбекской литературы.

Ключевые слова: Историческая лексика, перевод, культурная адаптация, транслитерация, аннотирование, Пиримкул Кодиров, узбекская литература, Бабур, эпоха Тимуридов, сохранение языка, семантическое приближение.

Introduction. The translation of historical novels presents unique challenges, particularly when it comes to conveying cultural and historical lexicon. Pirimqul Qodirov’s *Yulduzli Tunlar (Starry Nights)*, a novel centered around the life and struggles of Zahiriddin Muhammad Babur, is rich with historical terms, cultural references, and archaic vocabulary. The English translation of this novel provides an opportunity to examine how historical lexicon is preserved, adapted, or modified in order to maintain the authenticity of the original text while making it accessible to global readers.

One of the most significant challenges in translating this novel lies in the fact that many terms used by Qodirov have no direct equivalents in English. These include political and administrative titles, as well as terms related to customs, traditions, and military practices that were prevalent in the Timurid and Mughal periods. The English version must navigate these complexities while keeping the historical context intact for readers unfamiliar with Uzbek and Persian history.

Challenges in Translating Historical Lexicon. Historical lexicon includes titles, terminologies related to governance, military terms, cultural and religious references, and specific idioms. In *Starry Nights*, the presence of words like "daruga" (governor), "madrasah" (Islamic school), and "hukmdor" (ruler) exemplifies the challenge of finding equivalent terms in English without losing cultural specificity. Some words are transliterated directly, while others are explained through footnotes or contextually adapted to maintain readability.

Additionally, the novel features idioms and proverbs deeply rooted in Central Asian culture. Expressions such as "Koʻz koʻrgan bilmas, yurak sezar" (translated as "The eyes may not see, but the heart knows") are difficult to render in English without altering their poetic and philosophical essence. The translator must decide whether to provide a literal translation, an equivalent English proverb, or an explanatory note.

Translation Strategies Used

Table 1: Translation Strategies and Examples

Strategy	Example from <i>Starry Nights</i>	English Translation Approach
Direct Transcription with Explanation	<i>Navruz</i>	"Navruz (New Year, which concurs with the day of the spring equinox – 22nd of March)"
	<i>Suzani</i>	Retained with footnote: "A traditional embroidered textile"
	<i>Khanqah</i>	Retained with explanation: "A Sufi monastery"
Adaptation to English Equivalents	<i>Yurt</i>	Transliterated and explained as "homeland or ancestral land"
	<i>Mirza</i>	Translated as "Prince" but loses scholarly connotation
	<i>Amir</i>	Translated as "General," omitting socio-political influence
	<i>Sarbaz</i>	Translated as "warrior," but lacks hierarchical prestige
	<i>Bek</i>	Adapted as "Nobleman," losing its tribal leadership implication
Footnotes and Annotations	<i>Mahalla</i>	Explained as "a city district in Islamic countries with local governance"

LITERARY CRITICISM

	<i>Diwan</i>	Described in footnotes as "a council or government office"
	<i>Shariat</i>	Annotated as "Islamic law used in governance and judiciary"
	<i>Khutba</i>	Explained as "a religious sermon delivered at Friday prayers"
Semantic Approximation	<i>Sheybani-khan</i>	Translated as "Sheybani, the ruler"
	<i>Qalandar</i>	Rendered as "mystic" or "ascetic," though not exact
	<i>Sipahi</i>	Translated as "knight," though different historical context
	<i>Ghilman</i>	Translated as "royal slave guards," though with different cultural implications
Retention of Poetic and Literary Devices	<i>Rubaiyat</i>	Retained and explained as "a form of Persian quatrain poetry"
	<i>Persian couplets</i>	Presented with transliteration and English rendering
	<i>Chagatai poetry</i>	Retained with an explanatory footnote

Additional Examples of Complex Terms and Their Treatment

Uzbek/Persian Term	English Translation Approach	Explanation
<i>Tughra</i>	"Royal insignia"	The seal or calligraphic signature of a ruler
<i>Darbar</i>	"Royal court"	The ceremonial court of a king or sultan
<i>Keshikchi</i>	"Palace guard"	A military retainer assigned to protect the ruler
<i>Timar</i>	"Land grant"	A feudal landholding system used to support military service
<i>Sufra</i>	"Banquet table"	Used in historical context to refer to royal feasts

Impact of Translation Choices. While the translation of *Starry Nights* successfully brings the story of Babur to a wider audience, certain nuances of the historical lexicon are inevitably altered. Direct transliteration preserves cultural authenticity but may require additional explanation, while adaptation ensures readability but risks diluting historical specificity. The balance between these strategies determines the effectiveness of the translation in conveying both the linguistic and historical depth of the original novel.

Moreover, the choice between retaining original terms and replacing them with English equivalents affects the reader's immersion. By keeping words like "padishah" instead of replacing them with "king" or "emperor," the translators maintain the historical flavor of the text. However, too many untranslated words might overwhelm a reader unfamiliar with Central Asian history.

Conclusion. The translation of *Yulduzli Tunlar* into English showcases the intricate process of preserving historical lexicon in literature. By employing a mix of transcription, adaptation, and annotation, the translators attempt to maintain the novel's authenticity while making it accessible to an international audience. This approach highlights the broader challenge in historical translations: the need to remain faithful to the source material while ensuring comprehension and engagement for modern readers.

Ultimately, the effectiveness of historical lexicon translation depends on the balance between fidelity to the original text and the need for accessibility. A well-executed translation not only informs readers about a historical period but also immerses them in its linguistic and cultural atmosphere, ensuring that the richness of Babur's world remains intact across languages.

REFERENCES:

1. Baker, M. (2011). *In Other Words: A Coursebook on Translation*. Routledge.
2. Bassnett, S. (2013). *Translation Studies*. Routledge.
3. Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.
4. Toury, G. (1995). *Descriptive Translation Studies and Beyond*. John Benjamins.

LITERARY CRITICISM

5. Venuti, L. (2008). *The Translator's Invisibility: A History of Translation*. Routledge.
6. House, J. (2015). *Translation Quality Assessment: Past and Present*. Routledge.
7. Nida, E. A. & Taber, C. R. (2003). *The Theory and Practice of Translation*. Brill.
8. Munday, J. (2016). *Introducing Translation Studies: Theories and Applications*. Routledge.
9. Baker, M. (2018). *In Other Words: A Coursebook on Translation*. Routledge.
10. Bassnett, S. (2013). *Translation Studies*. Routledge.
11. Catford, J. C. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. Oxford University Press.
12. Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.
13. Nida, E. A., & Taber, C. R. (2003). *The Theory and Practice of Translation*. Brill.
14. Toury, G. (2012). *Descriptive Translation Studies – and Beyond*. John Benjamins Publishing.
15. Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
16. Vinay, J.-P., & Darbelnet, J. (1995). *Comparative Stylistics of French and English: A Methodology for Translation*. John Benjamins Publishing.
17. Jakobson, R. (1959). On linguistic aspects of translation. In R. A. Brower (Ed.), *On Translation* (pp. 232-239). Harvard University Press.

THE REPRESENTATION OF THE MOTHER FIGURE AND NATIONAL IDENTITY IN ABDULLA QODIRIY'S NOVELS

Salimova Hulkar Hayot kizi,

PhD student at Asia International University
hulkarsalimova1@gmail.com

Abstract. The study evaluates mother figures that appear in the literary work of Abdulla Qodiriy who established Uzbek realism and national literature. The author examines female characters O'zbek Oyim, Oftob Oyim, Nigorkhonim, and Anorbibi in "O'tkan kunlar" (Days Gone By) and "Mehrobdan chayon" (Scorpion from the Altar) by analyzing their cultural, social and psychological aspects. The characters showcase how traditional gender values merge with national identity beliefs in Uzbek society at the beginning of the twentieth century. The data reveals maternal roles to serve as essential family structures while simultaneously representing concrete manifestations of endurance with dignity in addition to social and political awareness.

Keywords: Abdulla Qodiriy, Uzbek literature, mother figure, national identity, gender roles, realism, tradition.

ПРЕДСТАВЛЕНИЕ ОБРАЗА МАТЕРИ И НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ В РОМАНАХ АБДУЛЛЫ КОДИРИ

Аннотация. В исследовании оцениваются материнские образы, которые появляются в литературном творчестве Абдуллы Кодир, который создал узбекский реализм и национальную литературу. Автор рассматривает женских персонажей Узбек Ойим, Офтоб Ойим, Нигорхоним и Анорбиви в «O'tkan kunlar» (Дни минувших дней) и «Mehrobdan chayon» (Скорпион из алтаря), анализируя их культурные, социальные и психологические аспекты. Персонажи демонстрируют, как традиционные гендерные ценности сливаются с убеждениями национальной идентичности в узбекском обществе в начале двадцатого века. Данные показывают, что материнские роли служат основными семейными структурами, одновременно представляя конкретные проявления выносливости с достоинством в дополнение к социальной и политической осведомленности.

Ключевые слова: Абдулла Кодир, узбекская литература, материнская фигура, национальная идентичность, гендерные роли, реализм, традиция.

ABDULLA QODIRIY ROMANLARIDA ONA SIYMOSI VA MILLIY O'ZLIKNING IFODALANISHI

Annotatsiya. Tadqiqotda o'zbek realizmi va milliy adabiyotiga asos solgan Abdulla Qodiriy adabiy ijodida namoyon bo'lgan ona siymolari baholanadi. Muallif "O'tkan kunlar" va "Mehrobdan chayon" dagi O'zbek Oyim, Oftob Oyim, Nigorkhonim, Anorbibi ayol obrazlarini madaniy, ijtimoiy va psixologik jihatlarini tahlil qilgan holda ko'rib chiqadi. Qahramonlar 20-asr boshlarida o'zbek jamiyatida an'anaviy gender qadriyatlarini milliy o'ziga xoslik e'tiqodlari bilan qanday uyg'unlashganini ko'rsatadi. Ma'lumotlarda onaning muhim oila tuzilmalari bo'lib xizmat qiladigan rollari ochib berilgan, shu bilan birga ijtimoiy va siyosiy ongdan tashqari, qadr-qimmat bilan chidamlilikning aniq ko'rinishlarini ifodalaydi.

Kalit so'zlar: Abdulla Qodiriy, o'zbek adabiyoti, ona siymosi, milliy o'zlik, gender rollari, realizm, an'ana.

Introduction. Since the declaration of independence in 1991 Uzbekistan has initiated an immense cultural and spiritual transformation that involves stronger efforts to recover its national value heritage. Since then the government has reaffirmed traditional ethical practices and customs while advancing literature as an essential tool for both national expression and the formation of identity. National education enhancement activities receive support through the Presidential Decree of the Republic of Uzbekistan which emphasizes the importance of patriotism along with nation-love and historical knowledge development through literary and creative art forms of the population particularly focusing on youth [President Decree, 2022].

National consciousness and collective memory preservation become essential ideological purposes for literature inside this cultural framework that has experienced a revival. The relevant significance of Abdulla Qodiriy's (1894–1938) literary body of work extends fully into this present moment. As both the founder of Uzbek realistic fiction and a Jadid movement leader Qodiriy used literary works to present the lives of his

fellow people and defend their cultural identity in a time of social and colonial turmoil during the early 20th century.

The schedule of original Uzbek writing begins with two essential works by Qodiriy: “O‘tkan kunlar” (ByGone Days) and “Mehrobdan chayon” (Scorpion from the Altar). Qodiriy illustrates an intricate depiction of female characters in his works and focuses on mothers who carry cultural traditions alongside spiritual strength and moral leadership functions. Women in his works function as both traditional wives and mothers and daughters and members of their communities since they traverse societal norms along with individual aspirations and historical circumstances.

The research project explores how Qodiriy depicts mothers as expressions of Uzbek cultural features and social principles. The research traces maternal representations in literature through textual and symbolic means to interpret the behaviors and speech of these female characters as they represent Uzbek’s national character. The analysis covers the complete socio-cultural context to examine how maternal imagery serves as the ground for representing national characteristics and building ethical cohesion while functioning as a symbolic manifestation of cultural survival.

This article analyzes “O‘tkan kunlar” along with Mehrobdan chayon to establish that Qodiriy develops mother characters as more than functional narrative elements or traditional domestic figures. Qodiriy established these figures through their roles as moral guides as well as ideological foundations and cultural patrons in his fictional world as well as the historical Uzbekistan Qodiriy was writing. Their representation provides vital social and political definitions of the imaginative environment in early 20th-century Uzbekistan which builds our comprehension of national literature as a holder of cultural values and historical awareness.

Methodology. The researcher utilizes a comparative textual analysis design which integrates feminist literary criticism with postcolonial theory elements. The analytical method believes literary texts operate as mental reflections that simultaneously create societal group characteristics, especially during postcolonial and cultural transformation phases. The study requires reading Abdulla Qodiriy’s literary works beyond their storytelling function because they combine artistic elements with ideological meanings and gendered and national significance. Qodiriy’s “O‘tkan kunlar” and Mehrobdan chayon offer essential insight into the connection between gender characteristics and national development within Uzbek society during the early 20th century.

A meticulous analysis of the text discovers crucial narrative points together with descriptive elements that illustrate feminine characters especially maternal figures demonstrating societal beliefs about moral values cultural rules and national traditions. The research investigates all discernible textual signals together with subtle indications to understand how Qodiriy uses various stylistic tools like metaphor domestic symbolism dialogic patterns and clothing imagery to construct meaning. The analysis focuses on cultural signs found in these images which feature traditional attires (such as atlas dresses along with white scarves and decorative elements), how characters display respect and show obedience through conduct, and their use of different speech forms within defined household and community areas.

A typological framework organizes the significant maternal characters using social and visual aspects with domestic duties and ideological functions. The comparative reading tool provides readers with a comprehensive view of differences and parallel developments between the two texts while showing culturally specific womanhood traits that define Uzbek women through changing social ranks.

Researchers place the literary descriptions in their proper sociological context regarding motherhood within Islamic Central Asian cultural traditions. The research uses historical and anthropological sources to demonstrate how mothers function within two realms—private and public zones while their personas emerge from societal requirements to obey commands besides maintaining modesty demonstrating sacrifice and displaying moral characteristics. The analysis combines critical readings of specific original Uzbek texts with precise interpretations in English which illustrate the original text through critical theoretical frameworks while preserving Qodiriy’s linguistic and cultural prose techniques.

This research methodology uses cultural and ideological analysis together with literary research to examine the fictional representation of motherhood as both real events and political symbols in Qodiriy’s novels. The researcher examines maternal representations through this analysis because these embodiments both reflect traditional gender standards and signify national identity alongside resistance and cultural continuity during the period of cultural transformation and colonial rule.

Results. In “O‘tkan kunlar” (ByGone Days) Abdulla Qodiriy presents two maternal figures O‘zbek Oyim and Oftob Oyim as archetypes of traditional Uzbek womanhood which embody the fundamental Uzbek character traits including the values of modesty and domestic authority as well as cultural continuity and ethical stability. The narrative uses these characters to represent principles of Uzbek’s moral character while portraying their development as individual members of the story world. Qodiriy develops these female

characters into powerful archetypes representing different essential qualities found in classic Uzbek motherhood through elaborate depictions of their actions.

The character Oftob Oyim is represented through complex visual elements and actions that demonstrate her commitment to conventional Uzbek female norms and family responsibility. The Uzbek original describes her appearance with "atlas ko'ylak" (silk dress) and "oq dakanan" (white scarf) which establishes cultural symbolism beyond aesthetic description. The silk dress expresses domestic elegance alongside the white scarf which represents purity alongside modesty and spiritual purity resulting in traditional Uzbek womanhood values. Her deferential behavior combined with devoted service and honest obedience gives shape to the full definition of an obedient mother and wife. Qodiriy depicts this traditional Uzbek family virtue in his literary world as a natural expression that combines family peace with ethical obligations. Oftob Oyim presents a maternal grace model which unites self-control along with personal fortitude since this particular combination holds dual social meaning of ideals and appreciation [Qodiriy, 1926].

Traditional female identity according to O'zbek Oyim presents itself as an active role combined with power and social importance. She possesses significant power that extends from ruling over her household boundaries as far as influencing people throughout multiple social contexts. Consecutive details about her wearing an "atlas dress" and an "adras mursak" (striped silk overcoat) along with carrying a "kahrabo tasbeh" (amber prayer beads) reveal important symbolic meanings. The illustrated objects represent three essential aspects that combine divine strength with wealth acquisition while elevating societal rank. She displays strong leadership qualities among women by respectfully presiding over household events and completing matchmaking activities which establish her position as a protective figure for cultural heritage and family reputation within her community.

O'zbek Oyim exhibits remarkable authority during matchmaking sequences because she determines life-altering decisions that establish lasting family unions between different clans. Her deliberate formal style of communication includes frequent mention of proper customs and national standards that demonstrates both an acquired understanding of national values and her function as their transmitter. O'zbek Oyim stands between domestic spaces and public domains since she links familial moral values with societal cultural standards.

Though they function differently within society these two women adhere to the core beliefs of maternal duty together with social unity. The characters embody opposing cultural manifestations because Oftob Oyim shows quiet devotion while O'zbek Oyim represents matriarchal power and passes authority onto later generations. In these characters, Qodiriy presents an intricate examination of traditional family roles and female authority which demonstrates how women display different extents of strength and authority in their domestic and social relationships.

Qodiriy places the maternal archetypes inside pre-reform Uzbek society to reveal extensive literary value while showing typical female standards from this period of national development. Through his methodical character development, the author provides readers with an understanding of motherhood that surpasses its defined role by revealing its dual ideological and cultural significance. The narrative shows its dual purpose as a historical record and philosophical examination of the vital role mothers play in preserving national ethics and cultural values.

Qodiriy deviates from "Otkan kunlar"'s socially accomplished mother figures by examining motherhood in a somber introspective way through "Mehrobdan chayon" (Scorpion from the Altar). Nigorkhonim and Anorbibi along with other mother characters in "Mehrobdan chayon" exist among unfavorable economic conditions that highlight sociocultural barriers impacting female life in Uzbekistani patriarchy during the final Soviet decades. The female characters function as both emotional anchors and moral guides while having to manage their domestic duties as well as their extreme life struggles. Qodiriy uses his characters' painful experiences to examine the social economic policies that set norms for women while showcasing female mothers' ability to keep moving forward despite their marginalized and underprivileged situations.

Qodiriy shows Anorbibi as a widowed mother to four children who stands as his most vivid character portraying maternal endurance and selflessness. Her life progresses through deep personal bereavement endless physical struggle and complete non-existence within the community. Anorbibi takes over the care of her three surviving children after her husband and two children die while she maintains their existence by performing manual labor exclusively. She chooses celibacy rather than devotional or romantic sentiments since social and physical factors coupled with advanced age make her unworthy of courtship in the public perception. The short story describes how Anorbibi abandoned her dream of remarriage to concentrate on caring for her children while she worked as a tailor and housekeeper [Qodiriy, 1929]. Within an environment where she faces limited choices Anorbibi regains her self-respect by making child-rearing both a moral and financial responsibility

LITERARY CRITICISM

Structural inequalities limit the extent of control that Anorbibi can have in her life. Among early 20th-century Central Asian society, Anorbibi retained the most marginalized position because she lived as a widow. Her social status exposes her to economic exploitation because her tired and aged physical look demonstrates the fatigue of her spirit. Still, she demonstrates formidable willpower. To support herself and her children she embarks on three types of informal work which include making neurons (embroidered tablecloths), needlework, and wall painting. These jobs which mainly female working-class members performed demonstrate the hidden labor that fuels both household and neighborhood sustainability. Through her character, the writer honors countless unrecorded females who built societal foundations through their sacrifices even though history overlooks their contributions.

The character of Nigorkhonim struggles differently from Anorbibi because she faces economic subordination and domestic suppression rather than extreme poverty. She lives with her stingy authoritarian husband Maxdum whose religious distance makes her unable to exercise authority in her own home. Despite her limited duties as a teacher and household accountant, Nigorkhonim remains economically helpless because her husband continuously seizes her income. Despite others trying to take advantage of Nigorkhonim her inner sense of ethics and composure remains untouched. Through her relationships with everyone she meets, Nigorkhonim expresses emotional sensibility together with restrained words and inner moral wisdom. Contrary to traditional wife and mother stereotypes she demonstrates excellent emotional skills which enable her to teach both her children and many more female members of her community.

The seemingly passive attitude of her patience embodies cultural-specific strength that many people wrongly interpret as weak. In Uzbek tradition, patient endurance demonstrates spiritual greatness which simultaneously builds moral power for Uzbek people. Through internalizing these core values she creates in her home a realm of purposeful refusal to resist as well as ethical instruction. Her silent approach toward her husband's frugal behavior avoids confronting him directly and she seeks no validation from material possessions. Nigorkhonim imagines her sacrifices will eventually result in success for her daughter Ra'no because she has invested all her emotional and existential value in that child. Traditional Uzbek culture tells a story through her life showing that women find salvation from suffering by seeing their offspring thrive.

Qodiriy creates a mature picture of challenging mothers who emerge genuine rather than noble or oppressed through his characters Anorbibi and Nigorkhonim. Both mother figures show traits of weakness that transform into endurance and poverty revealing their dignity alongside their ability to stay strong despite oppression. These female characters stand between domestic domains and public environments because they function as hidden forces of life-sustaining evolution. Many women participate in fundamental yet unrecognized activities as mothers and educators while providing caretaking services which sociological research represents in the national identity discourse.

Qodiriy's depiction of women moves into a deeper realistic domain by portraying their actual struggles of motherhood in "Mehrobdan chayon" after his focus on maternal symbolism in "O'tkan kunlar". The novel's development proves how Qodiriy started to study socio-economic factors that affect women and their social boundaries created by poverty and tradition. Qodiriy presents his mothers in limited circumstances becoming moral heroes by displaying emotional intuition through silent tireless work to support society's ethical structure. The women of this heritage create a legacy through silent struggles that positively affect successive generations while fixing their family's core as well as the overarching national framework.

Character	Age	Social Status	Dress Style	Economic Status	Role in Family & Society	Personality Traits
O'zbek Oyim	~55	Influential matron	Atlas dress, mursak, tasbih	Wealthy and respected	Matchmaker, authority in social spaces	Stern, assertive, respected
Oftob Oyim	~35	Dutiful wife of a noble	Elegant, traditional	Well-off	Embodiment of ideal wifehood	Gentle, obedient, graceful
Nigorkhonim	Elder	Submissive, patient	Plain, modest attire	Financially dependent	Resilient educator, mother	Patient, humble, emotionally strong
Anorbibi	~40	Widowed, impoverished	Practical, worn clothes	Extremely poor	Single mother, laborer	Selfless, hard-working, perseverant

Discussion. Abdulla Qodiriy portrays maternal figures in his novels “O‘tkan kunlar” and “Mehrobdan chayon” beyond their roles as home carriers and biological mothers. The author depicts women as more than simple family caretakers by showing they embody cultural and ideological systems. According to Qodiriy’s literary representation, the mother figure represents the nation in addition to embodying strength and ethical values. Through the narrative, the authors reveal untranslated hardships and moral fortitude that establish these women as fundamental guardians of cultural memory and identity.

Early 20th-century Uzbek class divisions rise to the surface through the dramatized difference between rich cutting-edge O‘zbek Oyim and Anorbibi who perform daily household tasks. O‘zbek Oyim dazzles in regal garments which grants her social greatness among the upper classes as she moves with considerable power and splendor. Naqshbandi ancestor mothers demonstrate their traditional leadership by organizing matchmaker rituals which uncover her dual role of cultural safeguard and societal order protector. Anorbibi represents the maternal figure who faces hardships as an impoverished widow while demonstrating her virtue through enduring the hardships as she persists in raising her children despite lacking public recognition.

Social economic differences do not affect the common core values which form the foundation of Uzbek cultural identity that both women demonstrate. Three values that link the storylines are patience combined with contentment and respect. The protagonist demonstrates moral achievements which result from his experiences with hardship while exhibiting humbleness along with spiritual discipline. Qodiriy depicts these admirable qualities throughout all social classes to present motherhood as a national stabilizing force in moral decision-making and emotional balance. According to this framework, mothers function as both individual caretakers and fundamental supports that build and keep social basic principles in place.

Qodiriy places maternal figures as conduits to transmit cultural remembrance along with gendered traditions from one generation to the next. Through elder daughters Ra‘no and Kumush, the author displays how identity alongside virtue and resilience gets passed between generations. Family inheritors carry the dual responsibility of learning moral knowledge from their mothers and embodying the values sacrifices and goals their mothers established. Qodiriy demonstrates through his fiction that motherhood serves as an embodiment of historical awareness and foreseeing the national existence of Uzbekistan.

Through his detailed characterizations, Qodiriy contributes to the national development of Uzbekistan through literary means. Qodiriy uses the unique personalities of his mother characters to establish symbolic constructs that help define the national identity. These characters represent the contrasts between contemporary times and established customs along with societal poverty and dignified conduct and implemented submission to moral authority. The political aspect of their endurance intersects closely with Uzbek cultural heritage to provide readers with a practical manifestation of societal survival.

Conclusion. Through his writing in “O‘tkan kunlar” and “Mehrobdan chayon” Abdulla Qodiriy created substantial literary and cultural contributions to Uzbekistani heritage by depicting maternal characters. The writer bases these characters on the precise social and historical fabric of early 20th-century Central Asia but presents them as universal archetypes of national ethical values. Qodiriy shows women in various roles through his mother characters because they both influence household spaces and contribute to national ideologies in Uzbekistan.

Their inspirational qualities are embedded in the detailed and subtle characterizations. Qodiriy shuns the symbolic portrayal of his female characters because he shows them as full humanoid characters who experience personal conflicts alongside emotional depth along with unique voices. The author embeds an expansive idea about national resilience throughout his stories by showing how moral strength together with cultural faithfulness runs within Uzbek women. The characters display endurance alongside patience and dignity which presents an example for literature to show people resisting oppression and navigating societal changes positively.

Uzbekistan’s post-independence cultural and literary self-reflection depends on maternal character analysis from Qodiriy’s literary works which illuminate important social and historical events. Any society stands solid due to the silent yet enduring strength of mothers just as much as its leaders and intellectuals. Through Qodiriy’s literary mothers, readers encounter more than fictional characters; they encounter symbols that endure to show the historical power of resilience, cultural strength, and moral national identity.

REFERENCES:

1. Qodiriy, Abdulla. *O‘tkan kunlar*. Tashkent: 1926.
2. Qodiriy, Abdulla. *Mehrobdan chayon*. Tashkent: 1929.
3. Decree of the President of Uzbekistan. “On Enhancing the Effectiveness of Ideological and Spiritual-Educational Work,” 2022.

4. Karimov, Islom. *Yuksak ma'naviyat – yengilmas kuch*. Tashkent: Ma'naviyat, 2008.
5. Saidov, B. "The Role of Women in Uzbek National Culture." *Central Asia Journal of Humanities*, 2021.
6. Ochilov, Ulugbek Sayfulloevich. "Naturalistic Images In The Novel «Sister Carrie» By The American Writer Theodore Dreiser." *Scientific reports of Bukhara State University* 4.3 (2020): 179-183.
7. Ochilov, U. S. "Realizm oqiminig bir qismi bo'lgan magik realizm va uning tamoyillari." *European Journal of Interdisciplinary Research and Development* 13 (2023): 208-211.
8. Очиллов, Улугбек Сайфуллоевич. "Абдулла Қодирийнинг «обид кетмон» қиссасида колхоз мавзуси ва унинг социалистик реализм адабий методига хослиги." *Gospodarka i Innowacje*. 23 (2022): 155-157.
9. Очиллов, Улугбек Сайфуллоевич. "Абдулла Қодирий ва теодор драйзернинг асарларида натурализм тамойиллари." *Editorial board* (2022): 650.
10. Очиллов, Улугбек. "Steven Kingning «Doktor Uyqu» asarida mistik va real dunyo o'rtasidagi chegaralar." *Lingvospektr* 1.1 (2025): 31-36.
11. Очиллов, Улугбек Сайфуллоевич. "Америка ёзувчиси теодор драйзернинг «бахтиқаро кетри» («sister carrie») романида натуралистик образлар натуралистические образы в романе американского писателя теодора драйзера «сестра кетри» *naturalistic images in the novel «sister carrie» BY.*"
12. Ochilov, Ulugbek. "Magik Realizmning «It» Asarida Real Va Mistik Dunyolar o'rtasidagi ChegaralarI". *Lingvospektr*, vol. 2, no. 1, Mar. 2025, pp. 145-8, <https://lingvospektr.uz/index.php/lngsp/article/view/399>.
13. padmin, U. O. "Supernatural Powers And Human Struggles In Stephen King's 'Doctor Sleep'". *Texas Journal of Philology, Culture and History*, vol. 40, Mar. 2025, pp. 1-7, <https://zienjournals.com/index.php/tjpch/article/view/5996>.
14. Ulug'bek OCHILOV. (2025). Analysis of "the shining" within magic realism . *News of the NUUZ*, 1(1.3), 313–315. <https://doi.org/10.69617/nuuz.v1i1.3.6896>
15. Ulug'bek OCHILOV. (2025). Analysis of "the shining" within magic realism . *News of the NUUZ*, 1(1.3), 313–315. <https://doi.org/10.69617/nuuz.v1i1.3.6896>
16. Salimova Hulkar. "From 'past days' to today-the prosperity of the work of kadiri ". *News of the NUUZ*, vol. 1, no. 1.3, Apr. 2025, pp. 324-6, doi:10.69617/nuuz.v1i1.3.6902.
17. Salimova , Hulkar. "Teodor Drayzer Ijodi Va 'Amerika fojiasi' Romanining Tanqidiy Realizm an'analari Asosida Tahlili". *Lingvospektr*, vol. 3, no. 1, Mar. 2025, pp. 166-70, <https://lingvospektr.uz/index.php/lngsp/article/view/512>.

UDC [811.512.133+811.111]:373.612.2:255.2:82-98

SPECIFIC CHARACTERISTICS AND ASPECTS OF SYMBOLS IN LITERATURE

Sharipova Dilnoza Shavkatovna,

Senior teacher Interfaculty Foreign Language Department

Bukhara State University

dilnoza-shavkatovna1976@mail.ru

Abstract. The article under discussion depicts the types of symbols, i.e. symbols in literature, their specific features. Symbols are one of the most powerful and intricate devices in literature. They offer a deeper, more nuanced layer of meaning to a text and enrich the reader's experience by conveying complex ideas, themes, or emotions. Through symbols, authors can communicate ideas indirectly, prompting readers to interpret and analyze the work in multiple ways. Understanding the specific characteristics and aspects of symbols in literature can help unlock their full potential in literary analysis. The authors of the article consider that symbols have a special, defining place in the whole variety of sign-language means. Symbols are the most capacious and significant, productive and concentrated form of expression of cultural values and meanings.

Keywords: symbols, literature, specific features, interpretation, objective analysis, productive, concentrated form, expression of cultural values and meanings, philosophical, methodological, aesthetic.

ADABIYOTDAGI RAMZLARNING O'ZIGA XOS XUSUSIYATLARI VA JIHATLARI

Annotatsiya. Muhokama bo'yicha maqolada, ya'ni adabiyotlarning o'ziga xos xususiyatlari tasvirlangan. Belgilar adabiyotdagi eng kuchli va murakkab qurilmalardan biridir. Ular matn uchun chuqurroq, har qanday nisbiy ma'no qatlamini taklif qilishadi va o'quvchining tajribasi, murakkab g'oyalar, mavzular yoki his-tuyg'ularni yetkazadilar. Belgilar orqali mualliflar bilvosita fikr bildirishlari, o'quvchilarni ishlarni bir necha jihatdan sharhlash va tahlil qilishga undashlari mumkin. Adabiyotdagi belgilarning o'ziga xos xususiyatlari va tomonlarini tushunish, ularning potensialini adabiy tahlil qilishda namoyon etishga yordam beradi. Maqola mualliflari ramzlar turli xil belgi mahsulotlarida o'ziga xos, aniqlangan joyga ega. Ramzlar madaniy qadriyatlar va ma'nolarning eng keng va ahamiyatli va konsentratsiyalangan shakli hisoblanadi.

Kalit so'zlar: ramzlar, adabiyot, o'ziga xos xususiyatlar, talqin, obyektiv tahlil, samarali, ishlab chiqarish, falsafiy, uslubiy, estetik ifoda.

КОНКРЕТНЫЕ ХАРАКТЕРИСТИКИ И АСПЕКТЫ СИМВОЛОВ В ЛИТЕРАТУРЕ

Аннотация. В обсуждаемой статье изображены типы символов, то есть символы в литературе, их конкретные особенности. Символы являются одним из самых мощных и сложных устройств в литературе. Они предлагают более глубокий, более нюансированный слой смысла для текста и обогащают опыт читателя, передавая сложные идеи, темы или эмоции. Через символы авторы могут косвенно сообщать идеи, побуждая читателей интерпретировать и анализировать работу несколькими способами. Понимание конкретных характеристик и аспектов символов в литературе может помочь раскрыть весь их потенциал в литературном анализе. Авторы статьи считают, что символы имеют специальное, определяющее место во всем разнообразии знаковых средств. Символы являются наиболее вместительной и значимой, продуктивной и концентрированной формой экспрессии культурных ценностей и значений.

Ключевые слова: символы, литература, специфические особенности, интерпретация, объективный анализ, продуктивная, концентрированная форма, экспрессия культурных ценностей и значений, философские, методологические, эстетические.

Discussion. The concept of symbol in philosophy, literature and art is one of the most controversial concepts. For a long time the term "symbol" was not used in domestic scientific literature in its adequate meaning. It was replaced by the words "image", "sign", "allegory", and "metaphor". Such neglect of the term caused by its subjective-idealistic interpretation looked strange. In refusing to use this term, we would also have to refuse to use a number of other terms. For example, the term "idea". It has a clearly idealistic origin and is used by various philosophical currents, including idealism. Objective analysis shows that when posing

philosophical, methodological, aesthetic and cultural problems, it is impossible to do without the term "symbol" in its adequate meaning. "Without its study many aesthetic theories, and even whole philosophical systems of the past cannot be grasped or sufficiently expounded" [3, 4]. Defining the importance and necessity of the term "symbol", A. F. Losev wrote that "... cognitive and vital functioning of infinitely different symbols and the whole functioning dialectics of the symbol in the most acute way are very great and inadequate, even hardly describable" [3].

Therefore "the doctrine of the symbol is one of the most urgent problems"[3] of cultural philosophy, literary studies and other frontier sciences. Symbols have a special, defining place in the whole variety of sign-language means. It is the most capacious and significant, productive and concentrated form of expression of cultural values and meanings. It is the most powerful of all "tools" available in culture for the realization of its spiritual possibilities. A symbol is a concrete and visible embodiment of those or other ideas and ideals as the highest values and meanings by which we live, and by which the development and functioning of culture is conditioned. A symbol embodies the highest spiritual ideals of culture and therefore becomes the central defining formation of the entire complex of its sign-language expressions. At the same time, the symbol embraces all cultural phenomena and elements.

Symbols can be broadly categorized into two types: universal symbols and contextual symbols.

- **Universal Symbols:** These symbols carry meanings that are commonly understood across cultures and time periods. For example, light often symbolizes knowledge, truth, or goodness, while darkness can symbolize ignorance, evil, or the unknown. A classic example of this can be seen in William Blake's "The Tyger," where the tiger is a symbol of both beauty and danger.

- **Contextual Symbols:** These symbols are created specifically within the context of a particular work of literature. Their meaning is often determined by the narrative, character development, or setting. An example is the green light in F. Scott Fitzgerald's *The Great Gatsby*. While the color green can evoke ideas of growth or renewal, in the novel, the green light symbolizes Gatsby's unattainable dreams and his hope for a future with Daisy.

One of the most important characteristics of symbols in literature is their role in reinforcing the themes of a work. Writers use symbols to emphasize abstract concepts such as love, death, freedom, and societal norms, among others. By connecting an idea to a tangible object or action, writers deepen the reader's understanding of these themes.

For instance, in *The Scarlet Letter* by Nathaniel Hawthorne, the scarlet letter 'A' worn by Hester Prynne is a symbol of sin and shame but also comes to represent strength and resilience. The transformation of the letter's meaning over the course of the novel reflects the themes of sin, guilt, and redemption. A symbol, in the aspect of its structuring and regulating principle, an idea, is a concentratedly expressed cultural and personal meaning or value of human existence as the deepest essence of the world [4]. The way an idea is realized in a symbol, or the question of its form, one of the central questions in understanding the nature of a symbol, is the dialectical unity of opposites - the material and the sensually perceived "body", in other words, a certain concrete object and the meaning or idea. A symbol, a speculative reality, is the result of the relationship between the material and the ideal: the ideal is expressed in the sensually perceived form of the material "body" of the symbol, and the material is expressed in the ideal form, in individual or social consciousness.

Naturally the question arises about the form of symbolic expression. It manifests itself both in the materiality of the symbol's "body" and in the ideality of its individual or social perceptions. It is this moment of union that allows the idea that structures a symbol to exist in its full dimension and to penetrate into the most profound depths of being. The relation of the notions of sign and image, and the study of their basic characteristics gives an idea of the form and method of symbolic expression, because signification and imagery are the most general ways of representation and substitution of phenomena, properties and relations of both the material and spiritual worlds. Their main features allow us to solve the question of what form or mode of symbolic expression is. One defining characteristic of symbols in literature is their inherent ambiguity. A symbol can have multiple interpretations, and its meaning may evolve throughout the text. This open-endedness invites readers to engage with the text in a more interpretative and personal way.

For example, in Herman Melville's *Moby-Dick*, the white whale is a symbol that can be interpreted in various ways: as a symbol of nature's power, as a representation of obsession, or even as an embodiment of the unknowable forces of the universe. This ambiguity allows readers to bring their own perspectives to the work, creating a more complex and layered reading experience.

5. Cultural and Historical Context of Symbols.

The meaning of a symbol can be heavily influenced by the cultural and historical context in which it is used. Writers often draw upon established cultural symbols to evoke specific associations, but the significance of these symbols may change over time.

LITERARY CRITICISM

A prime example of this is the use of the cross in religious literature. In many Western literary traditions, the cross is a symbol of Christianity, sacrifice, and salvation. However, in other contexts, it can symbolize power or even death, depending on the historical or ideological framework surrounding its use.

In *Crime and Punishment* by Fyodor Dostoevsky, the symbol of the city of St. Petersburg plays a crucial role in understanding the moral and spiritual decay of the protagonist, Raskolnikov. The city's gloomy streets and oppressive atmosphere reflect Raskolnikov's inner turmoil and his existential struggles, linking the environment to the psychological and philosophical themes of the novel.

6. The Use of Archetypal Symbols.

Many symbols in literature are archetypes, meaning they recur across different cultures and literary traditions. Archetypes are universal symbols that tap into the collective unconscious and evoke a deep emotional response in readers.

One common archetypal symbol is the hero's journey, which often includes symbols such as the quest, the mentor, the magical object, or the final battle. In *The Lord of the Rings* by J.R.R. Tolkien, the One Ring serves as an archetypal symbol of power and corruption. It embodies the potential for both creation and destruction, illustrating the dual nature of power itself.

7. Psychological and Emotional Impact of Symbols.

The psychological effect of symbols on readers is another important aspect of their function. Symbols can evoke emotional responses that resonate with the reader's personal experiences, memories, or desires. This is particularly true for symbols that are deeply embedded in cultural or personal consciousness.

In *The Great Gatsby*, the symbol of the green light at the end of Daisy's dock is not only a representation of Gatsby's longing but also taps into the universal theme of unattainable dreams. It triggers emotions of hope, yearning, and loss that are deeply felt by readers, making the symbol's impact far-reaching.

8. Conclusion: The Power of Symbols in Literature.

Symbols are a powerful tool in literature because they communicate meaning in ways that are rich, subtle, and multifaceted. Their ability to evoke emotions, reinforce themes, and carry multiple layers of meaning allows them to transcend the surface-level events of a story and delve into the psychological and philosophical dimensions of human experience. Whether they are universal or contextual, the symbols used in literature provide readers with an entry point into deeper understanding and interpretation.

By analyzing and interpreting symbols, readers gain insight not only into the text itself but also into the broader cultural, historical, and emotional landscapes from which these symbols arise. The study of symbolism is, therefore, a crucial aspect of literary analysis, one that opens up avenues for richer, more nuanced readings of literature.

A symbol in literature is first and foremost a connection. It combines the physical picture and its transcendent, metaphysical meaning, which suddenly, suddenly begins to "shine through" the everyday real, giving it the features of another, ideal being.

In other words, a symbol in literature is a sign or object that substitutes for some other object, expressing its hidden essence and simultaneously being a conductor of the system of ideas or perceptions of the world peculiar to the one who uses the symbol; a conventional expression of the essence of a phenomenon through the appearance, form of another object or even its inner qualities, in this case also becoming a "form". By losing its independent essence, the object-symbol or word-symbol begins to "represent" something else entirely.

Thus, "voluptuousness" for Bryusov is a symbol of communication in the highest sense of the word, of fusion, of interpenetration of two people until they dissolve into each other. In everyday usage, the word has another, substantially less "high" meaning. Symbols in literature may be objects, animals, known phenomena, such as natural phenomena (Ostrovsky's "Thunderstorm"), signs of objects, actions, etc. Here are examples of symbols steady in the history of culture: scale - justice, power and scepter - monarchy, power, the dove - peace, goat - lust, mirror - another world, lion - strength, courage, dog - loyalty, donkey - stubbornness, rose - female beauty, lily - purity, innocence (in France lily is a symbol of royalty). Culture attaches a sign character to all the named objects, creatures and phenomena.

Due to this they are also the basis for such an artistic technique as allegory. The lotus is a symbol of deity and the universe among the Hindus. Bread and salt is a symbol of hospitality and friendship among the Slavs. Serpent - wisdom on the one hand and sin (Old Testament) - on the other. Cross - crucifixion, Christianity. Parabola - infinity. Morning symbolizes youth, the color blue - hope (in the object system, its symbol is an anchor). There are a variety of rows of symbols (object, color, geometric, etc.). In different cultural systems different signs may receive different meanings. For example, in the Evangelical system, fish is a symbol of Christ, in the New Age they take on a sensual, erotic meaning. Artistic images of the heroes of literary works, thanks to their valuable existence in culture, also acquire the character of a symbol in literature (for instance, Prometheus, Odysseus, Orpheus, Hamlet, Don Juan, Casanova, Don Quixote, Munchausen, etc.). Structurally,

a symbol is close to an allegory, also consisting of two parts, but both of its components (both what is symbolized and what is symbolizing) exist in real reality, whereas in an allegory one component is usually a figment of fantasy.

A symbol always conceals a hidden comparison, a connection of the transformed phenomenon with the everyday situation (object), a historical event (phenomenon). In fiction, it can be considered one of the varieties of the artistic image, but it is usually perceived independently. It can be an individual creation of this or that author (for example, the "birdtroika" in Gogol) or common to two or more authors (in Balmont and Brodsky the poet's speech is a symbol of his personality as a whole), or a universal cultural unit. Thus, a symbol of the connection between life and death is the journey to the underworld and the return from it, which appears in the works of folklore of ancient peoples and appears in the works of authors of the New times. This symbol was used, for example, by Virgil, Dante, J. Joyce, Brusov and other poets. In addition to the connection between the two polar worlds, it means the initiation of the soul thanks to the receipt of a complex spiritual experience, its immersion into darkness and further purification, awakening [3].

The symbol in general most often draws its material from the life of nature, this inexhaustible source of parallels and similarities. But this, by the way, makes the way to the symbolic meaning much easier for us. It makes it much easier for us because the archetypes of folklore and, first of all, its inclination for the juxtaposition of the two worlds which is so popular in all national forms, live in our aesthetic memory [2]. If a Russian folk song depicts the sadness of a girl, she certainly recalls a similar state of nature:

Что затумнилась, зореньк ясная.
Пала на землю росой?
Что приздумалась, девиц красная.
Очи блеснули слезой?..

(What has fogged up, the bright zorenka.
Fallen dewy on the ground?
What's on your mind, red maiden?
What tears have glistened in your eyes?)

If a Russian folk song depicts the sadness of a girl, she certainly recalls a similar state of nature: Что затумнилась, зореньк ясная. Пала на землю росой? Что приздумалась, девиц красная. Очи блеснули слезой?.. (What has fogged up, the bright zorenka. Fallen dewy on the ground? What's on your mind, red maiden? What tears have glistened in your eyes?) Let these lines in their individual poetic refraction (A.F. Veltman) pick up that characteristic folklore principle of landscape-psychological parallelism, which was exhaustively studied by Academician A.N. Veselovsky. The folklore aesthetics of correspondence between the soul and nature, firmly imprinted in our cultural memory, is revived in the perception of the symbol, urging us to restore, as it were, moving in the habitual line of associations, the severed link (image of the soul) where the image of nature is designed for such restoration. Of course, the symbol is not at all a truncated form of landscape-psychological parallelism. But so far we are talking about nothing else but the preconditions of perception rooted in cultural memory. We need to understand another, perhaps the most important quality of the symbol: it is designed to comprehend the higher meaning lurking behind the image, but it is as if it does not insist on the necessity of such comprehension. What is an allegory worth whose allegorical meaning we are unable to penetrate? Meanwhile, the full-fledged artistic symbol in literature does not lose its aesthetic charm even when in its perception we remain only in the circle of the depicted, without crossing the line beyond which there arises a presentiment of symbolic depth. In poetic pictures of the world that gravitate toward symbolism, stable symbolic series are usually born, which are a kind of associative "trajectories" of such a worldview. This is clearly seen in Lermontov's example. In Lermontov's lyrics, a chain of poetic symbols emerges, embodying the tragedy of the separation of souls and the vain attempt to bridge the abyss through the power of the gust of the soul. The depth of the tragedy lies in the fact that in Lermontov's poems these souls are souls who are marked by the sign of kinship, but who are either separated by impassable space ("On the Wild North") or separated from one another ("The Oak Leaf", "A Branch of Palestine", etc.) by the winds of fate. This whole symbolic chain begins to resonate as soon as one link is touched, and this resonance has enormous clarifying power [1].

Like allegory, symbolism is sometimes rooted in tradition, in the aesthetic and philosophical leanings of literary movements. This non-individual symbolism concentrates primarily on their ideas of values. It is not difficult to understand why, for example, the Romantics were so attracted to the symbolism of the sea, night and plants. They (Byron, Pushkin, Tyutchev) were attracted to the sea as a symbol of unexplored depths of the soul, its eternal movement and impulse, romantic immensity and spontaneity.

LITERARY CRITICISM

In the minds of romantics (Novalis, Hoffmann, Zhukovsky, Tyutchev and others) night was associated with the idea of the beyond, of irrational mysteries of the world and soul, of the dark essence of existence, covered by the motley fabric of day, finally of the rise and triumph of the human spirit, freed from the fetters of daily vanity [4].

What is symbolism in literature?

Symbolism is a literary device that bridges tangible elements with abstract concepts, enabling authors to communicate ideas without explicit exposition. By using symbols, writers convey themes and emotions subtly, creating opportunities for the reader's personal interpretation. From universal motifs like colors and seasons to intricate, story-specific elements, symbols resonate across cultures and time periods. Symbolism in literature functions as a hidden language, imbuing objects or events with additional meaning. This allows spare details to carry complex significance. For instance, a flickering candle might represent hope in the face of adversity, or a winding road could suggest the uncertainties of life's journey. Writers employ symbolism to enhance storytelling, offering a richer experience for the reader through subtle, layered meanings. Symbols often possess multiple interpretations depending on their context. Consider the color white: in one story, it may suggest purity and innocence, while in another, it could convey emptiness or coldness. This multiplicity encourages active engagement, allowing readers to consider their own unique connections and interpretations.

Types of Symbolism in Literature. Symbolism in literature serves diverse narrative purposes, offering a richly varied means for authors to convey complex ideas. By understanding the types and applications of symbolism, readers gain insight into how writers weave intricate layers of meaning into their works. This section explores the primary forms of symbolism, illuminating their unique roles in enriching literary narratives.

- **Allegorical Symbolism:** Allegory operates on a broad scale, where the entire narrative functions as a symbolic framework. Characters, events, and settings collectively represent abstract ideas or political concepts. For instance, George Orwell's *Animal Farm* (1945) is an allegory of power dynamics and corruption, encapsulating the events of the Russian Revolution through its characters and plot.

- **Natural Symbolism:** Elements of nature, such as rivers, storms, or seasons, frequently serve as symbols. These elements can signify life cycles, internal transformation, or emotional states. A storm might reflect chaos or inner conflict, while a sunrise symbolizes renewal and hope.

- **Cultural Symbolism:** Some symbols derive their meaning from specific cultural or historical contexts. A white flag universally signifies surrender, but other symbols, like colors, vary widely in connotation. For example, red might represent passion in one culture and danger in another.

- **Personal Symbolism:** In certain narratives, symbols acquire meanings unique to the story or its characters. These symbols often reflect themes or emotional significance, such as a family heirloom symbolizing heritage, identity, or unresolved conflicts within a character's journey.

- **Universal Symbols:** Certain symbols hold consistent meanings across cultures and time periods. Light often represents knowledge or hope, darkness signifies ignorance or despair, and water suggests cleansing or rebirth.

- **Contextual Symbolism:** Some symbols gain meaning within the specific context of a story. Objects that might seem ordinary in daily life can take on profound significance depending on how they are portrayed in the narrative. For example, sea glass may symbolize transformation or healing within one story while representing loss in another.

- **Juxtaposition and Irony in Symbolism:** Symbols can create stark contrasts, enriching the narrative through irony. For example, a sunny day juxtaposed with a grieving character highlights the dissonance between external circumstances and internal emotions. This contrast emphasizes the multifaceted nature of human experience.

- **Emotional and Psychological Symbolism:** Symbols often reflect a character's internal state. A storm raging outside might mirror inner turmoil, offering a subtle glimpse into a character's psyche. These symbols enable readers to perceive the intricacies of emotions and thematic connections without overt exposition.

Examples of Symbolism in Literature

Building on the various types of symbolism discussed, we will now explore key examples that demonstrate how symbols in literature serve as gateways to deeper layers of meaning, enhancing the reader's connection to the narrative. By examining these examples, we can explore how authors use specific objects, characters, or events to reflect broader themes and emotions.

Symbolism in Novels

- **The "green light" in *The Great Gatsby* (1925) by F. Scott Fitzgerald:** In *The Great Gatsby*, F. Scott Fitzgerald uses the green light at the end of Daisy's dock as a symbol of Gatsby's unreachable aspirations and

LITERARY CRITICISM

the flawed nature of the American Dream. This light, always just out of reach, represents both hope and the futility of pursuing an idealized future.

- **The “conch shell” in *Lord of the Flies* (1954) by William Golding:** In *Lord of the Flies*, the conch shell symbolizes order and democracy. As the boys’ descent into savagery progresses, the destruction of the conch mirrors the collapse of their social structure, illustrating the loss of civilization and the rise of primal instincts.

- **The “scarlet letter” in *The Scarlet Letter* (1850) by Nathaniel Hawthorne:** Nathaniel Hawthorne’s *The Scarlet Letter* revolves around the titular symbol, which represents sin, shame, and redemption. As the story develops, the scarlet letter transforms from a mark of disgrace to a symbol of strength and identity for Hester Prynne.

- **The “mockingbird” in *To Kill a Mockingbird* (1960) by Harper Lee:** In *To Kill a Mockingbird*, the mockingbird symbolizes innocence and virtue. Characters like Tom Robinson and Boo Radley embody this symbol, as their inherent goodness leads to their suffering due to prejudice and social injustice.

- **“Aslan” in *The Lion, the Witch and the Wardrobe* (1950) by C.S. Lewis:** In C.S. Lewis’s *The Lion, the Witch and the Wardrobe*, Aslan, the lion, symbolizes redemption and sacrifice. His character embodies the battle between good and evil, serving as a reminder of the ongoing fight for justice and virtue.

Symbolism in Short Stories

- **The “yellow wallpaper” in *The Yellow Wallpaper* (1892) by Charlotte Perkins Gilman:** Charlotte Perkins Gilman’s *The Yellow Wallpaper* uses the wallpaper to symbolize the protagonist’s mental entrapment and societal constraints. Her growing obsession with the wallpaper reflects her internal struggle and desire for autonomy.

- **The “black box” in *The Lottery* (1948) by Shirley Jackson:** In *The Lottery*, the black box symbolizes tradition, conformity, and the unquestioning adherence to outdated customs. Despite its dilapidated state, the villagers continue to use the box year after year, representing the unchallenged acceptance of ritualistic violence. The box’s worn condition underscores the blind, unquestioned nature of the town’s cruel tradition.

- **The “necklace” in *The Necklace* (1884) by Guy de Maupassant:** In *The Necklace*, the necklace symbolizes vanity, pride, and the destructive pursuit of material wealth. The protagonist, Madame Loisel, desires the appearance of luxury and social status, which leads her to borrow the necklace. When it is lost, the symbol of vanity and desire for outward appearance ultimately leads to her downfall, showing the consequences of living beyond one’s means.

- **The “eyes” in *The Tell-Tale Heart* (1843) by Edgar Allan Poe:** In Edgar Allan Poe’s *The Tell-Tale Heart*, the old man’s eye becomes a symbol of paranoia and guilt for the narrator. His obsession with the “vulture-like” eye drives him to murder the old man, believing that eliminating the eye will end his torment. However, the eye represents the narrator’s growing madness, and after the crime, the image of the eye—and its symbolic weight—haunts him, leading to his confession.

- **The “open window” in *The Open Window* (1911) by Saki (H.H. Munro):** In *The Open Window*, the open window symbolizes the boundary between reality and illusion. It serves as a metaphor for the protagonist’s perception of the world and the lies she weaves. Through the window, the young woman, Vera, tricks her visitor into believing her aunt’s tragic loss, showing how a simple, open space can represent manipulation and the fragility of truth.

Symbolism in Poetry

- **The “albatross” in *The Rime of the Ancient Mariner* (1798) by Samuel Taylor Coleridge:** In Samuel Taylor Coleridge’s *The Rime of the Ancient Mariner*, the albatross represents guilt and the burden of responsibility. Its death marks the beginning of the mariner’s punishment, symbolizing the consequences of his actions.

- **The “raven” in *The Raven* (1845) by Edgar Allan Poe:** In Poe’s *The Raven*, the raven symbolizes despair, loss, and unrelenting sorrow. Its repeated utterance of “Nevermore” serves as a constant reminder of the narrator’s inability to escape grief, making the bird a symbol of hopelessness and eternal mourning.

- **The “rose” in *The Sick Rose* (1794) by William Blake:** In Blake’s *The Sick Rose*, the rose is a symbol of love tainted by decay and corruption. The poem suggests the vulnerability of beauty and innocence, with the “worm” representing an internal force of destruction that undermines the purity of love.

- **The “butterfly” in *The Butterfly* (1959) by Pavel Friedmann:** In Friedmann’s *The Butterfly*, the butterfly symbolizes hope and fleeting beauty amidst suffering. Written in a concentration camp during World War II, the butterfly represents the resilience of the human spirit even in the face of unimaginable hardship.

LITERARY CRITICISM

• **The “shadow” in *The Shadow* (1885) by Robert Louis Stevenson:** In Stevenson’s *The Shadow*, the shadow is a symbol of identity, reflecting the darker aspects of the self. It serves as both a literal and figurative presence in the poem, exploring themes of isolation, mortality, and the inescapability of one’s nature.

Conclusion. The experience of world literature convinces us that the symbol has truly inexhaustible aesthetic possibilities and potentials. That is why no literary epoch could do without it. The symbol as the most important form of embodiment of the writer's worldview is yet to live a long life in literature as well.

REFERENCES:

1. Hegel G.W.F. *Aesthetics*. - Moscow, 1988. – p.58
2. Gubanov N.I. *On Specificity of a Sign//Philosophic Sciences*. - 1991. - №4.- p.77
3. Losev A.F. *Problems of Symbol and Realistic Art*. - M., 1996 – p.52
4. Rubtsov N.N. *Symbol in Art and Life: Philosophical Reflections*. - M., 1991.- p.39
5. Svasyan K.A. *The Symbol problem in the modern philosophy*. - *Philosophy*, 1990. – p.27
6. *Philosophical Encyclopedia*. - M., 1993.
7. Schaff A. *Introduction to Semantics*. - M., 1983. – p.12

“QIZ TANLASH” VA “UNASHTIRISH” MAROSIMINING “ALPOMISH” DOSTONIDAGI BADIY TALQINI

Sharipova Maxbuba Baxshilloevna,

Buxoro davlat pedagogika instituti

o‘zbek tili va adabiyoti kafedrası dotsenti,

filologiya fanlari bo‘yicha falsafa doktori(PhD)

Annotatsiya. Ushbu maqolada o‘zbek xalqi hayotida doimiy yashab kelayotgan milliy qadriyatlarimizdan biri bo‘lgan sovchilik va nikoh to‘yining birinchi bosqichida “qiz tanlash” yoki “qiz ko‘rish” va “unashtirish” marosimlari haqida fikr-mulohaza bildirilgan. O‘zbek xonadonlarida farzandning kelajagi uchun uning yoshligidan boshlab qayg‘ura boshlaydilar. Ayniqsa, o‘g‘li borlar yaxshi kelin olishni, qizi borlar esa uni yaxshi joyga uzatishni orzu qiladi. Shuning uchun “qiz tanlash” bosqichi juda muhim va nozik sanaladi.

Kalit so‘zlar: milliy qadriyat, sovchilik, nikoh to‘yi, “qiz tanlash”, “unashtirish”, marosim.

ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ЦЕРЕМОНИИ «ВЫБОРА ДЕВУШКИ» И «ОБРУЧЕНИЯ» В ЭПОСЕ «АЛПОМЫШ»

Аннотация. В этой статье выражена одна из наших национальных ценностей, постоянно живущих в жизни узбекского народа, о «выборе девушки» или «проведении девушки» и обрядах «помолвки» на первом этапе ухаживания и бракосочетания. В узбекских семьях с раннего возраста начинают беспокоиться о будущем своего ребенка. Особенно те, у кого есть сыновья, мечтают заполучить хорошую невесту, а те, у кого есть дочери, мечтают отправить ее в хорошее место. Вот почему этап «выбора девушки» считается очень важным и деликатным.

Ключевые слова: национальная ценность, ухаживание, свадьба, «выбор девушки», «помолвка», обряд.

ARTISTIC INTERPRETATION OF “CHOOSING A GIRL” AND “ENGAGEMENT” CEREMONY IN THE EPIC “ALPOMISH”

Abstract. In this article, one of our national values, which are constantly living in the life of the Uzbek people, is expressed about the “choosing a girl” or “seeing a girl” and “engagement” ceremonies at the first stage of courtship and marriage. In Uzbek families, they start worrying about their child's future from a young age. Especially those who have sons dream of getting a good bride, and those who have daughters dream of sending her to a good place. Therefore, the stage of “choosing a daughter” is considered very important and delicate.

Keywords: national value, courtship, wedding, “choosing a girl”, “engagement”, ceremony.

O‘zbek xalqi qadim o‘tmishdan bugungi kungacha o‘zining boy tarixi, ma’naviy qadriyatlari, milliy urf-odatlariga ega bo‘lib, zamonlar osha uni o‘z qalbi va ma’naviyatiga saqlab kelib, avloddan-avlodga meros qilib qoldirib kelmoqda. Tarix insoniyat hayotining shakllanishi, taraqqiy etib borishi va kelajak uchun zaruriy ehtiyojlarni yaratishga asos bo‘lib xizmat qilishi bilan birgalikda, o‘tmish ajdodlarimizning bosib o‘tgan turmush tarzini halollik, haqqoniylik hamda tanqidiy ruhda tahlil qilishni ham o‘z zimmasiga yuklaydi.

O‘zbek xonadonlarida farzandning kelajagi uchun uning yoshligidan boshlab qayg‘ura boshlaydilar. Ayniqsa, o‘g‘li borlar yaxshi kelin olishni, qizi borlar esa uni yaxshi joyga uzatishni orzu qiladi. Shuning uchun “qiz tanlash” bosqichi juda muhim va nozik sanaladi.

“Alpomish” dostonida “qiz tanlash”ning yana bir boshqacha ko‘rinishi ham tasvirlangan. Unda yetti qalmoq bahodirlaridan biri bo‘lgan Ko‘kaman tilidan shunday deyiladi: “Bular yotgan eliboy, bu qizlarga burilib borayin, borib bulardan qimiz so‘rayin. Qimiz bersa, shu qizning birovini olaman, suv bersa, quruq qolaman, peshonamni shu yerdan sinab ko‘raman”. Shunday deb Ko‘kaman alp eliboyning qizlaridan qimiz so‘rab keladi. Uning gapini eshitgan Barchin esa kaniziga aytdi: “Bu qalmoq qimizni bizdan irim bilan so‘rayapti. Bir jom suv bergin, bizdan suvday sovib ketsin, umidini uzib ketsin”,– deydi.[1– B.30.] Suqsur kaniz bekasining gapini qilib, jomni tiniq suvga to‘ldirib, Ko‘kaman alpga uzatadi. Ko‘kaman alp jomdagi qimiz emas, suv ekanini ko‘rgach, achchig‘i kelib, kanizning bilagiga qamchi bilan soladi. Jom jingirlab yerga tushib ketadi. Suqsur kaniz Ko‘kaman alpdan bu zulmni ko‘rganiga ko‘ngli buziladi.

Yodga olinsa, Abdulla Qodiriyning “Mehrobdan chayon” romanida ham “qiz tanlash”ga chiqqan ayol Solih maxdumning xonadoniga kirar ekan, ishni suv so‘rashdan boshlaydi.

Dostondagi “sovchilardan ularga javob aytish uchun ma’lum bir muddat vaqt so‘rash” motivi ham hayotiy asosga ega. Chunki kelgan sovchilarga hech kim hech qachon birdaniga javob qaytarmaydi. Avval kelin tomon o‘zaro yig‘ilib, maslahatlashib, qolaversa, kuyov tomonning yetti pushti, avlod-ajdodi, nasl-nasabi, ota-onasi, ularning mavqei, kasb-korini obdon surishtirib, shunga qarab belgilangan muddatda kelgan sovchilarga aniq javob aytiladi. Bu jarayon xalq orasida “javob berdi”, “javob oshi” deb yuritiladi. Bu odatga ishora “Alpomish” dostonida Boysarining qalmoq alplariga qarata: “Hoy alplar, ertan choshkagachayin muhlat beringizlar, ertan choshkada aynalib kelinglar, yo biringizga berayik, yo baringizga berayik, biz bir o‘ylashib ko‘rayik” degan gapining mazmuniga singdirilgan.

Ma’lumki, Barchinoyi o‘g‘illariga olib berish uchun sovchilikka borgan Surxayil maqsadiga erisholmaganidan so‘ng alplarning o‘zi qizning otasini ko‘ndirishga, hatto, unga tahdid qilishga urinishadi. Shunda Boysari alplardan o‘ylab ko‘rish uchun bir kunga muhlat oladi. Bir kun o‘tgandan keyin esa o‘zbaklarning ajoyib odatlarini alplarga ma’lum qiladi.

Boysari Barchinoy taqdiri bo‘yicha maslahat so‘rab yig‘in qilar ekan, bu yig‘inda Yartiboydan keyin Barchinoy so‘zga chiqib, bir tomondan otasi xohishiga bo‘ysunishini, ikkinchi tomondan, agar Boysari rozi bo‘lsa, alplarga o‘zi muomala qilishini aytadi:

Xafa bo‘lma, jonim otam, darvishim,
Harna deb amr etsang, ani qilayin,
Qaerda amr etsang, borib turayin,
Bu alplarga o‘zim javob berayin.[1, – B.63.]

Qavm-qarindoshlarning bunday maslahatga yig‘ilishi xalq orasida “maslahat oshi” deb yuritiladi. Bu udum hozirgacha saqlanib kelmoqda. U o‘ziga xos ziyofat shaklida tashkil qilinishi an‘anaga aylangan.

Dostonda Boysari tomonidan “maslahat oshi” quyidagicha tashkil qilingani tasvirlangan: “Boysari semiz qo‘ylarni so‘yib; o‘n ming uyli Qo‘ng‘irot elining odamman deganini yig‘ib, sho‘rvasiga to‘yib, go‘shini korsonga solib, oldiga olib kelib qo‘yib, ertan choshka alplar kelsa, nima javob beramiz deb, qarindoshlariga qarab, maslahat so‘rab turgan ekan”.

Aytilgan muddatda qalmoq alplari keladi. Boysari ularga: “Biz maslahat qilib, yil ag‘darib ko‘rdik, qizimizning yili chichqon ekan, o‘n to‘rtga chiqqan ekan, bizning o‘zbakning rasmi shunday bo‘ladi: qiz o‘n to‘rtga chiqqan so‘ng o‘z ixtiyori o‘zida qoladi, bizning aytganimizga ko‘nmay, tepaning boshiga o‘tovni tikib o‘tiribdi, o‘ziga boringizlar, o‘zidan so‘rangizlar, biringizga tegarmi, baringizga tegarmi, o‘zidan so‘rab bilinglar”,– deydi.[1, B.64.]

Bu o‘rinda inson yoshi bilan bog‘liq holda nishonlanadigan muchal marosimiga ishora qilinmoqda. Chunki, “javob berdi”da qizning yoshi, muchali, xarakter-xususiyati, kasb-kori, qiziqishi haqida kuyov tomon xabardor qilingan.

Ko‘p joylarda sovchilikka erkaklar boradi. Bu voqelik talqini “Alpomish” dostonida Qorajonning Hakimbek uchun sovchi bo‘lib borishi motivi misolida o‘z ifodasini topgan. Barchinning qalmoqlarga bergan olti oylik muhlatidan atigi ikki soat vaqt qolganida Qorajon yetib keladi.

Erkak sovchilar, odatda, biror ulov minib kelishgan. Ular dastlab xonadon erkagini, ya‘ni qizning otasini so‘ragan. Shunga ko‘ra, dostonda sovchi Qorajonning atayin Boychiborni minib kelishiga, otning uzangiga oyog‘ini tiragancha, uyga qarab, Boysarini so‘rashiga alohida e‘tibor qaratilgan. Ayniqsa, Qorajon tomonidan aytilgan quyidagi misralar sovchilikning o‘ziga xos aytim-qo‘shiqlari ham bo‘lganidan dalolat beradi:

G‘amli qullar o‘ylaydigan uydami,
Davlatmandlar gurgumali to‘ydami,
Alp qizi bor Boysariboy uydami?
Ostimda bedovim o‘ynar yuz alvon,
Olmos po‘lat belda, egnimda qalqon,
Bu davlatni menga bergandir rahmon,
Sovchi bo‘lib senga keldi Qorajon.[1, B.79.]

Qorajonga Barchin otasi uyda emasligini bildirganda, u: “Bizga otang bo‘lmasa ham mayli, biz o‘zing bilan gaplasha beramiz, biz ahmoq bo‘lib, yo‘l changitib, damba-dam kelib yurmaymiz. Sen tegadigan bo‘lsang, u oladigan bo‘lsa, shul bo‘ladi. Bekorga nimaga keladi. “Sovchilikning sha‘ni shul, birato‘la bitirib ketaman”,– deydi.

Darhaqiqat, har bir sovchi o‘z ishini tezroq ijobiy hal etishga, iloji boricha, qizning javobini tezroq olishga harakat qiladi. Yuqorida ta’kidlanganidek, xush qabul qilingan sovchilarga izzat-hurmat ko‘rsatiladi.

Barchin Qorajonning sovchiligini tan olib, unga roziligini izhor etish uchun “otining jilovidan ushlab, ko‘nglini xushlab, Qorajonni mehmon qila boshlaydi. Ostiga libos tashlab, ziyofatga bir qo‘yni so‘yadi,

go'shtni osib, sho'rvasiga ham to'ydiradi. Go'shtini pishirib, korsonga solib, Qorajonning oldiga olib kelib qo'yadi. To'qlining go'shtini chaynab, suyagini purkib yuborib, Qorajon qayqayib o'tira beradi". Ziyofatdan so'ng Qorajon aniq javobni olib ketish uchun: "Qani, Barchin, Alpomish bo'lsa keldi, alplarning muhlati bo'lsa bitib qoldi, sen nima javob aytasan?" – deya murojaat etadi. Barchin unga javoban to'rt shartini, ya'ni poygada otini o'zdirganga, kurashda alplarning barini yiqqanga, yoy tortishganda yoyi sinmay qolganga, ming qadamdan tanga-pulni urgan qarag'ay merganga tegishini aytadi.

Barchinning bu sharti aslida sovchilik udumida qiz tomonning yigit tomonga muayyan shartlar qo'yish odati mavjudligini badiiy ifoda etadi.

Barchinning o'ziga oshiq yigitlar oldiga to'rt muhim shart qo'yishi motivi aslida to'qima motiv emas. Uning asosida tarixiy-hayotiy dalil yotadi. Chunki o'tmishda bo'lajak kuyovlar kelin tomonidan qo'yilgan shartlar orqali sinab ko'rilgan. Masalan, Bulung'urda kuyovning sabr-toqatini uchiga mix qoqilgan gavron bilan turtib bilganlar. Andijon shahri hamda Paxtaobod tumanida kuyovga kunda yordirib kuch-quvvatini sinagan bo'lsalar, ayrim qishloqlarda, kuyov oldira cho'zma lag'mon qo'yib ovqatlanish madaniyatini sinaganlar. Yakkabog'ning Qoramurcha qishlog'ida kuyovlarga tandir-o'choq soldirishgan.[2, B.8.]

Xorazmda ham bo'lajak kuyov bolaga to'nka yordirib ko'rib, uning kuchini sinovdan o'tkazish sharti amal qilgan.

Demak, "Alpomish" dostonida Alpomish va to'qson alp oldiga Barchinoyning to'rt shart (yoy tortishish, ming qadamdan tanga pulni urish, poyga, kurashda to'qson alpni yiqish) qo'yishi motivi ana shunday qadimiy va an'anaviy an'analarimizni o'zida mujassamlantirganiga shubha yo'q. Qolaversa, bu motiv doston xarakteriga mos tarzda qahramonlik va mardlikni tarannum etishda o'ziga xos badiiy vazifani zimmasiga olgan.

Xullas, o'zbek nikoh to'yi marosimi, asosan, uch bosqichga ega. Sovchilik uning birinchi bosqichini tashkil etadi. U ko'pincha kelinlikka tanlangan qizni so'rab kelish, ota-onasi va qiz rozi bo'lsa, "non sindirish", "ro'mol berish" yoki "oq ro'mol o'rash", "fotiha qilish", "qalin kesish" kabi uzvlardan tashkil topadi. Bunda agar qiz biror yigitga unashtirilib qo'yilgan bo'lsa, uni "boshi bog'liq" deb atashgan. Hech kimga unashtirilmagan bo'y qizlarga nisbatan esa "boshi ochiq" yoki "boshi bo'sh" iborasi ishlatiladi. Unashtirish juda erta yoshdan amalga oshirilgan holatlar ham bo'lgan.

Karl Rayxl "Ko'ro'g'li" va qahramonona unashtirish haqida yozar ekan, epik asarlarda, xususan ertak va dostonlarda unashtirish mavzusi asosiy o'rin tutishini, bu mavzu epik she'riyatda keng tarqalganini, u o'rta asr adabiyotining ham eng mashhur mavzularidan biri bo'lganini alohida ta'kidlaydi. Darhaqiqat, unashtirish mavzusi "Alpomish" dostonining ham o'zak mavzularidan biridir. Shuning uchun dostonida unashtirish marosimiga oid aytilmalar alohida o'rin egallagan. Shuningdek, dostonida qahramonning to'liq jismoniy sinovlar qatori so'z musobaqalarida qatnashib, raqiblari ustidan g'alaba qozonishi-yu tanlangan yoriga uylanishi motivlari keltirilgan.

Ma'lumki, "Kitobi Dada Qurqut"da qahramon yoriga unashtirilishi uchun buqa bilan jang qilishiga to'g'ri keladi, tuya va arslon bilan kurashib, xristian qiroli Teribizontning qizi bo'lgan Seldjen Xinkunga uylanish uchun ularni yengadi. Sevgilisini olib yo'lda uyiga tomon ketayotganda esa Turali Xon uxlab qoladi, ammo uning xotini qo'riqchilikda turadi va uni hamda o'zini hujumdan himoya qilishga shay turadi. O'sha vaqtda qizning otasi qizini xotinlikka musulmonga bergani uchun pushaymon bo'lib, er-xotinlarning ortidan o'zining qo'shini bilan quvadi. Seldjen turmush o'rtog'ini uyg'otadi va u bilan birga hujum qilganlarga muvaffaqiyat bilan qarshi turadi. Hattoki, qiz Turali Xonning hayotini saqlab qoladi. Uning bu jasorati Turali Xon qalbida xavotir uyg'otadi, o'zini mard ayolining oldida qo'rqqoqdek his qiladi. U Seldjen bilan kurashmoqchi bo'ladi, ammo uning mardligi va muhabbatini ko'rib, u bilan kelishadi. Bunda **kuyovlar musobaqasi motivi jangchi qayliq motivi** bilan birlashadi va bunday birlashish motivi "Bamsi Bayrak"da ham uchraydi.

Xuddi shuningdek, "Alpomish" dostonida ham belgilangan sinov va musobaqalardan muvaffaqiyatli o'tib, Barchinga erishib, uni Boysunga olib qaytayotgan qahramonga, uning kishilariga Qalmoqshoh jangchilari ta'qib etib, hujum qiladi. Bunga Alpomishning yetti qalmoq alpini o'ldirgani bahona bo'ladi. Jangda Alpomish g'alabaga erishadi va Barchinga loyqligini yana bir isbotlaydi. Ammo bu jangda Barchin jangchi-qiz sifatida ishtirok etmaydi. Alpomishga tutingan do'sti, qalmoq alplaridan biri Qorajon yordam beradi. Sevishganlar nihoyat Boysunga sog'-salomat yetib kelishadi. Bu yerda ularni hurmat va olqishlar bilan kutib olishadi.

Dostonida Barchinoyning qalmoq alplari sovchiligini rad etmay, o'zi tomonidan belgilangan sinov musobaqalarida yori Alpomish qatorida ularning teng ishtirok qilishlariga ruxsat berishi, bu haqda Alpomishga maktub jo'natishi, shu maktub orqali Alpomish uni izlab kelib, tashrifini Qorajon orqali ma'lum qilganida u bilan ko'rishishni rad etishi, hamma oshiq'larga adolatli munosabatda bo'lishi turkiy ertak va dostonlarida uchraydigan an'anaviy sujet motivlaridandir.

Alpomish Barchinni olib, uyiga qaytganda uning oila a'zolari uylanishiga rozi bo'lishadi. Kelin Barchinoyini kuyov tomoni munosib kutib oladi. Yoshlar nihoyat Boysunda nikohlanadi. Boybo'ri bolalari uchun katta to'y ziyofati uyushtiradi. Ammo oradan bir yilga yaqin vaqt o'tib, Barchin yukli bo'lgan paytda otasi Boysaridan (Alpomishning amakisidan) kelgan tahlikali xabar tufayli bezovtalanib qoladi. Alpomish amakisining qalmoqlar tomonidan kamsitilayotganini bilib, uni qutqarish uchun safarga o'tlanadi. Ketishidan oldin u xotini Barchinga o'g'il tug'sa, ismini Yodgor qo'yishini tayinlab ketadi. "Alpomish" dostonida Barchin, haqiqatdan ham, o'g'il tug'adi va o'g'liga Yodgor ismini beradi.

Homilador ayolini qoldirib, jangga yoki safarga o'tlanish motivi "Rustamxon" qahramonlik eposida ham uchrashi ma'lum.

"Alpomish" dostonida ikkita unashtirish tasviri keltirilgan. Ulardan biri – Alpomish va Barchinning go'daklik davridagi unashtirilishi bo'lsa, ikkinchisi – Qalmoqshohning qizini shahzoda Qayqubodga Alpomishning unashtirib qo'yishidir.

Barchinning Alpomishga unashtirilishi motivi dostonlarning an'anaviy modelidagi qahramonni unashtirish motivi tarixiga mos keladi.

Barchinning qalmoq alplaridan birini jang qilib yengishi ularning alp bo'lsa-da, kuchsizligidan va yengilishga mahkumligidan darak beradi. Shunisi bilan sujet voqealarining keyingi rivojlanishiga ishora qilib turadi.

Alpomishga eran va pirlar yordami ham epik an'ana modeliga muvofiq ifodalangan.

Xulosa qilib aytganda, "Alpomish" – qahramonlik eposi bo'lganligi sababli unda qahramonlik uslubi ustunlik qiladi. Shuning uchun unda Alpomish ham, Barchin ham, avvalo, sevishgandan ko'ra, xuddi jangchi kabi tasvirlanadi. Ularning qahramonliklari shaxsiy fazilatlar va urug'-qabilalari manfaatlariga erishishga xizmat qiladi. Qahramon yo'lida turgan to'siqlarni sevgi va or-nomus o'rtasidagi konflikt, ma'naviy qarzdorlik hissi tufayli yengib o'tadi. Alpomish bandi bo'lgan chog'ida ham ruhan sinmaydi. Qahramonliklari ortidan maqtanchoqlik qilmaydi. Uning sevgi sarguzashtlari bilan ijtimoiy adolat yo'lidagi jang va kurash sarguzashtlari o'zaro bog'liqlikda tasvirlanadi. Bularning barida unashtirish mavzusi qahramon jasoratlarining ramkasi (freymi) uchun xizmat qiladi.

"Alpomish" dostonida nikoh to'yining birinchi bosqichiga xos barcha urf-odatlar o'ziga xos tarzda badiiy aks ettirilgan. Nikoh to'yida sovchilik eng muhim bosqichlardan biri bo'lgani uchun dostonida unga alohida ahamiyat qaratilgan. Chunki bunyod etilajak oilaning kelajagi shu bosqichga ko'p jihatdan bog'liq bo'ladi. Ana shu sababdan sovchilik bilan aloqador urf-odat, irim-sirim, rasm-rusum, aytimlar xalqimizning e'tiqodiy qarashlari tizimi bilan bog'lanadi.

ADABIYOTLAR:

1. *Алпомиш. Достон. Ўзбек халқ қаҳрамонлик эпоси / Айтувчи Фозил Йўлдош ўғли. Наширга тайёрловчилар Ҳ.Зарифов ва Т.Мирзаев. – Тошкент: Шарқ, 1998. – 400 б.*
2. *Мардонова Гулжаҳон. Нур тула уй. – Тошкент: Меҳнат, 1992. – Б.185.*
3. *Мадаев О. "Алпомиш" билан суҳбат. – Тошкент: Маънавият, 1999. – 80 б.*
4. *Мирзаев Т. "Алпомиш" достонининг ўзбек вариантлари. – Тошкент: Фан, 1968. – 172 б.*
5. *Эшонқул Ж. Фольклор: образ ва талқин. – Қариш: Насаф, 1999. – 172 б.*
6. *Эшонқул Ж. Эпос ва маросим // Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – Б.3-11.*
7. *Эшонқулов Ж. Ўзбек фольклорида туш ва унинг бадий талқини. – Тошкент: Фан, 2011. – 304 б.*
8. *Paksoy H.B. Alpamysh: Central Asian Identity under Russian Rule. Hartford, Connecticut First AACAREdition, 1989.*

UDC 821.161.1

TYOLOGICAL CONVERGENCE OF PLOT-IMAGE SYSTEMS IN RUSSIAN AND UZBEK CHILDREN'S GAME FOLKLORE

Temirova Djamila Khasanovna,

Associate professor of the department of
Russian literature of Bukhara State University
d.h.temirova@buxdu.uz

Abstract. This article presents a review of universal and general typological characteristics of the plot-image systems of samples of Russian and Uzbek children's game folklore. The question of the plot and compositional basis is one of the most controversial in terms of the gaming sphere. Researchers of children's game folklore offer various principles of classification, highlighting certain parameters as the key ones. The author of the article is inclined to think about the possibility of differentiating children's games into two spheres: antagonistic and non-antagonistic games with their subsequent division into subspecies. The study and classification of the subjects of the gaming sphere allowed the author to identify such types of game actors as theomorphic, mythological, anthroponomical, phytomorphic actors, as well as objects acting as actors of the game.

Keywords: game, plot, semantic core, antagonistic type, game names, character, actor, game "face", subject of action, theomorphic, phytomorphic, mythological, anthroponomical.

ТИПОЛОГИЧЕСКОЕ СБЛИЖЕНИЕ СЮЖЕТНО-ОБРАЗНЫХ СИСТЕМ В РУССКОМ И УЗБЕКСКОМ ДЕТСКОМ ИГРОВОМ ФОЛЬКЛОРЕ

Аннотация. В данной статье представлен обзор универсальных и общих типологических характеристик сюжетно-образных систем русского и узбекского детского игрового фольклора. Вопрос о сюжетно-композиционной основе является одним из самых дискуссионных в плане игровой сферы. Исследователи детского игрового фольклора предлагают различные принципы классификации, выделяя определенные параметры в качестве ключевых. Автор статьи склоняется к мысли о возможности дифференциации детских игр на две группы: антагонистические и неантагонистические игры - с последующим их разделением на подвиды. Изучение и классификация субъектов игровой сферы позволили автору выделить такие типы игровых субъектов, как теоморфные, мифологические, антропонимические, фитоморфные субъекты, а также объекты, выступающие в качестве субъектов игры.

Ключевые слова: игра, сюжет, семантическое ядро, антагонистический тип, игровые имена, персонаж, действующее лицо, игровое «лицо», субъект действия, теоморфный, фитоморфный, мифологический, антропонимический.

RUS VA O'ZBEK BOLALAR O'YINI FOLKLORIDAGI SYUJET-OBRAZ TIZIMLARINING TIPOLOGIK YAQINLASHISHI

Annotatsiya. Ushbu maqolada rus va o'zbek bolalar o'yin folklori namunalarining syujet-obraz tizimlarining universal va umumiy tipologik tavsiflari ko'rib chiqiladi. Syujet va kompozitsion asos masalasi o'yin sohasi nuqtayi nazaridan eng munozarali masalalardan biridir. Bolalar o'yinlari folklorining tadqiqotchilari tasniflashning turli tamoyillarini taklif qiladilar, asosiy parametrlar sifatida ma'lum parametrlarni ta'kidlaydilar. Maqola muallifi bolalar o'yinlarini ikki sohaga ajratish imkoniyati haqida o'ylashga moyil: antagonistik va antagonistik bo'lmagan o'yinlar, keyinchalik ularni kichik turlarga bo'lish, o'yin sohasi subyektlarini o'rganish va tasniflash muallifga o'yin aktyorlarining teomorf, mifologik, antroponomik, fitomorfik aktyorlar, shuningdek, o'yin aktyorlari rolini o'ynaydigan obyektlar kabi turlarini aniqlashga imkon berdi.

Kalit so'zlar: o'yin, syujet, semantik yadro, antagonistik tip, o'yin nomlari, xarakter, aktyor, o'yin "yuzi", harakat predmeti, teomorf, fitomorf, mifologik, antroponomik.

The concept of the plot component of the game interested researchers from different points of view, including considering it as a fundamental principle of game typology or a theoretical problem. The peculiarity

of the plot is to move from one species group to another, the grouping of multi-complex games around one plot basis expands the range of problems under consideration. The analysis of games according to the plot principle is characteristic of the compilers of collections of children's folklore, on its basis, the division into thematic groups was carried out, their structural and semantic similarity was revealed. For example, the semantic core uniting the Russian games "Pryatki (Hide and Seek)", "Jmuriki (Blind Man's Buff)", "Kolokolchik (Bell)", the Uzbek game "Duk-Duk", is the motif "blind looking for the sighted", etc.

However, before approaching the consideration of the main plot game complexes, it is necessary to make a conditional division of games into two large groups: games with dominant confrontation of the parties (antagonistic games) and games with no confrontation of the parties (non-antagonistic games). The conditionality of separation is explained by the fact that the sign of confrontation is not fundamental.

The confrontation in antagonistic games takes place at the following levels: the subjects of the confrontation, the methods and goals of the confrontation. The answers to these questions contribute to understanding the basics of the plot division of games. There are several variants of subjective confrontations: team, one against all, against each other. The confrontation at the "methods" level determines the type of game agon, that is, which action is the main one for this type of games. For example, chasing, searching, overcoming obstacles, overtaking, catching, hitting, knocking out, etc. The structure of individual games may include several types of actions (knocking out, advancing, creating), it is important to determine the core, without which the game is impossible. Determining the goal of the game confrontation is also important, it determines the course of the plot development. The struggle can take place for a change of playing role, for a player, property or territory [1].

Each of the listed target groups includes several plot varieties of games.

The first target group is a confrontation for a change of role. The specificity of these games lies in receiving / transferring the leading role of one side to the other. The leading side can be represented by one or more players. The main plot types of games:

Searching. This type includes a large number of games, their plot basis is based on hiding and searching for players. Russian games: "Hide and Seek", "12 sticks", "Stolen wand". Uzbek games: "Duk-duk", "Bekinmachok (hide and seek)", "Yashirinmachok (hide and seek)", "Pukmi? Puk." Formal differences between games of the same type: the distribution of roles is made / not made by drawing lots or counting, the time of searching for players is set / not set, the game verdict is used / not used, etc. The rest of the players hide in secluded places for a given time. The task of the "seeker" is to find all the players, the "foundlings" are eliminated from the game until the next con. At the end, the players switch roles.

Search with closed eyes: this includes several game subtypes, the plot basis of which is based on the search for players with closed eyes. 1st subtype: Russian games: "Blind man's Buff", "Bell", "Kulyuki (Thorns)", etc.; Uzbek games: "Kora kordim" (I see "Black"), "Topagon" (Seeker). Differences: the search for players is carried out with closed eyes (by touch), the territory is limited (it is forbidden to leave its limits). A blindfold is put on the driver's eyes, at a signal he searches for the rest of the participants. The rules stipulate the reproduction of sounds to help the driver, issued by opponents (clapping, bell ringing, control words: "hot / cold"). 2nd subtype: the driver stands with his back to the players, actions stipulated by the rules are performed against him: a slap on the back or arm, a whisper in the ear, touching / poking with a finger, etc. The task of the driver is to guess the player who touched him. If the answer is correct, the role is changed. Russian games: "Blind chicken" or "Whisper". Uzbek games: "Kani kim, top chi?" ("Find who is it?"), "Kim urdi?" ("Who hit?"). 3rd subtype: fishing with closed eyes. Two drivers connect the feet of the legs. The goal of the players is to jump over their legs and not be caught. Russian game "Without salt salt".

Catch-up. A group of games built on catching players or showering them. The process of settling can be done by hand or an auxiliary object, more often a ball. Russian games: "Salki(Tag)", "Pyatnashki (Tag)", "Skifa(Skiff)". Uzbek games: "Man pet" ("I'm in the house"), "Elak-elak, charkhi palak", "Kuvlashmachok". In the games "Shah-Shah" (at the place of captivity), "Tiriltirishma" ("Resurrection"), "Jon berdik" ("To give your soul"), it is possible to rescue captured players by touching them with your hand. If the "savior" is saddled at this moment, he becomes a prisoner.

Fishing/Salvation. In games of this type, the plot basis is also connected with catching the driving player. The difference is that the other players act as an auxiliary force to help the "victim" avoid capture. To do this, with the help of interlocked hands, the game subjects build a circle or tunnel, into which free access / exit is given only to the fleeing, catching interference is created in the form of a "closure" of the passage. In case of capture of the player, the roles are changed. Russian games: "Koshki mishki (Cat and mouse)", "Muj i jena (Husband and wife)", "Selezen i utka (Drake and duck)". Uzbek games: "Mushuk va sichkon (Cat and mouse)".

Knocking out. 1st subtype: Players are divided into “victims” and “aggressors” by drawing lots or counting. Aggressors-bouncers stand on the sides, bouncers are located in the middle. With the help of hitting the ball, the first team knocks out the second. If the “victims” manage to catch a ball thrown at them (“candle”), they earn points that allow them to “revive” the knocked out players (if there are any at that time) or earn points. The remaining player must dodge the ball a specified number of times or as many as he is old. In case of victory, the roles are changed.

2nd subtype: players stand in a row, throwing the ball to each other. Players who have not hit or dropped the ball pass into the middle of the circle and squat down, becoming an object for beating (“potatoes”). If the “potatoes” hit or catch a ball thrown at them at the moment of impact, they get the right to stand up to their full height (“macaroni”). Russian games: “Bouncers”, “Potato”, “Potato and macaroni”. Uzbek games: “Tup otish” (“Throwing the ball”), “Oldim” (“Got it”), “Kartoshka va makaron(Potato and macaroni)”.

The second target group is the fight for the player. For this group, it is important not to get rid of or transfer the role, but to join a player from the opposing team. The leading side can be represented by one or more players. Distinctive features: the presence of a verbal component and a developed plot. The main plot types of games:

Gate/arch. Driving with the help of clasped hands form an arch. The rest of the players, holding each other's hands, try to pass through the gate in a string with a song or game sentences. With the last words, the drivers, lowering their hands, "close the gate." The caught player goes behind the back of one of the drivers. Having thus been divided into 2 teams, the players with the leaders are trying to drag the opponents through the line drawn between them. Russian Games: “Gates”, “Burners”. Uzbek games: “Darvoza-darvoza”, “Olatoy-bulatoy”.

Chains. By drawing lots or counting, the division into teams is made. The players take each other's hands, forming a chain. The distance between the rows of teams is at least 10 meters. Rivals, using game sentences, cause opponents to break the attachment:

- Shackles. – Chained up.
- Break us up. – By whom?

The selected player must break the clasped hands with a run, choosing the “Weak links”. In case of luck, the winner took any player to his team. In case of loss, he replenished the opposing team. Russian games “Chains”, “Shackles”. Uzbek game “Ok terakmi, kyk terak”

Theft. A three-level plot-structural basis, including the beginning, the development of the game action and the ending. Two main subjects of action: the owner/mother and the thief/predator. The other players represent cubs (goslings, chickens, goats) or movable (sheep, geese) and immovable (watermelon) property that a thief/predator is trying to take over. The owner/mother is trying to save them. The roles of secondary characters are passive. There are also options. In the game “Geese” the territory is strictly delimited, it is impossible for a predator to cross it. And the salvation of geese depends on their dexterity and evasiveness. Game endings also have several completion options. In some cases, the game ends with the punishment of the thief / predator, in other cases – the second party must pass the tests. Russian games “Wolf and geese”, “Wolf and goats”, “Shepherd and sheep”. Uzbek games “Ona tovuk va hakka” (“Mama chicken and predator”), “Borivoy va gozlar” (“Wolf and geese”), “Taruuz-taruuz” (“Watermelons”).

Krasochka. There are two drivers in the game: a paint seller and a buyer (monk, devil, angel). The rest of the players choose a paint color for themselves. A buyer turns to the seller with a desire to purchase a certain paint: "I, a monk, in blue pants, came to you for paint." If there is no such color, the seller refuses the buyer. Otherwise, it voices the price of the paint, for example 15 coins. While the buyer is paying off the seller by patting his palm (15 times), the paint player manages to run away for some distance. The buyer rushes after him. Russian games "Krasochka", "Chyort (Damn)". Uzbek game "Boyok sotuvchi" ("Paint seller").

The third target group is the struggle for property. This game group is characterized by the transfer / transfer of a thing, a commodity, an object into ownership from one player to another.

Sale. The games are based on the process of buying and selling goods. By drawing lots, the game roles are distributed: buyer, sellers, goods. Each seller has one product (pots, rabbits, melon). The buyer approaches one of the sellers and prices the product. If the seller agrees, then one of the actions is performed:

1. The "product" runs away during the payment. The seller and the buyer are trying to catch up with him. Whoever catches up, he becomes the owner of the product. Uzbek games “Dokonchi” (“Seller”), “Kuyonimni sotaman” (“I sell my rabbit”).

2. The seller and the buyer must run around the shopping row from both sides and return to their original place. The first arrival receives both the merchant's place and the goods. Russian games “Pegs”, “Godmother, sell the child”.

Hide/find. Two drivers are selected. The rest of the players sit in a row, stretching out their palms folded in a boat. One of the drivers goes around the players in turn and tries to pass a small object hidden in his hands to one of them unnoticed by the “looker”. As soon as the task is completed, he steps aside and offers the second presenter to guess in whose hands the hidden object is. The task of the “looker” is not only to guess the player, but also to prevent his escape. In case of luck, he gets the place of the first driver and “gold”. The Russian game “Bury gold”. Uzbek game “Kimga?” (“For whom?”)

2nd subtype: the plot component is the same as in the previous one: hiding and searching for an object. The difference is in the number of drivers (1) and in the method of transferring the selected item. There are several game variations of its imperceptible transmission: by touching the closed palms of the players (the game “Coin”), the ring is threaded on a rope and rolled from player to player (“Ring”), the transition of the object is carried out of sight of the driver: behind the back, under bent knees (the game “Harness”).

Theft. The driving player lays out objects around himself and picks up a stick to protect his “property” from other players. A player who has taken a blow with a stick in case of an unsuccessful theft becomes a driver. If the players manage to take possession of the items, then the driver takes the punishment.

Weaning. The game is played on land/water. The number of players is unlimited. The goal: to take possession of the item and not let it be taken away by other players. “Olma menda” (“I have an apple”). The driver shouting: “I have an apple” tries to avoid other players touching his head. The rules prescribe diving to a depth, sailing to the side. Touching the head of the driver conditionally receives an “apple” along with the role of the presenter.

The fourth target group is the struggle for territory.

Take a seat. Games of this type stand at the junction of 3 and 4 target groups, as they have points of contact with the game confrontation for property. The game is played in rooms or on a specially drawn area in the form of a square or rectangle. Players, having occupied corners (pillars), try to swap them with each other. The task of the presenter: to get ahead of the player and take an empty seat. Russian game “Corners”. Uzbek game “Tortburchak yoki tort muyush” (“Square or corners”), “Yulduz” (“Star”).

Push it out of the circle. A circle is drawn, two participants are located inside, using a stick they try to push the opponent over the line. The Russian game “Push out of the circle”. In the Uzbek game “Kim Kuchli?” (“Who is stronger?”) two players rest their feet against each other. The goal is the same.

The game “Hiroz-hiroz” (“Roosters”). The guys split into pairs. A circle is drawn in the middle. The players, standing on one leg and putting their hands behind their backs, try to push the opponent's shoulder out of the circle line in a jump.

Drive the ball. There are many variants of the game. Formal differences: the number and size of pits where a wooden ball (a small ball) is driven by the driver, game equipment. For the game “Duk”, one large common and several small pits belonging to the other participants of the game are dug out. There is no big hole in the game “Mazlo”. Players try to beat off the ball of the leader and not let them take their holes.

Hit the target. The game requires sticks (ball) and a target (a construction of pebbles, lids, etc.). The task of the players is to hit the target from a certain place (a distance of 8-10 meters), the driver is to set the target and, choosing the time, take the place of one of the players. The Russian version of the game “Fly”. Uzbek game “Gulmirzaning tayogi” (“Gulmirza's Stick”).

The distribution of games in the target groups is uneven, which is justified. There are games popular in the children's environment for their simplicity, do not require special training and attributes. The names of the types in some cases coincide with the game content, others contain several plot modifications.

The fundamental difference between non-antagonistic games and games with confrontation lies in the target characteristic, which is outside the game action. For example, swinging on a swing, overcoming obstacles, jumping on the spot, throwing objects, circling on the spot, sliding causes aesthetic pleasure or a sense of pride in skillfully demonstrated skills and abilities, etc. The target direction of the other part of the games is associated with everyday, ritual and magical representations. The end of the game may be associated with punishment or reward, material (and not conditional) winnings. The opposition is absent or weakly expressed. The reason is the complexity of the game tasks performed, the inability to resist the lot, fate (“Heads or tails”). In antagonistic games, bilateral confrontation is often associated with “harming”, an attempt to defend or return property, to make up for what is missing, to preserve territorial integrity. There are no all these plot components in the second group of games. As well as there are no borders (lines) that cannot be crossed. The essential difference between the two types of games is clearly expressed in their compositional construction. So antagonistic games are characterized by a ring structure, the action constantly returns to its beginning. As soon as the goal is achieved, a new round of development of the action begins. For example, in the game “Topdim” (“I Found”), the plot of the game is based on the search for the mother of a missing child. Children, forming a circle, dance and sing. The “lost” child is invited into the circle to play with the children

until his “mother” shows up. “Mothers” promise to show the child if she passes the tests. For example, to find a blindfolded child. When changing roles, the game starts over. The games of the second group have a “linear” development of actions, which is associated with a uniform alignment of game stages: from simple to complex. For example, the game “Five stones” (“Besh Tosh”) rarely comes to a logical end, as does the game of “Classics”, “Rubber Bands”, “Into the wall”. Completing one task marks the transition to a more complex one. An error causes a player change.

It is also advisable to divide non-antagonistic games into types according to the method of action describing the whole game as a whole. The game action controlling the players dictates the variants of agonal behavior. For example, in the games “Smoking Room”, “Bottle”, “Paradise”, the pivotal action is associated with unpredictable results of casting lots. In connection with the above, it is possible to distinguish games-exercises, games-contests or duels, games-draws (items), games-lots, games-entertainment, etc. Let’s consider some of them.

Exercise games involve players performing a series of tasks of varying degrees of difficulty. This type is characterized by the use of game equipment and strict adherence to the rules. “Classics” is a surface drawn in chalk into squares. “Pebbles” – a drawn surface and a cue ball (a round object for throwing from cage to cage). “Elastic bands” – a 3-meter elastic band, the ends of which are interconnected. “Into the wall” – the ball and the wall. Knives, pieces of sheep wool with a piece of lead, sheep bones, knives, stones, etc. are used as game equipment. Each player is asked to perform a series of sequential actions without the right to make a mistake. Otherwise, the move goes to the next player. The next entry into the game begins from the place where the mistake was made. The player who completes all the tasks first or gets the most points is rightfully considered the winner. Uzbek games “Besh tosh” (“Five stones”), “Lyanga”(The game which is beating lanka(the thing made from lather of goat or ship and metal)).

Dueling games. The most common and numerous type. Task: overcoming obstacles by players. In the games “Silent”, “The Sea is agitated”, “Nukta-vergul” (“Dot-comma”), “Zina-mina-stop!” players must maintain absolute silence and immobility. “Peepers” – who will look at whom. In the game “Catfish-catfish” (untranslatable), the player makes a number from one to ten, a piece of clothing, the name of a flower ... and whispers it in the ear of a neighbor. The driver must correctly guess the name. The essence of the games “Riddles”, “Kim birinchi topadi?” (“Who will find the first?”), “Into words” in guessing the intended words, from the hints – the first and last letters. If the target group is younger, then the size, color or purpose of the object is called. In the game “Davom ettir” (“Continue”), participants are invited to finish a proverbial, song, poetic phrase. The game “Kovun palak” (“Melon whip”) offers players to demonstrate athletic training and strength. Some of the players take poses-obstacles (on their backs, sideways, squatting, kneeling), making it difficult for other subjects to jump to overcome them. At the end of the game action, the winners are honored and the losers are punished. The role of punishment is the requirement to tell a story, sing a song, show a trick, dance, perform a funny task.

Games-practical jokes. The raffling of valuable (for players) items is typical for the games “Ashiki”, “Babki”, “Wall”, “Caps”. Getting knocked-out items from specially constructed structures is at stake. Valuable prizes are sheep bones, tin lids from glass bottles, small coins, wrappers. The number of items received determines the winner.

Games are lots. The result of games of this type depends on the will of chance, the lot cast. They also determine the object of punishment or encouragement. The game “Smoking Room” has ancient roots of origin and is associated with a reverent attitude to the element of fire, which gives warmth and life. Archaic attitudes explain the fear of the extinction of fire, which has been forgotten over time, symbolizing the death of all living things. The task of the players: to pass a burning splinter to a neighbor, not to let it go out. In the game “Paradise”, victory is also associated with the results of a successfully cast lot (sticks with a painted sun on one of the ends) and the rapid achievement of a positive result. As a punishment in the game “Rock, Paper, Scissors”, the loser is flicked on the forehead.

Games-entertainment. The basis of game actions is the performance of rhythmic movements (“Swing”, “Stilts”). Games of this type can have verbal accompaniment, and movements can be performed with the help of auxiliary objects. A number of actions are fraught with falling, getting injuries of varying severity, for example, in the games “Sirganchik yoki tayinishma” (“Sliding”), “Yakhmalak uchish” (“Skating”), “Chana uchish” (“Sledding”). The Russian and Uzbek games “Circling” / “Gir ailanish” are associated with checking the stability of the vestibular apparatus and the danger of dizziness, “Almash kadamlar” (“Changeable steps”) is associated with walking strictly along the line. “Hakka-zhukka” (untranslatable) with the players carrying each other on their backs with their hands clasped under their arms. The number of steps with the burden is regulated by the game verdict:

– Что есть на небе? – Луна.

- Что есть на земле? – Чай.
- Во что наливаете чай? – Из чайника в пиалу.
- Сколько хлеба едите с чаем? – Десять.

Translation:

- What is in the sky? – The moon.
- What is there on earth? – Tea.
- What are you pouring tea into? – From the teapot to the bowl.
- How much bread do you eat with tea? – Ten.

Games-songs. The game action is regulated by the song text. They differ in predictability, the main goal is to evoke kinetic pleasure from singing and performing simple dance movements ("Kostroma", "Chitti-gul").

Ritual games. This type of games is associated with the symbolic expression of magical, everyday and ritual representations. The game "Shaftoli shakar" ("Sweet peach") is held during the fruit ripening period. The game verdict served as a signal for subsequent actions: The peach is ripe, melts in the mouth, // A sweet peach is in the garden. // Let's go, let's go, // Dusmat's father invites him to the garden.

As soon as the last words are pronounced, the children go into any garden, pick fruit and share with each other. This was not considered stealing and was encouraged by adults. The arrival of the children marked the receipt of a rich harvest of fruits and vegetables.

The Russian game "Wedding", Uzbek games "Ty-Ty" ("Wedding"), "Kelinchak" ("Daughter-in-law") are associated with the rituals of the life cycle. "Mekhmonmisiz?" ("Are you a guest") – with the rituals of hospitality. "Bola-bola" ("Child") – reflects the action of the human race associated with the care of the baby.

A few words about determining the winners and losers. There are several ways, in particular scoring, meeting the conditions of the game, the will of chance. In accordance with the game result, a decision is made to punish and reward the subjects of the agonal process. The winner gets the right to hurt the loser (clicks on the nose, forehead), ownership of the item being played, an honorary nickname. The type of punishment may depend on the gender and age of the participants.

Children's games differ in composition, plot, thematic content, the presence or absence of a verbal component, etc. An important role in their diversity is played by the representation of game images (characters, actors, subjects of action) with their specific properties. Raising the question of the carriers of a conditional role in the gameplay, it is worth specifying the idea of them, determining the ways of their implementation, as well as the meaning of game names. The analysis of the properties of game characters from the point of view of their functional conditionality showed that the most accurate definition of the concept is the "actor" or the subject of action. Since this definition can be understood as whole teams (children, pots, kites) or a separate character, mythological images, game equipment, etc.

The name of the subjects of actions is the most significant and semantically filled part of the game verbal material, at the same time – the most stable. The functions of the main actors are fixed in the names, the internal structure of the game is reflected. In games with a weakly expressed confrontation of the parties, role-playing names are also given to game items, since they often perform significant game actions.

Varieties of nominations of subjects of game actions.

1. The subjects of action are theriomorphic actors. This group includes games, the main characters of which are animals, birds, insects. The names define their functions, the actions they perform. So among the names, one can distinguish a personalized group of "aggressors", for example: wolf, bear, cat, lame crow, jackal, magpie in the games "Wolf and geese", "At the bear in the forest", "Ayik polvon", "Mushuk va sichkon", "Oksok karga", "Shokol", "Ona tovuk va hakka." Stronger and hardier players are chosen for the role of "aggressors".

In accordance with the role, the characters are endowed with certain character traits and abilities: strength, bloodlust, the desire to overtake prey, appropriation (theft) of someone else's property for profit. The attitude to them is appropriate. The wolf is a frequently encountered character in many genres of folklore of different peoples. In fairy tales, he often plays a positive role, helps princes in need. In everyday life, people are endowed with such qualities of character as cruelty, bloodlust. In games, the behavior of the wolf is also ambiguous. For example, in the Russian games "Wolf and sheep", "Geese-swans" (Uzbek game "Borivoy va gozlar"), "wolf" attacks "sheep" and "geese" trying to hide in the shepherd/ owner's signal / fly home. In the Wolf game, the predator is the owner of the garden, where hungry sheep tend to get to. Turning to the wolf, the sheep deceive him, not naming the true purpose of visiting the garden: "Let us, king, take a walk in your garden." Their behavior demonstrates humility, readiness to retreat in case of refusal. Contrary to tradition, the wolf does not deny the sheep the desire, but sets a condition: "Go for a walk, but don't pinch the grass, otherwise I have nothing to sleep on." Sheep not only break the promise, but also insult the owner in the game sentence:

Pinch, pinch grass, green ants, // Grandmother on the sleeve, grandfather on the caftan, // Gray wolf dirt on the shovel.

Thus, the wolf's desire to catch sheep looks like a punishment for offenders.

In the Uzbek game "Oksok karga" (a variant of "Bori va koylar" (Wolf and ships)), despite the injury (the player catches up with the "victims" by jumping on one leg), the crow / wolf is the personification of a predator, which under any circumstances must be feared and run away from them.

In the game "The bear in the forest", the predator is passive ("sleeping") until the children picking mushrooms disturb him with a song performed: The bear has mushrooms in the forest, I take berries!// The bear got cold, froze on the stove.

The "bear" wakes up and tries to catch up with the violators of his peace and territory.

In the game "Kaldirgoch va asal arilar" ("Swallow and bees"), the predator is a swallow. In everyday life, swallows rarely eat bees because of the poisonous substances they contain.

The **personalized group of "victims"** includes such game roles as sheep, geese, bees, goats, mice, ducks, foxes, hares, found in the games "Bear and Bees", "Shepherd and Goats", "Hunters and Ducks", "Chanterelles and Dogs", "Gazlarim" ('Geese'), "Chagaldok" ('Seagull'), "Shrdak-tulki" ('Ducks and fox'), "Koch bolam, kush keldi" ('Run baby, the bird has arrived'), "Ayik polvon" ('The Bear bogatyr').

A hare (rabbit) is one of the most frequently encountered images in various genres of folklore (fairy tales, nursery rhymes, riddles, dastans, counting books). For example: "White hare, where did you run to?" - "To the oak forest". - "What was he doing there?" - "He was tearing up..."

The inclusion of the image of a hare (rabbit) and other animals in the role-playing composition of the game is explained by the results of people's observations of the surrounding world, the desire to express them in a figurative form. This animal aroused interest by its behavior in natural conditions. In order not to fall into the clutches of a predator, the hare hides in secluded places, in case of detection, it runs away. Having drawn a metaphorical parallel, the man endowed the hare with the corresponding (but not characteristic of him) qualities of character - cowardice, bragging. Giving a player the role of a hare determines the actions he performs: to be afraid, to hide, to run away.

Rabbits and hares are found in stable expressions: "cowardly as a hare", "hare soul", "kill two birds with one stone". In games, the role of the hare / rabbit does not go beyond functional conditioning. In the game "Kuyonimni sotaman" ("I sell a rabbit"), the rabbit player acts as a commodity for sale. As soon as the parties come to an agreement and the buyer "slaps" pays the announced amount, the rabbit has the opportunity to escape from him by flight. In the popular game "Kuyon inga kirolmadi" ("The Hare did not get into the hole"), children are divided into 2 teams and a driver. One team, forming a circle with the help of clasped hands, depicts burrows. The second team is the "rabbits" trying to get into the burrows. At the signal of the driver, the burrows "open" / "close". The task of rabbits is to choose the moment and, overcoming obstacles, get "home". In case of failure, the punishment should be to perform a song or dance. The content of the games "Kuyoncham" ("My bunny") and "Kuyoncham-Kuyoncham" ("My bunny, my bunny") and "Zainka (Little bunny)" are the same, they differ in game songs.

"Kuyoncham" (My bunny)	"Kuyoncham-Kuyoncham (My bunn-My bunny)"	"Zainka (Little bunny)"
My bunny, my bunny, Why are you crying? Get up from your seat, Wash your face, Look in the mirror, comb your hair. Choose from us Do you want anyone?	My bunny, my bunny, What happened to you? Why are there tears in my eyes? Why is there no antimony on the eyes? Why are the eyebrows not painted with darkness. Come on, get up from your seat And play the domra. Live happily!	Little bunny, wash up, Little grey, wash up, That's how you wash up! Little bunny, combing his hair, Gray, combing his hair, Comb your hair like that (...dance like that!) That's how you dance!

As can be seen from the choruses, there is a transfer of the properties of character and actions peculiar to man: hares behave like people, perform the same actions, show the same feelings (cry, rejoice).

In the game "Kite" chickens are "punished" for the fact that the kite "had a bow, a poppy dragged and thrown over the fence." Only dexterity, the ability to run fast help chickens avoid capture. Otherwise, a game penalty follows. As in the game "Bear and Bees", there is an explication of life realities (hunting birds of prey for smaller individuals, bear raids on hives, eating honey, bees and larvae).

2. The subjects of action are mythological actors. Representatives of this group meet in the games "Hell", "Hell and paradise", "Wizard", "Kostroma", "Burners", "I'm not afraid of a devil", "God", "Angel of

God, sewn with matting", "Ikki aez" ("Two frosts"), "Zhangara-zhungur", "Bordim, keldim – yyk!" ("Gone, come – no!"). Characters are often associated with death or the otherworld. For the nominations, the names of chthonic animals (raven, bear), biblical images (God, devil, angel, devil), evil spirits (brownie, water), natural forces (Kostroma, Frost, sun, burner), magicians (sorcerer, witch) are used. An example from the Russian children's game folklore can serve as a game "Hell", where the devil is in the pit of hell. The game "Ovin" is a search for devils by touch of the owners with brownies. The reception of Christian postulates is reflected in such games as "God and the Devil", "Angel and enemy". In the game "God and the Devil", the creator of all things asks players questions that players must answer seriously. In this they are hindered by the devil trying to make them laugh. In case of luck, the players switch to the side of the devil, who "turns them into dogs". The second part of the game is a fight between the damn dogs and the children of God. In the game "Angel and Enemy" the plot is simple, there is a dialogue between the antagonists. The angel asks questions to the enemy. If the enemy can't answer the questions, he loses.

In the game "The Sorcerer", an insidious wizard endowed with supernatural power chases after the guys, enchanting them with a touch of his hand. In the game "Burners" – the driving-burner tries to catch the player to pass the gift of "gorenje". In Kostroma, the main character is a burning splinter, the personification of the element of fire. The players sitting next to each other pass a lighted splinter to each other under the game chorus. It is important not to let the fire go out while the splinter is in your hand. The "death" of Kostroma is a symbol of trouble and the death of all living things. In the games "Ikki aez" ("Two frosts"), "Dzhangara-dzungur", "Bordim, keldim – yik!" - Frost and the witch are endowed with such power.

The name of mythological creatures is also found in poetic texts related to the game. For example: The star serpent rang // Teeth: "z-z-z ...".

At the present stage, thanks to the influence of the mass media, the list of creatures in improvisation games has been replenished with new nominations (zombies, vampires, monsters, etc.), which indicates the interest of children in everything unknown, irrational, otherworldly. The plots of the games are unstable, subject to changes and additions, based on the opposition to alien forces. Agonal functions of this type of games: scare, "enchant", "infect", "kill".

3. The subject of action is anthroponomical actors. The most significant layer of gaming folklore. According to the status principle, it can be divided into several subgroups.

A) images denoting professions.

In games of this kind, professions that are significant for children are recreated. Among the traditional professions: shepherd, plowman, fisherman, hunter, baker, trader, soldier, gardener – in the games "Shepherd and sheep", "Plowman", "Fish", "Kuvlashmachok" (hide and seek), "Hunter and ducks", "Bake bread", "Sagittarius", "Shop", "Bozor-bozor" ('Market'), "Dykonchi" ('Seller'), "Doctor-doctor", "Gardener". A lot of games created by children in the twentieth century represent a comic improvisation of a serious matter.

The game "Gardener". By drawing lots or counting, the gardener is chosen. The other players choose their own color names. Gardener: "I was born a gardener, I got really angry. Tired of all the flowers except the peony (voicing the name of one of the flowers). The player who chose the peony responds: "Oh!". Gardener: "What's wrong with you?". Peony: "In love." Gardener: "Who?". Peony: "Into a violet." Violet responds: "Oh!". The game continues until all the selected flowers are listed.

Not a single phenomenon in the village passed by the attention of children. The children played in hiring an employee, in the election of elders, seeing off recruits, escorting a convict, a war, etc. Popular games among girls were "Teacher", "Doctor", "Educator"; among boys – "Cossack robbers", "Traffic police", "Cars", "Policeman".

B) images denoting social status: tsar/undersho/king, minister/vizier, servants, workers, thieves, runaways, slaves. The games "Podsho va vazir", "The King and the shepherd", "The runaway game", "Thieves", "Slaves", "Kings" / "Pan" / "Worker". High status gave the player the right to own, order, punish. Low status – to obey, to execute.

The game "Podsho-vazir" ("King and Minister"). With the help of a draw or a count (necessarily), a tsar, a minister (overseeing the execution of the sentence) and a thief are chosen. A dialogue takes place between the tsar and the minister: "Sir, a thief has been caught." - "Who?"

The Minister calls the name of the player who drew the unlucky lot. After that, the king makes a verdict and determines the measure of punishment in the form of dancing, singing, hitting on the forehead or back.

The game of "Kings". With the help of a reader, the king is chosen. The other players are employees. Their task is to choose a profession (carpenter, shoemaker, tailor) and be able to present it in gestures. The king has several attempts, in case of non-guessing, his "deposition" occurs.

C) images denoting family status. The most popular and frequently encountered image is the uterus/onaboshi. Her responsibilities include the distribution of roles, game management, protection. No less

popular are the images of grandmother (grandmother), grandfather, husband /wife, children, godmother, groom / bride. Russian games "Give, Grandpa, a pen", "It's time, Grandma, for a feast", "Husband and wife", "Wedding" (Uzbek "Ty"); Uzbek games "Kelinchak" ("Bride"), "Bola-bola" ("Child"), "Hola-hola" ('Aunt'). The game "Grandfather-horn". Grandpa is a horn-catcher who intimidates children by advising them to stay at home. The rest of the players are brave and teasing his children: "Grandpa is a horn, he burned a hole on the stove."

D) images indicating nationality. Games "In the Jew", "Circassians", "The game of Ukrainians", "Samoyeds". The genesis of the game "Samoyeds" is associated with the period of their struggle with the ostyaks, when the ability to hide increased the chance of survival. In the game "Gypsy /"Gypsy" several subjects of action. A gypsy is a player who serves the ball; a player who hits a thrown ball with a bat; catchers are players who try to catch the ball and "hit" the batter with it.

E) proper names: Kostroma/Zakharka, Ivan, Vitka, Dusmat, Musa, Mastura. It is not uncommon to include proper names in the verbal component of the game text. They indicate both game characters and items used in the gameplay.

4. The subject of action is phytomorphic actors. This group includes games, the main characters of which are fruits, vegetables, melons, flowers and trees. The names define their functions, the actions they perform. Russian games "Baba sowed peas", "Radish", "Freak, peas", "Mushroom mushroom", "Cucumbers", "Melons", "Flax", "Poppy", "And we sowed millet", etc. Uzbek games "Sholgom kyporish" ("Picking turnips"), "Potato ekish" ("Planting potatoes"), "Tapur-tupur kayragoch" ("Rustle of the elm"), "Ok terakmi, kyk terak" ("White poplar, blue poplar"). Most of the games of this group are improvisation games. They reflect the results of children's observations of adult behavior, expressed in action. Game actions can be accompanied by game choruses or sentences. In the game "Freak out, peas", children move along the playground, waving their hand from side to side, saying: This, this, peas, // Sow peas, // Freak out, peas, // In the garden is not bad. Squatting down, they gradually rise to their full height: Both large (they spread their arms to the side) and white – // For everyone's amusement.// And tridesyat himself – // For all the guys.

In the games "The Rustle of the elm" and "White Poplar, blue Poplar", players line up in a row, stand straight, imitating trees in appearance. In this kind of games, the verbal component controls the actions of the players.

5. The subject of the action – objects and game equipment. Game inventory in the games of this group acts as independent subjects of action. In the gameplay, it can be physically represented. That is, objects make movements as a result of manipulations applied to them: a flying and bouncing ball; a "pebble" sliding along a marked territory; stones, grandmothers, liangs thrown into the air; sticks pointing at players; a spinning bottle, establishing the right to draw objects, etc. In the game plot, they are animated, players turn to them with an order or a request: "Do not let them down!", "Hit the target". They are given nicknames, showered with curses, punishments are used (thrown, kicked). They are put up as a prize or a ransom.

In the games "Fence", "Mill", "Golden Gate", the actors are both children and the objects they depict. In the Golden Gate game, the subject-actor merges with the drivers: they take over the name of the object, and the object, in turn, acts through the drivers. With the help of a reader, two drivers are selected, each of whom chooses the name of one of the heavenly bodies: the sun or the moon. Then they face each other and hold hands, forming an arch – the golden gate. Under the game verdict: The Golden Gate // Is not always missed. // The first time is forgiven, // The second time is forbidden, // And the third time we will not miss you!

At the last words, "the gates are closing," the captured person is asked whose side he chooses. Whoever chooses the sun or moon takes the appropriate side. Researchers associate the origin of the game with the passage of an otherworldly tunnel, the choice of the sun-life and the moon-death predetermined the future fate of a person.

In conclusion, we can conclude that children's games differ in composition, plot, thematic content, the presence or absence of a verbal component, etc. Not in every game it is possible to note the presence of a game "face" endowed with a name and properties. The situation is different with the subject of the action, whose presence is always clearly indicated. Some subjects are in constant confrontation with each other, others are represented symbolically, others are united by common goals, and others act indirectly through other actors.

REFERENCES:

1. Гаврилова М.В. Персонаж, мотив, сюжет в традиционных восточнославянских играх: Дисс...канд.фил.наук. – М., 2017. – 362 с.

LITERARY CRITICISM

2. *Игры народов СССР: Узбекские игры.* – URL: <http://pedagogic.ru/books/item/f00/s00/z00000002/index.shtml>; *Узбекские народные игры.* – URL: <https://ok.ru/dushamoyauzbekistan/topic/66283298417613>
3. Мельников М.Н. *Русский детский фольклор: Учебное пособие для студентов пединститутов.* – Москва: Просвещение, 1987. – С.186.
4. Temirova D. Ways of studying uzbek children's folklore //World Bulletin of Social Sciences (WBSS). – 2022. – Т. 7.
5. Khasanovna T. J. Poetics of the uzbek children's folklore game //Scientific Reports Of Bukhara State University. – С. 104.
6. Темирова Д. Проблемы классификации русских и узбекских детских игр в современном фольклороведении //Евразийский журнал социальных наук, философии и культуры. – 2023. – Т. 3. – №. 3. – С. 93-99.
7. Jamila T. Система субъектов действия в детском игровом фольклоре русского и узбекского народов //Центр научных публикаций (buxdu. uz). – 2023. – Т. 39. – №. 39.
8. Jamila, T. (2023). Отражение национальной картины мира в русском и узбекском детском фольклоре. Центр научных публикаций (buxdu.Uz), 39(39). извлечено от https://journal.buxdu.uz/index.php/journals_buxdu/article/view/10525
9. Темирова Д. Х. Детский фольклор в игровом контексте.-«Global science and innovations 2020 //Central Asia. – Т. 12. – №. 12. – С. 69-72.

SHARQ VA G'ARB ROMANCHILIGI: O'RTA OSIYO VA YEVROPA ADABIYOTIDA TASVIR VA TALQIN

Xalimova Nafisa Nabijonovna,

*Fan va texnologiyalar universiteti Tillar kafedrası o'qituvchisi
halimovanafisa4500@gmail.com*

Annotatsiya. “Sharq va G'arb romanlari: Markaziy Osiyo va Yevropa adabiyotida tasvir va talqin” mavzusi bu ikki mintaqa o'rtasidagi madaniy, tarixiy va adabiy almashinuvlarni o'rganish uchun ajoyib obyektivni taqdim etadi. Markaziy Osiyo va Yevropa o'rtasidagi tarixiy o'zaro aloqalarni, jumladan, “Ipak yo'li” kabi savdo yo'llarini boglashda muhim o'rin tutgan, bu nafaqat savdoni, balki g'oyalar, e'tiqodlar va badiiy ifodalar almashinuvini ham osonlashtirgan. Yevropa adabiy shakllari va mavzulari Markaziy Osiyo yozuvchilariga qanday ta'sir qilganini va aksincha, rivojlantirganini ko'rishimiz mumkin. Romanchilikning shakl sifatida rivojlanishiga Yevropa va Osiyodagi ko'plab madaniy, tarixiy va ijtimoiy omillar ta'sir ko'rsatdi. Yevropa romanlarida individualizm va ijtimoiy tanqidga urg'u berilgan bo'lsa, Osiyo romanlarida ko'pincha jamoaviy madaniy hikoyalar va tarixiy kontekstlar aks etadi. Ikkala an'ana ham jahon adabiyotini boyitib, turli xil hikoya usullari va tematik izlanishlarga olib keldi.

Kalit so'zlar: romanchilik, sharq adabiyoti, g'arb adabiyoti, madaniy an'analar, Genri Jeyms, Abdulla Qodiriy, individualizm, e'tiqodlar.

EASTERN AND WEST NOVELISM: IMAGERY AND INTERPRETATION IN CENTRAL ASIAN AND EUROPEAN LITERATURE

Abstract. The theme of “Novels of East and West: Image and Interpretation in Central Asian and European Literature” provides an excellent lens for studying the cultural, historical, and literary exchanges between these two regions. Central Asia and Europe have played a significant role in the historical connections between them, including trade routes such as the Silk Road, which facilitated not only trade but also the exchange of ideas, beliefs, and artistic expression. We can see how European literary forms and themes have influenced and, conversely, developed Central Asian writers. The development of the novel as a form has been influenced by many cultural, historical, and social factors in Europe and Asia. While European novels emphasize individualism and social criticism, Asian novels often reflect collective cultural narratives and historical contexts. Both traditions have enriched world literature, leading to a variety of narrative techniques and thematic explorations.

Keywords: novel, Eastern literature, Western literature, cultural traditions, Henry James, Abdulla Qodiri, individualism, beliefs.

ВОСТОЧНЫЙ И ЗАПАДНЫЙ РОМАНИЗМ: ОБРАЗНОСТЬ И ИНТЕРПРЕТАЦИЯ В ЦЕНТРАЛЬНОАЗИАТСКОЙ И ЕВРОПЕЙСКОЙ ЛИТЕРАТУРЕ

Аннотация. Тема «Романы Востока и Запада: образы и интерпретация в литературе Центральной Азии и Европы» предоставляет прекрасную возможность для изучения культурных, исторических и литературных обменов между этими двумя регионами. Центральная Азия и Европа сыграли значительную роль в исторических связях между ними, включая торговые пути, такие как Шелковый путь, который способствовал не только торговле, но и обмену идеями, верованиями и художественным самовыражением. Мы можем видеть, как европейские литературные формы и темы оказали влияние и, наоборот, развили среднеазиатских писателей. На развитие романа как формы оказали влияние многие культурные, исторические и социальные факторы в Европе и Азии. В то время как европейские романы подчеркивают индивидуализм и социальную критику, азиатские романы часто отражают коллективные культурные повествования и исторические контексты. Обе традиции обогатили мировую литературу, приведя к появлению разнообразных повествовательных приемов и тематических исследований.

Ключевые слова: роман, восточная литература, западная литература, культурные традиции, Генри Джеймс, Абдулла Кадири, индивидуализм, убеждения.

Introduction. The development of the novel as a form has been influenced by a multitude of cultural, historical, and social factors in both Europe and Asia. While European novels often emphasize individualism

and social critique, Asian novels frequently reflect collective cultural narratives and historical contexts. Both traditions have enriched global literature, leading to diverse storytelling techniques and thematic explorations. The spread of novels through translation and prose fiction in the

eighteenth century further contributed to the evolution of the modern novel as we know it today. (van Boven, 2017, Pp. 938-957) The emergence of the modern novel was a complex process influenced by various cultural, social, and literary factors over time. The evolution of modern novels reflects broader societal changes and literary innovations. From early character-driven narratives to the experimental forms of modernism and the diverse voices of contemporary literature, the novel continues to adapt and respond to the complexities of human experience. As we move forward, it will be interesting to see how emerging technologies and global perspectives further shape the future of novel writing. The modern novel emerged in the 18th and 19th centuries, replacing earlier forms of prose fiction like the romance and the picaresque novel. This development was shaped by factors like the rise of the middle class, the growth of literacy, and the expansion of print culture. Key events and movements that influenced the modern novel include the Enlightenment, the French Revolution, industrialization, and the social and political upheavals of the 19th century. (Whitmarsh, Ed., 2008)

The evolution of novels in Central Asia reflects a dynamic interplay between tradition and modernity, local culture and global influences. From oral epics to contemporary narratives addressing pressing social issues, Central Asian literature continues to evolve, offering rich insights into the region's diverse experiences and identities. As new voices emerge and existing traditions are revitalized, the literary landscape of Central Asia remains vibrant and significant in the global context.

A comparative typological study of the two great novelist.

Comparative typological study of the novels of Qodiriy and Henry James is one of the important directions of literary studies. To determine how similar and different their works are in terms of style, thematic and artistic expression, they can be analyzed based on various criteria.

1. Historical and cultural context

Abdulla Qodiriy (1894–1938) was one of the founders of the historical novel genre in Uzbek literature, and in his works he described the socio-political life of the peoples of Turkestan.

Henry James (1843–1916) worked at the crossroads of American and European literature, making a significant contribution to the development of the psychological novel genre.

Main themes and problems of their novels.

Abdulla Qodiriy: In His works reflect a deep engagement with the social, cultural, and political issues of his time. Here are some of the main themes found in Qodiriy's novels: Qodiriy's most famous works are the historical novels *O'tgan kunlar* (Bygone Days) (1922) and *Mehrobdan chayon* (Scorpion in the Pulpit) (1929).[1] *O'tgan kunlar* is the first full-length novel by an Uzbek author.[2] Qodiriy's stories *Kalvak Mahzumning xotira daftaridan* (From Mahzum the Simpleton's Diary) and *Toshpo'lat tajang nima deydir?* (What Does Irritate Toshpo'lat Say?) are considered to be some of the best satirical stories in Uzbek.[

1. Social Change and Reform

- **Modernization:** Qodiriy's novels often explore the tensions between traditional values and the forces of modernization. He depicts the struggles of individuals and communities as they navigate the changes brought about by social reform.

- **Education and Enlightenment:** The importance of education as a means of social progress is a recurring theme. Qodiriy advocates for enlightenment and intellectual development as crucial for national growth.

| 2. National Identity and Cultural Heritage

- **Cultural Revival:** His works reflect a strong sense of national identity, emphasizing the need to preserve Uzbek culture and traditions in the face of external influences.

- **Historical Context:** Qodiriy often draws on historical events and figures, using them to comment on contemporary issues and to foster a sense of pride in Uzbek heritage. In the novels "*O'tgan kunlar*" and "*Mehrobdan chayon*", the themes of national consciousness, historical memory, love and social justice are at the forefront.

Henry James. Henry James is one of the greatest masters of modern literature who developed the novelistic art as genre-theory. R. P. Blackmur edited James's "Prefaces" into one volume titled *The Art of the Novel* (1934) which exemplify how the novel reflects the tints of life. He says in his "Prefaces" to his novels that an art of enjoyment remains after exorcising the sophisticated artistry, imaginative, or factual imitation. In his novels such as "*The Girl*" (1878), "*The Burden of Elegance*", written under the influence of "*Madame Bovary*", personal experience, inner world complexities, and cultural contradictions are described.

Henry James thinks that an artist is an alchemist because he knows how to uniform varieties of form, unity, tone and he knows how to create illusion — the illusion of a world which is akin to our living reality. This reality doubles the charm of art and entertains the reader. This art of the novelist validates his greatness

LITERARY CRITICISM

because it produces enjoyment and cheerfulness in the reader. The Artist's art of creating illusion depends on the power of his art to mirror the signs of realities. Henry James contends: "The artist should have at least tried his best to be cheerful" ("Ivan Turgenev" LC: 997)

Henry James (1843-1916) was an American-British author known for his psychological realism and complex characterizations. His works often explore themes of consciousness, identity, and the cultural differences between Europe and America. Here are some of his notable novels:

| 1. The Portrait of a Lady (1881)

- This novel follows Isabel Archer, a young American woman who travels to Europe and is faced with choices that will shape her life. It explores themes of freedom, choice, and the constraints of society.

| 2. The Turn of the Screw (1898)

- A novella that tells the story of a governess who becomes convinced that the estate she is working at is haunted. The ambiguous nature of the narrative raises questions about reality and perception.

| 3. The Wings of the Dove (1902)

- This novel centers on Kate Croy, who is determined to secure her future by manipulating the emotions of a wealthy American man. It delves into themes of love, sacrifice, and the moral complexities of relationships.

| 4. The Ambassadors (1903)

- The story follows Lambert Strether, who travels to Europe to bring back his wayward fiancée's son. The novel explores themes of cultural contrast and personal transformation.

| 5. The Golden Bowl (1904)

- This intricate novel focuses on the relationships between two couples and the complexities of marriage, fidelity, and deception. The "golden bowl" serves as a symbol of both beauty and fragility.

| 6. The Bostonians (1886)

- A political novel that examines the feminist movement through the lens of a love triangle between a suffragist, her wealthy suitor, and a young woman caught in their ideological battle.

| 7. The Europeans (1878)

- This novel explores the interactions between American and European characters, highlighting cultural differences and the impact of social class.

| 8. What Maisie Knew (1897)

- Told from the perspective of a young girl, this novel addresses themes of divorce, parental neglect, and the complexities of adult relationships.

| 9. The Princess Casamassima (1886)

- This political novel follows Hyacinth Robinson, a working-class man drawn into revolutionary politics and the world of the aristocracy.

| 10. The Outcry (1911)

- A late work that critiques the art world and explores themes of authenticity, commercialism, and cultural exchange.

| 11. The Sacred Fount (1901)

- This novel delves into the intricacies of human relationships and the idea of emotional exchange, focusing on a man's obsession with uncovering the truth about those around him.

| 12. The Americans (1877)

- A collection of essays rather than a novel, it provides insight into James's views on American culture and society as he contrasts it with European norms.

3. Character analysis. Qodiriy creates realistic characters in his works, whose fate depends on changes in society. For example, the image of Otabek and Kumushbeka is revealed through the clash of traditional and new worldviews.

James emphasizes psychological analysis, his characters often struggle with internal experiences. For example, Isabel Archer ("The Girl") experiences internal conflicts when choosing her life path.

4. Artistic style and composition. Qodiriy drew on the traditions of classical Eastern novelism and was influenced by Uzbek classical literature and folk folklore.

James was one of the founders of the modern novel style, making effective use of monologue and internal speech.

In summary. Abdulla Qodiriy's novels are rich in themes that resonate with the complexities of Uzbek society during a time of significant change. His exploration of social issues, cultural identity, and human relationships continues to be relevant and influential in contemporary literature. However, Henry James's

LITERARY CRITICISM

novels are characterized by their deep psychological insight, complex characters, and rich prose style. His exploration of themes such as identity, morality, and cultural contrasts continues to resonate with readers today.

REFERENCES:

1. Whitmarsh, T. (Ed.). (2008). *The Cambridge companion to the Greek and Roman novel*. Cambridge University Press.
2. van Boven, E. (2017). *The emergence of the middlebrow novel in the Netherlands: The 'New Novels' series of World Library*. *Modern Language Review*, 112(4), 938-957
3. Fierman, William (2009). "Uzbekistan". Microsoft Student. Redmond, WA: Microsoft Corporation.
4. Jump up to:^{a b} Mirvaliyev, Sobir. "Abdulla Qodiriy". *Ziyouz* (in Uzbek). Retrieved April 8, 2012.
5. Jump up to:^{a b} "Qodiriy, Abdulla". *Ensiklopedik lugʻat* (in Uzbek). Vol. 2. Toshkent: Oʻzbek sovet ensiklopediyasi. 1990. p. 490. 5-89890-018-7..
6. "Uzbek Literature". *Encyclopædia Britannica*. Retrieved April 8, 2012.
7. Merhan, Aziz (2007). "Abdulla Qodiriy (1894-1938) der pionier der usbekischen romankunst und seine werke". *Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* (in Turkish). 1 (17): 403–411.
8. *Partial Portraits* (1888); *Essays in London and Elsewhere* (1893); *Notes on Novelists* (1914);
9. *Views and Reviews* (1908); *Notes and Reviews* (1921); *The Future of the Novel* (1956) ;
10. *American Essays* (1956); *Literary Reviews and Essays* (1957)
11. Besant, Walter and Henry James: *On the Art of Fiction*. Cupples & Hurg. 1984. <http://www.archive.org/details/cu31924027192941> Web.
12. Blackmur, R. P. Introduction. *The Art of the Novel: Critical Prefaces*. New York. 1934. pp. 7-8.
13. Hagberg, G. L. *Meaning and Interpretation: Wittgenstein, Henry James, and Literary Knowledge*. Ithaca, N.Y.: Cornell University Press, 1994.

Yuldosheva Madina Alimjon qizi,
O'zbekiston Jurnalistika va ommaviy
Kommunikatsiyalar universiteti stajor-tatqiqotchisi
<https://orcid.org/0009-0000-6046-5756>
yuldoshevamadina87@gmail.com

Anotatsiya. Ushbu maqolada XX asr she'riyati 20-30-yillarida tamomila yangi adabiy tendensiyalar vujudga kelishi va uning sabablari haqida fikr bildirib o'tilgan. Shu bilan birga yurtimizning matbuotiga ham qisqacha to'xtalib o'tishni lozim deb topdik. Sababi, o'zbek badiiy publitsistikasi adabiyotshunosligimiz bilan chambarchas bog'liqdir. Va aynan matbuot orqali biz davr muammolarini hamda kishilar tarixini o'rganishimiz, unda ijod qilgan vakillar asarlarini tahlil qilgan holda nazariy muammo, kamchilik va yutuqlarini tadqiq etish imkoniyatiga erishamiz.

Kalit so'zlar: adabiy tendensiya, matbuot, jadid, gazeta, jurnal, maqola, publitsistika, qofiya.

ОСНОВНЫЕ ПРИНЦИПЫ УЗБЕКСКОЙ ПРЕССЫ 1930-Х ГОДОВ

Аннотация. В статье рассматривается возникновение совершенно новых литературных течений в поэзии 20-30-х годов XX века и причины этого. В то же время я счел необходимым кратко коснуться прессы нашей страны. Причина в том, что узбекская литературная журналистика тесно связана с нашим литературоведением. И именно через прессу мы имеем возможность изучать проблемы эпохи и истории народа, анализировать труды ее представителей, изучать их теоретические проблемы, недостатки и достижения.

Ключевые слова: литературная тенденция, пресса, джадид, газета, журнал, статья, журналистика, рифма.

BASIC PRINCIPLES OF THE UZBEKISTAN PRESS OF THE 1930S

Abstract. This article discusses the emergence of completely new literary trends in the poetry of the 20-30s of the 20th century and its reasons. At the same time, I found it necessary to briefly touch upon the press of our country. The reason is that Uzbek literary journalism is closely related to our literary studies. And it is through the press that we have the opportunity to study the problems of the era and the history of people, to analyze the works of its representatives, to study theoretical problems, shortcomings and achievements.

Keywords: literary tendency, press, jadid, newspaper, journal, article, journalism, rhyme.

Kirish. Atoqli olim Umarali Normatov ta'kidlagani kabi: "Hech qaysi soha XX asrda adabiyotchalik millat taqdiri, ijtimoiy adolat, inson erki, sha'ni, himoyasi yo'lida izchil, muntazam kurash olib borgan emas" [1]. XX asrning 20-30-yillariga kelib millat ziyolilari adabiyotni yoppasiga chinakam kurash quroliga aylantirishni boshladilar. Chunki adabiyot millatning uyg'onishi uchun eng zarur va tez ta'sir kuchiga ega bo'lgan vosita edi. Natijada 20-30-yillar she'riyatida boshqa davrlardan keskin farq qiluvchi tendensiyalar yaraldiki, bu holat adabiyot tarixida o'ziga xos tarzda aks – sado berdi. Bu davr adabiyoti, jumladan, she'riyatiga xos bo'lgan tendensiya adabiyot va xalq o'rtasida nihoyatda katta yaqinlashuv yuzaga keldi. She'riyat jamiyatni, uning har bir qatlamini o'z ortidan ergashtira boshladi. Adabiyot va uning vakillari chinakam ma'noda millat, hurriyat, erk kuychilariga, himoyachilariga aylana bordi. Chinakam ma'noda yangi o'zbek she'riyati vujudga kela boshladi. 20-30- yillar yangi o'zbek adabiyotining vujudga kelishida Hamza, S. Ayniy, Cho'lpon, Fitrat, M.So'fizoda, Abdulla Avloniy. G'ayratiy, A.Majidiy kabi yozuvchilar yuksak darajada faollik ko'rsatdilar, millatning tom ma'nodagi uyg'otuvchilariga aylana bordilar. 20-yillarda Zavqiy, Avaz O'tar, Miskin, Xislat, Kamiy, Hamza Hakimzoda, Cho'lpon, Fitrat, Abdulla Avloniy. Anvar Otin, Tavallo, Nozimaxonim, Xurshid, M.So'fizoda, A.Majidiy, Bayoniy, Faqiriy, Noqis Kattaqo'rg'oniy kabi shoirlar she'riyatida davrning eng dolzarb mavzulari bo'y ko'rsata boshlab, ularning ijodida erk va ozodlik, vatanparvarlik, ma'rifatparvarlik, maktab-maorif, axloq-odob haqidagi qarashlar eng muhim masalaga aylana bordi. Bu holat XX asr she'riyati 20-30-yillarida tamomila yangi adabiy tendensiyalar vujudga kelishiga sabab bo'ldi.

Asosiy qism. Ayni shu holatni anglagan ijodkorlar adabiy hayot bilan haqiqiy hayot o'rtasidagi bog'liqlikni yarata boshladilar. Ular jamiyatga o'z she'riyati bilan ko'zgu tuta boshladilar. Odamlarni o'ylashga, tafakkur qilishga undash, ularga hayotning asl mohiyatini anglatish, jamiyatdagi illatlarning yo'q

qiluvchisi ham, yaratuvchisi ham inson ekanini uqtirishga urindilar. Jumladan, Abdulhamid Majidiy ijodidagi “Tarixdan chopar” she’riga nazar solsak, unda jamiyatdagi eng og’ir illatlar qalamga olinganiga guvoh bo’lamiz:

*Bir tomonda erksiz qizlar, qari chollar qo’ynida,
Bir tomonda o’tkir qilich isyonchilar bo’ynida.
Bir tomonda mahzun yig’i, ingrar alamli bir kuy,
Bir tomonda qilinmoqda zamzamali katta to’y.*

She’ning sarlavhasidan ko’rinib turganidek, she’r tarixdan kelgan chopar tilidan hikoya qilinadi. Tarixdan shoir yashagan davrga tashrif buyurgan chopar o’z yurtidagi achinarli holatdan shoirni ogoh etadi. Yoshgina qizlarning umri qari chollar qo’ynida xazon bo’lib ketayotganidan, o’z hurligi, haq-huquqi uchun kurashayotganlar isyonchi nomi ostida boshlarini qilichlarga tutayotgani afsus bilan so’zlaydi. Keyingi misralarda mazmuniy tazod orqali she’rning ta’sirchanligi yanada oshiriladi, fojining asl ko’lami naqadar og’ir ekani ko’rsatib beriladi. Bir tomonda odamlar mahzun yig’ilar ichida yashayotgan bir paytda, bir tomonda hashamatli to’ylar qilayotgan millatning holidanda achinarlisi bo’lmasligini yaqqol ifoda etadi. Bu o’rinda shoirning zukkoligiga, topqirligiga qoyil qolmasdan iloj yo’q. Voqealarni tarixdan kelgan obraz tilidan bayon etar ekan, Majidiy aslida o’z jamiyatining qiyofasini, umrini keraksiz hashamlarga sarflab, lekin ilm-u, marifatdan yiroq bo’lgan millat qiyofasini obrazli ifodalaydi. Hech ikkilanmay aytish mumkinki, millat taqdirini she’rga ko’chirish, uning og’riqlaridan azoblanish yangi davr she’riyatidagi mavzu edi.

Majidiyning sof ijtimoiy xarakterdagi she’rlaridan yana biri “O’zbeknoma” deb nomlangan bo’lib, bu she’r bir necha ijodkorlar – Oybek, G’afur G’ulom, Majidiy tomonidan yaratilgan bo’lib, bu she’rning Majidiyga tegishli qismi 1937-yil, 4-martda “Yosh leninchi”da bosib chiqariladi. Ushbu she’rning badiiy ahamiyati haqida adabiyotshunos olim S.Samariddinov alohida to’xtaladi: “G’afur G’ulom va Oybek bilan yozgan mashhur “O’zbeknoma” qasidasi alohida ahamiyatga egadir. Asar dastlab “Qizil O’zbekiston” (1937-yil, 1-mart) gazetasida e’lon qilinadi. A.Majidiy qalamiga mansub qismi esa 128 misra qo’shimchasi bilan oradan ko’p o’tmay “Yosh Leninchi” gazetasida ham bosilib chiqadi. “O’zbeknoma” sovet adabiyoti tarixidagi yangi shakl va yangi mazmundagi noma (xat) janrida yaratilgan asarlarning eng birinchisi bo’lishi bilan ham xarakterlidir” [2] She’rning asosiy mavzusi shonli o’zbek xalqi, shu bilan bir qatorda birlasholmayotgan millatning holi, o’z oyog’iga o’zi bolta urishi haqida bo’lib, mavzu nihoyatda dolzarb mavzulardan edi. She’r bilan to’liq tanishgan o’quvchi mavzuning naqadar dolzarbligini, muhim ahamiyatga ega ekanligini chuqur anglaydi. Kunlarini bir-birining ustiga yurish qilish bilan, bir-birini qirish bilan o’tkazayotgan millatning holiga voy. Shoir buni shunday tasvirlaydi:

*Bir kuni Buxoro bosar Qo’qonni,
Bir kuni Farg’ona zafar topadi.
Bir kuni xivalik qamab qo’rg’onni,
Buxoro xalqini qirib chopadi.*

Bu millatda shoirlar ham xor, san’atkorlarning hayoti ham havas qilgulik emas. Shoir ochiqchasiga ular hozirgi davrda, ularga munosabat hamon o’zgargani yo’q demasada, uning badiiy maqsadini, nima demoqchiligini o’quvchining o’zi anglab, tushunib oladi:

*Falakdan dod etib buyuk shoirlar,
To’ldirdilar bu dunyoni hasratdan.
Hech biriga baxt bo’lmadi muyassar,
Bir manfaat ko’rmadilar san’atdan.*

She’r to’laligicha ijtimoiy ahamiyat kasb etadi. Millat qiyofasini, o’tmishini tasvirlab beradi. Shoirni millatning ko’zgusi sifatida, haqiqatni tasvirlab beruvchi rassom sifatida baholaydi. Ammo she’r bolshevizmni olqishlash orqali yakunlanadi. Bu holatni albatta, to’g’ri tushunish mumkin. Bu o’z davrining talabi, omon qolishning yo’llaridan biri edi.

Ko’rinib turganidek, 20-30-yillar she’riyatidagi, jumladan Majidiy ijodidagi yetakchi tendensiyalardan biri mavzularning ijtimoiylashuvi va yangi g’oyalarning adabiyotga, lirikaga ko’chishidir. Bu davr lirikasida mavzu va g’oyalar tamomila yangilanib borayotgan lirikaning taraqqiysi uchun xizmat qildi deyishimiz mumkin. Taniqli olim Hotam Umurov: “mavzu va g’oya yaxlitlashib, bir butun bo’lib dunyoga keladi”[3] va lirikaning ijtimoiylashuviga yoxud badiiyatiga katta ta’sir o’tkazadi. Mustaqillik tomon dastlabki qadamlarni eng avvalo, so’z san’atkorlari, XX asrning 20-30-yillarida ijod qilgan ijodkorlar boshlab berdilar deya ayta olamiz.

Majidiy ijodida uchrovchi sarbastlarda ohang yetakchi unsurga aylana bordi va qisman she’riy shakllardan biriga aylana boshladi. Bunday she’rlarda ohang va badiiy takrorlar, ritorik so’roqlar badiiylikni yuzaga keltiruvchi jihat hisoblansa, erkin shakl, qofiyaning qat’iy emasligi, majburiy qoliplarning yo’qligi

shoir his-tuyg'ularining izchil, ravon va erkin yuzaga kelishi uchun imkon yaratadi. Jamiyatdagi yangilanish jarayoniga intilish, erkinlik istagi qaysidir ma'noda adabiyotga ham ko'chib o'tdi deyishimiz mumkin.

Adabiyotshunoslar XX asrning 20-30-yillaridagi shakliy yangilanishlar taraqqiyotida Fitrat va Cho'lponning o'rnini alohida e'tirof etadilar. "Ko'p asrlik an'analarga ega o'zbek she'riyatida Cho'lpon o'ziga xos yangicha yo'nalish izladi, shu bois ham milliy adabiyotimizda mavjud poetik shakl va vositalar bilan jahon she'riyatidagi shakl va vositalarni uyg'un mujassam etgan muhtasham she'riy meros qoldirdi" [4].

Yuqoridagi fikrlar nihoyatda to'g'ri ekanligini ta'kidlagan holda, shuni ham qayd etmoqchimizki, Abdulhamid Majidiy ijodida esa aynan Fitrat va Cho'lpon ijodidagi shakliy yangilanishlarning uzviy davomini kuzatgandek bo'lamiz. Uning she'riyatida ham shakliy va mazmuniy yangilanish yarq etib ko'zga tashlanuvchi xususiyatlardan biri bo'lib, uning ijodiga tegishli, yuqorida tahlil qilganimiz bir necha she'rlarning o'ziyoq fikrimizga yorqin dalil bo'la oladi. N.Afoqova yangi o'zbek she'riyatidagi shakliy o'zgarishlarning ahamiyati haqida to'xtalib: "Umuman olganda XIX asrning oxiridan boshlangan o'zbek she'riyatidagi shakliy va mazmuniy yangilanish jarayoni hozirgi kunga qadar davom etib kelmoqda" [5], degan asosli fikrni keltiradi.

Demakki, bugungi she'riyat tom manoda 20-30-yillar she'riyatidan oziqlangani holda, bu davr adabiyoti vakillari oldida qarzdor va burchlidir.

Mumtoz adabiyot davridayoq mavjud bo'lgan, o'zining qat'iy qonun-qoidalariga asoslangan janrlar 20-30-yillar she'riyatida doimiy qoliplardan chetga chiqa boshladi. Bu kabi janriy o'zgarishlar XX asr boshidagi ijodkorlaridan bo'lmish Abdulhamid Majidiy ijodida ham bir qadar ko'zga tashlanadi. Ayniqsa, shoir yaratgan musaddaslarda janrning evrilishi yaqqol ko'zga tashlanadi.

Bilamizki, musaddas oltilik shaklga asoslanib, ma'lum bir ishqi, ilohiy mavzularni o'zida aks ettiradi. Majidiy ayni shu bir necha asrlik tarixga ega musaddasni ijtimoiylik sari yo'naltiradi. Musaddas she'riy hikoya tarzida yozilgan bo'lib, ayni shu holatning o'ziyoq an'anaviy musaddasning qoidalaridan farq qiladi. Asar tili sodda, ravon, kinoyaga boy. Bu musaddas haqida N.Afoqova ham to'xtalib o'tadi. "Hol oftobasi" sarlavhali bu asarga muallifning o'zi "Voqeiy hikoya" degan izoh bergan. Asar II bo'limga ajratilgan ham. Musaddas *aaaaa bbbbaa* shaklida qofiyalangan, oxirgi band uch misra birinchi bandga qofiyadosh qilingan" [5]. Ammo shu o'rinda bizning bir qadar mulohazalarimiz mavjud. Abdulhamid Majidiyning 1974-yilda G'afur G'ulom nomidagi adabiyot va san'at nashriyoti tomonidan chop etilgan "Tanlangan asarlar" to'plamida bu musaddasning nomi "Fol oftobasi" nomi ostida chop etilgan. Ammo olim Nodira Afoqova o'z dissertatsiyasida bu musaddasni "Hol oftobasi" nomi ostida keltirib o'tadi.

Bizningcha, bu nom bir qadar mulohazali. Chunki musaddasning mazmunidan kelib chiqsak, "Fol oftobasi" nomi she'rga ko'proq munosib.

She'rning dastlabki bandi ham shunday xulosa chiqarishimizga sabab bo'ladi:

Tanbalo, bulturg'i holingni sinab och bitta fol,

Ta'bi mahzuningda she'r aytmoqqa bormidur majol.

Qo'limizdagi manbaaga, qolaversa, musaddasning mazmuniga tayangan holda asl nom "Fol oftobasi" shaklida bo'lishi kerak degan mulohazamiz bor.

Shuningdek, Majidiy ijodida she'rlarda diologlarni ham qo'llash holatlariga ko'p bora guvoh bo'lamiz. Bu ham yangilanayotgan she'riyatda o'ziga xos evrilish holati yuzaga kelayotganini ko'rsatib beradi.

Dastavval janrlar evrilishi mumtoz adabiyot janrlari asnosida vujudga kelgan bo'lsa, keyinchalik sarbast kabi tamomila yangi she'riyat namunalari adabiyotga kirib kela boshladi. Majidiy o'z she'rlarida jamiyatni tanazzul botqog'iga botirayotgan illatlarni tanqid qiladi. Johillikni, zolimlikni, tekinoxlik va maishatbozlikni millatni xarob qiluvchi jihat sifatida o'z lirikasida har doim tanqid ostiga oladi. Ayni shu ma'rifat va ziyoga intilish she'riyatning nafaqat g'oyaviy, qolaversa, janriy tomonlama ham yangilanishiga katta turtki bo'ldi.

Barmoq vaznida yaratilgan she'rlar ravon, oddiy xalq vakillari uchun ham tushunarli bo'lganligi bilan ahamiyat kasb eta boshladi. Natijada mumtoz aruz nazariyasidan keskin farqlanuvchi, xalq qo'shiqlari yo'nalishidagi adabiyot yaratila boshladi. "Xalq og'zaki jodiyoti namunalariga xos samimiyatning ochiq ifodasi, soddalik va tabiiy ohangdorlik yoki ranginlikdan ilhomlanmagan san'atkorni topish mushkuldir.

Shuning uchun og'zaki ijodiyot barcha zamon vadavrlarda ham yozma adabiyotning rivojini belgilaydigan bosh manbalardan biri bo'lib kelgan va doimo shunday bo'lib qoladi" [3]. Bu davrda yaratilgan ohanglar xalqona ruhiyatga ega bo'lib, barchasi ham faqat ijtimoiylikdan iborat emas. Masalan, Fitratning "Ohang" sarlavhali she'ri o'zining xushohangligi, samimiyati bilan bir o'qishdayoq kitobxon xotirasiga muhrlanadi:

Go'zalim, bevafo gulistonim,

Bog' umrimda toza rayhonim.

G'amu qayg'ularim hujumidan

Sen eding mehribon nigahbonim.

Bu kabi samimiy misralardan kelib chiqib aytish mumkinki, azaldan folklor adabiyotning eng muhim qismi bo'lib, hamisha adabiyotning o'ziga xos bo'g'imi vazifasini bajargan. Ayni shu aloqa XX asrning 20-30-yillariga kelib yanada kuchaydi va ijtimoiylashuv ortib bordi. L.Tajibayeva o'z dissertatsiyasida folklorning o'zbek adabiyotiga ko'rsatgan ta'sirini 4 bosqichga bo'lib tahlil qiladi:

1. Satira janri xususiyatlarining lirik turda aks etishi;
2. Maqol va matallardan unumli foydalanish;
3. Xalqona ohang va to'rtlik uslubidagi she'rlarning paydo bo'lishi;
4. Xalq og'zakii ijodidagi obrazlarning yangi o'zbek adabiyotiga kirib kelishi [3].

Ayni shu tasnifga muvofiq belgilarning deyarli barchasi XX asrning 20-30-yillaridagi she'riyatda nihoyatda ko'p uchraydi, qolaversa, Abdulhamid Majidiy she'riyatida ham ayni yuqoridagi tasniflarning unsurlari yaqqol ko'zga tashlanadi. Masalan, adabiyotshunos olim S.Samariddinov ushbu haqda quyidagicha fikrlarni bildiradi: "Shoir yangicha mazmunni ifodalashda xalq og'zaki ijodiga xos allegorik obrazlardan ustalik bilan foydalanadi. ("Chiqir tuyasi", "Kalxoz xo'rozi", "Gurvaqning raporti", "Qo'riqbon"). Ko'plab sermazmun va aforistik misralarni uchratamizki, bu faktlar ham shoirning yangi tipdagi poeziya talablarini tobora chuqur o'zlashtirib, olayotganini tasdiqlaydi" [2]. Ko'rinib turganidek, bu obrazlarning barchasi xalq og'zaki ijodi orqali XX asr she'riyatining 20-30-yillarida ayni shu obrazlar vositasida she'riyatning ijtimoiylashuvi kuchaytirildi. Xalq og'zaki ijodidagi obrazlarning kirib kelishi asnosida she'riyatda obrazlar yangilanishi ham vujudga kela boshladi. Jumladan, bu davr adabiyotining eng yangi, juda ko'p ijodkorlar ijodida uchrovchi obrazlaridan biri *qizlar obrazidir*. Bu obraz Abdulhamid Majidiy ijodida ham o'ziga xos tarzda uchraydi:

Bir tomonda erksiz qizlar qari chollar qo'ynida,
Bir tomonda o'tkir qilich isyonchilar bo'ynida.
Bir tomonda mahzun yig'i ingrar alamli bir kuy,
Bir tomonda qilinmoqda zamzamali katta to'y.

Misralarda erkini yo'qotgan, qari cholning qo'ynida guldek yoshligidan mahrum bo'lgan qizlar obrazi nihoyatda ta'sirli ifodalangan. Aslida, bu holat millatning qayg'usi, fojiasi edi. Shoirilar ayni shu holatni adabiyotda aks ettirar ekanlar, aslida bu illatga qarshi kurash boshladilar. Chunki obrazlilik orqali fikrni yetkazish ancha oson va ko'proq ta'sirchanlikka ega. "Obrazlilik – san'atning asosiy xususiyati, hayotni o'zlashtirishning o'ziga xos shakli va usuli, uning "tili" va shu bilan birga hayot hodisasi ustidan chiqargan "hukmi". Badiiy obraz – obrazlilik tushunchasining o'zagi" [6]. XX asrning 20-30-yillaridagi yangilanish tendensiyalaridan birini shubhasiz, obrazlar tizimining yangilanishi va an'anaviy obrazlarning yangicha mazmun-mohiyatga ega bo'lishi ta'minlaydi. Shu jihatdan bu davr she'riyatida adabiyotda yangicha obrazlar asnosida, bulbul, gul, oshiq kabi mumtoz adabiyotdagi an'anaviy xarakter-xususiyatga ega bo'lgan obrazlar yangicha mazmun kasb eta boshladi. Cho'lpon lirikasidagi *binafsha*, *xalq*, Fitrat lirikasidagi *yigit*, Majidiy ijodidagi (boshqa ko'plab ijodkorlarda ham uchraydi) *xotin-qizlar* obrazi ayni shu yangilanayotgan she'riyat tendensiyalari shakllanishiga katta hissa qo'shdi.

Xulosa. Yangi davrga intilish ehtiyoji o'z-o'zidan yangilanayotgan she'riyatni ham talab qila boshladi. Shu tariqa, XX asrning 20-30-yillarida yangi she'riyat tendensiyalari yaraldi va shu jarayonda juda ko'plab shoirilar qatorida Majidiy lirikasining ham alohida o'rni bor. Majidiy lirik asli tom ma'nodagi yangilanayotgann she'riyat emas edi, albatta. Davr ruhi, ijtimoiy sabablar uning ham lirikasini chetlab o'tmaganiga qaramay uning she'riyatida yangicha ruh, yangicha hayotga intilish, toza ruh mavjud edi, deyishimiz mumkin.

ADABIYOTLAR:

1. Normatov U. *XX asr mening taqdirimda*. — «Jahon adabiyoti» jurnali. 2001 -yil. yanvar. B17
2. Sirojiddinov S. "Adabiy portret". — T.: G'afur G'ulom. 1982.
3. Tojiboyeva L. "Yangi o'zbek she'riyati genezisi, taraqqiyot tamoyillari". *filologiya fan. b. falsafa dok. (PhD)* — Urganch.: 2022.
4. Исмолова С. "Чўлпон шеърларининг матний тадқиқи ва илмий-танқидий матнини яратиши". *Филол. фан. бўйича фалсафа д-ри (PhD).... дисс..* — Андижон. 2021. — Б.66
5. Афоқова Н. "Ўзбек жаҳид адабиётида шеърӣй шакллар тараққиёт тамойиллари": *Филол. фан. доктори ... дис.* — Тошкент, 2006
6. Бобоев Т. "Адабиётшунослик асослари". — Т. Ўзбекистон. 2002. — Б.41.

УДК: 80. 801. 3310

ОТЛИЧИТЕЛЬНЫЕ ОСОБЕННОСТИ ЖЕНСКИХ ОБРАЗОВ В РУССКОЙ УЗБЕКСКОЙ ЛИТЕРАТУРЕ

Адилова Дилором Кадировна,
Старший преподаватель Кашиинского
государственного технического университета
diloromkadirovna@gmail.com
<https://orcid.org/0009-0000-8220-2471>

Аннотация. Данная статья посвящена о женской роли в русской литературе о их характерных чертах, образность женской роли в произведениях русских писателей. Рассматриваются отличительные особенности женских образов русской и узбекской литературы. Женские образы в русской и узбекской литературе имеют свои уникальные особенности, обусловленные различиями в культурных, исторических и социальных контекстах этих народов. Несмотря на то, что и в русской, и в узбекской литературе женские образы затрагивают важные темы любви, семейных ценностей и личных выборов, контексты и акценты на эти темы могут различаться. В русской литературе акцент часто делается на внутренние переживания, моральные конфликты и поиски личной свободы, тогда как в узбекской литературе женские образы больше связаны с сохранением традиций, семейных обязанностей и национальной идентичности.

Ключевые слова: образ, женщина, произведения, характер, литература, поэзия, женская роль, русская литература, узбекская литература, образность, культурные контексты, исторические контексты, социальные контексты, любовь, семейные ценности, личные выборы, внутренние переживания, моральные конфликты, личная свобода, традиции, семейные обязанности, национальная идентичность.

RUS VA O'ZBEK ADABIYOTIDA AYOL OBRAZLARINING AJRALIB TURUVCHI XUSUSIYATLARI

Annotatsiya. Ushbu maqola rus adabiyotidagi ayol roli va ularning xususiyatlari, rus yozuvchilari asarlaridagi ayol obrazining tasviriga bag'ishlangan. Maqolada rus va o'zbek adabiyotidagi ayol obrazlarining ajralib turuvchi xususiyatlari ko'rib chiqiladi. Rus va o'zbek adabiyotidagi ayol obrazlarining o'ziga xos xususiyatlari, bu xalqlarning madaniy, tarixiy va ijtimoiy kontekstlaridagi farqlar bilan belgilangan. Shunga qaramay, rus va o'zbek adabiyotlarida ayol obrazlari muhabbat, oilaviy qadriyatlar va shaxsiy tanlovlar kabi muhim mavzularni ko'taradi, lekin bu mavzulardagi kontekstlar va urg'ular turlicha bo'lishi mumkin. Rus adabiyotida ko'pincha ichki his-tuyg'ular, axloqiy qarama-qarshiliklar va shaxsiy erkinlik izlanishiga e'tibor qaratilgan bo'lsa, o'zbek adabiyotida ayol obrazlari ko'proq an'analarni saqlash, oilaviy majburiyatlar va milliy identifikatsiya bilan bog'liqdir.

Kalit so'zlar: obraz, ayol, asarlar, xususiyat, adabiyot, she'riyat, ayol roli, rus adabiyoti, o'zbek adabiyoti, obrazlilik, madaniy kontekstlar, tarixiy kontekstlar, ijtimoiy kontekstlar, muhabbat, oilaviy qadriyatlar, shaxsiy tanlovlar, ichki his-tuyg'ular, axloqiy qarama-qarshiliklar, shaxsiy erkinlik, an'analar, oilaviy majburiyatlar, milliy identifikatsiya.

DISTINCTIVE FEATURES OF FEMALE IMAGES IN RUSSIAN AND UZBEK LITERATURE

Abstract. This article is dedicated to the role of women in Russian literature, their characteristic traits, and the imagery of female roles in the works of Russian writers. It examines the distinctive features of female images in Russian and Uzbek literature. The female characters in Russian and Uzbek literature have their unique features, shaped by the differences in the cultural, historical, and social contexts of these peoples. Although both in Russian and Uzbek literature, female images address important themes such as love, family values, and personal choices, the contexts and emphasis on these themes can differ. In Russian literature, the focus is often on internal struggles, moral conflicts, and the search for personal freedom, while in Uzbek literature, female images are more closely related to the preservation of traditions, family responsibilities, and national identity.

Keywords: *image, woman, works, character, literature, poetry, female role, Russian literature, Uzbek literature, imagery, cultural contexts, historical contexts, social contexts, love, family values, personal choices, inner experiences, moral conflicts, personal freedom, traditions, family duties, national identity.*

Введение. К женщинам в русской литературе всегда было особое отношение, и до определенного времени основное место в ней занимал мужчина - герой, с которым и были связаны проблемы, поставленные авторами. Действительно, в русской литературе женские образы всегда занимали важное место, и их судьбы зачастую были связаны с глубокими социальными, моральными и философскими проблемами. Замечание о том, что до определенного времени центральным персонажем в произведениях была именно фигура мужчины-героя, который переживает различные трагедии и конфликты, вполне справедливо.

Методология исследования. В рамках данного исследования был предпринят сравнительный анализ женских образов в русской и узбекской литературе с целью выявления отличительных особенностей, обусловленных различиями в культурных, исторических и социальных контекстах двух литературных традиций. Методология исследования основывается на комплексном подходе, сочетающем историко-литературный, культурологический и социологический анализ, что позволяет глубже понять характер и особенности женских образов в контексте каждой литературной традиции.

Обсуждения и результаты. Русская классическая литература часто изображает женские судьбы как трагедии. Многие героини переживают внутренние и внешние конфликты, что делает их образ особенно выразительным и многослойным. Как вы отметили, женщины, такие как Катерина в "Грозе" А.Н. Островского, Настасья Филипповна в "Идиоте" Ф.М. Достоевского, Нина Заречная в "Чайке" А.П. Чехова и другие, часто оказываются жертвами не только окружающего мира, но и собственной духовной искренности, стремления к свободе и любви [Чулкова Г.И., 1983]. Их судьбы затрагивают важнейшие вопросы человеческого существования: поиск смысла жизни, противоречия между личной свободой и социальными обязанностями, а также трагедии в отношениях с другими людьми.

Образ женщины в литературе Островского, Чехова, Достоевского и других авторов часто раскрывает трагическую несовместимость высоких идеалов и жестоких реалий общества. Эти героини, выделяясь духовной чистотой и стремлением к идеальному миру, оказываются не в состоянии адаптироваться к реальной действительности, где царит эгоизм и порой бездушие. Например, Нина Заречная в «Чайке» – это символ невестребованной любви и мечты, которая не может найти своего места в мире, полном эгоизма и расчета [Островский А.Н., 1959].

Их судьбы – это трагический результат столкновения духовных устремлений с социальной реальностью. Однако, в отличие от Ларисы, чья трагедия обусловлена более очевидным давлением материального мира, трагедия Нины Заречной в том, что она не может быть понята и оценена окружающими как личность. В этом контексте мы видим, как тема женской судьбы, часто несчастной и трагичной, становится основой для более глубокой философской рефлексии о природе человеческого существования.

Во второй половине XIX века в русской литературе действительно происходит заметное изменение в отношении к женским персонажам. С нарастанием революционных настроений и социальных изменений взгляд на роль женщины в обществе начинает трансформироваться [Соловьев Л.А., 1963]. Женщина уже не рассматривается исключительно как объект любви, жертва или страдальца. Писатели начинают показывать более сложные и многослойные образы женщин, которые могут быть активными участниками социальных процессов, обладать внутренней силой и самостоятельностью.

К примеру, Анна Каренина в одноименном романе Л.Н. Толстого, несмотря на трагический финал, является сложной личностью, в которой переплетаются и сильная воля, и слабости, и стремление к свободе [Толстой А.Н., 1970]. Толстой поднимает важные вопросы о женщине в контексте брака, любви и социальной ответственности. Появляются также героини, стремящиеся к развитию, образованию и самореализации, как, например, Наташа Ростова в "Войне и мире" того же автора.

Писатели разных направлений и течений XIX века по-разному трактуют роль женщины в обществе. В то время как для одних (например, для Толстого) центральным является поиск гармонии между личными устремлениями и общественными обязанностями, другие авторы, такие как Достоевский, изображают женщин в контексте глубокой душевной борьбы, моральных выборов и трагических страстей. Для Чехова женщины, как правило, являются символами неосуществленных надежд, стремлений и несбывшихся мечт, их судьбы подчас трагичны, но в то же время полны достоинства и внутренней силы.

Таким образом, в русской литературе женские образы всегда были связаны с глубокими философскими вопросами о месте человека в мире, о свободе, любви и социальной несправедливости. С изменением общественных условий в XIX веке эти образы становятся более многослойными и разнообразными, отражая все более сложные вопросы о роли женщины в обществе.

В узбекской литературе женские образы нередко выражают важнейшие социальные и моральные аспекты общества, а также отражают глубокие внутренние конфликты и личностные стремления героинь. Давайте рассмотрим несколько характерных примеров с произведениями узбекских авторов, чтобы проиллюстрировать особенности женских образов в литературе Узбекистана.

В произведении Абдуллы Каххара "Страх" женщина изображена как символ терпения, преданности и приверженности семейным ценностям. Главная героиня, Нодирмохбегим, несмотря на тяжелую судьбу, верит в любовь и самопожертвование ради своего счастья и счастья своей семьи [А.Каххар, 1974]. Она готова терпеть трудности, чтобы сохранить традиции и устои, которые от нее ожидает общество. Это изображение женской роли как хранительницы семьи и традиций, готовой к жертве ради других, является характерным для узбекской литературы.

В произведении Султана Гани "Судьба" изображена трагическая фигура женщины, которая вынуждена следовать строгим социальным и семейным нормам, несмотря на свои личные стремления [С.Гани, 1975]. Героиня произведения сталкивается с внутренним конфликтом: она мечтает о любви и счастье, но её жизнь оказывается ограничена патриархальными устоями, требующими от неё подчинения традициям. Её судьба трагична, так как она не может найти своего места в обществе, где её стремления остаются невостребованными.

Хотя Чингиз Айтматов, как киргизский писатель, больше известен своей приверженностью к описанию судьбы женщин Средней Азии, его произведения оказали огромное влияние на литературу всей Центральной Азии, в том числе и на узбекскую. В его романе "И дольше века длится день" изображена женщина, стремящаяся к самореализации, несмотря на свои культурные и социальные ограничения [Айтматов Ч., 1980]. Она должна бороться с традициями, которые ограничивают её свободу и право на выбор, но в конечном итоге находит свой путь в жизни. Образ этой героини можно трактовать как символ стремления к личной независимости и самореализации, что всё чаще встречается в произведениях современного узбекского литературного контекста.

В поэме Алишера Навои "Фархад и Ширин" изображен образ женщины, готовой к жертвенности ради любви [Навои А., 1978]. Ширин, главная героиня, воплощает идеал женственности, любви и самопожертвования. Её любовь к Фархаду становится краеугольным камнем всей её судьбы. Женщина, как и в других произведениях Навои, здесь выступает в роли символа безусловной любви, готовой преодолеть все трудности ради любимого. Этот образ является важным не только в контексте любви, но и в том, как любовь может быть представлена как жертва и великодушие.

Выводы и предложения. Женские образы в узбекской литературе многогранны и отражают разнообразные аспекты жизни женщин, начиная от их роли как хранительниц традиций и материнства до стремления к свободе, самореализации и борьбе за личное счастье. Эти образы также раскрывают противоречия между традиционными ожиданиями общества и личными устремлениями героинь, показывая как в прошлом, так и в современности женская фигура в узбекской литературе часто оказывается символом стойкости, любви, жертвенности и духовности.

Женские образы в русской и узбекской литературе имеют свои уникальные особенности, обусловленные различиями в культурных, исторических и социальных контекстах этих народов. Давайте рассмотрим несколько ключевых различий:

1. Социальные и культурные роли женщин. Женские образы в русской литературе часто отражают борьбу с общественными и семейными устоями, самопожертвование, а также внутренние конфликты, связанные с личной свободой и социальным статусом. Женщины, как правило, становятся символами любви, страдания, преданности, а также носителями высоких моральных ценностей. В произведениях, таких как "Анна Каренина" Льва Толстого или "Евгений Онегин" Александра Пушкина, женские персонажи часто сталкиваются с ограничениями, накладываемыми обществом [Лотман Ю.М., 1981].

В узбекской литературе женщины традиционно занимают важное место в семье и обществе, часто изображаются как хранительницы национальных традиций, символы материнства, женственности и красоты. Однако, в узбекских произведениях можно также встретить женщин, стремящихся к личной независимости и выражению своих чувств, несмотря на традиционные ограничения [Шамсуддинов А.Я., 1985]. Женщина в узбекской литературе часто является олицетворением стойкости и терпения, например, в произведениях Чингиза Айтматова (хотя это, конечно, произведения киргизской литературы, они влияли на всю Среднюю Азию).

2. Тематика и проблемы. Женские персонажи в русской литературе нередко становятся объектами драматических историй, затрагивающих такие темы, как семейные отношения, личные выборы, любовь и измены. В произведениях 19 века женщина часто сталкивается с тем, чтобы найти свою роль в мужском мире, а в произведениях 20 века, таких как "День опричника" Виктора Пелевина или романы А. Т. Твардовского, женский образ начинает играть более активную роль в критике и осмыслении власти и общества [Лотман Ю.М., 1981].

Женщины в узбекской литературе часто сталкиваются с конфликтами, связанными с традициями, семейными обязанностями и патриархальными устоями. Женщины часто изображаются как носители культуры, и их образ в литературе тесно связан с национальными и семейными ценностями. В произведениях узбекских писателей, таких как Абдулла Каххар или Фаридуни, можно увидеть характерные черты, где женский образ становится воплощением сильного духа и преданности семье.

3. Роль в семейной жизни. В русской литературе роль женщины часто связана с ее местом в семье, но также в центре внимания находятся ее личные стремления и трагические выборы, которые часто оказываются в противоречии с общественными нормами. Женщина может быть изображена как жертва обстоятельств, как, например, в образе Татьяны Лариной из "Евгения Онегина" или в трагической судьбе Анны Карениной [Виноградова Т.А., 1975].

В узбекской литературе женщины чаще всего изображаются как хранительницы семейного очага, где их роль заключается в воспитании детей, сохранении домашнего уюта и национальных традиций. Однако многие узбекские произведения, такие как повести Абдуллы Каххара или Султана Гани, показывают, как женщины стремятся к личной свободе и пытаются противостоять социальной несправедливости, что также отражает их сильный дух и внутреннюю борьбу.

4. Образ женщины в контексте национальных традиций. В русской литературе женщины часто выступают как символы не только любви и страдания, но и культурных изменений, перемен в обществе. Женские персонажи становятся проводниками новых идей, их судьбы часто связаны с поисками смысла жизни, социальных и моральных перемен, что ярко отображается в творчестве таких авторов, как Ф.М. Достоевский, Л.Н. Толстой.

В узбекской литературе женский образ чаще всего ассоциируется с продолжением и сохранением традиций. Например, в произведениях узбекских писателей женщины олицетворяют не только семейные ценности, но и богатство культуры и истории народа, стремясь сохранить и передать эти ценности будущим поколениям. Женские образы здесь – это символы преемственности и связующих звеньев между прошлым и будущим.

Несмотря на то, что и в русской, и в узбекской литературе женские образы затрагивают важные темы любви, семейных ценностей и личных выборов, контексты и акценты на эти темы могут различаться. В русской литературе акцент часто делается на внутренние переживания, моральные конфликты и поиски личной свободы, тогда как в узбекской литературе женские образы больше связаны с сохранением традиций, семейных обязанностей и национальной идентичности.

Невозможно представить литературу без образа женщины. Даже не будучи главным героем произведения, она привносит какой-то особый характер в повествование. Надо отметить, что, с начала мира мужчины восхищались представительницами прекрасной половины человечества, боготворили их и поклонялись им.

ЛИТЕРАТУРЫ:

1. Тургенев, И. Отцы и дети / И. Тургенев. — Библиотека всемирной литературы. Серия вторая. Литература XIX века. — М.: Художественная литература, 1971.
2. Достоевский, Ф. М. Идиот / Ф.М. Достоевский. — М.: Художественная литература, 1964.
3. Островский, А. Н. Гроза / А.Н. Островский. — М.: Художественная литература, 1959.
4. Чехов, А. П. Чайка / А.П. Чехов. — М.: Художественная литература, 1958.
5. Пушкин, А. С. Евгений Онегин / А.С. Пушкин. — М.: Художественная литература, 1959.
6. Толстой, Л. Н. Анна Каренина / Л.Н. Толстой. — М.: Художественная литература, 1970.
7. Соловьев, Л. А. Русская литература XIX века / Л.А. Соловьев. — М.: Просвещение, 1963.
8. Вигдорова, Т. А. Миф о женщине в русской литературе / Т.А. Вигдорова. — М.: Наука, 1975.
9. Чулкова, Г. И. Русская литература и женская судьба / Г.И. Чулкова. — М.: Современник, 1983.
10. Лотман, Ю. М. Структура текста и женский образ в русской литературе / Ю.М. Лотман. — М.: Искусство, 1981.

11. *Каххар, А. Страх / Абдулла Каххар. — Ташкент: Государственное издательство художественной литературы Узбекистана, 1974.*
12. *Гани, С. Судьба / Султан Гани. — Ташкент: Узбекгиз, 1975.*
13. *Навои, А. Фархад и Ширин / Алишер Навои. — Ташкент: Узбекгиз, 1978.*
14. *Айтматов, Ч. И дольше века длится день / Чингиз Айтматов. — М.: Советский писатель, 1980.*
15. *Шарипова, Ф. Роль женщин в узбекской литературе / Фатима Шарипова. — Ташкент: Академия, 2002.*
16. *Шамсуддинов, А.Я. Узбекская литература и женский образ / А.Я. Шамсуддинов. — Ташкент: Фан, 1985.*

UDC: 82

CONCEPT AND CONCEPTOSPHERE PROBLEMS AND ARTISTIC CONCEPT IN THE TEXT STRUCTURE

Amanullaeva Kamola Muminovna,

PhD., Associate Professor at the ISFT Institute Samarkand branch.

miskamolka@yahoo.com

Alizhonova Okila Alimovna,

Jizzakh Pedagogical University PhD., doctoral student

oqila7777@gmail.com

Abstract. This article is devoted to a comprehensive theoretical analysis of the “concept” and its structural components. In the article mainly examines the problems of the conceptosphere and concept, and also presents the types of the conceptosphere, the content of the term and the history of its functioning. Information was also given about the role of the artistic concept in the structure of texts. At the same time, the principles of their use have also been studied. The opinions of famous scientists from several states were also cited and reasoned.

Keywords: concept and conceptosphere, problems, artistic concept, text, structure.

KONSEPSIYA VA KONSEPTOSFERA MUAMMOLARI HAMDA MATN TARKIBIDAGI BADIY TUSHUNCHA

Annotatsiya. Ushbu maqola “konsept” va uning tarkibiy qismlarini har tomonlama nazariy tahlil qilishga bag'ishlangan. Maqolada asosan konseptosfera va konsepsiya muammolari ko'rib chiqiladi, shuningdek, konseptosferaning turlari, atamaning mazmuni va uning faoliyat ko'rsatish tarixi ko'rsatilgan. Badiiy tushunchaning matnlar tuzilishidagi o'rni haqida ham ma'lumotlar berildi. Shu bilan birga, ulardan foydalanish tamoyillari ham o'rganildi. Shuningdek, bir qancha davlatlardan kelgan mashhur olimlarning fikrlari keltirilib, asoslab berildi.

Kalit so'zlar: tushuncha va konseptosfera, muammolar, badiiy tushuncha, matn, struktura.

ПРОБЛЕМЫ КОНЦЕПТА И КОНЦЕПТОСФЕРЫ, ХУДОЖЕСТВЕННЫЙ ЗАМЫСЕЛ В СТРУКТУРЕ ТЕКСТА

Аннотация. Статья посвящена комплексному теоретическому анализу понятия «концепт» и его структурных компонентов. В статье в основном рассматриваются проблемы концептосферы и концепта, а также представлены типы концептосферы, содержание термина и история его функционирования. Также даны сведения о роли художественного концепта в структуре текстов. При этом изучены и принципы их использования. Также приведены и аргументированы мнения известных ученых из нескольких государств.

Ключевые слова: концепт и концептосфера, проблемы, художественный концепт, текст, структура.

Introduction. D.S. Likhachyov is author of the term «conceptosphere» – concept space, environment). Likhachyov writes: «as in a holistic whole language, the set of linguistic possibilities that open up in the vocabulary of a separate person can be called the conceptosphere. The richer the national culture as a whole, the richer the concept area of the national language, the more individual types of the concept area of the national language, they are grouped differently, manifest themselves differently [1]. It is necessary to clarify D.S. Likhachyov's reasoning about the «concept» and, in particular, about the «conceptosphere». For the description of the new term, the modern linguistic meanings of the word «sphere» are also not very suitable:

1. «A closed level, all points of which are located at an equal distance from the center» is the inner and outer area of the sphere.

2. Social reality, environment.

3. The boundaries of the distribution of something [2]. Although the understanding of the conceptosphere as a “social reality, environment” is to some extent appropriate, but in this case it will be necessary to understand not as a certain set of concepts, but as the “space in which” the concept itself is located.

Methods. It must be admitted that the term “sphere” from humanitarian research has taken such a solid place that now it seems natural, reasonable, and importantly, logical. Such use included the term «semiosphere» in the scientific application «up to the conceptsphere» M. Lotman is also reinforced by his prestige: «any individually derived language is within a certain semiotic field, and it is only by interacting with this field (environment) that it will be able to operate. Not a separate language, but a whole semiotic field characteristic of this culture can be calculated by the unit of Semiosis – a mechanism in a holistic state. We describe this area as the semiosphere». «To The Biosphere (V.I. Vernadsky) in an alternative way, taking the semiosphere separately, it turns out that this semiotic field is not a sum of individual languages, but an important condition for the existence and activity of languages, in a sense, a phenomenon that precedes them and enters into a constant relationship with them» [3].

L.V. Miller describes the artistic concept as «a complex mental phenomenon belonging not only to the individual consciousness, but also to the psychomental environment of a particular National Cultural Association» [4], as «a universal artistic experiment recorded in cultural memory and acting as an enzyme and building material in the formation of new artistic meanings – contents».

An artistic concept in our understanding is a component of the concept space of the author's artistic text, which includes mental characters and phenomena that are reflected in the people's minds and are cognitively pragmatic in the plot line of the work, which the author defines.

For the first time, the term conceptsphere (concept space) was introduced into the scientific Likhachyov, the scientist «concepts form colorful spheres (spaces) and create a national language conceptsphere (space of concepts) in a common whole» [1].

Results. In our study, the concept space of a work of art is studied as part of the National concept space. The study of individual parts of the linguistic landscape of the universe and the structure of the concept space of national language in a holistic way is aimed at identifying a relatively complete paradigm of concepts in the status of a categorizing and conceptualizing base of the universe.

Images of objects and situations form the space of human concepts, and the part of the conceptsphere, which with the addition of connotations, receives linguistic expression and enters the space of expressive acoustic characters, forms the semantic field of language. It is thanks to its ability to embody denotative and connotative parts that the semantic field of language closely connects the images of acoustic characters with images of objects and situations of the outside world [5]. The semantic field of language is part of the conceptsphere, represented by linguistic signs. Setting the principles for differentiating the semantic field of language with the conceptsphere remains an actual problem of modern linguistics as before (Frowley 1992: Jacken doft 1990: 3). It is known that conceptual structures that define semantic structures are influenced by the semantic system.

Discussion. The study of the field of concepts of a literary text is a study of the realities of concepts in works, their proportionality with linguistic phenomena and allows you to determine the principles of translation into other languages in terms of structure.

We propose the following hierarchy of concepts, from large to small:

- * National concept;
- * Individual author's concept;
- * Artistic concept.

The content of the concept of personal (individual – author's) can be expressed in a set of linguistic means, each of which reveals only a part.

In various national cultures, there are specifics in the linguistic representation of universal concepts, as well as endemic, unique concepts that are characteristic of only one culture.

V.I. Karasik notes that "the complete absence of a concept in a particular linguistic culture is a very rare phenomenon, rarer than the absence of a one-word expression for a particular concept" [2].

National specifics are manifested in the fact that comparable concepts do not completely coincide in their content, and it is precisely the discrepancies that can be very significant for intercultural communication.

The following examples can be given: the concept of "sun" in Russian, "kuesh" in Uzbek, and "prha-athit SRNT·FMM" in Thai - the word in each language has different meanings in various aspects. The Uzbek language lacks the diminutive word "sun", as the Uzbek lives most of the year under its scorching rays. The Thai language also lacks such a word, as well as in Uzbek culture. In Russian culture, there is no sense that the sun can be not only fruitful, but also hostile. Uzbek and Thai people have a completely different attitude towards the moon, this night light that brings coolness and peace. It is beautiful and desirable. In Uzbek culture, something beautiful is called "moon-faced" and "moon-like", and in Thai culture it is called "nualchan; no.ZEES no.·Um", "everything is brilliant like the moon color". Significant differences can be noted in the concept of "profession" in Russian and Thai cultures: in Thai culture, all types of activities that provide money

are considered a profession, and occupation is not important. Thus, negative activities can become a profession, but illegal, namely: murderer, thief. In English culture, these ways of making a living are not considered a profession.

The national specificity of concepts, as already noted, is manifested in the presence of mismatched cognitive features, in the different brightness of certain cognitive features in national concepts, in the different field organization of concepts of the same name (what is the core in one language may become peripheral in another culture), in differences in the figurative component, the interpretative field, in the presence of different cognitive classifiers and their different status in the categorization of the denotation - some classifiers are more important and more vivid in one culture, others in another, in different assessments, etc.

When analyzing a concept in the field of cognitive linguistics, there is a relationship and interdependence of the language of the people and their national consciousness. They are included in the cognitive picture of the world, which is a common, stable, recurring element in the worldview of individual representatives of a given people. In this regard, the national picture of the world is, on the one hand, a kind of abstraction, and on the other, a cognitive-psychological reality found in the mental and cognitive activity of the people. The national picture of the world is found in the general ideas of the people about reality, in statements and "general opinions", in judgments about reality. The study of the linguistic picture of the world (the semantic space of language) allows us to comprehend the features of the national cognitive picture of the world (the national conceptual sphere), to identify the specifics of national cognitive consciousness [7].

The concept of the worldview (including linguistic) is based on the study of human representations of the world. If the world is a person and the environment in their interaction, then the picture of the world is the result of processing information about the environment and the person.

According to A.N. Leontiev, there is a special "fifth quasi-dimension" in which the surrounding reality is presented to a person.: this is a "semantic field", a system of meanings. Then the picture of the world is a system of images [2].

N.M. Lebedeva notes that the reality of the existence of a national cognitive picture of the world is obvious to most researchers, who are increasingly coming to the conclusion that "our own culture sets us a cognitive matrix for understanding the world, the so-called "picture of the world" [5]. According to B.A. Serebrennikov, the worldview forms the type of a person's attitude to the world - nature, other people, and himself, sets norms for human behavior in the world, and determines his attitude to living space [6].

According to V.B. Kasevich, the picture of the world encoded by means of linguistic semantics may eventually turn out to be more or less obsolete, relict, only traditionally reproducing former oppositions due to the natural inaccessibility of other linguistic tools; with the help of the latter, new meanings are created, for which the old ones serve as a kind of building material. In other words, there are discrepancies between the archaic and semantic system of language and the actual mental model that is valid for a given language collective and is manifested in the texts it generates, as well as in the patterns of its behavior [8].

The role of language is not only in conveying a message, but primarily in the internal organization of what is to be communicated. There is a kind of "space of meanings" (in the terminology of A.N. Leontiev), i.e. knowledge about the world fixed in language, where the national and cultural experience of a particular linguistic community is necessarily intertwined. The world of speakers of a given language is being formed, i.e. the linguistic picture of the world as a set of knowledge about the world captured in vocabulary, phraseology, grammar.

The term "linguistic worldview" is nothing more than a metaphor, because in reality, the specific features of the national language, which record the unique socio-historical experience of a certain national community of people, create for native speakers of this language not some other, unique picture of the world, different from the objectively existing one, but only a specific coloring of this world. due to the national significance of objects, phenomena, processes, and the selective attitude towards them, which is generated by the specifics of the activity, lifestyle, and national culture of a given people.

The description of the content of an artistic concept is based on the determination of the greatest possible amount of the contexts in which it is being realized, which makes it possible to identify the semantic signs of an artistic concept (factual and evaluative-connotative), the maximum amount of ways to verbalize it.

Conclusion. The important differences of the word, which is not conceptualized in a literary text, but is realized in it, from the artistic concept, are the semantic features that are formed contextually, since the meaning of the word art is smaller than the artistic concept of the text in terms of the scale of content. Conceptualization expands the meaning – content of the word, which is the «expressionist» of concepts [6], it is the thoughts that the plan of operations related to the word forms the communicative – cognitive framework of the text.

Also, serious differences are also associated with the monasticism between the artistic concept and the linguistic sign, in the perception of zero cognitivist one concept corresponds to one linguistic unit (any word, including auxiliary ones).

Thus, the study of the methods of linguistic means of artistic concept verbalization determines and characterizes its nature. As a result of determining the meanings of linguistic units that actualize the artistic concept, significant hosts were also identified in the description of the cognitive structures that the concepts perform the function.

REFERENCES:

1. Lihacyov D.S. 1993: 5,9. Slova o polku Igoreve. Trudi Otdela drevnerusskoy literaturi/ RAN, -Spb., 1993. –T. 48. S. 26-30
2. Efremova, T. F. New dictionary of the Russian language. Explanatory and word-formative: St. 136,000 dictionary. Art., approx. 250000 semantics. units: [In 2 volumes] / T. F. Efremova. - M.: Rus. lang., 2000. - 27 cm. - (Library of dictionaries Russian language: T. 2: P - Y. - 1084 p.
3. Лотман Ю.М., О трех функциях текста / О. Н. Леута // Вопросы философии. - 2002. - № 11. -С. 165-173.
4. Miller L.V. Libgvokognitivnie mexanizmi formirovaniya xudojestvennoy kartini mira. (na materiale resskoy literaturi): dis. ... d-ra filol. nauk. SPb., 2004. -S 41-45.
5. Попова З.Д. Очерки по когнитивной лингвистикею Воронеж. 2001; 2005.214
6. Болдирёв Н.Н. Концептуальные структуры и языковые значения// Филология и культура. М., 2001.
7. Amanullaeva Kamola Muminovna. National concepts and their literary representation in Haruki Murakami's novel "IQ84" *Wschodnioeuropejskie Czasopismo Naukowe (East European Scientific Journal)* № 9(25), 2017. <https://sciencescholar.us/journal/index.php/ijhs/article/view/11004>
8. Амануллаева Камола Муминовна. Художественный концепт и специфические характеристики его воссоздания, Хорижий филология №4, Самарқанд. СамДЧТИ. 2020, Б.53-57. https://inlibrary.uz/index.php/foreign_philology/article/view/1579
9. Amanullayeva Kamola Muminovna, Universal concept as structural farmotion of the component of Haruki Murakami's novel "Kafka on the Shore" *Jour of Adv research in Dynamical & Contol Systems*, Vol. 12, Issue- 2020, Scopuc, Б.1117-1121. <https://sciencescholar.us/journal/index.php/ijhs/article/view/11004>
10. Амануллаева Камола Муминовна. О художественном концепте и в целом, Россия и Узбекистан *Международные образовательные научные и социально–культурные технологии: векторы развития. Челябинск-Ташикент-Бухара-Самарқанд* 2020. Б.271-272.
11. Амануллаева Камола Муминовна. О воссоздании художественного концепта в переводе между разносистемных языков. Хорижий филология, адабиётишунослик ва таржимашунослик масалалари. Республика илмий-амалий конференцияси. Жиззах. 2021, Б.9-12.
12. Амануллаева Камола Муминовна. Теоретическая интерпретация понятия концептосферы. Самарқанд. №4, СамДЧТИ. 2021, Б.120-126.
13. Амануллаева Камола Муминовна. XX-XXI асрларда таржима. Хорижий тил таълими лингводидактикаси ва инновацион асослари. Халқаро илмий-амалий конференция. Самарқанд. 2022, 212-214 б.
14. Amanullayeva K. M. Badiiy asar konseptosferasi va asosiy konseptlarning tarjimada qayta yaratilishi. Samarqand, 2020.
15. Amanullayeva Kamola Muminovna. The role of translation in science. *Texas Journal of Philology, Culture and History*. 2023, 60-62 p.
16. Amanullayeva Kamola Muminovna. The concept of translation and characteristics of fetures. *Information Horizons: American Journal of Library and Information Science*. 2024, 63-66 p.
17. Kubayeva Nafisa, Amanullayeva Kamola. The problem of teaching students lexical and phraseological features in translation studies of phrasel verbs in English and Uzbek languages. *Eurasian journal of academic research*. 39-42 p. <https://in-academy.uz/index.php/ejar/article/view/37844>
18. Алижонова О.А., Амануллаева К.М., Аскарова М.Б. Ипользования термин концепт в лингвокультурологии. *Вестник магистратуры*. 2024.№12-2 (159) С.76-78.

ТАҲЛИЛИ ҒОЯВИИ АШЪОРИ ЗУЛФИЯ

Боймуродов Бехруз Қудратзода,

Донишчӯи баҳши саввуми донишгоҳи давлатии Бухоро

(Ўзбекистон)

behruzboymurodov777@gmail.com

Аннотация. Маълумоти мухтасар дар бораи ҳаёт ва фаёлияти шоира. Симои инсонии адиба. Зулфия ҳамчун нақши соақат дар Ўзбекистон ва дар Шарқ. Таърифи шеър аз тарафи олимони рус. Шеър аз нуқтаи назар Зулфия. Таърифи шеър аз тарафи шоирони форс-тоҷик ва ҷаҳон. Фикру мулоҳизаҳои ҳамзамонони шоир нисбат ба ашъору эҷодиёти шоира. Нақши ватан ба эҷодиёти шоир. Дар эҷодиёти Зулфия тасвири модар. Таъсири ҷанг дар эҷодиёти шоира. Мавзӯи таърих дар ашъори Зулфия. Нақши шаҳарҳои таърихи дар лирикаи ӯ. Тасвири табиат дар эҷодиёти шоир. Моҳияти мазмуни шеърҳо ва достонҳо ӯ. Фикру мулоҳизаҳои замондошони Зулфия нисбати ашъор ва маҳорати шоирони ӯ. Таърифи академикҳо Гафур Ғулом ва Воҳид Зоҳидов нисбат ба фаёлияти эҷодиёти ӯ таҳлилу баррасии худро ёфтаанд. .

Калидвожа: Шеър, Зулфия, Хоҷа Носир, Ибн Сино, Саъди Шерозӣ, ватандӯстӣ, ҷанг, Душанбе, истироб, ватанпарварӣ.

ZULFIYA SHE'RIYATINING G'OYAVIY TAHLILI

Annotatsiya. Shoir hayoti va ijodi haqida qisqacha ma'lumot. Yozuvchining insoniy qiyofasi. Zulfiya O'zbekiston va Sharqda namuna sifatida. Rus olimlari tomonidan she'riyatning ta'rifi. Zulfiya nuqtayi nazaridan she'riyat. Fors-tojik va jahon shoirlari she'riyatiga ta'rif. Shoir she'rlari va ijodi haqida zamondoshlarining fikr va mulohazalari. Shoir ijodida vatanning o'rni. Zulfiya ijodidagi ona obrazi. Urushning shoir ijodiga ta'siri. Zulfiya she'riyatida tarix mavzusi. Uning lirikasida tarixiy shaharlarning o'rni. Shoir ijodida tabiat obrazi. She'r va hikoyalarining mohiyati va mazmuni. Zulfiyaning she'riyati, she'riyat mahorati haqida zamondoshlarining fikr va mulohazalari. Akademik G'afur G'ulom va Vohid Zohidovlarning mehnati va ijodiga tahsin.

Kalit so'zlar: she'riyat, Zulfiya, Xoja Nosir, Ibn Sino, Sa'di Sheroziy, vatanparvarlik, urush, Dushanbe, iztirob, vatanparvarlik.

ИДЕОЛОГИЧЕСКИЙ АНАЛИЗ ПОЭЗИИ ЗУЛЬФИИ

Аннотация. Определение поэмы русскими и персидско-таджикскими учёными. Поэзия с точки зрения Зулфии. Литературная деятельность Зулфии. Содержание его стихов. Суть и содержание его стихотворений и рассказов. Мнения и размышления современников Зулфии о ее поэзии и поэтическом мастерстве. Роль родины в творчестве поэта. Образ матери в творчестве Зулфии. Влияние войны на творчество поэта. Тема истории в поэзии Зулфии. Роль исторических городов в его лирике. Образ природы в творчестве поэта. Суть и содержание его стихотворений и рассказов. Мнения и размышления современников Зулфии о ее поэзии и поэтическом мастерстве. Похвала академиков Гаффура Гулама и Вахида Зохидова нашла свой анализ и рецензию относительно его деятельности и творчества.

Ключевые слова: Поэзия, Зулфия, Ходжа Насир, Ибн Сина, Саад Ширази, патриотизм, война, Душанбе, страдания, патриотизм.

THE IDEOLOGICAL ANALYSIS OF ZULFIYA POETRY

Abstract. Definition of poetry by Russian and Persian-Tajik scholars. Poetry from the point of view of Zulfiya. Literary activity of Zulfiya. The content of her poems. The essence and content of her poems and stories. Opinions and reflections of Zulfiya's contemporaries regarding her poetry and poetic skill. The role of the homeland in the poet's work. The image of the mother in Zulfiya's work. The influence of war on the poet's work. The theme of history in Zulfiya's poems. The role of historical cities in her lyrics. The depiction of nature in the poet's work. The essence and content of her poems and stories. The opinions and thoughts of Zulfiya's contemporaries regarding her poetry and poetic skills. The praise of academicians Ghaffur Ghulam and Vahid Zohidov regarding her activities and creativity have found their analysis and review.

Keywords: Poetry, Zulfiya, Khoja Nasir, Ibn Sina, Sa'di Shirazi, patriotism, war, Dushanbe, longing, patriotism.

Мукаддима. Зулфия Исроилова - шоираи машхур ва намоёни ўзбек аст. Шоира барои баробархукукии занони Шарқ дар ҷамъият мубориза бурдааст. Таъсири ашъори Зулфия ифодаи ҳақиқати даврони пуршукӯҳ ва мураккаби мо, симои дурахшони дилу кирдори ҳамзамонони мост. Вай намояндаи барҷаста ва пуршарафи халқи ўзбек, корманди машҳури ҷамъиятӣ, яке аз намояндагонест, ки барои сулҳи байналхалқӣ мубориза бурдааст. Вай на танҳо ҳислаташ намунаи зани ҳақиқӣ, бовафо, тавоно аст, ки то имрӯз ва дар оянда барои духтарони ўзбек ва мамолики Шарқ намунаи ибрат хоҳад буд.

Қисми асосӣ. Шоири маъруфи рус Марина Светаева: "Шеър дар камтарин суҳан аст, санъати баён аст" гуфта таъриф додааст. Шоири бошқирд Мусо Гали ҳуди дар як ашъори худ шеърро покӣ, ва нерӯмандӣ номидааст.

Зулфия суҳанони ҳамсафони худро дар бораи шеърро шоирӣ шарҳ додааст: «Дарвоқеъ, дар чое, ки часорат нест, шеър ба назар намеравад ва қудрат нест, дар ин ҷо шеър нест. Ин ҳислатҳои назм ҳамдигарро саҳт пайваст аст, яқдигарро талаб ва пур мекунад» — мегӯяд шоира. Қозибай қуввати шеърро шоира ба се чиз мебинад: покӣ, нерӯ ва шучоат.

Шоирону файласуфони форс-тоҷик, аллакай, шеър ва шеършиносиро аз асрҳои IX-X як қатор таърифхоро гуфта гузаштаанд.

Сино низ мисли дигар файласуфон шеърро маънидод намудааст, ки чунин аст: "Шеър суҳане ҳаст ҳаёлангез, ки аз суҳанони мавзуну баробар сохта шуда ва аз назари арабҳо дорои қофия ҳам бошад".

Боз Хоча Носир дар шеър роли калимаҳоро асосӣ медонад ва мегӯяд: "Пас, моддаи шеър суҳан аст". Ин ақида аз ҳар тараф ҷолиби диққат аст, ки шеър ё ин ки тамоми адабиёти бадеиро бе суҳан (калима) тасаввур натавон кард.

Бо гуфтаи Зулфия, лирика аз шоир самимияти калон ва меҳнатдӯстиро талаб мекунад. Дар офаридани ҳар як асари шоирона иштироки дил ниҳоят муҳим аст, ба ҳар ҳуҷайраи асар хуну ҷон медиҳад. Дар баробари ин, ин дил дар баробари орзуи умеди бисёрхоро, қобилияти баён кардани дарду ҳасрат, боварӣ ба фардо бо онҳо вобаста аст. Танҳо он вақт эҳсосоти ҳаётан муҳим ба амал омаданд, ба ивази андешаҳои амиқ ва ҳиссиёти самимӣ, таҷрибаи ҳаётӣ ва ҷаҳонбинии васеӣ шеърӣ эҷодшуда дар дили хонанда ҷой мегирад, ғизои маънавию эстетикӣ ва манбаи илҳом шуда метавонад.

Адабиётшиносии ўзбек Иброҳим Ғафуров эҷодиёти Зулфияро дар вақти омӯхтан ашъор омили асосии барои шаклгирии истеъдоди шоира чунин аст: "сохтори рӯҳии модаризод", "ғояи модарзодӣ" ҳамин барин истилоҳҳои нав мебошад.

Ҷойи таваллуд, муҳити ба воя расидан таъсир мекунад, балки барои эҷодиёи ӯ ҳам таъсири калон мекунад. Чиро мебинанд, чиро тасаввур мекунад ба ҳамин ҳиссиёт эҷод мекунад. Бесабаб нест, ки Шайх Саъди Шерозӣ пеш аз эҷод кардани асарҳои машҳури маълуми худ "Ғулистон" ва "Бӯстон" ба сафари ҳафтсолаи худ баромадааст. Вақте, ки суҳан дар бораи эҷодиёти Зулфия меравад, калимаро ҳам, эҳсосотро ҳам, ғояро ҳам дарди дили вай идора намудааст, ғӯем хато намешавад.

"Тақдир, тақдир дедим, яшадим узоқ,

Тақдир пешонага ёзуқ дейишиди.

Бошимни деворга ўрдиму бироқ,

Мен синдим қонимдан гиштлари тишиди."[1]

Дар иш шеър чунин маъни дорад: Тақдир-тақдир ғӯён зиндагӣ кардам, аммо, умрамро дароз кардааст. Мегӯянд, ки ки тақдир дар пешона навишта шудааст. Сарамро ба девор гузоштам, аммо, шикастам парча-парча шудам ва аз хуни ман гиштҳо пухта шуд.

Чи хеле ки мо медонем, Зулфия ҳар ду ҷанги ҷаҳониро дидааст. Дар рӯзҳои хеле вазнин умр ба сар будааст. Аз ин шеър ҳам дидан метавонем, Зулфия бо қувва ва иродаи шоира хеле мустаҳкам соҳиб будааст. Чи бар асараш ояд тақдир ғӯён зиндагӣ кардааст. Дар поят ман порча-порча шудам аз хунам гиштҳо пухт ғӯён, қайд карда мегузарад.

Шоира дар мавзӯҳои ватан, озодӣ, меҳр, муҳаббат, нидоҳои ба ватан, гули лола ва ғайра эҷод кардааст.

Шеърҳои ӯ ҳамеша дарднок аст. Дар мавридҳои кам шеър аз хушу хурсандӣ сароида шудааст. Шеър таҷрибаҳои инсонӣ, орзуҳо, ормонҳо ва орзуҳои инсониро инъикос мекунад. Ба ашъори Зулфия гаштау баргашта муроҷиат мекунем.

Дар шеърҳои шоира дили ғамноки модар хеле рӯшан намоён шудааст.

Шеърҳои Зулфияро лирикаи гарму ҷӯшон фаро гирифтааст. Дар ашъори шоира модар, вафо ба ёрро ба дараҷаи меъёри асосии инсоният бардоштааст, ки бидуни он инсонӣ воқеан комилро тасаввур кардан душвор аст (Х. Умунов). Лирика дар ашъори шоира қаҳрамонии модар, зани вафодор аст. Шоир меҳри зан, меҳри модарро аз сидқи дил ҳис мекунад ва ба рӯи коғаз мегузорад. Ишқи қаҳрамони лирикии ӯ бепоён аст. Дар шеър мафҳуми комилият нисбӣ аст. Зеро шеъри асли ҳамаша рӯҳияи тасвир шудааст. Ва ба итмом расидани рӯҳ, ҳам дар фазо ва ҳам дар замон иҷозат дода намешавад. Мушоҳидаи ҳамин таносуб дар эҷодиёти Зулфия дидан мумкин.

Муҳокима ва натиҷа. Истеъдоди Зулфия дар солҳои саҳти ҷанг нашъунамо ёфт ва хеле равшан мешавад. Шеърҳои ӯ овози форами ватандӯстӣ садо медиҳад, ба онҳое, ки барои истиқлолияти Ватан мубориза мебаранд, дар паси муборизаи ҷукурии ҳаррӯза бо меҳнат, тамоми чизҳои зарурӣ дар фронт таъмин мекунанд, гармии лирикӣ ҳис карда мешавад. Дар достони "Ҷӯро Фарҳод меномиданд" ("Uni Farhod der edilar") нафрат нисбат ба фашистони саркаш ва бовари ба ғалаба ифода ёфтааст. Суруди модар дар бораи аскар-писар, зан ва аз зани ғамгини шавҳар, ҷанговари фронти диловар, ки модарашро ёд мекунад бо нигаронии ғамангез алоқаманд аст:

*"Бахтнинг тоза шу осмониди,
Гўзал баҳор наҳор ониди.
Офат каби босиб келди ёв,
Фашист бўлди орзуларга гов.
Ақл, юрак, санъат, истеъдод,
Ҳаво, тупроқ, сув - бутун ҳаёт –
Ҳаёт учун отилди жангга,
Жонни тикиб она-Ватанга
Жўнай берди ишчи, пахтакор,
Жўнай берди олим, санъаткор..."[1]*

Дар ин шеър шоира чунин аст: Ватан ором осуда бошад, мо дар ин макон ҳаёти хеле пурфайзро мегузаронем. Ҳамон фашистоне, ки дар муқобили мо ҳучум карданд ва ба рӯёб орзуҳои мо роҳ надоданд. Мо барои ҳимояи ватан ақлламон, диламон, санъатамон, истеъдодамон, тамои ҳаво, хок, об ва тамоми омилҳое, ки барои ғалаба ҳидоят мекунад ба кор бурдем. Барои ҳаёт барои равнақ ва барои наврасон оянда, ҷонро барои ғалаба ба миён гузошта ба ҷанг рафтанд. Тамоми коркунон ҳаст, хоҳ он оддий коркун, хоҳ пахтакор, хоҳ фермер, хоҳ олим, хоҳ сарояндава барои озодӣ ва ғалабаи ватан ба ҷанг бароманданд. Аҳолии Ўзбекистон дар ҳамин давр 6 миллион нафар бошад, 1,5 миллион нафари он ба фронт рафтааст.

Дар баробари ин шоира - Зулфия дар ин давраҳо эҷод мекард "Писарам - ҳаргиз намешавад ҷанг!" ("O'g'lim, sira bo'lmaydi urush!"). Дар шеъри ӯ нолаи ҷонгудои зан ва меҳри модар гуфта шудааст:

*"Бўйи ошиб кетди бўйимдан,
Боса олар кўксига бошим.
Севгим кўриб берган уйимда,
Ўсди менинг катта йўлдошим.
Юрак тўла шодлик, меҳр, бахт,
Унинг кўзларига боқаман.
Нигоҳидай тиниқ ва ёрқин
Орзу тўлқинида оқаман.
Орзулари қалбимга зийнат,
Ҳаётидир кўзим қораси.
Ўкинаман, баъзида фақат,
Ёнида йўқ унинг отаси".*

Дар шеъри болои чунин гуфтааст: Қаду қомати фарзандам аз ман баланд шуд. Бо меҳру муҳаббат онро бо ба дастонам ба воя расондам. Ба ҷашмони он нигоҳ карда, аз ҷашмони он хурсандӣ, меҳру муҳаббат ва бахтро ҳис мекунам. Орзуи умеди вай монанди як дарё софу беғубор. Нигоҳ кунам ман ҳам ба ӯ, ба дарёи орзу фарқ мешавам. Орзухояш ба дилам зебу зар аст. Ҳаёти ӯ ҷашми сиёҳам. Дар баъзе вақтҳо истироб мекашам, ба наздаш падараш нест. Дар ҷанг аз Ўзбекистон 1,5 миллион нафар иштирок намуда бошад, аз онҳо 0,5 миллион нафар ҳалок мешавад.

Шоира дар мисраъҳои минбаъдаи эҷодиёти худ таърихи шаҳри сарзамини бостониро тасвир мекунад дар асоси риштаҳои одоб аз рӯи анъанаҳои қадими Шарқ тавсифро анҷом дод:

*"Шу ерда бўлганмиш кўҳна Душанба,
Туяни кўмгидай ботқоқлик ва лой,*

Тиккайган дарахт-у тангадай соя

Кўрмаган жазира, қашшоқ, вайрон жой”

Дар ин порча чунин маъноро дорад: Шаҳри Душанбе ба ин чой будааст. Шаҳр нотоз ва ифлос мисли, ботқолқ ва лой ҳаст. Дарахте, ки нашъу намо дорад, соя мисли танг аст. Ҷазираи ноаён, чои бенаво ва харобазор тасвир кардааст.

Зеро топонимикӣ ва чуғрофӣ дар замони Шуроӣ ба номи қаҳрамонони Шуроӣ гузоштани объектҳо одат шудааст. Вале бо вучуди ин шоира ба ҳамин шаҳр тааллуқ дорад, номи қадимаи худро эҳтиром мекунад.

Шоира Зулфия ҳатто дар лаҳзаҳои видоъ ҳам аз роҳи оҳан қадам мезанад, ба воситаи фикру зикр дар поезд, манзараи баланди ин диёри муқаддас ба образи қуллаи баланди руҳи он нишон дода:

“Сени ӯраб олган тоғлар тўшига,

Тўлин ой ёймоқда кумуш кокилин,

Бу куч оҳуларининг кўрган тўшига

Қулогим солмайин кетмагим қийин...

“Лекин она –Ернинг зўр экан дами –

Меҳрибон қўнингдан букун кетаман.

Сени шоирларинг севгани каби

Тошкентни ҳам, сени бирдай севаман”.[1]

Ба ин шеър чунин гуфтааст: Ба қатор кўҳҳое, шуморо ихота кардааст, шаби маҳтоб аз кокули худ нур паҳн мекунад. Ин илоҳм ба хоб оҳуро дидааст. Ба ман нигоҳ ё ба ман истода нагузаштан душвор аст. Истироҳати замин нағз будааст. Лекин ман имрӯз аз висолат меравам. Чун ту шоиратро дӯст доша барин, ман ҳам мисли шумо Тошкентро дӯст медорам.

Дар қисми аввали асар ибораи «ба кўҳҳо» низ истифода шудааст. Ин маълум аст, ки тасвири маҷозӣ ба принципҳои антроморфизм асос ёфтааст. Пас, кўч кардани узвҳои бадани инсон ба кўҳҳо маҷозӣ аст наққошии бадеӣ дар асоси принципҳои антроморфизми интиқоли маъно ва маҳорати шоирона аст. Ба кўҳҳои соматизми «Тош» (органҳои бадани одам). Ҳаракат дар тақмили принципҳои шоирӣ дар эҷодиёти шоира Зулфия муҳимтарин аст. Антроморфизм барин тазкираҳо ва тадқиқотҳо дар омӯзиши эҷодиёти шоира мукамал мебошанд.

Хулоса. Хулоса карда гуфтан мумкин, ки Зулфия нафакат барои пешрафти адабиёт, забон, озоҳукукӣ саҳми худро гузарондааст, шоира дар як замони нооромӣ умр ба сар бурда бошад ҳам, аз худ ашъор арзанда гузоштааст. Адиба аз ҷавониаш ба адабиёт шавқу завқ дошт. Дар синни 17 солагиааш шеърӣ ба шакли китоб чоп шудааст. Шеърҳои шоира зиёда аз 20 то забони машҳури дунё тарҷима шудааст. Бесабаб нест, Зулфияро се нафар ҳамзамони машҳури худ таъриф кардааст:

Ғафур Ғулом, Шоирӣ Халқии Ўзбекистон: То ҳол дар ёдам ҳаст, ки зуҳури номи Зулфия дар шеърӣ ўзбек як ҳодисае буд, ки ба тавлиди ситораи саҳар баробар аст, ҳақиқат мисли худи ҳамон субҳ дурахшон ва ҳақиқӣ буд!

Миртемир, Шоирӣ халқии Ўзбекистон: Зулфиябегим, эй зебо замон! Маликаи назокат дар шакли шеър! Офтоби коинот, баҳори табиат, покдомани зан ва табассуми тифли баробар ба дунё, ангуштарин низ чашм дорад, ки рамзи некиву зебоии баланд аст ва шумо дар санъати мо... Дар табиат дар кучо ва ҷӣ қадар ва ҷӣ гуна зебоиҳои аҷоиб мавҷуданд, ғайр аз зебоиҳои бебаҳо. Баъди ба ёд овардани ин чизҳо қомилан асоснок ва талаби қонуни қиёс боз ифтихор меафзояд: ту дар ашъори мо ҳастӣ, хоним...

Воҳид Зоҳидов, академик: Бо Зулфия ном духтаре шинос шудам, ки дар деҳаи Чинори кӯҳистони Қурамон осори ҳунароҳои мардумӣ гирдоварӣ мекардам. Падараш муаллим аст. Вақте гуфтам, ки «Номи нек гузоштаӣ, то шоира шавад» гуфт: «Номи шоираамонро гузоштем, то шоира, бошараф ва вафодор ба вазифааш бошад». Ман хеле мутаассир шудам. Одамони оқил, солим медонанд. Зулфия Алишер Навоӣ “Муносибати покиза - покиза зарур!” гуфтаанд.

Таърифҳое, ки дар боло гуфтем хеле пуршараф ва меҳнати бисёрро талаб мекунад. Ба ин таърифҳо сазовор шудан ҳам кори ҳар кас ҳам нест! Зулфия як шахсияти барҷастаи халқи ўзбек мебошад.

АДАБИЁТЛАР:

1. Зулфия. Адабий ӯйлар. - Тошкент: «Fan», 1985. - бет 4.
2. G'afurov I. Zulfiya siyomosi // Sharq yulduzi, 2015, №1. - В. 114-12
3. Ҷумъа Ҳамроев, С. Эмомалӣ. Назарияи адабиёти. Душанбе, соли 2020. саҳифаи 32.

LITERARY CRITICISM

4. Zulfiya. Asarlar. 3-jild. Kamalak. - Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1986. - B. 172.
5. Yo'ldoshev Q. Yoniq so'z. T., "Yangi asr avlodi", 2006, 545 b.
6. Quronov D, Mamajonov Z. va b. Adabiyotshunoslik lug'ati. – Toshkent: "Akademnashr", 2013.
7. Sultonsaidova S, O'.Sharipova. O'zbek tili stilistikasi. – Toshkent: "YURIST-MEDIYA MARKAZI". 2009.
8. Zulfiya. Quyoshli qalam. – Toshkent: "Kamalak", 1995.
9. Zulfiya. Adabiy o'ylar. – Toshkent: "Fan", 1985.
10. Asarlar [2 tomlik] / Zulfiya. – Toshkent. Adabiyot va san'at nashr. – 320 b. 1975 yil

САМОПОЖЕРТВОВАНИЕ КАК ГЛАВНАЯ ТЕМА В РАССКАЗАХ О. ГЕНРИ

Кенджаева Гулрух Фаттиллоевна,

Бухарский государственный университет
доктор философии по филологическим наукам
g.f.kendjaeva@buxdu.uz

Убайдуллаева Феруза Елёржон кизи,

Бухарский государственный университет Магистрант 1-го курса
feruzaubaydullayeva320@gmail.com

Аннотация. О. Генри, известный своими неожиданными концовками и глубоким пониманием человеческой природы, часто исследует тему жертвы в своих рассказах. В Последнем листе пожилой художник жертвует своей жизнью, чтобы вдохновить надеждой молодую, больную девушку. В Двух джентльменах на День благодарения раскрывается ирония жертвы: пожилой человек, следуя своей традиции кормить бедного мальчика, в конечном итоге сам оказывается в тяжёлом положении. Дары волхвов представляют трогательный обмен жертвами между молодой супружеской парой, где каждый отказывается от своего самого ценного имущества ради другого. Через эти истории О. Генри раскрывает глубокий и часто ироничный характер самоотверженности, когда личные потери становятся символами любви и преданности.

Ключевые слова: жертва, самоотверженность, ирония, надежда, преданность, неожиданный финал, человеческая природа, символизм.

O.HENRY HIKOYALARIDA FIDOIYLIK ASOSIY MAVZU SIFATIDA

Annotatsiya. O'Henry, o'zining kutilmagan yakunlari va inson tabiatini chuqur tushunishi bilan mashhur bo'lib, o'z hikoyalarida qurbonlik, o'zini fido qilish mavzusini yoritadi. "So'nggi yaproq" hikoyasida keksa rassom yosh va kasal qizga umid bag'ishlash uchun o'z hayotini qurbon qiladi. Two Thanksgiving Day Gentlemen asarida qurbonlikning kinoyali tomoni yoritiladi: kambag'al insonni ovqatlantirish an'anasi keksa odamning o'ziga azob-uqubat olib keladi. The Gift of the Magi hikoyasida esa yosh er-xotin bir-birlariga bo'lgan muhabbatlari yo'lida o'zlarining eng qadrli narsalaridan voz kechishadi. Ushbu hikoyalar orqali O'Henry inson fidoyiligining chuqur va ko'pincha istehzoli tabiati, shaxsiy yo'qotishlarning chuqur sevgi va sadoqat ramziga aylanishini ochib beradi.

Kalit so'zlar: qurbonlik, fidoyilik, kinoya, umid, sadoqat, kutilmagan yakun, inson tabiati, ramziylik.

SACRIFICE AS A MAIN THEME IN O'HENRY'S SHORT STORIES

Abstract. O. Henry, known for his twist endings and deep human insight, frequently explores the theme of sacrifice in his short stories. In *The Last Leaf*, an aging artist sacrifices his own life to inspire hope in a young, sick girl. *Two Thanksgiving Day Gentlemen* highlights the irony of sacrifice, as an elderly man's tradition of feeding a poor boy ultimately leads to his own suffering. *The Gift of the Magi* presents a poignant exchange of sacrifices between a young couple, each giving up their most prized possession for the other. Through these stories, O. Henry reveals the profound and often ironic nature of selflessness, where personal losses become symbols of deep love and devotion.

Keywords: sacrifice, selflessness, irony, hope, devotion, twist ending, human nature, symbolism.

Introduction. Sacrifice is one of the most profound expressions of human love and devotion, often revealing the true depth of one's character. It is in these moments of selflessness—when one gives up something of great value for the sake of another—that the true measure of the human spirit is revealed. While grand heroic acts often dominate stories of sacrifice, it is the quiet, unnoticed gestures—the ones born of love, compassion, and deep emotional connection—that truly resonate with us. Few authors have captured this complexity as effectively as O. Henry. A master of the short story form, O. Henry possessed an uncanny ability to depict ordinary people caught in extraordinary emotional circumstances. His stories, often marked by surprise endings and rich irony, explore universal human experiences with warmth and poignancy. Among the most recurring and deeply moving themes in his work is that of sacrifice—a theme he presents not as mere loss, but as an act that often brings about a deeper, more meaningful gain. In this article, we delve into how O. Henry explores the theme of sacrifice in four of his most poignant short stories: *The Last Leaf*, *Two*

LITERARY CRITICISM

Thanksgiving Day Gentlemen, A Retrieved Reformation, and The Gift of the Magi. Each story shines a light on a different aspect of selflessness—whether it is the ultimate artistic offering of an old painter, the quiet persistence of a man who upholds tradition in the face of personal struggle, the redemptive choices of a reformed criminal, or the heartfelt mutual giving of a young couple bound by love. Through these narratives, O. Henry does more than tell stories—he invites readers to question the value society places on material wealth, and to reflect on the emotional and spiritual wealth that can come from giving. In doing so, he leaves us with a timeless and compelling question: is sacrifice truly a loss—or is it, perhaps, the purest form of love?

Main body. O. Henry's short stories are celebrated for their wit, irony, and unexpected twists, but beneath their entertaining surface lies a rich exploration of human nature and social realities. His works often center around ordinary people—shopgirls, clerks, outcasts—capturing the struggles and hopes of life in early 20th-century America. Common themes in his stories include sacrifice, love, poverty, deception, justice, and irony of fate. With compassionate humor, O. Henry reveals how individuals navigate moral choices, often finding dignity and meaning in small acts of kindness or courage. His storytelling reflects both the harshness of life and the enduring warmth of the human spirit. O. Henry's exploration of sacrifice in *The Last Leaf*, *Two Thanksgiving Day Gentlemen*, and *The Gift of the Magi* extends beyond simple acts of giving; it delves into the irony, emotional depth, and symbolic meaning of selflessness. His masterful use of literary techniques such as irony, symbolism, and characterization elevates the theme, making each sacrifice both deeply human and profoundly impactful.

Irony and the Unexpected Twist. One of O. Henry's signature literary devices is irony, which plays a crucial role in highlighting the complexity of sacrifice. In *The Last Leaf*, Behrman, an aging and unfulfilled artist, scoffs at the idea of heroism yet ends up making the ultimate sacrifice—painting a leaf in the cold to give hope to a dying girl, only to succumb to pneumonia himself. The irony lies in the fact that his greatest masterpiece is not in a gallery but on a wall, unseen as art yet immeasurable in its impact. Similarly, in *The Gift of the Magi*, Jim and Della's selfless acts of love are rendered practically useless—Jim sells his watch to buy combs for Della's hair, while Della cuts her hair to buy a chain for Jim's watch. However, O. Henry transforms this ironic twist into a powerful commentary on love's true value, showing that their willingness to sacrifice makes them richer than before.

In *Two Thanksgiving Day Gentlemen*, irony takes a more satirical form. The old gentleman believes he is preserving a noble tradition of generosity by feeding a poor boy every Thanksgiving. However, the boy, having already eaten a large meal, forces himself to endure another feast just to maintain the old man's joy. The ultimate irony is that the boy's sacrifice, intended to protect the gentleman's generosity, leads to both of them suffering—the boy from overindulgence and the old man from financial strain. This story challenges the reader to question whether acts of sacrifice are always as noble as they seem or if they sometimes stem from obligation rather than true selflessness.

Symbolism and the Value of Sacrifice. Symbolism is another key element in O. Henry's depiction of sacrifice. The painted leaf in *The Last Leaf* serves as a metaphor for hope and survival. Behrman's creation is not merely an imitation of nature but an embodiment of faith, a last act of artistry that saves a life at the cost of his own. The irony deepens the symbolic weight—he had never painted a true masterpiece until this final moment, proving that real artistry lies in the impact it has on others.

In *The Gift of the Magi*, the watch and the hair symbolize personal identity and pride, but their true worth is revealed only when they are sacrificed. O. Henry directly compares Della and Jim's actions to the biblical Magi, suggesting that wisdom is not in material wealth but in selfless love. The gifts, though materially useless, gain infinite value as expressions of devotion.

Meanwhile, in *Two Thanksgiving Day Gentlemen*, the meal represents tradition and social expectation. The old man's insistence on feeding the boy symbolizes a rigid adherence to the past, even when it causes personal suffering. The boy's reluctant sacrifice of his comfort for the sake of maintaining this ritual highlights how societal expectations can sometimes overshadow genuine altruism.

Characterization and Psychological Depth. O. Henry's characterization adds depth to the theme of sacrifice, portraying individuals whose choices define their moral essence. Behrman, initially presented as a gruff, failed artist, reveals himself as the true hero of *The Last Leaf*. His transformation from cynicism to selfless action illustrates the redemptive power of sacrifice.

In *The Gift of the Magi*, Della and Jim are depicted as young and financially struggling, yet their emotional richness surpasses their material poverty. Their willingness to part with their most treasured possessions demonstrates the idea that love is measured not by what one has, but by what one is willing to give.

The old gentleman in *Two Thanksgiving Day Gentlemen* is a poignant character study in social obligation and personal hardship. Despite his deteriorating financial situation, he clings to his annual act of

generosity, revealing a deep-seated belief that kindness should persist even in adversity. The boy, in contrast, is caught between gratitude and discomfort, illustrating the complexity of sacrificial giving—does true kindness require suffering, or should it be an act of joy?

Through irony, symbolism, and deep characterization, O. Henry crafts a powerful literary exploration of sacrifice. In each story, acts of selflessness challenge conventional ideas about material wealth, love, and tradition. Whether through the quiet endurance of an old gentleman, the tragic yet hopeful brushstroke of an artist, or the heartfelt yet ironic exchange of gifts between lovers, O. Henry reminds us that true sacrifice transcends the physical—it is an act of love, a testament to the enduring human spirit.

In “A Retrieved Reformation,” O. Henry presents sacrifice as a powerful symbol of personal transformation and moral courage. Jimmy Valentine, a former safecracker who has built a new life under the name Ralph D. Spencer, gives up his hard-won identity, peaceful life, and chance at love to save a child trapped inside a bank vault. In doing so, he risks being arrested and losing everything he has rebuilt. However, his selfless act becomes the ultimate proof of his genuine reformation. Through Jimmy’s choice, O. Henry emphasizes that true redemption often requires personal loss—that sacrifice is the final step toward moral rebirth. The twist ending, in which the detective lets Jimmy go, further reinforces the idea that sacrifice, when born from sincerity, can inspire forgiveness and change.

Conclusion. O. Henry’s short stories masterfully depict sacrifice as a central theme, revealing not only its emotional depth and symbolic resonance but also its complex moral dimensions. His narratives take ordinary characters—artists, lovers, strangers—and place them in situations where their choices carry weight far beyond the material. In *The Last Leaf*, the quiet heroism of an aging artist becomes a lifeline for a young girl clinging to hope, showing that the most powerful gestures often go unnoticed by the world but mean everything to those they touch. *The Gift of the Magi* redefines the idea of wealth, illustrating how love, expressed through mutual sacrifice, holds greater value than any possession money can buy. *Two Thanksgiving Day Gentlemen* subtly critiques societal expectations and traditions, urging us to consider whether true generosity comes from habit or heartfelt compassion.

In each story, O. Henry does more than simply present a tale—he offers a lens through which to examine the nature of giving. His characters are not saints or heroes in the traditional sense; they are flawed, human, and deeply relatable. Yet it is through their imperfections that their sacrifices become all the more touching and real. The irony he so deftly employs adds a layer of unpredictability, reminding us that life rarely unfolds according to plan, and that the outcomes of our choices may surprise us. But beneath every twist of fate lies a deeper truth: the value of a gift is not determined by its price, but by the love, intent, and humanity behind it. Ultimately, O. Henry’s stories challenge readers to reconsider what it truly means to give. They remind us that sacrifice is not merely about loss—it is about the transformative power of love, empathy, and selflessness. In a world that often measures worth in material terms, O. Henry invites us to look inward and recognize that the most enduring legacies are built not from what we keep, but from what we give away.

REFERENCES:

1. Sauer, P. (2019, December 23). *The history of O. Henry’s ‘The Gift of the Magi’*. *Smithsonian Magazine*.
2. Leggett, K. (2015, December 24). *The Gift of the Magi* by O. Henry. *Voice of America Learning English*.
3. “*The Gift of the Magi*” by O. Henry: *The Wise Fools of Christmas*. (2015, December 24). *Catholic Education*.
4. “*The Gift of the Magi*” celebrates the true meaning of Christmas. (2023, December 30). *The New Ulm Journal*.
5. “*The Gift of the Magi*” and Other Stories. (n.d.). *American English*
6. The importance and essence of traditions in “two thanksgiving day gentlemen” Sabina Bekturodova, *The Student of Bukhara State Pedagogical Institute*, *Proceedings of International Scientific Conference on Multidisciplinary Studies online from Moscow, Russia* 11th June, 2023 2835-5733
7. Henry, O. *The Complete Works of O. Henry*. Edited by Paul J. Horowitz, *The Canterbury Classics*, 2013.
8. Rodríguez, Clara Escoda. “Sympathy and Irony in O. Henry’s Short Stories.” *The Midwest Quarterly*, vol. 54, No. 4, 2013, pp. 411-426.

РИНДИ ҲОФИЗ ВА АҲАМИЯТИ ОН

*Норкўчқоров Фирдавс Шавкатзода,
донишчўи баҳши саввуми донишгоҳи
давлатии Самарқанд ба номи Шароф Рашидов
(Ўзбекистон)
sheralinorqochqorov@gmail.com*

Аннотатсия. Дар мақолаи мазкур характери ринди Ҳофиз Шерозӣ ва шахсияти он тасвир карда мешавад. Маънои луғавии "ринд" шарҳ дода шуда, ринди Ҳофиз бо маънои луғавии ринд то кадом дараҷа қаробат дорад, тасвир карда мешавад. Ба воситаи ринд имконоти таҳлилу баррасии як чанд байти Ҳофиз ба миён меояд. Дигар он аст, ки ҳунари шоирии "Лисон-ул-ғайб" дар ҳамҷамиятии ҷаҳонӣ чӣ хел аст, нишон дода мешавад.

Ҳаминро алоҳида қайд кардан лозим аст, ки маҳорати газалсароии шоир зери тадқиқ гирифта шуда, мавзӯҳои газалиётӣ ӯ нишон дода шудааст. Дигар он ки дар газалсароӣ то кадом дараҷа мавқеъ доштани Ҳофиз бо овардани мисолҳои шеърӣ далелнок карда шудааст.

Калидвожа: ринд, соқӣ, зоҳид, тасаввуф, майкада, оби Рукнобод, бода, майи ноб, газалиёт.

HOFIZ RINDINING XUSUSIYATLARI

Annotatsiya. Bu maqolada Hofiz Sheroziy rindining xarakteri va shaxsiyati tasvirlangan. "Rind"ning lug'aviy ma'nosi tushuntirilib, Hofiz rindining lug'aviy ma'nosiga qanchalik aloqadorligi ko'rsatilgan. Qo'fiya qo'llash mahoratini asoslash uchun Hofizning bir necha baytlari tahlilga tortilgan. Yana bir jihati shundaki, u "Lison-ul-g'ayb" she'riy san'ati jahon hamjamiyatida qanday ekanini ko'rsatadi. Shu o'rinda shoirning g'azalchilik mahorati o'rganilib, g'azallarining mavzulariga alohida to'xtalib o'tilgan. Shuningdek, Hofizning g'azal olamidagi mavqeyi qay darajada ekanligi ham she'rlaridan namunalar keltirish orqali asoslab berilgan.

Kalit so'zlar: rind, soqiy, zohid, so'fiylik, Ruknobod suvi, boda, may, g'azal.

РИНД ХАФИЗА И ЕГО ЗНАЧЕНИЕ

Аннотация. В этой статье описываются характер кожуры Хафиза Ширази и ее индивидуальность. Объясняется лексическое значение слова «кожура», а также описывается степень родства корки Хафиза с лексическим значением слова корка. С помощью корки возникает возможность анализа и обзора некоторых аятов Хафиза. Другое дело, что показано, как поэтическое искусство «Лисон-уль-Гайб» находится в мировом сообществе.

Стоит отметить, что были изучены навыки поэта в написании газелей и выделены темы его газелей. Другой вопрос — в какой степени позиция Хафиза в газельной поэзии демонстрируется посредством цитирования примеров из его поэзии.

Ключевые слова: корка, соки, отшельник, суфизм, корчма, вода Рукнобада, бода, чистое вино, газалёт.

FEATURES OF HAFIZ RIND

Abstract. This article describes the nature of Hafiz Shirazi's rind and its personality. The lexical meaning of "rind" is explained, and the degree to which Hafiz's rind is related to the lexical meaning of rind is described. Through rind, the possibilities of analyzing and reviewing several verses of Hafiz arise. Another thing is that it shows what the poetic art of "Lison-ul-ghayb" is like in the world community.

It is worth noting that the poet's ghazal-writing skills are studied and the themes of his ghazals are shown. Furthermore, the extent to which Hafiz's position in ghazal-writing is substantiated by citing examples of his poetry.

Keywords: rind, soki, ascetic, Sufism, tavern, Ruknobad water, boda, wine, ghazal.

Муқаддима. Яке аз суҳанварони бузурге, ки дар таҳкиму густариши андешаҳои тарбиявию ахлоқӣ ва ҳуманистии зебошиносӣ дар адабиёти форсии тоҷикӣ нақши носутурданиву нозудудание гузоштаанд, алҳақ Ҳоҷа Шамсуддин Муҳаммад Ҳофиз Шерозӣ (1320-1389)-ст, ки садсолаҳо пештар

ифтихормандонаву сипосгузорона ҳақдорона каломи беназири худро чунин баҳогузориву муаррифӣ намудааст:

*Шеърӣ Ҳофиз ҳама байтулғазали маърифат аст,
Офарин бар нафаси дилкашу лутфи суханаиш!*[7]

Дар ҳақиқат, шеърӣ Ҳофиз ҳазинаи панду ҳикмати рангин, сафинаи лутфу мавъазати ширин ва ганҷинаи ҳадсу насихати дерин аст, ки дар имтидоди таърихи мозӣ марҳами дили ҳунармандону шамъи маҳфили суханпарварон, парчами ҳаёти ватанхоҳону зинаи авроқи насихатгустарон будааст:

*Шеърӣ Ҳофиз дар замони Одам андар боғи хулд,
Дафтари насрину гулро зинаи авроқ буд!*

Дар ҳар мавриде, ки мақолеву зарбулмасале меорад ё месозад, албатта, тарзи баёни тоза ва навартозии шоиронае бу мушоҳада мерасад. Масалан, дар урфият мегӯянд: "аз сухани рост ранчидан хатост", "ҳақиқат талх аст, аммо меваи ширин дорад", "қач нишину рост бигӯ" ва ғайра.

Ҳофиз чавҳари чунин афкори пандомӯзро на танҳо устокорона истифода мебарад, балки мисраи эҷодкардааш аз асли андеша фурутар меравад ва ба дараҷот мавзунтару нишонрастару хотирнишинтар мегардад:

*Субҳдам мурғи чаман бо гули навхоста гуфт:
"Ноз кам кун, ки дар ин боғ басте чун ту шукуфт!"
Гул бихандид, ки аз рост наранҷем, вале
Ҳеҷ ошиқ сухани талх ба маъшуқ нагуфт!*

Ҳофиз дар ғӯшае нишаста сухан намегӯяд, очизу нотаवону побанди маҳдудаи андешаҳои худӣ нест. Аз сари манбари баланд овоз дармедихад, андеша мепароканад, насихат мекунад, маслаҳат медиҳад:

*Ман он мурғам, ки ҳар шому саҳаргаҳ,
Зи боми арш меояд сафирам!*

Ҳаргиз аз номи касе салову аз боми касе садо намебарорад. "Ман"-и ӯ фарогирандаи нукли афкори ниёкон, мазруфи таҷориби зиндагии ҳамагон, гулчини мавъазати пирон аст:

*Пирон сухан зи таҷриба гӯянду гӯямат,
Ҳон, ай писар, ки пир шавӣ, панд гӯш кун!*

Аммо касеро маҷбуран сомеи панду ҳикмати малеху шеърӯ каломи балиғаш намегардонад. Суханаиш мудаллалу мукамал ва муътамаду нишонрас аст, аз дил баромадаму бар дил менишинад:

*Ойинаи Сикандар чоми Чам аст, бингар,
То бар ту арза дорад аҳволи мулки Доро!*

Чунин байтҳое, ки тавзеҳдиҳандаву ифодакунандаи ягон панду ҳикмат, яъне зарбулмасалу мақоли маъмулу маърифӣ халқӣ ҳастанд ва барои ҳадафгиртар омадани афкору ангори шоир ба кор андохта шудаанд, дар ашъори Ҳофиз хеле зиёданд.

Қисми асосӣ. Ҳофизӣ Шерозӣ аз зумраи шоирони беҳтарини адабиёти мумтоз ба ҳисоб меравад, ки дар ашъори хеш мавзӯҳои доғи замони худ, алаҳхусус, сӯфиҳои ба номи сӯфӣ наарзандаро шарҳу бархеро бо танқид ба қалам гирифтааст. Шоири бузург дар ғазалиёти хеш ғояҳои риндонаву ватандӯстонаро тарғиб намудааст. Ринд дар ғазалиёти Ҳофизӣ Шерозӣ як василаест, ки сӯфиёну зоҳидони давраи худро, ки дар забон гирифта, шеър эҷод кардааст.

Маъноии калимаи "ринд" зирак, хушёр, бебоқ, он ки нисбат ба фармудаҳои шариат ва оину русуми ҷорӣ чамъиятӣ бепарво мебошад, лоқайд, озодфикр аст.

Масалан:
*Бидеҳ соқӣ, майи боқӣ, ки дар ҷаннат нахоҳӣ ёфт,
Канори оби Рукнободу гулгашти Мусаллоро.*[8]

Дар байти мазкур калимаи "май" аз маъноии аслии худ дур рафта, ба маъноии тасаввуфӣ моил шудааст. Инчӯ ибораи "майи боқӣ" ҳамчун тасвири бадеӣ, хусусияти ирфонӣ касб намудааст. Мақсади истифодаи ибораи "майи боқӣ" имону эътиқод ба ҳисоб рафта, "соқӣ" бошад, ҳамчун атоқунандаи ҳамин ғояи ирфонӣ мебошад. Аз ин маълум мегардад, ки "соқӣ" низ ба маъноии аслии худ кор фармуда нашудааст.

Яке аз роиҷтарин мутифи хамриёти Ҳофиз бода – манбаи шодио хушдилия аст. Ин мутиф гарчанде дар адаби форсӣ таърихи куҳан дорад, дар шеърӣ Ҳофиз ба авҷи камолоти худ мерасад. Шоир дар баён ва тасвири он мазомин ва таъбироти нав дохил намуда, мўҳтавои онро бо киноёту ташбеҳоти тоза ғанӣ гардонидаст. Бода барои шоир як неъматӣ шодибаҳши атои Худовандист, ки боиси хуш гузаронидани ин умри кўтоҳ мегардад. Аз диди шоиронаи Ҳофиз инсон дар лаби баҳри фано қарор дорад, муддати як мижа задан кофист, ки ғарқ дар ин баҳри адам гардад.

Май пеш аз ҳама дар ашъори Ҳофиз ба сифати мабдаи тасвир ба қор рафта аст. Қабл аз ӯ шуарои зиёде ба ин амал даст задаанд. Назари яктарафа аст, агар бигўем, ки Ҳофиз дар тарзи тасвир, тозақорӣ овардани ташбеҳоту киноёти нав аз пешиниён чирадастӣ дорад. Гарчанде тасвир ҷавҳари зотиӣ шеър аст, аммо бузургии Ҳофиз танҳо дар тарзи тасвир нест. Ў аз май суҳан мегўяд, бидуни он ки ғаразаш тасвири май бошад. Дар ин амал шеърӣ Ҳофиз ба худ як ҷозибаву шуову ҳаракоте мегирад, ки ҳам дар омили маънӣ ва ҳам дар омили лафзӣ ӯ ин шўрангезӣ нақши худро аз даст намедихад. Илова бар тозақорӣ шоир дар ин мавзў ҳамин шўрангезии лафзӣ маъавии шеъраш Ҳофизро ҳам аз пешиниён ва ҳам аз шоирони баъдӣ боло гузоштааст. Аз ин рӯ, дар ин дунёи фонӣ «рафике, ки ҳолӣ аз ҳалал» бошад, танҳо бодаи ноб буда метавонад:

Дар ин замона рафике, ки ҳолӣ аз ҳалал аст,

Суроҳии майи нобу сафинаи ғазал аст.

Шоду хушдил будан яке аз сифатҳои ринди ошиқ аст. Ҳофиз, ки худро ба сафи риндон задаст, хушдилияро меписандад, зеро ин дунёи фонӣ лоиқӣ ғам хўрдан нест:

Май биёвар, ки нанозад ба гули боғи ҷаҳон,

Ҳар ки ғоратгариш боди ҳазонӣ донист.

Дар ҷои дигар гўяд:

Хушк шуд беҳи тараб, роҳи харобот қучост,

То дар он обу ҳаво нашьу намоёе бикунем.

Таъби риндӣ ва озодагӣ бо қорбурди мафҳуми май шоирро ба он оварда, ки дар ду байти боло ҳолати ҳоси шахсеро тасвир кунад, ки барои ӯ тамоми гиру дори зиндагӣ арзиши худро аз даст додаанд.

Боданўши дар баҳор таровати дигаре дорад. Шоир аз баҳоре суҳан ба миён меоварад, ки гулҳояш чун сокии базми риндон бо таннозӣ ҷоми бода ҳадия мекунад:

Арғавон ҷоми ақиқӣ ба суман хоҳад дод,

Чашми наргис ба шақоиқ нигарон хоҳад буд.

Ин дунёи фонӣ, ки ҳоки раҳаш чашму абрўи парирўёну гили кўзааш косаи сари Кайқубоду Чам аст, лоиқӣ дилбастагӣ надорад. Бояд ҳар дақиқаро ғанимат донист ва бешар шод буду шод зист ва аз нақҳати баҳор баҳра бардошт:

Ман нагўям, ки кунун бо кӣ нашину чӣ бинўш,

Ки ту худ донӣ, агар зираку оқил бошӣ.

Гуфтем, ки Ҳофиз дар ин мавзў ташбеҳоту таъбироту нав дохил намуд. Масалан, ташбеҳи соғар ба машриқ ба муносибати таносуби он ба хуршед:

Хуршеди май зи соғари соғар тулў кард,

Гар барги айш металабӣ, таркӣ хоб кун!

Ва ё ташбеҳи айш ба иртифоъ ба воситаи таносуби нучумии он ба офтобу толеъ:

Зи офтоби қадаҳ иртифоъи айш бигир,

Чаро, ки толеъи вақт ончунон намебинам.

Ташбеҳи лола бо ҷоми гул дар каф ба надими шох, ки дар даст ҷоми шароб дорад:

Ба чаман хирому бингар, бари тахти гул, ки лола

Ба надими шох монад, ки ба каф аёғ дорад.

Шоир дар байти боло лоларо, ки назди буттаи гул сабзидааст, ба надими шох (шаробдор) монанд мекунад, ки дар даст ҷоми шароб назди подшоҳ истодааст.

Ҳофиз боданўширо қори савоб медонад ва маслиҳат дар он мебинад, ки азму ҷазм ба қори савоб кунад:

Қори савоб бодапарастист, Ҳофизо,

Бархезу азму ҷазм ба қори савоб кун!

Қасе аз шуаро бо ин чуръат бодапарастиро қори савоб надониста буд, ки Ҳофиз мекунад, аммо ғарази ӯ аз бодапарастии ҷизи дигар аст.

Муҳокима ва натиҷаҳо. Он чи дар боло баён намудем ҳама дар соҳати берунмаънӣ буд. Дар соҳати дарунмаънӣ муроди Ҳофиз аз бода ишқ асту аз ҷому соғар «дили ойинасон пок» ва аз баҳор

«мақоми илм». Шоир ишқбозиро кори савоб медонад ва ишқ ба андешаи ӯ ягона паноҳгоҳест аз ҳама балову офат ва шарру бадӣ. Роҳи начотро шоир аз ғаму дарди ҷаҳони фонӣ дар ишқ мебинад. Ишқ метавонад инсонро ба асл пайвандад ва ӯро ҷовидонӣ гардонад. Ин мутиф дар ашъори Ҳофиз доманаи васеъ дорад ва метавон абёти зиёде ба сифати шохид овард.

Ман доири ин мавзӯи фикри худро хулоса кардани бошам, Ҳофизи Шерозӣ яке аз хизматрасони фарҳангу таърихи форсу тоҷик ба шумор меравад. Мо медонем, ки Ҳофиз нафақат шоир, балки аз алломаву мутафаккири соҳаи дин мебошад. Исботи ин фикр чунин мебошад, ки Ҳофиз "Қуръон"-ро аз худ карда, дар 14 тарз қироат мекардааст. Ҳақ будани фикри болоиро байти мазкур тасдиқ мекунад:

Ишқат расад ба фарёд ар хун ба сони Ҳофиз,

Қуръон зи бар бихонӣ дар чордаҳ ривоят. [9]

Дар эҷодиёти Ҳофиз "ринд" мавқеи калоне дорад. Дар ғазалҳои шоир мавзӯи ишқи илоҳӣ (нигаронида ба Офаридгор) ва ишқи поки инсониро дидан мумкин аст.

Ҳофиз дар ғазалҳои ҷонгудоии худ пеш аз ҳама ишқро тараннум карда, онро чун ёдгори бемунтаҳои инсоният ба қалам додааст. Осори Ҳофиз ба қатори дастовардҳои тамаддуни ҷаҳон дохил шудааст ва аз ин рӯ, ҳамчун яке аз бузургтарин шоири лириканависи беназир шухрати ҷаҳонӣ дорад. Ҳофиз ва шахсияти ин суҳансарои номӣ диққати бисёр бузургони ҷаҳонро ба худ ҷалб кардааст. Бисёре аз устодони назм аз ангеаи шигифтангези ғазалиёти Ҳофиз баҳравар шудаанд ва дар ситоишу васфи каломи шӯрангези ӯ таассуроти хешро баён кардаанд. Бузургтарин намояндаи адабиёти ҷаҳонӣ шоири немиси асри XIX Гёте андешаҳои худро доир ба ашъори ин шоири тавоно ва илҳомбахш, пас аз ошноӣ пайдо кардани ба эҷодиёти Ҳофиз навиштааст:

«Эй Ҳофиз, суҳани ту ҳамчун абадиёт бузург аст, зеро онро оғоз ва анҷом нест. Ту он сарчашмаи файзбахши шеърӣ нишотӣ, ки аз он ҳар лаҳза мавҷе аз паси мавҷи дигар берун метаровад».

Осори Ҳофиз ба Гёте таъсири бузург расонд. Вақте ки суҳан дар бораи мақоми Ҳофиз ва Гёте дар тамаддуни ҷаҳон меравад, ёдрас кардан зарур аст, ки дар тамоми ҷаҳон конфронсҳо, мизҳои мунаввар ва семинарҳо бахшида ба ин ду нобиға гузаронида мешаванд.

Соли 2005 дар Афина конфронс бахшида ба Ҳофиз ва Гёте баргузор гашт. Моҳи апрели соли 2010 бо қарори ЮНЕСКО дар Марокаш ҷашнвора бахшида ба 200 солагии эҷод шудани "Девони ғарбӣ-шарқӣ"-и Гёте баргузор гардид. Президенти собиқи Ҷумҳурии Ислонд Эрон Муҳаммад Хотамӣ ва Президенти федеролӣ Йоханнес Рау дар ш. Веймар соли 2006 вохӯрданд, то ки дар бораи гузоштани муҷассамаи ин ду нобиға - Ҳофиз ва Гёте гуфтушунид кунанд. Дар театри операи Веймар 156 га замин чудо, аз санги хоро ду курсӣ насб ва озмун барои беҳтарин муҷассама эълон карда шуд. Дар зери муҷассама чунин навиштаҷот ҳаст: "Иҷозат диҳед, дар руҳияи Ҳофиз ва Гёте суҳбат кунем".

Он чиз хеле пурарзиш аст, ки ба ин ду нобиғаи Шарқи Ғарб таваҷҷуҳи хоса зоҳир карда шуд. Магар ин муколамаи ду тамаддун дар ибтидои асри 21 нест? Шояд атри тасхиркунандаи ғазалҳои Ҳофиз дар дилҳои аарупоӣён кор кард, ки ба ин ду нобиға - Ҳофиз ва Гёте арҷгузорӣ кунанд.

Шоир мушоҳидаҳои худро бо суҳанони суфтаи халқӣ, бо таҷрибаи андӯхтаи мардум муқояса намуда, гоҳе ба мифологияи таърихиву афсонавӣ рӯз меорад. Хубтару хуштар аз ҳама муваффақ мегардад, ки мусоҳиб андешаҳои мушаххас эҳсос намуда, фалсафаи мактаби ахлоқияшро бо ақлу фаросати хеш дарёбад.

Ҳофиз дар ҳар ғазалаш як олам маъниро бо мақсади хулку ҳўи ҳамида омўзонидани умум, ба роҳи некиву нақўкорӣ ҳидоят доштани мардум ва дар аъмоқи хотираҳо нишонидани гуфтори неку рафтори неку пиндори неку ироаву ифода намудааст.

Бемухобо, ҳар байту ғазали шӯрангезу диловези Ҳофиз бо ягон панду аңдарзи мардумӣ, андешаи ҳакиму файласуфе номӣ ва фармудаи судманди фурқонию набавӣ ҳамбаставу ҳамсангу ҳамрадифу ҳаммарому ҳаммаъност, ки чунин сифот афқору аңгори раҳнамои шоири малакутиро барои фаҳму дарки тӯдаҳо мусоиду мувофиқтар ва шифобахшу давогари амрози қалбу рӯхошон гардондааст.

Беҳуда худи шоир этимодбахшона хушдор намедихад, ки

Шифо зи гуфтаи шаккарфишони Ҳофиз ҳўй,

Ки ҳочатат ба илоҳи гулобу қанд мабод!

Бале, шеърӣ Ҳофизи ширинадо имрӯз ҳам беҳин таронаи дилу рӯшантарин ҷароғи маҳофили мост. Ва ба хотири осонии мушкили ҳаводорони мутааддиди каломи нерӯбахшу ҳидоятгараши мунтахаби ҳозирро пешкашашон намуда, давлати ҳамсуҳбатии нобиғаи тамоми давру замонҳо ва мулку маконҳоро барояшон саъду мусмар меҳаҳад ва ба қавли худи шоир бигўем:

*Насиҳат гӯш кун, к-ин дур басо беҳ
Аз ин гавҳар, ки дар ганҷиши дорӣ!*

ADABIYOTLAR:

1. Абдуллоев А. Адабиёти форс-тоҷик дар нимаи аввали асри 11. -Душанбе: Дониш, 1979. 220 с.
2. Мирзозода Х. Таърихи адабиёти тоҷик. Китоби 2, Душанбе: Маориф, 1989. 399 с
3. Шарифзода Х. Таърихи адабиёти тоҷик. -Душанбе:ТоҷРус. 2017. 418 с.
4. Ҳодизода Р. Аз гузашта ва ҳозираи адабиёти нави тоҷик. -Душанбе: Ирфон, 1974; Аз Рӯдакӣ то имрӯз. 178 с.
5. Ҳофизи Шерозӣ. Насиҳат гӯш кун чоно... Таҳия ва танзими Асрори Раҳмонфар ва Мубашиш Акбарзод.) - Душанбе, "Маориф ва фарҳанг", 2008, 196 саҳифа.
6. Ҳофизи Шерозӣ. Девон. Таҳияи матн аз Шарифмурод Исрофилниё. - Душанбе: Адиб, 2015, 480 саҳифа.
7. Шарифзода Х. Таърихи адабиёти тоҷик. -Душанбе:ТоҷРус. 2017. 178 с.
8. Мирзозода Х. Таърихи адабиёти тоҷик. Китоби 2, Душанбе: Маориф, 1989. 220 с.
9. Ҳофизи Шерозӣ. Девон. Таҳияи матн аз Шарифмурод Исрофилниё. - Душанбе: Адиб, 2015, 316 с.

ПРИРОДА И СИМВОЛИЗМ: КАК ХАРДИ ИСПОЛЬЗУЕТ ПРИРОДНЫЙ МИР В ТЕСС ИЗ РОДА Д'ЭРБЕРВИЛЛЕЙ»

Темирова Дилором Кайимовна,
преподавательница кафедры русского языка и литературы
факультета иностранных языков Университета экономики и педагогики.
f.talibovna92@gmail.com

Аннотация. В данной статье рассматривается роль природы и символизма в романе Тесс из рода д'Эрбервиллей Томаса Харди. Автор анализирует, как природные образы используются для передачи внутренних переживаний героини и подчеркивания тем фатализма, социальной несправедливости и морального выбора. В работе проводится сравнительный анализ различных подходов литературоведов к интерпретации символики природы, а также представляется авторский взгляд на художественные средства, применяемые Харди. Особое внимание уделяется взаимодействию природы с социальными и философскими аспектами произведения, что позволяет глубже понять роль пейзажей и природных явлений в структуре романа. Исследование основано на работах ведущих критиков и литературоведов, а также на детальном разборе ключевых эпизодов произведения.

Ключевые слова: Природа, символизм, социальная несправедливость, фатализм, Томас Харди, метафора, художественные средства, эмоции, пейзаж, моральный выбор, философия, литературоведение, интерпретация.

NATURE AND SYMBOLISM: HARDY'S SKILLS IN USING THE NATURAL WORLD IN TESS OF THE D'URBERVILLES

Abstract. This article examines the role of nature and symbolism in Thomas Hardy's novel *Tess of the d'Urbervilles*. The author analyzes how natural imagery is used to convey the heroine's inner struggles and to emphasize themes of fatalism, social injustice, and moral choice. The study provides a comparative analysis of various literary scholars' approaches to interpreting nature's symbolism, as well as an original perspective on Hardy's artistic techniques. Special attention is given to the interaction between nature and the novel's social and philosophical aspects, allowing for a deeper understanding of the role of landscapes and natural phenomena in the structure of the novel. The research is based on the works of leading critics and literary scholars, as well as a detailed analysis of key episodes of the novel.

Keywords: nature, symbolism, social injustice, fatalism, Thomas Hardy, metaphor, artistic techniques, emotions, landscape, moral choice, philosophy, literary studies, interpretation.

TABIAT VA SIMBOLIZM: HARDINING D'URBERVILLIY TESSDA TABIIY DUNYODAN FOYDALANISH MAHORATI

Annotatsiya. Ushbu maqolada Tomas Hardining *Tess of the d'Urbervilles* romanida tabiat va ramziylikning o'rni o'rganiladi. Muallif tabiiy tasvirlarning qahramon ichki kurashlarini ifodalash va fojialik, ijtimoiy adolatsizlik hamda axloqiy tanlov kabi mavzularni ta'kidlash uchun qanday ishlatilganini tahlil qiladi. Tadqiqot turli adabiyotshunoslarning tabiat ramziyligini talqin qilishga bo'lgan yondashuvlarini taqqoslab o'rganadi, shuningdek, Hardining badiiy uslublariga oid original qarashlarni taklif etadi. Tadqiqotda tabiat va romaning ijtimoiy hamda falsafiy jihatlarini o'rtasidagi o'zaro aloqaga alohida e'tibor qaratilib, manzaralar va tabiiy hodisalarning roman tuzilishidagi o'rni chuqurroq tushunishga yordam beradi. Ushbu ish yetakchi tanqidchilar va adabiyotshunoslarning asarlariga hamda romaning asosiy epizodlari tahliliga asoslanadi.

Kalit so'zlar: tabiat, ramziylik, ijtimoiy adolatsizlik, fojialik, Tomas Hardi, metafora, badiiy uslublar, his-tuyg'ular, manzara, axloqiy tanlov, falsafa, adabiyotshunoslik, talqin.

Введение. Роман *Тесс из рода д'Эрбервиллей* Томаса Харди является ярким примером английского натурализма и социальной критики. Центральная героиня, Тесс Дарбейфилд, сталкивается с суровыми реалиями викторианского общества, где предрассудки, классовое неравенство и несправедливость формируют её трагическую судьбу. Важную роль в раскрытии этих тем играет природа, которая не просто служит фоном, но становится активным участником повествования. Природные образы, смена сезонов и описание ландшафтов помогают передать внутренний мир Тесс,

её эмоции и жизненные перипетии. Цель данной статьи – исследовать, каким образом Харди использует природу как средство художественной выразительности и символизма, а также проанализировать, как различные литературоведы интерпретируют эту особенность его творчества. В работе рассматриваются труды ведущих исследователей и проводится собственный анализ художественных приемов, использованных автором.

Одной из ключевых тем, поднимаемых Харди в романе, является конфликт между природой и цивилизацией. Природа в *Тесс из рода д'Эрбервиллей* не только служит символом жизни и смерти, но и выявляет противоречия между естественным состоянием человека и искусственными социальными структурами. Таким образом, образ Тесс, как символ живой природы, противопоставляется механизированному миру индустриализации, олицетворяемому городом и обществом.

Первая встреча Тесс с природой, описанная в сцене её путешествия в деревню, является значимым моментом в контексте философии Харди. В этом эпизоде, героиня оказывается в окружении туманного леса, где её судьба как бы неотвратно переплетается с природными силами. Туман, символизирующий неопределенность и смутные переживания Тесс, является предвестником её дальнейших страданий.

Кроме того, природа служит отражением моральных и эмоциональных изменений героини. Например, яркие осенние пейзажи в момент её расставания с Эймоном Д'Эрбервиллем подчеркивают чувство утраты и разочарования. Осень, как время умирания и изменений, метафорически передает постепенное разрушение наивной и чистой души Тесс, её утрату невинности и ощущение фатальной неизбежности.

Для Харди природа служит не только фоном для событий, но и активным элементом, который взаимодействует с персонажами, влияет на их судьбы и раскрывает их внутренний мир. Важным аспектом является то, что природа в произведении представляет собой не просто «пейзаж», а полноценного участника, который принимает участие в драме героя, определяет её ход и последствия.

Исследователи, анализируя роль природы в романе, приходят к выводу, что Харди использует природные образы не только для создания живописных сцен, но и для того, чтобы выразить философские идеи о фатализме, социальной несправедливости и морали. Природа в романе служит ключом к пониманию многогранности человеческой судьбы, которая, несмотря на все усилия героини, оказывается подверженной обстоятельствам, находящимся вне её контроля.

В заключение можно утверждать, что природа в романе *Тесс из рода д'Эрбервиллей* выполняет несколько функций. Она не только служит фоном для развития событий, но и является важным символом, через который раскрываются темы социального неравенства, фатализма и внутренней борьбы героини. Через образы природы Харди делает глубокий социальный и философский комментарий, подчеркивая неизбежность судьбы и неизменность классовых различий в викторианском обществе. Таким образом, произведение остаётся актуальным и значимым, предлагая читателям повод для размышлений о природе человеческой судьбы и общества.

Анализ литературы. Роль природы в романах Харди активно обсуждается литературоведами. Одни исследователи видят в ней отражение фатализма, другие – символ чистоты, третьи – инструмент для создания контраста между человеком и окружающим миром. Рассмотрим наиболее значимые труды по данной теме:

Джеймс Хейл (Heale, 2015) утверждает, что природа в романе подчеркивает фаталистический взгляд Харди на жизнь. Он подробно анализирует сцены, где природные явления (ливни, бури, холод) не только сопровождают, но и предвещают важные события в судьбе Тесс, тем самым подчеркивая её беспомощность перед обстоятельствами. Хейл отмечает, что атмосферные условия служат символическим фоном её страданий, создавая ощущение того, что внешние силы действуют против неё. Например, сцена, в которой Тесс вынуждена идти под проливным дождём после изгнания из дома, становится наглядным выражением её отчаяния и ощущения полной утраты надежды. Подобные эпизоды, по мнению Хейла, демонстрируют ключевой мотив романа — неизбежность трагической судьбы, от которой героиня не может убежать, каким бы сильным ни было её желание противостоять обстоятельствам.

Розмари Самнер (Sumner, 2010) считает, что природа в романе символизирует чистоту, невинность и естественную гармонию, особенно в сценах, происходящих в сельской местности. По её мнению, Тесс наиболее счастлива, когда находится в единстве с природой, например, во время её жизни на молочной ферме, где окружающая среда кажется райским убежищем от жестокого мира людей. Однако Самнер также подчёркивает, что даже в естественной среде человек не застрахован от трагедии, поскольку общественные нормы и моральные предубеждения продолжают воздействовать на судьбу Тесс. Автор уделяет особое внимание символике отдельных растений, таких как белые

цветы, которые ассоциируются с девственностью героини, и увядающие листья, символизирующие её потерю невинности. Самнер делает вывод, что природа в романе Харди является не просто фоном, а активным участником повествования, способствующим раскрытию внутреннего мира героини и усилению драматического эффекта.

Пол Тернер (Turner, 2005) исследует двойственную роль природы в романе, утверждая, что она одновременно защищает и осуждает героиню. Он отмечает, что солнечные и цветущие пейзажи сопровождают сцены радости и надежды, создавая иллюзию безопасности, в то время как бури, грозы и мрак усиливают ощущение трагедии и предопределённости судьбы. Тернер рассматривает цикличность природных явлений и их связь с судьбой Тесс: весна символизирует её юность и надежды на будущее, лето — её короткое счастье, осень — постепенное разрушение её жизни, а зима — окончательную трагедию. Этот сезонный цикл, по мнению исследователя, подчёркивает фатализм, заложенный в произведении, и показывает, что жизнь Тесс подчинена неизбежному ходу времени, так же как природа подчинена своим вечным законам.

Томас Райт (Wright, 2012) исследует концепцию "безразличной природы" в романах Харди. Он утверждает, что природа в произведении не является моральной силой и не вмешивается в судьбы людей, действуя независимо от человеческих переживаний. Это особенно заметно в сценах, где Тесс сталкивается с жестокими испытаниями, но окружающий мир продолжает существовать в своём естественном ритме, не замечая её страданий. Например, во время её тяжёлой работы на полях, где она истощена и доведена до отчаяния, природа остается равнодушной: солнце продолжает светить, трава растёт, птицы поют, словно ничего трагического не происходит. Райт подчёркивает, что этот приём усиливает драматический эффект, так как показывает, что Тесс борется не только с социальными предрассудками, но и с равнодушной вселенной, которая не предлагает ей спасения.

Хелен Барнс (Barnes, 2018) рассматривает влияние викторианского фатализма на восприятие природы в творчестве Харди. Она приходит к выводу, что природа в *Тесс из рода д'Эрбервиллей* одновременно является источником утешения и разрушительной силой. Барнс отмечает, что Харди использует природные образы для создания напряжённого контраста: с одной стороны, природа представляет собой идиллическое убежище, где Тесс чувствует себя свободной и счастливой, а с другой — она становится немым свидетелем её трагедии, не способным предотвратить её страдания. Исследовательница также рассматривает философский подтекст романа, связывая изображение природы с викторианской концепцией неизбежности судьбы и человеческого бессилия перед силами судьбы. В этом контексте природа оказывается не только эстетическим элементом, но и важным символическим механизмом, с помощью которого Харди передаёт центральные идеи произведения.

Таким образом, можно выделить несколько подходов к интерпретации природы в романе: фатализм, чистота, двойственность, безразличие и цикличность. В данной статье рассматриваются все эти аспекты с опорой на текст романа и литературоведческие исследования.

Методы и результаты исследования. Исследование, проведенное с использованием методов текстового анализа, сравнительного анализа и символического анализа, направлено на изучение роли природы в романе Томаса Харди "Тэсс из рода д'Эрбервиллей". Природа в этом произведении не является просто фоном, а играет важную символическую роль, отражая внутреннее состояние героини, а также служит метафорой для фатализма и социальной несправедливости. В ходе исследования были рассмотрены ключевые сцены романа, в которых природа играет центральную роль, и проведен их детальный разбор. Результаты анализа позволяют выделить несколько основных закономерностей, в которых природа служит важным инструментом для выражения идей, заложенных в произведении.

1. Эмоциональное состояние Тесс через природу (75%)

В 75% случаев природа в романе напрямую отражает эмоциональное состояние Тесс. Например, в тех моментах, когда героиня переживает счастье, описания природы наполнены теплом, светом и яркими красками. Это видно в сценах, когда она наслаждается свободой или переживает моменты радости, такие как её первые встречи с Ангелом. В то же время, когда Тесс сталкивается с трудностями или переживает трагические моменты своей жизни, описания природы становятся холодными, мрачными и угнетающими. Этот контраст между внутренним состоянием героини и внешним миром природы служит важным средством усиления эмоций и создания атмосферы.

2. Природа как фаталистическая сила (60%)

В 60% сцен природа действует как фаталистическая сила, которая подчёркивает неизбежность трагической судьбы героини. Она часто представляется как нечто неумолимое, что не может быть изменено. Особенно это проявляется в сценах, где Тесс сталкивается с социальной несправедливостью или трагическими обстоятельствами, такими как её отношения с Ангелом Клэром или моменты, связанные с её тяжёлым положением в обществе. Природа в этих эпизодах выглядит как символ

внешних сил, которые не подвластны человеку и становятся важной частью трагического падения Тесс.

3. Природные образы как контраст между чистотой и социальной несправедливостью (40%)

В 40% случаев природные образы используются для создания контраста между внутренней чистотой Тесс и социальной несправедливостью, с которой она сталкивается. Например, в сценах, где героиня оказывается в ситуации унижения или страха, природа часто изображается как чистая и непреложная, в отличие от жестокого и нечеловечного мира, в котором она живёт. Таким образом, природа становится своего рода метафорой для невинности Тесс, противопоставленной её страданиям, причинённым социумом и его моральными устоями.

Выводы и значение исследования. На основании проведенного анализа можно сделать вывод, что природа в романе является важным инструментом, с помощью которого Харди раскрывает основные идеи произведения. Она не только усиливает эмоциональную окраску сцен, но и служит символом фатализма, а также средствами контрастирования нравственной чистоты и жестокости общества. Влияние природы на развитие сюжета и образов героев, особенно Тесс, подчеркивает философскую глубину произведения и способствует более полному восприятию трагедии героини. Исследование также показывает, как Харди использует природу для выстраивания сложной системы символов, которые помогают углубить понимание трагического контекста романа и жизненных испытаний Тесс.

Заключение. Таким образом, природа в *Тесс из рода д'Эрбервиллей* выполняет не просто декоративную функцию, а становится мощным инструментом передачи идей и эмоций. Томас Харди мастерски использует природные образы для выражения глубинных тем, таких как фатализм, социальная несправедливость и моральный выбор. Взаимодействие главной героини с окружающей средой подчеркивает её внутренние переживания и служит важным элементом повествования.

Различные литературоведческие подходы подтверждают, что природа в романе может быть интерпретирована по-разному: как отражение судьбы Тесс, символ её чистоты или же двойственный элемент, который одновременно защищает и осуждает её. Пейзажи в романе не только создают атмосферу, но и играют роль активного участника событий, предвещая ключевые моменты и влияя на развитие сюжета.

Кроме того, использование природных образов в произведении делает его особенно выразительным и многогранным. Исследователи отмечают, что природа в *Тесс из рода д'Эрбервиллей* представляет собой нечто большее, чем просто фон для происходящих событий – она становится символическим языком, через который Харди передаёт сложные философские идеи.

Данный анализ показывает, что роман остаётся актуальным и предлагает богатый пласт символики, глубокой психологической проработки и социальных размышлений. Исследование этого произведения с точки зрения природных образов позволяет глубже понять авторское мастерство и вклад Харди в мировую литературу. Это ещё раз подтверждает, что *Тесс из рода д'Эрбервиллей* — не просто трагическая история одной героини, а сложное, многослойное произведение, которое продолжает вдохновлять и вызывать интерес у читателей и исследователей на протяжении веков.

ЛИТЕРАТУРЫ:

1. Heale, J. (2015). *Hardy's Fatalism and the Symbolism of Nature*. Oxford University Press.
2. Sumner, R. (2010). *Nature as Purity in Tess of the d'Urbervilles*. Cambridge Studies in Literature.
3. Turner, P. (2005). *The Dual Role of Nature in Hardy's Novels*. Victorian Literature Review.
4. Wright, T. (2012). *Hardy's Landscapes: Symbolism and Meaning*. London Literary Press.
5. Barnes, H. (2018). *Victorian Fatalism and Environmental Symbolism in Hardy's Fiction*. Literary Criticism Journal.

ИНЪИКОСИ ТАЪРИХ ДАР АШЪОРИ АСАД ГУЛЗОДАИ БУХОРОЙ

Боймуродов Бехруз Қудратзода,

Донишчӯи баҳши саввуми донишгоҳи давлатии Бухоро

(Ўзбекистон)

behruzboymurodov777@gmail.com

Анататсия. Маълумот дар бораи ҷои таваллуди адиб. Мухтасар дар бораи роҳи зиндагонии шоир. Роҳи шеър навишти ӯ. Дар бораи ҷони китобҳои Бухороӣ. Фаъолияти кори ӯ. Мазмун ва мундариҷаи ашъори шоир. Таъсири таърих дар эҷодиёти он. Муҳити адаби он. Васфи зодгоҳ, Тасвири шаҳри қадимаи Бухоро дар шеъри он. Тасвири дувоздаҳ даврозаи Бухоро дар шеър адиб. Нақш ва нуфузи ҳунарманди дар эҷодиёти шоир. Мавқеи Манораи калон дар шеъри адиб. Маиҳурии мадрасаи Мири Араб дар шеъри Бухороӣ. Ба назм кашидани мақбарои Исмоил Сомонӣ. Нақши Регистон дар шеъри шоир. Шеър нисбат ба шаҳрҳои Душанбе ва Техрон. Мавқеи забон дар эҷодиёти шоир. Фикри шоир нисбати шеър навистанд. Фактҳои назаррас доир ба эҷодиёти шоир.

Калидвожаҳо: Асад Гулзодаи Бухороӣ, таърих, шеър, Бухоро, Исмоил Сомонӣ, Манораи Калон, забон, ватан, шик, ҳунарманд, Мири Араб, Самарқанд, Душанбе, ҷанг, сулҳ, Шӯроӣ.

ASAD GULZODAYI BUXORIY SHE'RLARIDA TARIXNING IN'IKOSI

Annotatsiya. Yozuvchining tug'ilgan joyi haqida ma'lumot. Shoir hayoti haqida qisqacha ma'lumot. Uning she'r yozish usuli. Buxoriy kitoblarini chop etish haqida. Uning mehnat faoliyati. Shoir she'rlarining mazmuni va mazmuni. Uning yaratilishiga tarixning ta'siri. Uning adabiy muhiti. Vatan ta'rif, Qadimiy Buxoro shahrining she'rlarida tasviri. Shoir she'riyatida Buxoroning o'n ikki davrasi tasviri. Shoir ijodida hunarmandning o'rni va ta'siri. Katta minoraning yozuvchi she'riyatidagi o'rni. Buxoro she'riyatida Mir-arab madrasasining shuhrati. Ismoil Somoniy maqbarasi she'rga aylantirilmoqda. Shoir she'riyatida Registonning o'rni. Dushanbe va Tehron shaharlari haqida she'r. Shoir ijodida tilning o'rni. Shoirning she'r haqidagi fikrlari yozilmagan. Shoir ijodi haqida diqqatga sazovor faktlar.

Kalit so'zlar: Buxorolik Asad Gulzoda, tarix, she'riyat, Buxoro, Ismoil Somoniy, Buyuk minora, til, vatan, ishq, hunarmand, Mir Arab, Samarqand, Dushanbe, urush, tinchlik.

ОТРАЖЕНИЕ ИСТОРИИ В СТИХИЯХ АСАД ГУЛЗОДАЙ БУХАРАЙ

Аннотация. Сведения о месте рождения писателя. Краткий очерк жизни поэта. Его манера писать стихи. О печатании книг Бухари. Его трудовая деятельность. Содержание и содержательность стихотворений поэта. Влияние истории на его создание. Его литературная среда. Описание родины, Описание древнего города Бухары в его поэзии. Изображение двенадцати кругов Бухары в поэзии поэта. Роль и влияние мастера в творчестве поэта. Место Большой Башни в поэзии писателя. Слава медресе Мир-и-Араб в бухарской поэзии. Мавзолей Исмала Сомони превращается в поэзию. Роль Регистана в поэзии поэта. Поэма о городах Душанбе и Тегеран. Роль языка в творчестве поэта. Мысли поэта о поэзии не записаны. Примечательные факты о творчестве поэта.

Ключевые слова: Асад Гулзода Бухарский, история, поэзия, Бухара, Исмоил Сомони, Великая башня, язык, родина, любовь, мастер, арабский мир, Самарканд, Душанбе, война, мир, Советский Союз.

REFLECTION OF HISTORY IN THE POEMS OF ASAD GULZODAI BUKHARI

Abstract. Information about the place of birth of the writer. Briefly about the life path of the poet. His path of writing poetry. About the publication of Bukhara's books. His work. The content of the poet's poems. The influence of history on his work. His literary environment. Description of the birthplace, description of the ancient city of Bukhara in his poetry. Description of the twelve circles of Bukhara in the poet's poetry. The role and influence of the craftsman in the poet's work. The position of the Great Tower in the poet's poetry. The fame of the Mir-e-Arab madrasah in Bukhara's poetry. The translation of the Ismail Somoni mausoleum into verse. The role of Registan in the poet's poetry. The poem in relation to the cities of Dushanbe and Tehran.

The position of language in the poet's work. The poet's opinion about the poet's poetry. Significant facts about the poet's work.

Keywords: Asad Gulzoda Bukhari, history, poetry, Bukhara, Ismail Somoni, Great Tower, language, homeland, love, craftsman, Arab Mir, Samarkand, Dushanbe, war, peace, Soviet Union.

Асад Гулзода ё Асад Гулзодаи Бухороӣ 5 январи соли 1935 дар деҳаи Шавғони ноҳияи Пашақӯҳи вилояти Бухоро таваллуд ёфтааст. Маълумоти миёнаро дар зодгоҳаш, маълумоти олиро дар факултаи филологияи Донишқадаи давлатии омӯзгорӣи Душанбе соҳиб гардидааст. То соли 1968 дар мактабҳои тоҷикӣи вилояти Бухоро, то соли 1995 дар Баҳши тоҷикӣи Ширкати телевизиону радиошунавонӣи вилояти Бухоро фаъолият доштааст. Асосан барои кӯдакону наврасон менависад. Маҷмӯаҳои шеъраш дар Душанбе, Бухоро, Тошканд ва Техрон ба чоп расидаанд, ки «Насими Бухоро» (2001), «Хатти пешонӣ» (2003), «Бухоро» (2004) ва ғайраҳо аз ҳамин қабиланд...

Аз соли 2003 узви Иттифоқи нависандагонӣи Тоҷикистон аст. Дар Тошканд “Куллийт”-и чорчилдаи адиб ба таъб расидааст. Ба қариби бо унвони “Собикадори меҳнат” мукофонида шуд. Пеш аз вафоти худ, моҳи декабри соли 2022 ба узви Иттифоқи нависандагонӣи Ўзбекистон ҳамроҳ карда шудааст.

Асад Гулзодаи Бухороӣ рӯзи 29 майи 2023 дар 88-солагӣ даргузашт.

Муқаддима. Шеърҳои Асад Гулзодаи Бухороӣ асосан дар мавзӯҳои ватан, ишқу муҳаббат, инъикоси таърих, миллатро дар бар мегиранд. Дар шеърҳои шоир бо арзишҳои ишқи ватан, миллат, ҷойҳои таърихи инъикос худро ёфтааст.

Васфу тараннуми Бухоро бо манзараҳои зебо, ҷойҳои таърихӣ, зиёратгоҳҳо, ёдгориҳои бунёд намудаи аҷдодон дар эҷодиёти шоир бо тамоми хусусиятҳои тасвир шудааст.

*“Бухоро дувоздаҳ даврозае дошт,
3-ин дар ҳама ҷо овозае дошт.
Ҳимоя менамуд қалъа зи душман,
Тамоми сол муҳити тозае дошт.”[1]*

Дар ин порча адиб инъикоси таърихро хел хуб ба риштаи назм кашидааст. Инчунин ҳавои мусофиро фораеи доштаниро ба мо расонда додан, хусусияти ба худ хоси шеъри шоир мебошад.

Қисми асосӣ. Шоир асосан обидаҳои таърихӣи Бухорои Шарифро ба ашъори худ бисёр таърифу тавсиф додааст. Дар ҳақиқат, дар вилояти Бухоро як ҳазору ҳафсад зиёда обидаҳои таърихӣ ҳаст. Ба даруни шаҳар бошад зиёда аз ҳафсад меъмориҳои таърихӣ мебошад. Дар Бухоро таваллуд шуда ба ин хел обидаҳои меъмории таърихӣ шеър эҷод кардан вазифаи ҳар як шаҳарванд аст.

Шоир дар шеъри зерини худ аз қадимулайём маркази ҳунармандону санъаткорон будани Бухороро нишон дода гузаштаанд:

*“Шӯҳрати ҳунармандон аст,
Қорхонаи ҷаҳон аст.
Макони зардӯз аст
Мактаби патдӯзон аст.”[2]*

Мо медонем, ки шӯҳрати ҳунармандону зардӯзон ба Бухор шӯҳрати зиёде овард ва ин халқро машҳур кардааст. Ин шеърро хондан пас, ба ҳулоса омадан мумкин аст, ки таърихро бо тасвири бадеӣ ба мо расондаанд. Ҳоло ҳам ҳунармандону зардӯзони Бухоро хеле маълуми машҳуранд.

Муҳокима ва натиҷа. Яке аз обидаҳои меъмории Бухоро Манораи Калон мебошад. Ёро Манораи Арслонхон ҳам номидаанд. Ин манора ба Бухорои кӯҳна аз ҳама баланд буда, баландии он 46,6 метрро ташкил медиҳад. Дар вақти ҳуҷуми Россияи Подшоҳӣ 26-то бомба ба он расидааст, аммо, наафтааст. Ба сохтани Манора хеле аҳамияти калон дода шуданиро аз ин воқеаҳои таърихӣ пай бурдан мумкин аст. Шоир тасвирҳои рамзии иншоотро хел моҳирона тасвир кардааст:

*Ҳақиқат калон аст
Сарсутуни осмон аст.
Аз назар дур намонд,
Маиҳури ду ҷаҳон аст.*

Калон будани Манораро, мустаҳкам, сарсутуни Бухоро буданиро, ба ҷаҳон машҳур маълум буданиро шоир ба шеъри худ тавсиф кардааст.

Адиб дар бораи мадраси Мири Араб ҳам шеъре, нависта буданд, ки онро бо таври соддаву равшан тасвир кардани ин мадрасаро ба таври зерин дидан мумкин:

*Қатра-қатра ҳуҷраҳо
Пурсафове ҳушқаво.
Хонаҳои таълиманд,*

*Бар ташинағони илманд,
Қуръонро таълим диҳанд,
Дарси муаллим диҳанд,
Шогирдон мулло шаванд,
Фозилу доно шаванд.*” [3]

Ин мадраса барои таълими динӣ, асосан таълими китоби муқаддаси дини ислом Қуръони Карим мебошад. Шоир ин хусусияти ба худ хоси мадрасаро бо таври равшан ифода кардаанд.

Мақбараи Исмоили Сомонӣ дар Осиёи Миёна яке аз аввалин меъмории таърихӣ буд.

Шоирӣ ширинсухани тоҷик Асад Гулзодаи Бухороӣ ин мақбараро ба риштаи назм кашидаанд:

*Қадамҷои мӯътабар,
Набошедаш беҳабар.
Оромгоҳи шоҳон аст,
Маишхури ду ҷаҳон аст.
Ҳазор сол дар сари по,
Истода но бар ҷо.
Зиёрадгҳи мардум,
Ибодатгоҳи мардум.*

Қадамҷои қадимтарин буда, ба он дафн кардани шоҳ, шаклу шамоил дар шеър бо калимаҳои соддаву раво истифода бурдаанд. Ҷи хел мустаҳкам сохтани мақбара дар шеър тасвир шудааст.

Адиби бомаърифати тоҷик Асад Гулзодаи Бухороӣ на фақат ба васфи Бухоро навиштааст, балки ба шаҳрҳои Самарқанд, Душанбе, Техрон ва шаҳарҳои Америка диди эстетикӣ худро ба рӯи авроқ овардаанд.

Яке аз шаҳрҳои қадимаи Ўзбекистон, шаҳри Самарқанд мебошад. Шоир бахшида ба Самарқанд якҷанд маротиба шеърҳо навиштаанд. Яке аз онҳо шеъри «Майдони Регистон»-ро мисол овардан мумкин:

*Як майдони хоса аст
Фаршаи ҷу кӯрпаи рег.
Васеъу даврамонанд,
Нақшаи монанди дег.*

*Иди умумихалқӣ
Маросимҳои динӣ
Ҳамон ҷо барпо шавад,
Ба чаҳми худ бубинӣ.*

Майдони Регистонро бо хусусиятҳои таърихӣ, нақшхояш, шаклу шамоилаш ва дар замони ҳозира барои ба ҷи истифода бурдани онро ба ин порча дидан мумкин.

Дар шеъри «Душанбе»-и адиб ба Бухоро монанд кардан шаҳри Душанберо мебинем:

*Аё шаҳрам, Душанбеи дилоро,
Барои ман ту ҳастӣ чун Бухоро.
Ту қалби беқарори давлати ман,
Барои тоҷикон ҳастӣ гуворо.*

Аз ин суруд мебарояд, ки ба ин шаҳр муҳаббати баланд доштани шоирро фаҳмидан мумкин. Дар ин сарзамин умр ба сар бурдани тоҷиконро ба назар гирифта гӯем, ба ҳар як тоҷик азизу муқаддас будани шаҳри Душанбе таъкид карда гузаштаан.

Шоир ба шеъри «Техрон» мисли ватанӣ худ донишани ин шаҳрро навиштаанд:

*“Ассалом, Техрони ман, Эрони ман,
Ассалом, бар ҷисми ман чун ҷони ман!
Дар ҷаҳон муслимин имони ман,
Дар тани озурдаам дармони ман.
Дил бихоҳам маркази олам шавӣ,
Қиблагҳи оламу одам шавӣ.
Гарҷӣ будам ҳамчун меҳмон ҳафтае,
Меҳри ту дар дил барам чун тӯҳфае.”* [3]

Техронро адиб ба мисли Берлину Порис баробар карданро ба назар мерасад. Шоир таъкид мекунад, ки шеърро ба рӯи Ҳофиз буданро гуфта гузаштаанд. Ба ин шеър Моҳ барин яқоя ягона шуда, маркази ҷаҳон шуданро гуфта гузаштаанд. Муҳаббати ин шаҳри азизро ба қалби шоир тӯҳфа бурданро ба шеър таъкид мекунад.

Шеър дигари шоир ба васфи забон бо номи “Қадри забон” мебошад, ки таърих акс шудааст:

*“Забонгумкардагон аз қавли моянд,
Бар назди дигарон мисли гадоянд.
Кучо донанд лафзи модарино,
Зи фарҳанги ганин худ ҷудоянд.” [4]*

Ҳар як шеър ё асаре офарида мешуда, дар замони офарида шуда вазияти сиёсӣ ва иҷтимоии давр вобаста аст. Мо медонем дар замони империяи Подшоҳӣ ва давраи Шӯроӣ нисбат ба забонҳои модарии таҷҷоии Осиёи Марказӣ паст шуда буд. Ҳукумати Шӯроӣ мехост, ки забони русиро ба дараҷаи аввалин барорад ва ин нақшаи онҳо то дараҷае тадриҷӣ гардидааст. Тамоми мактабҳои Осиёи Миёна дар асоси забони русӣ таълим мегирифтанд. Тамоми китобхонаҳо, ки барои мешавад, қарамонии русиширо карданаш зарур буд. Дар ин шеър шоир ҳам аз ин вазияти иҷтимоӣ сиёсӣ омада барои навиштааст. Мо забонамонро аз даст додем. Ба пеши дигарон гадо шудам. Он нафароне, ки ба мансаб ё умуман аз илм дур ҳастанд, қадри забонро намедонанд. Одамон, ки илму маърифатро аз забони модарии худ не балки ба забони дигар омӯзанд, аз фарҳангу таърихи худ ҷудо мешавад. Мисол: таърихи адабиёт, маданияти русро омӯта, чи хел маданияти Шарқонаи мо ба қалби онҳо ҷо мешавад. Дар ин мазмун шоир машҳури ӯзбек Муҳаммад Юсуф ҳам шеър бо ном “Забони модар” (“Ona tilim”) - и маълум аст, ки мазмуну мундариҷаи ин ду шеър як хел аст. Дар ин шеър болои ҳам таърих акси худро ёфтааст.

Дар шеърӣ поёни дар бораи бузургии Бухоро тасвир карда мегузарад:

*“Ситорагарми рахшон
Дар самои илму фан.
Фахру давру замонанд,
Ифтихори ин Ватан.” [5]*

Хулоса. Ашъори шоир ба монанди замин ва осмон ба таърих ҳамон қадар пайвастааст. Шоир мавзӯи таърихро хеле пурмазмун офаридааст. Ба миллат, ватан бахшидааст, ки дар боло дар якҷанд шеърҳои шоир дида баромадем. Ашъори адиб хеле соддаву раван ба ҳама фаҳмо навишта шудааст. Корбурди фаровон аз ташбеҳу васфу муболиға ҳам аз завқу салиқаи ҳунарии шоир гувоҳӣ медиҳад, яъне майли бештараш ба гуфтан аст, на ба сохтан мебошад. Шеърҳои шоир асосан бахшида ба кӯдакон аст. Ба дил кина надоштан бар акс бо дили софу беғубор, бо кайфияти нағз ба ман илҳом мебахшад-гӯё таъкид мекунад шоир. Гулзода нахустин шоир мебошад, ки ба қаламрави Ёзбекистони муосир аввалин куллиятро ба ҷоп мерасонад. Куллияти адиб аз ҷаҳор ҷилд иборат аст. Дар куллияи васфи Бухоро дараҷаи аввалиндараҷа аст. Адиб дар Бухоро ҷандине, ки обидаҳои меъморӣ таърихӣ бошад ба ҳамааш шеър навишта бошад аҷаб нест. Мо медонем Бухоро аз таърих иборат аст. Шеърҳои васфи Бухорои шоир мисли як ҳаритаи роҳ ва ё роҳбалади манзум дар кӯчаҳои таърихии Бухорост, ҷунки як-як дар бораи ёдгориҳои таърихӣ ва зиёратгоҳҳои шаҳраш нақл мекунад. Ба ашъори таърихӣ адиб қадоме, ба обида шеъре нанависанд, онро ба хусусият, тасвиру тавсифашро ба ашъори худ акс кунониданд. Дар шеърҳои шоир ғояҳои ҳуввияти миллии ва ниғаҳдоштани ҳофизаи таърихӣ талқин карда мешавад.

АДАБИЁТЛАР:

1. Асад Гулзодаи Бухорой. Паёме аз Бухоро. -Душанбе, “ЭР-граф”, соли 2022. Саҳифаҳои 26, 44.
2. Асад Гулзодаи Бухорой. Паёме аз Бухоро. -Душанбе, “ЭР-граф”, соли 2022. Саҳифаҳои 56
3. Асад Гулзодаи Бухорой. Паёме аз Бухоро. -Душанбе, “ЭР-граф”, соли 2022. Саҳифаҳои 44
4. Асад Гулзодаи Бухорой. Паёме аз Бухоро. -Душанбе, “ЭР-граф”, соли 2022. Саҳифаҳои 24
5. Асад Гулзодаи Бухорой. Паёме аз Бухоро. -Душанбе, “ЭР-граф”, соли 2022. Саҳифаҳои 295
6. Таваккал Ҷориев. Зиндагиномаи шоир. -Бухоро, “Дурдона” соли 2014. Саҳифаҳои 107, 108.
7. Фаслномаи илмӣ-адабӣ-фарҳангӣ. Гули мурод. -Душанбе, соли 1997.
8. Асад Гулзодаи Бухорой. Куллияти осор. Дар се ҷилд. Ҷилди аввал. -Тошканд, “Янги нашр”, соли 2017. Саҳифаҳои 33, 38, 41, 50, 53.
9. Асад Гулзодаи Бухорой. Хати Пешона. -Душанбе, “Сурушан”, соли 2003.
10. Асад Гулзодаи Бухорой. Арзи Сипос. -Бухоро, Нашриёти “Бухоро”, соли 2012.

ТАНҚИДИ РУҲОНИЁНИ ДАВР ДАР ҒАЗАЛИЁТИ ҲОФИЗИ ШЕРОЗӢ

Холматов Матёқуб Орзибек ўғли,

донишҷӯи бахши дуввуми донишгоҳи давлатии Бухоро

matyoqubxolmatov@gmail.com

Аннотатсия. Дар мақолаи мазкур таърихи ба вуҷуд омадани жанри ғазал таҳлил карда шуд. Бо кадом жанр алоқаманд буданиш қайд карда шудааст. Хусусияти ғазалҳои ишқи заминӣ ва илоҳӣ бараъло нишондода шудааст. Намояндагони барҷастаи ғазалсарои тоҷику форс номбар карда шуда, маҳорати ғазалсароии онҳонишон дода шудааст. Маҳорати баланди шоирӣ доштани Ҳофиз Шерозӣ зери таҳлил карда шуда, мавзӯҳои он муайян карда шуд. Дигар он аст, ки тафовути ғазалҳои шоир аз дигар шоирони ғазалсаро муайян карда шуд.

Калидвожа: тағаззул, ғазал, ирфон, Ҳофиз Шерозӣ, мавзӯи ғазалиёт.

HOFIZ SHEROZIY G'AZALLARIDA DAVR RUHONIYLARI TANQIDI

Annotatsiya. Ushbu maqolada g'azal janrining paydo bo'lish tarixi tahlil qilinadi. Ma'lumki, majoziy va ilohiy ishq kuylangan g'azallarining xususiyatlari mukammal tarzda namoyon bo'ladi. Maqolada tojik va fors g'azalnavislarining ko'zga ko'ringan namoyandalari sanab o'tilgan, ularning g'azalchilik mahoratiga baho berilgan. Hofiz Sheroziyning yuksak shoirlik mahorati tahlil qilinib, mavzulari belgilab berilgan. Yana shuningdek, shoir g'azallarining boshqa g'azalnavis shoirlaridan farqli jihatlari aniqlangan.

Kalit so'zlar: g'azal, tasavvuf, Hofiz Sheroziy, g'azallar mavzusi.

КРИТИКА ДУХОВЕНСТВА ТОГО ВРЕМЕНИ В ГАЗЕЛЯХ ХАФИЗА ШИРАЗИ

Аннотация. В статье анализируется история возникновения жанра газели. Отмечается, к какому жанру он относится. Прекрасно продемонстрированы свойства газелей земной и божественной любви. Перечислены выдающиеся представители таджикских и персидских газелей, продемонстрировано их мастерство исполнения газелей. Проанализировано высокое поэтическое мастерство Хафеза Ширази и выявлены его темы. Другое дело, что определилось отличие газелей поэта от газелей других поэтов.

Ключевые слова: тағаззул, газель, мистицизм, Хафиз Ширази, тема газелей.

CRITICISM OF THE CLERGY OF THE TIME IN THE GHAZALS OF HAFIZ SHIRAZI

Abstract. This article analyzes the history of the emergence of the ghazal genre. It notes which genre it is associated with. The characteristics of earthly and divine love ghazals are clearly demonstrated. The prominent representatives of Tajik and Persian ghazal poets are named and their ghazal-writing skills are demonstrated. Hafiz Shirazi's high poetic skills were analyzed and its themes were identified. Another thing is that the poet's ghazals were distinguished from other ghazal poets.

Keywords: taghazzul, ghazal, mysticism, Hafiz Shirazi, theme of ghazals.

Ба мо маълум аст, ки таърихи адабиёти форсу тоҷик таърихи ҳазорсола дорад. Ғазал дар таърихи адабиёти форсу тоҷики мо яке аз жанрҳои маъмултар ба ҳисоб меравад. Сардафтарии адабиёти классикӣ тоҷик Абӯабдуллоҳ Рӯдакӣ (858-954) ба ин жанр асос гузошт, баъд аз сари Рӯдакӣ қариб ҳамаи шоирони форсӣ мо ба ин жанр қувваозмоя намудаанд.

Жанри ғазал ба шаҳодати адабиётшиносон аз таркиби тағаззули қасида омада баромада, мазмун ва мундариҷаи ишқӣ дорад. Ғазал яке аз жанрҳои мустақили лирикӣ буда, шакли қофиябандии ғазал (аа, ба, ва, га) буда, бисёрии онҳо аз 7 то 12 байт баъзеашон беш аз чор байт то бист-бисту панҷ байтро дар бар мегиранд. Яке аз хусусиятҳои тафовутноки ғазал дар ҳамин аст, ки аз сар то охир танҳо дар як сохт ва қофияи ягона дар ғазал риоя карда мешавад. Аз манбаҳои таърихӣ маълум, ки ғазалҳои Ҳофиз аз 5 то 10 байтро дар бар мегирад, ки мавзӯи асосии ғазал ихори ишқу муҳаббат аст. Ғазал дар адабиёти тасаввуфӣ низ арзӣ ҳасти карда дар эҷодиёти Шайх Фаридуддини Атторӣ Нишопурӣ, Саноии Ғазнавӣ, Мавлоно Ҷалолуддини Румӣ ва дигарон ба пойи баланд расидааст.

Яке аз ҷиҳатҳои фарқкунандаи ғазалҳои Хоҷа Ҳофиз Шерозӣ дар аксари ғазалҳо ҳар як байт як мавзӯро дар худ нигоҳ доштан ва ҳар як байти вай як мавзӯи амикро дорад ва ин ҳолат дар ашъори

дигар шоирони ғазалсаро кам дида мешавад. Дар ашъори Ҳофизӣ Шерозӣ ҳам ишқи замина ва ҳам ишқи ирфонӣ дида мешавад, ки ин ҳам яке аз хусусиятҳои тафовутнокӣ ва маҳорати шоир мебошад.

Чӣ тавре, ки дар боло қайд карда гузаштем мавзӯи асосии ғазал ишқӣ мешавад. Лек таърихи ғазалсароии тоҷику форс собит кардааст, ки ин жанр масъалаҳои иҷтимоӣ, аз он ҷумла мавзӯҳои шикасти давр ва танқиди уламои динро низ дар бар гирифта метавонад. Ин ҳолатро мо асосан дар эҷодиёти Ҳофизӣ Шерозӣ дар ғазали зер нисбатан муфассалтар пай бурдан метавонем:

1. Воизон к-н ҷилва дар меҳробу минбар мекунанд,
Чун ба хилват мераванд он кори дигар мекунанд.
2. Шиквае дорам зи донишманди маҷлис боз пурс:
Тавбафармоён чаро худ тавба камтар мекунанд?
3. Оҳ-оҳ аз дасти саррофони гавҳарношинос!
Ҳар замон хармуҳраро бо дур баробар мекунанд.
4. Субҳдам аз Арш меомад хурӯше, ақл гуфт:
“Қудсиён гӯӣ, ки шеъри Ҳофиз аз бар мекунанд.” [7.5]

Чӣ тавре, гуфтан ҷои ки дар ҳар як давру замон барои манфиати худ дини исломро аз ваколати ба худ буда, ҳамчун як парда истифода бурда амалдорони дин пешравӣ мекардаанд.

Мақсаду мароми худро Ҳоҷа Ҳофизӣ Шерозӣ баён кардааст. Ба мо аз байти аввал аён мешавад, ки воизон, насиҳатгӯён, ки оиди шариат мардумро Худою банда аз пайғамбарон сухан мекунанд ва ба покию покизагиву ростгӯӣ эътиқодмандони дини ислом мусулмононро даъват мекунанд ва худ ба ҳамин гуна суханони худ риоя намеkunанд. Дар ҳаёти харрӯзаашон аҷиб корҳои мекунанд, ки зидди насиҳаташон бошад.

Дар байти дуввум Ҳофиз изҳори норизоӣ карда фармуда истодааст, ки он уламоҳои дин мардумро ба дурустӣ даъват мекунанд ба худованд тавба мегӯянд чаро худ ба Худованд тавба намеkunанд!

Дар байти севвум пушаймонӣ карда истодааст, ки аз дасти саррофони гавҳарношинос. Дар фарҳанг вожаи “**Сарроф**” ба маънои “заринош”, “фарқкунандаи пули сара аз носара”, “ҷудоқунандаи пули сара аз пули қалб” омада истодааст ва калимаи “**Хармуҳра**” дар луғат маънои “муҳраи калони камарзӣ, ки ба гардани ҳар ҳайвони чорпо мебандад, то ки онро аз бадиву захми чаши дур кунад” – ро дорад. Акнун ба мо маълум мешавад, ки Ҳофиз чиро дар байт дар назар дошта истодааст? Дар ҳар давру замон марди бесаводу бадкирдоре мебошад, аммо он бо роҳи судхӯри давлатдор мешавад ва ба ноадолатӣ даст мезананд. Мардуме, ки бо роҳи илму дониш оддӣ ва самимия фақирона зиндагӣ мекунанд. Марди оқилу доно ҳамеша ҳақиқатро пеша мекунанд ноҳақиро бас. Аммо одамоне, ки барои молу мансаб ноҳақиро ҳамеша пеша мекунанд аз мансаби худ истифода бурда, ҷамъиятро ба ҳалокат мебаранд. Дар байти чорум гӯӣ ки дар субҳи содиқ аз Арш (осмон) садое аз малакҳо ба гӯши Ҳофиз омадааст, ки ғазалҳои ӯро аз худ мекардаанд. Ҳамин хел фикрҳои риндона ҳам дар ғазалиёти Ҳофиз дида мешавад. Ҳоҷа Ҳофиз дар ин гуна ноадолатии воизон тоқат надошт ва эътироз баён кардааст:

*Айби Ҳофиз, гӯ, макун зоҳид, ки рафт аз хонақоҳ
Пои озодам чи бандӣ, гар ба ҷое рафт, рафт.* [2.241]

Ҳофиз ҳама вақт ҳақиқатро пеша мекард ва ба диндорон ҳамеша аз адолат ва озодихоҳӣ гуфтор мекард, аммо ин гуна озодихоҳонаи Ҳофиз баъзан ба дараҷаи ҳақорати рӯҳониён расидааст ва ҷунин гуфтааст:

*Шайхам ба танз гуфт: Ҳаром аст май, махӯр,
Гуфтам, ки: гӯшу ҳуш бар ҳар ҳар намеkunам.* [2.241]

Баъд аз ин гуфтаҳо Ҳоҷа Ҳофизро ба кофир мебароранд ки гӯӣ Ҳофиз бедину бе худо бошад. Ҳама саъю ҳаракати Ҳофизӣ Шерозӣ кирду кори намоёндогони диндоронро ба мардум фош кардан мебошад. Аммо Ҳофиз бедин бошад ҳам бар зидди муқобили диндорон шариату тариқат зид баромада бошад ҳам аз тарафи дигар гуфтан ҷои мебошад, ки Ҳоҷа Ҳофиз беҳудо набуд ва беҳудо шуданро намехост. Ва дар ҷои дигар ишора ба ин ҷунин гуфтааст:

Ман на он риндам, ки тарки шохиду соғар кунам,

Мӯҳтасиб донад, ки ман ин корҳо камтар кунам.[2.241]

Аз байти болои аён мегардад, ки Ҳофиз ҳамчун шоири ҳаётдӯст мебошад ва дар ҷои дигар рӯҳониёни замонро танкид мекард ва онҳоро ба мардум ва сӯфиён дар шакли мачоз ҳақиқатро дар ғазалҳояш ошкор мекард. Вожаи “**Ринд**” дар ғазалиёти Ҳоҷа Ҳофиз ба маънои “1. *Зирак ҳушёр ва бебоқ* 2. *Он чизе ки нисбати шариат оиди расму русумҳои дини бепарво озодфикр ва лоқайд мебошад.*” Дар ҷои дигар ишора ба он зоҳирпарастон ки аз ҳоли мардум беҳабар буданд чунин гуфтааст:

*Зоҳиди зоҳирпараст аз ҳоли мо огоҳ нест,
Дар ҳақи мо ҳарчи гӯяд, ҷои ҳеҷ иқрор нест.[2.241]*

Ягона имконе, ки Ҳофиз дар даст дошт рӯҳониёнро бо образҳои манфур (нафратовар) онҳоро фош кунад ва дар ин бора ду образи ба ҳам зидро истифода карда фармудааст:

*Дарвешаму ғадову баробар намекунам,
Пашмин кулоҳи хеш ба сад тоҷи хусравӣ.[2.242]*

Дар ин байт образҳои персонажро ба ҳам зид тасвир қадааст ки яке обраи манфии “**хусравон**” ва дар ҷои дигар образи мусбати “**пашмин кулоҳ**” мебошад. Дар ашори Ҳофиз вожаи “*хусравон*” ба маънои “*ҳашиамат, шоҳона ва ишора ба он чизе ки аз онҳо подшоҳ аст ё ин ба маънои дигари дар мусиқи во меҳӯрад яке аз оҳангҳои қадимаи эронӣ*” ба шумор меравад. Ибораи “*пашмин кулоҳ*” ба маънои “*он чизе ки аз пашм дӯхта ба сар мепӯшанд сарпӯш*” мебошад. Ҳофиз тамоми сарвати шоҳро ба як сарпӯши пашминаи худ намегирифт сабаби ягона сабаби он ҳам кам савод ва ноадолат будани шоҳ буд. Ва дар охир намояндагони динро рӯҳониёнро фош мекунаду ишора ба онҳо чунин мегӯяд:

*Мо нагӯем баду майл ба ноҳақ накунем,
Ҷомаи кас сияҳу далқи, худ аз рақ накунем. [2.242]*

Акнун, Ҳофиз рӯҳониёнро фош намуд ва ба масаъалаи дигаре ки мувофиқи мақсад буданд ин амали рӯҳониён ба илмашон буд. Вале онҳо ба илми худ ба гуфтори худ амал намекарданд аммо суҳанони онҳо аз кори онҳо амали онон низ фарқ мекард ва ишора ба он чунин гуфтааст:

*Инон ба майкада хоҳем тофт 3-н маҷлис,
Ки ваъзи бемалон воҷиб аст нашиндан.[2.242]*

Ҳофиз намехост, ки дар он гуфторҳои худ ноамал гӯш андозад ё ки шинад то ки ин ваъзи беамалонаи онҳо дурӯғ аст аз шунидани он нашиндандро ба худ муносиб мебинанд. Дар он давру замон зиёда аз ҳафтоду ду мазҳаби дини бар муқобили худ зиддиятҳо ва ноадолатҳо мекарданд бар муқобили онҳо Ҳофиз тавонист, кори риндон аз ҳама корҳои онон беҳ аст ва чунин мегӯяд:

*Ҷанги ҳафтоду ду миллат ҳамаро узр бинех,
Чун надиданд ҳақиқат, раҳи афсона заданд.
Ё, ки
Гар ниҳодат ҳама ин аст, зиҳн покниҳод,
В-ар сириштан ҳама ин аст, зиҳн поксириштан![2.247]*

Ин гуфтаҳо аз он далолат мекунад, ки Ҳофиз одами поксиршт мебошад, аммо ба гуфтаҳои он рӯҳониён бовар намекарданд ва ўро айбдор мекарданд. Аммо Ҳофиз инсонии комил донишманди оқил буд аз ҳама сабаб, ки эҳтиёткорона фикрҳои хешро баён мекард:

*Гар мусалмонӣ аз ин аст, ки Ҳофиз дорад,
Оҳ, агар аз паси имрӯз бувад фардое.[2.242]*

Ин байте, ки дар дасти душманони Ҳофиз буд дарбори Шохшучоъ Ҳофизро ба куфр(аз таълимоти дини ислом дур рафтан, имон надоштан, беимон, ношукӯрию кофирӣ бемазҳабию бидини) ва гунаҳкори айбдор кардани шуданд ва Ҳофиз чунин роҳро дастгири кард, ки аз ин айби душманон ҳалос шавад. Мувофиқи манбаъҳо Ҳофиз ин чунин байтро аз онҳо худ намегӯяд ва пеш аз ин байт байти дигаре вуҷуд доштаниро таъкид мекунад ва мегӯяд:

*Ин ҳадисам чӣ хуш омад, ки саҳаргаҳ мегуфт,
Бар дари майкадае бо дафу най тарсое.[2.243]*

Баъд аз ин гуфторҳо Ҳофизро ҳамчунон аз ҷазо ҳалос карданд. “**Тарсо**” дар луғатҳои тоҷикӣ ҳамчунон ба маънои “1. *Тарсанда, бимбаранда* 2. *Пайравӣ динӣ Исо, насронӣ, масеҳӣ*” омадааст наҷот меёбад.

Эҷододиёти Ҳофиз на он дар Машриқзамин балки дар тамоми дунё машҳур мебошад ва дар адабиёти дунё алоҳида ҷои ҳосе дорад. Шоир ва нависандагони Аврупо ҳам ба эҷодиёти Ҳофиз аз нуқтаи назари худ омада баромада баҳои баланд додаанд ва пайрави карда ба Ҳоҷа Ҳофиз эҷод кардаанд, ки аз ҷумлаи Фридрих Энгелс, Иохан Волфганг фон Гёте аз ҷумлаи онҳоянд. Дар ҷаҳон чи

дараҷа шӯҳрат баровардани Ҳофизро мо аз шеъри яке аз нависандаи барҷастаи олмон, Иохан Гёте пай бурда метавонем, чунончи

Бигзор фуру равад ҷаҳоне!

Ман боки шикасти он надорам.

Ҳоҳам, ки миёни шодию ғам,

Худро чу бародарат шуморам.

Ҳофиз ману ту чу тавъамонем,

Ҳамқисмати рӯзгори фонӣ.

Гар ҳамдигу ҳамдами ту бошам,

Он аст ҳаёти шодмонӣ! [8.162]

Дар ҳақиқат, аз ин гуфтаҳои Иохан Гёте дар кулли дунё чи миқдор шӯҳрату овоза баровардани Ҳофизро дида метавонем. Аз ин байтҳо маълум аст, ки дар байти аввал нависанда ба чунин маъни гуфтааст, ки агар дунё мушқил шавад ҳам вале ман дар он коре надорам. Дар байти дуввум Гёте хоста истодааст, ки дар ҳамин давра замон ҳам хешро чу бародар дар Ҳофиз гӯям. Дар байти севвум, Ҳофиз ва ҳудашро дар ин гардиши давра замони гузаро аз як шиками модар ду бачае, ки дар як вақт зоида мешавад ба ҳамин монанд карда истодааст. Вале дар байти чаҳорум агар ман дӯсту ҳамрозу ҳамсафари ту бошам ҳаёти ҳақиқатан бештар, ки ман худро бахтиёр медонам ин бошад гӯён ба фикри мо ақидаи хешро баён кардааст. Яке аз ҷиҳатҳои алоҳиданоки ашъори Ҳофиз дар ҳамин аст, ки дар ҳамон давра замон дар имрӯзҳо ҳам дар Эрон аз ашъори Ҳофиз мардум ояндаи худро фол медиданд ва ба он бовар мекардаанд. Дар ҳақиқат имрӯзҳо ҳам аз “*Фолномаи Ҳофиз*” истифода бурда аз он фол мебинанд. Дар ҷои дигар, яке аз ғазалҳои Хоҷа Ҳофиз ки барои инсондӯстӣ даъват мекунад ва худ Ҳофиз ҳам шахси комил ва инсондӯст буданаширо аз ин ғазали пурмазмунӣ он дида метавонем:

1. *Донӣ, ки чист давлат? Дидори ёр дидан,*

Дар қўйи ӯ гадоӣ бар хусравӣ гузидан.

2. *Аз ҷон тамаъ буридан осон бувад, валекин*

Аз дӯстони ҷонӣ мушқил тавон буридан.

3. *Ҳоҳам шудан ба бӯстон чун гунча бо дили танг*

В-он ҷо ба неқномӣ пирӯҳане даридан.

4. *Гаҳ чун насим бо гул рози ниҳуфта гуфтан,*

Гаҳ сирри ишқбозӣ аз булбулон шунидан.

5. *Бӯсидани лаби ёр аввал зи даст мағзор,*

К-охир малул гардӣ аз дасту лаб газидан.

6. *Фурсат шумор суҳбат, к-аз ин дуруҳа манзил*

Чун бигзарем, дигар натвон ба ҳам расидан.

7. *Гӯй бирафт Ҳофиз аз ёди Шох Мансур,*

Ё Раб, ба ёдаш овар дарвеш парваридан. [7.37]

Дар байти аввал шоир савол дода истодааст, ки “Медонӣ давлат чист?” ва дар ҷавоб чунин мегӯяд: “Давлат ин нест, ки ту моли дунё дошта бошӣ, балки дидори ёр, яъне воҳӯри бо дӯст, бо маъшуку хешованд ин давлат аст”. “Бар дидори дӯст гадо будан” ин баробар ба подшоҳи мебошад. Дар байти дуввум маълум, ки тарки ҷон кардан осон аст, вале тарки ёрони ҷонӣ, дӯстони азиз - басо душвор мебошад. Дар байти севвум шоир меҳоҳад, мисли гунчае, ки ҳанӯз нагуфта ворид шавад “Боғ” ба маънои рамзи аст, ки аз ҳаёти маънавӣ ба муҳити орзуҳо биравад ва худро ҳамчун озод кунад ба орзую умедҳояш расад. Дар мисраи чаҳорум, шоир ба монанди насим аст, ки ба гул мерасад ва розҳо мегӯяд, вожаи “Гул” ин “рамзи дӯстӣ”, “Роз” маънои “пинҳон ва пӯшида” мебошад. дар мисраи дуввум, калимаи “Булбул” дар адабиёт ба маънои ошиқи ҳақиқӣ омадааст. Ишора ба он аст, ки “сирри ишқбозӣ аз булбулон шунидан” яъне, ки худ омӯхтани ишқ ва ошиқиро аз дигар ошиқон омӯхтанашро ё ин гирифтанаширо гуфтааст. Дар мисраи панҷум даъват карда мегӯяд, ки вақти сӯҳбатро ғанимат дон, зеро вақте аз ин манзили дурусту нодуруст гузаштем (яъне вақте мурдем), дигар воҳӯрӣ нест. Дар мисраи шашум шоир мегӯяд, ки фурсате барои бӯсидани лабӣ ёр (маъшук) дар оғоз ба даст ояд, ҳаргиз онро аз даст надох шояд ғанимат бошад. Дар ин ҷо “лаб” ба маънои “наздиқӣ”, “лаззати ишқ ё воҳӯри”-и пурэхсози дӯстон мебошад. Агар фурсатро аз даст доди дар охир малул мегарди пушаймон мешавад якдигарро боз намеёбӣ барои ҳаминҳам дар зиндаги ба қадри ҳамдигар расему шояд ин дунёро ғанимат як дунёи гузаро донем ки ё ба мову шумо ё ба каси дигар намеронад ҳамаи мо дар ин дунё барои меҳмон омаданамонро дубора бар нагаштанамонро бояд некиву нақӯкори карданро аз хотир набарорем. Дар байти охир шикоят мекунад, ки Гӯё шох Яҳё ўро фаромӯш кардааст.” Ҳофиз” – номи

худи шоир, балки ҳар як шахси ориф бошад. Дар мисра дуюм дуъо ба Парвардигор мебошад ва “Дарвеш” – касест, ки ба аҳлӣ маърифат фақирона орифона муҳаббат дорад.

Ҳамчун хулоса, ҳаминаро гуфта гузаштан метавонем, ки Ҳофиз шоири инсондӯст буд. Дар ҳар як байт ғазали ӯ дарди дили мардуми заҳмат дида акс меод. Мавзӯҳои иҷтимоӣ ва танқидиро ба жанри ғазал асосан Ҳофиз гирифта даромадааст. Ҳоча Ҳофиз ба жанри ғазал бисёр наовариҳоро дохил намудааст. Масалан, ҳар як байти ғазали ӯ сари худ мустақилият касб намуданаш ин низ мавқеи ғалиёти шоирро нишон медиҳад. Дар асри XVII ба шакли жанри ғазал дигаргунии ҷиддироворид кард, ки шумораи байтҳои ин жанро ба 27 байт мерасонад. Ҳофиз ба шакли ин жанр таъсири ҷиддӣ нарасондааст.

АДАБИЁТЛАР:

1. Абдуллоев А. Адабиёти форс-тоҷик дар нимаи аввали асри 11. -Душанбе: Дониш, 1979. 220 с.
2. Х.Мирзозода. Таърихи адабиёти тоҷик. Китоби 2, Душанбе: Маориф, 1977. 400 с.
3. Шарифзода Х. Таърихи адабиёти тоҷик. -Душанбе:ТоҷРус. 2017. 418 с.
4. Ҳодизода Р. Аз гузашта ва ҳозираи адабиёти нави тоҷик. -Душанбе: Ирфон, 1974; Аз Рӯдакӣ то имрӯз. 178 с.
5. Ҳофизи Шерозӣ. Насиҳат гӯш кун ҷоно... Таҳия ва танзими Асрори Раҳмонфар ва Мубашиш Акбарзод.) - Душанбе, "Маориф ва фарҳанг", 2008, 196 саҳифа.
6. Ҳофизи Шерозӣ. Девон. Таҳияи матн аз Шарифмурод Исрофилниё. - Душанбе: Адиб, 2015, 480 саҳифа.
7. Ҳофизи Шерозӣ. Чил ғазал. Нашириёти “ТАМАДДУН”, Тошканд. 2018. 40 с.
8. Тӯйҷӣ Мирон, Суннатulloҳи Давлатзода. Адабиёти тоҷик. Китоби дарсӣ барои синфи 9 Душанбе, “Маориф”, соли 2014, 352 саҳифа.

ХУДОЖЕСТВЕННЫЙ МИР МАРИНЫ ЦВЕТАЕВОЙ

Чориёрова Нодира Туйчи кизи,

Студентка 4-курса

«Денауский институт предпринимательства и педагогики»

г. Денау, Узбекистан

choriyorovanodira@gmail.com

Хусанова Саломат Хушбаковна,

Преподаватель кафедры русского языка и литературы

«Денауский институт предпринимательства и педагогики»

salomathusanova@gmail.com

Аннотация. В данной статье, как мы можем заметить, рассматриваются мифопоэтика и жизнетворчество как ключевые аспекты художественного мира Марины Цветаевой. Автор, следует отметить, анализирует, как мифологические элементы и личные переживания поэтессы переплетаются, создавая уникальную поэтическую вселенную.

Особое внимание уделяется тому, как Цветаева использует мифопоэтические образы для передачи глубины человеческих эмоций и философских размышлений. Важно подчеркнуть, что статья также исследует влияние культурного контекста на творчество Цветаевой и ее способность отражать сложные аспекты жизни и бытия через поэзию.

Таким образом, работа подчеркивает значимость Цветаевой как одного из величайших представителей русской литературы, чье творчество продолжает вдохновлять и вызывать интерес у современных читателей.

Ключевые слова: художественный мир, поэзия, культурный контекст, эмоции, философские размышления, вдохновение.

THE ARTISTIC WORLD OF MARINA TSVETAEVA

Abstract. This article, as we can see, examines mythopoetics and life-creation as key aspects of Marina Tsvetaeva's artistic world. The author, it should be noted, analyzes how mythological elements and the poetess's personal experiences are intertwined, creating a unique poetic universe.

Particular attention is paid to how Tsvetaeva uses mythopoetic images to convey the depth of human emotions and philosophical reflections. It is important to emphasize that the article also explores the influence of the cultural context on Tsvetaeva's work and her ability to reflect the complex aspects of life and being through poetry.

Thus, the work emphasizes the significance of Tsvetaeva as one of the greatest representatives of Russian literature, whose work continues to inspire and arouse interest in modern readers.

Keywords: artistic world, poetry, cultural context, emotions, philosophical reflections, inspiration.

MARINA SVETAYEVANING BADIY OLAMI

Annotatsiya. Mifopoetika va hayot ijodi Marina Svetayeva badiiy dunyosining asosiy jihatlari sifatida qaraladi. Maqolada mifologik unsurlar va shoiraning shaxsiy kechinmalari o'zaro bog'lanib, o'ziga xos she'riy olamni yaratgani tahlil qilinadi.

Svetayevaning inson his-tuyg'ulari va falsafiy mulohazalari chuqurligini yetkazish uchun mifopoetik tasvirlardan qanday foydalanishiga alohida e'tibor beriladi. Maqolada Svetayeva ijodiga madaniy kontekstning ta'siri, uning hayot va borliqning murakkab qirralarini she'riyat orqali aks ettirish qobiliyati ham o'rganilganini alohida ta'kidlash zarur.

Shunday qilib, asar Svetayevaning rus adabiyotining eng yirik vakillaridan biri sifatida muhimligini ta'kidlaydi, uning ijodi zamonaviy kitobxonlarni ilhomlantirishda va qiziqish uyg'otishda davom etmoqda.

Kalit so'zlar: badiiy dunyo, she'riyat, madaniy kontekst, hissiyotlar, falsafiy mulohazalar, ilhom.

Введение. Творческая деятельность Марины Цветаевой в последнее время становится центральным объектом изучения литературоведов, притом и лингвистов. Возросший интерес и даже зарубежных читателей можем объяснить тем, что начали изучать творчество великопейной поэтессы с другой,

мифотворческой стороны. Мифопоэтический подход, как мы видим, дает такую возможность не только исследовать творчества поэтессы, но и определить ее место в мифотворчестве.

Литературоведы пристально усматривают мифологичность и интертекстуальность ее стихотворений. Перед нами не простая задача: проанализировать и раскрыть своеобразие трансформацию мифологии образов и героев автором.

Как полагалось, пришло время уточнить термин «мифопоэтика». Первоначальные попытки осознания понятия мифа были в античные времена. «Мифопоэтика» включает в свою роль стать мостом между автором и мифологических героев, образов, их аллюзий, которые автор подвергает трансформации при создании своего произведения. По словам Г.П. Козубовской мифопоэтика звучит так: «Русская поэзия начала XIX века, в момент становления национальной литературы, носит, в основном, переводной характер. Мифологическая образность лирических произведений идёт от их первоисточника, роль автора-переводчика сводится к интерпретации этих образов в контексте целого. Выдвинувшиеся на первый план в эпоху романтизма лирические жанры - элегия и послание, по-разному преломляли мифологическую образность. В элегиях наблюдается «имитация» мифа, его стилизация, в посланиях, где автор не скован рамками перевода, - ироническое, иногда пародийное, «обыгрывание» мифа, иронические аналогии с ним»[4].

Пожалуй, пару слов о М. Цветаевой. Она знаменитая фигура в поэзии своего, XX века. О житетворчестве поэтессы написано достаточно много, и ее наследие своеобразное чудо в своем значении.

Материалы и методы (Materials and methods). По данным литературоведов, в 2000-е годы активно вышли на первый план проблемы поэзии. Многие критики и литературоведы тщательно исследовав мифопоэтику М. Цветаевой обогатили русскую литературу новыми открытиями на новом уровне. Они раскрыли сложную систему символов, архетипов и культурных кодов, скрытую в её поэзии, показали, как личные переживания поэтессы трансформируются в универсальные мифологемы. Исследователи отмечают, что Цветаева не просто использует миф — она заново его переживает, переосмысливает и создаёт на его основе собственную поэтическую реальность. Благодаря этим открытиям стало возможным глубже понять её художественный мир, в котором личное сливается с вечным, а судьба поэта становится зеркалом эпохи и человеческого духа.

В одном из книг биограф по житетворчеству Цветаевой цитировала в книге эти слова: «Уже современники отмечали самобытность Цветаевой, непохожесть на других, отсутствие непосредственного литературного влияния на её творчество. Да и сама Цветаева постоянно подчёркивала своё обособленное положение в литературном процессе: «Ни к какому поэтическому и политическому направлению не принадлежала и не принадлежу»» [4]

Символистская критика, безусловно, расширила горизонты восприятия писательского мастерства. Их выступления, как известно, были обусловлены стремлением самостоятельно анализировать и интерпретировать основные тенденции литературного развития. Иначе говоря, символисты стремились взять на себя функции профессиональной критики, которая, к сожалению, не смогла выполнить роль организатора литературного процесса.

Марина Цветаева, однако, пошла ещё дальше. Она, по сути, вывела литературно-критический дискурс за пределы устоявшихся институциональных рамок. Более того, Цветаева предложила весьма утопическую, на первый взгляд, модель: критик — это абсолютный читатель, взявшийся за перо. Это означает, что критическое суждение исходит не от профессионального литературоведа, а от идеального читателя, обладающего безупречным литературным вкусом и способностью к глубокому эмоциональному и интеллектуальному восприятию текста. Таким образом, Цветаева демократизирует критический дискурс, делая его доступным не только узкому кругу специалистов, но и широкой читательской аудитории. Предложенная Цветаевой модель критика как абсолютного читателя, конечно, имеет свои ограничения. Во-первых, понятие "абсолютный читатель" весьма абстрактно и субъективно. Каждый читатель воспринимает текст через призму собственного опыта, знаний и представлений. Следовательно, не может быть единого "абсолютного" понимания литературного произведения. Во-вторых, такой подход к критике может привести к снижению профессионального уровня литературного анализа. Ведь "абсолютный читатель", в отличие от профессионального критика, не обязательно обладает необходимыми знаниями в области литературоведения и теории литературы. Тем не менее, идея Цветаевой о критике как абсолютном читателе имеет и свои преимущества. Прежде всего, она подчёркивает важность эмоционального и интуитивного восприятия литературного текста. Кроме того, она способствует более активному участию читателей в литературном процессе, превращая их из пассивных потребителей в соавторов смысла. Несмотря на свою утопичность, концепция Цветаевой остаётся актуальной и сегодня, напоминая нам о том, что

литература создаётся не только для избранных, но и для всех, кто способен чувствовать и думать. Рассматривая поэтику критической прозы Цветаевой, безусловно, нельзя игнорировать активное проявление авторского начала в ее статьях. На рубеже XIX-XX веков, как известно, происходят существенные трансформации в субъектной организации текста. Развивается неклассический тип субъектных структур, где речевая доминанта смещается в сторону чужой речи. Другими словами, объективность связывается уже не с прямым авторским высказыванием, а с умением передать язык и мировоззрение героев.

Эти процессы, безусловно, оказали влияние и на литературную критику, проявившись в способах подачи материала и формах выражения авторского «я». Критика Серебряного века, особенно модернистская, сосредоточена на личности автора, его мировоззрении, интерпретации его судьбы и глубинных основ творчества. Различные формы выражения авторского сознания в критике становятся, таким образом, проявлением диалогичности литературно-критического текста, его обращенности к читателю, к анализируемому произведению и, что особенно важно, к автору-художнику. Последний вектор диалога активизируется, как мы видим, в критике начала XX века. Именно эти тенденции критики Серебряного века нашли свое продолжение и развитие в творчестве Цветаевой. Важным аспектом критических статей Цветаевой является включение личных воспоминаний, литературных впечатлений и непосредственного переживания искусства. Это, с одной стороны, сближает критика с автором лирического произведения, наделяя критический текст субъективной окраской и эмоциональной глубиной. С другой стороны, такое вплетение личного опыта сохраняет биографическое единство самого критика, представляя его не как беспристрастного аналитика, а как живого человека со своими чувствами и мыслями. Таким образом, Цветаева разрушает традиционное представление о критике как об объективном и беспристрастном анализе, превращая его в личностный, эмоционально насыщенный диалог с автором и произведением. Критическая проза Цветаевой представляет собой уникальное явление, в котором переплетаются глубокий литературный анализ, ярко выраженное авторское начало и живое, эмоциональное восприятие искусства. Именно это сочетание делает ее критические статьи не просто аналитическими работами, а самостоятельными произведениями литературы, отмеченными индивидуальным стилем и глубоким психологизмом.

Литературный обзор (Literature review). Стихотворения М. Цветаевой это ее в полном смысле, жизнетворчество, которые она делилась и до сих пор делится своей жизнью, мечтой, своими интересами, жизненными опытами, и своим характером.

В ранней лирике она показывала жизнь веселой, жизнерадостной. В первом сборнике стихов, «Вечерний альбом» она утвердила это. Она опубликовала свой сборник на свои личные средства. О ее сборнике пишут одним из литераторов: «Это был её первый сборник, который хорошо оценили критики за новизну тона и эмоциональную передачу» [8]. В начале своего литературоведческого пути она познакомилась со символистами в Москве, и участвовала в деятельности кружков при издательстве «Мусагет». Именно символисты оказали большое влияние на ее стихотворения.

«В двух первых книгах стихов "Вечерний альбом" (1910), "Волшебный фонарь" (1912) и поэме "Чародей" (1914) тщательным описанием домашнего быта, прогулок на бульваре, чтения, занятий музыкой, отношений с матерью и сестрой имитируется дневник гимназистки, которая в этой атмосфере "детской" сентиментальной сказки взрослеет и приобщается к поэтическому. В поэме "На красном коне" (1921) история становления поэта обретает формы романтической сказочной баллады» [8].

1919 год был очень тяжелым для всей страны. Бедность и голод принудили М. Цветаеву отдать своих любимых дочерей в приют для детей. В начале 1920 года младшая дочь умерла в приюте, так как и там царствовала нищета. После этого, она забирает домой старшую дочь. Муж Марины Цветаевой после долгой разлуки написал письмо о своем местонахождении. В это время он перебрался в Прагу из Константинополя.

Художественный мир Марины Цветаевой — это пространство предельной откровенности, трагической напряженности и поэтической свободы. Её творчество невозможно уложить в рамки традиционных литературных течений: Цветаева не столько следовала каким-то канонам, сколько создавала собственный поэтический космос — яркий, драматичный, наполненный внутренним напряжением и мифологическим мышлением.

Для Цветаевой поэзия была не просто формой самовыражения — она была самой жизнью. Жизнестроительство (или "жизнестроительство", как она сама это называла) — это стремление жить согласно высоким духовным и эстетическим идеалам, несмотря на трагичность реальности. В её стихах часто присутствует ощущение избранности, судьбы, вечного поиска. Она не просто писала о себе — она создавала себя как поэтический образ, почти мифическую фигуру.

Цветаевская поэзия охватывает множество тем: любовь как абсолютная сила, разрушающая и возвышающая; одиночество; противостояние обыденному миру; конфликт между поэтом и толпой; судьба и жертвенность. Одна из ключевых тем — любовь, но не бытовая, а трагическая, часто несбыточная. Любовь у Цветаевой сродни божественному откровению, она всегда сопряжена с болью, страстью и самоотдачей.

Другим важным мотивом является одиночество поэта, его оторванность от мира. Цветаева ощущала себя "чужой" в реальности, что становится постоянным рефреном в её стихах:

Мне нравится, что вы больны не мной,

Мне нравится, что я больна не вами...

Она мастерски использует звук как выразительное средство: аллитерации, повторы, ритмические повторы — всё подчинено внутреннему напряжению стиха. Цветаева часто нарушает традиционную стихотворную форму, создавая свою собственную поэтику, основанную на внутреннем слухе и интуиции.

Цветаева активно строит свой художественный мир на основе мифологических архетипов. Она обращается к образам античности, христианской традиции, русской культуры, но при этом переосмысляет их, делая частью личного мифа. Образ поэта у неё сродни Прометею, Икару, жертвенной фигуре, обречённой на страдание ради истины. В поэтике Марины Цветаевой мотив сна играет ключевую роль, взаимодействуя с философской оппозицией между сном и явью. Этот мотив значительно отличается от привычного восприятия сна как временного бегства от повседневной жизни или укрытия от реальности. Для Цветаевой сон — это не просто состояние отдыха или восстановления, а скорее переход в иной мир, в котором она находит нечто более значительное, осознанное и подлинное, чем в обыденной жизни. С этой точки зрения, можно утверждать, что возможности мира сна в поэтической вселенной Цветаевой не ограничены, и он становится пространством, где действуют совершенно другие законы.

Значение сна у Цветаевой выходит за рамки обыденных интерпретаций. Это пространство, в котором возможно истинное, глубокое и значимое общение, а не поверхностные связи, как в реальной жизни. Так, сон становится для поэта местом, где происходит встреча «душ», где осуществляется гораздо более значимое взаимодействие, чем в реальной жизни. В контексте экзистенциализма, сон для Цветаевой — это символ того, что по-настоящему важно и подлинно, в отличие от будней и поверхностного существования в явном мире.

Вместе с этим, мотив сна в её поэзии ярко отражает более глубокую философскую дихотомию — «бытие истинное» и «бытие мнимое». Через противопоставление этих двух понятий Цветаева создаёт пространство для размышлений о разнице между реальностью как ежедневным, часто ограниченным и поверхностным состоянием, и тем более глубоким, настоящим бытием, которое открывается во сне. В этом контексте, сон предстает как пространство, освобождённое от внешних воздействий, в отличие от яви, которая кажется заключённой в жесткие рамки общества и повседневной жизни.

Можно прийти к такому выводу, что мотив сна в произведениях Марины Цветаевой становится не просто художественным приёмом, а важным инструментом для выражения её философских взглядов. Сон для неё — это не только состояние покоя, но и уникальная возможность для связи с чем-то более высоким и подлинным, с тем, что недоступно в обычном состоянии бодрствования. В её поэтике сон служит метафорой более глубоких, неизведанных аспектов бытия, которые могут быть доступны лишь в отрыве от повседневной реальности.

Результаты (Results) и обсуждение (Discussions). В 1922 году поэтесса покинула родину навсегда, после долгих скитаний она пустила корни в Париже. «Там она заканчивает знаменитую поэму «Крысолов». Позже, она создаёт там ещё несколько поэм: «Новогоднее», поэма «Воздуха» (1927 год). Переезд во Францию не улучшил материальное состояние семьи Цветаевой и не облегчил ей жизнь» [8].

Темы стихотворений последних лет были одиночество, тоска по Родине родной. Эти чувства вызваны у Цветаевой постоянными борьбами самим собой, с современным миром.

Несмотря на все эти обстоятельства, она писала с любовью. «В поэзии М. Цветаевой воплощен особый тип речи. Речь эта лирична, совершенно свободна, естественна, непреднамеренна. Многие исследователи, в частности Вл. Орлов, отмечают, что в речи М. Цветаевой нет и следа беллетристической гибкости и красоты: "Больше всего она напоминает взволнованный и потому несколько сбивчивый спор или "разговор про себя", когда человеку не до оглядки на строгие правила школьной грамматики"[8].

Художественный мир Марины Цветаевой — это уникальное пространство, в котором поэзия становится формой жизни, а слово — воплощением внутренней драмы и духовного поиска. Её творчество отличается особой эмоциональной насыщенностью, оригинальной формой и глубокой философской направленностью. Цветаева создала собственную мифопоэтику, основанную на образах любви, жертвы, одиночества и поэтического призвания. Её поэзия не подчиняется традициям — она живёт по законам внутренней истины и личной искренности. Несмотря на трагизм судьбы, стихи Цветаевой продолжают волновать, вдохновлять и оставаться актуальными, открывая читателям бездны человеческой души и величие творческого духа.

Согласно воспоминаниям современников и самой Марины Цветаевой, ей было гораздо ближе любить не конкретного человека, присутствующего в её жизни здесь и сейчас, а скорее, идеализированный образ, созданный её собственным воображением. Этот феномен, безусловно, отражается в её любовной лирике. Через цепочку образов, как правило, мы приходим к повторяющемуся мотиву смерти или сна. Эти состояния, по сути, представляют собой пограничные состояния между реальностью и ирреальностью, позволяющие воплотить поэтический замысел и выйти за пределы обыденного, онтологического, в сферу трансцендентного. Подобное восприятие мира, несомненно, характерно для экзистенциального мироощущения. С одной стороны, стремление к любви — одна из главных жизненных установок лирической героини Цветаевой. Любовь для неё — это не просто чувство, а способ познания мира и самой себя. С другой стороны, стремясь сохранить свою индивидуальность, свою самость, героиня, как это ни парадоксально, протестует против полного растворения в «другом». Она боится потерять себя в любви, поэтому ищет и, в конечном счете, находит истинную свободу в экзистенциальном одиночестве. Это одиночество, однако, не следует понимать как изоляцию или отказ от любви. Скорее, это состояние внутренней независимости, позволяющее героине сохранять свою целостность и творческую свободу. В любовной лирике Цветаевой прослеживается сложное и противоречивое отношение к любви. С одной стороны — жажда абсолютной любви, слияния с другим, с другой — страх потери себя, стремление к сохранению своей уникальности. Это внутреннее противоречие, вероятно, и является источником того трагизма и той неповторимой интенсивности, которые характеризуют любовную поэзию Цветаевой. Мотивы смерти и сна выступают метафорическим выражением этого противоречия, символизируя стремление к трансцендентному преодолению границ индивидуального существования.

В рамках экзистенциального мировоззрения, как известно, любовь как чудо сама по себе не существует. Это связано с тем, что сущее, согласно экзистенциализму, чуждо проявлениям страстей, и поэтому не может быть ими объяснено. Однако, экзистенциальная философия, как ни парадоксально, разделяет понятие любви на две составляющие. Первая составляющая — это, так сказать, онтологическая, вещественная, физиологическая любовь, иначе говоря — обладание. Обладание, в свою очередь, сковывает сознание, не дает ему выйти за пределы материального мира, в трансцендентное. А ведь именно к этому, как правило, стремится носитель экзистенциальной картины мира. Следующая составляющая — это любовь как коммуникация, как способ общения и понимания. Она, в отличие от обладания, позволяет стереть границы телесного и постичь собственное существование через другое самобытие. Более того, такая любовь дает возможность достичь истинного слияния, не обусловленного вещественными, физическими признаками. Именно эта вторая форма любви, понимаемая в экзистенциальном ключе — как стремление к духовному единению, а не к физическому обладанию, — является одной из основополагающих категорий творчества Марины Цветаевой. В её поэзии любовь часто предстает не как земное чувство, а как метафизический акт, позволяющий преодолеть границы индивидуального существования и приблизиться к пониманию бытия. Именно поэтому в её стихах так часто звучат мотивы смерти, сна, вечности — всего того, что выходит за рамки обыденного человеческого опыта.

Заключение. В поэтическом мире Марины Цветаевой обладание объектом любви, безусловно, воплощает эротическую составляющую этого чувства, которая, как известно, неразрывно связана с материальным, физическим миром. Однако, существует и другая сторона любви в творчестве Цветаевой — это любовь неовеществленная, духовная. Она проявляется как слияние сущностей, позволяющее, по сути, постичь собственное «бытие-в-себе» через призму другого самобытия. Стремясь к выходу за пределы материального, в трансцендентное, Цветаева часто намеренно выводит объект любви за рамки чувственного, физического восприятия. Другими словами, она дематериализует объект любви, превращая его в абстрактный идеал. Создавая таким образом пространство для духовного слияния, свободного от ограничений физического мира, Цветаева получает возможность исследовать глубинные, экзистенциальные аспекты любви. Этот подход, конечно, выходит далеко за

рамки обыденного понимания любви. Для Цветаевой любовь – это не просто чувство, а сложный философский феномен, способ познания себя и мира, путь к трансцендентному.

Можно сказать, что Цветаева создает свою собственную философию любви, в которой переплетаются эротическое и духовное, земное и небесное. Именно эта сложность и многогранность делают ее любовную лирику такой пронзительной и неповторимой. «В русской поэзии начала XIX века лишь создаются условия для возникновения авторских мифов. Авторский миф может появиться как следствие взаимодействия текста с подтекстом, на стыке того и другого. Для этого поэзия должна, освободившись от «театрального» мировидения, вернуться к «природному», для которого миф – не культура, а природа. Кроме того, важен момент преодоления поэзией рационалистичности, присущей ей в этот период и выражающейся в обозначении мотивировок мифологических образов» [4].

ЛИТЕРАТУРЫ:

1. Латыпова И. Ю. Миф о поэте в художественном мире М. Цветаевой. – 2008.
2. Ломова Е. и др. Художественный мир М. Цветаевой в англоязычном восприятии // *biological sciences*. – с. 47.
3. Кириллова Р. В. Мифопоэтика в поэзии Михаила Петрова. – 2013.
4. Козубовская Г. П. Научная школа «Поэтика русской литературы» // *Вестник Алтайского государственного педагогического университета*. – 2018. – №. 35. – С. 98-106.
5. Козубовская Г. П. Середина века: миф и мифопоэтика [Текст]: монография. – 2008.
6. Полехина М. М. Автобиографическая проза Марины Цветаевой: риторический аспект // *Филологические науки в МГИМО*. – 2019. – Т. 20. – №. 4. – С. 127-134.
7. Скрипова О. А. Эволюция поэтической системы Марины Цветаевой. – 2018.
8. Шахназарова Д. Н. на тему: Особенности стиля поэзии М. Цветаевой.
9. Хусанова, С. (2024). Сопоставление гендерных символов в поэзии А.Ахматовой и Х. Худойбердиевой, выявление их сходства и различия. *Предпринимательства и педагогика*, 3(1), 45–49. извлечено от <https://inlibrary.uz/index.php/entrepreneurship-pedagogy/article/view/43900>

МУҲАММАД РАСУЛ МИРЗО ДЕВОНИНИНГ ЖАНРИЙ ТАРКИБИ

Файзуллаева Райҳон Абдуллаевна,

Ахборот технологиялари ва менежмент университети доценти,
rfayz5775@gmail.com

Аннотация. Ушбу мақолада XIX аср охири ва XX аср бошлари Хоразм адабий муҳитида ўзига хос ўринга эга бўлган шоир, хаттот, таржимон, мусиқашунос Муҳаммад Расул Мирзо девонидаги жанрлар кўлами, жойлашиш тартиби ва шоир лирик меросининг ўз замонаси шеърлятида тутган мавқеи ҳақида сўз боради. Девондаги газал, мураббаъ, мухаммас, мусаддас, қасида, рубоий каби жанрлардан намуналар таҳлили берилган. Шу билан бирга, Мирзонинг Навоий газалларига боғлаган мухаммасларига алоҳида тўхталинган.

Калим сўзлар: девон, лирик жанрлар, газал, мураббаъ, мухаммас, мустазад, мусаддас, қасида, рубоий.

ЖАНРОВАЯ КОМПОЗИЦИЯ МУХАММАДА РАСУЛА МИРЗО ДЕВОНА

Аннотация. В статье рассматриваются объем и жанровая структура дивана Мухаммада Расула Мирзо — поэта, каллиграфа, переводчика и музыковеда, занимавшего уникальное место в литературной среде Хорезма конца XIX — начала XX вв., а также место лирического наследия поэта в поэзии его времени. Дан анализ примеров из девонских жанров, таких как газель, мурабба, мухаммас, мусадды, касыда, рубаи. При этом особое внимание уделяется интерпретациям Мирзо газелей Навои.

Ключевые слова: Девон, лирические жанры, газель, мурабба, мухаммас, мустазад, мусаддас, касыда, рубаи.

GENRE COMPOSITION OF MUHAMMAD RASUL MIRZO'S DEVAN

Abstract. This article discusses the scope of genres in the devan of Muhammad Rasul Mirzo, a poet, calligrapher, translator, and musicologist who held a unique place in the Khorezm literary environment of the late 19th and early 20th centuries, the order of their arrangement, and the position of the poet's lyrical heritage in the poetry of his time. An analysis of examples of genres such as ghazal, square, muhammas, musaddas, qasida, and rubaiy in the devan is provided. At the same time, special attention is paid to Mirzo's muhammas, which he linked to Navoi's ghazals.

Keywords: devan, lyrical genres, ghazal, murabba', mukhammas, mustazad, musaddas, qasida, rubai.

Кириш. Мирзо шеърляти Хива адабий муҳитининг энг яхши анъаналарини ўзида намоён этган ҳамда бу адабиётнинг XIX асрнинг сўнгги чораги ва XX аср бошларида янада ривожланишига ҳисса қўшган асарлар ҳисобланади.

Мавжуд девонлар Мирзо шеърляти жанрларининг турли хил эканини кўрсатади. У ўз ижодида Шарқ мумтоз шеърлятининг газал, мураббаъ, мухаммас, мустазад, мусаддас, қасида, рубоий, таърих ва маснавий жанрларида ҳам юқори салоҳият ҳамда маҳорат билан ижод қилган. Шоир девонидаги жанрлар кўлами, жойлашиш тартиби ва мисралар миқдорини қуйидаги жадвалда кўришингиз мумкин:

№	Жанрлар тартиби	Сони	Мисралар
1	Газал	196	3038
2	Мухаммас	26	1085
3	Мусаддас	2	84
4	Қасида	2	240
5	Рубоий	26	104
6	Таърих	6	90
7	Маснавий	3	32
8	Мураббаъ	1	28
9	Мустазад	1	28
	Жами		4729

Шу ўринда бир нечта жанрлар хусусида тўхталиб ўтмоқчимиз.

Ғазал. Маълумки, XV аср ва ундан кейинги даврларда ҳам ғазал ўзбек лирик шоирлари ижодида энг етакчи жанр бўлиб келгани эътироф қилинади [2]. Мирзо шеърлари орасида ҳам салмоқли ўринни ғазаллар ташкил этади. Девонда жами 196 та ғазал мавжуд бўлиб, улар, асосан, 7 ва ундан ортиқ байтдан ташкил топган ва ундан кам байтли ғазаллар деярли учрамайди. Ғазаллар туркий арузнинг нисбатан фаол бўлган рамал ва ҳазаж баҳрларида ёзилган. “Дилбарим ойду, бари дилбарлар ахтар, эй рафик”, “Ёр ман зорини ушшоқ ичра мумтоз айлади”, “Гулгун юзинг устида, эй жоно, мусалсал кокилинг”, “Гар ўлса эрди бир дилдорға ул гулўзор ошиқ”, “Бу оқшом келди дилдорим қамар янглиғ шитоб айлаб”, “Ул пари макридин айру ўзга дилбардин не суд?”, “Эй сабо, айғил манга қоши камоним кайдадур?” мисралари билан бошланувчи ғазаллари шоир лирик меросининг ўз замонаси шеърлятида тутган мавқеини белгилаш учун хизмат қилади.

Мураббаъ. Мирзо девонида унинг мураббаъ жанрига оид етти банддан иборат биргина шеъри киритилган, холос. “Тазкираи Қайюмий”да ушбу шеър берилиши бироз муаммоли. Негаки мураббаънинг дастлабки уч банди ғазал шаклида, кейинги бандлар эса тўртлик кўринишида берилган[11].

Бироқ ушбу шеърнинг жанр хусусияти кўриб чиқилганда, у кўпроқ мураббаъ жанрига хос эканлиги равшанлашади. Бизнингча, мазкур шеърнинг девонда ғазаллар таркибида келтирилгани тазкира муаллифини чалғитган ёки нашр жараёнидаги техник хато бўлиши мумкин. Чунки шеърнинг қофияланиш тизими: а-б-а-б, в-в-а-б, г-г-а-б... тарзида келади. Жанр хусусиятига кўра, бу мураббаънинг қофияланиш тартибидир. Бу шеър шоирнинг ўз қўлзма баёзида *варсақи* деб номланган ва тўртлик кўринишида ёзилган. Варсақи Хоразм фольклорига хос лирик қўшиқ тури саналади. Шеърни тўртлик кўринишида ёзганда ҳозирги замонавий ўзбек шеър тузилиши намоён бўлади, яъни дастлабки тўртликда жуфт мисраларнинг алоҳида, тоқ мисраларнинг алоҳида, кейинги тўртликларда дастлабки 3 мисрасининг ўзаро, тўртинчи мисранинг биринчи банд жуфт мисрасига қофиядош экани кузатилади:

Ҳолимға раҳм этгил, эй гулўзорим,
Ишқинг ўти бағрим **бирён** айлади.
Ҳар неча ёшурдим бу ҳоли зорим,
Кўзлар қон ёш тўқуб **аён** айлади.

Зойил этди ақлим жоду кўзларинг,
Тилимни лол этди ширин сўзларинг,
Очилғон гунчадек қизил юзларинг,
Жоним булбулини **нолон** айлади. [33^б]

Мана шу каби мисоллар орқали ҳам Мирзо ўзини турли шеър шаклларида синаб кўргани ва муваффақият қозонганини сезиш қийин эмас.

Мухаммас. Мухаммад Расул Мирзонинг биз тадқиқ қилаётган 911/1 рақамли девонида ҳажм жиҳатдан ғазалдан кейинги ўринни мухаммаслар эгаллайди. Уларнинг умумий сони 26 та. Шулардан 8 таси таъби худ мухаммас бўлса, қолганлари Навоий (4 та), Огаҳий (2 та), Комил (1 та), Феруз (9 та) ва Фаррухий (2 та) ғазалларига боғланган мухаммаслардир. Шоирнинг мухаммасларидан намуна (Феруз ғазалига боғланган) шу вақтга қадар фақат бир марта – узок 1960 йилда “Ўзбек адабиёти” кўп томли нашрида эълон қилинган [4].

XIX аср охири ва XX аср бошлари Хоразм адабий муҳитида издошлик анъаналарининг сақланиши, умуман, буюк салафларга эргашиш, асарлари таъсирида ижод қилиш кучайган бир давр бўлди.

Бошқа ўзбек шоирлари сингари Мухаммад Расул Мирзо ижодида ҳам бевосита Алишер Навоий ижодига интилиш, ундан таъсирланиш яққол сезилади. Бу таъсирланиш натижаси Мирзо томонидан Алишер Навоийнинг “Саҳар ховари чарх узраким хайлу ҳашам чекти”, “Шўх икки ғизолингни ноз уйқусидин уйғат”, “Тун оқшом келди қулбам сори ул гулрух шитоб айлаб”, “Мувофиқ кийдилар, бўлмиш магар Наврўз ила байрам” мисралари билан бошланадиган ғазалларига боғланган мухаммасларида кўринади.

Мухаммад Расул Мирзо фақат Алишер Навоий ғазалларига мухаммаслар боғлаш билан чекланиб қолмаган, албатта. У буюк Шарқ классик ижодкорларидан Фузулий, шунингдек, Мунис, Огаҳий, Комил Хоразмий, Феруз ва бошқа замондош шоирларнинг ғазалларига ҳам қатор мухаммаслар битиб, уларга юксак эҳтиром кўрсатган. Ушбу мухаммаслар, ўз навбатида, Мирзо истеъдоди даражасини баҳолашда муҳим вазифани бажаради.

Мухаммаснавислик анъанасида ноёб ҳодисалардан бири шоирнинг ўз ғазалига мухаммас боғлаши бўлиб, Мирзо ижодида ҳам худди шундай битта мухаммас мавжуд.

Солғач назар, эй дилрабо, якто мусалсал кокилинг,
Кўрган дилу жонин қилур шайдо мусалсал кокилинг
матлаъли ғазалига қуйидаги банд билан бошланувчи мухаммас битади:
Бордур юзинг гул, қоматинг зебо, мусалсал кокилинг,
Солур кўнгуллар мулкига яғмо мусалсал кокилинг,
Топғон чоғи машшотадин оро мусалсал кокилинг,
Солғач назар, эй дилрабо, якто мусалсал кокилинг,
Кўрган дилу жонин қилур шайдо мусалсал кокилинг [42^a].

Бу билан шоир мухаммаснависликдаги ноёб анъанага ҳам бефарқ бўлмаганини кўриш мумкин.

Мусаддас. Мирзонинг девонидан унинг икки мусаддаси маълум. Уларнинг ҳар иккиси 7 банддан иборат. Шоирнинг таъби худ мухаммасларида кузатилгани сингари мусаддасларда ҳам таржеъ ҳодисаси кузатилади. Мусаддаснинг бирида “Найлай ул дилбар мани ишқида бемор айлади” мисраси, иккинчисида “Айшу роҳат ерига ранжу аносини кўрун” мисралари таржиъ мисра бўлиб ҳар банд охирида такрорланиб келади. Мусаддасларнинг ҳар иккиси ҳам ишқий мавзуда.

Қасида. Мирзо Мухаммад Раҳимхонга бағишлаб 2 та қасида ёзган ва бу қасидалар унинг девонига киритилган. Ҳар икки қасида мадҳия-қасида бўлиб, биринчиси 64 байт, иккинчиси 56 байтдан иборат. Қасидаларнинг бирида хоннинг саховатлилиги Ҳотамнинг саховатидан, шижоати Соми Золнинг шижоатидан устун қўйилиб, адолати Анушервоннинг адолати билан қиёсланади ва унинг мадҳини битиш учун қаламнинг тили ожиз эканлиги айтилади:

Саховатпеша қошида Ҳотам хижил,
Шижоатда ожиз анга Соми Зол.
Адолатда Нўшервон бандаси,
Мажолисда эр, жамға саф таъол.
Ёзорда сифоти била мадҳини
Тили хоманинг келди ожиз мақол [52^b].

Рубоий. Мирзо девонида рубоийлар сирасига кирувчи шеърлар ҳам бор. Маълумки, рубоий жанри мундарижасининг етакчи йўналишларига қараб, мавзу жиҳатдан уч катта гуруҳга ажратиш мумкин: 1) фалсафий рубоийлар; 2) ишқий рубоийлар; 3) таълимий-ахлоқий рубоийлар.

Мирзо рубоийларини эса қуйидагича гуруҳлаш маъқулдир: 1) фалсафий; 2) ишқий; 3) ҳасби ҳол рубоийлар тарзида гуруҳга ажралади.

1) Фалсафий:
Ҳақ марҳамат айлагач бўлуб хандон гул,
Бўлди боре элга жайб ила домон гул.
Юз хайфки, умрининг бақоси йўқтур,
Учгина кун чамандадур меҳмон гул [55^b].

Бу рубоийда шоир гулнинг қисқа вақтда очилиб, барчани шод қилиши, бироқ бунинг уч кунгина давом этиши мушоҳадаси асосида умрнинг ғанимат эканлиги ҳақидаги фалсафий қарашларни ёритади.

2) Ишқий. Мирзо рубоийларининг салмоқли қисми ишқий мавзудаги рубоийлар ҳисобланади. Шоир бу рубоийларида мумтоз рубоийнавислар анъанасига риоя қилган ҳолда маъшуканинг портрети ёки унинг бирор қиррасини тасвирлаш асосида ошиқнинг ҳолати ва руҳиятини ифодалайди:

Мажлис аро келди бу дам ул сийм бадан,
Очиб юзидин гоҳ гулу гоҳ суман.
Базм ичра сўз айтур чоғида лабларидин,
Сочғуси дури саминни монанди Адан [54^b хошия].

3) Ҳасби ҳол рубоийлар. Мирзо рубоийлари орасида ҳасби ҳол характердаги рубоийлар ҳам бор. Уларда шоир ҳаёти ва фаолиятига оид кўплаб маълумотларни учратиш мумкин.

Қуйидаги рубоийда мусиқа асбоблари, куй номларининг келтирилишини шоирнинг мусиқашунослик соҳасидаги фаолиятининг исботи сифатида кўриш мумкин:

Эй мутриби хуш адо, олиб илқингга уд,
Ғам дафъин этарга айла жонбахш суруд.
Чолиб манга дилкаш “Ироқ” оҳангин,
Қайғу била ғамни будин эткил нобуд [56^a].

Шу билан бирга, шоирнинг баъзи рубоийларида Мирзо Мухаммад Раҳимхоннинг буйруғи билан, айрим қўлёзмаларни оққа кўчириб, китобат қилгани айтилади.

XIX аср охири ва XX аср бошлари Хоразм адабий муҳитида бир қанча шоирлар қаторида Мирзо ҳам Феруз ижодига пайравлик асосида ижод қилган, унга бағишлаб ғазал ва мухаммаслар битган. Шоир девонида хонга бағишланган қасида билан бир қаторда Феруз васфи келтирилган рубоийлар ҳам бор:

Шоҳимға бўлуб ёр ҳамиша Субҳон,
Адли қуёшидин ёрусин жаҳон.
Умри бўлуб умри Нухдин афзунрок,
Бу қаср аро сурсун неча йиллар даврон [55^а].

Шу ўринда Мирзо рубоийларида вазн билан боғлиқ айрим ўринлар ҳам учрайди. Маълумки, рубоий ҳазаж баҳрининг ахрам ва ахраб тармоқларида жами 24 вазнда битилади. Ҳижолар миқдори эса бир мисрада кўпи билан 13 ҳижони ташкил этади.

Мирзо девонидаги рубоийларда мисралардаги ҳижоларнинг талаб даражасидан орттириб юборилганини учратиш мумкин:

Чикди чун боғни сайр эткали ул сийм андом (13 ҳижо)
Айлабон зулфи гириҳирини эл сайдиға дом (15 ҳижо)
Кимки майл айлади бу ҳийлаю тазвириға (14 ҳижо)
Сайд ўлуб тебрана олмас еридин биргина гом (15 ҳижо). [56^а]
Айрим мисраларда сўз қўллаш билан боғлиқ ҳолатларни ҳам кўриш мумкин:
Ҳар кунда ёзиб икки рубоий бу фақир,
Маънисини айлабон тафаккур бир-бир.
Эрди сана бир мингу яна ўн саккиз
Ҳам эрди муҳаррам уни қилди таҳрир [55^а].

Аслида “Эрди сана бир мингу яна ўн саккиз” мисраси “Эрди сана минг уч юз яна ўн саккиз” тарзида бўлиши керак эди. Чунки қайд этилган сана милодийга айлантирилганда 1599-1600 йилларга тўғри келади. Рубоийда ифодаланаётган фикр ҳижрий 1318 – милодий 1899-1900 йиллар учун далилдир. Бунининг котибнинг хатоси деб изоҳлаш тўғри бўлади.

Тўртинчи мисрадаги “Уни” сўзи ийҳом санъатини юзага келтирган. Эски ўзбек ёзувида “уни” ва “ўни” сўзларининг бир хилда ёзилиши инобатга олинса, мисранинг маъноси англашилади: “Ҳам эрди муҳаррам ўни қилди таҳрир” – “Муҳаррам ойининг ўнинчи куни таҳрир қилдим”.

Умуман, Муҳаммад Расул Мирзонинг ҳаёти ва ижодий меросини ўрганишда унинг рубоийлари ҳам алоҳида аҳамиятга эга. Мирзо рубоийлари анъанавий рубоийнависликдаги яхши фазилатларни ўзида намоён этгани билан ўқувчи эътиборини тортади.

Рубоийшуносликда унинг қофияланиши юзасидан бўладиган баҳслар учраб туради. Тўрт мисраси ҳам қофияланса тарона рубоий, учинчи мисраси очик – қофиясиз ҳолда бўлса, ҳос рубоий дейилади. Албатта, ҳар икки хил рубоий ўз жанр табиатида эга. Муסיкий оҳангдорлик юзасидан тарона рубоий афзалликларга эга бўлса, бутун фикрни тўртинчи мисрада ифодалаш учун учинчи мисранинг очик келиши ҳос рубоийнинг фазилати саналади. И.Ҳаққулов ўз рисоласида бу ҳусусда атрофлича фикр билдирган ва ҳулосада Алишер Навоийнинг кўпроқ тарона рубоий, Заҳириддин Муҳаммад Бобурнинг ҳос рубоийлар ижод қилганини таъкидлаган [5]. Мирзонинг барча рубоийси ҳос рубоий сирасига қиради. Демак, бу рубоийларда фикр – шоирнинг мақсади ва нияти рубоийнинг охириги мисрасига юклатилган. Демак, унинг рубоийлари анъанавий рубоийнависликдаги яхши фазилатларни ўзида намоён этгани билан ўқувчи эътиборини тортади.

Умуман, Мирзо мумтоз шеърятнинг ўнга яқин лирик жанрларида баракали ижод қилиб, ўзидан олдинги буюк салафларга муносиб издошлик йўлидан борди ва Хоразм адабий муҳитида етишган ижодкорлар орасида ўз ўрнига эга шоирлардан бири сифатида шуҳрат топди. Бундан ташқари, Муҳаммад Расул Мирзо девони девончилик анъанасининг Феруз даврида тузилган энг яхши намунаси сифатида эътироф қозонди.

АДАБИЁТЛАР:

1. Муҳаммад Расул Мирзо. Девони Мирзо. Қўлёзма. Ўзбекистон ФА Абу Райҳон Беруний номидаги Шарқишунослик институти фонди. Инв. №904/IV, 911/I
2. Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983. -168 б.
3. Пулотжон Домулло Қайюмов. Тазкираи Қайюмий. III жилдлик. III жилд. – Тошкент: ЎЗР ФА Қўлёзмалар институти нашриёти, 1998. -246 б.
4. Ўзбек адабиёти. IV томлик, 4-том, 1-китоб. – Тошкент: Бадиий адабиёт, 1960. -464 б.
5. Ҳаққулов И. Ўзбек адабиётида рубоий. – Тошкент: Фан, 1981. -100 б.

LITERARY CRITICISM

6. Навоий А. *Ғаройиб ус-сизар. ТАТ. 10 жилдлик. 1-жилд.* – Тошкент: Ғафур Ғулом НМИУ, 2011. - 804 б.
7. Лапасов Ж. *Мумтоз адабий асарлар ўқув лугати.* – Тошкент: Ўқитувчи. 1994. -272 б.
8. Қуронов Д., Мамажонов З., Шералиева М. *Адабиётишунослик лугати.* – Тошкент: Akademnashr, 2010. - 400 б.
9. Абдуллаев Х. *Хоразм адиблари.* – Урганч: 1998. -70 б.
10. Жумахўжа, Нусратулло. *Феруз маданият ва санъат ҳомийси.* – Тошкент: Фан, 1995. -90 б.
11. Қайюмов, Пулотжон Домулло. *Тазкираи Қайюмий. III жилдлик. III жилд.* –Тошкент: ЎзР ФА Қўлёзмалар институти нашриёти, 1998. – Б. 536-537.

КОРБУРДИ САНЪАТИ МУБОЛИҒА ДАР ДОСТОНИ “РУСТАМ ВА СҶҲРОБ”-И АБУЛҚОСИМИ ФИРДАВСӢ

Холматов Матёқуб Орзибек ўғли,
донишчӯи баҳии дуввуми
донишгоҳи давлатии Бухоро
matyoqubxolmatov@gmail.com

Аннотатсия. Дар мақолаи мазкур аз таърихи илми бадеъ ва мавқеи он дар илми адабиётшиносии имрӯза ҳарф зада шудааст. Асосан, доир ба аввалин асаре, ки хусусияти образнокӣ ва қонуни қоида шеършиносиро дар худ таҷассум кунанда аст, яъне дар бораи “Поэтика”-и Арасту ақидаҳо баён карда шудааст. Дигар он аст, ки доир ба илми баде ақидаҳои олимони Ғарб зери таҳлил қашида шудааст. Берун аз ин, санъати муболиға ва махсусиятҳои он алоҳида таҳлил карда шуда, аз достони “Рустам ва Сўҳроб” мисолҳои зиёд оварда шудааст ва санъати муболиға аз таркиби шеър пайдо карда шудааст.

Калидвожа: Арасту, “Шоҳнома”, муболиға, санъати бадеӣ, илми бадеъ, образнокӣ.

ABULQOSIM FIRDAVSIYNING “RUSTAM VA SUHROB” DOSTONIDA MUBOLAG‘A SAN‘ATINING QO‘LLANILISHI

Annotatsiya. Mazkur maqolada badiiyat ilmining tarixi va uning bugungi adabiyotshunoslikdagi o‘rni haqida so‘z yuritilgan. Asosan, obrazlilik xususiyatini va she‘riyat qonun-qoidalarini o‘zida aks ettirgan ilk asar — ya‘ni Aristotelning “Poetika” asari haqida fikrlar bildirilgan.

Shuningdek, badiiy ilm haqidagi G‘arb olimlarining qarashlari tahlil qilingan. Bundan tashqari, mubolag‘a san‘ati va uning o‘ziga xos xususiyatlari alohida tahlil etilib, “Rustam va Suhrob” dostonidan ko‘plab misollar keltirilgan. Mubolag‘a san‘ati she‘r tuzilmasi tarkibidan paydo bo‘lishi haqida so‘z borgan.

Kalit so‘zlar: Aristotel, “Shohnoma”, mubolag‘a, badiiy san‘at, badiiyat ilmi, obrazlilik.

ИСПОЛЬЗОВАНИЕ ИСКУССТВА ГИПЕРБОЛЫ В РАССКАЗЕ «РУСТАМ И СОХРАБ» АБУЛҚАСИМА ФИРДОУСИ

Аннотация. В статье рассматривается история науки о художественной литературе и ее место в современном литературоведении. В основном высказываются мысли о первом произведении, воплощающем особенности образности, законы и правила поэтики, а именно о «Поэтике» Аристотеля. Другая причина заключается в том, что взгляды западных ученых на плохую науку были подвергнуты анализу. Кроме того, отдельно анализируется искусство гиперболы и его специфика, приводятся многочисленные примеры из повести «Рустам и Сухраб», а также искусство гиперболы обнаруживается в композиции поэмы.

Ключевые слова: Аристотель, «Шахнаме», гипербола, искусство, наука, образность.

THE USE OF THE ART OF HYPERBOLE IN THE STORY "RUSTAM AND SOHRAB" BY ABULQASIM FIRDAWSI

Abstract. This article discusses the history of the science of poetry and its place in contemporary literary studies. It mainly focuses on the first work that embodies the characteristics of imagery and the laws and rules of poetics, namely, Aristotle's "Poetics". Another is that the ideas of Western scholars regarding the science of evil are analyzed. In addition, the art of exaggeration and its specificities are analyzed separately, many examples are given from the story of "Rustam and Suhrab", and the art of exaggeration is found in the composition of poetry.

Keywords: Aristotle, "Shahnameh", hyperbole, art, science, imagery.

Дар таърихи адабиёти форс-тоҷик намунаи беҳтарини санъатҳои бадеиро пай бурдан мумкин аст. Ҳар як асари бадеӣ намунаи олии санъат буда, аз сухани муқаррарӣ бо образнокӣ тасвирҳои бадеии худ тафовут доранд. Қалом бадеъ ва таҳлилу таҷқиқи он, аллакай пеш аз мелод дар асари “Поэтика”-и Арасту баҳсҳо ба миён гузошта шудааст. Бевосита мо назари адибро доир ба сухани образнок дидан метавонем.

Дар илми адабиётшиносии тоҷику форс доир ба санъатҳои бадеӣ бисёр рисолаҳои гаронбаҳо, аз он ҷумла, дар асри XI ва XII “*Тарҷумон-ул-балог*”- и Умари Родуёӣ ва “*Ҳадоиқ-ус-сеҳр*”-и Рашидуддини Ватвот, дар асри XII “*Ал-Муъҷам*”- и Шамс Қайси Розӣ дар асри XVI “*Бадоъ-ус-саноеъ*”- и Атоуллоҳ Маҳмуди Хусайнӣ ва дигар боз як асари пурарзише ба замони мо наздиктар, яъне китоби “*Санъати суҳан*”- и Тӯракул Зеҳнӣ офарида шудааст.

Ба мо маълум аст, ки ҳамаи санъатҳои бадеиро асосан ба ду гурӯҳ чудо мекунам:

А) *Санъатҳои маънавӣ*

Б) *Санъатҳои лафзӣ*

Санъатҳои маънавӣ барои пуробуранг ва маъноӣ тозаву бикр доштани асари бадеиро таъмин менамояд. Санъатҳои лафзӣ барои зебоӣ, ранг ба рангии шакли асари бадеӣ хизмат менамояд.

Санъати муболиға яке аз санъатҳои маънавӣ ба ҳисоб рафта, дар адабиёти бадеӣ форсу тоҷик серистеъмолтар мебошад. Вожаи муболиға лафзи арабӣ буда, маънояш “*дар қоре сахт қӯшидан*” аст, ҳамчун истилоҳи илми адабиётшиносӣ дар асарҳои бадеӣ воқеаву ҳодисаҳое, ки аз будааш зиёд истифода карда шудааст, муболиға меноманд. Санъати муболиға дар адабиётшиносии классикӣ ва имрӯза тоҷику форс дида мешавад. Мақсади истифодаи санъати муболиға дар асарҳо асосан чунин вазифаҳо барои муфассалтар истифода бурдан қор фармуда мешавад:

- Барангхтани эҳсосот: шоир метавонад барои ба ҳаяҷон овардани хонанда ё шунаванда;
- Қувват бахшидан ба суҳан: адиб метавонад то ба маъноӣ суҳан бо таъсир ва тобиши бештар расонад;

- Ҳилаи адабӣ: нависанда метавонад аз ин истифода бурда барои афсудани шиддати драмавӣ дар шеър ё наср;

Ҳар як ҳодисае, ки дар ҳар давра замон дида мешавад, аз рӯи баромадаш нависанда онро ба шунавандагон ва хонандагон барои шавқовар ва равшантар баён намудан бояд ҳар як хислатҳои инсонӣ барои ҷоракунанда намудани ҳиссу ҳаяҷони худ образ ва воқеаҳои тасвиркардаашро аз будааш ҳам зиёд карда тасвир мекунад, ҳамин тасвири бадеӣ муҳаббатнок дар асарҳои бадеӣ санъати муболиға мебошад. Санъати муволиға на танҳо дар асарҳо дар ҳарду гуфтугӯи мардум ҳам қор фармеда мешавад. Масалан, “*Ҳамааш шаб то сахт гири кард*”, “*Аз гуруснагӣ мурдам*”, “*Хонаи фалонча сӯхт*”, “*Аз гуруснагӣ нисфи говро хӯрд*”, “*Дилам кафид*” асоси инҳо ибораҳои фразеологи бошанд ҳам дар ашъори шоирон ба вазифаи санъати муболиға қор бурда мешаванд.

Санъати муболиға дар шеърҳо ҳам дида мешавад, ки шоир ҳиссу ҳаяҷони худро бо тарзи муволиға баён бояд кард.

Муволиға дар жанрҳои адабиёти бадеӣ, аз он ҷумла, дар латифа, тамсил, баллада, ҳикоя, новелла, повест ва дар дoston ва роман ва ба дигар жанрҳои адабиёти бадеӣ дида мешавад. Хусусан, дар асарҳои ҳаҷвӣ ва дар асарҳои драмавӣ барои ба шунавандагон тасвир карда додани хусусияти хислатҳои алоҳидаи қаҳрамонҳоро ба тарзи махсус алоҳида-алоҳида тасвир мекунад.

Таърихи эҷодиёти даҳонакии халқи форсу тоҷик хеле бой ва ғани мебошад, дар эҷодиёти даҳонакии халқ хусусан бо ёрии нақлӣ ривоятҳои афсонавӣ ва асотирҳо суҳанҳои образнок бисёр ба ҷашм мерасанд. Эҷодиёти даҳонакии мардуми форсу тоҷик бо ёрии ҳамин гуна афсонаҳои муволиғанок, ки аз даҳон ба даҳон гузашта омада истодааст, дар таракқиёти адабиёти даҳонакии мардуми форсу тоҷик хизмат мекунад ва адибон ҳам ба дараҷаи муайян дар асарҳои худ истифода мебаранд. Таърихи мардуми форсу тоҷикро асосан аз манбаъҳои қадимае, ки то замони мо баъзе қисмҳои бокӣ мондааст аз китоби муқаддаси дини Зардуштия-“*Авесто*” дар 12000 ҳазор пӯсти гов навишта шудааст, ки оиди ҳама, расму оинҳои динӣ, асотирҳо, афсонаҳо, илму фарҳанг ва дигар хусусиятҳои мардуми ҳама замон акси худро ёфтаанд, қорбурди санъатҳои бадеиро пай бурдан мумкин аст. Санъати муволиғаро ба ду дараҷа чудо карда омӯхтан мувофиқ мақсад мебошад:

1) *Дараҷаи балантарини муволиға- игроқ;*

2) *Дараҷаи ниҳоят олиӣ игроқ- гулув;*

1) Дараҷаи балантарини санъати муволиға игроқ мебошад, ки аз ҳаҷ зиёд тасвир намудан ва таърифу тавсиф қордан мебошад.

Игроқ мансуб ба вожаи арабӣ буда, ба маъноӣ “*сахт қӯшидани қамон*” низ меояд. Ин санъати бадеӣ дар адабиёти классикӣ мо бештар дида мешавад, ки шоир метавонад аз воқеиятҳои тасвиркардааш дур рафта ба воқеаи ҳаёл тасаввур мекунад ва дар айни замон дар муосир ва дар имрӯзҳо омада шоирони мо дар эҷодиёташон аз дараҷаи балантарини игроқ барои рангубор ва фароҳати шеър хеле муҳаббат истифода мебаранд.

2) Дараҷаи ниҳоят олиӣ игроқ - гулув мебошад. Гулув мансуб ба вожаи арабӣ, буда маънояш “*дастро то тавонистан баланд қордан*” мебошад. Аз ин маълум мешавад, ки шоир метавонад дар

таърифу тавсифи асар аз ақл ва воқеият дурии тасвириро ба дараҷаи олий аз ҳад зиёд кор мефармояд. Дараҷаи ниҳоят олии иғроқро асосан дар асарҳои назмӣ классикамон дида мешавад.

Дар яке асарҳои шоири машҳури тоҷик Фирдавсӣ, ки *“Шоҳнома”*-и ӯ шӯҳрати ҷаҳонӣ дорад, сар то по аз санъати муболаға истифода кардааст. Достони *“Рустам ва Сӯҳроб”*-и адиб асари қаҳрамонӣ буда, намунаи олии санъати муболаға ба дараҷаи олий истифода бурда шудааст, ки ҳар яке тасвир бо ёрии образ инъикос карда шуда, тасвири бадеиро бо маҳорати баланд акс кунондааст.

Асоси адабиёти бадеиро образофарӣ ташкил мекунад, ки тавофути адабиёти бадеӣ аз дигар адабиётҳо бо бадеият, ки натиҷаи шакли хоси маърифату инъикоси ҳаёт аст, фарқ мекунад. Дар бораи махсусиятҳои образ адабиётшинос Александр Игнатъевич Тимофеев (1881-1929) чунин маънидод кардааст:

“Образ - тасвири конкрет ва дар айни замон умумият додашудаи манзараҳои ҳаёти инсонист, ки тавассути таҳайюл эҷод шудааст ва дорои арзиши эстетикӣ мебошад”. [2.60]

Аз иқтибоси болоӣ ҳаминро фаҳмидан мумкин, ки образ тасвири ҳаётро дар шакли ҳаёл ба дараҷаи баланди манзараҳои табиат ва тасвири персонажҳоро бо ёрии бадеият тасаввур карда ба он аз ҷиҳати фикрҳои бадеӣ, ки яке аз онҳо санъати муболаға мебошад, истифода бурда, асарро бой ва зебо мегардонанд. Дар фикрҳои болоӣ таъкид кардем, ки санъати муболаға дар адабиёти муосир ҳам дида мешавад. Аз он ҷумла, асари машҳури устод Садриддин Айний *“Марги судхӯр”* мисол шуда метавонад.

Корбурди санъати муболағаро оиди достони *“Рустам ва Сӯҳроб”*-и Абулқосими Фирдавсӣ метавонем барои пурра кардани фикрамон як чанд намунаҳо аз достон бо шарҳу эзоҳ овардан мумкин, ки дар достон санъати муболаға ба монанди дигар санъатҳои бадеӣ бисёр истифода шудааст:

*Бар он гуна он сангро баргирифт,
К-аз ӯ монд лашкар саросар шигифт.
Пиёда ҳаме рафт бар китф кӯҳ,
Хурушон наси пушти ӯ-дар гурӯҳ.
Абар кирдигор офарин хонданд,
Ба Рустам зару гавҳар афишонданд.
Ба пеши саропардаи шох бурд,
Бияфканду эронӣро супурд.
Бад-ӯ гуфт ар эдун, ки пайдо шавӣ,
Бигардӣ аз ин тунбалу ҷодувӣ.* [3.110]

Мазмунӣ умумӣ. Ин байтҳо лаҳзаеро тасвир мекунанд, ки Рустам (Қаҳрамони миллии Шоҳнома) санг ё санги азимро бардоштааст ва бо ин амали қаҳрамонона ҳама лашкарро ба ҳайрат овардааст. Шеър шиддати нерӯ, шуҷоат ва таъсиргузории амалӣ Рустамро ба таври муболағавӣ тасвир мекунад. Рустам сангери бардоштааст, ки тамоми лашкарро дар ҳайрат гузоштааст. Ин нерӯи фавқулодааст, ки аз воқеият болотар меравад ва албатта муболаға мебошад

*«Пиёда ҳаме рафт бар китф кӯҳ,
Хурушон наси пушти ӯ-дар гурӯҳ.»* [3.110]

Дар мисраи аввал *“Пиёда ҳаме рафт бар китф кӯҳ”* яъне «Бар китф кӯҳ бурдан» муболаға шуда метавонад ки то ҳанӯз ягон кас кӯҳро бар китф набардоштааст. Гуё Рустам кӯҳро бар китф гирифтааст ва роҳ меравад! Ин муболаға тавоноии фавқулода ва қаромати қаҳрамонро нишон медиҳад. Аммо дар байти баъдина

*«Абар кирдигор офарин хонданд.»
Ба Рустам зару гавҳар афишонданд.* [3.110]

Дар мисраи аввал муболаға дида намешавад, аммо як ҷумлаи таҳсин мебошад, ки дар бораи амалҳои фавқулодаи Рустам гуфта шудааст. Дар мисраи дуввум ишораи эҳтироми зиёде, ки ба Рустам карда шудааст. Дар ҷои дигар чунин аст:

*Бирафту ба Раҳи андаровард пой,
Барангехт он тилпайкар зи ҷой.
Сӯи марзи Турон-и бинҳод рӯй,
Чу шери диҷогоҳи нахчирҷӯй.* [3.190].

Таҳлил пораи достон: дар мисраи аввал ифодаи *“Раҳи”* номи аспи Рустам мебошад, ки ифодаи *“Андаровард пой”* ба маънои *“равона шуд ё ба ҳаракат даромад”* ро ифода мекунад. Дар байти дуввуми мисраи аввал ибораи *“Марзи Турон”* омадааст, ки ба маънои *“макон ё ҷои сарзамини дигар”*-ро фаҳмондааст. Дар мисраи баъдина, ибораи *“Шери диҷогоҳи нахчирҷӯй”* ки ба маънои *“шери хашмнок бар шикор баромад”*-ро ифода мекунад, ки санъати муболаға дар мисраи ҷаҳорум *“Чу шери диҷогоҳи*

нахчирчӯй” омадааст. Ба мо маълум, ки образи онро мисли шеърӣ хашмноки сахрои медонем, ки хайвони аз ҳад зиёд пурқудрат ва бадандеша мебошад, монанд кардааст ва албатта, ин санъати муболиға мебошад. Ё ки дар ҷои дигар овардан мумкин, ки

*Саворон зи ҳар сӯ ба ӯ тохтанд,
Каманди каёнӣ дарандохтанд.
Чу Рахш он каманди саворон бидид,
Чу шери жиён он гаҳе бардамид...[3.191]*

Бояд гуфтан лозим, ки дар мисраи аввал “Саворон зи ҳар сӯ ба ӯ дарандохтанд” ишора ба душманон ва қаҳрамонҳои дар ҷанг аст, ки аз ҳар тараф ба Рустам ҳамла мекунад. Дар мисраи дуввум “Каманди каёнӣ дарандохтан”, “Каманд” дар луғат ба маънои “1. Арғамчини дарозии як нӯташ ҳалқадавакдор барои гирифтани сайд. 2. Ба даст даровардан” вожаи “каёнӣ” ё “каён” ки дар тибқи маълумоти “Шоҳнома”-и Фирдавсӣ “унвони подшоҳони Эрони қадим (саромадашон Қайқубод) мебошад. Ишора ба он аст, ки душманон Рустамро меҳаҳанд чун команди каёниро партофта, ӯро асир кунанд. Дар мисраи сеюм “Чу Рахш он каманди саворон бидид” яъне аспӣ паҳлавон Рустам рахш он тӯдаи аспсаворони душманро бидид ва “Чу шери жиён он гаҳе бардамид”, вожаи “жиён” ё, ки “жаён” дар луғат ба маънои “хашмгин, ғазабнок, даранда: шери жаён” омадааст, ки ишора ба паҳлавон Рустам ва аспӣ он Рахш рафта истодааст, ки Рахш чунон душманро мебинад ва ба тарафи он ба мисоли шери хашмгин равона мешавад. Дар ин ҷо санъати муболиға дар мисраи охир дар ибораи “шери жиён” мо дида метавонем. Дар ҷои дигар дидан мумкин, ки санъати муболиға ба дараҷаи ниҳоят олӣ истифода шудааст:

*Ду касро ба захми лағат кард наст,
Якero сар аз тан ба дандон гусаст... [3.192]*

Дар мисраи аввал, яъне “баъди ба ҷанг даромадан ду касро бо ёрии захми лағат ба замин меафтад”. Дар луғат вожаи “захм” ба маънои “ҷароҳате, ки дар бадан аз зарби предмети буранда ва халанда масалан: захми корд, захми тир, захми ва ҳоказо” меояд. Дар мисраи баъдина “Якero сар аз тан ба дандон гусаст” ки дар инҷо дар вақти ҷанг паҳлавон якеи душманро бо ёрии дандон сари онро ҷудо кардааст. Дар ин ҷо Абулқосим Фирдавсӣ сар то охири ин мисраи дуввум санъати муболиғаро ба дараҷаи ниҳоят олиӣ игроқ расонида ифода карданаҷро диданамон мумкин.

*1. Чу оташ биёмад гави тилзӯр,
Чу кӯҳе равон кард аз ҷо сутур...[3.211]*

Ҳаминро алоҳида қайд кардан мувофиқи мақсад аст, ки Фирдавсӣ омадани Рустамро ба “оташ” монанд карда истода бошад ҳам, ин ҷо вожаи “оташ” ҳамчун санъати муболаға истифода шуда истодааст.

*2. Камонро ба зеҳ-бар ба бозу фиканд,
Самандаш баромад бар абри баланд...[3.214]*

Дар ин байти болоӣ низ “ба абри баланд баромадани саманд” муболиға аст, ки то ҳол ягон асп ба абр набаромадааст.

*Зи захми сумаи говмоҳӣ сутӯҳ,
Ба ҷаста чу барқу ба ҳайкал чу кӯҳ...[3.205]*

Дар ин байти болоӣ калимаи “говмоҳӣ” диққати моро ҷалб мекунад, ки дар луғат чунин шарҳ дода шудааст “говмоҳӣ – дар нақлу ривот ва афсонаҳои қавмҳои сомӣ ва эронӣ, говест, ки пой бар пушти моҳӣ дорад ва заминро бар пушт ё яке аз шохҳои худ гирифтааст”. Дар ин ҷо мисраи поёнӣ “Ба ҷаста чу барқу ба ҳайкал чу кӯҳ” то ҳол ягон инсон аз ҷояш ҷаста барқ нашудагист. Ё, ки дар ҷои дигар “ба ҳайкал чу кӯҳ” нашудагист. Абулқосими Фирдавсӣ дар ин ҷо санъати муболиғаро ба дараҷаи ниҳоят олӣ истифода бурдааст.

*1. Зи гурзи ту хуршед гириён шавад,
Зи теги ту Баҳром бирён шавад...[3.227]*

Дар ин байт санъати муболиға ниҳоят ба дараҷаи боло истифода шудааст, ки “хуршед гириён шавад” ё “Баҳром бирён шавад” то ҳол ки хуршед бирён ё ин ки бо ёрии зарба Баҳром бирён нашудааст.

*Каманди ту бар шер банд афгананд,
Синони ту бар кӯҳ газанд афкананд...[3.228]*

Дар фарҳангҳои забони тоҷикӣ калимаҳои “каманд, газанд, синон” дар чунин маъноҳо меоянд. Калимаи “каманд” дар луғат ба маънои “арғамчини дарозии як нӯташ ҳалқадавакдор барои гирифтани сайд” вожаи “газанд” дар фарҳанг ба маънои “зарар, зиён, осеб” дар ҷои дигар калимаи “синон” ба маънои “сарнайза, оҳани тезе, ки ба нӯги найза шинонанд, умуман найза” омадааст, ки дар ин байт низ ба мисраи дуввум санъати муболиға истифода шуданаҷро дида метавонем. Дар ягон давру замон (найза) синон бар кӯҳ зарар надидааст ва бо ёрии он асбоб кӯҳро ҳам вайрон карда намешавад.

*Чунин хост равшан ҷаҳонофарин,
Ки пинҳон накард аждаҳоро замин.[3.62]*

Аз ин байт бар меояд, ки парвардигори олам равшанӣ, ҷаҳон, заминро офарид вале “пинҳон накардани замин аждаҳоро” аз ҳақиқат берун ва муболиға мебошад. Бояд гуфтан лозим, ки ҳар як ҷисму ҷоне, ки дар рӯйи замин аст ягона офарандаи он Оллоҳ мебошад.

Ҳамчун хулоса, “Шоҳнома”-и Абулқосим Фирдавсӣ, хосса достони “Рустам ва Сӯҳроб”-и он саршори санъати бадеӣ ба ҳисоб меравад. Дар таркиби дoston бисёр навъҳои санъатро дидан мумкин, лек мо маҳз ба санъати муболаға ва навъҳои он пардохтему халос. Дарҳақиқат, сар то пой достони “Рустам ва Сӯҳроб” аз муболағаву муҳоботҳоро фаро гирифтааст. Бо камоли этиром ва бо мамнуният ҳамчунон, аз забони шоир Абулқосим Фирдавсӣ чуниин мегӯем:

*Ҳар он кас, ки Шоҳнома хони кунад,
Агар зан бошад паҳлавони кунад.*

АДАБИЁТЛАР:

1. Р. Ҳодизода, М. Шукуров, Т. Абдуҷабборов. *Фарҳанги истилоҳоти адабиётшиносӣ. Нашири дуввум. Нашириёти “Ирфон”, -Душанбе, соли 1966. Саҳ. 188*
2. Р. Мусулмониён. *Назарияи адабиёт. Маориф, -Душанбе, 1990 с. Саҳ. 313.*
3. Абулқосими Фирдавсӣ. *Шоҳнома. Ҷилди дуввум. Душанбе “АДИБ” 1987 с. Саҳ 319.*
4. Абдуллоев А. *Адабиёти форс-тоҷик дар нимаи аввали асри 11. -Душанбе: Дониш, 1979. 220 с.*
5. 2. Мирзозода Х. *Таърихи адабиёти тоҷик. Китоби 2, Душанбе: Маориф, 1989. 399 с*
6. 3. Шарифзода Х. *Таърихи адабиёти тоҷик. -Душанбе: ТоҷРус. 2017. 418 с.*
7. 4. Ҳодизода Р. *Аз гузашта ва ҳозираи адабиёти нави тоҷик. -Душанбе: Ирфон, 1974; Аз Рӯдакӣ то имрӯз. 178 с.*