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UNVEILING CONNECTIONS AND EXPANDING
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1. LITERARY THEORY, CRITICISM AND HISTORY

PSYCHOLOGISM IN IAN MCEWAN'S NOVELS

Abdullayeva Mukhayyo Ruziboy qizi

Abstract. The problem of psychological trauma experience in Ian McEwan's novels about the Second World War (“The Innocent” (1990), “Black Dogs” (1992), and “Atonement” (2001). The plot of violence, “traumatic” situation, and flashback problem in the context of contemporary literature research has been studied. The correlation of these aspects in McEwan's novels has been revealed.

The research confirms that the combination of these components in the novel is complex and diverse. Therefore, it has been shown that the influence of trauma on human's personality varies to a considerable degree. The psychology of traumatized consciousness has been investigated. The victim of trauma is not only the person subjected to violence, but also the one who is the source of the violence. The severity of psychological trauma does not let the author to argue about overcoming the trauma. He can only analyze the influence of global historical events on the conscience of every person taken individually.

Keywords: English literature of 20th – 21st century, trauma studies, specificity, character development.

I. Introduction

Psychologism came from Greek word mind -soul and logos -concept, teaching, which implies the picture in a scholarly work of the internal world of a individual, his considerations, eagerly, encounters, feelings, cognizant sentiments and oblivious mental movements. In antiquated writing, psychologism was shown exceptionally sparingly, fragmentarily, showing itself as it were within the copies of the saint. As a rule the show, antiquated creators portrayed any one feeling, the foremost striking, subsequently, they talk of the characters in antiquated tragedies, for illustration, as characters of one enthusiasm. So, Medea in Euripides, tormented by envy, yearns to require vindicate on Jason. Medieval writing shaped an idea of the complex and conflicting nature of man, which was reflected within the Divine Comedy by Dante Alighieri, but the identity, has not however been portrayed in a different and changeable way. Genuine revelations within the field of psychologism were made within the Renaissance, when the internal life of a individual was delineated as a complex joining of temperaments, reflections, states, and so on.

Therefore, the birth of psychologism as a fundamental principle in the depiction of a person in literature is associated precisely with the Renaissance, which “liberated” the European consciousness, when the reflections and experiences of the characters began to be reproduced in dynamics and interconnection and in an individualized way. The authors of sentimentalism and romanticism attached particular importance to psychological descriptions, striving to reproduce the subtlety of the characters’ feelings (for example, J. W. Goethe in the novel “The Sufferings of Young Werther” or J. Byron in “Child Harold's Pilgrimage”). When analyzing psychological details, it is imperative to keep in mind that in different works they can play a fundamentally different role. In one case, the psychological details are not numerous, they are of a service, auxiliary nature -then we are talking about the elements of the psychological

image; their analysis can, as a rule, be neglected. In another case, the psychological image occupies a substantial volume in the text, acquires relative independence and becomes extremely important for clarifying the content of the manifestation. In this case, a special artistic quality, called psychologism, appears in the work.

Psychologism is the assimilation and depiction by means of literature of the inner world of the hero: his thoughts, experiences, desires, emotional states and the like. Moreover, the image differs in detail and depth. The methods of psychological analysis in the studied works form a complex, multi-level system of means of poetic depiction of the inner world of a person. The source of the means of psychological analysis in the works are: the person himself in the literary text (his portrait, speech characteristics, dreams, internal monologues, psychological details of behavior); the world surrounding the hero (things, environment, nature); intratextual organization of narration (plot-compositional forms).

Artistic techniques for depicting the inner world of characters include: "... the character's internal dialogue with himself, his letters and diaries, dreams, hallucinations, daydreams, visions, confessions, memories, self-observation" [3,55]. The methodology for the study of psychologism is sufficiently developed in literary criticism. A number of concepts are presented by domestic scientists. Most of the works devoted to this problem take into account the nature of the literary and historical era, the individual method and style of the writer. The following methodological setting also seems appropriate: "... the formula of psychologism of any artist can begive at least one of the following aspects: the sphere of mental life studied and portrayed by the writer; the principle of psychological analysis, its subordination to one or another ideological and aesthetic principles of the writer" [4,206].

M. JI. Bedrikova introduces the term "levels of psychologism", the so-called "... conditional levels for the convenience of studying the psychological manner of the writer. Psychologism levels include:

1. Methods of text psychologization (psychological detail, psychological detail, mental gesture of the character, psychologized description).

2. Techniques for depicting characters (psychological portrait, psychological characteristics, psychological conflict, psychological plot, "dialectics of the soul").

3. Correlation of characters and circumstances ("spiritual" mastering of the chronotope by the hero, self-knowledge of the hero, psychological intention of the hero under the influence of circumstances) [1,202].

The researcher identifies the following means of psychologization:

1. Vocabulary, grammar as a reflection of the psychological characteristics of the characters. Thus, the logicity of speech, the richness of vocabulary, the expressiveness and flexibility of syntactic constructions testify to the tireless intellectual, spiritual work of the hero;

2. Auto-logical and metalogical types of word usage in the characters' character. For example, in modern prose, irony is intensified - the "feeling of the inadequate", which is realized in the self-irony of the character;

3. Methods of narration as artistic means of psychologization (objectified narration, first-person narration, diary narrative, "stream of consciousness", improperly direct speech);

4. Plot-compositional means (contrast, psychological parallelism, etc.) " [2, 335]

These are the main forms of artistic psychologism described in literary criticism. Arsenal of principles of psychological images of characters can be expanded through

the methods of psychological analysis adopted in psychology; their separate species (and subspecies) will be considered directly in the process of analyzing works of art.

Psychologism is a family of philosophical positions, according to which certain psychological facts, laws, or entities play a central role in grounding or explaining certain non-psychological facts, laws, or entities. The word was coined by Johann Eduard Erdmann as Psychologismus, being translated into English as psychologism.

Psychologism in literature is a stylistic unity, a system of artistic means and techniques aimed at a complete, deep and detailed disclosure of the inner world of characters.

II. Methodology

In the present analysis, the research problem is to investigate major psychological literature features that have been utilized to represent Ian McEwan's literary image as a writer. The data, collected from the detailed analysis of the texts of the novel "Atonement" to answer helped the question related to psychological trauma studies, specificity and character development. They can be the major features of psychological literature in the example of this writer.

The Procedure of the Research

According to investigated major psychological literature features, the analysis of Ian McEwan's novel undertaken at the following specificity: character development.

Specificity is important in any storytelling, but the shorter your story, the more you'll need to cherry-pick the vivid-but-relevant details to make it convincing and make readers empathize with your characters. Authors can learn a lot from song-writers, in this regard—take a look at this fantastic article about Taylor Swift's song "All Too Well," and how its specificity makes it one of the best songs on the album.

In good fiction, you barely notice the level of specificity in the storytelling because it feels natural. When people tell stories in day-to-day life, there tends to be a familiarity in the way they describe things. For example, my best friend works in a restaurant. But if someone asks me what she does for a living, I'm not going to say, "Oh, she works in a restaurant." I usually say something along the lines of "she's a bartender at Famous Dave's." (Not where she actually works, FYI—gotta respect her privacy). This is an incredibly basic example, and not enough to make for good fiction, but it's a springboard for getting into the specifics.

Character development can be identified by paying attention to the characteristics (traits) demonstrated by the character at the beginning of the story compared to how those traits have changed by the end of the story. Making connections to plot details (events, conversations, thoughts, etc.) and how they create character growth also helps the reader identify the character's development. For instance, we can see character development in Ian McEwan's novels. One of them is "Atonement". In this novel the main character Briony changes herself completely till the end part of the novel.

III. Discussion. The objective of the present analysis was to identify the role of psychological literature and its characteristics in Ian McEwan's novel by using suggested features of psychological literature.

Psychological trauma, its representation in language, and the role of memory in shaping individual and cultural identities are the central concerns that define the field of trauma studies. Psychoanalytic theories on trauma paired with additional theoretical frameworks such as poststructural, sociocultural, and postcolonial theory form the basis of criticism that interprets representations of an extreme experience and its effects upon identity and memory. The concept of trauma, itself a source of critique, is generally

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understood as a severely disruptive experience that profoundly impacts the self's emotional organization and perception of the external world. Trauma studies explores the impact of trauma in literature and society by analyzing its psychological, rhetorical, and cultural significance. Scholarship analyzes the complex psychological and social factors that influence the self's comprehension of a traumatic experience and how such an experience shapes and is shaped by language. The formal innovations of texts, both print and media, that display insights into the ways that identity, the unconscious, and remembering are influenced by extreme events thus remain a significant focus of the field.

Naomi Mandel's *Against the Unspeakable: Complicity, the Holocaust, and Slavery in America* (2006) argues that the traditional concept of trauma as unspeakable is a "discursive production" that evades moral responsibility in representing atrocity by privileging the "problems inherent in speech" rather than addressing the "ethical obligations involved in such representations" (Mandel 2006: 4, 5).

Greg Forter's early work in *Gender, Race, and Mourning in American Modernism* (2011) employs and adapts the Freudian-Caruthian trauma model to emphasize the difference between "punctual" trauma or a once occurring catastrophic event and non-punctual trauma or an ongoing and everyday event in his analysis that examines the political and historical dimensions of extreme experience in modernist and postcolonial fiction (Forter 2011: 98).

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CHARACTERISTICS OF THE ENGLISH DETECTIVE GENRE IN LITERATURE

Abstract. This paper is devoted to the definition and description of the genre of detective fiction, as well as the demonstration in detective literature, especially in English. Early detective novels which bear the main features of detective fiction. Several literary scholars and linguists are studying the detective genre especially the aspects which differentiate from other genres, English and American novel specifics, the tradition of writing English detective novel.

Keywords: detective fiction, detective, crime, detective's observation, first detective novel.

Detective fiction is a subgenre of mystery and crime fiction in which a professional, amateur, or retired detective looks into a crime, frequently murder. The detective genre started to develop with other genres around the same time including speculative fiction in the mid-nineteenth century and has remained extremely popular, particularly in novels. Some scholars, such as R. H. Pfeiffer, have suggested that certain ancient and religious texts bear similarities to what would later be called detective fiction. In the play "Oedipus Rex" by Ancient Greek playwright Sophocles, Oedipus investigates the unsolved murder of King Laius and discovers the truth after questioning various witnesses that he himself is the culprit. Despite of the fact that the boom of detective fiction started in the nineteenth century, the origins of the modern detective novel can be traced back to the centuries Before Christ. One of the first tales concerning the detection of the criminal act is written in "The Old Testament", in the book of Prophet Daniel. The story "Susanna and the Elders" tells the story of a woman falsely accused of adultery and executed for committing this crime against God. Proceeding in time, located approximately in the eight century After Christ, another collection of stories bearing marks of detective genre was written, the Arabic tales "One Thousand and One Nights". As the detective story moved closer to its "classical" stage, it became more realistic and was written with more literary skill. The adventure-mystery involving a sleuth who was proficient both physically and mentally, was given over to thrillers such as the Nick Carter stories, while the strict detective tale became purely analytical. There was generally a narrator in the Watson tradition and an absence of any love interest, and neither characterization nor the tangential demands of the plot interfered with the central business of unraveling the puzzle. With these characteristics established, the detective story moved into its golden age.

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.

Josef Škvorecký in his work described the elements of prose in short story as "elements distracting the attention from the real problem, tempting the author to mouthiness, longwindedness, emotionalism and the form of novel is considered almost a degeneration of the short story." A detective novel required more craftsmanship and persistence in preserving the tension in the story and attention of the reader.

One interesting fact in the world of detective fiction is that the boom of detective literature started in the nineteenth century. One of the first English detective novel writer is William Wilkie Collins with his 1868 novel "The Moonstone". The role of the great detective is in this novel given to a professional police officer, which makes this detective novel different from those previously mentioned. Sergeant Cuff was as a detective, charged with finding the stolen valuable diamond called the Moonstone.

The traditional English detective relied on the values of a stable society consisting of law-abiding citizens. One of the most compelling reasons to read such detective books is the sensation of restoring the normative order and, as a result, stabilizing one's own position. English detective fiction typically centers on England and the English (Hercule Poirot is not included). In contrast, England has a rich history of literary, social, and national traditions. While drawing from some of these traditions, the English detective also investigates. In his book "Tradition and Dream," renowned British critic and literary scholar Walter Allen discussed the differences between the American and English novels' specifics.. ¹"U.S. writers gravitate toward portraying an unusual, lonely personality who, by her very nature, is forced out of society, the environment, and even her own microcosm, to which she opposes. British novelists, distinguished by adherence to tradition, thoroughness and balance, on the contrary, tend to take the character in the fullness of his social connections, environment and motivations; revealing the relationship between man and society, they do not oppose them to each other, but consider them in unity." It appears that this observation also applies to the detective genre. The American detective portrays lone criminals, victims, truth-seekers, and detectives as though there is no society for them, that they are alone in the world, that crime is their own business, and that the harsh laws of the American social order are not the only forces dictating their fates, but also fate and higher powers. It's the exact opposite in the case of the English detective. Even when a character returns to the American literary archetype, he still maintains a strong connection to English reality.

The detective genre is equally important in the development of world literature. In this regard, the English thinker and writer Gilbert Keith Chesterton, the creator of a number of detective tales, remarked in his article "In Defense of the Detective Genre": "The detective novel or story is not considered an absolute literary genre, but it has the clear advantage that it can fully express the general interests of the people." In addition, the author explains that the emergence of the detective genre is a legitimate and historical process of development that can satisfy the social and cultural needs of people.

In conclusion, detective fiction is a type of criminal fiction that began to emerge with other genres, including speculative fiction, in the mid-nineteenth century and has remained immensely popular, particularly in novels. Certain ancient and religious writings have been compared by academics to the genre that would eventually known as a detective fiction. Classic detective stories have the following elements: (1) the seemingly perfect crime; (2) the falsely accused suspect that circumstantial evidence points to; (3) the foolish actions of naïve police officers; (4) the detective's superior observational and mental faculties; and (5) the shocking and unexpected resolution, in which the detective reveals how the identity of the culprit was determined.

¹ Characteristics of the Detective Novel and Issues of Artistic Interpretation
Niyazov Ravshan Turakulovich

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4. JOURNAL OF INNOVATIONS IN SCIENTIFIC AND EDUCATIONAL RESEARCH VOLUME-2, ISSUE-14 (30-January) 109 FEATURES OF THE ENGLISH DETECTIVE GENRE IN LITERATURE by Allanova Khurliman Markabaevna

Abdullayeva Muhayyo Ruziboy qizi

A STUDY OF CHARACTER AND IDENTITY IN THE WORKS OF IAN MCEWAN

Abstract. This study delves into the thematic exploration of character and identity in the literary corpus of Ian McEwan, a prominent figure in contemporary British literature. Through a close examination of selected novels and short stories, the research elucidates how McEwan intricately depicts the complexities of human nature and the formation of identity amidst diverse challenges and circumstances. Central to the analysis are McEwan's portrayal of protagonists who grapple with moral dilemmas, personal conflicts, and external pressures, all of which contribute to shaping their identities and determining their life trajectories. By scrutinizing the psychological depth of McEwan's characters and his adept narrative techniques, this study aims to illuminate the profound insights offered by the author regarding the fluidity of identity and the construction of selfhood. Ultimately, this research contributes to a deeper understanding of McEwan's oeuvre and its thematic preoccupations, while also shedding light on broader inquiries into the nature of character and identity in literature.

Keywords: character, identity, literature, narrative, psychology, gender-identity, intertextuality, morality,

Ian McEwan's exploration of character and identity is exemplified in several of his notable works, including "Atonement," "Enduring Love," and "Saturday." In "Atonement," the protagonist Briony Tallis undergoes a profound transformation as she grapples with guilt, responsibility, and the consequences of her actions. Through Briony's perspective, McEwan delves into the intricacies of memory and self-perception, highlighting the malleability of identity and the power of narrative construction. One key aspect of McEwan's portrayal of character and identity is his treatment of memory and its role in shaping individual identity. Across several of his works, including "Atonement" and "The Children Act," McEwan explores the fallibility of memory and its capacity to distort perceptions of the past, leading to profound consequences for the characters' sense of self. Through the lens of memory, McEwan probes the elusive nature of identity and the ways in which it is constructed and reconstructed over time. Moreover, McEwan's engagement with existential themes adds depth and complexity to his exploration of character and identity. In works such as "Enduring Love" and "Saturday," McEwan confronts his

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characters with existential crises that force them to confront fundamental questions about their existence and their place in the world. Through their struggles with mortality, morality, and the meaning of life, McEwan's characters grapple with the existential angst inherent in the human condition, shedding light on the fragility and resilience of the self. Similarly, in "Enduring Love," McEwan presents Joe Rose, a rationalist who finds his sense of self challenged by a sudden and inexplicable event. As Joe becomes entangled in the aftermath of a tragic accident, his identity is tested, leading him to question his beliefs, values, and relationships. McEwan deftly navigates Joe's internal turmoil, offering a nuanced exploration of identity in crisis. In "Saturday," McEwan explores a single day in the life of neurosurgeon Henry Perowne, whose sense of identity is disrupted by unexpected encounters and threats of violence. As Henry confronts his mortality and wrestles with ethical dilemmas, his character is revealed through moments of vulnerability and resilience. McEwan's meticulous attention to detail and psychological depth illuminate the complexities of human nature, inviting readers to ponder the formation and evolution of identity in the face of external pressures. Across his body of work, McEwan employs various narrative techniques to delve into the depths of character and identity. From shifting perspectives to unreliable narrators, McEwan challenges readers to question the veracity of subjective experience and the construction of truth. Through richly drawn characters and intricate plots, McEwan creates immersive worlds where the boundaries between reality and fiction blur, inviting readers to contemplate the nature of identity and the fluidity of selfhood. Ian McEwan's exploration of character and identity is multifaceted and nuanced, evident in various aspects of his storytelling and narrative techniques. One prominent feature is his portrayal of protagonists who undergo profound transformations and grapple with existential dilemmas, moral quandaries, and internal conflicts. McEwan's characters often confront traumatic experiences that disrupt their sense of self and challenge their understanding of the world. For example, in "The Comfort of Strangers," the protagonist Colin and his partner Mary find themselves embroiled in a nightmarish scenario that tests the boundaries of their relationship and their individual identities. McEwan delves into the psychological repercussions of trauma, depicting how it shapes and reshapes the characters' perceptions of themselves and others. Moreover, McEwan's narrative style plays a crucial role in the exploration of character and identity. He frequently employs unreliable narrators and narrative fragmentation to blur the lines between reality and illusion, inviting readers to question the authenticity of the characters' experiences and the reliability of their self-representations. Furthermore, McEwan's examination of gender identity and sexuality offers a nuanced portrayal of the complexities of human experience. In novels like "On Chesil Beach" and "The Cement Garden," McEwan sensitively explores the fluidity of gender roles and the ways in which societal expectations shape individuals' understanding of themselves and their relationships. By challenging traditional notions of identity and sexuality, McEwan opens up space for dialogue and reflection on the diversity of human experience. In "The Cement Garden," for instance, the narrator's ambiguous recounting of events adds layers of complexity to the protagonist's struggle with identity and sexuality, highlighting the fluidity of self-perception. Furthermore, McEwan's engagement with social and cultural contexts enriches his portrayal of character and identity. His characters often grapple with societal expectations, gender norms, and cultural constraints that influence their sense of self and their interactions with others. In "Amsterdam," for example, the characters' moral compromises and ethical dilemmas reflect broader societal anxieties and moral decay, underscoring the interplay between individual identity and collective values.

Overall, Ian McEwan's exploration of character and identity in his works is characterized by its depth, complexity, and thematic richness. Through his adept storytelling and keen psychological insight, McEwan offers profound reflections on the human condition, inviting readers to contemplate the intricacies of selfhood, the construction of identity, and the existential quest for meaning in a rapidly changing world.

In conclusion, in the landscape of contemporary literature, Ian McEwan stands as a towering figure whose exploration of character and identity transcends mere narrative conventions, offering profound insights into the complexities of human nature and the existential quest for meaning. Throughout this study, we have delved into McEwan's literary corpus, scrutinizing selected novels and short stories to unravel the thematic preoccupations and narrative techniques that underpin his portrayal of character and identity. McEwan's characters confront the complexities of human existence with a rawness and authenticity that resonate deeply with readers. Central to McEwan's exploration of character and identity is his adept use of narrative techniques and literary devices. Through shifting perspectives, unreliable narrators, and narrative fragmentation, McEwan challenges readers to question the veracity of subjective experience and the construction of truth. By blurring the lines between reality and fiction, McEwan invites readers into a world where the boundaries of identity are fluid and mutable, reflecting the complexities of the human psyche. Ian McEwan's exploration of character and identity in his works is marked by its thematic richness, psychological depth, and narrative complexity. Through his compelling storytelling and his incisive analysis of the human condition, McEwan offers profound insights into the nature of selfhood, the formation of identity, and the search for meaning in an uncertain world. As readers navigate the intricate landscapes of McEwan's fiction, they are invited to confront the fundamental questions of existence and to contemplate the enduring mysteries of the human psyche. Through his masterful exploration of character and identity, McEwan reaffirms his status as one of the preeminent voices of contemporary literature, leaving an indelible mark on the literary landscape for generations to come.

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ANALYSIS OF THE NOVEL DAVID COPPERFIELD BY CH. DICKENS

Abstract. This analysis dissects Charles Dickens's "David Copperfield," examining plot, characterization, pathos, humor, social satire, realism, and style. It explores autobiographical elements, critiques Dickens's narrative construction, and evaluates his impact as a social reformer. Through detailed scrutiny, the article provides a nuanced understanding of Dickens's seminal work and its literary significance.

Keywords: Charles Dickens, David Copperfield, Victorian literature, Social reform

Charles Dickens, a pivotal figure in the Victorian era and, arguably, throughout history, remains among the best-selling authors globally. His enduring popularity is exemplified by the perpetual presence of "A Christmas Carol" in print, and vintage Charles Dickens books are highly coveted possessions for literature collectors.

Dickens's narratives are characterized by intricate plots, vivid characters, and intense emotional extremes. Richards & Schmidt [2002: 522] view style as specific person's use of language as speech or writing all the times or at a particular period of times, e.g. Dickens's style, the style of Shakespeare, an 18th century style. Style usually varies from causal to formal according to the type of situation, e.g., a formal style or a colloquial style [Ibid, see also Spolsky, 1998: 33]. Enkvist et al [1964: 54] define style as the aggregate of contextual probabilities of its linguistic items; that is, the aggregate of frequent of linguistic items.

He not only pioneered a new form of literature but also shifted the focus from the affluent and middle class to include the lower middle class, the working class, and the most impoverished individuals. Considered a social reformer, Dickens brought attention to the poverty and injustices prevalent in Victorian society through his works. His impact was tangible, contributing to significant societal changes such as the reform of debtors' prisons with the Debtors' Act of 1869, a transformation attributed to the awareness Dickens raised, particularly in his book "Little Dorrit."

Critical Evaluation of David Copperfield

In his extensive autobiographical novel, "David Copperfield," Dickens introduces an enduring cast of characters, providing a glimpse into the young life of the protagonist and his interactions with various individuals. Regarded as Dickens's favorite work, the novel has earned widespread affection for its freshness, realistic effects, and empathetic portrayal of characters. This autobiographical narrative sheds light on the challenging early experiences of Dickens and his journey to fame, elucidating the occasional ferocity evident in his works as he sought refuge in humor and fantasy.

Plot Construction in David Copperfield

While Dickens is often criticized for faulty plot construction in his novels, "David Copperfield" stands out as a more skillfully crafted narrative. Unlike some of his other works, it transcends being a mere collection of adventures and experiences, presenting a coherent whole. Despite the Emily-Steerforth episode not directly influencing David's life, it is seamlessly interwoven with the main storyline. The primary flaw lies in an extended description by Dr. Strong, detailing his relations with his wife, which disrupts the narrative flow.

Characterization in David Copperfield

The characterization in “David Copperfield” exhibits an astonishing variety, marked by vividness and originality unparalleled in English literature. Dickens draws characters from diverse backgrounds, emphasizing peculiarities in dress, character, and appearance. The eccentric Betsey Trotwood, obsessed with donkeys and male children, and the eccentric Mr. Dick, fixated on the head of King Charles I, remain immortal in the reader’s memory. Unforgettable characters like Mr. Micawber, with his bombastic language and mood swings, further showcase Dickens’s mastery in characterization.

Autobiographical Element in David Copperfield

“David Copperfield” bears autobiographical elements, with Dickens’s life reflected in the central character, David. The author adeptly blends facts from his life with fictional elements, transforming real-life characters such as Mr. Micawber into a portrayal that transcends reality. Other characters in the novel also bear resemblances to individuals from Dickens’s own life, adding depth to the narrative. For instance, the headmaster of Salem House, Mr. Creakle, shares similarities with a cruel headmaster from Dickens’s past, while David’s love for Dora Spenlow mirrors Dickens’s own sentiments towards Maria.

Pathos in David Copperfield

While Dickens has been criticized for sentimentality in some novels, “David Copperfield” strikes a balance, avoiding tedious artificiality. Genuine moments of pathos emerge in the novel, such as David’s isolation at Blunderstone and his mother’s conflicted loyalties. The realization of failure by Dora Spenlow as a wife and her heartfelt desire for David to marry Agnes Wickfield evoke authentic pathos. Additionally, the depiction of Mr. Barkis’s death and Martha’s contemplated suicide resonates with genuine emotional depth.

Humor

Dickens’s renown as a humorist stems from his creation of memorable and comical characters, notably Mr. and Mrs. Micawber, Miss Betsey Trotwood, Mr. Dick, and Traddles in “David Copperfield.” Even minor characters like Mr. Barkis contribute hilarity, with “Barkis is willin’” becoming a household phrase. Dickens skillfully devises situations that highlight the distinct eccentricities of his comic characters, as seen in the famous Dover interview between Miss Trotwood and the Murdstones. However, the mechanical repetition of phrases or characteristics, while occasionally overdone, remains a humorous hallmark, even if Mr. Micawber grows a bit restless under Mrs. Micawber’s constant reassurances.

Satire of Social Abuses

Influenced by the humanitarian movement spawned by the French Revolution, Dickens, like many nineteenth-century novelists, wielded the novel as a tool to expose social injustices. While his other works more overtly satirize social abuses, “David Copperfield” integrates the social reform motive episodically and subordinately. Education is a primary concern, exemplified by Salem House’s brutal headmaster, Creakle, contrasting with Doctor Strong’s more enlightened school. Dickens extends his satire to various public institutions like Doctors’ Commons, prisons, and mental asylums.

Realism

Despite Dickens’s popular reputation for realism, his portrayal of characters and stories often leans towards idealization and sentimentality. The depictions of impoverished individuals, including in “David Copperfield,” tend to romanticize their lives, sidestepping the harsh realities they face. Even in what could be considered one of his more realistic novels, “David Copperfield,” realism diminishes as the story unfolds.

Style

Dickens's prose is characterized by simplicity, emotional depth, and frequent use of humor. His style avoids the bombastic language and tautology exemplified by Mr. Micawber in "David Copperfield." Emotional tension, as seen in Annie and Doctor Strong's story, is a recurrent theme, sometimes risking becoming overly artificial. Dickens employs straightforward narrations and descriptions, and a notable feature is the substantial amount of dialogue presented in narrative form.

Conclusion

In this extensive autobiographical novel, Dickens introduces an enduring gallery of characters, notably capturing the young life of David Copperfield and those he encounters. Despite its popularity for freshness, realistic effects, and sympathetic character treatment, Dickens, as a social reformer, exhibits a notable shortcoming in practical politics. While adept at exposing abuses, his constructive suggestions often revolve around a vague benevolent philanthropy.

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Abdurashidov Muhammad Abdumannon o'g'li

LITERARY WRITING STYLE OF CHARLES DICKENS

Abstract. Delve into Charles Dickens' enduring literary legacy in this article, dissecting his masterful writing style. Through meticulous analysis of lexical choices, sentence structures, and thematic threads, explore the profound impact of Dickens' prose. Unravel the essence of his craftsmanship and the timeless relevance of his narratives.

Keywords: Charles Dickens, Literary Style, Stylistic devices, Legacy

Charles Dickens not only is famous in England but is a renowned writer worldwide. For over 200 years, his works have been cherished and read by book lovers. The process of selecting his books usually involves considering various factors. Someone might prioritize an intriguing plot, others the literary style, and some might even choose a book based on the author's reputation or the allure of a beautiful cover. Dickens' novels aptly fit into the preferred genre, and appreciating the strength of his character is crucial.

Dickens' characters resonate with us not just as English figures but as fellow members of our global community. Reading his works reveals two distinct qualities in his literary endeavors: humor and profound humanity, especially in his empathy towards the downtrodden. His characters, often ordinary and flawed, elicit our sympathy and admiration. Despite their flaws, these characters embody hope, patience, and love, elevating them to the status of true heroes. While some critics fault Dickens for emotional bias in creating characters, his works have endured, showcasing his storytelling mastery.

Dickens expressed his unique blend of tragedy and comedy in his works, refusing to extinguish hope for his characters. This hope becomes a recurring theme in his works, infusing life into his narratives. Those who view Dickens as a vulnerable storyteller and those who perceive him as a fundamental force both have valid perspectives.

Methodology

The methodology of the article involves a thorough examination and analysis of Charles Dickens' literary works, focusing on various aspects of his writing style such as lexical choices, sentence structures, figurative language, and rhetorical patterns. This analysis is conducted through close reading and interpretation of excerpts from Dickens' novels, supported by references to scholarly sources and critical studies. Additionally, the article explores the thematic threads present in Dickens' narratives to elucidate his social critique and enduring relevance. The methodology emphasizes a comprehensive exploration of Dickens' literary craftsmanship and its impact on readers across generations.

Charles Dickens' Distinctive Writing Style

Charles Dickens stands as the epitome of his era, and even in contemporary times, his literary creations continue to enchant a global readership. His individualistic style incorporates original lexical choices, figurative language, dynamic sentence structures, socially pertinent thematic threads, and an inherent relatability to readers. Several notable features characterize his writing style.

Charles Dickens' Lexical Choices

Regarding diction or word selection, Charles Dickens ranks second only to Shakespeare. He is credited with introducing numerous words into the English lexicon through his fictional works. Significant terms like "rampage," "butter-fingers," "tousled," "sawbones," "confusingly," "natural-looking," and "tintack," among others, have found their way into the Oxford English Dictionary. The excerpt from "Great Expectations" exemplifies Dickens' adept use of fitting words in appropriate contexts.

"Our was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening." – Great Expectations

Charles Dickens' Sentence Structure and Syntax

Not confined to "Great Expectations" alone, Dickens showcases his expertise in crafting unique and exceptionally engaging sentences across several novels. In "Great Expectations," he describes a man using anaphoric repetition with "and with," rendering the sentences captivating and readable. In other instances, he employs repetitions that exude exoticism, as seen in the initial passage of "A Tale of Two Cities."

Charles Dickens' Figurative Language

Dickens excels not only in narrative but also in descriptive writing. A simple passage from "Great Expectations" illustrates his adept use of figures of speech to vividly portray things, individuals, and places.

"The man, after looking at me for a moment, turned me upside down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself—for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet—when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously." – *Great Expectations*

This passage underscores his ability to bring dry subjects and characters to life through crisp, evocative imagery and a first-person narrative, creating memorable figures that linger in the minds of readers.

Charles Dickens' Rhythm and Sound Components

While not a renowned poet, Dickens weaves rich poetic phrases into his narratives, employing cadence, sounds, pitch, and echoes to infuse his prose with a poetic quality. The opening passage from "*A Tale of Two Cities*" exemplifies this.

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness..." – From *A Tale of Two Cities*. The repetition of "it was," anaphoric use of "we," and consistent application of consonance and assonance demonstrate his skill in crafting rhythmic patterns in his writing. Charles Dickens employs rhetorical patterns primarily encompassing narration, description, and comparison-contrast in his writing. Rooted in the authentic English landscape, his rhetoric gains credibility, augmented by lifelike characters who attain iconic status through their distinctive behavior. Parallel structure and repetition, integral rhetorical strategies, further enhance Dickens' discourse. The excerpt from "*A Tale of Two Cities*" illustrates his adept use of parallel structure, aligning it seamlessly with context and purpose. Another passage unveils a young man characterized by a unique penchant for secrecy, embodying Dickens' rhetorical strategy that imbues the character with lifelike qualities.

In the realm of themes, Dickens, despite appearing deliberate in his choices, delves into ordinary aspects prevalent in the societal fabric of England during his era. Notably, themes such as child labor in "*Hard Times*" and poverty in "*Great Expectations*" reflect his social critique. Through characters like Miss Havisham, Pip, and Magwitch, Dickens sheds light on injustices and the repercussions of inadequate education, fostering awareness among readers.

Dickens's writing exhibits a distinctive and opulent style. Key stylistic elements in his novels include extensive lists of objects and people, the pairing or grouping of adjectives, inclusion of non-essential details, repetition of words or sentence structures, restating concepts using different words, use of antithetical images to emphasize character traits, exaggeration of characters' flaws, and the incorporation of suspense or sensational events to maintain reader interest.

Regarding the settings in Dickens's novels, he provides intricate descriptions of locations such as the notorious slum district "Seven Dials," expressing a palpable sense of disorientation and confinement. In works like "*Oliver Twist*," he portrays an idealized boy whose inherent goodness remains uncorrupted, serving as a social commentary. Dickens often employs coincidence in his fiction, either for comedic effect or to underscore the theme of providence, as seen in "*Oliver Twist*," where the protagonist is revealed to be the lost nephew of a rescuing upper-class family.

Charles Dickens' timeless narratives continue to enchant readers even after two centuries. His stories, novels, and other works have undergone diverse adaptations, captivating successive generations. The enduring influence of Dickens extends to numerous poets and writers, among them John Irving, Jane Austen, Ann Rice, and the

Russian novelist Fyodor Dostoevsky. For Dostoevsky, Dickens's style embodies a mature comprehension of morality, social revival, and spirituality.

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Hayrullaeva Sofiyanoza Lutfullo qizi

REPRESENTATION OF ENGLISHNESS IN JANE AUSTEN'S NOVELS

Abstract. Jane Austen's novels offer a nuanced portrayal of Englishness, exploring themes such as marriage, social hierarchy, and tradition. Through her keen observations and wit, she captures the complexities of Regency-era society, providing insights into England's evolving cultural identity and values in the early 19th century.

Keywords: Jane Austen, Englishness, landscape, society, romance, culture

In the world of English literature, few authors have captured the essence of Englishness with the depth and nuance and one of them is Jane Austen. Through her novels Austen explored various dimensions of English identity during the late 18th and early 19th centuries. In this comprehensive analysis, we delve into the idea of Englishness and Austen's portrayal of Englishness in her novels, examining the intricate web of themes, values, and social dynamics of her timeless works.

The term "Englishness" in literature describes how English identity, values, and cultural traits are shown, explored, and embodied in literary works. It covers a broad spectrum of topics, motifs, and viewpoints that are representative of England's social, historical, and cultural surroundings.

Austen's works have long been viewed as distinctly and exclusively English. A Janeite writer has referred to her as "intensely, and to me endearingly, xenophobic" [Lane 1996:11]. According to Southam, her writings "continued to be praised throughout the nineteenth century for the accuracy and truth of their picture of life," Mrs. Pole emphasizes the idea by saying: "Everything is natural, & the situations & the incidents are told in a *"Language and Literature: Unveiling Connections and Expanding Horizons"*

manner which clearly evinces the Writer to belong to the Society whose Manners she so ably delineates." [Southam:14, 1840]

In Austen's novels we can see the exploration of English society and its rigid class structure. Set against the backdrop of rural estates, bustling towns, and elegant ballrooms, her characters navigate the intricacies of social hierarchy and etiquette with precision and humor. Whether it's the Bennet family's modest estate in "Pride and Prejudice" or the grandeur of Mansfield Park, Austen paints a vivid portrait of a society stratified by birth, wealth, and social standing. Through the interactions between characters from different social classes, Austen exposes the tensions, aspirations, and prejudices that underpin English society, offering a nuanced commentary on class dynamics and social mobility.

Austen's novels also serve as moral explorations, reflecting the values and virtues prized by English society during her time. Themes of integrity, honesty, and propriety resonate throughout her works, as characters grapple with questions of duty, honor, and personal integrity. It can be seen in the moral growth of Elizabeth Bennet in "Pride and Prejudice" or the ethical dilemmas faced by Anne Elliot in "Persuasion,"

The issue of romantic idealism and courtship, which Austen depicts with wit, irony, and acute insight, is central to her novels. Through her characters' romantic entanglements and misunderstandings, Austen explores the nuances of love, marriage, and social expectations. Austen captures the spectrum of romantic experiences within the confines of English society.

For middle-class women, who typically had very little money of their own, finding a suitable husband was a very serious problem during this period, in contrast to those of higher social position. Typically, the eldest son received all bequests, including money, land, and property. Occasionally, the property and money were entrusted to a male relative, as in the novels *Pride and Prejudice* and *Sense and Sensibility*. In *Pride and Prejudice*, Mr. Collins, a male cousin, was to inherit the Bennet family's Longbourn property upon Mr. Bennet's passing. There would be nowhere for Mr. Bennet's widow and his daughters to live if she survived her husband. Thus, it was imperative that at least a few of the five daughters get married; in fact, it was necessary. [Mallett Peter. 2014]

Through her portrayal of courtship rituals, social conventions, and the complexities of romantic relationships, Austen offers a window into the romantic ideals and aspirations of her time, while also critiquing the limitations and hypocrisies inherent in societal expectations surrounding marriage and love.

Austen's novels are imbued with a strong sense of place and landscape, evoking the picturesque beauty of the English countryside. Austen's settings serve as more than mere backdrops—they become integral to the narrative, reflecting the characters' emotions, aspirations, and sense of belonging to the English landscape. Through her vivid descriptions of rural estates, quaint villages, and scenic vistas, Austen invites readers to immerse themselves in the sensory richness of the English countryside, while also highlighting the contrast between urban and rural life, tradition and modernity, and the natural world and human society. The subject of Jane Austen's writing about nature might only evoke a few scenes in one's mind; for example, Anne Elliot's contemplative stroll through the fields in *Persuasion*, or the exquisite landscaping of Emma's Donwell Abbey and *Pride and Prejudice*'s Pemberley. However, Austen constantly employed responses to the landscape in the same way that she employed other literary languages or modern concepts for characterization; as a result, the landscape views found in her novels are rich in symbolic meaning. It is well known that her focus on nature raised social and historical

questions. She is viewed as a satirist of Sense and Sensibility and Northanger Abbey's picturesque cult of landscape viewing. [Martin Price.pp265-68]

In Mansfield Park she emerges as a serious critic of radical theories of estate improvement, which are represented as violations of the proper relationship between nature and artifice.² As a result, the "good estates"—Pemberley in *Pride and Prejudice* and Donwell Abbey in *Emma*—have come to be seen as essential to their owners' social virtues. [Lione Trilling.1957]

Finally, Austen's keen wit and satire offer a lens through which to examine the foibles and follies of English society. From the absurdities of Mrs. Bennet's matchmaking schemes to the pomposity of Mr. Collins in "*Pride and Prejudice*," Austen punctures the pretensions of the upper classes with humor and irony, revealing the absurdities and hypocrisies lurking beneath the surface of polite society. Through her sharp wit and incisive social commentary, Austen challenges conventional notions of respectability, decorum, and propriety, while also exposing the absurdities and contradictions inherent in the social norms and conventions of her time.

In conclusion, Jane Austen's novels offer a multifaceted and nuanced exploration of English identity, weaving together themes of society, class, morality, romance, and landscape, into a rich tapestry of Englishness. Through her insightful character portrayals, astute social observations, and incisive wit, Austen captures the essence of Englishness during the late 18th and early 19th centuries, leaving behind a legacy that continues to resonate with readers around the world. Her works serve as timeless reflections of the complexities, contradictions, and enduring qualities of English identity, inviting readers to contemplate the essence of what it means to be English across generations and cultures.

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Khomidova Gulchiroy Jurakul qizi

THE CHARACTER OF CHILDREN IN SUSAN HILL'S NOVELS

Abstract. This article is dedicated to the analyze of the character of Children in Susan Hill's novels. It also discusses some of the features of the notion Children' Literature.

Keywords: Children's literature, emerged, picture books, imagination and creativity, professional writer, paradox, emotional, sympathetic.

"Language and Literature: Unveiling Connections and Expanding Horizons"

Introduction: In the term children's literature, the more important lexis is in literature. For the most part of this adjective imaginative is to be felt as preceding it. It consists of the vast, expanding territory recognizable staked out for a junior audience, which does not mean that it is not also intended for seniors. Adults admittedly make up part of its population: children's books are written, selected for publication, sold, bought, reviewed, and often read aloud by grown-ups. Sometimes they seem also to be written with adults in mind, as for example the popular French *Astérix* series of comics parodying history. Nevertheless, in general, there is a sovereign republic of children's literature.

The concept of children's literature emerged in the first half of the 20th century, and nowadays, children's literature has become accepted as an important tool for supporting language development and creativity among preschool and primary school students. Children's literature can be defined as good-quality trade books varying from prose and poetry to fiction and nonfiction, which are written for children from the ages of birth to adolescence as well as prepared according to the developmental characteristics of children within each age group.²

The value of children's literature for young children is both personal and academic. Some of the personal values children's literature includes are providing joy to children, increasing their imagination and creativity, and allowing them to have vicarious experiences. While it can be argued that the academic value of children's literature comes from increasing students reading and writing skills as well as informing them about content area knowledge. Thus, children's books are perceived as educational materials where information and knowledge can be presented to them from a wide range of topics both personal and academic. It was indicated in the related literature that bringing children together with qualified children's books at an early age has positive effects on them in a variety of different areas. For example, according to İpek Yükselen and Bencik Kangal children's literature can even help children to learn colours. Also, children's literature can be especially helpful in early childhood education for teaching concepts. Additionally, children's interaction with literature is essential since books contribute to children's language development as well as addresses their literacy.

Also, children's literature can help to improve children's thinking skills, allow them to make comparisons between the stories they read, direct them to classify subjects, characters, and objects as well as allow them to conduct guessing and cause-and-effect relationships. Furthermore, children's literature can improve children's listening skills as well as contribute to the shaping of their emotions, thoughts, and behaviors, which can aid them in getting to know themselves better.

Children's literature is a unique genre of literature that is specifically written with the needs and interests of children in mind. As a result, they are also marketed primarily to children and are selected by, read to and considered appropriate for children. As might be realized, the category of 'children' cannot possibly be considered as a single entity but must be broken up as a result of different abilities, both reading ability and external abilities as the children grow.

Children's literature, the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk

songs, and other primarily orally transmitted materials. In the world literature there are a lot of writers wrote novels about children their characteristics; For example, Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's "*Gulliver's Travels*" the collection of folktales by the brothers Jacob and Wilhelm Grimm, the folk-verse anthology *Des Knaben Wunderhorn* "The Boy's Magic Horn" edited by Achim von Arnim and Clemens Brentano, and William Blake's "*Songs of Innocence*". Mark Twain's *Adventures of Huckleberry Finn*, and Charles Perrault's fairy tales.

"Children's literature consists of written works and accompanying illustrations produced to entertain or instruct young people. The genre encompasses a wide range of works, including classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and more.

Hill's sixteen books for children include *Can It Be True?: A Christmas Story*, which won the the 1988 Nestlé's Smarties Book Prize Gold Award in the 6-8 years category. *The Battle for Gullywith* 2008 aimed at older children, features another remote haunted house; this time with the tangible (water, stones) taking on vengeful characteristics.

Materials and Methods. The Children's characters in Susan Hill's novels are be in need of following certain principles, rules and criteria when researching the novels. The methods used for researching are divided into two basic categories:

To study the novels of Susan Hill's collection and Children's Literature.

the analysis and interpretation of her novels.

The collection of Susan Hill's novels include: "*I'm the King of the Castle*", "*The Woman in Black*", books, monographs, and websites, which are used afterward for mapping purposes.

Early children's literature consisted of spoken stories, songs, and poems, used to educate, instruct, and entertain children. It was only in the eighteenth century, with the development of the concept of childhood, that a separate genre of children's literature began to emerge, with its own divisions, expectations, and canon. It is true that this vast Eastern region, considered as a whole, has produced a number of works ranking as "classics." Most advanced is Japan. Its literature for children goes back at least to the late 19th century and by 1928 was established in its own right. Japan's "discovery" of the child seems to have been made directly after World War II. In Iwaya Sazanami, Japan has its Grimm; in Ogawa Minei, perhaps its Andersen; in the contemporary Ishii Momoko, a critic and creative writer of quality; in Takeyama Michio's *Harp of Burma* (available in English), a high-quality postwar controversial novel. But, though less markedly in Japan, the basic Oriental inspiration remains fixed in folklore (also, in China and Japan, in nursery songs and rhymes), and the didactic imperative continues to act as a hobble. By most criteria the development of Eastern (as compared with Western) children's literature still appears to be sparse and tentative.³

Hill has also written three collections of short stories – *The Albatross* was written in 1971, which won the 1972 John Llewelyn Rhys Memorial Prize, *A Bit of Singing and Dancing* (1973) and *The Boy Who Taught the Beekeeper to Read* (2003). The latter contains some of her most lyrical prose, as in this description of the boy in the title story:⁴

Result and Discussion. Susan Hill's writing is not all encapsulated in one genre. She has written both non-fiction and fiction that toy with the mystery, thriller, suspense,

³ <https://en.wikipedia.org/wiki>

⁴ "[Biography \(part 2\)](#)". susan-hill.com. Archived from the original on 29 May 2008. Retrieved 10 March 2013.

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horror, and gothic genres. ‘Hill’s style is very clear and the structure of her work is simple. Her novels are a paradox, easy to read yet profound in exploring our complex behaviour and the universal problems we encounter—death, war, seclusion, even madness’⁵

In all her various works Hill demonstrates an empathy with her characters and she is always interested in morality: For example, in her writings as follow;

“Edna O’Brien says all we ever write about is love and death, but I think there’s also good and evil, and I write about all four, and it’s always interesting. I certainly keep writing about the same characters: the evil one, the misfit, the powerless one, the coward. The power struggle between the powerful and the powerless. I just write about them in different ways”.⁶

Hill has described *“I’m the King of the Castle”* as: a novel about cruelty and about the power of evil, which can possess even a young child: about a victim and a tormentor. But most of all it is about isolation and the lack of love. No one in the book is loved, gives love, or feels its redeeming power. Hooper is all that he is because of that fact, and makes Kingshaw suffer as a result of it; lack of love has made the adults selfish, insensitive, blind, stupid”⁷

The Woman in Black is a ghost story by Susan Hill, in which Arthur Kipps relates his haunting experiences at Eel Marsh House.

The tale begins on Christmas Eve, when Arthur's step-children invite him to tell a ghost story. Arthur is too disturbed by his memories to share his story aloud, so he writes it down. Arthur Kipps, a young solicitor, travels to the remote village of Crythin Gifford to attend the funeral of Mrs. Alice Drablow, an elderly client who lived alone in a sprawling mansion, Eel Marsh House. While there, Kipps begins to uncover a dark and terrifying secret about the house’s grim history and the spirit that haunts it.

The spirit that haunts Eel Marsh House is “The Woman in Black”, a malevolent presence that seems to be connected to the tragic events that have taken place there. Kipps becomes obsessed with uncovering the truth about the Woman in Black and the terrible fate that befell her.⁸

The main themes in this ghost story by Susan Hill are fear, isolation and the influence of the past. These are presented through the setting, characters and the layered storytelling structure. The novel was turned into a play in 1987 and continues to run in the West End of London, joining the group of plays that have run for over twenty years. Since the 1980s, as her ghost stories and detective fiction have reached a wider public attention, she has continued to receive positive reviews, without quite becoming a household name in the same way as P. D. James or Ruth Rendell.⁹

Conclusion. Children’s literature can not only be used to teach students how to read and write but can also help to increase their language, emotional, and cognitive skills. As previously stated students can learn about global values and become more skillful at problem solving as well as thinking critically and creatively. The elementary school years are an especially important time for younger students to gain strong reading habits as well as develop positive attitudes towards reading both inside and outside of school. For this

⁵ *Mary Jane Reed*: Recommended: Susan Hill, English Journal, Vol. 72, No. 4, April 1983

⁶ quoted in interview with Hadley Freeman, *The Guardian*, Saturday 18 October 2003

⁷ Afterword in *Penguin 1989 edition*

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reason, knowing students preferences when choosing books is significant for teachers because it is critical to encourage their students to interact with books so that the students' can enhance a habit and love of reading. According to this, knowing and reading Susan Hill's novels is very useful and important to be a loyal and real person in the life. Her novels to help how to overcome difficulties by critical and creative thinking. In the modern literature the issue of Hill's novels has not been detailed studied and explored. It is important to prepare monographs and leaflets about her novels for using lectures and demo lessons for University students.

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Komilova Nafosat Erali qizi

THE ORIGIN OF MYTHOLOGY AND MYTHOLOGEMES

Abstract. The article investigates the origin of mythology and mythological beings. It provides different theories on the emergence of mythology from different perspectives as well as analyses specific mythological beings. The key themes explored in the article are the role, history of mythology and mythologemes.

Keywords: Mythology, role of mythology, origin of mythology, mythologemes, factors of emergence of mythological beings

Mythology is a product of fantastic vision of the world and its structure, one of the first forms of folklore, which was rooted in the social beliefs. Being usually oral stories passing from generation to generation, myths tried to explain the reasons for unclear conditions or feelings in an imaginative and more understandable way for most people. One of the most vital components of most myths are mythological beings, which can still be found in contemporary literature. Mythological beings are different fictional characters or creatures with supernatural powers or features, existing as a result of both collective and individual imagination, the significance of which lies not only in teaching moral lessons,

but also in showing the cultural, social and religious background of a particular nation and society.

The historical role of myths and mythological figures has been a subject of interest of a number of scholars for decades, who learnt this phenomenon from different angles. According to I.S.Golovanova, in ancient times, myths used to be an equivalent of science, explaining different natural phenomena. Afterwards, other forms of social consciousness such as literature, art, religion, science emerged from mythology. [I.S.Golovanova, n.d.]. For this reason, myths were called as “pedagogy of humankind” by famous German philosopher G.W.F. Hegel, while another German philosopher F.W.J. Schelling regards myths as the collections of ideas, which were the foundation of art. [G.W.F. Hegel, 1873]

The origin of mythology has also been investigated by scholars and philosophers from various perspectives, such as cognitive, psychological, linguistic, social and etc.

To begin with the cognitive point of view, E. B. Tylor, a well-known anthropologist, states that the reason for the emergence of mythology is the fact that people were not aware of scientific explanations of various natural phenomena including what has resulted in flood, thunder, death and etc. [E. B. Tylor, 1871]. J. Frazer, having analysed a number of myths and their features, also supports the idea of mythology being a tool to inform people about nature. [J.Frazer, 1890]

Psychological factors for the emergence of mythologies have also been investigated widely by different researchers. One of them is S. Freud, the founder of psychoanalysis, who explains the origin of mythology from psychological perspective, noting that mythology is the result of society’s needs to control their fears or desires, by rationalizing things that they cannot explain. Besides that, he compares the origin of mythology with dream-work, pointing that unconscious desires are made more acceptable in both cases. [S.Freud, 1913]

According to E. Durkheim, who investigated mythology from a social perspective, myths are created to share social norms, remind cultural values and regulate people’s actions to keep them together by different stories, which can teach moral lessons. [E. Durkheim, 1912]. Besides that, B. Malinowski adds that myths may evolve as society and its needs, beliefs as well as values change to introduce new ones to understand different phenomena. [B. Malinowski, 1948]

In addition to the theories above, there are ideas about the origin of mythology from the linguistic point of view introduced by G.Vico, an Italian philosopher, who claims that the roots of mythology go back to the times of “poetic wisdom”. It refers to a stage of cognition when people could not see the difference between real and imaginary world; thus, they perceived the world through various images and metaphors. [G. Vico,1744]

What is more, some scholars have delved into the origins of particular mythological beings and analysed the possible factors for the emergence of these mythologemes. For example, dragons are believed to be have been made up as a result of the lack of knowledge and misinterpretation of the bones of dinosaurs or mammoths as the bones of giant mythical creatures – dragons by ancient people, according to A. Mayor. He even mentions temples in Greece and Rome, where different bones are often found. [A. Mayor, 2000]. On the other hand, David E. Jones believes that dragons are the result of human fears or psychological response to predators, which have a lot of physical features in common with dragons, such as huge wings, serpentine body and etc. [David E. Jones, 2000:188]

Another widely known mythological figure is a mermaid, which is a sea creature with a half-human and half-fish appearance. According to C. Gould’s theory, myths about mermaids are influenced by the sea creatures such as manatees and dugongs, which also

have some humanlike features and a mermaid-like tail. He also states that sailors might see wavy images of them and misinterpret their identity due to the long time spent in the sea. [C. Gould, 1886]. Nevertheless, mermaids are interpreted from feministic perspective by D. Dinnerstein, according to whom, mermaids are regarded to be the symbols of harsh reality and dilemma women are in. [D. Dinnerstein, 1976]

Additionally, cyclopes, single-eyed creatures, being a central character of most myths, have been a subject of interest of lots of researchers for many years, who tried to find answers to a number of questions, including what they symbolize and how they appeared. According to classic scholars, their the reason of their origin is rooted in the tombs constructed during Mycenaean period, which had one opening at the top, which resembled an eye. However, scholars like Bernard Evslin, who analyse cyclopes from literary point of view, claim that cyclopes symbolize uncultured non-Greek nations. [B. Evslin, 1966]

In conclusion, mythologies, despite being examples of ancient literature, are still an essential part of our lives, which show us our cultural values and beliefs, and directed to teach us history, culture and literature simultaneously. Thus, learning where their roots originate unlocks the doors of knowledge in different spheres, enabling us to understand humanity and its consciousness at a deeper level.

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**EDGAR ALLAN POE'S MYSTERY OF MARIE ROGET: FICTIONAL
MURDER MYSTERY OR REAL-LIFE JOURNALISM?**

Abstract. Edgar Allan Poe had a major influence on American Literature and World Literature. He mainly created three major genres of Literature, such as science fiction, detective fiction and psychological thriller. The analysis closely examines, interprets and critiques various aspects of the detective story. It finds out whether the story is murder fiction or real-life journalism.

Keywords: Detective fiction, Criticism, Mystery, Murder, Journalism.

The police in "The Murders in the Rue Morgue" (1841) believe that certain individuals connected to the victim are responsible for the murders. Dupin tosses aside this speculative hypothesis and sets out to come up with an alternative. After examining every witness, Dupin comes to the conclusion that neither the lead suspect nor any human could have committed the murder. Dupin deduces that an orangutan might have carried out the horrific act after receiving the notion from a newspaper article about an escaped orangutan. According to Kenneth Silverman, Poe derived the solution from a number of 1840s American newspaper articles that told tales of "razor-wielding apes" (172). Poe's approach also catered to the public's anxieties regarding the numerous unanticipated threats that might be found in Paris's streets. Walter Scott's "Count Robert of Paris" featured the death of orangutans, according to Mabbott, and "Orangs were popular in America, having been exhibited occasionally since 1831." Poe also contributes to the public topic of evolution from the eighteenth century by designating an ape as a murderer. Another way to interpret the monkey is as a metaphor for humanity's primal and barbaric impulses. Maybe Poe thought that if apes and humans could evolve via the same mechanism, then apes may also have the same inclination to kill humans. In his first case, Dupin proved that he could solve practically any enigma. I will discuss one amazing attempt by Poe to solve a fictional and real-life crime at the same time in my Poe and Science column.

Poe's widely read account of the death of a well-known cigar girl named Mary Rogers in the Hudson River of New York served as the basis for "The Mystery of Marie Roget" (1842–1833). According to Eric Stashower, "The story of Mary Rogers would rank among the most important and early murder cases to be reported in the American press, setting the stage for all subsequent crimes of the century...Politicians and citizens alike demanded a resolution to the issue of making the streets safe (5). Poe told his editor that he intended to approach the case in a way that had never been done before. He suggested researching the official media and police reports pertaining to the Mary Rogers case, reporting on the merits and demerits of the official police investigations, and ultimately providing his own practical answers to the problem. According to Stashower (6), Poe's initial objectives were to exert pressure on the police to reopen the case. In the end, the narrative was released in three serialized editions between 1842 and 1843 by Snowden's Ladies Companion of New York [719]. Poe made the decision to create a hypothetical case called "The Mystery of Marie Roget," which would run concurrently with the real reporting of Mary Rogers's case, as the case had not been solved after more than a year. Poe was trying to show that Dupin's techniques might solve an actual unsolved murder case. This was a very risky statement to make. Poe was prepared to stake his reputation and his future on a speculative hunch, as his time as a University of Virginia student proved. Any fiction

writer may construct a case and already know who will commit the crime and how the investigator will solve it. But Poe aspired to go from being a literary writer to a serious non-professional science investigator by claiming that he could figure out the reason, create the solution, and identify the real murderer of a real crime. Many of the reported elements of the Rogers case began to resemble the Roget account as it progressed. Poe first presents his story in the perspective of an editor/narrator and links it to the well-known newspaper case. The remarkable information that I am about to reveal will be discovered to constitute, in terms of chronological order, the main branch of a string of hardly understandable coincidences, the secondary or final branch of which every reader will identify as the murder of Mary Cecilie Rogers in New York. "Hearing what I have lately heard, it would be indeed strange should I remain silent in regard to what I both heard and saw so long ago," the narrator muses after taking note of the dramatic headline. [Stashower 724].

The editor-narrator now says he thinks Dupin, who solved the "Rue Morgue" case successfully, might be interested in attempting to solve the "Rogers" killings. Poe renames the victim "Roget," relocates the crime site to Paris, and tells a different version of the tale including his master investigator Dupin. Three days after the woman left her house, a female body was found in the Seine River in Poe's original serialized version of the tale. Investigator Dupin disproves several additional theories that were published in the newspaper, including the notion that gangs were responsible for Roget's death. In the 1830s, urban gangs were pervasive and a major public health concern in France. According to Stashower, James Gordon Bennett, the leader of the group, was detained and police suspected him of assaulting and killing Mary Rogers. This information was first published by the New York Post. Mary Rogers' clothing items found close to the alleged murder scene appeared to attest to her struggles and attacks by assailants [28]. According to Dupin's account in "Marie Roget," the Paris newspaper *Le Commercial* reported on the incident, but it expressed skepticism towards the widely held belief that Marie had been subjected to abuse and murder by a group of desperadoes who had carried her over the river [734]. Dupin challenges that theory as well. He states that it is inconceivable to entertain the notion that the stunning and well-known Marie Roget, who was being hunted down and beaten by gang members, could have managed to stroll three blocks through the streets of Paris during the day without being observed by onlookers. Dupin says that the newspapers reported on two known facts—that Marie Roget's body was retrieved from the river and that gangs were known to attack helpless victims along the river in Paris—that he concludes are unrelated.

Dupin then challenges the police officers' hurriedly arrived at conclusion on the time of death. The accounts that appeared in the media in Paris served as the basis for these specifics. According to the police report, it takes six to ten days for the decomposition of drowned bodies or bodies that were thrown into the water following violent deaths to reach the top of the water. The police report implied that Roget's body had not been found in the river three days later. Dupin refutes the police's findings and provides several pages of in-depth scientific analysis to back up his own assertions.

According to his report, a dead body's water displacement equalizes with water pressure after roughly three days. Consequently, he came to the conclusion—contrary to what the police had said—that a dead person would weigh roughly the same as water in three days, or around the time Roget's body was discovered. [740]. Dupin's story is made more credible by his ability to provide a scientific foundation for his argument. Furthermore, he set a pattern that many detective writers have continued to follow by using forensic evidence to resolve a major point of contention in his case.

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Pulatova Barnoxon Abdulazizovna

INGLIZ VA O'ZBEK BOLALAR ADABIYOTIDA BADIY PSIXOLOGIZM

Annotatsiya. Ushbu maqolada badiiy psixologizm va uning bolalar adabiyotiga bo'lgan ta'siri keng yoritiladi. Uni yanada yorqinroq tasvirlash uchun til va madaniyat jihatidan turli xil bo'lgan o'zbek va ingliz bolalar adabiyotidan namunalar keltiriladi. Har ikkala tildagi asar qahramonlarining ichki kechinmalari badiiy psixologizm jihatidan batafsil yoritiladi va ularning bolalarga qanday ta'sir qilishi, ya'ni ijobiy yoki salbiy taraflama ta'sirlari bir-biriga muqoyasa qilinadi.

Kalit so'zlar: badiiy asarlar, qahramonlar, psixologizm, "yetimlik" mavzusi lingvokulturologiya, ong va qalb.

Badiiy psixologiya bu, badiiylikni inson xulqiga va his tuyg'ulari, emotsiyalariga qay tarzda ta'sir qilishini o'rganuvchi bolalar adabiyotini yaratishda juda muhim ahamiyatga ega element hisoblanadi. Badiiy psixologiya inson xatti-harakati va ichki kechinmalarini o'rganadi. Ushbu maqolada o'zbek va ingliz bolalar adabiyotiga oid yozilgan ikki asarni bir biriga taqqoslanadi. Bundan tashqari, ularni bir biriga qarama-qarshi qo'yamiz, ulardagi badiiy psixologizm bolalarga qanday ta'sir qilganini birma-bir o'rganib tahlil qilib chiqamiz. Albatta, ushbu dolzarb mavzu kelajakda bolalar tarbiyasini yaxshilashda va kitobxonligini oshirishda ulkan ahamiyatga egadir.

O'zbek va jahon adabiyoti, xususan ingliz adabiyoti ba'zi bir jihatlaridan bir-biriga yaqin turadi. Xususan, bolalar adabiyoti badiiy psixologizmi bu jihatdan yuksak ahamiyatga ega. Chunki garchi madaniyat va urf-odat barcha millatlar va ularning adabiyotlarida turlicha yo'nalish va xususiyatga ega bo'lsa-da, bolalar adabiyoti o'zining beg'uborligi va bolalarcha dunyoqarashi bilan yaxlitlik va yakdillikka ega.

Shu o'rinda buyuk ingliz yozuvchisi Charlz Dikkensning "Oliver Tvistning boshidan kechirganlari" asarini tahlil qilishni joiz deb bildik. Ushbu asar garchi dastlab, qism-qism sifatida nashriyotlarda chop etilgan bo'lsa-da, keyinchalik yaxlitlanib, roman holiga keltirilgan. Ushbu asar 19-asrning o'rtalaridagi yetim bolalarning hayotini, ya'ni achchiq qismatini, ota-onalarsiz bolalarning tarbiyasi naqadar achinarli ahvolda bo'lishini, ularni ko'pgina qismi kasbi-kori betayin bir kimsa bo'lishi mumkinligini ba'zan xazil-mutoyiba ba'zan achinarli tarzida ochib beradi. Asarning bosh qahramoni yetim qolib juda ko'p sarguzashtlarni boshidan kechirgan bolakay Oliver haqida, uning London ko'chalari bo'ylab och, bir tangasiz daydilardek kechgani, ba'zida tuhmatlarga uchragani, ba'zida esa taqdirning unga birozgina kulib boqqani haqida hikoya qilibgina qolmay, kitobxonga u qilgan yomon ishlarni takrorlamaslik sabog'ini singdiradi. Shu o'rinda ushbu asarning quyidagi parchasini sizga havola qilamiz:

- O'g'rini ushlanglar! O'g'rini ushlanglar!!!

Birovga ozor berish, payiga tushish aslida insonning qonida bor, bu his yuragining qat-qatiga jo. Baxtiqaro, qiynalib ketgan, holdan toyib, nafasi bo'g'ilib qola yozgan bolakay — chehrasida vahima, ko'zlarida umidsizligu, ranj -alam, yonoqlaridan do'lday —do'lday ter yumalayotgan sho'rlik bolakay — har bitta asab tolasi tarang tortilib, zo'r berib ta'qibchilardan qutulib ketishga tirishadi, ular bo'lsa orqasidan quvib kelishyapti, daqiqa-lahza sayin yaqinlashib qolishyapti, bolakayning tinkasi quriganini ko'rib-bilib kelishyapti, bunga sayin battarroq bo'kirishyapti, suyunganlaridan qiyqirishyapti.

- O'g'rini ushlanglar! O', yaratgan haqqi, loaqal rahm-shafqat yuzasidan bo'lsa-da, ushlanglar uni!

Nihoyat, ushlashdi. Epchillik bilan musht tushirishdi. Mana, u tosh ko'chada chalpak bo'lib yotibdi, olomon bo'lsa, qiziqqsini buni qurshab oldi. Keyinroq yetib kelganlari tarishib-turtishib, uni ko'rgani oldinga intilishyapti.

- Chetroq turinglar!
- Unga havo tegsin sal!
- Bema'ni gap! Bunga arzimaydi u !
- Anavi jentlmen qayoqda qoldi?
- Ana, ana, ko'chada kelyapti!
- Jentlmenga yo'l beringlar!
- Bu o'sha bolami, ser?
- Ha.

Eng ildam ta'qibchilar kekxa jentlmenni mulozamat bilan boshlab kelib, davra o'rtasiga itarib kiritganlarida Oliver atrofni qurshab olgan odamlarning aftiga telbayona nigoh-la javdiragancha, loy-tuproqqa qorilib, og'zi qop-qora qon bo'lib yotardi.

- Ha, — dedi kekxa jentlmen, — bu xuddi o'sha bola deb cho'chib turibman.

- Cho'chiyotganmishlar! — to'ng'illadi kimdir olomon orasidan.
- Ko'ngilchanliklarini qarang-a!
- Sho'rlikkina! — dedi jentlmen. — Lat yebdi-ku.
- Qani, tur! — o'shqirdi politsiyachi .
- O'lay agar, o'g'irlagan menmasman, ser. O'lay agar, bu ikkita boshqa bola! — xitob qildi Oliver alamzadalik bilan qo'llarini siqimlab, atrofga jalanglagancha.
- Ular shu yaqin orada bo'lishi kerak.
- Ular yo'q bu orada, — dedi politsiyachi. U o'z so'zlariga kinoya tusini bermoq niyatida edi, lekin bu so'zlar haqiqatni ifoda etgandi: Tullak bilan Charli bu yerdan tuyog'ini shiqillatib qolishgan, qulay kelgan birinchi hovli ro'para bo'lishi bilanoq quyon bo'lishgan edi.

Albatta, ushbu parchada bolakay Oliverni zarracha aybi yo'q ekani, o'g'rilik qilmagani kekxa jentlmenga ham, politsiyachiga ham, atrofdagilarga ham o'zday ravshan, lekin zamon zayli ila u qiynalishga, qamalishga va jazo olishga mahkum, chunki uni qo'llaydigan kishisi, borar joyi yo'q. Ayniqsa, uning yetimligi uning uchun og'ir tamg'a.

Biz tahlil qilmoqchi bo'lgan keying asar ham aynan shu “yetimlik” ohangida yozilgan bo'lib, bu asar G'afur G'ulomning “Shum bola” asaridir. Ushbu asar ham oilada otasi bo'lmaganligi sababli biroz sho'xroq bo'lib voyaga yetayotgan, uyidan onasidan arazlab qochib ketgan, turli ko'ngilsiz voqealarni boshidan kechirgan, insonlarning yolg'onchiligidan tortib nomussizligigacha guvoh bo'lgan Qoravoy ismli bola haqida hikoya qiladi. Bu bolakay ham xuddi Oliver singari ko'p marotaba tuhmatlarga sabab

bo'ladi; o'g'rilikda ayblanadi, kaltak yeydi, qarg'ish oladi. Ammo yozuvchi bularning barchasini tushkunlik ruhida emas, balki ko'tarinki kayfiyatda yetkazadi kitobxonga.

Quyidagi parchaga diqqat qarataylik:

Bu gal olag'ovur uyg'otib yubordi. Ko'zimni ochib qaraganimda, atrofim oq kaltak, qora kaltak olomon bilan davra qilib o'rab olingan edi.

— *Xuddi shuning o'zi, deyar edi bittasi.*

— *Nima, kim? — Men hayron edim.*

Meni turg'izib qo'limni orqaga bog'ladilar. Bozorma-bozor aylantirib, boshimga qamchi bilan urib, "sazoyi kishi odam o'ldirsin", degan so'zni baland ovoz bilan takror qilishga majbur qilar edilar.

Vogea bunday ekan: Men kelib ko'chada yotib qolganda, kechasi samovarga tushgan allaqaysi choriqchi boyni o'g'rilar tunab, o'zini o'ldirib ketibdilar. Mening kiyimlarimdagi qon-qushni ko'rib o'sha o'g'rilarining bittasi bo'lsa kerak, deb ushlagan ekanlar.

Meni sazoyi qilib bo'lganlaridan keyin olomon toshbo'ron qilib o'ldirmoqchi bo'ldi. Olomon yana ko'proq yig'ilsin uchun ikkita o'g'il bola irgay novdasi bilan kepchik qoqar edi. O'sha yerda men juda ham behush bo'lib, "g'iyq" etib o'zimdan ketdim. Bir necha fursatdan keyin dilim uyg'ondi. Qulog'imga hali ham o'sha kepchikning ovozi kelib turibdi, qo'rqa-pisa ko'zimning bir toqasini ochdim. Hech kim yo'q, ikki ko'zimni ro'yirost ochdim, hech kim yo'q...

Bunday bo'libdi. Yig'ilganlardan biri:

— *Birodar, — debdi, — avvalo shuki, odam o'ldirib bosqinchilik qilishga bu bola hali yosh, ikkinchidan, mabodo, bu o'sha o'g'ri bosmachilarga sherik bo'lganda edi, buni shu ahvolda tashlab ketishgan bo'lishmas edi, uchinchi, bu bola sog' emas, tutqanogi bor ko'rinadi. O'g'ri degan bachchag'ar o'ziga esipast — tentakni sherik qilib olmaydi, axir, o'g'rining ham siri bor, o'zidan qo'rqadi, birodarlar, — debdi.*

— *Bo'lmasa nega ust-boshi qon? — deb, shubha bildiribdi bittasi.*

— *Iya, iya, men bolani taniyman, bu bola yuqori qorasuvlik Ashur qassobning o'g'li-ku, kecha bozor kuni Ashur qassob o'g'lim uydan qochdi, qidirib yuribman, jarchi ham soldirdim, degan edi. Bu o'sha bola... — debdi.*

— *Ha, ha, to'g'ri, bozorda jarchi, o'n besh yoshli uvil bola jo'g'oldi, topganga bir to'ppi... deb yurganini eshitgan edim, - debdi yana bir "guvoh". Shu bilan mendan qo'llarini tortib, hamma o'z yo'lga tarqabdi. Men yolg'iz qolibman.*

Albatta, shum bola anchagina shum, narsalarni so'ramay olish odatiga ega bo'lsa-da, uning qo'lidan o'g'rilik kelmaydi. Xuddi Oliverdek, beg'ubor; yomon narsalardan jirkanadi, yaxshilikni ulug'laydi, mehrni qadrlaydi.

Albatta, ushbu ikki qahramonning yetimlik taqdiri bir biriga juda o'xshash, xattoki ushbu ikki asardagi yordamchi personallar ham deyarli bir xil, barcha ushbu yetimlardan o'z maqsadiga ko'ra foydalanishni xohlaydi. Oliver Twistdagi Tullak va Charli, Shum boladagi Sulton kissavur va boshqa boylar aynan shunday xudbin kimsalardan hisoblanadi.

Biroq, o'zbek adabiyoti, xususan o'zbek mentalitetida rahm-shafqat tuyg'usining ustunligi ushbu ikki asarlarning yaqqol ko'zga tashlanib turuvchi farqidir. Agar Oliver Twist ushbu o'g'irlikda ayblanib o'z jazosini olgan bo'lsa, Shum bola yaxshi kimsalar tufayli ulkan jazodan qutulib qoladi. Oliver qayerga bormasin yomon, daydi bolalar hamroh bo'ladi, Qoravoyga bir falokatda asrab qoluvchi yaxshi insonlar yor bo'ladi, buning birgina misoli uning do'sti Omon, biroz qo'rqqoq bo'lsa-da, beg'ubor va vijdonli bola. Umuman olganda, ushbu ikki asar ham bolalarga yetimlikning achchiq qismatini taqdim etibgina

qolmay, ularga o'ziga xos yumor bag'ishlaydi va qahramonlarning boshidan o'tkazgan voqealaridan xulosa chiqarishga undaydi.

Xulosa qilib aytadigan bo'lsak, bolalar adabiyotida badiiy psixologiyaning bo'lishi juda katta ahamiyatga ega, hamda bolalarda ong va qalblarini shakllanishiga yordam beradi. Turli nuqtai nazarlar va hikoyalar bolalarga kelajakda yaxshi xislatlarga erishishlariga juda katta ko'makchi bo'ladi va ularning rivojlanishida ham muhim ro'l o'ynaydi. Yuqoridagi asarlar bo'yicha yosh kitobxon oila, ota-ona, sadoqat va do'stlik, insoniylik tuyg'ulari barcha narsalardan, moddiyatlardan ustun ekanligini anglaydi, ya'ni ularga bu asarlar psixologik taraflama shu tariqa ta'sir qiladi. Undan tashqari, ularda samimiylik, oilaga hurmat, oila a'zolarini ardoqlash kabi tushunchalar paydo bo'ladi.

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Rahmonova Malohat Abdulhamid qizi

HAYNRIX HAYNE IJODIDA SATIRIK OBRAZLAR TALQINI ("Germaniya. Qish ertagi" asari misolida)

Annotatsiya. Mazkur maqolada nemis romantikasining asoschisi, buyuk shoir Haynrix Haynening "Germaniya. Qish ertagi" poemasiidagi satirik obrazlar haqida tanqidiy fikr boradi. Maqolada shu obrazlarni qiyosiy aspektda (nemis va o'zbek tillarida) lingvopoetik jihatdan tahlil qilish maqsad qilib olingan. Shuningdek, Muqimiyning "Sayohatnoma" asari bilan "Germaniya. Qish ertagi" asaridagi o'xshashliklarni solishtirishga harakat qilinadi.

Kalit so'zlar: Satira, yumor, Haynrix Hayne, "Germaniya. Qish ertagi", Muqimiy, "Sayohatnoma".

Satirani dastlab Rim adabiyotida vujudga kelgan qadimiy janrlardan biri deb hisoblash mumkin. Adabiyotshunos olim Dilmurod Quronovning "Adabiyotshunoslik lug'ati" asarida keltirilishicha satira (lot. satura-aralash, qurama) komiklikning asosiy turlaridan biri. Satiraning yumordan farqi shundaki, u o'z obyektda ayrim nuqsonlar, tuzatsa bo'ladigan kamchiliklarni emas, balki butunlay tanqid va inkor etiladigan mohiyatni – jamiyat uning taraqqiyoti uchun jiddiy zarar keltiradigan, ijtimoiy xavfli illatlarniko'radi. Shunga ko'ra satira tuzatishni emas, butunlay yo'qotish maqsadini qo'yadi. Satiradagi kulgi yumordagi kabi do'stona, beg'araz kulgi emas, balki fosh qiluvchi beshafqat kulgidir. [Quronov, 2010:272]

O'zbek adabiyotida satiraning ilk namunalarini dastlab xalq og'zaki ijodida, keyinchalik yozma adabiyotda Navoiy, Maxmur, Gulxaniy, Hoziq, Muqimiy, Zavqiy "Language and Literature: Unveiling Connections and Expanding Horizons"

asarlari uchratish mumkin bo'lsa, g'arb adabiyotida ham bu janrdan samarali foydalanib ijod qilingan.

Shunday nemis romantik yozuvchilardan biri Haynrix Hayne bo'lib, u o'zining bir qancha satirik asarlari bilan jahon adabiyotshunosligidan munosib o'rin egallagan. Jumladan uning qalamiga mansub "Germaniya. Qish ertagi" she'riy dostonida ham satiraning noyob namunalarini uchratish mumkin. Bu asardagi satirani tushunish uchun hech bo'lmaganda o'sha davrning siyosiy sharoitlari haqida taxminiy tasavvurga ega bo'lish kerak, aks holda ko'plab tasvirlar va ishoralar tushunarsiz bo'lib qoladi. 30 ta davlatchaga bo'linib yashayotgan Germaniyaning qoloqlik botqog'iga botib ketganligi, millatning ayanchli ahvoli, amaldorlarning loqaydliklariga ko'z yuma olmagan Haynrix Hayne o'zining achchiq tili bilan vaziyat aybdorlarini fosh etadi va bu o'z navbatida o'sha davr siyosiy hukmdorlariga yoqmaydi. Natijada Hayne yurtini tashlab Fransiyaga ketishga majbur bo'ladi va 13 yillik muhojirlikdan so'ng qisqa muddatgagina yaqinlaridan xabar olish maqsadida vataniga qaytadi. Bu haqida u "Germaniya. Qish ertagi" kitobiga yozgan so'zboshisida uni millatga mehrsizlikda ayblagan odamlarga qarata aytib o'tadi: "Men vatanni sizlartdan kam sevmayman. Shu sevgim tufayli men o'n uch yil quvg'inda bo'ldim, aynan mana shu sevgim tufayli oh-voh qilmasdan, iztirobdan yuzimni bujmaytirmasdan, yana, ehtimol, butun umrga quvg'in joyimga qaytmoqdaman." [H. Heine. 1844:2]

Ana shu qisqa muddatli sayohat davomida u Germaniyaning Aaxen, Kyoln, Hagen, Unna, Myunster, Osnbryuk, Bremen va o'sha paytda onasi istiqomat qilayotgan Hamburggacha bo'lgan yo'lda uchragan chegarachilar, amaldorlar, zamondoshlaridan tortib cherekovgacha tanqid ostiga oladi. Chunki u o'n uch yil o'tib yurtidagi vaziyat biroz bo'lsada o'zgargan deb umid qiladi, ammo holat yomonlashgan bo'lsa yomonlashganki, ijobiy tomonga o'zgarmagan edi. Haynening kuchli satirasini Aaxenga kirib kelayotganda bojxonachilar uning jamadonini titkilayotgan vaziyatga atab yozgan to'rtligida ham ko'rish mumkin:

Ihr Toren, die ihr im Koffer sucht!

Hier werdet ihr nichts entdecken!

Die Konterbande, die mit mir reist,

Die hab ich im Kopfe stecken.

Haynrix Haynening bu va boshqa ko'plab she'rlarining tarjimasio'zbek tiliga iste'dodli yozuvchi va tarjimon Abdulla Sher tomonidan amalga oshirilgan. Garchi ayrim o'rinlarda asliyatdagi so'z umuman tarjimada kelmagan bo'lsada, bu umumiy ma'noga ta'sir ko'rsatmagan. Zero, tarjima uchun eng muhimi ham shu aslida. Quyida yuqoridagi misraning aynan Abdulla Sher tarjimasi misolida ko'raylik:

Befahmlar, urinmang bekor

Vaqt ketkazib, yumushdan qolib!

Siz qidirgan xufya narsani

O'tmoqdaman boshimda olib.

[A.Sher, 1984:24]

Bu misralar orqali shoir shoir chegarachilar izlagan narsa qandaydir bir buyum emas, balki uning miyasidagi erkin va hur fikrlari, dunyoqarashi, g'oyalari ekanligini aytib, bojxonachilarni befahmlar deya satira ostiga oladi. Shuningdek Haynrix Hayne qadimgi mashhur frank qiroli Karl va imperator Barbarossa kabi shaxslarni ham satirik usulda tasvirlab, ulardek jonsiz yotish o'rniga didsiz shoir bo'lib yurishni afzal ko'rishini yozadi. Aaxenda loqaydlik shunday hukm surganki, hatto itlar tilga kiradi:

Zu Aachen langweilen sich auf der Straß'

Die Hunde, sie flehen untertänig:
„Gib uns einen Fußtritt, o Fremdling, das wird
Vielleicht uns zerstreuen ein wenig“ .
Abdulla Sher tarjimasida:
“Aaxenda itlar ham loqayd,
G‘ingshir besas qidirib chora:
Ey ajnabiy, tepib o‘t bizni,
Bu loqaydlik yo‘qolsa zora!”

Keyinchalik Minden, Byukkeburg, Hannover tomonlarga ham yetib borganda , u yerlardagi vaziyatni ham tanqid qiladi, chunki mahalliy zodagonlar hech bir muhim ish qilishni xohlamay, dangasa hayot kechirishardi. Millat kelajagi uchun yonib pishayotgan Hayne uchun bu vaziyat chidab bo‘lmas edi.

Xuddi shunday amaldorlar haqidagi satirikmisralarni deyarli Haynrix Hyne bilan bir asrda ijod qilgan va o‘zbek adabiyotida sayohatnoma janri shakllanishining asoschilaridan biri hisoblangan Muhammad Aminxo‘ja Muqimiyning “Sayohatnoma” sida ham uchratish mumkin. Muqimiy ham Farg‘ona vodiysi bo‘ylab sayohatga chiqar ekan, ko‘rgan kechirganlarini ifodali tarzda qog‘ozga tushirib borgan va bu asar o‘zining kinoyali tili bilan hozirgi kunda ham sevib o‘qiladi. Jumladan, Muqimiy O‘ltarma qozisi Xo‘ja Iso Badkorni shunday tariflaydi:

Mag‘rur, xasis-u besh-u kam,
Har gapda yuz ichgay qasam,
Tagjoy olur moxovdan ham,
Hoji o‘zi murdor ekan.

Har ikki yozuvchini ham millati uchun katta ish qilgan deb bermalol ayta olamiz, chunki aynan shu vaziyatning o‘zida haqiqatni mardlarcha ko‘rsatib berish hammaning ham qo‘lidan kelmaydigan ishdir. Haynening o‘tkir kinoyasidan ham cherkov ham chetda qolmaydi va cherkovni qaytadan qurmoqchi bo‘lganlarni tilanchilikda ayblaydi.

Yakunlangan bu she‘riy doston 1844-yilda Hamburgda nashr etiladi va shu yilning o‘zida taqiqlanib musodara etiladi. Haynening o‘ziga esa agar Germaniyaga qaytib kirsam, hibsga olish jazosi beriladi va ushbu buyruq muallifning vafotigacha o‘z kuchida qoladi. Xatto uning uzoq vaqtdan beri xalq qo‘shig‘iga aylanib kelgan eng mashhur ” Lorelei“ she‘ri ham muallifi noma’lum deya chop etilgan.Bu bilan Haynening ushbu asarlario‘sha davr hukmron tabaqalarini qanchalik shoshirib qo‘yganini ko‘rish mumkin. Biroq bu ta’qiqlar asarning muvaffaqiyatini to‘xtatib qololmadi. Haynening bu ta’siri natijasida 1910-yilda Karl Kraus “Hayne va oqibatlar” nomli tanqidiy asarini nashr etdi. Keyinchalik Wolf Biermann, Bertold Brecht kabi boshqa siyosiy yozuvchilar uchun ham aynan Haynening “Germaniya. Qish ertagi” satirik asari namuna bo‘lib xizmat qildi.

Yuqoridagilardan xulosa qilib, garchi Haynrix Hayne o‘zining erkin siyosiy qarashlari bilan Germaniya hududiga sig‘magan va umrining oxirigacha Fransiyada yashashga majbur bo‘lgan bo‘lsada, uning vataniga bo‘lgan muhabbati doimo o‘zi bilan birga bo‘lganligini ko‘rish mumkin. Olisda bo‘lsa ham yurti uchun uchun doimo yonib yashagan va mamlakatining erki, ozodligi uchun o‘lmas asarlar yaratgan shoirning orzulari bugungi kunda amalga oshgan deb hisoblash mumkin va Germaniya uning vatan ozodligiga qo‘shgan hissasini hozirgi kunda munosib baholaydi.

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Savurbaeva Gulrux Shavkatovna

THE DEPICTION OF TRAGIC ELEMENTS AND THEIR ROLE IN WILLIAM SHAKESPEARE'S "MACBETH" AND "KING LEAR"

Abstract. The research work has been carried out within the framework of literary theory and is devoted to the analysis of tragic elements in William Shakespeare's tragedies "Macbeth" and "King Lear". The article examines the most important elements of Shakespearean tragedies including hamartia and catharsis.

Keywords: Shakespeare, tragedies, Macbeth, King Lear, tragic elements, hamartia, catharsis.

"King Lear" and "Macbeth" are tragedies written by William Shakespeare in 17th century and are usually referred as his most mature plays. Shakespearean tragedy consists of all tragic elements which were suggested by Aristotle in his "Poetics", but Shakespearean tragedies have some distinct features which expose the uniqueness of his writing style. One of the inherent features of Shakespearean tragedy is that the main characters in the plays are nobles. Shakespeare challenges the word "nobility" in his tragedies [R.A. Foakes, 2005:45]. For some readers a noble person is the one who comes from high social class, while for others nobility consists of certain traits like generosity, bravery, compassion, remorse. According to Oxford Dictionary, "nobility" is both a noun and an adjective, it defines "noble" as an honest and brave way of behaving and also "nobility" refers to people with titles. [Hornby, A.S., 1989:87] In both of these plays noble character is challenged on his/her nobility. The reason why Shakespeare made his heroes noble is that in those times a noble person was viewed as a perfect man who could not possibly make a mistake. Commoners looked up at nobility, admired and respected them. Their word was of high significance. Nobility stood if not on the same level as God, but somewhere close to God. However, this picture of a perfect man was torn apart in these tragedies because both King Lear and Macbeth make mistakes that bring fatal results.

In "King Lear", King Lear, the main character, bears the highest title of nobility – the king. Yet, being the king, on whom a whole kingdom is dependent, he makes a mistake by dividing the territories based on how much his daughters love him not considering their achievements of leadership and wisdom, which are so important for a ruler. When he hears that Cordelia loves him least, he deprives her of heritage and breaks all family ties with her, not even considering that she could be a better ruler.

In "Macbeth", it can be seen that a noble character does not just make a mistake, but takes such steps that makes him a villain. He falls from nobility into villainy [Sigit

Cahyo Purnomo:2013]. "Macbeth" is one of the darkest and horror stories in Shakespeare's legacy for the reason that there is a lot of bloodshed. Shakespeare challenges Macbeth's nobility by showing how a noble general who defended his king steps on a bloody way to take up the throne. In the beginning of the play, Macbeth is highly honored by King Duncan for his achievement during a large civil war. But on the way back home, Macbeth and his friend Banquo meet three witches. Macbeth, a noble and brave general, believes these wicked women who foresaw him a throne, while Banquo, also a nobleman, distrusts them. It can be seen that in both of these tragedies, there are pure noble men as King of France and Banquo, while the nobility of Macbeth and King Lear is doubtful. Having read the play, a reader comes to a conclusion that kings are too fallible humans.

Another main feature of tragedies is the concept of hamartia. This is another absolutely important element of Shakespearean tragedy. Every hero fails because of some flaw in his or her character. Calamities and catastrophes inevitably follow from the actions of people, and the main source of these actions is character. For example, in "King Lear" there is hamartia in Lear's flawed character – his pride [John Bayley, 1981:25]. The idea of the tragedy is how pride can lead to fatal end. He could not accept that there are some people who are not willing to indulge his whims. As a result, having fallen prey to his pride, he not only loses his beloved daughter but also trusts his wicked elder daughters. King Lear makes a fatal mistake by distributing his kingdom based on how much his daughters love him, a kind of "love test" to have kingdom [Francis G. Schoff, 1962:3]. Even when he sees flawed attitude of his daughters, he does not blame his narcissistic "love test", but curses Goneril to be sterilized: "Dry up in her the organs of increase" [King Lear]. He does not take into consideration their ability to rule or other characteristics but just words.

In "Macbeth" hamartia can be observed in Macbeth's ambition. His ambition to take the throne is unquestionably his hamartia for he loses control over his mind and body and in the end, faces the results of his murdering. Before killing King Duncan, he lists arguments against doing so, this means that even knowing the prophecy he tries not to do evil. However, having become king, he loses all good in his heart. He kills not just women but also children who might deprive him of throne. He orders murderers to kill his friend Banquo and his son. Thus, it becomes clear that Macbeth's tragic flaw is his lust for power because of which he becomes mad and is murdered at the end.

Conflict is another essential element of Shakespearean tragedy. There are two types of conflicts: external and internal. External conflict plays a vital role in Shakespeare's tragedies. Every tragic hero in Shakespeare's play faces external conflicts that need to be resolved. In "King Lear", the hero has external conflict with his two daughters, which eventually leads to his madness. As a result of it, he loses his mental health. They do not want to indulge father's wishes for which King Lear becomes furious with them. He was used to being flattered and enjoying in an absolute power.

Although external conflict prevails in Shakespeare's most tragedies, internal conflicts are common as well. One of those examples might occur when Edmund does not want to put up with being illegitimate son and getting deprived of his father's properties. He confesses that that he will go against a set of rules in his society for which a bastard is an outcast. This in turn leads to external conflict between Gloucester and his legitimate son Edgar. Till the end, Gloucester believes that he was betrayed and wants to have his son punished.

As one of the most important elements of Shakespearean tragedies, internal conflict is responsible for the hero's downfall, along with fate. The tragic hero always faces a critical dilemma. Often, he cannot make a decision, which leads to his ultimate failure. In

Macbeth, for example, Macbeth cannot decide whether to kill king Duncan or not. He has internal conflict with himself – me and myself. He knows that as king’s servant he had promised to protect him and serve him right [Barnet, Sylvan, 1990:189]. This decision doesn’t win him any good, at the end this flaw leads to death.

Catharsis is a remarkable feature of Shakespearean tragedy. Catharsis is the purification and purgation of emotions – particularly pity and fear – through art or any extreme change in emotion that results in renewal and restoration. Shakespeare’s tragedies help the audience feel and release emotions through tragedy. When we read his tragedies, we identify our own selves with the characters and take their losses personally. Shakespearean tragedy gives us the opportunity to feel pity for a certain character and fear for another, almost as if we ourselves were playing the roles. The difficulties of the hero make us empathize with him, in the same way as cruel actions of the villain make us feel anger towards him.

In “King Lear”, audience feels pity for a poor Cordelia when she is deprived of heritage for being straightforward. Particularly the viewers may feel pity for King Lear, when his daughters disrespect their father. When he leaves their house in storm, they take no action of reassuring him to stay inside. Goneril says that it is better not to make him come back: “My lord, entreat him by no means to stay.” Regan in the same way orders to close the doors because storm is coming neglecting that their father is outside.

At this time readers feel both fear and pity for an old man who has been cast off by his daughters. The peak of pity is reached when Cordelia dies. After these vibrant events father learns the truth and is united with his “true” daughter, however, he could not enjoy it much as Cordelia is executed. Lear’s agony is so intense that he goes mad. The last stage of catharsis comes when Edgar becomes king. The justice here is in that a good man who was betrayed by brother, suffered a lot, was homeless and pretended to be another person to save his life, regains power. Edgar, who went through so much pain and suffering because of his brother’s lies, regains all the lands and wealth prescribed to him officially. Furthermore, when Regan and Goneril die by poison, audience feel the relief of anger because villains are punished. As in every tragedy written by William Shakespeare, optimism is reached.

In “Macbeth” catharsis is reached in the end when Macbeth dies after all the bloodshed he has caused. In order to become king, Macbeth becomes a villain [Brooke, Nicholas 1990:45]. He kills Duncan to take the crown but the number of his murdering do not stop. He keeps on murdering his friend Banquo, he tries to kill his little son Fleance, he kills entire families including women and children, trusting the words of witches. The tension in the play keeps rising before coming to the moment when Macbeth is finally dead and the bloodshed will come to an end. The only time when audience felt pity is for deceased people who fell a prey on Macbeth’s way to the throne or was a possible hindrance to it. Ultimately, the play culminates toward Macbeth’s death, which is a release from all the tension that has taken place beforehand. This is catharsis because Macbeth understands that he is going to meet his doom and the audience feel relief because justice is reached and crown will go to its true owner.

Resources:

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Shamuradova Surayyo Saparmat qizi

SHAPING URBAN NARRATIVES: A THEMATIC ANALYSIS OF MEDIA REPRESENTATIONS OF CITY LIFE

Abstract. This article presents a critical analysis of how media represents urban life. The focus is on how cities are framed in various media and what the likely consequences are on public perception, as well as attitudes to urban living.

Keywords: Urban living, media coverage, nuanced understanding, urban challenges, phraseological units, sensationalism, urban imagery.

The urban environment is dynamic and diverse, forming the background of existence for millions of people throughout the world. It is these phraseological units that reflect the life experience of city dwellers that are more detailed and profound in the dynamics of urban life. Most of these phraseological units reflect the challenges, joys, and idiosyncrasies characteristic of urban life. Be it a simple "running late because of the traffic" or an intricate "finding solitude in the crowd," such language constructs will give a sense of the experiences and perspectives common to the city's populace. These phraseological units help us understand the life value, priorities, and struggles of urban people. Some reflect the very fast pulse of work culture in rapid cities, while others establish the importance of community and connection in tightly populated urban contexts. In this paper, we look at some of the most common and illustrative phraseological units that describe urban residents' experience.

Review of current literature on phraseological units and the experience of urban living reveals a rich and varied landscape of research delving into the linguistic, cultural, and psychological dimensions of city living. In the research by Williamson et al. [Williamson, 2018:152], the authors investigated how phraseological units feature in the description of everyday struggles and victories of dwellers in urban settings. This research aimed at exploring expressions common to urban settings, and it was found that such linguistic constructions were complete reflections of hustle and bustle and of the resilience and adaptability of the dwellers in the same environment. Similar, Smith et al. [Smith, 2019:208] carried out a qualitative study on the phraseological units that describe interconnectedness and sense of community that describes urban neighborhoods. In essence, therefore, the analysis offered a rich tapestry of expressions that underlined the place of social ties and belonging within the urban setup, a unique perspective on how language could shape and give meaning to urban experiences. On this premise, Johnson and Adams [Johnson, 2020:210] conducted research to check the psychological influence of urban phraseological units on individual well-being and identity orientation. Their research proved that the nature of language that urban people use to account for their

experiences will be deeply impactful on their views of self and others, thus justifying the power of linguistic constructions in shaping attitudes and behaviors in urban settings.

This paper discusses the results of textual qualitative analysis of the media portrayal of urban life. The approach in the study was to use qualitative text analysis to study various sources of information in the media, ranging from magazines, yellow press, and newspapers. The texts collected for this research had a direct mention or elaboration on urban life through headings, images, or body content in articles and editorials, and it included newspapers, People Magazine, and The New York Times. The methodology involved data collection from textual material across different media, such as People Magazine, The New York Times, and The Sun. The methodology involved detailing the systematic collection of data from media texts and the coding of textual content. Using these areas of investigation, the findings presented a discourse on how cities have been sensationalized, described through vivid urban imagery, and how these features have been used to describe societal issues in the media. The analysis considered, within the above thematic areas, an examination of the implications of such representations on shaping the attitudes towards urban living, social issues, and policy considerations. Throughout the analysis in the research, there has been the citation of sources to enhance the transparency and accountability in the reference of textual data in the research. The findings of the research relied on the credit of the sources of information and testimony validity and reliability. The researchers credited the textual data to the specific media outlets. Therefore, the analysis is definite and affirms the media representation of urban life as an accurate and credible source of findings.

Sensationalism:

Sensationalism is a thematic recurrence in urban life media coverage. As it is seen in its headlines and articles, it catches readers' attention by the use of sensational words; some additional drama is made. Some sensational terms, for example, that can be found in the sources encompass "urban chaos," "city in crisis," and "streets of fear." Sensational narratives in the sources contribute to forming and continuing negative stereotypes of cities as places of danger and chaos, hence shaping the public perception and attitude toward living in cities.

Sources:

The Sun: "Streets of Fear - Urban Areas Plagued by Rising Crime Rates"

People Magazine: "City in Crisis - How Urban Communities Are Struggling to Survive"

Urban Imagery

Another element of media representations that underlines the use of urban vividness, apart from sensationalism, is an aspect of delineating. The use of descriptions and visual features in creating the picture of cityscapes and city life alludes to the essence of life in a city. For example, "skyscrapers towering over bustling streets," "nighttime city lights twinkling in the distance," and "streets alive with the rhythm of urban culture" all bring a sense of energy and dynamic life within a city.

SOURCES

The New York Times: "City Lights - Exploring the Urban Landscape Through Photography"

People Magazine: "Urban Chic - Fashion Trends Inspired by the City"

Societal Issues

The attention of newspapers toward the social issues and challenges of urban regions is further revealed through the analysis. Most of the time, publications are based on social

issues of homelessness, poverty, crime, and inequality, and they illuminate the texture of real urban life. Headlines such as "Urban Homelessness Crisis Deepens" and "Inequality in the City - The Growing Wealth Gap" underscore the pressing need for social re-engineering and policy alterations to blunt these critical issues.

Sources: - The New York Times: "Urban Poverty - An Analysis of Economic Disparities within the City"

People Magazine: "Voices of the City: Stories of Resilience and Struggle in Urban Communities" This comprehensive analysis of media sources in language and representation brings to the fore, therefore, a creation that is everywhere: urban life as it is portrayed in the media. The themes of sensationalism, urban imagery, and societal problems provide very insightful stimuli about the complex narratives that shape the public's approach to cities and their perception of the urban realm. A critical analysis of such sources helps to shed more light on how the media representations affect our perception of cities and experiences of urban residents.

Thematic findings of the current media research analysis in the representations of urban life help to reveal how cities are placed in media, along with the implication of that on public opinion and attitude toward the urban living. Several key thematic findings to elucidate language, imagery, and themes across media items reporting on urban environments provide a much deeper understanding of the urban complexity of representation. Among the most salient findings of the investigation were that the sensationalistic language used in media reports related to cities, with tabloid newspapers such as The Sun, in particular. Headlines and articles were frequently found to use sensationalist language to describe urban environments as dangerous, chaotic, and crime-ridden, perpetuating pejorative stereotypes about cities and urban life. The sensationalistic framing of issues about cities is a very powerful influence on public attitudes and can create the stigmatization of areas of cities, which is a key determinant of the general attitude toward living in a city and the policy agenda. Beyond sensationalism, the second thematic finding of the investigation related to the colorful imagery often used in the press regarding cities, with, for example, People Magazine never short of a number of glossy pictures of the glamorous side of city life. Such sources sold cities as exciting, dynamic, and desirable places in which to live, as evidenced through glossy images, celebrity sightings, and lifestyles such as many readers of these sources who are affluent or aspirational. On the one hand, such positive imagery sells the excitement of city living; on the other hand, it obscures the persistence of urban poverty, inequality, and social problems that continue to characterize many cities. This thematic analysis of the papers points to the very issues that are the kernel of media coverage in the city, with The New York Times often bringing to the fore the challenges of urbanism: housing affordability, transport infrastructure, and gentrification. These media were supposed to situate urban issues in a broader societal context, sensitize people to the processes and complexities of urban life, and induce public debate around critical urban challenges. The analysis indeed showed a trend toward several different types of narratives and perspectives, which may indeed have an impact on public opinions and policy priorities.

In conclusion, the thematic analysis showed a symbiotic relationship between sensationalist language and graphic imagery with the problems of society used in the media coverage of the urban space. The varied narratives and perspectives that communicate the city are ones full of sensationalism in the media coverage, tabloid newspapers, such as The Sun, which propagates stereotypes of the city and urban lives that may be felt by the public and in policy decisions. Glamorous images of the urban space are beamed in magazines

"Language and Literature: Unveiling Connections and Expanding Horizons"

such as People Magazine, causing the public to have a more positive and aspirational perception of city life, perhaps unwarranted for many, because it conceals the social problems and inequality faced in many city spaces. Also, the emphasis on the societal issues as part of media portrayals, in publications like The New York Times, makes more people aware of today's important urban problems, therefore fostering public discussions over these problems.

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Sirazeyeva Karina Rishatovna

THE INTERACTION OF FORM AND CONTENT IN MINIMALISM

Abstract. Minimalism is closely related to the form and content in literature. There are several scholars' points of view what should be included into form and content. However, the most general opinion is that form includes: composition, subject figurativeness and speech, while content- the author's position, theme and problematics.

Keywords: Minimalism, George Saunders, form, content, comparison, components.

Form in literature is very similar with the word genre. It is how the work is structured and what property do they have. For instance, in poetry there is a type that is called sonnet which have 14 lines and special kind of rhyme. Another example can be a "white poem", there is no rhyme in it at all. The reason of setting the work into one or another form is generalized under set of rules that were invent by scholars.

In J.A.Cuddon work "A Dictionary of Literary Terms and Literary Theory" there is written: "*When we speak of the form of a literary work we refer to its shape and structure and to the manner in which it is made (thus, its style, q.v.) – as opposed to its substance or what it is about. Form and substance are inseparable, but they may be analysed and assessed separately. A secondary meaning of form is the kind of work – the genre (q.v.) to which it belongs. Thus: sonnet, short story, essay (qq.v.).*"¹⁰

There are three components of creating a literary form:

1. Subject figurativeness- is all actions, occasions, situations, personages and their biographies that author created in his work.

¹⁰J.A. Cuddon. A Dictionary of Literary Terms and Literary Theory- The USA: Wiley-Blackwell,2013- p.285

2. Composition- it is the main idea of the work where studies every relationship of each side of the form.

3. Speech- plays the main role in it because from the words the reader can feel the tone, the melody and even the character of the main personage. In addition, from the speech the reader can understand what is the form of the work it is either official style or artistic genre in front of him/her.

Minimalism as a literary tendency has its own form of writing. The authors try to follow the rules that help the reader to understand what text is in front of him. Here is the example of rules:

1) Sparse prose; 2) Simple sentence structure; 3) Limited descriptions; 4) Understated narrative; 5) Focus on surface elements; 6) Emotional restraint; 7) Lean plotting; 8) Dialogue-driven; 9) Omission

Minimalism is about conveying meaning and story with the least amount of literary ornamentation necessary.

Content- is the meaning of the literary work, which can be depicted in a special form. There are also three main aspects in the content:

1. Theme- it is the subject of narration, exposition or depiction of what the author wants to give in his work. Themes can be different and it depends on personages, occasions, relationships between private and social lives, feelings, experiences or thoughts.

2. Problematics- it is the author's ideological understanding of the social characters depicted in the work. The author underline and strengthen some attributes which he/she consider necessary.

3. The author's position in the literary work- it is the author's understanding of the live, his/her grade of the depicted personages. Furthermore, there are 3 factors of the author's position: the direct author's statement, the hero who is close to the author and through the personage's behavior.

In minimalist literature, content is of paramount importance because it must carry the weight of the narrative with fewer words and less overt description. The significance of content in minimalist literature includes:

1) Eliciting Emotion; 2) Creating Depth; 3) Driving the Narrative; 4) Enhancing Impact; 5) Fostering Engagement; 6) Reflecting Reality. D. Quronov in his work "Adabiyotshunoslikka kirish"¹¹ show the analysis of the content and form components according to different scholars' theories:

- According to Shepilova, theme, problem, idea are the content elements, while plot, composition, language, rhythm, system of images are elements of the form;

- L. Timofeev claimed that theme, idea, character relate to the content elements, and plot, composition, language- to the form elements;

- V.Gulyaev, G.Abramovich did their research and decided that theme, idea are content elements, while image, plot, composition, rhythm, language are form elements;

- In accordance with T. Boboev and his theory: elements of content include theme and idea; image — both form and image content phenomenon; language, means of artistic image, conflict, composition, type, genre, poem structure — elements of form;

- Due to V.Kozhinov's research elements of style, genre, composition, language, rhythm are the form elements; theme, fabula, conflict, characters, artistic idea, trend are content elements; the plot is both a form and a content event;

¹¹ Dilmurod Quronov. Adabiyotshunoslikka kirish- Uzbekistan: Abdulla Qodiriy nomidagi xalq merosi nashriyoti, 2004- p.97-98

- And the last theory stated that plot is the form element, while theme, fabula, images system, conflict are internal forms; composition is an external form; ideological content is an element of the content.

As for me, the most suitable theory is Shepilova's one because it is widespread opinion among literary analysis and is also used by me in my dissertation paper. Due to her research the most literary critics may analyze works based on Shepilova's statements. Minimalism in literature is a style characterized by brevity and simplicity. It strips away embellishments to focus on the essential parts of the narrative. The content is often sparse, with much left unsaid or implied, requiring the reader's active interpretation. Themes can be subtle, with a focus on the mundane or the understated aspects of life. Characters and plot are typically reduced to their most basic elements.

The form is characterized by short, simple sentences and a lean narrative structure. There's a strong emphasis on dialogue and action rather than on internal thoughts or detailed descriptions. The overall structure tends to avoid complex subplots or extensive backstory.

Resources:

1. C. Hugh Holman. A Handbook to Literature- The USA: The Odyssey Press, 1936- p.496
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3. J. A. Cuddon. A Dictionary of Literary Terms and Literary Theories- The USA: Wiley-Blackwell, 2019- p.670
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To'rabekova Gulira'no Mo'minjon qizi

DEFYING EXPECTATIONS: ZORA NEALE HURSTON'S PORTRAYAL OF LOVE AND EMPOWERMENT IN "THEIR EYES WERE WATCHING GOD"

Abstract. This article analyzes how Zora Neale Hurston explored themes of love and women's empowerment in her novel "Their Eyes Were Watching God" through the character of Janie Crawford. It discusses Janie's journey to find true love and self-fulfillment and explores how Hurston's portrayal of Janie defied stereotypes of African American women in literature. Overall, the piece showcases Hurston's groundbreaking work in redefining African American literature and challenging societal norms through her writing.

Keywords: love, liberation, racism, victim mindset.

Zora Neale Hurston was born to a family with no lack of material means in Alabama in 1891. Zora Neale Hurston, a renowned literary figure, crafted a collection of novels, tales, and plays that depicted the complexities of African American existence in the American South. Hurston's impact as a pioneering female author of the 20th century endures as a lasting legacy in the realm of literature. Zora Neale Hurston's influential

novels "Their Eyes Were Watching God" (1937) and the vivid autobiography "Dust Tracks on a Road" (1942), are celebrated as essential additions to the world of literature.

During the era of the Great Depression and heightened racism in the Southern United States, African American writers were preoccupied with themes of racism and the hardships faced by people of color. The literature produced during this period typically focused on struggles for equality, the impact of famine on communities of color, and the overall challenges of navigating a racially discriminatory society. In this context, Zora Neale Hurston exhibited audacity by choosing to write a novel centered on the themes of *love* and *liberation* for black women. Her work diverged from the prevailing narratives that solely emphasized the systemic oppression, poverty, and discrimination faced by African Americans, and instead crafted a narrative that delved into the personal journey of a female protagonist as she sought both passion and autonomy in her life. This departure from conventional literary norms underscored Hurston's commitment to exploring themes of individuality and empowerment within the African American experience.

According to her own account, African American authors were often expected to focus on the "Race Problem," a convention that Zora Neale Hurston expressed a feeling of discontent towards, as reflected in her feelings of weariness with this prevalent subject matter within literary discourse. (Hurston, 1942). Jelks and Hardison (2019), Hurston's book describes in lush and vibrant terms all that makes black people laugh and cry, all that rest at the foundation of their humanities: their fallenness, jealousies, affections, and triumphs. Hurston asserted in her story that black men and women have had and known love, however troubled or denied it may be. (p. 111)

The novel tells us the story of Janie Crawford whose quest for love leads us onto her journey of three marriages, each depicting various perspectives on black relationships. The conventional notions of womanhood and romance are harshly challenged in the novel. The protagonist is presented to the reader as a complex character who doesn't follow societal rules.

Janie's character captivates readers by the independence she seeks and eventually reaches. Compared to other African American female characters of the time, Janie isn't portrayed as a victim of circumstances but as a rebellious woman fighting for her aspirations.

Throughout the novel Janie faces moments that showcase her growth. Leaving her first husband Logan can be seen as the beginning of her transformation where she manages to go against the beliefs about a traditional woman in a society. This marriage arranged by her grandmother symbolizes limitations imposed on her by traditional gender roles.

She makes another significant decision when she leaves her second husband Joe, whose controlling and oppressive behavior fail to silence her. The union offering social status and financial security teaches our hero that true love cannot be forced by social conventions.

And her transformative relationship with Tea Cake builds self-love within her. Love of Janie's life- a younger man who represents passion makes her feel valued for who she is. Her partner's respect teaches her equality in relationships. Even though this relationship breaks every conventional boundary that the society dictates- it is the one that empowers the protagonist.

Hurston by this novel shows the people looking for the light a way out of the society filled with racism and oppression. The main character's experiences serve as an example of the strength and resilience that can be found in African American society however unfair and presumptuous it can be.

In her analysis, West (2020) highlights the lasting relevance of Zora Neale Hurston's novel "Their Eyes Were Watching God," suggesting that the themes and struggles faced by the characters in the book remain significant to contemporary readers, despite the passage of more than eighty years since its original publication. This assertion underscores the timeless nature of the novel's exploration of complex issues that resonate with audiences across generations.

Resources:

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Tursunboyeva Munisabonu To'lqin qizi

GEOGRAPHICAL AND BIOLOGICAL DISLOCATION IN "BY THE SEA" BY ABDULRAZAK GURNAH

Abstract. In Abdulrazak Gurnah's "By the Sea," the theme of geographical and biological dislocation is prevalent throughout the narrative. The characters in the story grapple with a sense of displacement, both physically and emotionally, as they navigate through various landscapes and relationships. Gurnah skillfully weaves together the themes of migration, identity, and belonging, highlighting the complexities of human experience in a rapidly changing world. Through his poignant storytelling, Gurnah sheds light on the interconnectedness of people and places, inviting readers to reflect on the impact of displacement on individuals and communities.

Keywords: geographical and biological dislocation, alienation, migration, identity, belonging, human experience, changing world, relationships, society.

In Abdulrazak Gurnah's novel "By the Sea" the themes of geographical and biological dislocation are central to the narrative. Set in East Africa during the period of British colonial rule, the novel explores the impact of displacement and upheaval on individuals and communities. Geographical dislocation is a prominent feature in the novel, as characters are uprooted from their homes and forced to adapt to new environments. The protagonist, Saleh Omar, Saleh's sense of place and belonging is disrupted as he navigates the unfamiliar terrain of the town and grapples with his identity as an outsider.

The setting of place where Saleh lived and described serves as a symbol of both opportunity and constraint for Saleh and the other characters in the novel. "I live in a small town by the sea, as I have all my life, though for most of it it was by a warm green ocean a long way from here. Now I live the half-life of a stranger, glimpsing interiors through the television screen and guessing at the tireless alarms which afflict people I see in my strolls. I have no inkling of their plight, though I keep my eyes open and observe what I can, but I fear that I recognise little of what I see. It is not that they are mysterious, but that their

strangeness disarms me. I have so little understanding of the striving that seems to accompany their most ordinary acts.” [2]

The sea, with its vast expanse and unpredictable nature, represents the unknown and the possibility of escape. At the same time, it also serves as a barrier that separates Saleh from his past and his homeland. Biological dislocation is also a significant theme in "By the Sea," as characters experience physical and emotional upheaval due to illness, violence, and loss. The novel explores the ways in which trauma and suffering can disrupt the body and mind, leading to a sense of disconnection from oneself and others [3].

Gurnah portrays tensions within families, showing how loving relationships can be strained and broken by betrayals. Trade transactions leading to the commodification of the body and its use as collateral in commercial dealings. This representation of the body as a commodity evokes parallels with slavery, where the slave, particularly female slaves, are dehumanized. In analyzing the motif of the slave woman in West African literature by female authors, Florence Stratton (1988) argues that slavery extends beyond literal bondage to encompass the various ways women are mistreated by men and societal structures. She further elaborates on the experiences of female characters in this context: [A]re enclosed in the restricted spheres of behaviour of the stereotypes of a male tradition, their human potential buried in shallow definitions of their sex. Silenced... by blows either to their bodies or psyches. They are forced to submit to the necessity of conforming to the externally imposed requirements of their masculine societies. Living in bondage to men, but desiring to live freely and fully, they are bewildered by, or seethe with inner rage at their servitude to a structure of values matched to the needs of others [1].

In Gurnah's works, the relationships between older, stronger males and younger, weaker men is often depicted as predatory and oppressive. In "By the Sea," the dynamic between Hassan and Hussein shows a mix of complicity and exploitation. Despite Hassan being enticed by Hussein ultimately becomes a victim of exploitation. Hussein, who holds both economic and masculine power, takes advantage of Hassan's vulnerability as a young man from a disadvantaged background. Hassan may have participated to some extent, he is coerced into sacrificing his privacy and independence due to the rumors and ridicule surrounding their relationship [5].

The consequences of this exploitative relationship extend beyond Hassan personally, impacting his entire family. Even after Hussein leaves, his presence continues to cast a dark shadow over the family. This narrative emphasizes the intricate power dynamics at play, where economic advantage and sexual dominance intersect to oppress and exploit individuals like Hassan who are in a vulnerable position. Latif narrates this scenario thus: In time the house felt silent again and my father returned to his silent ways, although now there were bouts of unprecedented harshness in his manner, especially towards my mother. When before he had taken her contempt with averted face, seeming to cringe with distaste and hurt, now he growled and spat at her... But if for my father Uncle Hussein's departure was a kind of loss, for Hassan it was an abandonment, a bereavement [4].

Here then is shown a family falling apart due to interference from a foreign power in the form of Hussein the Persian trader. Hassan's reaction to the departure is a pointer to his complicity as his behaviour is clearly that of a jilted lover. It becomes increasingly evident that Hassan was not equipped to deal with the repercussions arising out of his sexual adventure with the trader when he fails to cope with the rumours and taunting that emerge following the trader's departure: They never left him alone, the looks, the comments, the casual touch, all were suggestive, something between a cruel game and a

calculated stalking exercise. And Hassan suffered. The brashness and the chatter disappeared as now he learnt to avert his face from these callous acts of love, from seductive flourishes that only promised pain.

The once exciting adventure that initially captivated the young man eventually turned into a nightmare, making his familiar surroundings unbearable and prompting him to flee. The family, already on the brink of falling apart, is further destabilized as they lose their home, with the mother finding solace in new interests and a renewed sense of purpose. The question arises whether Hassan can be solely seen as a victim of exploitation or if he plays a role in his own mistreatment.

The power dynamics at play reflect a concept akin to mutual zombification as described by Achille Mbembe, where both Hassan and his mother seem complicit in and even derive some satisfaction from their exploitation. Hussein, the Persian trader, exhibits a mean-spirited nature and a penchant for taking advantage of others. His malicious intent is evident when he lends money to Rajab Shabaan despite knowing the latter's financial dire straits. With the benefit of hindsight, Saleh Omar later makes this observation about Hussein: As I got to know him a little better I came to know that much of what he did was playful and mischievous and when the mischief led to a little havoc and rancour, his laughter thickened with unkind glee. At those moments I thought I caught a glimpse of something cruel underneath the courtesies and gleeful chuckles, a sternness or cynicism that was uncomplicated and assured [7].

In this situation, we see a complex plan by one individual to not only take away another person's limited material belongings but also to degrade their family's honor. Hussein uses his economic influence to dominate the household, particularly over the mother and son. This aligns with Hartsock's depiction of men like Hussein as rational economic actors who prioritize financial gain, even if it involves harming others. Hartsock describes these individuals as driven by economic motives, willing to cause harm in pursuit of profit. This is what she has to say about such men: They enter relations only voluntarily in order to serve their own interests, and construct a community by means of developing a circulating medium they can exchange. In the market this medium takes the form of money, though in other arenas of social life it may take the form of social approval, gifts, women or some other social commodity.

Hussein leverages his extensive travels and wealth to gain social approval and manipulate his victims. His primary goal is to deceive and exert control over those he sees as less cunning, using his business acumen to exploit them. His infiltration of Rajab's family is a carefully orchestrated plan of destruction, ensnaring his friend Saleh Omar in the process. Ultimately, one man loses everything - his fortune, family, possessions, and sense of home. Hussein not only engages in dubious economic dealings with Shabaan but also pursues romantic relationships with the wife. His deceitful web extends to Saleh, a trusting trader who falls victim to a business deal that is part of a cruel scheme disguised as love, resulting in harm to innocent individuals. By the Sea portrays the pain of forced displacement and highlights the abuse of political power. The two narrators represent different types of migrants - one seeking asylum and the other pursuing education. But underneath the umbrella of failure of the nation state, mismanagement of political office by the ruling elite, there is evidence of squabbles at a different level. It is clear that the higher level of power (read the political) is roped in to serve personal interest and to solve issues arising at a much lower level [6].

The family and individual levels, operating under the bigger umbrella, help to relegate the bigger betrayal to the backyard of operations while privileging the small

lettered betrayal. The basic tendencies of human nature are on display here. At the heart of Gurnah's narrative lies the question of the small spaces. This refers to the domestic space as a geographical space, the social space that is the family structure and the different gender as sexual spaces. There is definitely a bigger wheel that is the political power, but these run with the aid of smaller cogs which are the different small 'spaces'.

Through the experiences of Saleh and the other characters in "By the Sea," Gurnah highlights the complexities of displacement and dislocation. The novel challenges readers to consider how individuals and communities navigate change and upheaval, and how they find resilience and strength in the face of adversity.

Overall, "By the Sea" is a powerful exploration of geographical and biological dislocation, shedding light on the ways in which displacement can shape identities and relationships. Gurnah's evocative prose and richly drawn characters make this novel a compelling read that resonates long after the final page is turned.

Resources:

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2. <https://gcris.pau.edu.tr/bitstream/11499/38606/1/10411184.pdf>
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Uralova Lobar Axrorovna

THE THEME OF NATURE IN THE SHORT STORY "CLEARING IN THE SKY" BY JESSE STUART

Abstract. This article examines the theme of nature in Jesse Stuart's short stories, focusing on "Clearing in the Sky." It explores how Stuart's love for the Appalachian landscape influences his storytelling, illustrating the symbolic significance of nature in the relationships between characters, the metaphorical journey of self-discovery, and the resilient human spirit that defines Stuart's work.

Keywords: Jesse Stuart, Appalachian literature, theme of nature, "Clearing in the Sky", resilience, self-discovery

Jesse Stuart, acclaimed author and poet of the Appalachian region, was not only a literary giant but also a passionate advocate for the natural world that surrounded him. Born on August 8, 1906, in Greenup County, Kentucky, Stuart's upbringing in the rugged "Language and Literature: Unveiling Connections and Expanding Horizons" 47

landscapes of eastern Kentucky deeply influenced his writing and his profound love for nature. Ruel E. Foster, in his essay "The Short Stories of Jesse Stuart," writes, "So from beginning to end we are bathed in a world of nature, of rural weather and scenes and sounds. No other American writer today can call us so delightfully into the outdoor world". [Foster, 1968:91].¹² This immersion into the natural world is a defining characteristic of Jesse Stuart's work, where the outdoors isn't just a setting but an active presence with a pulse and spirit of its own. From the rustling of leaves in the breeze to the distant calls of birds at dawn, Stuart's writing invites us to experience the vibrancy of the rural environment.

Stuart's observations are grounded in the everyday realities of life in the Appalachian region, and his appreciation for nature's details reflects a deep-rooted respect for the cycles of the earth. Whether describing the rhythmic plowing of fields, the pattern of raindrops on a forest canopy, or the smell of freshly turned soil, his prose resonates with authenticity and a tangible sense of place. This connection to nature informs the relationships between his characters, illustrating how the environment shapes their lives and interactions.

Stuart's characters often possess an inherent understanding of the land's rhythms, a knowledge passed down through generations. In his stories, the land is both a source of sustenance and a grounding force, providing a sense of stability amid life's uncertainties. "Love of the land, and the desire to own it, to possess it, is everywhere in Stuart's work. His people are frequently taken up with the details of acquiring and improving land". [Miller, 1977:112].¹³ In "Clearing in the sky" he tells a story of a father and son who take a walk up a mountainside to a secluded clearing where the father has been secretly cultivating a garden. The father, an elderly man, surprises his son with his endurance and determination despite his age and frailty. This poignant tale from Jesse Stuart's collection reveals not only the intense bond between the two characters but also highlights the profound connection to the land and the persistence of the human spirit.

The father has been told by doctors to take it easy due to his health, yet he defies those instructions to pursue his passion for working the land. This hidden garden, which he tends in solitude, symbolizes his unrelenting attachment to the land and his need to shape it, even as age and illness threaten to take that away. Stuart portrays this deep-rooted connection as intrinsic to the father's identity and offers a reflection on the drive to possess and improve the land as a way to assert control over one's life and destiny.

Through the journey up the mountain, the son learns of his father's secret work and begins to understand the depth of his father's devotion to the land. The story becomes a meditation on legacy, familial bonds, and the passing of knowledge and values from one generation to the next. It captures the rural Appalachian ethos, where working the land is both a livelihood and a form of personal expression.

Nature serves as a powerful symbol throughout the story, representing both the challenges and rewards of the human experience. The mountain, with its rugged terrain and steep paths, becomes a metaphor for life's obstacles and the journey towards self-discovery. "I didn't want to go with him. I had just finished walking a half mile uphill from my home to his. I had carried a basket of dishes to Mom. There were two slips in the road and I couldn't drive my car." This passage illustrates the physical challenges involved in reaching

¹² Foster Ruel, *Jesse Stuart* (New York: Twayne, 1968), pp.91-92

¹³ LeMaster, J.R. and Clarke, Mary Washington, "Jesse Stuart: Essays on His Work" (1977). Literature in English, North America. 26

the clearing, symbolizing life's obstacles. "All paths go to the same place," he answered. "Then why do you take the steep one?" I asked. "I'll explain later," he spoke with half-breaths." The father's choice of the steepest path highlights the idea that self-discovery and growth often require effort and determination.

The clearing at the mountaintop symbolizes renewal, rebirth, and the realization of one's potential. By cultivating the clearing, the protagonist's father not only transforms the land but also undergoes a personal journey of growth and renewal.

Ultimately, "Clearing in the Sky" is a celebration of resilience, emphasizing the fulfillment that comes from cultivating a piece of earth, even in the face of physical limitations and societal expectations. It reflects Stuart's broader theme that the land is not merely a physical space, but a repository of memories, dreams, and enduring human spirit.

Resources:

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2. LeMaster, J.R. and Clarke, Mary Washington, "Jesse Stuart: Essays on His Work" (1977). Literature in English, North America. 26.
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Usmanova Sarvinoz Muminovna

LIVERPOOL POETRY IN THE CONTEXT OF WORLD LITERATURE.

Abstract. This article examines the significance of Liverpool poetry, particularly the work of poets like Roger McGough, Adrian Henri, and Brian Patten in the 1960s, within the broader context of world literature. The article explores how the Liverpool poets challenged traditional notions of poetry, employing accessible language, humor, and elements of popular culture to engage a wider audience. It analyzes how their work reflects the social and political realities of their time, addressing issues of class, war, and the generation gap.

Keywords: Liverpool poets, world literature, culture language, style, pop culture.

Liverpool poetry refers to a literary movement originating from Liverpool, England, which emerged in the 1960s and gained fame in the 1970s. It is characterized by its focus on the city of Liverpool and its working-class culture, often addressing social and political issues. They emerged during a time of social and cultural transformation in Britain and embraced elements of popular culture of Liverpool city, which were influenced by 1950s Beat poetry and drew inspiration from pop music, films, and the developing counterculture movement. In the early sixties these poets were introduced as a performance poet, and were recognized by their oral performances in pubs, clubs, and coffee houses. The main representatives of the Liverpool poetry are Roger McGough (1937-), Adrian Henri (1932-2000), and Brian Patten (1946-) holds a unique place in the context of world literature. Their poetry was characterized by its accessibility, humor, and engagement with everyday life, making it resonate with a wide audience beyond traditional poetry circles.

It was Eddie Lucie-Smith who introduced the concept of the Liverpool poetic scene in his introduction to the anthology *The Liverpool Scene*, (1967). "The Liverpool poets, unlike their predecessors, simplified the art of poetic writing as they catered to the masses, *"Language and Literature: Unveiling Connections and Expanding Horizons"*

and the common man. They believe in propagating poetry as a public performed art” (S.N.Radhika Lakshmi, 2011). Unlike earlier generations of poets who often wrote for a limited, intellectual circle, the Liverpool poets sought to democratize poetry, making it accessible and engaging for the everyday person. They actively promoted the performance of poetry, transforming it into a shared public experience.

One of the Liverpool poets, Roger McGough, is renowned poet, particularly known for his association with the Liverpool poetry scene of the 1960s. McGough's poetry is characterized by its accessibility, wit, and keen observations of everyday life. He frequently explores themes of childhood and schooling in his poetry, drawing from his own experiences growing up in Liverpool. These themes often evoke nostalgia, humor, and reflection on the innocence and challenges of youth. In his poem “First day at school” he captured the innocence and wonder of childhood, portraying the world through the eyes of a child with curiosity and imagination. He portrayed the joy of discovery and the simple pleasures of youth.

Another prominent poet of this trio was Adrian Henry, a prominent figure in the 1960s British poetry scene, recognized for his vibrant and unconventional approach to verse. Henri became known not only for his poetry but also for his work as a painter and musician, “painter-poet” (Melly, 1989:131-2) contributing significantly to the artistic landscape of the time. His talent in writing poems reflects the spirit of the 1960s, capturing the essence of urban life, love, and social change. One of his the most popular poem “Love is...” is structured as a list, with each line beginning with the phrase "Love is..." followed by a different image or comparison. This creates a sense of fluctuation and allows Henri to explore various sides of love in a concise and impactful way. The language is simple and direct, reflecting Henri's commitment to making poetry accessible to a wider audience. Therefore, “Love Is...” has become one of Adrian Henri's most beloved poems, often quoted and referenced in popular culture.

The last one, Brian Patten is a British poet and author, known for his engaging and accessible poetry, often exploring themes of love, childhood, and the human experience. His poetry often combines imagery with emotional depth, and he has published numerous collections over the years. Brian Patten is distinguished by the diversity of themes of his poetry that reflect his keen observations of life, love, society, and the human condition. In his poem “Minister for Exam”, he uses wit and irony to comment on life's absurdities and contradictions. His playful language and satirized tone add depth and levity to his work, inviting readers to see the world through humor and perspective.

Thereafter, Liverpool poets centers on the city's urban landscape and the lives of its working-class people. It reflects the social changes occurring in Britain during that era, incorporating influences from popular culture, including 1950s Beat poetry, as well as drawing inspiration from the counterculture movement, pop music, and cinema.

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2. COGNITIVE, CULTURAL AND PRAGMATIC ASPECTS OF LANGUAGE AND TEXT

Абдурахматова Мушаррафхон Абдували кизи

СОПОСТАВИТЕЛЬНАЯ ЛИНГВИСТИКА - НАУКА О ЛИНГВОКОНТРАСТИВНОМ ИЗУЧЕНИИ ЯЗЫКОВ В СИНХРОННОМ АСПЕКТЕ

***Аннотация.** Статья посвящена рассмотрению сопоставительной лингвистики как основы синхронного сравнительного изучения языков, результаты которого являются основой для формирования билингвальности и бикультурности.*

***Ключевые слова:** сопоставительная лингвистика, синхронный аспект, контактирование языков, интерференция.*

Язык и речь - две формы существования средства человеческого общения, что формирует индивида и общество в одной статической и динамической системе, которая и является фундаментом общения, понимания людьми друг друга как в рамках одного языка и в рамках нескольких контактирующих языков. На основе лингвоконтактирования носителей разных языков, формируется межнациональный язык, который объединяет в одно билингвальное или полилингвальное общество представителей разных этносов. В ходе такой межкультурной коммуникации рождаются собственно-научные и учебно-научные проблемы, которые, как правило, решаются сопоставлением языковых фактов, и в целом материалов взаимодействующих языков. Анализом, описанием и решением этой проблемы занимается сопоставительная лингвистика.

Сопоставительная лингвистика - это наука, ориентированная на анализ сходств и различий между языками в синхронном аспекте [1, с. 31]. Она исследует языки для выявления общих черт и уникальных особенностей. Важным аспектом этой дисциплины является сравнение языков не только внутри одного языкового семейства, но и между различными языковыми группами. Сравнительное исследование языков позволяет лингвистам понять принципы функционирования языка, выявить его универсальные закономерности и культурно-исторические особенности. Анализ синхронных данных о языках помогает также предположить историю их происхождения, эволюцию и взаимосвязи. Основные аспекты сопоставительной лингвистики - это сопоставление фонологических и лексических систем, морфологических структур, синтаксических конструкций и семантических полей различных языков. Этот подход к изучению языков позволяет лингвистам обобщать результаты исследований и делать выводы о языковом разнообразии, что имеет давнюю историю, когда существовали попытки классификации и сравнения различных языков [7, с. 19]. Постепенно развиваясь, в 19 веке сравнительная лингвистика имела значимый роль, что привело созданию Индоевропейской лингвистики, которая установила связь между индоевропейскими языками и древнеиндийским литературным языком санскрит и выявила много общих элементов в их структуре. Формирование сравнительно-исторического языкознания способствовало рождению лингвистической типологии и сопоставительной лингвистики [6, с. 41]. В настоящее время сопоставительная лингвистика продолжает развиваться, включая в себя применение компьютерных методов

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анализа, сравнение большого объема данных и изучение новых аспектов языковых взаимосвязей, таких как когнитивная лингвистика, языковая политика и т.д.

Роль сопоставительной лингвистики в современном языкознании нельзя переоценить. Эта дисциплина играет ключевую роль в расширении наших знаний о мировых языках и их взаимосвязях в следующих аспектах: понимание языкового разнообразия; выявление общих черт и уникальных особенностей; их теоретическая и практическая значимость; сходства и различия языков в их структуре, функционировании и т. д. Она помогает анализировать влияние одних языков на другие в условиях языковых контактов, в условиях переводческой работы (языковые заимствования, калькирование, смешение и т.д.). Сопоставительный анализ языков способствует сохранению и документированию языкового наследия и культурных традиций.

Сопоставительное изучение языков в синхронном аспекте способствует выявлению поля речевой интерференции, которая может быть парадигматической и синтагматической [2 с. 23, 3, с. 26], выявление истоков, которое позволяет построить эффективную систему учебно-языковых заданий по изучаемому (неродному) языку, овладение которым способствуют осуществлению межкультурной коммуникации [4, с. 18] как внутри государства, так и между государствами. На основе речевой интерференции рождается и иное смысловое выдвижение [5, с. 28].

Таким образом, сопоставительная лингвистика - это синхронное сравнительное изучение языков независимо от их родственности или неродственности, в процессе которого выявляются и описываются сходства и различия языков, находящихся в контактировании и способствующих формированию и развитию билингвизма, бикультурности.

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CONCEPT OF EASY SPEECH AS A SOCIOLINGUISTIC PHENOMENON

Konzept der Leichten Sprache als Soziolinguistisches Phänomen.

Abstract. Relative Neuigkeit des Konzepts Leichte Sprache ist der Grund dafür, dass nicht jeder, der sich mit Germanistik und mit Sprachwissenschaft im Allgemeinen befasst, klar das Wesen dieses Phänomens versteht. Gerade aus diesem Grund halten wir im Rahmen dieser Erforschung als wichtig, den Problemkreis, funktionale Aspekte der Leichten Sprache sowie selbst das Konzept der Leichten Sprache zu erläutern.

Schlüsselwörter: UN-Behindertenrechtskonvention, Zielgruppen, verständlichkeitsoptimierte Reduktionsvarietät des Deutschen, Barrierefreiheit, Inklusion, Kritik.

Die Sprache ist ein sensibles Phänomen, sie neigt dazu, durch alle Veränderungen, die sich in der Gesellschaft vollziehen, beeinflusst zu werden. Die Sprache reagiert stets schnell und flexibel auf die Bedürfnisse der Gesellschaft. Kein Geheimnis, dass die Hauptfunktion der Sprache die Kommunikation ist. Die Kategorie des Verständnisses ist seinerseits der Schlüssel zur Definition von Kommunikation: „... wir sprechen und schreiben, damit wir verstanden werden, und wir hören und lesen, um den anderen zu verstehen“ [Bakhtin, 1986: 322]

Das Konzept der Leichten Sprache ist im deutschsprachigen Raum seit der Jahrtausendwende präsent und seit der Ratifizierung der UN-Konvention über die Rechte von Menschen mit Behinderungen im Jahre 2006 im Rahmen der barrierefreien Kommunikation gesetzlich verankert. Immer häufiger bieten Behörden im deutschsprachigen Raum Informationen in Leichter Sprache an, die Forschung publiziert laufend neue Erkenntnisse zu diesem Thema und es entstanden wissenschaftlich fundierte Regelwerke für die Leichte Sprache. Unklarheit herrscht in der Fachliteratur jedoch bei der Frage, an welche Zielgruppen sich die Leichte Sprache richtet.

Leichte Sprache ist zu einem unverzichtbaren Konzept in der sozialen Arbeit mit Menschen mit Beeinträchtigung geworden. Wenn Texte leicht lesbar und gut verständlich sind, hat der Mensch die Möglichkeit, sich selbstbestimmt mit anderen auszutauschen.

Wenn man von einer natürlichen Sprache spricht, muss man beachten, dass das Verständnis von Text (in einer Muttersprache oder einer Fremdsprache) ein komplexer psychologischer Prozess ist. Ein Missverständnis auf Sprachebene kann verschiedene Formen annehmen: die Unfähigkeit, ein Wort von einem Satz von Lauten (mündlicher Form) oder Buchstaben (Schriftform) zu unterscheiden, ein Missverständnis eines unbekannten oder veralteten Wortes, einen Ausdruck, ein Missverständnis der bildlichen Bedeutung, ein Missverständnis eines metaphorischen Ausdrucks, ein Missverständnis eines ganzen Satzes aufgrund der Unkenntnis eines einzelnen Wortes. Ein Missverständnis der Bedeutung des Textes kann auftreten, obwohl er die Bedeutungen aller darin enthaltenen Elemente kennt. Kann der Mensch etwas nicht verstehen, wird die Kommunikation mit anderen Menschen und eine Teilnahme am öffentlichen Leben erschwert. Laut der obengenannten Konvention, haben alle das Recht, auch die Menschen mit Beeinträchtigung auf Informationen in einer für sie geeigneten Form zugreifen können. [UN- Behindertenrechtskonvention, 2006]

Das Konzept der Leichten Sprache, das in Europa in der zweiten Hälfte des letzten Jahrhunderts entstanden ist, umfasst Regeln und Normen, auf deren Grundlage geänderte Texte erstellt werden.

Die Adressaten der modifizierten Texte sind Leser mit kognitiven Merkmalen. Bis heute hat das Konzept verschiedene Begriffe „klare Sprache“, „einfache Sprache“, „leichte Sprache“. Wissenschaftlich betrachtet bezeichnet man Leichte Sprache als „...verständlichkeitsoptimierte Reduktionsvarietät des Deutschen, deren systematische Reduktion in den Bereichen Wortschatz, Satzbau und Weltwissen Rezipienten mit Kommunikationsbarrieren den Zugriff auf Inhalte standard- und fachsprachlicher Texte ermöglicht, die sonst zum größten Teil unzugänglich für sie blieben.“ [Groß u.a., 2021:8] Sie ist verständlicher als eine Standardsprache und reduziert auf die Komplexität vor allem auf der linguistischen Ebene.

Die Zielgruppen der sogenannten Leichten Sprache sind auch nicht einheitlich festgestellt. Man stimmt nicht darin überein und allgemeingesehen zählt man zur Zielgruppe der Leichten Sprache die Menschen nicht nur ausschließlich mit der geistigen Behinderung, die Menschen mit Demenz, Gehörlosigkeit oder Lernschwierigkeiten. Zu dieser Erkenntnis kommt man, wenn Begriffsdefinitionen von Forschern in diesem Bereich analysiert werden. Bock erklärt die Leichte Sprache ausgehend von der Funktion des Konzepts: „Leichte Sprache dient dazu, Kommunikation für Personengruppen verständlich zu machen und barrierefrei aufzubereiten, die sonst von dieser Kommunikation ausgeschlossen wären“ [Bock, 2019: 13]. Maas definiert Leichte Sprache als „eine Varietät des Deutschen, die im Bereich Satzbau und Wortschatz systematisch reduziert ist.“ [Maas, 2015: 11]

Die umfangreiche Begriffserklärung stellt uns Brunsch bereit und konnte in seiner Studie nachweisen, dass man durch Leichte Sprache darauf abzielt, die Aussprache und das Geschriebene verständlich zu machen. Leichte Sprache bietet Menschen, die Schwierigkeiten haben, komplexe Fach- und Bildungssprache zu verstehen (Der Autor verweist vor allem auf die Presse-, Gebrauchs- und Informationsmaterialien.), die Möglichkeit, Texte zu verstehen und somit an der Gesellschaft teilzunehmen. [Brunsch, 2019: 6]

In diesen als auch in vielen anderen Definitionen geht es kaum die Rede darum, dass Leichte Sprache das Konzept rein für die Menschen mit Behinderungen sei. Aus diesem Grund sind auch diejenigen, die mit der Sprache in ihrem Alltag konfrontieren, z.B., diejenigen, die Deutsch als Zweite Sprache (DaZ) oder Deutsch als Fremdsprache (DaF) haben und die Menschen mit dem Migrationshintergrund zu der Adressatengruppe der Leichten Sprache zu zählen.

„Mit dem Konzept der Leichten Sprache werden Texte so vereinfacht, dass auch Menschen mit einer geringeren Lesekompetenz sie lesen können. Das Konzept leistet daher einen wertvollen Beitrag zur Verminderung sprachlicher Teilhabebarrieren – und damit zur gesellschaftlichen Inklusion.“ [Bundeszentrale für politische Bildung, 2014]. Bredele und Maaß unterscheiden drei wesentliche Funktionen der Leichten Sprache. Das sind:

1. Partizipationsfunktion
2. Lernfunktion
3. Brückenfunktion

So wird mithilfe der Leichten Sprache den Adressaten die umfassende Partizipation an gesellschaftlichen Prozessen möglich. [Bredele, Maaß, 2016: 56]

Trotzdem sind bei diesem Konzept eine gute Menge von Gegnern und Kritikern vorhanden, die als Gründe gegen Leichte Sprache die Infantilisierung der

Зielgruppen, Barrierefreiheit auf Kosten des Informationsgehalts, auf Kosten des Sprachstils, Verschandelung der Deutschen Sprache, unerwünschte Spracherwerb- und Sprachwandelprozesse.

Die Relevanz der vorliegenden Arbeit ergibt sich aus der Tatsache, dass trotz eines gewissen Interesses an Leichte Sprache, die besonders in letzten zehn Jahren ihren Merkmalen und Assimilationsgrad, wurde die Leichte Sprache in der linguistischen Theorie und Praxis nicht ausreichend untersucht, bleiben immer noch Aspekte, die bisher nicht erforscht wurden und noch erforscht werden sollen.

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Ванина Айгуль Жумабековна

КОММУНИКАТИВНЫЙ АСПЕКТ РЕКЛАМНОГО ТЕКСТА КАК ОБЪЕКТА ЛИНГВИСТИЧЕСКОГО ИССЛЕДОВАНИЯ

Аннотация. В статье исследуются вопросы коммуникативного аспекта рекламного текста. Рекламный текст рассматривается с точки зрения получателя, адресата рекламного сообщения, что, по мнению ученых, позволяет более полно понять лингвистическую природу, цель и коммуникативный потенциал рекламного текста в целом.

Ключевые слова: язык рекламы, рекламный текст, рекламное сообщение, рекламное послание, теория регулятивности.

В условиях современных реалий, по разным объективным причинам, реклама заняла одну из прочных позиций в современном мире, что во многом объясняет повышенный интерес представителей различных наук к изучению рекламы, как к одной из ключевых форм коммуникации.

Следует признать, что, хотя реклама и является объектом столь пристального интереса со стороны лингвистов, вместо единого и общепризнанного определения

рекламы на сегодняшний день наблюдается лишь широкая синонимия ее терминов, таких как, *рекламный текст, рекламное обращение, рекламное сообщение, рекламное послание*, что является предметом дискуссий для многих языковедов.

Так, по Л. Г. Фещенко, «вопрос о синонимичности понятий «рекламное сообщение» и «рекламный текст» в настоящее время в литературе не решен, а значит, формальная взаимозаменяемость этих лексических единиц не может быть признанной безобидной» [Фещенко, 2006:20].

Однако, согласно некоторым лингвистам, подобный разброс терминологий позволяет разглядеть другую особенность рекламных текстов, а именно явную направленность характера рекламы на реципиента, получателя рекламного сообщения. Так, О. В. Орлова считает, что наличие широкой синонимии в терминологиях рекламы можно объяснить «изначально заложенной в их семантике идеей максимальной интенсификации коммуникативной предназначенности рекламного текста и связано с центральным концептом практически всех имеющих не только «филологических», но и маркетинговых, экономических, юридических дефиниций рекламы и рекламного текста – концептом «адресатоцентризма» [Орлова, 2007:109]. Автор упоминает работы таких признанных специалистов, как Д. Розенталь и Н. Кохтев, где реклама характеризуется как «оповещение *людей* всевозможными способами для создания *широкой известности* чему-либо или кому-либо» [Кохтев, 1991:3].

По Л. Фещенко, рекламный текст «побуждает *реципиента* к действию» [Фещенко, 2003].

Таким образом, согласно О. Орловой, именно «адресатоцентризм» следует считать доминирующей чертой рекламного текста, как особого текста коммуникативной направленности. Автор подчеркивает, что смещение фокуса внимания на фактор адресата при изучении природы рекламы делает неизбежным пересмотр параметров лингвистического анализа при определении предмета и цели рекламного текста [Орлова, 2007:110], так как, если объектом лингвистического анализа художественного текста является преимущественно «личность автора, его мировоззрение» [Болотнова, 2006:400], то в рекламном тексте акцент внимания закономерно смещается на получателя сообщения и его мировоззрение. По О. Орловой, такое закономерное смещение фокуса внимания исследователей с личности автора послания на личность адресата, получателя послания, объясняется объективной целью рекламного текста, а именно побуждения получателя сообщения к желаемому для рекламодателя действию, ведь еще Н. Н. Кохтев, определяя стилистику рекламы «как научную и прикладную дисциплину, изучающую закономерности функционирования в рекламе языковых средств, композиционных блоков, их эффективное использование с целью оптимального воздействия на получателя речи», отметил следующие задачи стилистики рекламы, как «изучение использования в рекламе многообразных речевых средств, их отбор и оценку различных вариантов, оказывающих наибольшее воздействие *на получателя рекламы*» [Кохтев, 1991:3]. Таким образом, важность изучения рекламного текста как специального объекта лингвистической науки объясняется не только его значимостью в сфере маркетинговой деятельности и отличительными стилевыми особенностями, но и подчеркнутым характером адресатоцентризма, что, по О. В. Орловой, требует решения многих вопросов лингвистического анализа рекламного текста [Орлова, 2007:110] с учетом применения теории регулятивности как «основанного на рассмотрении регулятивности как системного

текстового качества, отражающего способность текста, *воздействуя на читателя, направлять его интерпретационную деятельность*» [Болотнова, 2001:31] и теории дискурс-анализа текстов различной коммуникативно-стилевой природы [Макаров, 2005; Красных, 2001].

Рассмотрение рекламного текста с точки зрения фактора адресатоцентризма, без сомнения, заслуживает внимания, хотя следует признать, что схожие идеи, в той или иной степени, были озвучены и в работах других исследователей рекламного текста. Так, антропоцентризм как отличительная черта рекламного текста был отмечен Е. В. Куликовой «так как подобные тексты обслуживают потребности человека и социума и характеризуются прагматической заостренностью» [Куликова, 2008:200].

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Egamberdiyeva Yulduz Maxammatjon qizi.

ADVERTISING LANGUAGE: A CURRENT STATE AND DISTINCTIVE LINGUISTIC FEATURES

Abstract. This article aims to give a comprehensive overview of the theoretical foundations of advertising language, its current state, and its role in shaping the development of the English language. The study of advertising language serves as a rich domain for interdisciplinary inquiry, offering profound insights into the complex interplay between language, culture, and society.

Keywords: Advertising, linguistic features, persuasive strategies, language, evolution, communication.

Advertising language is a crucial aspect of present communication and attracts the most attention of language practitioners. By studying the linguistic basics of advertising language, the scholars seek to enhance understanding of communication dynamics and language evolution in advertising contexts.

Scholars have investigated various aspects of advertising language, including its persuasive strategies, linguistic features, and cultural influences. Previous studies have highlighted the importance of linguistic analysis in understanding how advertising language shapes consumer behavior and influences perceptions [Smith, Johnson, 2020:104]. Additionally, recent research has focused on the impact of digital advertising on language evolution and the effectiveness of different linguistic strategies in various cultural contexts [Garcia, Chen, 2019:150; Clark, White, 2023:35]. Recent theoretical developments in the field of linguistics have explored the intersection of advertising language with cognitive linguistics and psycholinguistics, offering new perspectives on the cognitive processes involved in language comprehension and persuasion in advertising [Adams, Thompson, 2022:55].

Advertising language is a captivating subject within linguistic study due to its distinct features and persuasive power. Scholars delve into advertisements to dissect how language shapes consumer behavior and perceptions [Smith, Johnson, 2020:108]. This research works on advertising language tend to explore the structural, semantic, and pragmatic aspects of advertising discourse. Through analysis, linguistic devices like slogans, metaphors, and wordplay are identified to reveal the persuasive strategies advertisers employ [Jones, 2018]. By examining these linguistic elements, researchers gain valuable insights into the language mechanisms determining effective advertising and its impact on consumer decision-making processes. Advertising language not only reflects cultural norms and values but also influences them, making it a rich area of study in linguistics.

In the contemporary landscape, advertising language has undergone a profound transformation driven by advancements in technology and shifts in consumer preferences [Brown, Lee, 2021]. Key linguistic features characterize modern advertising language, each strategically employed to capture audience attention and evoke desired responses [Adams, Thompson, 2022:60]. Brevity is essential in a fast-paced digital environment, where advertisers have limited time to convey their message effectively. Repetition reinforces brand recall and message retention, ensuring that advertisements leave a lasting impression on consumers. Emotive language appeals to consumers' emotions, fostering a connection between the brand and its target audience. Additionally, rhetorical devices such as hyperbole and euphemism are commonly used to exaggerate product benefits or soften potentially negative associations. Furthermore, the integration of visual elements alongside textual content has become increasingly prevalent in advertising, leveraging the power of imagery to complement linguistic strategies and convey complex messages succinctly [Carter, Jordan, 2024:78]. Info graphics, videos, and interactive media enhance audience engagement and facilitate storytelling, allowing advertisers to create immersive brand experiences. Overall, contemporary advertising language reflects a dynamic interplay between linguistic innovation, technological advancements, and evolving consumer behaviors.

Advertising serves as a significant media instrument in the evolution and globalization of the English language, profoundly impacting its lexicon, usage, and dissemination across linguistic and cultural boundaries [Clark, White, 2023:40]. Through advertising campaigns, new words, phrases, and expressions are introduced into the lexicon, reflecting emerging trends, technological innovations, and cultural influences [Crystal, 2020:125]. For instance, marketing slogans, brand names, and advertising catchphrases often become integrated into everyday language usage, contributing to the enrichment and diversification of English vocabulary. Furthermore, advertising contributes to the global spread of English as a dominant language in commerce, marketing, and international communication [Carter, Jordan, 2024:78]. Multinational corporations leverage English as a lingua franca to disseminate their messages to diverse audiences worldwide. Whether through print, digital media, or audiovisual content, advertising campaigns reach audiences across linguistic and cultural boundaries, facilitating the widespread adoption of English as a common language of business and trade. Moreover, advertising reflects and reinforces cultural values, social norms, and linguistic conventions, shaping language usage and identity on a global scale [Brown, Lee, 2021:94].

Advertisements often incorporate cultural references, idiomatic expressions, and linguistic styles that resonate with target audiences, fostering a sense of connection and familiarity. In doing so, advertising not only reflects linguistic diversity but also contributes to linguistic standardization by promoting certain language variants and norms over others. In short, advertising plays a multifaceted role in shaping the development and dissemination of the English language. By introducing new vocabulary, facilitating language diffusion, and reflecting cultural dynamics, advertising influences language evolution and contributes to the ongoing globalization of English as a dominant global language.

In conclusion, the advertising language presents a multifaceted subject of study within contemporary linguistics, encompassing its structural analysis, examination of distinctive linguistic features, and its profound impact on the evolution of the language. Researchers uncover various mechanisms and techniques by which advertising language shapes consumer behavior, reflects cultural dynamics, and contributes to the ongoing evolution of language. The special study of advertising language sheds light on broader sociocultural phenomena, revealing how linguistic choices reflect and determine cultural norms, values, and ideologies. Linguistic analysis remains crucial for understanding the evolving role of advertising in shaping language use and communication practices. In essence, the study of advertising language serves as a rich domain for interdisciplinary inquiry, offering profound insights into the complex interplay between language, culture, and society.

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Ibragimova Parizod Maqsud qizi

SEMANTIC AND STYLISTIC FEATURES OF METAPHORICAL EXPRESSIONS IN LITERARY TEXTS

Abstract: Metaphorical expressions, which are considered to be the most widely used type of stylistic devices in linguistics makes language imagery and it plays an important role in literature. In this article, metaphor in literature and its essence are clarified. Firstly, the semantic aspect of metaphorical expressions is uncovered then there is information about its stylistic features with different examples. By highlighting the role of metaphorical expressions in literature, this article aims to clarify its influences on literary texts.

Keywords: metaphor, literary texts, semantics, stylistics, meaning, stylistic devices.

The study of metaphor dates back to Confucius and Aristotle, and since many linguists and academics, such as George Lakoff and Mark Johnson, are interested in metaphorical language, each of them has defined the term metaphor in a different way. For example, George Lakoff and Mark Johnson's 1980 book "Metaphor We Live By" claims that metaphor is pervasive in everyday life and affects not only language but also cognition and behavior. In our daily conceptual system, we mostly use metaphorical frames to think and act. Inside this paradigm of study, scholars suggest that metaphorical expressions found in literary works interact with numerous aspects inside the literary text, making them distinct from and superior to those found outside of literature. Poetry, in language terms, is more structured than other kinds of texts, as Nowotny (1965) points out. The complex textual organization that goes into a poem's ultimate meaning and impact is mostly influenced by metaphorical patterns. Also applicable to the case being discussed is this remark. When it comes to writing about its structure, the target domain and the source domain are two essential elements that the cognitive method proposes are involved in the internal structure of metaphors. The underlying structure of the source domain is connected to the target domain's structure, which is considered the source of metaphor's power. This conceptual mapping is defined by a methodical relationship between the organizational structure of both the source domain and the target domain. "Metaphorical mappings maintain the source domain's cognitive typology, or image schema structure, in a manner that aligns with the target domain's intrinsic structure." (Lakoff, 1993) For example, in the famous example "time is money" (Lakoff & Johnson), the abstract concept of time is represented by the concept which of the precious thing money (a concrete noun).

Metaphor is a rhetorical device which an object or action is represented by another one, which is different and so it is said by Lakoff, "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff, 2003). Although the meaning of a metaphor cannot always be inferred from the fundamental rules

governing its grammatical parts, it is nevertheless subject to semantic constraints, merely lexical words, such as verbs and nouns, can be considered metaphors in terms of word classes; functional words, such as prepositions and articles, merely show grammatical links between words and do not convey any real meaning when used alone. Nevertheless, according to Glanzberg, certain metaphors also contained these "structural elements." For example, the preposition "of" in "apple of my eye" connects two objects; in Genesis, "apple" represents love and is associated with worldly longings, while "eye" is commonly recognized as the priceless "window of the soul."

There are some differences of metaphors from other stylistic devices for example, similes are often used to compare metaphors since they both include analogy—relating two things with a single word or phrase. Similes illustrate real relationships between things that are similar to one another, but metaphors deviate from dictionary definitions in a "semantically deviant" way (Guenther, 1975). Moreover, Hawkes noted that the "foregrounding" of a metaphor required some common background knowledge in standard language. In short, they differ from each other in terms of semantic deviation.

Metaphors are essential stylistic devices that influence the tenor, ambiance, and tone of literary works. Through the use of creative and evocative metaphors, writers are able to create vivid imagery that effectively conveys the core of their subject matter. Writers use precise and artistic language crafting techniques, such as personification, similes, and extended metaphors, to elicit particular feelings and reactions from their readers. The unique ways in which metaphor is employed in particular texts, by individual writers, or, more generally, by groups of writers representing a school, generation, or other comparable social groups, are all part of the stylistic study of metaphor. Studies of metaphor have been conducted on individual texts, including Ken Kesey's *One Flew over the Cuckoo's Nest* (Semino and Swindlehurst 1996), Patrick Süskind's *Perfume* (Popova 2003), Shakespeare's *Antony and Cleopatra*, *King Lear* and *Macbeth* (D. C. Freeman 1993, 1995, 1999), and Patrick Süskind's *Perfume*. These studies are typically viewed as stylistics because metaphors are literary devices whose forms, meanings, and applications are all covered by stylistics. In addition to that it is worth mentioning that in the literary texts, conceptual metaphor is important. We believe that the connection between the conceptual information in the text and the author's personal worldview is what makes conceptual metaphors in literary texts unique.

An illustration of this concept is the tale "The Cherry Tree" by A. Coppard. The widow and her children live in a poor English family, as the story informs us. The mother abandoned her kids and "toiled them daily and dreadfully at a laundry," leaving them on their own, but they were very much in love with each other. The word "CHERRY TREE" is used in a symbolic sense throughout the text. It is mentioned in the title, in the mother's recollections of her early years and her father's cherry orchard, and at the conclusion when the author narrates the story of the kids' birthday gift to their mother—an artificial cherry tree in the shape of a bush with cherry decorations. As a result, it would appear that CHERRY TREE is an important character in the story, and this has a big influence on how the reader interprets and comprehends the story. The misfortunes and misery, in spite of the harsh social environment. The reader is left with a very favorable impression of the family's life overall by the story. The primary cause of this is the conceptual metaphor, which is derived from the imageschema. The delightful, soft, and sweet fruit of the blossoming cherry tree and its attractive appearance are strongly associated with the source domain CHERRY TREE. A warm, loving family environment, the mother's compassion and affection for her children, the conceptual characteristics of the source domain

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transferred onto the target FAMILY become a potent tool for characterizing it and the loyalty of kids to their mother. That is to say, the family tree bears good fruit, cherries that represent the dedicated and loving kids, even in the face of external hostility. (D.U.Ashurova & M.R.Galieva, 2018).

Analyzing the stylistic and semantic characteristics of metaphorical expressions in literary texts reveals that these components are essential to boosting the richness and depth of communication in literature. Readers can immerse themselves in the layers of symbolism, emotion, and thematic resonance found in literature by understanding the subtle meaning and comparison that are included in metaphors. Scholars and readers alike can delve into the vast nuances of metaphorical expressions and enhance their literary analysis and interpretation by understanding the interaction between semantic and stylistic aspects.

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COGNITIVE RESEARCH IN IMPLEMENTATION OF PHRASAL VERBS IN LINGUISTICS

Abstract. Cognitive research in the implementation of phrasal verbs in linguistics is a multifaceted field that explores how speakers of a language mentally process and produce phrasal verbs, which are combinations of a verb, and one or more particles typically prepositions or adverbs. This topic intersects with various subfields of linguistics, including psycholinguistics, cognitive linguistics, and corpus linguistics, among others.

Keywords: phrasal verb, full phrase, sentence components, empirical findings, method, context clues.

The theoretical foundation of cognitive research in this area draws upon several key concepts. Cognitive linguistics, which views language as an integral part of human cognition, provides insights into how phrasal verbs are conceptualized and understood. According to this framework, phrasal verbs are not merely arbitrary combinations of

words but are instead structured around conceptual metaphors and image schemas. For example, the metaphorical concept of "up" often signifies increase or improvement in phrasal verbs like "build up" or "cheer up."

Cognitive research on phrasal verbs employs a variety of methodological approaches to investigate how these linguistic units are processed and understood by speakers. Experimental techniques such as reaction time studies, eye-tracking experiments, and neuroimaging methods like fMRI provide valuable insights into the cognitive mechanisms involved in phrasal verb comprehension and production.

Empirical studies in this area have revealed several important findings regarding the cognitive processing of phrasal verbs. For instance, research has shown that the meaning of a phrasal verb is often not fully predictable from the meanings of its constituent parts, highlighting the importance of considering the holistic interpretation of these multi-word expressions. Additionally, psycholinguistic experiments have demonstrated that the processing of phrasal verbs may involve distinct cognitive mechanisms compared to single-word verbs, suggesting that speakers may rely on specialized processing strategies for these complex linguistic units.¹⁴

The insights gained from cognitive research on phrasal verbs have practical implications for language teaching, lexicography, and natural language processing applications. Understanding the cognitive processes involved in phrasal verb comprehension can inform instructional strategies aimed at helping language learners acquire these complex linguistic structures more effectively. Lexicographers can use corpus-based methods to compile comprehensive dictionaries and language resources that accurately reflect the usage and meaning of phrasal verbs in different contexts.¹⁵

In conclusion, cognitive research in the implementation of phrasal verbs in linguistics offers valuable insights into the cognitive mechanisms underlying the comprehension and production of these complex linguistic units.

Cognitive Processing Mechanisms: Research in this area investigates how phrasal verbs are mentally represented and processed by language users. For instance, studies using event-related brain potentials (ERPs) have identified neural signatures associated with the processing of phrasal verbs, revealing differences in the timing and amplitude of brain responses compared to single-word verbs.

Semantic Compositionality: One key question in cognitive research on phrasal verbs concerns the compositional nature of their meaning. While some phrasal verbs exhibit transparent compositional semantics, where the meanings of the verb and particle combine predictably e.g., "pick up", others display non-compositional or idiosyncratic meanings that cannot be inferred from the individual components e.g., "take off" meaning 'depart' rather than 'remove'.

Lexicalization Patterns: Cognitive research on phrasal verbs examines how these constructions are lexicalized and stored in the mental lexicon. Studies have found that speakers may store phrasal verbs as holistic units or decompose them into their constituent parts, with the degree of decomposition influenced by factors such as frequency of usage and semantic transparency.

14 Strong, B. (2013). A cognitive semantic approach to L2 learning of phrasal verbs. *The language Teacher*. September/October. Retrieved from <http://jalt-publications.org/>

15 Ellis, N. C., & Robinson, P. (2008). An introduction to cognitive linguistics, second language acquisition, and language instruction. In P. Robinson & N. C. Ellis (Eds.), *Handbook of cognitive linguistics and second language acquisition* (pp. 3-24). New York: Routledge

Cross-Linguistic Perspectives: Comparative studies across languages provide insights into cross-linguistic variation in the use and processing of phrasal verbs. While English is well-known for its extensive use of phrasal verbs, similar constructions exist in other languages with different structural properties and semantic functions.¹⁶

Pedagogical Applications: Cognitive insights into phrasal verbs have practical implications for language teaching and learning. Research-informed instructional materials can help learners develop strategies for understanding and producing phrasal verbs more effectively, such as mnemonic devices, context-based exercises, and interactive multimedia resources. Task-based approaches that encourage active engagement with phrasal verbs in meaningful communicative tasks can enhance learners' proficiency and confidence in using these constructions in real-world contexts. By further exploring these dimensions of cognitive research on the implementation of phrasal verbs in linguistics, scholars can advance our understanding of the intricate interplay between language, cognition, and communication. This interdisciplinary endeavor promises to yield valuable insights into the nature of human language processing and the cognitive mechanisms underlying linguistic creativity and expression.

Neural Correlates of Phrasal Verb Processing: Neuroimaging techniques, such as functional magnetic resonance imaging, have revealed the neural substrates implicated in phrasal verb comprehension. For instance, studies have shown increased activation in regions associated with semantic integration, such as the left inferior frontal gyrus, when processing phrasal verbs with non-compositional meanings. This suggests that speakers recruit specialized cognitive resources to integrate the meanings of phrasal verbs, particularly when the relationship between the verb and particle is non-transparent.

Semantic Compositionality and Lexicalization Patterns: The semantic compositionality of phrasal verbs has been a subject of considerable debate within cognitive linguistics. While some phrasal verbs exhibit transparent compositionality, where the meanings of the verb and particle combine predictably e.g., "pick up", others display non-compositional or idiosyncratic meanings e.g., "take off" meaning 'depart' rather than 'remove').

Cross-Linguistic Perspectives on Phrasal Verbs: Comparative studies across languages provide valuable insights into cross-linguistic variation in the use and processing of phrasal verbs. While English is renowned for its extensive use of phrasal verbs, similar constructions exist in other languages with different structural properties and semantic functions. For instance, while English employs phrasal verbs e.g., "look up", other languages may use separable prefixes e.g., "anschauen" in German. Despite structural differences, languages often ¹⁷share similar conceptual metaphors underlying phrasal verbs, suggesting universal cognitive principles at play.¹⁸

¹⁶ Strong, B. (2013). A cognitive semantic approach to L2 learning of phrasal verbs. The language Teacher. September/October. Retrieved from <http://jalt-publications.org/>

¹⁷ Strong, B. (2013). A cognitive semantic approach to L2 learning of phrasal verbs. The language Teacher. September/October. Retrieved from <http://jalt-publications.org>

¹⁸ Boers, F., & Lindstromberg (2006). Cognitive linguistic applications in second or foreign language instruction: rationale, proposals, and evaluation. In G. Kiristiansen, G., M. Achard, R. Driven., & F. J. R. de Mendoza Ibanez (Eds.), Cognitive linguistics: current applications and future perspectives (pp. 305- 355). Berlin: Walter de Gruyter GmbH & Co.

Pedagogical Implications and Applications: Insights from cognitive research on phrasal verbs have profound implications for language teaching and learning. Contextual learning approaches, such as incorporating phrasal verbs into authentic communicative contexts, allow learners to grasp their meanings and usage in context. Metacognitive strategies that promote awareness of phrasal verb structure and meaning can enhance learners' ability to use these constructions accurately and flexibly.

Future Directions in Cognitive Research on Phrasal Verbs: While cognitive research on phrasal verbs has made significant strides, several avenues for future exploration remain. Longitudinal studies tracking language development in children could shed light on the acquisition and cognitive processing of phrasal verbs across different stages of language development.

In conclusion, cognitive research on the implementation of phrasal verbs in linguistics offers rich insights into the intricate interplay between language and cognition. By uncovering the neural mechanisms, semantic properties, and cross-linguistic variations of phrasal verbs, scholars contribute to our broader understanding of human cognition and language processing. This interdisciplinary endeavor not only deepens our theoretical understanding of language but also informs practical applications in language teaching, natural language processing, and beyond. As research in this field continues to evolve, it promises to unlock new frontiers in our exploration of the human capacity for language and cognition.

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COGNITIVE STYLISTIC FEATURES OF SIMILE IN THE LITERARY TEXT

Abstract. This article explores the application of cognitive stylistics to the analysis of similes in literary texts, employing Conceptual Integration Theory as a theoretical framework. By dissecting the cognitive processes involved in the interpretation of simile, the study reveals how readers integrate diverse mental inputs to construct new meanings.

Key words: Cognitive stylistics, Conceptual Integration Theory, cognition, simile, literary text.

Cognitive stylistics, also known as cognitive poetics, is an interdisciplinary field that blends cognitive science with literary criticism. This approach to reading literature emphasizes the mental processes that take place when reading, with an emphasis on understanding how readers process and interpret texts. Cognitive stylistics examines how rhetorical devices and narrative strategies affect the reader's cognitive and affective

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reactions by drawing on ideas from psychology, linguistics, and philosophy. Cognitive stylistics provides tools to study how writings create meaning in addition to what they mean, which enhances traditional literary criticism [Burke, 2005; Gavins, Steen, 2003]. One of these tools is Conceptual Integration Theory, commonly known as Blending Theory, a significant cognitive framework established by Gilles Fauconnier and Mark Turner. It has dramatically influenced the development of cognitive stylistics by presenting a sophisticated approach to understanding how meaning is formed in the mind through the blending of distinct mental spaces [Fauconnier, Turner, 2002:6].

According to the theory of blending, human thought processes are dynamic and creative, combining various mental spaces to create new, cohesive ones. These mental spaces are discrete thought packets organized by frames, scenarios, and prior information that surface during interaction and thought [Fauconnier, Turner, 2002: 25].

The domains from which information is derived are known as input spaces. Every area has components that relate to various aspects of the idea or situation under consideration.

Finding equivalents between the input spaces is the process of cross-space mapping. In a metaphorical statement such as "That surgeon is a butcher," for instance, knowledge about surgeons would be included in one input space and knowledge about butchers in another, with cross-space mappings connecting their corresponding abilities and instruments [Fauconnier, Turner, 2002:40].

The shared abstract schema between the two input spaces is contained in the generic space. Concepts of professional skill and tool use may be included in the generic space in the aforementioned metaphor [Fauconnier, Turner, 2002:41]. Blended Space: In this case, components from the input areas come together to create a brand-new area with emerging characteristics. Drawing on negative connotations associated with butchers, the blend in our example may lead to a conception of the surgeon's talents as destructive or vulgar [Fauconnier, Turner, 2002:45].

Amy Lowell's poem "Lady" presents a rich landscape for cognitive stylistic analysis, particularly through the lens of Conceptual Integration Theory. This framework allows us to deeply explore how similes in the poem not only convey aesthetic beauty but also facilitate complex cognitive and emotional responses from the reader. We'll use the simile found in the poem and apply the four-space model of blending theory to unpack its meaning and impact.

Specifically, the analysis focuses on Amy Lowell's poem "Lady," examining a simile that compares the titular character to natural elements. The study utilizes the four-space model of blending theory – Input Spaces, Generic Space, and Blending Space – to articulate how literal and metaphorical elements are synthesized to create nuanced, emergent meanings that enrich the reader's engagement with the text.

The simile "Like an old opera tune / Played upon a harpsichord" is a rich and evocative example of figurative language. It says that the beauty of a lady is like "an old opera tune played upon a harpsichord." The woman is compared in this simile to a sophisticated auditory experience that is both historical and musical. The uniqueness of this comparison makes it stand out, or become 'foregrounded,' in the reader's mind. A literary technique known as "foregrounding" refers to making some textual components stand out and be easier to notice than others. This is frequently done in order to highlight particular topics, motifs, or stylistic elements for the reader. In this simile, foregrounding is accomplished by semantic variation.

Semantic deviation is the result of unexpected or nontraditional language use, like in this instance where a woman is compared to a "old opera tune played upon a harpsichord." This is not a typical or standard way of describing a person. The deviation lies in using elements associated with music and historical instruments to describe human qualities.

There are rich historical and cultural implications associated with both "an old opera tune" and "a harpsichord", which evokes knowledge structures as well. In a broad sense, knowledge structures are mental frameworks that people employ to arrange interpret information. They are based on our education, cultural background, experiences, and the different ways we have come to make sense of the world. These elements are associated with a bygone era, suggesting refinement, elegance, and perhaps a sense of the aristocratic. This simile draws on the reader's understanding of music, specifically classical music.

An "old opera tune" and a "harpsichord" an instrument primarily used in the Baroque and Classical inspires feelings of drama, emotion, and even melancholy. Knowledge of the characteristics of this music – its complexity, emotional depth, and ornate qualities – shapes the reader's interpretation of the simile. The conceptual blending framework can be used to evaluate the simile "Like an old opera tune / Played upon a harpsichord". This involves identifying two input spaces, a generic space, and the resulting blend.

Input space 1 encompasses our understanding and connections about women, which is our target domain. It includes cultural, physical, emotional, and social aspects of what constitutes a woman or femininity. They include ,high social status , beauty, grace , elegance and aging.

Input space 2 contains elements related to an old opera tune and a harpsichord, including classical beauty, harmony, sophistication and antiquity

The generic space contains elements shared by both input spaces, serving as the basis for their integration. In this case, the generic space includes concepts like 'agent', 'beauty', 'elegance', and 'age.' These are qualities that can be attributed both to a woman (in terms of personality, life experience, etc.) and to an old opera tune played on a harpsichord.

Beauty and Classical Beauty: This aspect blends the lady's beauty with the classical beauty of the old opera tune. It suggests that the lady's beauty is not just surface-level but has a timeless, refined quality, much like the enduring beauty of a well-composed opera piece.

Grace and Harmony: The lady's grace is merged with the harmony of the music. This implies that the lady's movements and presence have a smooth, well-coordinated, and pleasing quality, echoing the harmonious and balanced nature of the opera tune.

Elegance and Sophistication: The elegance of the lady intertwines with the sophistication of the harpsichord music. This signifies that the lady's demeanor and style are refined and cultured, paralleling the sophisticated and intricate nature of opera music, especially when played on a harpsichord.

Aged and Antiquity: The aspect of being aged in the lady is combined with the antiquity of the music. This conveys a sense of maturity and enduring charm, suggesting that the lady, like the old opera tune, possesses qualities that have stood the test of time and retain their appeal and elegance.

The new space known as the blend is produced by fusing components from the two input spaces under the direction of the generic space's structure. The woman is viewed in this combined area as having the attributes of an old harpsichord opera tune. A lady, in this

metaphor, is someone who embodies classical beauty, grace, and elegance, reminiscent of a piece of timeless, sophisticated music (Figure 1).

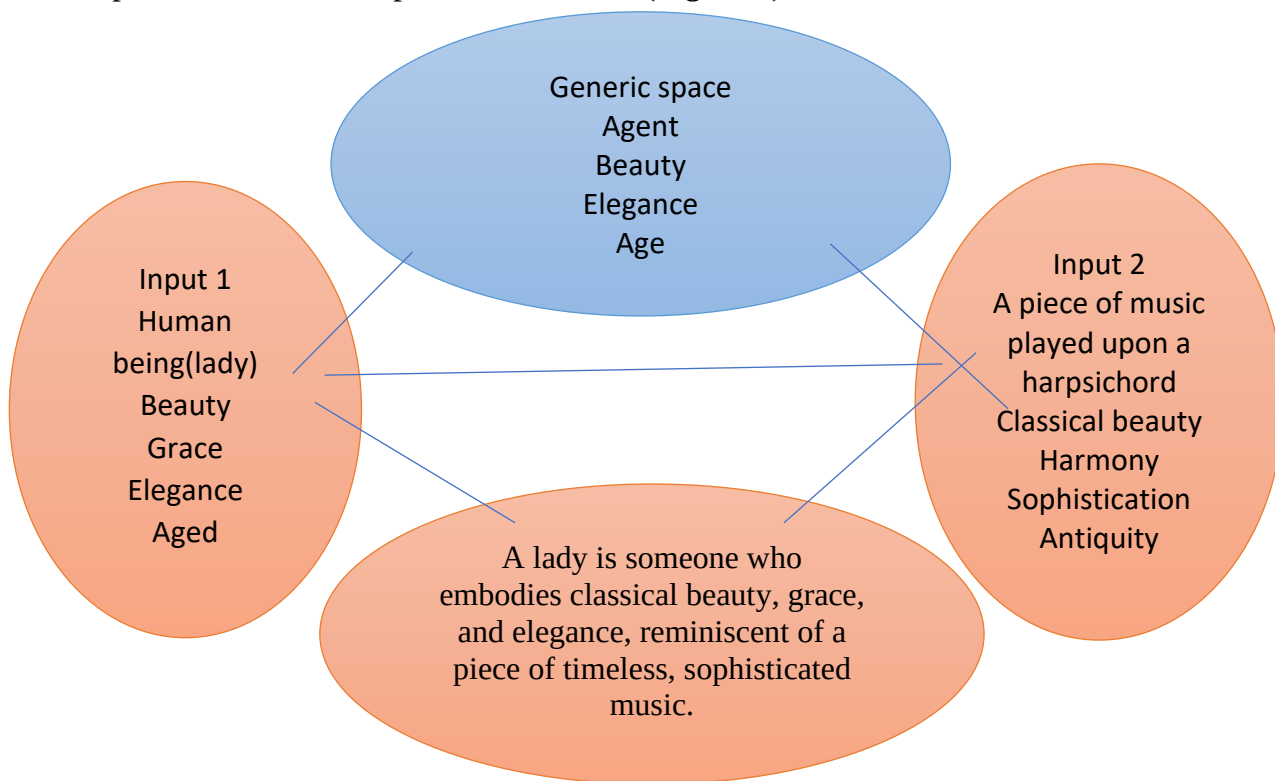


Figure 1. Conceptual Integration of the simile "Like an old opera tune / Played upon a harpsichord" (Amy Lowell "Lady").

Blending Theory has played a key role in cognitive stylistics in describing how readers interpret literary texts. Analysts can discover how readers combine textual information with their prior knowledge to create complex, imaginative blends by applying the idea to literary works [Turner, 1996:102]. This method offers insights into the complex cognitive processes that underpin literary interpretation and is especially helpful for analyzing metaphors, metonymies, and narrative structures.

This approach highlights the dynamic interplay between language, cognition, and emotion in literary interpretation, demonstrating the utility of cognitive stylistics in enhancing our understanding of how similes influence and reflect the reader's imaginative and emotional involvement. Through this detailed examination, the article provides deeper insights into the stylistic device (simile) that shapes textual comprehension and aesthetic appreciation in literature.

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**THE SEMANTIC AND PRAGMATIC ASPECTS OF ENGLISH
FIGURATIVE PHRASAL VERBS.**

Abstract. This article explores the pragmatic and semantic aspects of English figurative phrasal verbs, highlighting their definition, function, and importance in communication. Figurative phrasal verbs are discussed in terms of their cultural and contextual influences, as well as the challenges they pose for language learners. Strategies for mastering these expressions are suggested, emphasizing the impact on language proficiency and communication skills. Understanding the nuances of figurative phrasal verbs is essential for achieving fluency in English and effectively conveying complex ideas and emotions.

Keywords: Figurative phrasal verbs, phraseological units, semantic aspect, pragmatic aspect, non-literal meaning.

The term phrasal verb was first introduced by L. P. Smith, a British essayist and critic, who defined this concept as a combination of verbs with postpositions. In his work, the scientist wrote that these units "not only represent one of the remarkable properties of the English language, but also form a huge number of idiomatic anomalies - phraseological units whose meaning does not follow from the meaning of their constituent elements» (Smith, 1959, p.10). However, the question of which of the categories of phraseological units of the English language phrasal verbs can be attributed to is still open, due to the fact that scientists define and classify phraseological units in different ways. So, V. V. Vinogradov classifies phraseological units according to their semantic principle and distinguishes phraseological fusions - non-motivated units, the meaning of which cannot be deduced from the meaning of the components that make them up, phraseological unities - motivated through the image expressed in the whole construction, through the metaphors on which they are based, and phraseological combinations - motivated units, one of the components of which is used in its direct meaning and helps to determine the meaning of the whole phraseological unit (Vinogradov, 1977). A.I. Smirnitsky's approach is based on the functional component and the linguist distinguishes phraseological units (neutral, in which there is no metaphorical subtext) and idioms (metaphorical and stylistically colored) (Smirnitsky, 1998). In the classification of N. N. Amosova, phraseological units differ depending on the context and are divided into phrasemes - one of the components of which is stable, and the second is determined by the context, and idioms characterized by idiomaticity, that is, the meaning is created by the whole group and not by a mere combination of the meanings of its components (Amosova, 2017). Classification of A.V. Kunin is based on the communicative component and in this case phraseological units are divided into nominative, nominative-communicative, interjectional, communicative (Kunin, 1996). The location of the postposition before and after the noun used with the given verb, which determines the semantic load of the phrasal verb (Povey, 1990). Moreover, classification proposed by T. B. Pivonenkova (2013) is of interest, who, when analyzing the semantics of phrasal verbs, decided to consider not their separate units, but their totality. Thus, nine groups of verbs were identified, united by their semantics:

1. Phrasal verbs denoting actions that characterize success / failure in business. (breeze through - to achieve something very easily).

2. Phrasal verbs related to the state of a person or to its change (get across-to irritate).
3. Phrasal verbs that express relationships between people (split up-to end the relationship).
4. Phrasal verbs that characterize the behavior of a person in society, the attitude to the events taking place (thrust something upon somebody - if something is thrust upon you, you are forced to accept it even if you do not want it).
5. Phrasal verbs that express the beginning or end of an action (set about – to start something).
6. Phrasal verbs that express a person's involvement in an action (be glued to something – to look at something with all your attention).
7. Phrasal verbs that express the stability of the object's state (roll in something - to drown in something).
8. Phrasal verbs that describe the thought processes associated with receiving and transmitting information (get across – to express your thoughts clearly).
9. Phrasal verbs that express the cessation or beginning of movement (burst in – to interrupt someone or something by entering a room, in a way that embarrasses you or other people).

The semantic aspects of figurative phrasal verbs refer to their meaning. Figurative phrasal verbs typically have a non-literal meaning that is different from the literal meaning of the individual words that make up the phrasal verb. For example, the phrasal verb "kick the bucket" literally means to kick a bucket, but figuratively it means to die. The non-literal meaning of figurative phrasal verbs is often derived from a metaphor or simile. For example, the phrasal verb "kick the bucket" is derived from the metaphor of death as a journey. In this metaphor, the bucket represents the coffin, and kicking the bucket represents dying.

The pragmatic aspects of figurative phrasal verbs refer to their use in conversation and writing. Figurative phrasal verbs can serve a variety of pragmatic functions, including:

- To add emphasis: Figurative phrasal verbs can be used to add emphasis to a statement or idea. For example, instead of saying "I'm tired," you could say "I'm beat."
- To create a more vivid or expressive image: Figurative phrasal verbs can help to create a more vivid or expressive image in the reader's or listener's mind. For example, instead of saying "I'm angry," you could say "I'm boiling mad."
- To add humor: Figurative phrasal verbs can be used to add humor to a conversation or piece of writing. For example, instead of saying "I'm going to bed," you could say "I'm going to hit the hay."

Overall, figurative phrasal verbs are a powerful tool that can be used to add emphasis, create a more vivid or expressive image, and add humor to a conversation or piece of writing. They can also be used to create a more personal or informal tone, make a statement more memorable, and add a touch of culture. When used effectively, figurative phrasal verbs can help to make your communication more effective and engaging. Here are some examples of figurative phrasal verbs and their meanings:

- Break the ice: to start a conversation or make friends
- Carry the can: to take the blame for something
- Face the music: to accept the consequences of one's actions

As a conclusion to this article, phrasal verbs are shown to be quite complex, as discussed in the initial part of this article. Despite their complexity, we can still understand

their syntactic behavior and recognize that various elements need to be considered when dealing with phrasal verbs. The polysemy of phrasal verbs and their components poses a challenge that needs to be addressed. The relationship between particles and verbs is explored, highlighting that adverbial particles are closely connected to verbs, while prepositions are linked to the noun phrases they govern. The semantic aspect of particles plays a significant role in explaining the differences within the category of phrasal verbs. Understanding phrasal verbs goes beyond syntax and involves semantics and pragmatics. This comprehensive approach is crucial for interpreting phrasal verbs effectively.

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DIE METAPHER ZWISCHEN KOGNITION UND SPRACHE

Abstract. Dieser Artikel analysiert der Unterschied zwischen Wahrnehmung und Sprache der Metapher, indem die Übersetzungen von "Faust" analysiert werden. Die analysierten Beispiele werden vergleichend untersucht, die Gründe für die diesbezüglichen Leistungen und Mängel der Übersetzer aufgezeigt und einige Empfehlungen gegeben.

Schlüsselwörter: Originalität, Sprachforschung, Übersetzung, Äquivalenz, Stilistik, Konzept, kognitive Linguistik, Ausdruckskraft, Verstehen.

Die Erforschung der Metapher weist bereits eine lange Geschichte auf, die in Aristoteles ihren Ahnherren hat. In der traditionellen Linguistik wird die Metapher lediglich als eine dekorative Stilfigur betrachtet und ist deswegen traditionell Forschungsgegenstand der Rhetorik, Literatur und Stilistik. Mit der Entwicklung der kognitiven Linguistik wird sie nicht mehr nur als sprachliche Ausschmückung angesehen, "Language and Literature: Unveiling Connections and Expanding Horizons"

sondern als ein kognitives Modell, mit dessen Hilfe das menschliche konzeptuelle System strukturiert wird, wodurch mittels einer Metapher ein Konzept durch ein anderes Konzept systematisch interpretiert wird. Im vorliegenden Beitrag wird gezeigt, inwiefern dieses kognitive Modell bei der Wortbedeutungsentfaltung funktioniert.

In der Kognitiven Linguistik werden Metaphern als Analogien aufgefasst, bei denen ein sogenannter Herkunftsbereich (z.B. der Wasserkreislauf) auf einen Zielbereich (z.B. Geld) abgebildet wird. Bei diesem Übertragungsprozess wird die kognitive Typologie der Strukturform des Herkunftsbereichs mit ihren Leerstellen (slots) auf einen Zielbereich projiziert.

Der Einsatz von Metaphern, die eine Art kognitive Mechanismen darstellen, ist im Kommunikationsprozess sehr wichtig. Im Allgemeinen sind die durch Metaphern ausgedrückten Konzepte oft schwer wahrzunehmen, daher erfordert ihr Verständnis eine konzeptionelle Systematisierung der gesamten Lebenserfahrung einer Person, die durch den Kontakt mit der Außenwelt und verschiedenen Menschen entsteht. Metaphorische Einheiten werden in der Sprache verwendet, um abstraktere Konzepte durch „greifbare“, also konkretere Konzepte auszudrücken.

In der Sprachwissenschaft gilt die Metapher als das effektivste kognitive Modell der Sprache. Wie Lakoff und Johnson betonten, dienen Metaphern dazu, verschiedene Merkmale des konzeptualisierten Objekts zu offenbaren oder zu verbergen. Metaphern, die einfach erscheinen, sind in Wirklichkeit komplex und vielschichtig. Sie dienen dazu, nicht nur universelle, sondern auch nationale Aspekte verschiedener Diskurse offenzulegen, und dadurch in einer bestimmten Sprache, Es offenbart die Erkenntnisprozesse, die im Geist und Bewusstsein der Zuhörer stattfinden. [2:116]

“Sonne lacht”, “Er hat die letzte Reise angetreten”, “Rot ist die Liebe” und “Zwei Seelen wohnen, ach! in meiner Brust” (Goethe: Faust I, Vor dem Tor; 57). Für die Definition bietet die antike Metaphern Theorie noch immer einen hilfreichen Ausgangspunkt: Es handelt sich um die Verwendung eines Wortes oder einer Wortgruppe in “übertragener”, “uneigentlicher Bedeutung” (Aristoteles: P, 21; 67) beziehungsweise um einen “verkürzten Vergleich” (Quintilian, VIII, 6, 8; Bd. 2, 221). So steht das vom Menschen auf die Sonne “übertragene” Verb “lachen” für das “wörtliche” Verb “scheinen”, und die euphemistische Darstellung des Sterbens als «letzte Reise» lässt sich aus dem Vergleich “Das Leben ist wie eine Reise” (bzw. “Serie von Reisen”) herleiten. Vorausgesetzt ist eine logische Beziehung zwischen dem “eigentlichen” und dem “uneigentlichen” Wort; fokussiert ist der von der “wörtlichen” Rede abweichende sprachliche Ausdruck.

Man gelangt allerdings schnell an den Punkt, wo die metaphorische Struktur nicht eindeutig ist – auf welcher Analogie basiert zum Beispiel die topische Metapher “Rot ist die Liebe”? – oder wo der Kontext mitwirkt, so bei den Worten der in sich zerrissenen Faust. Manche Metaphern entziehen sich der logischen “Auflösung”, so Paul Celans berühmte “Schwarze Milch der Frühe” (Todesfuge, 1 u.ö.). Eine solche Metapher kann man entweder als “absolute Metapher” aus der «normalen» Kommunikation ausgrenzen oder aber als theoretische Herausforderung begreifen, die zur Erkundung der sprachlichen und kognitiven Funktion von Metaphern reizt.

Schon Aristoteles verweist auf die kognitive Dimension der Metapher, wenn er bemerkt, das Bilden guter Metaphern beruhe auf der Fähigkeit, “wie [...] in der Philosophie [...] das Ähnliche auch in weit auseinander liegenden Dingen zu erkennen” (R, III, 11, 5; 194f.). Im Laufe des 20. Jahrhunderts stellt sich zunehmend die Frage, was mit dem Terminus “Metapher” eigentlich bezeichnet ist: ein technisches Merkmal des sprachlichen

Ausdrucks, ein klar definierbares semantisches Phänomen oder ein komplexer, mit anderen mentalen Vorgängen zusammenhängender Prozess. Dabei ist die Antwort meist abhängig von dem jeweiligen disziplinären Interesse an der Beziehung zwischen Denken und Sprache. So steht tendenziell in der Literaturwissenschaft die sprachliche Form oder Rezeptionsästhetische Funktion der Metapher im Vordergrund; in der Rhetorik die psychologische Wirkung; in der Philosophie die Ausgrenzung der Metapher oder Definition ihrer kognitiven Leistung; in der kognitiven Linguistik, Psychologie und Neurologie ihre mentale Struktur und Wirkung; in den Naturwissenschaften ihre Gefahr als "Denkfalle" oder ihr Beitrag zur Erkenntnisgewinnung; in Politik und Wirtschaft ihr Einfluss auf das Handeln. Generell besteht die Neigung, je nach Interesse einen Teil des metaphorischen Prozesses zu isolieren.

Es ist in der Metaphern Forschung allgemein anerkannt, dass Aristoteles die Grundlegung der Metaphern Theorie mittels einer metaphorischen Verwendung des Wortes *Metaphora* (Übertragung) vollzieht – es handelt sich ja um ein kognitiv-sprachliches Phänomen, nicht um einen physischen Akt des "Hinübertragens", und der "Bereich", wo das Getragene herkommt, ist bezüglich seiner Struktur und Grenzen so metaphorisch wie der "Bereich", in den es getragen wird. Anerkannt ist ebenfalls, dass in der Folgezeit "die Beschreibung der metaphorischen Prozedur selbst wieder Metaphern vor- aussetzt" (Kurz 2004, 7; vgl. auch Rolf 2005, 3 u. 68). Die daraus folgende Abhängigkeit jeder Metaphern Theorie von Metaphern wird allerdings zumeist im Interesse einer Durchsetzung der eigenen Perspektive ausgeblendet. Es ist jedoch notwendig, diese Metaphorizität der Begriffe und Beschreibungen zu berücksichtigen, um präsent zu halten, dass die begrifflichen "Definitionen" beziehungsweise "Abgrenzungen" zwar für die wissenschaftliche Arbeit unerlässliche Hilfsmittel darstellen, aber keinen Absolutheitswert beanspruchen können. Aus diesem Grunde ist auch eine Einschränkung jener Begriffe, mit denen der metaphorische "Übertragung"-Prozess beschrieben wird [4: S. 41–43] nicht sinnvoll; hilfreicher ist es, für unterschiedliche Effekte eine Vielfalt von Beschreibungsweisen verfügbar zu halten.

Die Leistung der antiken Metaphern Theorie besteht nicht zuletzt darin, dass sie das große Spektrum dessen, was auch heute in Bezug auf die Metapher und verwandte Phänomene diskutiert wird, entworfen und terminologisch ausdifferenziert hat. Berücksichtigt ist sowohl die "innere" mentale als auch die "äußere" artikulierte Sprache unter Einbezug des rationalen Denkens und der Emotionen, und über die Rhetorik ist grundsätzlich der körperliche, moralische, handelnde Mensch miteinbezogen. Angelegt ist schon hier eine Komplexität, die in der Folgezeit eine breite Vielfalt unterschiedlicher theoretischer Ansätze hervorbringt – und nicht zuletzt unterschiedliche Definitionen der Metapher.

Die Spannungen erwachsen vor allem aus der Frage, welcher Stellenwert der Metapher in der Beziehung zwischen Kognition und Sprache zukommt. Denn sie führt in ein Gebiet, das schon zwischen Platon und den Sophisten hart umkämpft war und das in der heutigen Philosophie, Literaturwissenschaft und Linguistik nicht weniger brisant ist, da hier "Objektivismus" und "Konstruktivismus" und deren weniger radikale Spielarten aufeinandertreffen (vgl. Ortony 1993b; Drewer 2003, 34-40; vgl. auch grundsätzlich zum "sprachlichen Relativitätsprinzip" Gardt 1999, 230-245). Kontrovers bleiben insbesondere die "Grenzen", die der Definition dienen: zwischen individueller und kollektiver Sprache, zwischen mentaler und artikulierter Sprache, zwischen mentalen Prozessen.

Eine Diskussion der Metapher ist in diesem Spannungsfeld nie neutral, und das Unterfangen von Eckard Rolf, mit seiner Studie *Metapher Theorien* "sämtliche" Theorien "*Language and Literature: Unveiling Connections and Expanding Horizons*"

“in vollem Umfang” zu erfassen, dürfte schon vom Ansatz her verfehlt sein (2005, Umschlag und S. 1). Wenn er den “Vorteil” geltend macht, dass ihr keine “eigene” Metapher Theorie zugrunde liegt (ebd., 5f.), so zeigt sich schon in diesem Anspruch ein spezifisch objektivistischer, philosophisch orientierter Ansatz (s.u., S. 106). Es soll hier kein wie auch immer gestalteter Überblick über das theoretische Feld geliefert werden. Ziel ist vielmehr ein breit angelegter Ansatz, der die Wirkungsweise der Metapher zwischen Denken und Sprache verfolgt. Denn bedenkenswert ist nach etwa fünfundzwanzig Jahrhunderten der Diskussion um die Metapher das Fazit des Metaphern-Veteranen M.H. Abrams [2:158]:

Eine sich abzeichnende Schlussfolgerung ist, dass sich die verschiedenen Darstellungen von Metaphern nicht unbedingt gegenseitig ausschließen müssen, da jede speziell auf eine bestimmte von vielen Arten von Metaphern oder Funktionen von Metaphern ausgerichtet ist oder sich auf einen anderen Moment im Prozess des Erkennens und Verstehens einer Metapher konzentriert Metapher oder wird an die Perspektive einer bestimmten Weltanschauung angepasst. [4:59]

Wenn dieses relativistische Ergebnis lediglich den Standpunkt unseres relativistischen Zeitalters reflektiert, so mag dies als Bestätigung von Abrams’ These gelten.

Angestrebt wird im Folgenden die Herausarbeitung brauchbarer Ansatzpunkte für das Verständnis metaphorischer Prozesse und Funktionen. Unternommen wird dies auf der Basis der von Saussure entworfenen Sprachtheorie unter Einbezug von Metaphern Theorien der kognitiven Linguistik einerseits und der Rhetorik andererseits. Vorausgesetzt ist die Ganzheitlichkeit des “Kreislaufs” von Sprecher/ Autor – Äußerung/Werk – Rezipient, bei dem der Rezipient wieder- um zum Sprecher/Autor werden kann und immer auch der Kontext am gesamten Prozess beteiligt ist (s. Kap. 5.5).

Saussures “Kreislauf des Sprechens”

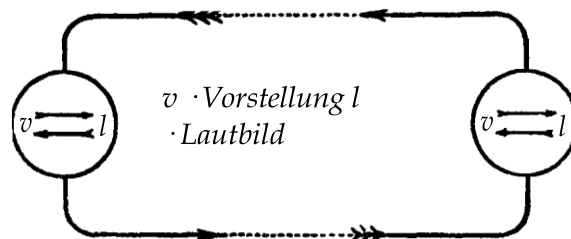
Einem neurowissenschaftlichen Standardwerk zufolge ist Ferdinand de Saussures – von Schülern überlieferter – Cours de linguistique générale “the foundational canon of the modern sciences of language” (Shapiro/Caramazza in Gazzaniga 2004, 803). Wirksam war Saussures Gründungsakt nicht zuletzt deshalb, weil er die Sprache in ihrer ganzen Reichweite für die Forschung zugänglich machte. Das von ihm entworfene Projekt berücksichtigt die «Rede» (langage) unter Einbezug ihrer physischen, physiologischen und psychologischen Aspekte, die “Redefähigkeit” (faculté de langage), das «Sprachsystem der Sprachgemeinschaft» (langue) sowie den individuell verwirklichten Akt des “Sprechens” (parole) (Saussure 1982, 23–32; Saussure 2001, 9-18). Wenn auch Saussure die wissenschaftliche Abgrenzung anstrebte und die Bedeutung der langue hervorhob, so ist doch festzuhalten, dass er von einem ganzheitlichen Prozess ausging.

Die Wechselbeziehung zwischen psychologischen, physiologischen und physischen Prozessen verdeutlicht folgendes Diagramm:



Saussures “Kreislauf des Sprechens” (circuit de la parole), bestehend aus psychologischen, physiologischen und physischen Prozessen (Saussure 2001, 14) Das Bild zeigt jene körperbezogenen Grenzen zwischen “innen” und “außen”, die für unsere Vorstellung von Sprache zentral sind, beispielsweise in Redewendungen wie “Ich bring’s nicht über die Lippen” oder “Sie hat immer ein offenes Ohr für unsere Probleme”. Dass hiermit eine fundamentale Frage der Konzeptualisierung von Sprache ins Zentrum rückt, geht aus der langen Diskussion um die Bedeutung des logos-Begriffs hervor, den Johann Gottfried Herder – nicht unkontrovers – “grenzüberschreitend” definiert: Es ist bekannt, daß *λογος* das innere und äußere Wort, Vorstellung von innen und Darstellung von außen bedeute (Herder 1884, 356). Wenn Saussure daraus einen “Kreislauf” macht, so verdeutlicht er die fließenden Übergänge zwischen psychologischen, physiologischen und physischen Prozessen, aus denen sich “Rede” konstituiert. Das Diagramm macht bewusst, wie mühelos wir zumeist im Akt der Kommunikation diese Grenzen passieren – denn unsere Sprache ist auf genau diese “Übergänge” spezialisiert.

Ein zweites Diagramm zeigt ein Modell von den Übergängen zwischen Vorstellung (concept), ebenfalls mentalem “Lautbild” (image acoustique) und physischem Laut, wobei nun die “Köpfe” von oben dargestellt sind:



Saussures “Kreislauf” “von oben” gesehen (Saussure 2001, 14)

Gezeigt wird eine Abfolge: der Übergang von der psychologischen Vorstellung (concept) in das ebenfalls psychologische Lautbild (image acoustique) im Gehirn, der Übergang vom mentalen Lautbild in den physiologischen Akt der Lautgebung (phonation), der – hier nicht benannte – Übergang in die physischen Schallwellen sowie der entsprechende rezeptive Prozess, wobei nun der physiologische Akt der Lautwahrnehmung (audition) wirksam wird.

Zusammenfassend lässt sich sagen, dass die Ergebnisse der obigen Analyse zeigen, dass die Metapher durch soziokulturelle Überzeugungen und Einstellungen einer bestimmten Kultur geformt wird. Aus diesem Grund ermöglicht uns der kognitive Ansatz der Metapherübersetzung, Metaphern als kognitive Konstruktionen zu betrachten, die menschliche Erfahrungen, Einstellungen und Praktiken konzeptionell darstellen.

Die Tatsache, dass Metaphern mit unterschiedlichen Kulturbereichen verknüpft sind, bedeutet, dass sie im Prozess der Übersetzung nach einem ähnlichen oder gleichen kognitiven Äquivalent suchen sollten. Je näher und ähnlicher die Erfahrung in der Kultur der Ausgangssprache und der Zielsprache zum Ausdruck kommt, desto einfacher ist sie zu übersetzen. Wenn wir jedoch berücksichtigen, dass die Lebenserfahrung von Menschen nicht immer gleich ist und Metaphern genau diese Erfahrungen bedeuten, wird die Aufgabe des Übersetzers, Metaphern in Sprachen verschiedener Kulturen zu übersetzen, schwierig. Die Schwierigkeit bei der Vermittlung von Metaphern liegt im Fehlen ähnlicher Metaphern, die zu dem einen oder anderen konzeptuellen Bereich in Sprachen gehören.

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Musaxonova Moxigul Avaxxon qizi

FOREGROUNDING DEVICES IN ADVERTISING SLOGANS

Abstract. The article explores the language of advertising from a stylistic perspective. It concentrates on the variety of language techniques used in advertising slogans. The special attention rests on the distinctive linguistic features of alliteration, metaphor and repetition and the foregrounding effects produced by them in the context.

Keywords: the language of advertising, advertising slogans, stylistic device, metaphor, alliteration, repetition.

In modern society, with the help of mass media, advertisements have made their presence felt and been playing an ever-increasingly important role in not only the commercial realm, but actually almost every aspect of our daily life. Advertising texts touch our feelings, shapes our thoughts and outlooks, and, as a natural result, affects our lives to a great extent. A successful advertising text employs a variety of techniques: unique vocabulary characteristics, grammatical features, rhetorical devices, identification marks, illustrations, colors, sounds and specific layout.

The study of advertising language has drawn the attention of scholars from various disciplines. [Chi, 2013] In the field of linguistics, the research works on advertisements are primarily carried out within the framework of semiotics, pragmatics and cognitive linguistics. Nevertheless, most of these research works focus on the language structures used in the advertising texts, while the linguistic essence of advertisements lies in non-verbal elements as well. Thus, to explore advertisements researchers should broaden the range of their investigation to cover both verbal and non-verbal elements. As a rule, an advertisement is composed of verbal and non-verbal components. The verbal components

consist of headline, sub-headline, trademark and slogan. Language features in these elements are quite conspicuous and easy to be noticed by the general public. The layout and organization of advertising language can exert a direct influence on the foregrounding effect of advertising. Foregrounding as a stylistic phenomenon can be said to be the soul of advertising and is the reason why it is necessary to analyze the distinguishing features of advertising texts [Tanto; 2019].

Alliteration as a foregrounding device aims at imparting a melodic effect to the advertising slogan, the essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

“Snap, Crackle, Pop” by Rice Krispies is an example of alliteration in advertising slogan. This classic slogan uses alliteration to emphasize the sound of Rice Krispies cereal when milk is poured on it. The repetition of the “s” and “p” sounds in “snap, crackle, pop” creates a sense of excitement and fun, which is perfect for a breakfast cereal brand.

Allied Irish Bank used alliteration in its slogan “Britain’s Best Business Bank” to create effective marketing campaigns that are memorable and engaging for consumers.

Empowering employees professionally and personally [Geico, Feb. 01&08] This example demonstrates the advertisement’s use of alliteration of “p” and the words *empower* and *employee* are pronounced and spelled similarly. By combining these together, readers’ will feel the power of employees.

In English advertising texts, repetition, especially that of key words or sentences, is used to emphasize some important aspects of the advertised product or service or certain information, so as to attract and stimulate consumers.

When you’re sipping Lipton, you’re sipping something special. (An ad for tea)

Lipton is a famous brand name for tea. In this advertising text, “you’re sipping” is repeated twice.

However, the objects following it are different: one is “Lipton” and the other is “something special”. This fact shows that it is Lipton that makes something special for you. It arouses customers’ great curiosity about the product and sparks their interest to taste Lipton.

Metaphor contributes to the aesthetics of the advertising texts and emphasizes the main idea, describing one object in terms of another, usually by means of implicit comparison. When using a metaphor, two seemingly unrelated things are compared by stating that one is the same as the other; this helps to see the similarities or connections which would remain unrevealed if not by the metaphor:

Fresh Squeezed Glaciers (Adelma Mineral Water)

It just feels right to hold the internet in your hands (Apple iPad)

Bounty- the taste of paradise (Bounty candy bar)

Open Happiness (Coca Cola)

Put a tiger in your tank (Esso)

It gives you wings (Red Bull)

The use of metaphor in advertising slogans serves as an effective mechanism for creating vivid imagery and establishing a memorable presence in the minds of consumers. A prime example of this technique can be observed in the Chevrolet slogan, “*The Heartbeat of America.*” This slogan employs a metaphorical framework that not only enhances cognitive engagement but also fosters emotional connections with the audience.

The construction of the slogan is formed by a compound noun, “heartbeat,” which, by itself, combines the nouns “heart” and “beat,” and it connects with the word “America”

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via an “of” construction. The automobile brand Chevrolet is presented as the subject of the phrase, yet interestingly, the slogan omits a predicate, a choice that does not diminish its overall impact.

Metaphors describe something in non-literal terms to clarify a concept or draw a comparison, enhancing understanding and engagement. In this slogan, "heartbeat" is metaphorically used to quickly grab attention and shift perceptions about the product. Describing Chevrolet as "The Heartbeat of America" evokes stronger positive reactions and boosts memory retention of the advertisement. This slogan conveys that Chevrolet holds an essential place in American life, similar to how critical a heart is to a human being. Through this metaphor, advertisers aim to craft an advertisement that is both memorable and compelling.

The abovementioned foregrounding devices and linguistic techniques immensely contribute to the overall effectiveness of advertising by engaging emotions, shaping perceptions, and influencing consumer behavior. Essential attention-grabbing linguistic devices such as alliteration, metaphor, repetition provide the advertisement with a new, unexpected sound that enhances its memorability as well as help to encompass much expression within minimum text.

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Nazirjonova Mavluda Sherzodjon qizi

THE ROLE OF STYLISTICS IN CONTEMPORARY LINGUISTICS

Abstract. Stylistics, a branch of linguistics that focuses on the analysis of linguistic features in written and spoken texts, plays a crucial role in understanding language use in various contexts. Through stylistic analysis, linguists can gain valuable insights into how language is shaped by social, cultural, and historical factors, and appreciate the aesthetic dimensions of language. This article examines the key functions of stylistics in contemporary linguistics and emphasizes its relevance in interpreting and appreciating the complexities of communication in different textual forms.

Keywords: Stylistics, Contemporary Linguistics, Language Analysis, Textual Interpretation, Communication, Linguistic Choices, Aesthetic Values, Language Use, Contextual Understanding, Textual Forms.

The field of linguistics has witnessed significant developments in recent years, with a growing emphasis on the analysis of language use in diverse contexts. Stylistics, a branch of linguistics that focuses on the study of linguistic features in texts, plays a vital role in uncovering the intricacies of language use and communication.

Stylistics, or ‘literary linguistics’ as it is sometimes called, is the study and analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts. The origins of stylistics go back to the poetics, and especially to the rhetoric, of the ancient

classical world. In ancient rhetoric it is principally the third of the five canons which is of importance to stylistics. The ancient Greeks called this third canon 'lexis', and the Romans referred to it as 'elocutio'. We know it today as style [Wales 2011, p. 372]. Contemporary linguistics encompasses the comprehensive study of language and its various components within the context of modern society. It is a dynamic and multifaceted field, incorporating diverse theoretical approaches and methodologies to understand the intricacies of language use and structure in today's world. Several key aspects of contemporary linguistics include:

Language Variation and Change. Contemporary linguistics explores the diverse ways in which language varies across different social, geographical, and cultural contexts. It also investigates how languages evolve and change over time, taking into account factors such as globalization, technology, and socio-cultural influences. [Smith,2018]

Sociolinguistics and Pragmatics. This branch of linguistics focuses on how language is used in social interactions and the impact of social factors on linguistic behavior. It examines language variation, multilingualism, language contact, and the social and cultural implications of language use. [Anderson,2017]

Psycholinguistics and Neurolinguistics. Contemporary linguistics integrates psychological and neurological perspectives to understand how language is processed, acquired, and represented in the human brain. This involves the study of language development, cognitive processes involved in language, and the neurological basis of linguistic abilities. [Johnson et al.,2020]

Computational Linguistics: With the advancement of technology, computational linguistics has become increasingly important. It involves the application of computer science and artificial intelligence to analyze and process natural language, including tasks such as machine translation, speech recognition, and text analysis. [Brown ,2019]

Discourse Analysis: Contemporary linguistics examines the structure and functions of language in discourse, analyzing how language is used to construct meaning, convey information, and negotiate social relationships in different contexts such as media, politics, and everyday communication. [Garcia, 2021]

Stylistics plays a crucial role in understanding how language is used to convey meaning, emotion, and aesthetic values in texts. Ronald Carter highlights the significance of stylistics in uncovering the underlying mechanisms of language and communication: "Stylistics is not just about analyzing texts; it is about uncovering the underlying mechanisms of language and communication, allowing us to appreciate the beauty and complexity of human expression" [Carter, 2014].

By analyzing linguistic features such as vocabulary, sentence structure, punctuation, and tone, stylistics offers valuable insights into the choices that writers and speakers make in their use of language. Through stylistic analysis, linguists can uncover patterns and trends in language use, shedding light on the motivations and intentions behind the text's creation. Scholars like Roger Fowler emphasizes the importance of stylistics in understanding the nuances of meaning and language choices: "Stylistics provides a way of looking at language that goes beyond traditional grammatical analysis, allowing us to understand the nuances of meaning and the effects of different linguistic choices" [Fowler, 1996]. Similarly, Mick Short highlights how stylistic analysis provides insights into literary texts, discourse, and even everyday communication [Short, 1996]. Teun A. van Dijk underscores the relevance of stylistics in exploring the social and cultural dimensions of language [van Dijk, 1977].

One of the key functions of stylistics in contemporary linguistics is to enhance our understanding of communication in a variety of textual forms. Michael Halliday *"Language and Literature: Unveiling Connections and Expanding Horizons"*

emphasizes that stylistics helps us explore how language reflects and shapes society: "Stylistics allows us to explore how language reflects and shapes society, providing valuable insights into the ways in which individuals and communities use language to construct their identities" [Halliday, 2006]. By examining the linguistic choices made by authors, speakers, and writers, stylistics allows us to delve deep into the meanings and nuances of language, uncovering the subtle ways in which words can be used to evoke emotion, create imagery, and convey complex ideas. Stylistic analysis can also provide valuable insights into how language is used to construct identity, shape power dynamics, and influence social relations.

Another function of stylistics in contemporary linguistics is exploring Literary Texts. Stylistics aids in the analysis of literary texts by examining the linguistic and stylistic choices made by authors. It provides insights into the use of language to convey meaning, evoke emotions, and create aesthetic effects in literary works. By examining the artistic techniques employed by writers and speakers, stylistics allows us to appreciate the beauty and creativity of language use. Through stylistic analysis, we can uncover the ways in which linguistic features interact to create rhythm, imagery, and symbolism, enhancing our appreciation of the aesthetic dimensions of language. Stylistics also contributes to the study of language and identity by examining how language choices, such as dialect, register, and discourse, can reflect aspects of social identity, including age, gender, ethnicity, and socio-economic status.

In conclusion, stylistics is a vital component of contemporary linguistics, offering valuable insights into the complexities of language use and communication in diverse contexts. By analyzing linguistic features in texts, stylistics helps us uncover the nuances of language, enhancing our understanding of how language is shaped by social, cultural, and historical factors. Through stylistic analysis, we can gain a deeper appreciation of the aesthetic value of texts and enrich our understanding of communication in its various forms.

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Nuraliyeva Dinara Lutfulla qizi

COMPARATIVE ASPECT OF STUDYING CONCEPTS: CONCEPT VS. NOTION

Abstract. This annotation explores the complex relationship between ‘concept’ and ‘notion’ across diverse scientific fields. It highlights the debate surrounding their

distinction, with some scholars challenging the separation and others emphasizing their distinct characteristics.

Keywords: Concept, notion, linguistics, cultural studies, psychology, logical modeling of semantics.

In recent years, there has been a significant increase in interest among researchers exploring concepts and ideas in various scientific fields like linguistics, cultural studies, and psychology. Scholars recognize the importance of understanding these cognitive and linguistic constructs across disciplines, leading to extensive research on their implications. The distinction between concept and notion has been a hot topic in contemporary science. For example, French philosophers Gilles Deleuze and Felix Guattari challenge this division, arguing that everything falls under "le concept." They believe philosophers throughout history, such as Plato, Bergson, Hegel, and Feuerbach, have all created concepts [Neretina S.S., 1999:30]. They see a concept as an event, differentiating it from a notion, which leads to perceived inconsistencies due to their inherent incompatibility [Neretina S.S., 1999:32]. It is worth noting that those who advocate for logical modeling of semantics define a concept as a thought that generalizes objects and phenomena by capturing their properties and relationships. The term "concept" derives from the Latin "conceptus," referring to the content of the concept [Buneva E.S., 1996:35]. When discussing the difference between a concept and a notion, it is important to understand that a notion is an objective, ideal unity that encompasses various aspects of a subject. It is closely linked to the significant structures of language and plays a role in shaping thoughts independently of communication, representing the outcomes, steps, or moments of cognition. On the other hand, a concept is formed through speech and is highly subjective, changing as individuals articulate their thoughts verbally [Neretina S.S., 1999:28]. Once expressed as a concept, it takes on a different form, whether as heard by a listener or read by a reader [Neretina S.S., 1999:30]. When distinguishing between "notion" and "concept," it is crucial to recognize that a notion has a logical and rational basis, regardless of its context, and is used to convey essential aspects of the subject. According to L.O. Cherneyko, a notion "rests on a logical, rational foundation, independent of its context" [Vishnyakova O.D., 2002:19]. In contrast, a concept "serves as a construct representing the associative field of the name but is not identical to it" [Vishnyakova O.D., 2002:19]. The core of the concept lies in its ability to capture the general characteristics of a subject, offering a broader framework. It encompasses not only intellectual elements but also various aspects of life experience like associations, emotions, images, evaluations, history, ideas, and contexts of its usage [Molchanova G.G., 2011:8].

According to P. Abelard, the concept, expressed through language, differs from the notion as it is formed within the "space of the soul" during communication [Neretina S.S., 1999:29]. Unlike the form of understanding associated with the concept, which is linked to mental forms, the concept is a creation of the sublime intellect or spirit, capable of creatively reproducing or gathering meanings and thoughts universally, showing the interconnectedness of things and expressions, with the mind being a crucial part of it. Y.S. Stepanov recognized both the concept and the notion as phenomena of the same category but emphasized their usage in different fields. The notion is mainly used in logic and philosophy, while the concept, as a term in logic, has recently been applied in cultural studies [Stepanov Y.S., 1997:40]. In mathematical logic, the term "concept" exclusively refers to the content of the concept, making it synonymous with the term "notion" [Stepanov Y.S., 1997:42]. However, some researchers, including contemporary ones, *"Language and Literature: Unveiling Connections and Expanding Horizons"*

might overlook the need for a new term to represent the meaning of a statement. As a result, many philosophical dictionaries and encyclopedias often equate the concept with the notion. Nonetheless, it is crucial to clearly differentiate between the concept and the notion. Before using a word, it is crucial to have a clear understanding of the notion it represents, as the word then becomes a manifestation of the complete clarity of that notion [Humboldt V., 2000:57]. Echoing V.V. Kolesov's viewpoint, the concept can be seen as "the seed of the first meaning," from which all manifestations in reality emerge during communication [Kolesov V.V., 1999:81]. This perspective allows us to trace the evolution of the concept-notion relationship. Initially, in the 14th century, with the emergence of the ontological assumption of the uniqueness of being, the concept's significance began to diminish. In the modern scientific era, where cognition is approached scientifically, the notion has completely replaced the concept as the most suitable representation of the truth of an object, presented without bias [New Philosophical Encyclopedia., 2010:306-307]. It is important to note that the concept carries a broader content compared to the notion. As the initial seed of meaning, the concept plays a crucial role in communication, giving rise to various manifestations in reality. This evolution highlights the intricate relationship between these terms, demonstrating the shift in focus from the concept to the notion over time.

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Rakhmonova Farangiz Abdusattor qizi

METAPHOR FROM A LINGUISTIC STYLISTIC PERSPECTIVE

Abstract. One essential linguistic tool that greatly influences language use and communication is metaphor. This article examines how the comparison of seemingly unrelated ideas or objects may enliven and enrich language by delving into the concept of

metaphor from a linguistic stylistic standpoint. The article shows how metaphor improves English as a dynamic and expressive medium of communication by emphasizing its function in producing vivid and creative imagery.

Keywords: metaphor, style, semantic domains, cross-domain mappings, rhetorical devices, meaning, conceptual integration theory

In literature, poetry, and ordinary speech, among other kinds of communication, metaphor is a powerful linguistic tool that is frequently employed. Metaphor, from a language stylistic standpoint, is the process of comparing two seemingly unrelated ideas or objects in order to evoke a vivid and creative image in the reader's or listener's mind. This can give the language more nuance and complexity, opening up new possibilities for comprehension and thought. The power of metaphor to translate abstract concepts or feelings into a physical and concrete form is one of its main characteristics. Metaphors help us understand and relate to the unfamiliar by drawing comparisons between different things. For instance, when we use the metaphor "time is a thief," we are implying that time has a cunning and sneaky way of stealing moments from our life without our knowledge. Furthermore, metaphor is important in influencing how we see and understand the world around us. Metaphors can reveal parallels and distinctions between two things, resulting in fresh perspectives and comprehensions. For instance, calling someone "a shining star" evokes thoughts of brilliance, elegance, and significance, which positively influences our opinion of them.

Metaphor is one of the most significant rhetorical devices that can define a specific style, according to stylistic approaches to the device. The classic textbook "Style in Fiction" offers a representative example; the authors, Leech and Short (1981), also provided a checklist of stylistic elements: metaphor is included in the tropes section along with metonymy, synecdoche, and other figures of speech that are defined by "semantic deviation" or "strange meaning."

However, since "Style in fiction" was published, the way that metaphor, style, and language are seen has undergone a significant change. Although metaphor was once thought to be the fundamental rhetorical device, deviating from literal or ordinary meaning, dangerous, and misleading, its use is now recognized as an integral part of language and is accepted as natural, based on experience, and providing direction for language use. Unlike in the past, the mere usage of metaphor does not always imply a specific style. Instead, it is a component of ordinary, daily language, as demonstrated by the numerous standard metaphorical forms (words, phrases, morphemes, and even grammatical structures). The book "Metaphors we live by" by Lakoff and Johnson which has played a key role in this shift in viewpoint, offers a wide range of examples of how commonplace metaphors occur in language. These include the idea that "love is a journey", "argument is war", "theories are buildings", "understanding is seeing" and "life is a gambling game" [Lakoff and Johnson, 1980].

According to the new perspective, metaphor can still be used rhetorically. Today's linguists, however, must examine the particulars of this exploitation on the basis of the broader metaphoric patterns that characterize language and its usage. Since the new approach also considers the stylistic use of conventional metaphor, it follows that classic studies of metaphor in literary style, like David Lodge's "The modes of modern writing" [Lodge, 1977], is not invalidated. However, their theoretical and empirical ideas require more thorough examination of the relationship between metaphor in style and metaphor in all language use [Steen and Gibbs, 2004]. Many modern style attempts to metaphor go in

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that manner. Between conventional and modern perspectives on metaphor, the understanding of metaphor's cognitive significance has not altered. Metaphor draws attention to similarities or correspondences between entities or domains that are fundamentally distinct. This is the conceptual or cognitive basis of metaphor, as noted by Aristotle, Friedrich Nietzsche, I. A. Richards, Max Black, and Paul Ricoeur, to name but a few of the numerous metaphor theorists over time. This occurs when people discuss sports in terms of war or love in terms of hunger on a daily basis. However, it also serves as inspiration for more complex or subtle stylistic metaphorical exploitations, such as the one Aristotle discusses in reference to Homer's analogy between aging and a wheat stump [Mahon,1999].

All metaphors in language and their application belong to a subclass known as metaphor as a style characteristic. As a result, the stylistic definition must differentiate between metaphor as a stylistic element and metaphor as a broader language mechanism. Therefore, metaphor is defined stylistically as one typical feature of a specific type of language that is relatively unique or idiosyncratic, like the style of a particular work or author, or more broadly, a language user. Politicians like George W. Bush and Tony Blair, for example, frequently use metaphors in their speeches. However, metaphor may also be a feature of more general language use patterns among other language user groups, such as sports reporters or songwriters. However, because they frequently appear in prominent registers and genres, those metaphorical expressions will also be seen as having a stylistic interest.

As previously said, modern stylistic methods differ from conventional ones in that metaphor is no longer merely viewed as a rhetorical device to be used in opposition to common vocabulary, grammar, and texture. Instead, metaphorical usage may have a stylistic purpose in such nonrhetorical linguistic domains.

Lakoff and Johnson (1980, 1999) introduced the so-called cognitive-linguistic approach to metaphor, which defined metaphor as a mapping between two semantic domains. Different numbers of systematically connected linguistic statements of a metaphorical nature can be motivated by such cross-domain mappings. For example, we can view "love" as a natural force and say that someone was "swept off his feet" or "bowled over" by someone else. These common metaphorical phrases are a natural component of speech, and when they are employed somewhat purposefully as metaphors or when novel parts of the mapping are utilized for discursive ends, they bear obvious stylistic consequences. However, less noticeable patterns of usage would also be significant, such as when people regularly employ one set of metaphors for marriage in discussions or psychotherapy, as opposed to other alternative sets [Gibbs, 1994].

Many approaches have been taken in the development of the cognitive-linguistic approach to metaphor [Gibbs and Steen, 1999; Dirven and Poˆrings, 2002]. A certain line of thought, known as "conceptual integration theory" or "blending theory", offers a rival model that makes use of more than two conceptual domains or spaces [Fauconnier and Turner, 2002; Grady et al., 1999]. Other models, particularly in psycholinguistics, have also been developed by the cognitive-linguistic approach [Glucksberg, 2001]. These alternative models challenge the fundamental presumption that cross-domain mappings are comprehended through comparison in various ways, defining metaphor in diverse ways [Giora, 2001; Croft and Cruse, 2004]. It should be highlighted that not every metaphor in cognition may be expressed by a metaphor in language, according to the cognitive-linguistic definition of metaphor, which is a cross-domain mapping in conceptual structure. In addition to the most

well-known options, similes, analogies, extended metaphors, mega metaphors, allegories, and parables can also be used to realize cross-domain mappings in thought [Steen and Gibbs, 2004]. Because of this, stylistic approaches to metaphor must be clear about which definition they prefer: the more general, cognitive definition, which views metaphor as a figure of thought that encompasses a wide range of rhetorical figures and even text forms, or the linguistic, formal definition, which views metaphor as one particular rhetorical figure.

Metaphors may appear on a wide variety of linguistic forms. The words that are employed figuratively have received the majority of study, with different word classes including nouns, verbs, and adjectives receiving some attention [e.g., Goatly, 1997; Steen, 2002; Cameron, 2003]. But metaphor is also crucial for studying phraseology, as demonstrated by its relationships to idiom and its ability to revive seemingly extinct metaphors [Naciscione, 2001]. Systemic-functional scholars of grammar have studied grammatical metaphor in great detail, as well as its stylistic and discursive functions [Simon-Vandenberg et al., 2003].

Different kinds of meaning might also involve metaphor. Common source and target domains, for example, have been studied; these are usually but not always tangible and abstract, respectively. According to Ko'vecses (2002), frequent source domains include things like the human body, animals, tools and machines, structures and construction, plants, games and sports, and so on, frequent target domains include ideas like life, time, death, emotions, thought, society, and so forth. In particular, there has been a lot of in-depth research done on the metaphorical understanding and expression of emotions [Ko'vecses, 2000]. It is possible to further categorize metaphors in style by taking into account how they are combined with other rhetorical devices. In order to understand their logical contradiction, oxymoron and paradox frequently need to be interpreted metaphorically, as in the case of sweet sorrow. Metaphor and hyperbole frequently work together to magnify or minimize the subject of comparison, as in the cases of boxers dubbed "Hurricane" or "Raging Bull". This prompts an analysis of the potential for the laudatory use of irony, sarcasm, and comedy in contrast to the critical use of these comparison scales.

Metaphor in style can take many different forms, among the most common of which is its stunning application in some phrases. This phenomenon may be shown by well-known metaphorical quotes, such as the Bible's "The Lord is my shepherd," Karl Marx's theory that religion is the opium of the masses, and George W. Bush's frequent reference to Iran, Iraq, and North Korea as the "axis of evil." Certain metaphors can also take the shape of conventionalized phrases like "Time is money" or "How time flies". These can be employed in speech in their typical form to achieve a traditional impact or they can be used for unique ends, as in Bob Dylan's line, "Time is a jet plane, it moves too fast". Some sayings, like "Blind blames the ditch" is used for an accident without any blind people or ditches, are not metaphorical just because of their language structure; instead, they only become metaphorical when used to certain contexts. In addition to being founded on metaphor, idiomatic expressions other than sayings can also be given particular twists through what Anita Naciscione has termed "instantiable stylistic use".

Finally, the broadest definition of "style" in a stylistic approach to metaphor might be the general impression of a language relative to another language. Thus, there are differences in the patterns of metaphorical usage between British and American English. One notable difference is that American English often combines metaphor and hyperbole [Ko'vecses, 2004]. This can be seen in the way that verbs like "die" and "kill" are used

exaggeratedly for many normal actions, like turning on the light or using a computer. Additionally, source domains might be used in very different ways by different languages for certain target domains. Linguists and stylisticians are becoming increasingly interested in the variation of metaphor both within and between languages [Ko'vecses, 2004].

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Xudaynazarova Muxtora Abdushkurovna

THE IMPACT OF CULTURAL AND PRAGMATIC FACTORS ON WORD COMBINATION USAGE: A COMPARATIVE ANALYSIS OF ENGLISH AND UZBEK LANGUAGES

Abstract. This article examines cultural and pragmatic influences on word combination usage in English and Uzbek. It explores lexical, syntactic, and pragmatic aspects, revealing profound cultural impacts. The findings underscore the significance of cultural competence in language teaching and intercultural communication.

Keywords: Word combinations, collocations, cultural influences, pragmatic considerations, English language, Uzbek language, cross-cultural comparison, language teaching, intercultural communication.

Language is not just a means of communication; it is deeply intertwined with culture and societal norms. The way words are combined and used reflects the values and pragmatic considerations of a community. In this article, we delve into the complex relationship between culture, pragmatics, and word combination usage in English and Uzbek languages, providing numerous examples to illuminate these concepts. English, renowned for its emphasis on lexical economy and directness, inherently reflects cultural values of efficiency and pragmatism. Conversely, Uzbek, shaped by its rich cultural heritage and intricate social dynamics, often manifests in higher lexical density, intricate syntactic structures, and nuanced pragmatic functions. These linguistic nuances serve to navigate hierarchical relationships and preserve social harmony within the Uzbek cultural context.

Cultural values exert a profound influence on language use, shaping the preferences for word combinations. In English-speaking cultures, it is common to say "Hi, how are you?" This reflects the value placed on friendliness and informality. In contrast, in Uzbek culture, a typical greeting might be "Salom, qalaysiz?" which not only asks about well-being but also acknowledges the social status of the person being greeted [Brown, Levinson, 1987].

Pragmatics, the study of language in context, plays a crucial role in determining word combination preferences. Take, for instance, the expression of gratitude. In English, a common phrase is "Thank you very much," which is straightforward and concise. In Uzbek, however, expressions of gratitude often involve more elaborate constructions, such as "Rahmat, sizga minnatdorman" (Thank you, I am deeply grateful to you), reflecting the emphasis on politeness and respect [Karlsson, 2009].

Comparing word combination usage across cultures reveals fascinating variations. In English, a direct request like "Could you please help me?" is commonly used, emphasizing clarity and efficiency. In Uzbek, however, requests may involve more indirect language, such as "Iltimos, yordam bera olasizmi?" (Could you perhaps help?), reflecting the cultural preference for indirectness and politeness [Blum-Kulka, 1989].

English, with its emphasis on lexical economy and directness, mirrors cultural values of efficiency and pragmatism. In contrast, Uzbek, influenced by its cultural heritage and social dynamics, may exhibit higher lexical density, more complex syntactic structures, and nuanced pragmatic functions to navigate hierarchical relationships and maintain social harmony.

Understanding these cultural and pragmatic influences is vital for effective language teaching and intercultural communication. For language learners, awareness of these factors enhances their ability to navigate diverse linguistic contexts. Similarly, individuals engaging in intercultural communication can communicate more effectively by recognizing and respecting cultural differences in word combination usage.

Comparing typological features of word combinations in English and Uzbek languages through the lens of cultural factors involves examining how linguistic structures reflect cultural values and norms.

English tends to favor lexical density and economy, often using fewer words to convey meaning directly. This reflects the cultural value of efficiency and pragmatism. In contrast, Uzbek may exhibit higher lexical density, incorporating additional words or expressions to convey nuances of politeness, respect, and social hierarchy.

Analyzing the syntactic structures of word combinations reveals cultural preferences for sentence complexity and word order. English typically follows Subject-Verb-Object (SVO) order "The sun rises in the east", prioritizing clarity and simplicity

[Biber, Conrad, Leech, 2002]. In contrast, Uzbek, influenced by Turkic language typology, may employ Subject-Object-Verb (SOV) order “Quyosh sharqdan chiqadi” or “Mening do’stim uyga ketdi”, reflecting a focus on information structure and topic prominence.

Collocational patterns, or the tendency of certain words to occur together, provide insights into cultural norms and values. English collocations may reflect pragmatic considerations such as register and formality, with variations in word combinations based on context (e.g., formal vs. informal speech) (Hoey, 2005), like “Bitter cold” (common collocation indicating extreme cold). In Uzbek, collocational patterns may be influenced by hierarchical relationships and social roles, leading to specific lexical choices in different social contexts as “Qadimiy san’at” (collocation reflecting cultural value for traditional arts).

Examining the pragmatic functions of word combinations reveals how language is used to perform social actions and negotiate meaning. English may prioritize directness and explicitness in word combinations for requesting “Could you pass me the salt, please?” (direct question), offering, or refusing, reflecting cultural norms of assertiveness and autonomy [Blum-Kulka, 1989]. In contrast, Uzbek pragmatic functions may involve indirect speech acts “Iltimos, menga suv bilan ta’minlanganlar ro’yxatini yuboring”, hedging, and deference markers to maintain social harmony “Afsuski, biror odam mening yordamimni so’rab to’xtamaydi” and show respect [Karlsson, 2009].

Semantic transparency, or the degree to which the meaning of a word combination is transparent based on its constituent parts, varies between languages and reflects cultural perspectives on language use. English word combinations often exhibit high semantic transparency, facilitating understanding through literal interpretation “Red apple” [Moon, 1998]. In Uzbek, semantic transparency may be influenced by cultural metaphors, idiomatic expressions “Boshini olib ketmoq”, and linguistic borrowings from Persian and Arabic, adding layers of cultural meaning to word combinations.

Understanding the interplay of these cultural and pragmatic influences is imperative for effective language teaching and intercultural communication. Language learners who grasp these factors are better equipped to navigate the intricacies of diverse linguistic landscapes. Similarly, individuals engaging in intercultural communication can bridge gaps more effectively by acknowledging and respecting the cultural disparities in word combination usage. By analyzing typological features through the lens of cultural factors, valuable insights emerge for language learners, educators, and researchers alike. This underscores the significance of cultural competence in language acquisition and intercultural communication, empowering individuals to navigate varied linguistic terrains and foster mutual understanding across diverse cultures. Moreover, it emphasizes the dynamic symbiosis between language and culture, advocating for interdisciplinary approaches that fuse linguistic analysis with cultural studies to deepen our comprehension of human communication and societal dynamics.

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Galiulina Ozoda Kayumovna

REPRESENTATION OF GENDER STEREOTYPES IN ENGLISH AND UZBEK PAREMIOLOGY

Annotation. This article discusses gender stereotypes in Uzbek and English paremiologies. This article will be analyzed on the basis of various examples and laws.

Keywords: paremiology, stereotype, proverb, phraseological unit, translation.

The study of proverbs, sayings and aphorisms is called “paremiology”, which is taken from the Greek word *paroimia* (proverb, maxim, saw). Paremiography studies collecting them and creating proverbial dictionaries respectively. A number of paremiologists have examined various aspects of proverbs; I intend to mention some of them being essential to be connected with the current work briefly.

The Uzbek language is rich in proverbs and they are often poetic. Comparing them with English proverbs one can see that Uzbek proverbs have longer contents which includes frequently two or four lines as a poem. Thematic classifications of English and Uzbek proverbs are also different, some themes of Uzbek proverbs are not found in English proverbial heritage or vice versa because of the difference between English and Uzbek culture and mentality. The proverbs about loving motherland, good and evil, friend and enemy, family, love, hardworking, patience, brave and coward, wise and fool are found in a great number in both languages. For analysing graduonymic relations of proverbs holistically, some Uzbek proverbs on the theme of “wise and fool” will be taken as examples:

Dono o’ylab aytar, Nodon o’ynab.

The wise thinks while speaking, the fool plays while speaking.

As the fool thinks, so the bell clinks.

All proverbs have been categorized according to genders they involved and the type of linkage between these genders.

Categories of Women Proverbs

Most of the proverbs involving women have depicted negative features of them with a few describing positive aspects of women. The researchers have tried to explain them through the following categories.

1. Women as negatively fragile, beautiful and sexual objects
2. Women as unintelligent, unproductive and gullible
3. Women as willful and evil
4. Women as burdensome
5. Women as loquacious
6. Women as a negative and positive homemaker

Proverbs for women as negatively fragile, beautiful and sexual objects:

Proverbs

1. A woman and a glass are ever in danger.
2. Woman and a cherry are painted for their harm.
3. A woman is the weaker vessel.
4. Woman and a cherry are painted for their harm.
5. Women are wacky, women are vain; they'd rather be pretty than have a good brain
6. Women are the devil's nets
7. The female of the species is more deadly than the male

The words used here for showing the fragility of women are 'vessel' and 'glass'. These both things are easy to break and because of this resemblance are being used for women. The adjective 'weaker' is used in a comparative degree which shows a woman is here compared to a man and with regard to him is explained weaker.

Proverbs for women as willful and evil.

1. Women are the devil's nets
2. Women are like wasps in their anger
3. Women (wives and wind) are necessary evils
4. A bad woman is worse than a bad man.
5. There was never a conflict without a woman
6. The female of the species is more deadly than the male
7. Every woman would rather be beautiful than good; Old age is a woman's hell

The terms either words or phrases used for this purpose expressing which women could be portrayed with the possession of negative and evil charms are 'devil's nets', 'necessary evils', 'deadly' 'fury' etc. which are all very negative terms. In a couple of proverbs, women are shown in comparison with men for being more deadly. Again animal i.e., wasp is used to explain the deadliness of the females. The adjective 'wicked' has been used instead of bad or evil which portrays someone as in possession of all evilness. Evilness is something that has been usually associated with women and the real reasons for this are unknown.

Proverbs for women as positive and negative homemakers.

1. A house full furnished makes a woman wise
2. Men make houses, women make homes
3. The more women look in their glass the less they. look to their house.
4. A woman's place is in the home.
5. Behind every great man there's a great woman

It is shown here that it depends on women what she prefers to do and ultimately that decides her worth as wife. Women are presented with positive attributes here but in a depending way. They are appreciated for being capable of making a house into a home but this quality is applauded by putting house as a reference point along with marriage. Woman as an individual is not presented with many qualities that make her a great gender.

Proverbs for men as demanding but not burdensome

1. The son full and tattered, the daughter empty and fine.
2. Marry your son when you will, your daughter when you can.
3. Honest men marry soon, wise men not at all.
4. Wives must be had, be they good or bad.

General perception about boys in almost all societies that they are not bound to any specific age for getting married and they shall not be either. Son is considered someone

whose marriage is not a big responsibility for the family as he is the earning hand of the family and can contribute to his marriage monetarily. In middle ages, even in the English society women were not allowed to contribute to the financial status of the family. They were limited to house and this is depicted in the second proverb. Women even after getting political and economic rights are still not generally given equal financial status in the family and are considered as a burden and responsibility on the shoulders of parents. Boys have a choice to get married when they want but in the case of girls, they are believed to be married as soon as possible. Getting girls married is generally linked to social relief of parents and the same thing is depicted in the second proverb.

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Kaldibayeva Asiya Aulbekovna

SEMANTIC AND LINGUA CULTURAL FEATURES OF COLOUR SYMBOLS IN THE ENGLISH LANGUAGE

Abstract. The aim of the article is to identify the lexical-semantic features of colour terms in the definition of national cultural identity of linguistic and speech means, since colour is one of the most important means of emotional impact on the reader, colour meanings express the author's view of the world, and are also important for constructing a national picture of the world.

Keywords: colour picture, language picture of the world, colour symbols, colour designations, colour meanings

Colour has always been of great importance because through colour people are able to evaluate the world around them. The problem of studying colour perception from linguistic perspective remains relevant due to the awareness of the necessity to study the language of world picture, which represents vividly the worldview of different nations. Linguists have been trying to investigate colourism for many years. Brent Berlin and Paul Kay (1969) advanced theory of cross-cultural colour concepts focused on the notion of basic colour term. A basic colour term is a colour which is used to describe wide class of objects, is monolexemic and is understood and widely used by most native speakers. English has eleven colour terms: red, yellow, green, blue, black, white, grey, orange, brown, pink, purple.

Colour names are classified according to diverse criteria. Some researchers use the classification of colour by the name of rainbow spectrum: *red, orange, yellow, green, cyan and blue*, while others classify them according to structural feature:

simple (*black, red*), complex which are formed by combining two simple color designations (*caramel- coloured, sky- coloured*)

Colour designations are mostly met in phraseological units, for example, *to turn green with envy, blue blood, blue collar* . Such phraseological units help to describe the subject colourfully and figuratively .

Colour designation of concepts, words and connections between them makes a basis for differences in cultures: “Culture is a meaning-bearing and meaning-transmitting aspect of human practice and its results, a symbolic dimension of social events that allows individuals to live in a special life world that they all more or less understand, and perform actions whose character is understood by everyone else” [2, p. 41]

All languages and cultures have certain symbolism which vary from nation to nation depending on different worldviews, social norms, values, lifestyles and geographical features . For example, in English culture “red” symbolizes love, health and manhood. The concept of red is understood as something which is beautiful and pleasant to senses. For example, *as red as a rose (as red as cherry)*– beautiful, attractive. The red colour may reflect a symbol of fun and enjoyment: *to paint the town red* – to go out and have a good time. In England red buses, red telephone booths, and soldiers’ uniforms prove this colour to be extremely popular. Even the national emblem of England, which dates back to the time of the Lancastrians, is a *scarlet rose*. The British consider red a symbol of vitality, youth, physical strength, joy and celebration. In the perception of the British, it mainly expresses positive emotions. “*Red letter day*” means “public holiday”, such days are marked in red in the calendar.

However, “red” does not only reflect positive experiences, “red” means pain, anger, blood, war and death. For example, the word “*bloody*” realizes its meaning in such a phraseological unit as: *as red as blood – blood-red*; expressing anger: *to be like a red rag to a bull* – to be likely to cause uncontrollable anger, *to see red* - to become extremely angry , *to be caught red-handed* - to discover someone while they are doing something illegal , to be in the red - *to be in debts*

Examples of colour designations in English were divided into the following categories: 4 colour designations belonging to the category “inanimate nature”: *Electric Pink, Eternal Flame*. 10 units corresponding to the “flora” category: *Coral Charisma, Coral Ideal, Pearly Coral, Shimmering Coral, Soft Coral, Coral Craze*; 26 colour values included in the category “fruits and vegetables”

Thus, from the examples examined above, it can be concluded that colour designations play an important role in the linguistic picture of the world, and different peoples have common symbolic characteristics of individual colours, which convinces us of the similarity of understanding and perception of some colour meanings.

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Kamolitdinova Saodat Fikrat qizi

TIL VA OLAMNI BILISHGA OID TASAVVURLARGA LINGVISTIK YONDASHUV

Annotatsiya. Har qanday tilning soʻz boyligi birinchi navbatda oʻsha tilning milliy-madaniy oʻziga xosligini ifodalaydi. Dunyo tillarining noyob bu jihati ularning tashuvchisi boʻlgan jamiyat qadriyatlarini, madaniyat va turmush tarzining oʻziga xosligini namoyon etadi, baʼzan bu xossalar koʻp oʻrinlarda bir-birlariga mos kelmasligi taqqoslanayotgan tillar vakillarining asrlar davomida oʻzaro munosabatga kirishmasdan bir-birlaridan uzoq mintaqalarda yashashligi, tillarning bir-biridan tubdan farq qiluvchi turli til tizimiga mansubligi kabilar bilan izohlanadi; baʼzan esa tillar xususiyatlarining umumiyliigi barcha etnoslar taʼlimotida keng tarqalgan umuminsoniy gʻoyalarga, u yoki bu jihatdan mazkur xalqlar madaniyatida shakllangan, asosi, ildizi bir mifologiya va oʻxshash folklorga borib taqaladi.

Kalit soʻzlar: til, olam, soʻz, lisoniy birlik, madaniyat.

Ona tili oʻz xalqining ruhiyatida, shuurida, tafakkurida, boshqacha aytadigan boʻlsak, ong osti kechinmalarida urf-odat, anʼana, qadriyatlar, badiiy timsollar shaklidagi tayyor kod misolida ajdodlardan avlodlarga uzatiladi. Alisher Navoiy “Kim shuhrati jahonga toʻlgʻay, Turki bila dagʻi bahra olgʻay”, deya ona tilimizni ulugʻladi, uning hech bir tildan qolishmasligini “Muhokamatul lugʻatayn”da asoslab berdi. E.Vohidov, “tilni anglash, Soʻzni idrok etish oʻzlikni anglashning uzviy qismi hisoblanadi”, deydi. Tabiiyki, jahon xalqlari tillarini mukammal egallash uchun, kishi, avvalo oʻz ona tilini chuqur bilishi lozim. Negaki, inson eng avvalo ona tilida tafakkur qiladi va shundan soʻng oʻzga tilda oʻz fikrini ifodalaydi. V.Humboldt, “Mening millatim tili chegaralari mening dunyoqarashim chegaralarini bildiradi” [Gumboldt, 1984: 620] desa, A.Avloniy fikricha “Har bir millatning dunyoda borligin koʻrsatadurgon oʻyinai hayoti til va adabiyotidir. Milliy tilni yoʻqotmak millatning ruhini yoʻqotmakdur” [Avloniy, 2009: 61]. Shu sabab bugungi kunda ham hukumat doirasida tilimizga keng eʼtibor qaratilib kelinmoqda. “Oʻzbek tilining xalqimiz ijtimoiy hayotida va xalqaro miqyosdagi obroʻ-eʼtiborini tubdan oshirish, unib-oʻsib kelayotgan yoshlarimizni vatanparvarlik, milliy anʼana va qadriyatlarga sadoqat ruhida tarbiyalash, mamlakatimizda davlat tilini toʻlaqonli joriy etishni taʼminlash, Oʻzbekistondagi millat va elatlarning tillarini saqlagan va rivojlantirgan holda davlat tili sifatida oʻzbek tilini oʻrganish uchun ularga shart-sharoitlar yaratish, oʻzbek tili va til siyosatini rivojlantirishning strategik maqsadlari, ustuvor yoʻnalish va vazifalarini hamda istiqboldagi bosqichlarini belgilash” [OʻzR PF-6084, 2020] kabi qator vazifalarning Farmon va Qarorlarda belgilanishi ona tiliga koʻrsatilayotgan chuqur ehtiromdir. Zero, til har bir millatning ajralmas boʻlagi, uning faxri va boyligi, muayyan jamiyatda yashovchi insonlar hayotida alohida oʻrin tutuvchi belgidir, chunki til inson faoliyati dasturini tashkil etgan madaniyat va qadriyatlar tizimi sifatida koʻrib chiqiladi va bularning barchasi tildagina oʻz ifodasini topadi. Kishiga nutqida ishlatgan soʻzlari orqali baho beriladi, shu

"Language and Literature: Unveiling Connections and Expanding Horizons"

sabab uning nutqi insonning o'ziga o'zi ko'zgu tutishi demakdir. Alisher Navoiy bu haqida ko'p va xo'b aytgan: "Til muncha sharaf bila nutqning olatidur va ham nutqdurki, agar nopisand zohir bülse, tilning ofatidur" [Navoiy, 1998: 94]. S.Ter-Minasova ham: "Til – madaniyat ko'zgusi, unda xalqning o'z-o'zini anglashi, mentaliteti, milliyligi, hayot tarzi, an'analari, urf odatlari, axloqiy me'yorlari, qadriyatlar tizimi, dunyoqarashi, olamga munosabati aks etadi" [Ter-Minasova, 2000: 14], deb ta'kidlaydi. Ma'lumki, til paydo bo'lishi bilan shakllangan g'oyalar ostida inson va uning manfaatlari tasvirlangan. Ming yillardan buyon yashab kelayotgan metafora, paremiya va iboralar ham muayyan xalqning til va madaniyati ko'zgidir. Barcha davrlarda olimlar tilga madaniyatning ko'zgusi sifatida qaraganlar, chunki unda xalqning o'zi yashayotgan olami haqidagi bilim va tasavvurlari aks etadi. Til yordamida insonning o'zini o'rab olgan borliq-olam haqidagi tushunchalari shakllanadi, madaniyat asoslari vujudga keladi. Rus faylasuf olimi I.A.Ilin, "xalq tili uning qalbi va ruhining o'ziga xos badiiy libosi"dir [Ilin, 19993: 174] deb to'g'ri ta'kidlaydi. "Tilni asrash, rivojlantirish millatning yuksalishi demakdir. Til – millatning ma'naviy boyligi. Til nafaqat muomala vositasi, balki xalqning madaniyati, urf-odati, uning turmush tarzi, tarixidir" [Haitov, 2020]. Demakki, asrlar mobaynida bizgacha yetib kelgan tengsiz ma'naviy merosimiz – ona tilimizni asrab-avaylab, uning butun mohiyatini teran anglash va obro'sini ko'tarish, qiyosiy-chog'ishtirma aspektda tadqiqotlarni ko'paytirish, mavjud terminologik, etimologik, izohli, frazeologik, ideografik lug'atlarni, ikki tilli leksikografik manbalarni yanada takomillashtirish, yangilarini tuzish, tarjimashunoslikni rivojlantirish kabilar bugungi kunning dolzarb vazifalaridan hisoblanmoqda.

Zamonaviy tilshunoslikda lisoniy belgining konseptga oid mohiyati, lisoniy birlik va birikmalardagi ontologik bilimlarga oid mazmun-mohiyatning aks etishi, so'zlarni birga qo'shib ishlatish mumkinligining (qo'shma so'zlar) semantik asoslari, lingvomadaniyatshunoslik va lingvokognitologiyani tavsiflashda muayyan usullarni qo'llash imkoniyatlari kabi muammolar o'rganilmoqda, muhokama qilinmoqda. Semantika muammolari u yoki bu lisoniy birliklar ishlatilishi qonuniyatlarini asoslash zarurati bois alohida ahamiyat kasb etmoqda. So'nggi o'n yilliklarda til mexanizmining antroposentrik qonuniyatlariga qiziqish kuchaydi. Bunda birinchi o'ringa inson omili, uning og'zaki va yozma nutqi, har bir so'zining konseptual tuzilishi va leksik ma'nosini tadqiq qilish metodika va metodologiyasi bilan bog'liq bir qator muammolar yuzaga chiqdi. Bunday masalalar tilning umumiy nazariyasi tadqiqiga kiradi va lisoniy belgining mohiyatiga aloqadordir. V.Postavalova, "qadimiy madaniyat, belgi va dunyoqarashlar izlarini aks ettiruvchi madaniyatning ko'zgusi – bu, tildir" [Postavalova, 1999: 23], deb to'g'ri ta'kidlaydi. Hozirgi vaqtda lingvistik tadqiqotlar markazida kognitiv va lingvomadaniy izlanishlar, xususan konseptual tadqiqotlar asosiy o'ringa chiqmoqda. Turli terminlarni tanlab bir, ikki yoki undan ortiq tillar doirasida qiyosiy, qiyosiy-chog'ishtirma tadqiqotlarda lingvokognitiv, lingvokulturologik, konseptologik va h.k. jihatlari jadal o'rganilmoqda. Masalan, "oila" konsepti, "urush" konsepti, "mardlik" konsepti, "suv" konsepti va h.k.

Tilning mohiyatini tushunish, lisoniy vazifasini anglab yetish, neyro- va psixolingvistik jarayonlarning kishi ongida qanday kechishi ochib berildi, tilga to'laqonli ta'rif berishning uddasidan chiqildi, deyish mushkuldir. Til, bu yana bizning o'y-fikrlarimizni ifodalash vositasi hamda unga beradigan shakl-shamoyil hisoblanadi. Zero, hech vaqt bir xil nutq bo'lmaganidek, har bir individning nutqi ham o'ziga xosligi bilan ajralib turadi. Til, bu – olamning birlamchi konseptuallashuvi va inson tajribasi rasionallashuvining universal shakli, borliq haqidagi tafakkurda shakllangan muayyan

bilimlarni ifodalash va ajdodlardan avlodlarga yetkazish vositasi, inson hayotidagi ijtimoiy jihatdan ahamiyatga ega voqealar haqidagi tarixiy xotira demakdir. Darhaqiqat, har bir xalqning tilini olam haqidagi barcha bilimlarni mustahkamlovchi xalq entsiklopediyasi deb atash mumkin. Har qaysi xalq yoki millatning ma'naviyati, tarixi, o'ziga xos urf-odat va an'analari, madaniyati va qadriyatlarini tilidan ayri holda tasavvur etib bo'lmaydi. Xalq o'z tadrijiy rivojlanishi mobaynida bilib olgan barcha ma'lumotlarni tilda saqlaydi. Yozma va og'zaki nutq – til vositasidagina muayyan xalq milliy-madaniy belgilari tarix qa'ridan aks-sado beradi. Demak, xalqning Vatani, davlati kabi yana bir buyuk, ehtimolki, birlamchi boyligi, bu uning tilidir. Aynan til odamlar guruhini bir millat sifatida birlashtiradi, ya'ni xalqni – xalq, millatni – millat sifatida yashatadi va yashnatadi. Yusuf Xos Hojib "Qutadg'u bilig – Bilim saodati"da til haqida quyidagi muhim fikrlarni bildirgan:

Til arslan turur kör eşikda yatur,

Aya ewlög orsiq başıñni yeyur (Til arslondir, qara, u seni doim eshikda poylab yotadi. Ey mag'rur uy xo'jasi, hushyor bo'lki, agar tilingga ortiqcha erkinlik bersang, o'ylamasdan so'zlasang – u bir kun emas, bir kuni o'z boshingni yeydi...) [Hojib, 1971: 160]" yoki til aql va bilimning tarjimonidir. Bilki, kishini nuroniy qiluvchi vosita (uning) ochiq va mazmundor tilidir. Til kishini izzatli qiladi, kishi tili bilan baxtli bo'ladi, mazmunida tilni ta'riflaydi buyuk allomamiz.

Bugungacha insoniyat tafakkurida yashab kelayotgan har bir ong-shuurdagi bilim uchun so'zga/tilga har qancha ta'rif berilsa ham oz. Professor J.Abdullaev qadimdan ilm-fan va madaniyatning o'chog'i bo'lib kelgan vatan haqida so'zlab, "allomalarimizning ilmiy merosi bugungi kunda ham o'z ahamiyatini yo'qotmagan. (...) ajdodlarimizning boy ma'naviy va ilmiy merosini yanada chuqur o'rganish, undan yosh avlod ta'lim-tarbiyasida unumli foydalanish" [Abdulayev, 2021] lozimligini uqtiradi. Bunga esa til va tafakkur, til va idrok, til va aql, til va nutq vositasi orqali erishiladi. Alisher Navoiy "Ko'ngil qulfi maxraning qulfi til va gulfin kalitin so'z bil" deganlarida tilning nainki muloqot, balki dillarni bog'lovchi vosita ekanligiga e'tibor qaratib, inson qalbi xazina bo'lsa, uning kaliti so'zdir [Navoiy, 2012], deb ta'kidlagan. Qisqa aytganda, xalqimizning necha asrlik boy tarixi, ko'hna va serqirra madaniyati o'zbek tili ta'sirida shakllangan va shakllanmoqda.

V.Kolesov, "biz ajdodlarimiz qachonlardir o'zi uchun nimani va qanday kashf etganligini tushunib, ularning olamni bilishga oid tasavvurlarini hech bo'lmaganda umumiy jihatdan tiklashimiz va bu yutuqlarni o'zimiz uchun tamaddun va inson ruhining milliy shakllaridagi muvaffaqiyati sifatida anglab yetishimiz lozim – chunki har qanday madaniyat milliy shakllarda tug'iladi va rivojlanadi" [Kolesov, 2000: 9], deydi. Fizikadan tilshunoslikka ko'chgan olam manzarasini tadqiq etishda uzoq davom etuvchi tarixiy jarayon sifatida ko'rib chiqish lozim, zamonaviy tilshunoslikda bu tushuncha turli yo'nalishlar – lingvokognitiv, lingvomadaniy, sotsiolingvistika kabi sohalarni birlashtirmoqda. Albatta, bu sohalarni, tilshunoslikdagi bu yangiliklarni lisonsiz, tilning aralashuvisiz yechib, hal qilib bo'lmaydi.

O'zbek xalqining ko'p asrlik boy tarixiga nazar tashlansa, unda taraqqiyotga erishganlikning bir qancha cho'qqilari zabt etilganini ko'rish mumkin. Bu bosqichlarda davlatchilikning yuksak namunasi, jamiyatda ilmu fan rivoji, san'at va madaniyatning betakror namunalari yaratilgani, buyuk siymolarning ilm-fan va ilmiy faoliyatda erishgan dunyoviy yutuqlari jahon tamaddunining rivojiga olamshumul hissa qo'shgan. Vatanimiz tarixida Somoniylar davri bugun birinchi renessans davri deb atalmoqda, ushbu davrda ajdodlarimiz yaratgan ilmiy-falsafiy asarlari va olamshumul kashfiyotlari diniy va dunyoviy ilm tamadduniga tamal toshi bo'ldi. Ijtimoiy sohaning har tomonlama rivojlanishi, jamiyatdagi munosabatlarning muayyan tartib-tamoyillar asosida qurilishi,

shaharu viloyatlarning iqtisodiy-madaniy rivojlanishi, ilmu ma'rifatning markazlashuvi singari muhim jarayonlar o'rta asrlardagi yurtimizda davlatchilikning o'ziga xosligini belgilovchi tamoyillardir.

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Ma'rufova Yulduzkhon Adxamjon qizi

CROSS-LINGUISTIC ANALYSIS OF IDIOMS WITH HUMAN ELEMENTS IN ENGLISH, RUSSIAN, AND UZBEK LANGUAGES

Abstract. This article examines idioms with human components across English, Russian, and Uzbek. By comparing idioms that explicitly reference people (man, woman, child), this study identifies universal and culture-specific patterns. It reveals how historical, literary, and cultural contexts shape idiomatic meanings, providing insights into understanding human experience through language.

Keywords: Idioms, Cross-linguistic, Human components, English, Russian, Uzbek

Introduction. Idioms, as fixed or semi-fixed expressions with non-literal meanings, have been extensively studied in phraseology. Fernando (1996) defines idioms as units whose meanings cannot be directly inferred from the literal meanings of their components. Gläser [Gläser, 1988] and Moon [Moon, 1998] further distinguish idioms from other fixed

expressions like proverbs or collocations, emphasizing the non-compositional nature of idiomatic phrases.

Comparative analyses of idioms across languages frequently highlight both similarities and differences in cultural metaphors. Dobrovolskij and Piirainen [Dobrovolskij & Piirainen, 2005] examine phraseological universals, noting that many idioms are rooted in shared human experiences. However, cultural context significantly affects the interpretation and usage of idioms. For instance, Liu [Liu, 2008] investigates how metaphorical concepts in Chinese idioms differ from those in English due to cultural norms.

The study of Russian idioms often involves exploring cultural nuances in metaphorical imagery. Mel'čuk [Mel'čuk, 2012] discusses the influence of Russian folklore and Soviet history on idioms, while Proshina [Proshina, 2014:232-239] examines Russian-English idiom translation, highlighting the challenges of capturing cultural nuances.

Research on Uzbek idioms is less extensive, but Karimov [Karimov, 2010] provides a foundational overview of Uzbek phraseology, noting influences from Persian, Arabic, and Russian. Sharipova [Sharipova, 2018] explores the Turkic roots of Uzbek idioms, emphasizing their historical and cultural depth.

Idioms with human components offer a unique lens for understanding cultural values. Kövecses [Kövecses, 2002] argues that metaphors involving the human body, emotions, and behaviors are grounded in universal human experience but differ in their cultural conceptualizations. Gibbs [Gibbs, 1994] explores idioms related to body parts, finding that many languages metaphorically represent emotions through references to the heart, head, and hands.

The cultural significance of idioms cannot be overlooked. Wierzbicka [Wierzbicka, 1992] emphasizes that idioms are cultural scripts that encapsulate societal values. They often reveal implicit attitudes toward work, relationships, and social norms.

The comparative analysis of idioms with human components in English, Russian, and Uzbek reveals fascinating insights into how different linguistic communities encapsulate cultural values, social norms, and historical influences. By comparing idioms explicitly containing human-related vocabulary, such as "man," "woman," or "child," we can identify both shared patterns and unique distinctions across these languages.

English Idioms:

1. A man's man: This idiom describes a man admired by others for embodying traditional masculine traits, reflecting the societal valorization of conventional masculinity.
2. Old wives' tale: A phrase indicating superstitious or outdated beliefs often attributed to women, particularly older ones, revealing historical stereotypes.
3. Child's play: Something that is very easy to do, like a simple task that a child could manage.
4. Man of the hour: Someone who is currently in the spotlight due to a recent achievement or event.
5. Woman of substance: A woman who is influential or has achieved significant success.

English idioms often use terms like "man," "woman," and "child" to convey cultural attitudes and social expectations.

Russian Idioms:

1. Муж и жена – одна сатана: (Husband and wife are one Satan): This idiom suggests a married couple acts as one entity, for good or ill, reflecting a cultural emphasis on unity in marriage.

2. Старший брат: (Elder brother): Traditionally used to describe the Soviet Union's relationship with other socialist states, this phrase underscores familial metaphors in political and cultural contexts.
3. Баба с возу – кобыле легче: (When the woman leaves the cart, the mare feels lighter): Life improves when a difficult person leaves the situation.
4. Детский лепет: (Child's babble): Naive or simplistic talk, usually lacking substance or sense.
5. Бабушка надвое сказала: (The grandmother said two things): An outcome that is uncertain or unpredictable.

Russian idioms often reflect collectivist attitudes and the social realities of historical eras, highlighting traditional gender roles and political structures.

Uzbek Idioms:

1. Ana mana deguncha, kampir shaftoli yeguncha: (till saying this, that and old woman eats her peach): This idiom shows how fast something happened.
2. Ayol boshi bilan: (with a head of a woman): This idiom emphasizes perceived naivety of women in society.
3. Erkaklarning sheri: (A lion of men): This idiom emphasizes bravery, fearlessness peculiar to men.
4. Bola topmoq/bola ko'rmoq: (to find a baby/ to see a baby): this idiom shows how Uzbek language prefers an indirect form of speech instead of saying giving birth to.
5. Bola bahona - diydor g'animat: (a child is an excuse, meeting somebody is short-term) This idiom implies doing something for a different purpose and showing something else for an excuse.

Uzbek idioms tend to emphasize the importance of family, community, and traditional roles, providing valuable insights into the cultural values of the region.

English idioms often emphasize individual traits and characteristics, Russian idioms reflect collective historical attitudes, and Uzbek idioms prioritize community and traditional roles. This comparative analysis demonstrates that while certain idiomatic expressions with human components are universal, the cultural context in which they are used significantly impacts their meaning and usage. Understanding these distinctions can help linguists and translators navigate the subtleties of idiomatic expressions in cross-cultural communication.

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Muxitdinova Muattarxon Umidjon qizi

ТИПЫ АЛЛЮЗИИ В ГАЗЕТНОМ ТЕКСТЕ

Аннотация. Статья посвящена исследованию когнитивной сущности аллюзии и её типов в газетном тексте. В статье также проводится анализ языковых средств, репрезентирующих аллюзию в тексте: аллюзивного антропонима, религиозной и литературной аллюзии.

Ключевые слова: Аллюзия, когнитивный, газетный текст, стилистический приём, религиозный, мифологический, литературный

Понятие интертекстуальности является одним из широко изучаемых вопросов в лингвистике и определяется как способность текста полностью или частично формировать свой смысл посредством ссылки на другие тексты [Смирнов,1995:93]; сопричастие в одном тексте двух и более смыслов [Руднёв и др., 2012]; конкретные отсылки к предшествующим текстам, их эксплицитное или имплицитное цитирование [Арнольд, Фатеева, 1998:30]; текстообразующая категория вторичного текста [В. Чернявская,2000]; свойство текста вступать в эксплицитные или имплицитные межтекстовые связи [Галиева,2016].

Интертекстуальность рассматривается как когнитивный процесс взаимодействия двух текстов: прецедентного и текста - реципиента. Прецедентный текст — это источник, на который ссылаются в процессе интертекстуальной корреляции. Прецедентный текст — это хорошо известный текст аксиологической значимости, относящийся как к мировой, так и к национальной культурам. Источниками прецедентных текстов в основном являются: мифы, легенды, религиозные тексты, художественная литература, фразеологизмы, афоризмы, названия известных книг, фильмов, цитаты и т.д.

Согласно исследователям, интертекстуальность как межтекстовая связь осуществляется посредством различных маркеров (сигналов), которые носят название “сигналы интертекстуальности”. К сигналам интертекстуальности учёные относят следующие языковые средства (приемы): аллюзия и её разновидности: аллюзивный антропоним; фразеологические единицы; религиозная аллюзия и т. п [Ашурова,Галиева, 2016].

Аллюзия – это «намеки на общеизвестный литературный или исторический факт». Как отмечает М.Р.Галиева, «основными характеристиками аллюзии являются семиотичность (свойство выступать в качестве знака), имплицитность, многоплановость. При использовании аллюзии известный прецедентный текст не воспроизводится полностью, а вводится фрагментарно, но при этом активизирует весь прецедентный текст.» [Галиева,2020]. Согласно Е.А.Васильевой, аллюзия – это «трехсторонняя единица: она одновременно часть нового текста, часть старого текста и сигнал присутствия прецедентного текста» [Васильева,2011]. И.Р. Гальперин отмечает «Аллюзии — это ссылки на исторические, литературные, мифологические, библейские и бытовые факты. Аллюзия не сопровождается указанием на источники. Можно сказать, что аллюзия — это речевой фразеологизм

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в отличие от языковых фразеологизмов, которые фиксируются словарями как единицы словарного состава языка» [Гальперин, 1958:75].

Так, например, в газете «Адвокатская газета» мы можем найти пример использования аллюзивного антропонима:

“Ахиллесова пята предпринимателя”

Использование данного аллюзивного антропонима в тексте отсылает сознание читателя к известному мифу про Ахиллеса. Мать Ахиллеса хотела сделать своего сына неуязвимым и для этого окунала его в священную реку Стикс. Она держала его за пятку, которой не касалась вода, поэтому пятка осталась единственным уязвимым местом Ахиллеса.

Ниже приводится пример использования аллюзивного антропонима, упомянутого в газете the Guardian Weekly:

*“When you walk into this perfectly laid out, satisfyingly stuffed blockbuster, part of the pleasure is the instant recognition. Whether your images of ancient Rome’s army come from Andrea Mantegna’s Renaissance masterpiece *The Triumphs of Caesar* or the battle in the woods at the beginning of *Gladiator*, you will find the Rome you’re thinking of here.”*

Аллюзивные антропонимы «Caesar» (Цезарь) и «Gladiator» (Гладиатор) активизируют исторические знания читающего. Юлий Цезарь был политиком и военным деятелем Древнего Рима. Он занимал пост консула, проводил важные реформы, также известен как один из самых известных и влиятельных римских императоров и как ключевая фигура в переходе Рима от республики к империи. Гладиатор - это боец в Древнем Риме, который сражался с подобными себе на забаву публике на специальных аренах за право быть освобожденным от рабства. Меч тогда назывался "гладиус", отсюда и появилось название "гладиатор". Гладиаторы занимались каждый день с тренерами и учителями, которые обучали их владению разнообразным оружием. Гладиаторами становились пленные солдаты, свободные римляне, императоры и даже женщины. В данном примере «Цезарь» и «Гладиатор» используются, чтобы описать элементы свойственные для Рима.

Также, в газете the Guardian Weekly, мы можем заметить пример религиозной аллюзии:

*“He advertised himself as “the chief of necromancers”, bragged that he could easily carry out any of *Christ’s miracles*, and called down a plague.”*

В приведенном выше примере используется прецедентная фраза “Christ’s miracle” (Чудеса Христа). Она активизирует религиозные знания читателя. Читатель вспоминает чудеса Христа: ходить по воде, способность вылечить от слепоты, превратить воду в вино и т.д. В вышеупомянутом примере становится ясно, что главный герой сравнивает себя с Христом и говорит, что он также может с лёгкостью совершить любое из чудес.

В заглавии The Guardian Weekly приводится пример литературной аллюзии:

*“A huge **Harry Potter fan**, Jain was roped into the BookTalk community .*

Данная аллюзия «Harry Potter» (Гарри Поттер) активизирует литературные знания читателя, так как Гарри Поттер – это название одной из самых известных книг в мире, а также главный герой одноименной серии фильмов.

В заключении, на основе проведенного анализа можно сделать следующие выводы:

- аллюзия, активизируют структуры знания читателя.
- аллюзия может быть выражена фразеологическими единицами, аллюзивными антропонимами, аллюзивными фразами.

- аллюзия может подразделяться на литературную, религиозную, историческую.

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Samandarova Muqaddas Sultonovna

CULTURAL ASPECTS OF UZBEK AND ENGLISH VALUES IN PROVERBS

Abstract. This article provides information about the verbalization of cultural values in the Uzbek and English proverbs. The article deals with linguistic units, mainly proverbs that verbalize cultural values. Furthermore, this article is devoted to comparative and cross-cultural analysis of English and Uzbek proverbs and provides various examples. Theories are illustrated through examples.

Keywords: cultural linguistics, linguistic unit, cultural value, verbalization, aspect.

Introduction.

In cultural linguistics, many studies have been conducted related to verbalization of cultural values. Cultural values are vitally important in learning languages. Understanding cultural values might help not only to learn the languages perfectly but also gives the chance to prevent some problems and misunderstandings that might be faced in the process of international communication. People of the world differ from each other in terms of history, way of life, and cultural development. Every nation has its customs, traditions, culture and manner. Cultural values are important for every society. They are considered to be fundamental concepts and ideals that underpin a community's existence, protection, "Language and Literature: Unveiling Connections and Expanding Horizons"

and reliance on harmonious relationships. Different cultures have different values that influence how people think and behave, resulting in each culture being unique in its own manner. They might affect people's traditions and customs and daily lives. Verbalization of these cultural values refers to expressing and communicating them through language. English and Uzbek, being two different languages, have their ways of verbalizing cultural values. Proverbs and sayings are one of the linguistic means that reflect cultural values. They are considered to be the treasure of the language of every nation. They express the history, identity, customs and traditions, national character of people. They are cultural systems of language, reflecting the spiritual state of ancestors and generations. Hence, their deep meaning is related to human life.

Literature review

Multiple researches have been conducted to investigate cultural values from different perspectives. Especially different language means expressing values arose scholar's interests and is becoming one of the most interesting subjects of investigation in Cultural Linguistics. R. U. Madjidova states that proverbs are the result of people's national and cultural features, values. Furthermore, Russian scholar N. F. Alefirenko made the classification of values in his book *Lingvoculturologiya. Sennostno-smislovoye prostranstvo yazika*, in the article „Value as philosophical and linguistic category” by Uzbek scholars Kadachiyeva Kh. M., Abdulkadirova value is explained from linguistic and philosophical perspectives.

Research Method and Process

Cross- cultural analysis has been made, based on comparing and contrasting cultural concepts manifesting universal and nationally- specific cultural values. Mainly proverbs in English and Uzbek were compared. The cross- cultural method was chosen to identify national specificity of two different cultures and to compare them. Differences are explained with reasons.

Data analysis

Cultural values are concepts people accept and believe in; properties we ascribe to objects and actions we think of as ethically good or wrong. [Ashurova D. U. Galiyeva M. R. Cultural linguistics] N. F. Aliferenko gives the following typology of cultural values [Aliferenko 2010]: vital, social, political, religious, moral, aesthetic.

These cultural values can be subdivided into universal, national, group, family and individual.

Cultural values are presented in different ways in the linguistic world picture. Several linguistic units can be singled out to be most relevant to cultural values. They are phraseological units, stylistic devices, proverbs and sayings, quotations and aphorisms, literary texts.

There are plenty of proverbs that express cultural values in both English and Uzbek. They are mostly universal values, but they have nationally specific features.

Honesty is one of the universal values which is common for both English and Uzbek society. These concepts are valued and is reflected in proverbs: *Boshingga qilich kelsa ham to'g'ri so'zla. It can be translated into English as* “Tell the truth, even if a sword is at your head” carries significant cultural and moral implications. When examining its meaning and relevance for Uzbek people, several cultural features emerge that define the concept of honesty in this context. This proverb emphasizes the courage required to tell the truth, especially under threatening circumstances. For Uzbeks, this idea resonates with the broader value of personal integrity and the importance of standing by one's principles, even when it's risky. Uzbek culture has a deep-rooted sense of moral principles often derived

from Islamic teachings and traditional ethics. The idea of being truthful, even at great personal risk, reflects a commitment to these moral principles and an understanding that honesty is a fundamental virtue. In Uzbek society, which places great emphasis on family and community, honesty is crucial for maintaining social harmony. The proverb underscores the belief that truth-telling fosters trust, which in turn strengthens the bonds within families, communities, and society at large. Uzbek culture has a strong sense of respect for authority figures, elders, and community leaders. This proverb suggests that even when facing pressure from these authoritative sources, one should remain truthful. It underscores the idea that honesty can be an act of respect and integrity, as it upholds the values of the community. Resilience and Endurance: The concept of telling the truth despite adversity aligns with Uzbek cultural values of resilience and endurance. It reflects a sense of strength and determination to do what is right, even when it might bring personal hardship or sacrifice. Commitment to Justice: Uzbek culture values justice and fairness. The proverb's focus on honesty, even under threat, aligns with a commitment to justice. It suggests that truth-telling is a means of achieving fairness and that honesty contributes to the proper functioning of society. In Uzbek culture, reputation and honor are highly significant. This proverb indicates that honesty, even in the face of danger, is essential for maintaining one's honor. It reinforces the idea that a good reputation is built on integrity and truthfulness. Spiritual and Religious Foundations: The proverb also has connections to spiritual and religious beliefs in Uzbekistan, where Islam is the predominant faith. The idea of truth-telling, even in challenging situations, reflects religious teachings that prioritize honesty and moral rectitude. In summary, the cultural features of the concept of honesty in the Uzbek proverb "Tell the truth, even if a sword is at your head" revolve around themes of courage, moral integrity, social harmony, respect for authority, resilience, commitment to justice, the importance of reputation, and spiritual foundations. These elements reflect a deep cultural and ethical commitment to truthfulness, even in the face of personal risk or adversity.

The imagery of a sword evokes a historical context where physical threats and violence were more prevalent. It could be associated with a time when honor, bravery, and courage in the face of danger were highly valued. In this sense, the proverb connects with a broader cultural heritage that respects these values. Honesty is a core value in Uzbek culture, reflecting the importance of moral and ethical behavior. The proverb underscores that truth-telling should be a guiding principle, even when personal safety is at risk. This moral emphasis aligns with traditional values in Uzbek society. The proverb highlights the significance of personal integrity and honor. In Uzbek culture, one's reputation and standing within the community are closely linked to these concepts. By emphasizing truthfulness even in the face of danger, the proverb suggests that integrity is paramount to maintaining one's honor. The cultural context of this proverb extends to the broader community. This proverb could be seen as part of that tradition, emphasizing timeless values and reinforcing cultural continuity. These cultural features help illustrate the depth and relevance of the proverb in the context of Uzbek society, where honesty, integrity, and moral courage are foundational to the social fabric. We can give several other examples of proverbs about honesty in Uzbek: *Rost aytib zarar ko'rsang, oxiri foyda topirsan. Rost gap aytgan yengilmas. Rost so'zni ayt, yolg'on so'zdan qayt.*

The English proverb "Honesty is the best policy" reflects several cultural features that highlight the English perspective on honesty and its importance in personal, social, and business contexts. Here's a breakdown of the key cultural features tied to this proverb. English culture tends to value pragmatism, focusing on solutions and results. The

phrase “best policy” suggests that honesty, apart from being morally right, is also the most practical approach in the long run. It aligns with the English emphasis on common sense and finding effective ways to navigate complex situations. Trust is a cornerstone in English culture, underpinning business, social relationships, and legal systems. This proverb reinforces the idea that honesty builds trust and reliability, essential for maintaining stable relationships and ensuring social cohesion. Furthermore, English culture places a high value on politeness and courteous behavior. There are several other examples about honesty in English: *Honesty is a costly gift. An honest person's word is as good as their bond.*

These proverbs highlight the importance of honesty in both cultures. They convey the idea that honesty is one of the fundamental values of the society

Collectivism is one of the social values and it is valued by Uzbek people. It is expressed clearly in proverbs and sayings. For example: *Ko'p biriksa tog' qular. Ko'pga qo'shilgan o'zar. Ko'pning qo'li ham to'g'ri, yo'li ham to'g'ri. El bilan bo'lgan yutar. Eldan ajralgan yitar.*

However, *independence* and *privacy* are valued by English people. The vivid example of that can be seen in proverbs: *He travels fastest who travels alone. Each to their own. Love many, trust few, peddle your own canoe* (Act independently and decide your own fate).

Business is an important value for English people and it is peculiar only for English nation. Business is well developed in England. English proverbs about business offer valuable insights into the values, attitudes, and beliefs that shape the business world: *Business before pleasure. Keep your shop and your shop will keep you. The customer is always right.*

In Uzbek, there are not proverbs about business. Business developed later in Uzbekistan than it was in England. Historical, cultural influences, political and economic factors might have contributed to the later development of business in Uzbek society.

One of the values that is peculiar to Uzbek people is hospitality: *Mehmon kelsa eshikdan, rizqi kelar teshikdan. Mehmon -otangdan ulug'. Mehmon kelsa pastga tush, palov bermoq ahdga tush. Borini bergan uyalmas. Mezbon borini qo'ysa, mehmon ozga sanamas. Mehmon kelgan uy -barakali.*

Uzbek proverbs about hospitality reflect a deep-seated cultural value for welcoming guests and treating them with generosity and respect. Uzbek proverbs about hospitality reflect a rich cultural tradition centered on generosity, respect, community, and the importance of creating a warm and welcoming atmosphere for guests. These values are deeply ingrained in Uzbek society and are passed down through generations via proverbs and other forms of cultural expression.

The concepts of patience and contentment are valued in Uzbek as religious and secular values. *Sabr- yutuq kaliti.* (Patience is the key to success) *Sabrning tagi oltin. Sabr tagi Rahmon, shoshgan ishi shayton.* (The root of patience is the Most Merciful, and the cause of haste is the devil) *Qanoat -qizil oltin.* (Contentment-red gold) Uzbek people believe that patience brings wealth, success, and all good things.

Discussion

Having conducted the research, it is possible to draw several conclusions. It becomes obvious that English and Uzbek culture have similarities. Honesty and friendship are valued by both nations. However, they have differences as well. For example: while English people value independence and privacy, Uzbek people value collectivism. A peculiar and distinct feature of English society is that they value business. In Uzbek, there

are not proverbs about business. Hospitality is one of the obvious peculiarities of Uzbek people.

Conclusion

Values are verbalized by several linguistic means however in proverbs it is easy to comprehend them. Proverbs can give plenty of information about the nation's culture, their values, and beliefs. However, readers should have deep knowledge of the culture, history, social norms, and values of the nation.

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Soliyeva Maftuna Umirzoq qizi

IMPORTANCE OF PHRASEOLOGICAL UNITS IN LITERARY TRANSLATION

Abstract. The purpose of this article is to investigate the role of phraseological units in literary translation, emphasising their cultural, linguistic, and contextual significance. It emphasises the difficulties that translators face in capturing the essence of these units while remaining faithful to the original text. The article emphasises the distinctive structure and cultural significance of phraseological units, which transcend literal meanings and embody the ethos of a language. It also emphasises translators' roles as keepers of meaning and artistry, discussing strategies such as word-for-word translation and the art of transcreation. The article is an excellent resource for translators, scholars, and language learners.

Keywords: Phraseological units, literary translation, cultural significance, idiomatic expressions, translators' challenges, linguistic nuances, artistic adaptation.

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Phraseological units are vibrant threads in the rich tapestry of language, weaving together the essence of expression. Their significance in literary translation transcends mere words; they encapsulate culture, emotion, and nuance, posing a formidable challenge and an invaluable asset to translators.

The Essence of Phraseological Units

Phraseological units, also known as idiomatic expressions, are linguistic constructs made up of multiple words with meanings that differ from the literal sum of their parts. They represent a language's cultural heritage, historical context, and idiomatic richness. Their significance stems from their ability to encapsulate complex ideas in concise packages, which ranges from proverbs and collocations to metaphorical phrases.

The Translator's Conundrum

Phraseological units are both a puzzle and a playground for literary translators. A literal translation is insufficient due to their distinct structures and cultural underpinnings; capturing their intended meaning necessitates a thorough understanding of both languages and their respective cultural nuances.

Consider the English expression "break a leg." Its literal translation may be perplexing to non-native speakers because its meaning—wishing someone good luck—is derived from theatrical superstition. A translator must find an equivalent expression in the target language that expresses the same sentiment while retaining cultural relevance and impact.

Cultural Significance and Context

Beyond linguistic boundaries, phraseological units serve as containers for cultural identity. They carry the legacy of a language's traditions, beliefs, and historical contexts. It is critical to preserve this cultural essence when translating literature. Failure to capture these nuances risks diluting the original text's richness and authenticity.

Consider the Russian phrase "dusha naroda," which translates as "people's soul." Its breadth encompasses a nation's collective spirit and identity. Finding an equivalent phrase in another language necessitates not only linguistic prowess but also a keen understanding of the essence it represents.

Navigating the Maze: Strategies for Translators

When dealing with phraseological units, translators must navigate a maze of options. Some prefer a word-for-word translation in order to maintain fidelity to the original text. Others prioritise the essence, choosing a culturally appropriate equivalent. Each approach has its own set of challenges and benefits, emphasising the translator's role as a keeper of meaning and artistry.

Transcreation, which combines translation and creation, emerges as a potent tool. It entails recapturing the essence of a phraseological unit while adapting it to appeal to the intended audience. This method provides translators with artistic freedom, allowing them to convey the intended emotions and cultural depth in a way that resonates with the readers.

The Impact of Skillful Adaptation

Phraseological units become cultural bridges in the hands of a skilled translator. Their deft handling preserves the original text's authenticity and beauty while allowing it to flourish in a new linguistic landscape. They act as windows, allowing readers to see the rich tapestry of diverse cultures and experiences.

Conclusion

Phraseological units are more than just linguistic constructs; they are cultural treasures that add depth and authenticity to literature. The ability of the translator to

navigate these intricate elements is what defines the success of a literary translation. Their artistry lies in capturing the soul of expression rather than simply transposing words, ensuring that the essence of the original work resonates across linguistic boundaries.

Valiyeva Nargizaxon Zamir qizi

**IDIOMS WITH ANTHROPONYMIC COMPONENT AS
VERBALIZATORS OF KNOWLEDGE STRUCTURES
(on the material of Uzbek language)**

Abstract. This work was carried out within the framework of cognitive linguistics and is devoted to the analysis of idioms with anthroponymic components in the Uzbek language as units that verbalize knowledge structures. The article examines the role of idioms in the verbalization of historical, mythological, religious, and literary knowledge structures.

Keywords: Anthropocentric paradigm, cognitive linguistics, anthroponym, idiom, knowledge structures, verbalization.

The smooth transition from the structural paradigm to the anthropocentric paradigm led to changes in areas of research, including linguistics. Research in areas such as linguoculturology, psycholinguistics, ethnolinguistics, cognitive linguistics, and others has become relevant. This study is carried out within the framework of cognitive linguistics, which, according to the authors of the "Concise Dictionary of Cognitive Terms," is "a linguistic direction that focuses on language as a general cognitive mechanism, as a cognitive tool of the sign system, playing a role in representation (coding) and transformation of information" [Кубрякова и др., 1996: 53].

D. Ashurova and M. Galieva define cognitive linguistics as "a branch of cognitive sciences that studies the connections between language choice and mental processes, human experience and its results - knowledge; considering language as a cognitive mechanism for organizing, representing, processing, storing and transmitting knowledge structures" [Ashurova, Galieva, 2018: 12].

Cognitive linguistics focuses on the study of the processes of conceptualization, categorization, and perception of external information, knowledge structures, and their verbalization.

Let us dwell on the notion of "knowledge structures" and consider ways of their verbalization. The notion of "structure of knowledge" was first mentioned by one of the representatives of cognitive psychology, F. Bartlett, in his work "A Study in Experimental and Social Psychology" [Bartlett, 1932].

According to V. Gerasimov and V. Petrov, knowledge structures are packages of information (stored in memory or created in it as needed from components contained in memory) that provide adequate cognitive processing of standard situations. These structures play a significant role in the functioning of natural language: with their help, the coherence of the text is established at the micro- and macro-level, and the necessary conclusions are drawn [Герасимов, Петров, 1988].

There are a number of approaches to the classification of knowledge structures proposed by cognitive scientists; we decided to focus on the division proposed by V. Gerasimov and V. Petrov:

- linguistic knowledge structures, which include knowledge about language, including knowledge of vocabulary, grammar, phonetics, word formation, etc.;
- encyclopedic knowledge structures, which include knowledge about the world around us, history, politics, economics, nature, etc.;
- communicative knowledge structures, which include knowledge of communicative goals and intentions, conditions and circumstances of communication, norms of behavior, and goals of various speech acts;
- cultural knowledge structures, which consist of knowledge about literature, art, cultural values, customs and traditions, religion, mythology and beliefs, etc. [Герасимов, Петров, 1988].

Units that verbalize knowledge structures include various language units belonging to different language levels. Knowledge structures can be expressed by lexical units, word-formation units, and phraseological units, which essentially play the main role. The purpose of this study is to consider idioms with anthroponymic components as verbalizing units of knowledge structures.

According to A. Kunin, idioms are “stable combinations of lexemes with a completely or partially rethought meaning with a high proportion of the connotative aspect, i.e. its expressive-evaluative, emotive, figurative and other components” [Кунин, 1996: 28]. Z. Abdusamadov in his dissertation work defines anthroponyms as “names of people” and includes in the group of anthroponyms not only first names (*Nargiza*, *Shaxnoza*), surnames (*Valiyev*, *Muratova*), patronymics (*Umarovna*, *Ravshan qizi*), nicknames (*Bibixonim*, *Julqunboy*), pseudonyms (*Navoiy*, *Lutfiy*) of people in the real world, but also names of fictional images, mythological heroes [Abdusamadov, 2022: 31-33].

Let's consider idioms with anthroponymic components in the Uzbek language and the types of knowledge structures that they activate:

- **historical:** *Bo'ji keldi*, *Bo'ji keldi*, ***Chingiz*** bilan ***Jo'ji*** keldi; ***Asfandiyor*** xon bo'ldi, og'zi-burnim qon bo'ldi [Rahmatullayev, 1978];

The Uzbek phrase “***Asfandiyor*** xon bo'ldi og'zi burnim qon bo'ldi” is associated with the name of Asfandiyar Khan, who ascended the Khiva throne in 1910. He tortured the people by imposing high taxes. Widespread protests against him occurred in 1915 in Mangyt and 1916 in Khojeyli. Consequently, this idiom activates the historical structures of knowledge since without knowledge of the history of the Khiva Khanate, it will not be possible to understand its meaning.

Also, idioms with anthroponymic components verbalize cultural structures of knowledge, which can be divided into:

- **religious:** ***Odam atodan qolgan*** (very old, ancient); ***Musoni alamini Isodan olmoq*** (to take action against the innocent while leaving the guilty aside); ***Xizr nazar qilgan*** (he has more rights than others, he has the right to demand privileges for himself); ***Xizrni yo'qlasam bo'lar ekan*** (a phrase used when the desire to see someone suddenly comes true); ***Oppoqxo'jam ursin*** (swear strongly) [O'zTFL, 2022];

The idiom “***Odam atodan qolgan***” uses the name of “Adam”, the first person on earth, which activates religious knowledge structures, since without knowledge about Adam it will not be possible to understand the essence of the idiom.

- **literary:** *Ishqda Tohir bo'l*, *ishda mohir bo'l*; ***Laylini ko'rish uchun Majnun***ning ko'zi kerak [Rahmatullayev, 1992];

The given idioms activate the literary knowledge structures, since, for example, the meaning of the idiom “***Laylini ko'rish uchun Majnun***ning ko'zi kerak” cannot be understood without reading the works of Alisher Navoi from the “Five” “Leili and

Majnun". The work tells the love story between Majnun and Leili, who ran away from society and found their happiness in the desert.

- **mythological:** *Ayamajuz-olti kun, qahri kelsa qattiq kun* [Раджабова, 2019].

In this idiom, Ayamajuz is the name of a character in folk myths. According to myths, the phenomenon of changing seasons in nature was associated with this name. He had ninety sons, and each of them was assigned to create every day of the winter cold. If it is not cold enough in the winter months, Ayamajuz sends a "cold" a week before Nowruz and tells his sons: "You don't have to come to me." [Ражабова, 2019:23].

Based on the results of the study, we can come to the conclusion that idioms with anthroponymic components are verbalizers of knowledge structures, mainly historical knowledge structures and cultural knowledge structures, which include religious, mythological, literary knowledge structures.

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Zohidova Nilufar Abdurazzoq qizi

COGNITIVE PRINCIPLES OF PRESENTING INFORMATION IN LITERARY TEXTS

Abstract. This study explores the role of principles of information presentation within literary texts. This article elucidates the underlying mechanisms through which authors manipulate cognitive processes to convey information effectively. This research aims to shed light on the subtle yet powerful ways in which authors use cognitive principles of information presentation in literary texts.

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Keywords: Principles of presenting information, literary texts, iconicity, old and new information, linguistic economy, linguistic redundancy

At the crossroads of the development of cognitive linguistics and stylistics new branch of cognitive linguistics – cognitive stylistics emerged within the framework of the anthropocentric paradigm. As a result of the cognitive approach to the branches of linguistics, traditional stylistics has also been researched from a new angle. One of the research areas of stylistics is to research authors' individual world pictures and the ways they present them to the readers. The externalization of authors' world pictures is based on cognitive principles of distributing information. This article discusses how cognitive principles of presenting information in cognitive linguistics and cognitive stylistics differ in function and which of the principles are more relevant to literary texts.

Kubryakova defines cognitive principles *“as cognitive attitudes and cognitive restrictions on the organization of information in discourse/text; cognitive foundations or limitations of pragmatic principles of text/discourse construction and distribution of information in the text, the sequence of its presentation, etc.”* [Kubryakova, 1996]. There are several cognitive principles of distributing information in texts: the principle of iconicity, the principle of old and new information, the principle of relevance (salience), and linguistic economy/redundancy.

The principle of iconicity means similarities and differences between the real world and the world in literary texts, sequence of events in a particular text.

Next is the principle of old-new information. "Old" information (information already known to the addressee) and "new" information (information that is introduced for the first time) is used to signal the status of information within a discourse, such as word order, intonation, and lexical choice [Prince, 1981]. Old information may belong to the fund of general knowledge, be part of a person's information thesaurus, or relate to information conveyed in a previous fragment of text. The simplest way to convey new information is to introduce it in relation to something already known.

The principle of relevance (salience) emphasizes the importance of providing relevant information to guarantee effective communication. Based on the P. Grice's maxim of relevance (speak to the point), the addresser should select information relevant to the topic of the communication.

The term “the principle of linguistic economy” was introduced by French linguist A. Martinet. This principle is probably derived from the word shortening/economizing attitude of people during communication. Linguistic economy can be observed in morphological, lexical, and syntactical levels of language. The role of this principle differs from one functional style to another.

The principle of linguistic redundancy also has an important role in presenting information. Lotman asserts that “language protects itself against misunderstandings and distortions with the help of mechanisms of redundancy” [Lotman, 1970]. Similar to the principle of linguistic economy, the redundancy principle has different roles in different types of texts.

So far, we have discussed the principles of distributing information from the cognitive point of view. Now we delve into the cognitive functions of these principles in stylistics and which of them are more relevant to literary texts.

The principle of iconicity in literary texts has important roles. For example, the sequence of events can be violated by the author purposefully. It may be to provide

foregrounding to the text, to catch readers' attention (as the literary text mostly aims to grab readers' attention), and so on.

The principle of linguistic economy serves to economize words in order to prevent repetition and not to bore the reader. Sometimes linguistic economy is well-used by allusions, not repeating or defining a particular part of the precedent text.

The principle of old and new information has an important role. Incoming information is correlated with already received information. So when presenting information in texts writers base it on "old" information. At the same time, adding new information to the already known forms the basis for constructing the concept of a text in the processes of its understanding and production. The separation of information acts as a mechanism for activating the knowledge of the addressee to which the new information is "addressed".

The principle of redundancy is widely used in literary texts. This principle is mostly verbalized by repetition. In literary texts, repetition is always used deliberately. The function of redundant units is to produce an emotional impact on the reader [Ashurova, Galiyeva, 2018]. Plus, writers use the principle to describe the situation around one personage more thoroughly.

In conclusion, cognitive functions of the principles of presenting information are to activate knowledge structures, to represent author's individual world picture and express author's modality. Stylistic functions are to create imagery, expressiveness, emotiveness and evaluation.

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Uralov Jaloliddin Usmon o'g'li

COMMUNICATIVE AND SOCIAL FUNCTIONS OF ANTHROPONYMS IN THE ENGLISH LANGUAGE

Abstract. This article reveals communicative and social functions of anthroponyms in the English language, illuminating their significance as essential elements of human interaction and social organization. It underscores the intricate interplay between language, identity, and social dynamics, highlighting the pivotal role of anthroponyms in shaping and reflecting the complexities of human society.

Keywords: Anthroponyms, English language, communication, social functions, names, pragmatics.

Speech communication is a complex type of human activity, due to the fact that information can be simultaneously transmitted through various channels: vocabular-lexical, mimic-gestural and intonation. In order to communicate effectively, many factors

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are needed: knowledge of the language, the conditions of communication, the culture of society, the language of gestures and the body, the norms of speech etiquette, the possession of background knowledge, etc. In the new conditions, it is necessary to study a language, paying attention to the broad background of the cultural and social life of its speakers, i.e. in close connection with the mentality and linguistic picture of the world of a given language. Successful communication is based on the interlocutors' mastery not only of the unified means of language, but also of background knowledge about the world around them. Thus, even when people speak the same language, they do not understand each other correctly due to the difference in their cultures. Consequently, the subject of many studies is linguistic units that reflect the national and cultural characteristics of various linguistic and cultural communities [Strang, 1976: 44].

Choice of personal names and their forms within the framework of speech etiquette

Personal names play an important role in communicative situations, therefore, their functional load from the point of view of speech etiquette is enormous. Even within the same language, each personal name hides a wide range of different functions and blocks of information (denotative, evaluative, motivational, emotive, stylistic), which are implemented in different communicative situations. English is characterized by the dependence of the choice of name form on social status: different forms of names are common in different segments of society and different levels of politeness. Each name has its own history, frequency, and associations. For example, *Pammie* (diminutives that do not have the status of an independent name) is perceived as a child's or diminutive name, while the name *Katie* (having the status of an independent name) does not have such an associative connection. Some diminutive forms of names contradict their usual usage in relation to such well-known names People like *Jimmy Carter* and *Gracie Allen*. The names of politicians and celebrities form a separate group with their own rules. *Tony Blair*, *Molly Ringwald*.

In the English anthroponomic system, there are names that emphasize the idea of "masculinity". *Jack, George, Jacob, William, Robert, James* and "femininity" (feminine: English. *Amelia, Ava, Mia, Pamela, Katherine, Susan*). Such associations

are iconic in nature and are based on the gender marking of names, the phonetic-psychological factor and sound symbolism. Of course, there are special conventions in real communication that contradict those that are characteristic of the anthroponomic system as a whole. At the same time, "personal agreements can be superimposed on agreements accepted in society, but cannot cancel them. When naming their children, parents, of course, can take into account the degree of expressiveness of different names, but they cannot change it at will" [Вежбицкая, 2011:568]. We are not always free to choose nominal forms, for example, if someone introduces himself as *Katie, Cindy*, it is incorrect to use the other form, even if it seems that the full name is more appropriate for the relationship that has arisen: *Katharine, Cinthia*.

Anthroponyms in different forms of address

The English language has an expressive way of forming anthroponyms, i.e. suffixes can have their own emotional and/or evaluative meaning, characterizing not only the bearer of the name, but also the name-giver. English has a much smaller set of derivative suffixes. This conclusion is confirmed by the words of M. Epstein: "English, simplifying, reduced the word to a nominative and communicative root, to an informative unit free from expressive layers" [Akinasso, 1981:52-64]. If we consider the basic rules for the use of personal names in the field of interpersonal communication. It is impossible to imagine

communication in English without the use of surnames and personal names. The second and third names are used very rarely in spoken language. The full form of the anthroponomic formula is used only in documents, certificates, official papers, etc.

Formal forms of addressing a person. The official form of addressing a person is the surname combined with the words Mr., Mrs. and Miss in English

- Addressing a man: Mr. + surname, for example: *Mr. Smith, Mr. Jones*;
- Addressing a married woman: Mrs. + husband's surname, e.g. *Mrs. Taylor, Mrs. Collins*.
- Address to an unmarried woman: Miss + maiden name: *Miss Brown, Miss Harvey*.
- Addressing a woman if her position is not known: Ms. + the woman's surname, e.g., *Ms. Davis, Ms. Gilbert*.

More recently, the English language has introduced the form Mx + surname, which is used in parallel with the forms Mr./Ms. + surname. The Mx form is a gender-neutral form and due to the tendency to neutralize gender differences between men and women in society, this form is at this stage becoming very popular in formal communication, for example: *Mx Thomas, Mx Robinson*. In 2015, the Mx form was added to the Oxford English Dictionary, and in 2016 to the Merriam-Webster Unabridged Dictionary [Redmons, 2007:56]. An interesting fact is that, on the one hand, more forms of addressing women have been found in the English language, these forms are more diverse and subtly differentiate the status of women in society, on the other hand, only in English was a gender-neutral form of address that can be used when addressing both women and men, which indicates equal treatment of both sexes in society. Consequently, the English-speaking linguistic community represents a point of intersection of both the centuries-old traditions of the patriarchal community and the advanced trends of the modern world of globalization. In some cases, in English, the official address is made with the words Sir and Madam: *I am sorry, sir!, Will you help me, madam?* Sometimes the address occurs simply by surname (without Mrs, Mr, Miss, Ms). The words Mr, Mrs, Miss are always combined with the surname when addressed politely and in a business situation. But this is the language of official communication. This is how people address each other at work or at school (students to teachers).

Neutral forms of addressing a person.

The form of address Mr, Mrs, Miss + surname is used not only in cases of official address, but also at the level of neutral communication between people of venerable age, even in cases when they have known each other for a very long time. *Mrs. Cook, Mr. White, Miss Clarke*. The surname as an independent form of address functions in a strictly limited number of situations. Simply by surname can contact:

- landlords to doormen, footmen, maids, etc. (official form of address);
- lecturers and teachers to pupils and students (official form of address);
- officers to soldiers (official form of address);
- customers to well-known ordinary employees of the service sector – salespeople, cashiers, tailors, etc. (neutral form of address);
- frequent visitors to bars and restaurants to familiar waiters (neutral form of address).

Familiar forms of addressing a person

A person you know is usually addressed using a simple personal name. Personal names have short forms that are used much more often than full forms in oral communication: *Emily > Em, Gilbert > Gill, Robert > Rob, Bob, Albert > Bert*,
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Christopher > *Chris*, *Elizabeth* > *Liz*, *Beth*, *Alexander* > *Alex*. By using only the first name, parents can address each other, children, friends, young people can refer to each other.

Personal Names in the Aspect of Intercultural Communication

Proper names have always played an exceptional role. They are the cornerstones, the reference points of intercultural communication, acting as an intercultural, interlingual bridge. Proper names successfully help to overcome barriers in communication, but in their native linguistic environment they have a complex semantic structure, which includes etymology, peculiarities of functioning, word formation, and connections with other linguistic units. It should be noted that, unfortunately, when names are used in another language, a huge part of these features is lost. In cases where these features of names are not taken into account, when names are used in another language environment, their association with the native speaker can be significantly difficult. It is only natural that the associations that different people associate with the same referent are different. For example, people who speak English as a native language or a foreign language may associate different ideas with, say, the name Nelson (Nelson Mandela is a famous public figure, Nobel Prize winner, Nelson Demarco is a famous basketball player, *Nelson* Diebel is a famous swimmer). The most important feature of personal names is their ability to be assigned to an individual speaker, so it is logical that they designate this carrier not only in one linguistic communication medium, but also in other cultural and linguistic environments. Therefore, the onym should not be changed or replaced.

The need to transfer a name from one language to another requires the preservation of its uniqueness [Nikonov, 1974:39]. Linguists-translators believe that it is correct to pay special attention to their phonetic sound when transferring names, since oral communication is primary, and written communication is secondary. However, this statement is true only from a historical point of view, because in the modern world of communications, the first acquaintance with onyms occurs in written communication.

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3. TEXT AND DISCOURSE ANALYSIS

Nazarova Maftuna Abduvahob qizi

SEMANTIC FEATURES OF ENGLISH FAIRY TALES

Abstract. This research explores the semantic characteristics of English fairy tales, looking at the underlying symbols and concepts that form these stories. It investigates how, within the framework of these tales, language is employed to communicate psychological insights, cultural values, and moral teachings. The goal of this research is to gain a deeper understanding of the relevance and ongoing appeal of English fairy tales by analysing their semantic richness.

Keywords: fairy tales, folklore, literature, moral significance, symbol, and imagery

The thematic structure of any fairy tale necessarily involves getting over obstacles and provision of benefits in reward for it. A fairy tale is opposed to other genres of folklore and literature; one can find it in particulars too. There are as "unreal" personages as there are "credible" ones in the velayat world. The genre of the fairy tale is "aesthetically sound and unified". It comprises not only stories intended for children and having a happy ending with the moral development of the hero, but also late variations where the wayfarer fails to become happy. The essence of the fairy tale is that from the beginning to the end it renders the hero's spiritually significant actions, trial-and-error experiences, maturation and obtaining of the necessary abilities while overcoming the difficulties. The moral significance of the fairy tale is not a direct instruction of "how to live", but a moral ideal, message of "what it is to be to become happy", "model representation of a harmonious moral condition".

On the one hand, tales reflect the way of living, the outlook, customs, and morals of this or that people. They make it possible to trace the history of certain peoples, a nation at different times. On the other hand, they enriched the treasury of world literature and world culture. Until quite recently, the works of art of peoples were stories, legends, proverbs, sayings, and myths. Only in the 20th century did fairy tales move beyond folklore. In the column of M. B. Akimova "Once in Russia," reminiscences of Werstovsky, the former chapel on a hot oven can be met. Residents of the Russian northern villages used to listen to stories read by children and "there was no such villager who didn't tell fairy tales that set fires burning".

Almost all, if not all, European cultures have a tradition of fairy tales, regardless of whether they were affected by the Western one or not. Fairy tales are stories that have the other world turning to and from the real one. They are usually about man's relationship to supernatural forces and the ways of such forces. Historically, fairy tales as a phenomenon go back to the feasts of the Indo-Europeans. For instance, of the Slavs, the winter, summer, and autumn are described as persons (women). These holidays were full of myths, tales, songs, wicker birch ornamentation, open-air amusements, games, sacrifices, and dances. The increase and waning of days depended on the battles between supernatural forces. By the winter solstice (the beginning of the year), the dark period for days became shorter. Hence, all forces and spirits had to be greeted to increase their activity. God wears horns on his hat - the cheerful warrior overtook the enemies.

In English fairy tales, along with positive characters, we can also find characters that are truly negative. These characters include an antagonist and his aides. Positive

characters hunt down these negative characters. To specify the plot of a story, it is important to answer the following questions: What is the aim of a fairy tale hero? What kind of qualities should he possess to be able to carry out his hard task to the bitter end? In their attempts to reach a high goal, they encounter difficulties and struggle with antagonists or their aides. [Jizzakh2020]

The narrative structure of fairy tales is a simple and clear one. It commonly includes three stages: the beginning, the middle, and the end. This gives us a three-part structure: the establishment of characters and the situation they live in, the development of action, and the closest movement toward new ways of life. The three-stage structure is of primary importance for the configuration of fantasy in fairy tales, and it makes a fairy tale complete by giving the reader a feeling of satisfaction by the time the reading is over. [Darwish and Hassanien, 2022]

According to the symbolism and imagery, a tree is a magic unit. Trees usually symbolize one of the most important characters of the fairy-tale. Also, characters of the trees are being associated with the earth, and it is no wonder that in some mythologies, trees are meant to be the symbols of the earth. Following common sources, the world tree is commonly considered to be the axis of the world, being the strong connection of heavenly and earth physical and spiritual spaces. The image of the tree has not only the form of a tree but also the closed meaning of it within it. It is the image associated with moving from earth to the sky by allusions and connections. However, sometimes, for example, in Shakespeare's plays and English folklore, the oak is meant to be a tree symbolizing an unappeasable strife of tobacco. The oak is called mythical for being one of the most important symbols of the lamb in literature, means to reach God. [Rival, 2021]

Fairy-tale symbols and imagery are powerful artistic means of creating the meaning of the fairy-tale and imparting it to the reader. Every element of the symbol makes you understand and feel the beauty of the fairy-tale. It is extremely important for a reader to understand the significance of each element. The scientifically perceived feeling of a fairy-tale lets you understand, for example, the imagery of flora symbols. They are used in fairy-tales for expressing the secret magic forces creating a certain movement, nourishing and giving life to everything living of flora nature. The magic herbs in the fairy-tales have deep symbolic purpose. [Strickland and Johnson2020]

Almost every fairy story contains a moral, and one can never miss it. It is the main characteristic of a fairy tale to carry an idea, a message, a moral. However, not all the fairy stories carry an instructive meaning. Sometimes tales were narrated for entertaining purposes only.

The English tales were essentially speaking for their national features like those of all the European peoples: "Every nation will have its own distinctive types of fairy-tales, clothed in the dress which, for the most part, has puzzled students of folklore in all ages: the simplicity of its beauty. In the range of English language fairy tales, several researchers have distinguished types of plot and characters recurring in most stories, several typically English folk themes such as: the "magic" device, the ogre "Boogyman", the dragon, the visit to the three marvellous sisters, the "bet" theme, the "impossible tasks" in the contests of the aspirant-king, the transformation theme, the father-promise theme, the overcoming death theme. As a case, many stories start with "I was born and bred in Barnet {London suburb}, my old mother and I". King George VI, Queen Elizabeth's husband, punctuated one of the receptions he was attending, in the 1940 - 1945 war, by such a remark. Since Barnet is close to London and a small address there is considered to enhance social status, it is usually opted for. The member of the Royal couple pointed out how tired he was

hearing the same sentence from the three stages at each reception. Indeed, the taxi-driver is the only class that has the right to use the formal term "bred". Once they earn enough money, only "born and brought up" is accepted. [Brigitta and Brigitta, 2020]

The English fairy tales are famous for their elegant and sophisticated narrative, their moralistic narration, and the epistemic strategies they bear. The multinational culture that England has always been known for plays a role here. Old rural practices, life in the forest, superstitions as old as villages, and the careful observation of the picky Old Wife make the background for any English fairy tale. Important writers, such as W. Shakespeare, J. Swift, C. Dickens, the Bronte sisters, and others, placed their plots in a peculiar context which only England can be the repository of. This way, such particular details are associated with English literature that scholars are able to make a distinction between the English story and the French conte. It is true that there are types of tales (Cinderella, Little Red Riding Hood, or Cinderjack stories) that are found in all the European countries (even if we note appreciable differences). Yet, they only constitute one layer and there are many stories that are genuine only to one country and do not travel beyond its borders. [Reddan, 2020]

The emphasis in English fairy tales is often on acts of courage and bravery, regardless of the gender of the character. English male heroes, while seldom being rewarded with marriage, in contrast to their counterparts from other traditions, are often rewarded with wealth and titles. At the same time, they do not have the highest reward – the pure, kind, and noble wife. Male villains do not win the highest reward from the feminine main heroines – they do not manage to lead a good life. [Zipes, 2021]

In English fairy tales, we often come across courageous and ambitious women. Nevertheless, English women in many fairy tales become heroes because of their main typical features, such as kindness, wit, care, and tender feelings, though they are able to fight with harm and evilness and to make important decisions. [Safarova, 2021]

Following research methods contributed to a more complete description of the singular feature of the verbal genre. The methodology of cognitive and comparative research managed to show the most essential features of verbal texts and the most important and interesting objects of verbal thinking, even superficially considering the available folklore texts. Methods of text analysis made it possible to present holistic observations and define the functions of individual stories where one context can overlap the other. The typological folkloristic method lets us see the structure relationships of the works, single out and group the works in accordance with the titles, typical themes, and plots. Each of these methods makes its own contribution to the understanding of folklore; comparative study has outlined the era and cultural context to which folklore and religious texts belong. The actual texts allow us to consider the basic properties and structure of verbal texts. The typological method of V. Propp, reduced to essentials, uncovers the folklore semantics, uncovering a row of plots within which the constant drift of the needs of their characters motivated the effect of the magic on the liberty of the subjects of the most beautiful decorations.

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Nuriddinova Maftuna Faxritdinovna.

THE PECULIARITY OF THE FICTIONAL TEXT

Abstract. This article examines various approaches to defining and analyzing the fictional text within the context of contemporary textual linguistics. The authors analyze different scientific approaches to understanding the fictional text, focusing on aspects such as the author's intent, functional integrity, and verbal communication. Special attention is given to the aesthetic function of the fictional text, which is manifested through imagery, expressiveness, and the emotional richness of language. The article also touches on the anthropocentric aspect of the fictional text, highlighting its ability to reflect and shape the human inner world.

Keywords: fictional text, textual linguistics, aesthetic function, anthropocentrism, imagery, expressiveness, implicitness, linguistic personality, stylistic categories

While numerous linguistic disciplines have a long history, textual linguistics has formed relatively recently and continues to develop before our eyes. This field has become the subject of discussions regarding its necessity and thematic orientation; however, text research in various contexts now occupies a significant role in linguistic studies and language education. Surprisingly, there is still no unified definition of text, the main object of this discipline, and most studies begin with attempts to define what it is and which criteria describe it.

In their analysis of the fictional text, L.G. Babenko and colleagues (2000) emphasize the lack of a universal definition of text. They note that different researchers approach this issue from various angles: D.N. Likhachev focuses on the author and their intentions in the

text; O.L. Kamenskaya highlights its central value in verbal communication; A.A. Leontiev points out its functional integrity. Ultimately, they present the definition by I.R. Galperin from 1981, often cited in literature as well describing the essence of the term: "A text is a product of the speech creation process, possessing completeness, objectified in the form of a written document, consisting of a title (heading) and a series of special units (supraphrasal units), combined by various types of lexical, grammatical, logical, and stylistic connections, having a specific purpose and pragmatic setting" [Galperin, 1981, 18].

The fictional text represents an individual piece of fictional speech. Like other types of texts, it performs functions such as transmission, storage, and also the generation of new information. K.F. Sedov, defining the concept of "fictional text," wrote: "A fictional text is a perception program formatted according to aesthetic canons, in which a humanized, animated model of reality is presented to the viewer through the prism of the author's axiological vision" [Sedov, 1993, 13].

Discussing the specific features of the fictional text, it is worth starting with the aesthetic function of the fictional text. According to G.V. Kolshansky, the peculiarity of this type of text concerned only its speech form, in its conciseness, clarity, and elegance. Later, the idea was advanced that "on one hand, it is an aesthetic, ideal category, on the other—a linguistic, material one" [Kolshansky, 1980, 3]. Later, the aesthetic function of the text was seen in the imagery of the fictional text, where language from this perspective was merely material for creating a fictional image. The aesthetic function of the fictional text is closely related to all the stylistic categories of the fictional text, such as imagery, emotiveness, expressiveness, evaluative nature, associativity, and implicitness. Imagery is "the ability to evoke a system of representations" [Sorokin, 1982, 62] and associative forms of cohesion [Galperin, 1981, 80]. Many scholars have put this feature forward as the main one, for example, in "The Stylistics of the Russian Language," P.M. Shansky describes this feature as follows: "The aesthetic function of the word, language in fictional literature <...> is primarily an imagistic-artistic function." [Bolotnova; Philological analysis of text] The considerations mentioned above are correct in their own way, but they should not be separated. For achieving high aesthetic quality of the fictional, the harmony of content and form of presentation, as well as its imagery, are very important. Thus, the aesthetic function of the fictional text not only impacts the reader with the beauty and appropriateness of the fictional form but also with conceptual content, which "forces" the reader to empathize with the characters and feel empathy towards them, to immerse in the author's imagistic world and become part of it.

The main characteristic of the fictional text lies in having an aesthetic and educational function, which allows establishing analogies with reality. Words and phrases in such a text are multifunctional, allowing the reader to supplement and interpret the behavior of literary characters based on their life experience. Moreover, in the fictional text, characters, episodes, details acquire symbolic, ideological, psychological, or other significance.

The aesthetic nature of the fictional text is closely linked with expressiveness, which allows the author of the fictional work to express their feelings and emotions and convey them to the reader using various language means. Expressiveness aesthetically conditions the fictional text, allowing the author to more clearly place emphases where necessary. Using such expressive means as metaphor, comparison, homonymy, periphrasis, personification, allegory, irony, and epithet expresses the worldview of the author of the fictional work [Y.N. Karaulov, Russian Language and Linguistic Personality, Seventh Edition, 28].

Another crucial property of the fictional text is anthropocentrism, and its manifestation in the fictional text, which has been termed "the linguistic personality of the author." The theory of the author's personality belongs to the anthropocentric trinity, which also includes the reader and the character. Under the anthropocentrism of the fictional text, it is understood that any fictional work is created by a person for a person. Reflection, interpretation, and the concept of reality in the fictional work are directed primarily at the person himself, his inner world [Goncharova; Shishkina, 2005, 57].

The fictional text is anthropocentric not only in its content but also in its form of expression, as behind any fictional work stands a person, and by depicting a certain point of reality, a period, characters, or circumstance, the author primarily expresses themselves or their attitude towards a particular problem. The words of M.M. Bakhtin can serve as an example of this: "A person, in his human specificity, always expresses themselves, i.e., creates a text (even if only potential)" [Bakhtin, 1986, 36].

As mentioned above, the anthropocentrism of the fictional work is expressed in the anthropocentric triangle, which consists of three participants: the author (the sender of fictional information, the main subject of fictional cognition, initiating the act of fictional communication with the help of the real text) - the reader (the recipient of fictional information, the second subject of fictional cognition, processes which are based on the text offered to him by the author) - the character (a personified medium in the real fictional communication between the author and the reader, who is both an object of knowledge for the author and the reader, but at the same time possesses the relative independence of a subject acting in the system of events of the literary work) [Vinogradov, 1927, 17]. Any information carried by the fictional text is assessed in its interconnection with the person, the person, as a measure for everything: it is either a creation of a person or something that surrounds a person and brings him benefit or harm.

The reader of the fictional text understands and interprets the text through the prism of themselves, "trying on" the text for themselves, the reader compares the characters with themselves, their fates with their own, finds answers to their questions, reflecting on the experiences of the characters, turns to themselves, thereby better understanding their essence and their attitude to one or another problem, flipping through foreign fictional literature, the reader engages in intercultural communication, which allows the reader to identify and realize intercultural differences between people. As mentioned above, the fictional text, like its other types, is created by a person for a person, the subject of depiction in the fictional text is most often also a person, which explains its absolute anthropocentrism.

Under the term "linguistic personality," a personal attitude to the subject of depiction embodied in the structure of the text is understood. This term arises at the intersection of several humanitarian sciences, such as philosophy, psychology, psycho- and sociolinguistics. The multivalence of this term is conditioned by the diversity of manifestations of the personality itself, as well as its formation and self-expression. Nevertheless, a more concrete interpretation of this term is given by Y.N. Karaulov in his book "Russian Language and Linguistic Personality," the author writes: "Linguistic personality is a personality expressed in language (texts) and through language, it is a personality reconstructed in its main traits based on linguistic means. <...> It is a deepening, development, enrichment with additional content of the concept of personality in general." [Karaulov, 1988, 57].

In researching the peculiarities of the fictional text, we have delved into the analysis of various definitions and functions that the text performs in fictional literature. The

fictional text conveys information and plays a key role in forming aesthetic perception and cultural development. It impacts through its stylistic features and emotional richness, making it a unique means of human expression and communication.

The anthropocentrism of the fictional text highlights its ability to reflect and shape the human inner world, making each work not just a story, but a tool for understanding and self-discovery. The linguistic personality of the author is manifested through the text, providing readers with a unique worldview and stimulating intercultural dialogue.

Thus, the fictional text carries a deep functional load, serving as a means of entertainment and an important tool for education and cultural exchange. Studying its structure and functions opens new opportunities for understanding the mechanisms of human psychology and cultural interaction.

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Muhammadjonova Mohlaroy Dilmurod qizi

THE MULTIFACETED CONCEPTUAL STRUCTURE OF ENGLISH TOPONYMS: LINGUISTIC, HISTORICAL, AND CULTURAL DIMENSIONS

Abstract. This abstract explores the multifaceted conceptual structure of English toponyms, analyzing their linguistic, historical, and cultural dimensions. Through etymological origins, geographical features, and the impact of colonization, English place names encapsulate diverse narratives, reflecting the interplay between language, culture, and geography across various periods and regions.

Keywords: toponymy, etymology, linguistic adaptation, historical geography, colonization impact, cultural significance

Introduction

Toponyms, or place names, are more than mere labels on a map; they are rich narratives that capture the essence of the lands and peoples they denote. The study of English toponyms unfolds a complex tapestry of linguistic transformations, cultural exchanges, and historical events that have shaped the geographical landscape. This article explores these dimensions by examining the etymology, geographical descriptors, and the influences of historical migrations and colonization [Morris, 2015:78].

Etymological Origins

The etymology of English place names provides insight into the myriad of influences over the centuries. These names reflect waves of migration and conquest, with each layer adding its linguistic footprint. For instance, names ending in "-chester" or "-caster" are derived from the Latin "castra," indicating Roman military camps [English Heritage, n.d.]. Additionally, the Anglo-Saxon influence is evident in names like "Reading," which comes from "Readingas," denoting the people of Reada [Canterburytales.de, n.d.]. This section explores the Celtic, Roman, Anglo-Saxon, Viking, and Norman contributions to English toponyms, illustrating the linguistic layering that characterizes many English place names Hawkins, 2020:34].

Geographical Features

English toponyms frequently describe the physical characteristics of the landscape. This method of naming is practical, as it provided an immediate and relevant way to identify places. For instance, "Windermere" combines "mere," Old English for lake, with a personal name or a descriptive element [Thompson, 2020]. This section discusses how terms like "-hill," "-river," and "-wood" serve not only as descriptors but also as a means of connecting people to their environment and its history.

Impact of Colonization

The spread of the English language through colonization has had a profound impact on place-naming worldwide. English toponyms in former colonies often replicate names from Britain or commemorate colonial figures and events, such as "New York" or "Victoria" [Greenwood, 2010:45]. This section explores how colonization has not only exported English place names but has also integrated local and indigenous names, creating a complex global tapestry of geographical nomenclature.

Cultural Significance

Place names are a key component of cultural heritage, encapsulating folklore, religious references, and historical events. For example, "Plymouth" refers to the landing site of the Pilgrims, marking a significant historical event in American history [Foster, 2009:23]. This section examines how toponyms preserve cultural memory and reflect the social and historical landscapes of their regions, contributing to a sense of identity and continuity.

Conclusion

The study of English toponyms reveals a fascinating intersection of language, culture, and history. Each place name carries with it stories of migration, settlement, and transformation, offering insights into the social fabric and historical dynamics of the regions they describe. By examining the linguistic roots, geographical features, and cultural significances, we gain a deeper understanding of how English toponyms serve as a living lexicon of human experience.

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Nurmukhamedova M.

METAPHOR IN THE JOURNALISTIC TEXT OF ECONOMIC TOPICS

Abstract. This article examines the use of metaphor in text in modern economic journalism. Also, in the article, the author distinguishes two types of metaphors by the way they influence the reader: epiphora and diaphora.

Keywords: metaphors, epiphora, diaphora, abstract metaphor, direct metaphor, economic journalism.

Metaphor in economic journalism has a great expressive potential and can be constructed using various models. The publications in these print media from the point of view of from the point of view of the use of linguistic means are typical for economic journalism.

According to the method of impact on the reader, two types of metaphors are distinguished two types of metaphors: epiphors and diaphors. According to F. Wheelwright, epiphora is very close to comparison, but it is not solely a statement of a certain similarity, it expresses the relationship between the well known and directly known [6, pp. 82-84]. Diaphora is a combination of linguistic means, which form a specific perception of what is described [6, p. 89]. Epiphora and diaphora are interrelated phenomena that are rarely distinguished independently of each other. This is due to the fact that metaphor is important as a means of expressiveness, endowed with expression.

Economic journalism is an example of a special use of metaphorical construction, in which epiphora and epiphora are used in the same way, construction, in which epiphora and diaphora are often deprived of expression. Erased epiphors are common in newspaper texts with economic themes: *squares (real estate)*, *wooden (ruble)*, *American (dollar)* [2, p. 5-10] and others. These kinds of metaphors are often used as synonyms to commonly used words.

They can be considered professional words-lexemes, which are widely used in economic discourse and are not accompanied by explanations either in the materials of a business newspaper or in the texts of a mass publication. Among the metaphors deprived of the expressive component, we can also name terminological expressions proper. The emergence of scientific metaphor is objective – it performs a purely nominative function, as a result of which its expressive qualities are leveled. Applied to the economic sphere we can cite the following terminological examples: *asset freezing (blocking of accounts)*, *chord taxes (taxes imposed by the state)*. *Taxes (taxes set by the state at taxes (taxes imposed by the state at a level independent of the amount of income)*, *bulls and bears (stock market players who play up and down, respectively, on stocks, currencies, etc.)*, *bulls and bears, currencies, etc.)*, *double bottoms (a situation in which the price has fallen to a low level twice in a short period of time and then rose and then rises)*, etc. They have become into a conventional means of communication of a particular professional community, are devoid of expression, and the original meaning is not relevant to the special word usage. Today, these expressions are referred to terms. The use of various means of expression,

including diaphoras, is determined by the professional or non-professional discourse. E.Y. Makhnitskaya points out that in non-professional economic discourse there is a "professional metaphor", which by its nature is close to the terms: *demographic explosion, business game, money famine (lack of cash from the state)* [4, p. 5-6]. Professional metaphor can have a more complex semantic nature and reduce more distant concepts: *baby bond – a bond issued with a face value less than the standard, generally accepted \$1000; patrimony of the father of the family – a type of shares issued by large enterprises with a well-established positive reputation* [1].

Along with the above-mentioned linguistic means In addition to the above-mentioned linguistic means, original expressive author's epiphors are also distinguished: silent man (non-payer), sturdy man (strong alcohol). Usually expressive metaphor is used in analytical texts, which is due to their specificity. The choice of this or that this or that way of constructing a metaphor is determined by the author's intention. Direct metaphor is used where there is an implicit comparison of the described economic realities with subject nouns or with specific adjectives, nouns or with specific adjectives, for example: the collapse of the exchange rate, oil found a bottom, currency storms, etc.

Traditional for economic journalism can be considered epiphors built on the basis of verbs, which in the metaphor are used to describe economic realities. epiphors based on verbs, which in metaphorical meaning are used to reflect the evaluation of actions. Most often it is a negative assessment: inflation will break through the upper point, the "wooden" has hit rock bottom, the Central Bank has closed another laundromat" (about money laundering). The verb "to hit" in newspaper articles on economic topics is important both semantically and expressively both semantically and expressively, for example: *oil prices hit five-star hotels, hit the pocketbook, spending cuts hits the economy, whether the ruble will be hit. In the concept "to hit" there is the meaning of unexpectedness, rapid, sharp movement.*

Metaphors built on the basis of the concept of "movement" are very important for economic journalism, as economics is a dynamic sphere of human activity. The main "directions of movement" are: vertical – horizontal, top – bottom. Among the most widespread lexemes, that form metaphors of vertical movement, are the following: growth, fall, decline, rise, rise, fluctuation and some others. In economic publications these linguistic means can have different meanings:

1. The meaning of increase or decrease of something (value, liquidity, quantity, solvency) against the background of gradual development of events. One of the most widespread lexical oppositions is growth and decrease (fall), e.g. fall in oil prices, decrease in inflation, etc. Metaphors of this category are quite numerous: inflation has broken through the upper point, where the ruble will go, a rebound into the plus.

2. Meaning a sudden or very sharp increase or decrease. For this category the opposition of take off – collapse (collapse) is relevant for this category, for example: *prices soared, the dollar collapsed, the ruble exchange rate collapsed.* This category of metaphors is more expressive, there are fewer terms in it.

3. Meaning of intermittent or unstable movement, which is most often expressed by the word fluctuation or a variety of its synonyms economic turbulence, exchange rate fever, etc.

4. The meaning of orderly progressive movement is most often expressed in concepts, related to the notion of "mechanism": mechanism of crisis resolution, mechanism of economic stabilization. Such metaphors are neutral and are more frequent in business

publications occur in business publications. The discourse of the contexts that include metaphors-mechanisms implies stability, validity of the processes described, correctness, sometimes and inevitability.

5. The meaning of rest, which implies the absence of movement, and above all of growth or decline. Such metaphors are often built on the basis of the lexeme "lull" – lull in the banking sector. This expression is close to neutral, but still has a positive connotation; its antonym can be considered the lexeme "stagnation".

The abstract metaphor combines the concepts of the economic sphere and various abstract concepts. One of the ways to build an abstract expressive metaphor is to relate economic concepts to historical events and facts. The use of such constructions allows not only to convey an assessment, but also to draw a historical parallel. Abstract metaphors also include expressions containing comparisons with climatic and weather phenomena: non-flying market conditions (i.e. the impossibility of movement in the market). According to T.F.Efremova's explanatory dictionary, "thaw" means to come out of frozen under the influence of heat to come out of the frozen state, in a figurative sense – to lose sullenness, coldness, restraint, soften [3]. Thus, the word "thawing" in the presented context has acquired the metaphorical meaning of "resumption of movement".

Metaphorical expressions are peculiar with the lexemes "cooling" and "freezing": cooling of the market, interest, relations; freezing of assets, supplies, payments, prices. The traditional meaning of such contexts is "stopping", "cessation", as well as "preservation" or "deterioration of relations". Note that their antonymous expressions are usually "revitalization" (of the market, interest), "increase" (of interest), "improvement" (of interest), "improvement" (of relations), "renewal" (of supplies, payments), etc. [1], but the presented antonymous combinations are not metaphors. The role of abstract metaphor in publications on economic topics is significant. Sometimes their expression is "erased". For example, psychological mark (psychologically significant mark) is an expression that has not passed into the category of terms, but has lost its expression.

Abstract metaphor is used by journalists of economic texts to assess the situation, and the assessment can be both objective (*December panic*) and subjective (*social insensitivity*). A wide "assortment" of metaphors in economic journalism performs various functions, the main of which are illustrative and evaluative.

In conclusion, metaphor is a complex cognitive phenomenon that contains the possibilities of text deployment. This is primarily due to the communicative and cognitive specificity of metaphorical constructions. By rematizing individual sentences of the text, metaphors at the same time set a communicative perspective for the entire text, acting as a means of creating its local and global coherence.

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Saidova Ruxshona Nishon qizi

TYPOLOGICAL CLASSIFICATION OF STYLISTIC DEVICES IN LITERARY TEXTS

Abstract. This article focuses on grammatical and lexical classification of stylistic devices in literary texts. It is highly deals with their usage in different languages in terms of concepts. Moreover, it also provides with examples of stylistic devices in literary texts.

Keywords: stylistic devices, typological feature, comparison, relationship, germenetvics, universals.

The notion of “text” refers to one of the most complicated, ambiguous and polysemantic notions, and it is the object of study not only in text linguistics, but also in many other humanitarian sciences – theory of literature, textology, history, germenetvics, aesthetics, culturology and others. [Ashurova D.U; Galiyeva M.R, 2016]. Besides these factors in any given literary text includes some stylistic devices. Although they reflects humanitarian sciences, according to cultural and lexical diversity there are similar and distinctive features. Moreover, many stylistic devices can serve as imagery, implicitness, emotiveness, and evaluation.

For example, the ocean was a vast, endless expanse of blue.

There are, many oceans and rivers in the west. And in this sample refers to metaphor and its usage in one culture.

Qoshlari kamon, kipriklari o’q, lablari g’uncha, tishlari inju, oy yuzli, gulyuz. In these metaphorical combinations represent uzbek culture mainly focuses on relationship and uses unique words for describing people. However, in both examples evaluate these both samples from the positive and negative aspects.

In English, raining cats and dogs. It refers to very heavily raining.

Bo’kkuncha ichmoq – it refers that there are exact words cover cultural identity.

According to language hierarchy, stylistic devices also are divided into groups which reflect phonetic feature and lexical feature in literary texts. For instance, alliteration, assonance, allusion mostly used in poetry or prose also. William Shakespeare used alliteration in several masterpieces besides Hamlet.

“And we beseech you, bend you to remain. Here, in the cheer and comfort of our eye, Our chiefest courtier, cousin, and our son.

But in Uzbek poetry is used alliteration mostly.

“ Chayirsan, chechansan, chuchuksan, so’zsiz”. In terms of usage stylistic devices also can differ from each other.

Apart from this, most stylistic devices: metonymy, metaphor, simile, hyperbole are used both poetry and prose. William Shakespeare’s Sonnet 18, was used metaphor:

Shall I compare thee to a summer’s day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

From these examples it can be concluded that alliteration, assonance, allusion are phonetic group of stylistic devices; metaphor, metonymy, simile, hyperbole and irony are lexical group of stylistic devices.

Another classification by Galperin, his manual "Stylistics" published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. **Phonetic expressive means and stylistic devices.**
2. **Lexical expressive means and stylistic devices.**
3. **Syntactical expressive means and stylistic devices.**

According to phonetic expressive means and stylistic devices, Galperin refers such means as:

Onomatopoeia. Onomatopoeic words can be defined as the formation of words whose sound is imitative of the sound action designated such as hiss, buzz, and bang in English and bizillamoq, bang'illamoq, fishillamoq in Uzbek. Apparently, the phonetic image consisted of a narrow vowel and a strong consonant while the level of character in the imitation represented an imitation. This consists of a wide vowel and a strong consonant below the mark. This shows the natural connection between the form and the content of the imitation. Imitation is morphologically variable, which means it is completely independent and superior to the word. Imitation words are divided into two groups like in English:

1. Sound imitation words.
2. Words that mimic the action.

For example: Turg'unoy oxiri bosgan oyog'ini ko'tarolmay, to'xtab, Mastonning yelkasiga boshini qo'ydi va "piq-piq" yig'ladi. [A.Qahhor]

A great example of onomatopoeia in literature is this poem by Australian poet Lee Emmett:

water plops into pond
splish-splash downhill
warbling magpies in tree
trilling, melodic thrill
whoosh, passing breeze
flags flutter and flap
frog croaks, bird whistles
babbling bubbles from tap

Alliteration (initial rhyme): to rob Peter to pay Paul;

Qo'llarim qaqshaydi soching sog'inib, sochlarim sog'indi barmoqlaringni [I. Mirzo]

Rhyme. It is the use of corresponding sounds in lines of writing. This can occur at the end of lines or in the middle. To create rhyme, a piece of writing has to have two or more similar-sounding words. It can be used to help unify a piece of poetry or create a specific effect. For example:

Whose woods these are I think I know.
His house is in the though;
He will not see me stopping here
To watch his woods fill up with snow.

Lexical expressive means and stylistic devices.

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However, the criteria of selection of means for each subdivision are different and manifest different semantic processes.

In the first subdivision the principle of classification is the interaction of different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

The first group includes means based on the interplay of dictionary and contextual meanings.

Metaphor: Dear Nature is the kindest Mother still. [Byron]

Metonymy: The camp, the pulpit and the law For rich man's sons are free. [Shelly]

The second unites means based on the interaction of primary and derivative meanings:

Zeugma and pun: May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet. [Dickens]

The third group comprises means based on the opposition of logical and emotive meanings:

Interjections and exclamatory words:

All present life is but an interjection

An 'Oh' or 'Ah' of joy or misery,

Or a 'Ha! ha!' or 'Bah!-a yawn or 'Pooh!'

Of which perhaps the latter is most true [Byron]

Epithet: a well-matched, fairly-balanced give-and-take couple. [Dicken])

Oxymoron: people desert, populous solitude, proud humility.[Byron]

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Galperin proceeds from the following thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units. The principle criteria for classifying syntactical stylistic devices are:

- the juxtaposition of the parts of an utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of the structural meaning.

Stylistic devices built on the principle of juxtaposition

Inversion: A tone of most extravagant comparison Miss Tox said it in. ([Dickens]

Down dropped the breeze. [Coleridge]

Detached constructions: She was lovely: all of her – delightful. [Dreiser]

Chiasmus: In the days of old men made manners Manners now make men. [Byron]

Enumeration: The principle production of these towns.....appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men. [Dickens]

Antithesis: Youth is lovely, age is lonely; Youth is fiery, age is frost. [Longfellow])

Devices based on the type of connection include:

polysyndeton: the heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. [Dickens]

Gap-sentence link: It was an afternoon to dream, And she took out Jon's letters. [Galsworthy]

Figures united by the peculiar use of colloquial constructions.

Ellipsis: Nothing so difficult as a beginning, how soft the chin which bears his touch. [Byron])

Aposiopesis (break-in-the-narrative): Good intentions but You just come home or I'll

Questions in the narrative: Scrooge knew he was dead? Of course he did. How could it be otherwise? [Dickens]

According to Galperin there are structural and compositional syntactical devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group 'peculiar use of colloquial constructions' among the syntactical means and the group called 'peculiar use of set expressions' among the lexical devices. Another criterion used for classifying lexical expressive means namely, 'intensification of a certain feature of a thing or phenomenon' also seems rather dubious.

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Vaisova Zevarposhsha Ozodovna

VERBALIZATION OF BINARY CONCEPTS "WEALTH –POVERTY" IN THE STORY "THE GARDEN PARTY" BY KATHERINE MANSFIELD

Abstract. This article is devoted to the binary oppositions of concepts "wealth – poverty" in the story of Katherine Mansfield "The Garden Party". This article displays what are binary oppositions and types, concept and which stylistic devices can be utilized in verbalizing them in the fictional text. Binary oppositions "wealth –poverty" were analyzed in the descriptions of the environment, plot and characters. Moreover, definitional, comparative and contextual analyzes are used in the research. Having conducted the research, the following findings were revealed: (1) binary oppositions can be in the form of lexical unit, (2) stylistic units decode the hidden meanings of the given concepts. This work can be applied in further investigations of binary concepts "wealth-poverty" in other fictional texts relying on this research.

Keywords: concept, binary oppositions, stylistic devices, wealth, poverty, text, verbalization.

Introduction

Katherine Mansfield's short story "The Garden Party" makes extensive use of the verbalization of binary concepts to explore themes of social division, class inequality, and the contrasts between appearances and reality. This literary device, which involves opposing ideas through words or phrases, allows Mansfield to emphasize these themes and create tension, irony, and social critique. In this essay, we will analyze the verbalization of binary concepts in "The Garden Party," examining how Mansfield employs contrasts to create narrative effect. We will explore such oppositions as wealth and poverty, appearance and reality, and social status and humanness, to understand how these binary concepts shape the narrative and deepen its themes.

Literature Review

The term "opposition" is found in the works of F. de Saussure: "The entire mechanism of the language rests on... oppositions" [Saussure, 1998]. First of all, the category of the opposite was studied in classical philosophy. So, in the work "Metaphysics" Aristotle writes that "all opposites are reduced to essence and non-essence, to one and set, for example: peace - to one, movement - to set; on the other hand, everyone, perhaps, recognizes that existing things and essence are composed of opposites; at least everyone recognizes the principles of the opposite" [Aristotle, 1975]. To analyze the values of opposite words, C. Ogden suggests using the concepts of "scale" (scale) and "cut" (cut). Opposite words can be either two ends of the scale (white and black), or two halves obtained from the cut (inside – outside) [Ogden, 1967]. J. Lyons conducts an analysis of "opposing" words and distinguishes between three opposites. The first relation that the author considers, he calls the relationship of complementarity. Moreover, complementarity is considered by J. Lyons as a special case of incompatibility, which includes two-element sets. The following semantic relation, into which opposite words enter, J. Lyons calls antonymy. The relation is characterized by the fact that words of this class are characterized by the fact that they are graded. An example is the adjectives big and small. The third relation that opposing words enter into is the relation of conversivity. Examples are the verbs sell - buy, nouns husband — wife [Lyons, 1978]. Taking the terminology of V. G. Gak, we refer to the ontological binary oppositions as oppositions fixed in the language system and fixed in the dictionary fund. Pragmatic oppositions include oppositions created by speakers or writers at a particular moment and serving its pragmatic purpose. At the same time, these oppositions may consist of elements that are not connected by opposites in the language system [Gak, 1998]. Elements of binary oppositions enter into certain semantic relationships. On the material of the Russian language, L. A. Novikov shows that religious and philosophical views were reflected in the language in the form of a stable opposition of the corresponding words: not to life, but to death [Novikov, 1973].

The term "concept" is included in several humanitarian disciplines - cognitive psychology, linguistics, cultural studies and philosophy. The famous linguist S.A. Askoldov defines it as a mental formation that substitutes for us in the process of thinking an indeterminate set of objects of the same kind (Askoldov, 1997). Z. D. Popova and I. A. Sternin define a concept as "a discrete mental formation, which is a basic unit of the human thought code, possessing a relatively ordered internal structure, representing the result of cognitive activity of an individual and society and carrying complex, encyclopaedic information about the reflected subject or phenomenon, about the interpretation of this information by public consciousness and the attitude of public consciousness to this phenomenon or subject" (Popova and Sternin, 2006). P. M. Frumkina notes that the concept is an object of conceptual analysis, the meaning of which is "to trace the path of cognition of the concept's meaning and record the result in a formal semantic language"

(Frumkina,1992). Y. S. Stepanov characterizes a concept as a cultural-mental-linguistic formation, a cell of culture in human consciousness [Stepanov,2001].

A binary concept is a concept that has two opposite or contrasting states or values. Binary concepts are often used to describe or categorize things in a simple and clear way. Binary concepts are often used in logic to represent true and false statements. For example, the statement 'The sky is blue' is either true or false, there is no in-between (Smith, 2023). A binary concept is a system of classification that divides a set of objects into two distinct groups, often referred to as "0" and "1" (Tversky, 1977).

In analyzing the short story of Katherine Mansfield “The Garden Party”, these studies of the notion of concept, oppositions and the theory of binary concept help to reveal two opposite concepts “wealth-poverty”.

Research Method and Process

More than one method was applied in this research like, definitional, comparative and contextual. Definitional method helped to understand dual nature and relationship of binary oppositions in the text. The second one was approachable in analyzing and making contrasts, highlighting similarities and differences. The last one involved examining and interpreting two different elements within the context. This method focused on deriving hidden meanings. The data was gathered from the story “The Garden Party” of Katherine Mansfield. The concepts “wealth –poverty” were analyzed by several steps which implied all methods that were mentioned above:

1. The context was identified by establishing the setting, narrative and situation of binary concepts in both stories.
2. The concepts "wealth - poverty" were examined in contexts, paying more attention how the context shaped pointing out these opposites.
3. Metaphors and symbols were studied in detail to find out correlations.
4. Cultural values, beliefs and norms were evaluated because cultural aspects will impact to binary oppositions.
5. The binary concepts were observed in the characters of main heroes, taking into account their actions and decisions.
6. Lastly, interpretations were drawn based on contextual analysis to find deeper meaning and messages through the binary concepts.

With the help of these strategies, I was able to pick up nuanced understanding of how dual concepts worked inside a particular context, how they were verbalized providing valuable insights.

Data Analysis and Discussion

Katherine Mansfield's short story "Garden Party", written in 1923, is about an upper class teenage girl who is confronted with the issue of class differences when she is unexpectedly informed of the death of a poor neighbor who died while she was busy preparing for a large party. The work is full of binary oppositions and the most common one is "wealth - poverty". These oppositions are expressed in the characters themselves, appearance, manner, environment and society. In this paper, we will focus on different groups of binary and discuss the details to make the short story more in-depth and comprehensive.

The appearance of characters

The author used the following binary oppositions when describing what they were wearing to emphasize the gap between characters for a deeper understanding.

1) “Jose, the butterfly, always came down in a silk petticoat and a kimono jacket”
(**Richness**)

Jose was wearing a silk petticoat and a kimono jacket, it means that she could afford them and she was rich enough. Author gave the concept “wealth” with the words “silk”, “petticoat”, and “kimono jacket” and this verbalization of concept is understandable from first reading.

2) *“He shifted his tool-bag, knocked back his straw hat and smiled down at her”*
(Poorness)

Here author used words like “tool-bag” and “straw hat” to define the concept “poverty”. It is well-known for everyone that piece of clothes mentioned above were worn by lower class, the first one to keep working instruments, the latter one to protect from the sun while working during the day time.

Environment

The wealth of the Sheridan family is vividly expressed in the description of the garden, the house, and they can afford to hire workers to organize the whole party:

1) *“The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been seemed to shine. As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden-parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out in a single night; the green bushes bowed down as though they had been visited by archangels.”*

Here the word “hundred roses” is the verbalization of the concept “wealth”, because working class cannot have such amount of roses in their gardens. Stylistic device as hyperbole helps the author to exaggerate the number of flowers. Furthermore the word “garden” itself shows that they are from rich family and only upper class could own big gardens in the past.

Hyperbole: The hyperbole “literally hundreds had come out in a single night” exaggerates the number of roses that bloomed in a short time, emphasizing the abundance and beauty of the garden.

2) *“There, just inside the door, stood a wide, shallow tray full of pots of pink lilies. No other kind. Nothing but lilies—canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems.”* **(Richness)**

“Lilies” is another form of verbalization of the concept “wealth” and epithets are used to describe their beauty in this abstract.

Epithet: “canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems”.

The alleyway where the Scott family live is depicted with details that suggest working class poverty:

1) *“They were little mean dwellings painted a chocolate brown. In the garden patches there was nothing but cabbage stalks, sick hens and tomato cans. The very smoke coming out of their chimneys was poverty-stricken.”*

The author used words “little dwellings”, “cabbage stalks” and “smoke” in verbalizing the concept “poverty”. The color of the dwellings give negative meaning, emphasizing how they poor are.

2) *“She found herself in a wretched little low kitchen, lighted by a smoky lamp”*
(Poorness)

The concept “poverty” is given with the help of words like “a wretched little low kitchen”, from the description of the kitchen we can realize that they are poor and live in bad conditions.

Binary opposition of colors

Various colors are used to show the wealth of Sheridan's family and the poverty of worker class. Mostly bright colors described wealth and dark ones the poorness through the story. All these binary oppositions are given in the form of lexical unit.

Wealth	Poverty
Bright garden	Dull cottages
Vibrant flowers	Dark alleys
Pastel shades	Earth tones
Green garden	Gray clouds

Conclusion

Having conducted the research, it is possible to draw a conclusion. It becomes obvious that binary concepts verbalized with the help of lexical units, stylistic devices to show the oppositions "wealth-poverty" in the story "The Garden Party". Analyzing the text, I have found out that different colors are described to show the contrast between upper and lower class. We can observe oppositions in the description of the environment as well as in the appearance of characters. Even the words that two classes produce distinguish from the point of binary concept. These types of verbalizations deepen the reader's understanding about the text and can generate interest by keeping them engaged.

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ЭСТЕТИЧЕСКАЯ ФУНКЦИЯ ХУДОЖЕСТВЕННОГО ТЕКСТА КАК РАЗНОВИДНОСТЬ ЯЗЫКОРЕЧЕВОГО ВОЗДЕЙСТВИЯ

Аннотация. В данной работе подробно исследуется эстетическая функция художественного текста как один из важных аспектов литературного искусства. Основное внимание уделяется способности художественного текста вызывать глубокое эмоциональное вовлечение читателя. Рассматриваются разнообразные литературные приемы, такие как образы, метафоры, ритм и звук, и их роль в создании эмоциональной атмосферы произведения. Особое внимание уделяется влиянию этих приемов на восприятие читателем текста и формирование его эстетического опыта.

Ключевые слова: эстетическая функция, художественный текст, литературные приемы, образы, метафоры, ритм, звук, эмоциональное вовлечение.

Художественные тексты играют ключевую роль в мире литературы и искусства, не только передавая информацию, но и оказывая глубокое эстетическое воздействие на своих читателей [Джусупов М., 2009:36-42]. Эстетическая функция художественного текста представляет собой одну из разновидностей языкоречевого воздействия, которая направлена на вызов эмоционального, интеллектуального и духовного отклика у аудитории [Лотман Ю.М., 1970:96].

Эстетическая функция художественного текста обладает уникальной способностью вызывать глубокое эмоциональное вовлечение у читателя, что делает ее одним из ключевых аспектов литературного искусства [Кожина М. Н., Дускаева Л. Р., Салимовский В. А., 2010:289]. Под этой функцией подразумевается не только создание красивых образов и языковой гармонии, но и способность передать чувства и эмоции через слова.

Литературные приемы, такие как образы и метафоры, играют важную роль в этом процессе. Авторы используют образы, чтобы оживить свои произведения, создавая наглядные и эмоционально насыщенные сцены [Степанов Г.В., 2000:492-493]. Например, описание яркой и красочной природы может вызвать у читателя чувство красоты, гармонии и восхищения перед природой. Такие образы могут быть символическими, нести глубокий смысл и вызывать размышления у читателя.

Метафоры также играют важную роль в эстетическом воздействии текста. Они позволяют авторам передать сложные и абстрактные идеи, превращая их в конкретные образы и ассоциации [Лосев А.Ф., 1994]. Например, метафора "битва жизни" может передать сложность и непредсказуемость жизненного пути, вызывая у читателя эмоциональный отклик и сопереживание.

Ритм и звук также играют свою роль в создании эстетической атмосферы текста. Ритмические структуры, повторения и звуковые эффекты могут подчеркивать настроение произведения, передавать его эмоциональную окраску и создавать особую атмосферу [Шмелев Д.Н., 1977:168]. Например, использование ритмичных и звучных описаний может усилить динамизм и напряженность сюжета, заставляя читателя переживать события вместе с персонажами.

Эстетическая функция художественного текста способствует интеллектуальному развитию читателя. Авторы часто используют сложные синтаксические конструкции, метафоры и аллегории, чтобы вызвать у читателя не

только эмоциональный отклик, но и стимулировать его умственные способности [Бахтин М.М., 1986:157]. Через анализ и интерпретацию таких текстов читатели расширяют свой кругозор, развивают критическое мышление и улучшают свои навыки анализа и интерпретации информации.

Духовное воздействие художественных текстов также является важным аспектом их эстетической функции. Через произведения искусства авторы могут обращаться к глубоким вопросам человеческого бытия, морали, ценностям и духовным устремлениям. Это позволяет читателям осознать и переосмыслить свои собственные убеждения и взгляды на мир.

Эстетическая функция в различных жанрах литературы проявляется по-разному:

- В поэзии она проявляется через использование ритма, звучания, метафор и образов, создавая музыкальность и гармонию текста.
- В прозе эстетическая функция выражается разнообразием стилей, описаний и психологических аспектов, добавляя тексту глубину и красоту.
- В драматургии она отражается через диалоги, сценические образы и драматический конфликт, вызывая эмоциональные реакции у зрителей.

Таким образом, эстетическая функция художественного текста играет важную роль в языкоречевом воздействии, предоставляя читателям возможность не только получить новые знания и переживания, но и расширить свое эмоциональное, интеллектуальное и духовное восприятие мира через призму искусства и литературы [Джусупов М., Маркунус А., Сапарова К.О., 2006:248]. Эстетическая функция оказывает сильное эмоциональное и интеллектуальное воздействие на читателя, расширяя его эстетический опыт и восприятие мира. Она позволяет переживать разнообразные чувства, анализировать и интерпретировать текст на различных уровнях, обогащая внутренний мир читателя [Виноградов В.В., 1959:656]. В поэзии это выражается через гармонию звучания и образов, в прозе - через стилевое разнообразие и психологические аспекты, а в драматургии - через диалоги и драматический сюжет. Каждый жанр имеет свои уникальные способы выражения красоты и глубины текста, что делает их эстетически привлекательными и значимыми для читателей и зрителей.

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Yusupov Ulug'bek Abdurashid o'g'li

MATN KLASSIFIKATSIYASI MASALALARIDA TURLI TILSHUNOSLAR TALQINI

Annotatsiya. Ushbu maqolada bir qator jahon hamda o'zbek tilshunoslari tomonidan matn klassifikatsiyasiga oid keltirilgan fikrlar, tahliliy mulohazalar muhokama etiladi.

Kalit so'zlar: Matn, klassifikatsiya, grammatika, lingvistika, metod.

Insonlarning kishilik jamiyati sifatidagi alohida-alohida qavmlar tarzida birlashishi va birlikda ne-ne mushkulotlarni bartaraf yetib, tamaddun deyiladigan taraqqiyot yo'llarida muntazam odim otmog'ida ular o'rtasidagi kommunikatsiya, muloqotning o'zni, shubhasizki, benihoya muhim. Kommunikativ faoliyatdan tamoman xoli bo'lgan, a'zolari o'zaro muloqot imkoniyatidan butunlay mahrum bo'lgan kishilik jamiyatini tasavvur ham etib bo'lmaydi.

Necha ming yillardir, odam bolasi o'rganadi, o'rgatadi, tajribalarini to'playdi, saqlaydi va boshqalarga yetkazadi. Albatta, bu faoliyatlarining, hech bir istisnosiz, barchasi – o'rganish va o'rgatish ham, tajriba-axborotlarni to'plash va saqlash ham, ularni boshqalardan olish va boshqalarga berish ham til vositasidagi muloqot (og'zaki va yozma) orqali amalga oshadi. Zotan, tilning mohiyatiga daxldor bo'lgan bosh vazifasining kommunikativ vazifa ekanligi bugun faqat mutaxassisgagina emas, balki barchaga besh qo'lday ma'lum bir haqiqat. Ammo mazkur kommunikativ aloqaning, nutqiy muloqotning lisoniy-mantiqiy, ijtimoiy-ruhiy, tarixiy-estetik mexanizmlari, ular bilan bog'liq qoida-qonuniyatlar, o'ziga xosliklar tegishli fanlar (tilshunoslik, adabiyotshunoslik, mantiq, sotsiologiya, estetika kabi) tomonidan to'lasicha o'rganib bo'lingan emas. Bu boradagi juda ko'plab muammolar hamma zamonlarda olimlarning e'tiborida bo'lib kelganligiga qaramay, hamon bahsu munozaralarga sabab bo'ladi, ilgari surilgan turli fikrlar goh birovlar tomonidan e'tirof etilsa, goh jiddiy e'tirozlarni tug'dirib keladi.

TADQIQOT METODOLOGIYASI VA EMPIRIK TAHLIL

Tabiiyki, har qanday nutqiy kommunikatsiyaning yuzaga kelishi, voqelanishida uch asosiy unsurning ishtiroki majburiydir, ya'ni so'zlovchi (yozuvchi) – axborot (matn) – tinglovchi (o'quvchi). To'g'ri, nutqiy kommunikatsiyada nutqiy sharoit, axborot kanali (ovoz, yozuv, magnit yozuvi, telefon kabi), muloqot a'zolarining maqomi, yoshi va boshqa belgilari, shuningdek, boshqa turli g'ayrilisoniy vositalarning ham o'zni benihoya muhim, hatto ko'pincha hal qiluvchi ahamiyatga ega. Lekin mazkur uch unsur nutqiy kommunikatsiyaning asosiy ustunlaridir, ularning birotasisiz muloqot jarayoni voqea bo'lolmaydi [1].

Tilshunoslik ayni kommunikatsiya jarayonida ikki tomon (so'zlovchi, tinglovchi) o'rtasidagi "berish-olish"ning asosiy predmeti bo'lgan axborotning lisoniy ifodalanishi va

anglanishi masalasiga mutlaqo tabiiy ravishda birinchi darajali diqqatni qaratdi. Zotan, har qanday kommunikatsiyaning pirovard va bosh maqsadi ayni shu axborotning “harakati”dir, bu “harakat” esa til vositasida bo’ladi. Shuning uchun ham tilshunoslik xuddi shu “harakatdagi axborot”ning asosiy va yirik birligini izladi, natijada gapni ana shunday yirik birlik sifatida uzoq davrlar e’tirof etib keldi.

Ma’lumki, tilshunoslik o’z o’rganish ob’ektini alohida-alohida bo’limlarga ajratgan, ya’ni fonetika-fonologiyada tovush (fonema)lar, morfologiyada morfemalar, leksikologiyada leksemalar, sintaksisda esa sodda va qo’shma gaplar o’rganiladi. Aytish mumkinki, an’anaviy tilshunoslikda tilning eng yuqori sathidagi eng oliy va oxirgi birlik gap deb qarab kelinadi. Polyak tilshunosi M.R.Mayenovaning ta’biri bilan aytganda, “Gap tugagan joyda tilshunoslik o’z kuzatishlarini tugatadi” degan hukm yaqinlargacha ochiq haqiqat hisoblangan. Ko’p gaplardan tarkib topgan matnlar keng ma’nodagi grammatika doirasi bilan batamom va to’lasicha chegaralanuvchi bu fan sohasi kuzatishlaridan chetda qoladi” [2, 3].

Aslida agar “gap tugagan joyda tilshunoslik o’z kuzatishlarini tugatsa”, ya’ni faqat gapni kommunikativ birlik deb hisoblasa, bunday tilshunoslik gapning semantik-kommunikativ mohiyatining ichiga bimalol va to’la kirib borishga qiynaladi. Har qanday alohida olingan gapning lisoniy- mantiqiy mag’zini chaqib bo’lmaydi. Har qanday so’zning ma’nosi aniq bir kontekstda reallik kasb etgani kabi gapning ham boshqa gaplar bilan munosabatidan tashqarida mazmunini xolis baholash mushkul. Eng odiiy bir misolni ko’raylik: *Sayyohlar ertaga o’sha shaharga boradilar* gapidagi mazmunni anglash uchun undan oldin qo’llangan (yoki qo’llanishi mumkin bo’lgan), aytaylik, *Samarqand shahrining tarixiy obidalari haqidagi film namoyish etildi* qabilidagi qandaydir gap bo’lishi lozim. Ko’rinadiki, birinchi gapni mutlaqo mustaqil kommunikativ birlik deb bo’lmaydi, demakki, tilshunoslikning chegarasi bu yerda tugamasligi, undan tashqariga chiqishi kerak. Sintaksisni faqat gap (va so’z birikmasi) haqidagi ta’limot tarzida talqin qilish mazkur chegaraning ustuni bo’lib kelganligi ma’lum. Holbuki, sintaksisga “nutq tuzish haqidagi fan” sifatida qarash juda ko’p muammolarga oydinlik kiritishi idrok etila boshlaganiga ham ancha bo’ldi.

Bog’li nutq, yaxlit nutqiy asar, matnni o’rganish, ya’ni matnga gap – period – yanada yirikroq parcha – yaxlit butunlik tarzidagi darajalanishda yondashish antik davrdan – Aristotel va uning izdoshlaridan boshlangan [4].

Gapdan katta birliklar, ya’ni “gaplarning hamkorligi” masalasi nemis tilshunosligida ham deyarli shu yillarda, xususan, 1949 yilda ko’tarilgan. Gaplar o’rtasidagi aloqalarni struktural shakllantiruvchi leksik takror, artikl, olmoshlar, ellipsis, fe’l zamonlari, takror bog’lovchilar, so’roq so’zlar kabi eng muhim vositalarni tadqiq etgan ishida K.Boost shunday yozadi: “Bir gapdan boshqasiga tortilgan iplar shu qadar ko’p va shunady pishiq to’rni hosil qiladiki, gaplarning chatishishi, ularning yagona to’r sifatida o’rib to’qilganligi haqida gapirish mumkin, chunki har bir alohida gap boshqalari bilan chambarchas bog’langan” [5].

O’tgan asr 60-yillarining ikkinchi yarmidan boshlab “matn lingvistikasi” degan yo’nalish katta sur’at bilan rivojlanish pallasiga kirdi. Yaxlit nutqiy butunlik sifatidagi matn va uning tashkil etuvchi unsurlari, omillari, xususiyatlari turli nuqtai nazarlardan tadqiq etila boshlandi. Bu soha atrofida o’ziga xos, aytish mumkin bo’lsa, juda katta “shov-shuv” paydo bo’ldi. Hatto ayrim mutaxassislar matn lingvistikasini tilshunoslikning alohida sohasi emas, balki umuman, tilshunoslikning poydevori, bazasi deb hisobladilar. G’arbiy Yevropa mamlakatlarida matn lingvistikasi bo’yicha davriy nashrlar va ilmiy

to'plamlar nashr etildi, maxsus ilmiy jamoalar tuzildi, monografiyalar bosildi, darsliklar, hatto maktablar uchun darsliklar chiqarildi.

Matn nazariyasi, matn lingvistikasining umumiy shakllanishi va rivojida chex (Praga lingvistik to'garagi vakillari), nemis, frantsuz, ingliz, Amerika, golland, polyak va boshqa tilshunoslik maktablari vakillarining xizmatlari dunyo tilshunosligida e'tirof etilgan va doimiy ravishda ilmiy tadqiqotlarda tilga olinadi.² Rus tilshunosligida ham matn nazariyasi va lingvistikasi muammolari V.V.Odinov, I.R.Galperin, O.I.Maskalskaya, L.M.Loseva, Yu.M.Lotman, Z.Ya.Turayeva, N.D.Zarubina, E.V.Sidorov, O.L.Kamenskaya, A.I.Gorshkov, N.S.Valgina kabi ko'plab tilshunoslar tomonidan o'rganib kelinadi [6].

Tilshunoslikdagi bu yo'nalishdagi tadqiqotlarni atroflicha tahlil qilgan O.I.Maskalskaya o'tgan asrning 60-70-yillariga kelib matnni lingvistik o'rganishga bo'lgan qiziqish benihoya ortganligini, dunyo tilshunosligida matn lingvistikasi bo'yicha misli ko'rilmagan miqdorda tadqiqotlar yuzaga kelganligini va matn lingvistikasi mustaqil tilshunoslik fani sifatida to'la e'tirof etilganligini ta'kidlar ekan.

O'zbek tilshunosligida ham matn va uning tadqiqi borasida ancha- muncha ishlar qilingan. O'zbek til ilmida birinchilardan bo'lib akademik G'.Abdurahmonov 1980 yilning 10-12-sentyabrida Toshkentda bo'lib o'tgan sobiq Ittifoq turkiyshunoslarining III konferentsiyasida matn nazariyasiga bag'ishlangan ma'ruza qilib, muammoning mohiyati va yechimlari haqida o'z fikrlarini bildirgan, bir qator matn turlarini ajratib ko'rsatgan edi.

Buyuk tilshunos A.G'ulomov matnning mohiyati bo'yicha o'zining qimmatli fikrlarini bayon qilgan. U dunyo tilshunosligida kechayotgan jarayonlardan muttasil boxabar keng qamrovli olim sifatida "Hozirgi o'zbek adabiy tili. Sintaksis" darsligi (M.Asqarova bilan hamkorlikda)ni qayta ishlab, to'ldirib, uchinchi nashrini tayyorlar ekan, matn masalasini chetlab o'tolmaydi, ixcham bir tarzda bo'lsa-da, matn haqidagi qarashlarini kitobga kiritadi. A.G'ulomov gapdagi fikr tugalligining nisbiy ekanligini, asarda mazmun to'liqligi butun matndan anglashilishini ta'kidlab, uch abzatsdan tashkil topgan yaxlit matnni misol qilib keltiradi va undan kelib chiqib, quyidagilarni yozadi: "1. Fikr bayon qilish gap (sodda gap va qo'shma gap) doirasi bilangina chegaralanmaydi. To'liq fikrni, odatda, gapdan yirik bo'lgan sintaktik butunlik beradi. Gap bu butunlik sostavida uning bir komponenti sanaladi. 2. Bu komponent shu butunlikdagi boshqa komponentlar bilan har jihatdan (mazmun, grammatik) turli vositalar orqali bog'langan bo'ladi. Uning o'z kompozitsiyasi va stilistik xususiyatlari saqlangan bo'ladi. 3. Sodda gap butunlik sostavida ma'lum sharoitlarda o'zicha bir abzatsni tashkil qilishi mumkin... 4. Bunday sintaktik butunlik, sintaktik konstruktsiya tekst sanaladi. Ayrim - uzuq gap nisbiy tugal fikrni ifodalaydi, tekst butun bir kompleksning mundarijasini bildiradi. 5. Tekst bir butunlik bo'lganligidan, u o'z mundarijasiga mos keladigan ayrim sarlavhalarga ega bo'lishi ham mumkin. Tekst ayrim segmentlarga – qismlarga (ayrim parchalarga, abzatslarga, gaplarga) bo'linadi). Demak, tilning aloqa-aralashuv vositasi ekanligini tekst yana ham aniq ko'rsatadi. Nutq tekst tusida namoyon bo'ladi. 6. Tekst – yirik nutq parchasi, abzats esa tekstning bo'lagi. Tekstning hamma ko'rinishlari (maksimal tekst va minimal tekst) ma'lum bir temani (mundarijani) tugal ifodalaydi. Demak, u – yuqori darajadagi sintaktik birlik.

XULOSA VA MUNOZARA

Tekstning bu xususiyatlarini hisobga olib, ba'zi tekshiruvchilar uni lingvistikaning mustaqil bir sohasi sifatida (tekst grammatikasi, tekst lingvistikasi kabi nomlar bilan) ajratishni zarur deb biladilar. Ba'zilar esa uni tekst sintaksisi deb atab (so'z birikmasi sintaksisi, sodda gap sintaksisi kabi), gap sintaksisining davomi sifatida qarab, bu bilan

sintaksis terminining mazmunini kengaytirishni, asosiy sintaktik birlik sifatida gapdan ko'ra katta sintaktik butunlik deb qarash kerakligini ta'kidlaydilar: bunda sintaksisning yuqori chegarasi qo'shma gap sintaksisi emas, balki tekst sintaksisi bo'ladi. Tekshiruvchilarning ko'pchiligi bu sohani birinchi qarash bo'yicha yoritmoqdalar. Ko'rinadiki, matn lingvistikasi yuzasidan turli yo'nalish va aspektlarda tadqiqotlar olib borilgan va olib borilmoqda. Matnni tadqiq qilishning yanada yangi sohalarini topish biz magistrantlarning vazifamiz hisoblanadi.

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4. LINGUISTICS, TRANSLATION AND PEDAGOGY

Abdullayeva Shohida

ZAMONAVIY TARJIMASHUNOSLIKDA LINGVISTIK NAZARIYANING AHAMIYATI

Annotatsiya. Maqolada zamonaviy tarjimashunoslikda tarjimaning lingvistik nazariya bilan chambarchas boʻliqligi, olimlarning bu borada mulohazalari va yondashuvlari muxokama qilinadi. Tarjimashunoslikda matnlarni taqqoslashda tarjima muhim manba boʻlib xizmat qilishi ilmiy asoslanilib, tahlil qilish tavsiflari keltiriladi.

Kalit soʻzlar: Tarjima, makrolingvistika, lingvistika, ekstralingvistika, semantic, strukturalistik yondashuv.

Tarjima — bu murakkab va serqirra inson faoliyatidir. Garchi odatda tarjima deganda "bir tildan boshqa tilga" tarjima qilish tushinilsada aslida tarjima jarayoni oʻz ichiga koʻproq masalalarni qamrab oladi. Tarjimada turli tuman madaniyatlar, shaxslar, tafakkur, adabiyotlar, davrlar, va taraqqiyot darajalari, hamda turli anʼana va qarashlar bilan toʻqnashadi.

Biroq tarjimada til asosiy rol oʻynaydi degan anʼanaviy gʻoya jiddiy ilmiy asosga ega boʻlib, zamonaviy tarjimashunoslikda tarjimaning lingvistik nazariyalari yetakchi oʻrinni egallaydi. Soʻngi yillarga nazar solsak, nazariyada lingvistik muammolar sezilarli darajada ortganini koʻrishimiz mumkin. Shuni taʼkidlash kerakki, tarjimaning tilshunoslik manfaatlari doirasiga kiritilishi nisbatan yaqinda sodir boʻlgan va jiddiy qiyinchiliklarni engib oʻtish kerak edi.

Tarjimon tilni harakatga keltiradi. Uning mehnati tilni faoliyat manbayiga, faoliyatni esa til manbayiga aylantirishga xizmat qiladi. Zotan tarjimon mehnati bois tillarning xazinalari yangi soʻzlar, terminlar, ifodalar, gapning gʻaroyib, ilgari koʻrilmagan, sinalmagan sintaktik qurilishlari bilan boyiydi. Tarjimonning ijodiy mehnati bois til yangilanadi.

R.Jeykobson "Tillararo muloqotning keng tarqalgan amaliyoti, ayniqsa, tarjima faoliyati tilshunoslik faninig doimiy nazoratda boʻlishi kerak", deb taʼkidlagan boʻlsa-da, hanuzgacha tilshunoslikka oid aksariyat fundamental asarlarda tarjima lingvistik tadqiqotlarning mumkin boʻlgan obʼekti sifatida ham hatto eʼtirof etilmagan.

V. N. Komissarovni fikricha 20-asrning birinchi yarmida koʻpgina tilshunoslarning tarjima masalalariga qiziqishning yoʻqligiga tilshunoslik fanida strukturalistik gʻoyalarning ustunligi sabab boʻldi. Tilning obʼektiv tavsifini berishga, tilshunoslikni "aniq" fanlarga yaqinlashtirishga intilib, tilshunoslar Sossyurning "ichki tilshunoslik" yoki boshqa yoʻl bilan "mikrolingvistika" sohasi bilan cheklanib, tilni oʻz ichida va oʻzi uchun oʻrganishga chaqiruvini osongina qabul qildilar. Ilmiy aniqlik va obʼektivlikka erishgan holda, tilshunoslar oʻz eʼtiborini til tuzilishining bevosita kuzatish, oʻlchash, sanash, koʻrsatish va tasniflash mumkin boʻlgan jihatlariga qaratdilar: tilning tovush, morfemik va leksik tarkibi, sintaktik tuzilishi, sintagmatik va uning birliklarining paradigmatic aloqalari, ularning mosligi, matnlarda tarqalishi (tarqalishi), foydalanish chastotasi va boshqalar. Buning natijasida tilshunoslik koʻplab tillarning strukturaviy tashkil etilishini ilmiy tahlil qilishda sezilarli yutuqlarga erishdi.[B.H.Комиссаров, 2002:16b].

Biroq, tilni oʻrganishga strukturalistik yondashuvdan tilning mazmun jihatini oʻrganishdan voz kechish zaruratiyuzaga kelib, maʼnoga oid har qanday hukmlar,

shubhasiz, g'ayriilmiy, "mentalistik" hisoblangan semantikaga til fanida o'rin yo'q edi. Xuddi shu sababdan ham tahlil qilinadigan tilning maksimal birligi jumla edi, chunki kattaroq (nutq) birliklar - matnlarni ularning semantik tuzilishiga murojaat qilmasdan ob'ektiv tahlil qilib bo'lmaydi. Ko'rinib turibdiki, bunday tilshunoslik tarjima muammolari bilan shug'ullana olmadi, uning mohiyati xorij tilidagi matn mazmunini boshqa til vositasida etkazishdir.

20-asrning ikkinchi yarmiga kelib tilshunoslik o'zining ilmiy yo'nalishini bir oz o'zgartirib, tilning formal tuzilishini o'rganishda jiddiy natijalarga erishgani kuzatiladi. Tilshunoslar o'z tadqiqotlari ko'lamini, jumladan, tilning jamiyat, tafakkur va voqelik bilan bog'liqligi kabi fundamental masalalarni o'rganuvchi tashqi tilshunoslik (makrolingvistika) muammolarini sezilarli darajada kengaytirdilar.

Og'zaki muloqotning lingvistik va ekstralingvistik jihatlarini, insoniyat jamiyatida axborotni tashkil qilish va uzatish usullari va boshqalar. Til fanida nutqiy gap va matnlarning mazmun tuzilishi, til birliklarining kontekstual ma'nolari, vaziyatlarni tasvirlash usullarini o'rganish muhim o'rin egalladi. Bir qator yangi lingvistik fanlar paydo bo'ldi: psixolingvistika, ijtimoiy tilshunoslik, pragmalolingvistika, matn lingvistikasi, nutq akti nazariyasi, kognitiv lingvistik va boshqalar. Tilshunoslarning ixtiyorida hozirda ma'lumotlarning lingvistik birliklardan foydalangan holda ma'lum nutq harakatlarida, muayyan aloqa holatlarida qanday almashinuvini o'rganish usullari mavjud. Ko'rinib turibdiki, bunday tilshunoslikning tarjimoni o'rganishdagi imkoniyatlari beqiyos darajada oshdi va endilikda bu hodisaning ko'pgina muhim jihatlarini tilshunoslik nuqtai nazaridan ta'riflash mumkin.

Roman Yakobson "Tillararo muloqotning keng tarqalgan amaliyoti, ayniqsa, tarjima faoliyati tilshunoslik faninig doimiy nazoratda bo'lishi kerak", deb ta'kidlagan bo'lsa-da, hanuzgacha tilshunoslikka oid aksariyat fundamental asarlarda tarjima lingvistik tadqiqotlarning mumkin bo'lgan ob'ekti sifatida ham hatto e'tirof etilmagan. Tilshunos o'zining maqolasida tarjimaning uch turini ko'rsatadi:

1. Til ichida tarjima yoki qayta nomlash (bir tilda og'zaki belgilarni boshqa belgilar orqali izohlash);
2. Tillararo tarjima yoki tarjima (og'zaki belgilarni boshqa tilda ifodalash);
3. Ma'nolararo tarjima.[I.G'afurov, O.Mo'minov, N.Qambarov, 2013:26]

Turli tilshunoslik fanlarining qoidalarini tarjima tadqiqotchilariga ob'ektiv ma'lumotlar olish imkonini beruvchi bir qator tahliliy usullarni ham taqdim etadi. Zamonaviy tarjimashunoslik lingvistik tadqiqot usullarini keng qo'llaydi, ularni to'liq o'zlashtiradi yoki ularga kerakli o'zgartirishlar kiritadi.

Tarjima jarayonida turli tillardagi matnlar o'rtasida ma'lum munosabat o'rnatilganligi sababli, tarjimoni o'rganish tabiiy ravishda qiyosiy tahlil jarayonidan foydalanishni o'z ichiga oladi.

Zamonaviy tarjimashunoslikda matnlarni taqqoslashda tarjima muhim manba bo'lib xizmat qiladi hamda, bunday tahlil qilish uchun to'rtta protsedura qo'llaniladi.

1. Tarjima qilingan matnlar asl nusxalari bilan taqqoslanadi. Ushbu taqqoslash asliyat va tarjima mazmuni, tuzilishi o'rtasidagi o'xshashlik darajasi: ekvivalentlikka erishish usullari, standart tarjima texnikasi va tarjima jarayonining boshqa ko'plab muhim xususiyatlari haqida qimmatli ma'lumotlarni olish imkonini beradi.
2. Turli tarjimonlarning bir nechta tarjimalari asliyat bilan qiyoslanadi. Bu esa har bir tarjimonning malaka darajasi va individual xususiyatlariga bog'liq bo'lmagan umumiy qonuniyatlarni aniqlash imkonini beradi.

3. Tarjimalar tildagi asl matnlar bilan taqqoslanadi. Shunday qilib, tarjima tili tegishli manba tilning maxsus quyi tizimini ifodalashi aniqlangan. Ta'kidlash joizki, tarjimon chet tilidagi asliyatning ta'siri ostida ba'zan maqsadli tilning me'yorini yoki qo'llanilishini buzishi mumkin. Bunday qoidabuzarliklar qiyosiy tahlil paytida tez-tez aniqlanadi va tarjima xatolari hisoblanadi.

4. Chet tilidagi parallel matnlarni, ya'ni o'xshash funktsional uslub yoki janrga tegishli bo'lgan o'xshash matnlarni qiyosiy tahlil qilish Ikki tildagi matnlar topiladi, bu esa tarjimada stilistik moslashuvni ta'lab qiladi.

Nazariy nuqtai nazardan, tarjimon ongli ravishda beihtiyor tilning kommunikativ imkoniyatlarini kengaytiradigan, o'zlashma yoki so'zma-so'z tarjima kabi standart tarjima usullaridan foydalangan holda, ma'lum shakllardan foydalanish chastotasini o'zgartirish kabi ko'plab holatlar yuzaga keladi. Asliyatning mazmunini iloji boricha to'liq takrorlash istagidan kelib chiqadigan bunday og'ishlar tarjima normasining bir turini tashkil qiladi va to'liq oqlanadi.

Ko'p tilli matnlarni qiyosiy tahlil qilish o'xshashlik, farq va munosabatlarni ajralmas birlik sifatida matnlarning tuzilishi va mazmunidagigina emas, balki ushbu matnlarning alohida elementlarini solishtirishni ham o'z ichiga oladi. Shu bilan birga, tarjima nazariyasi komponent tahlili, transformatsion tahlil usullari va statistik hisob-kitoblar kabi lingvistik tadqiqot usullaridan keng foydalanadi.

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Abduqodirova Zebo Qodirovna

TRANSLATION OF POLITICAL TEXTS

Abstract. This research aims to compare political discourse and examine the features and complexity of political text translation. The study's practical value stems from the fact that its findings may be used in specialized courses on socio-political translation issues, as well as stylistics and general translation theory and practice.

Keywords: Political text, translation of political texts, features of political texts, political discourse, political realities, complexity of translation.

Oral and written translation of political texts is one of the most fascinating genres of translation. Usually, a political translator enjoys this type of work.

Attractiveness in political texts is related to several factors.

Let's take the written translation of political writings as an example. These texts are typically written in emotive language and include a lot of slogans, either in clear or hidden, veiled form.

The political texts are not dry like business or scientific texts! Political literature is full of vibrant feelings, frequently accompanied by humor and zeal; occasionally, the sentences are multifaceted and polysemic, indicating they have multiple meanings at once.

Secondly, political group writings frequently have a programmatic orientation. As a result, translating political materials is a complete pleasure for the translator since the sentences are written straightforwardly and understandably, the texts' logical flow is maintained, and rigorous formulations—such as those needed in judicial or financial translations—are not required.

Political text translation requires an expert with a bit more imagination and originality than dry, rigorous reports—especially official paperwork. Sometimes you have to use creative translation methods, such as antonymous translation, to translate political writings. This is a technique they use particularly frequently when translating political slogans.

It's even more fascinating to translate a politician's speech, which is an oral political text. Simultaneous interpreters are frequently used during such speeches. However, occasionally unexpected gifts from life arrive, such as foreign delegations with political figures among them.

For a translator, an excellent speaker is a gift. It gives him pleasure to translate a superb speaker's speech into political language. Here, the translator's job is to ensure that listeners have a similar enjoyment.

In other words, the translator needs to possess not just an exceptional knowledge of the target language but also a commensurate grasp of the source language, together with a well-trained voice, precise diction, and control over his body, facial expressions, and gestures.

Thus, a translator may be required for more than the initial appearance.

All you have to do as a listener is to listen to the translator's speech as he or she is translating. You know you are listening to a competent political translation when you respond to the language without thinking, when there are no pauses, and when you don't try to figure out what the meaning is.

Features of the translation of political texts.

Political translation of texts is unique in that it incorporates elements from the two other primary categories of translation studies. This is the technical and economic publications' specific vocabulary Features of the translation of political texts as well as the figurative and emotional coloring of artwork.

The complexity of political translation. Accurately expressing the message's public direction and sociopolitical meaning is the translator's job. It requires seriousness, focus, and inventiveness to accomplish this.

The primary issue in translating socio-political texts into another language is that the target language lacks an equivalent reality. The similarity between Russian and English vocabulary is only 25%. The linguist's job is to choose translational lexemes or phrases that are exact replicas of the source text.

THE political realities.

When it comes to ethics, aesthetics, causation, and science, one may dispute the reasonability and character of realism [URL-1]. With its extensive historical background, the realism paradigm is crucial to the political-economic sphere.

The fundamentals of both international relations and international economics can be found in intellectual principles, which specify the behaviors of nations in international interactions.

An essential political philosophy that aids in our comprehension of political relationships and models is realism [Wohlforth, 2010: 132].

There is a logic to the current political and economic events, according to the realistic attitude that influences foreign economic policies globally.

According to Morgenthau, realism, which is endorsed by numerous influential philosophers, is based on six fundamental ideas;

Just as civilizations, politics have their roots in the objective laws of human nature. Thus, before passing legislation, it is necessary to comprehend the codes. Political rules can be developed as a theory that mirrors the principles of human nature, but they are not entirely objective and flawless.

Realists use their minds to discern the facts and interpret them. A foreign policy's consequences can be ascertained by looking into the political decisions and outcomes. As a result, it is clear what the political leaders intended to accomplish.

The power derived from advantages is the essential component of reality. The powerful authorities specifically employ those interests in international affairs. It addresses politics as a distinct field of study from economics, ethics, aesthetics, and religion.

The expression of reality is political reality. However, this depends on the language. The language is used in three different ways. The first one concerns language, which expresses the type of information. For instance, the details about the conflict between two groups can be portrayed in a variety of ways, the conflict itself is ultimately harmful. However, any reality must be tied to language to be considered socially significant. That circumstance relates to language manipulation.

Under the pretense of providing information, a manipulator attempts to force their own opinions or views either directly or indirectly. To put it another way, data intended to provide context for a situation may be applied to a distorted version of the truth [Zolyan, 2015: 132].

The meaningful level of the language is demonstrated by the questions of the continuation and existence of the political reality, which is separate from the language. A language can be used to both construct and comment on the world around us. Semantically speaking, language is a verbal and social behavior. The meaning of the political developments and events that people encounter is expressed through language. Political language, then, is political reality. For the performers and viewers, there is no purpose [Edelman, 1985: 10].

Understanding "the way ideology shapes discourse, and the way discourse practices help to maintain, reinforce, or challenge ideologies" is facilitated by critical discourse analysis (CDA) research [Hatim and Mason, 1997: 119]. Schäffner makes a substantial contribution to the field of political discourse analysis from a translational standpoint.

Examining political discourse via the lens of translation might provide fresh insight into the political process. When discourse analysts make comments about the linguistic characteristics or discursive ramifications of translated political writings, they should never rely solely on the target text (TT) without also comparing it with the source text (ST) [Schäffner, 2004b: 117]. [URL-2].

Comparison of translation of political realities.

hot-potato issue (original)- проблема горячего картофеля (usual)- злободневный, жгучий вопрос (translation of the socio-political meaning)

hard-core voters (original)-Злостные голоса (usual)- избиратели, неизменно голосующие за одну и ту же партию (translation of the socio-political meaning)

floater (original)- Поплавок (usual)- избиратель, незаконно голосующий несколько раз (translation of the socio-political meaning)

From the comparison, it is clear that a political translator must know the ethnonational mentalities of the referent and the audience for whom he is translating: cultural traditions; features of life; social environment; value attitudes; political preferences; socio-political processes; economic relations between countries and the attitude of the population towards them.

The speech of a statesman or politician is aimed primarily at the audience of his state. In written texts and speeches, cliches, aphorisms, idioms, neologisms, and colloquial expressions are used. They are understandable to residents of the country for which the speech was prepared.

A political translator must transform phraseological units following the socio-political lexicon of the receiving language, taking into account the social characteristics of the target audience. At the same time, it is necessary to accurately convey information and maintain the expressiveness of speech.

The difficulty of a linguist's work is the obligation to maintain impartiality, neutrality towards the text being translated and the speaker (author), political correctness, and objectivity. He must "forget" his political views. The second specific feature of political translations is urgency. The translator must translate quickly. Otherwise, the texts will lose relevance.

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Abidova Gulirano Qudratovna

XITOIY TILINI O'QITISHDA TALABALARNING MADANIYATLARARO MULOQOT KOMPETENSIYASINI SHAKILANTIRISH

Annotatsiya. Mamlakatimizda Xitoy tilini o'rganish va uni hayotga tatbiq etish imkoniyatlari zarur bo'lgan madaniyatlararo muloqotning o'ziga xosligini, jumladan, tili o'rganilayotgan mamlakatning urf-odatlarini, madaniy ana'nalari va xalqning mentalitetini bilish ham talab etiladi. Ushbu maqolada xitoy tilini o'qitishda madaniyatlararo muloqot kompetensiyasini shakllantirish, hamda unga yondashuv "Madaniyatlararo muloqot" fanining maqsadi va talabalarning xitoy tilini o'rganish orqali madaniy ko'nikmalarini shakllantirish ko'rib chiqilgan.

Kalit soʻzlar: Madaniyatlararo muloqot ,madaniyatlar kesishuvi, kommunikatsiya, til, madaniyat, milliy xarakter, oʻzaro taʼsir,milliy daraja.

Hozirgi kunda dunyo globallashuv sharoitida, oʻzaro tushunish, hamkorlik va totuvlik bilan bogʻliq muammolarga duch kelmoqda. Yashaydigan, mehnat qiladigan va kelajakni rivojlantiradigan yangi avlod yoshlari taʼlim voqeligini anglash uchun ana shu insoniy qadriyatlarni hayotga tatbiq etishda ishtirok etishi zarur. Demak, kelajagimizni yaratishda biz globallashuvning ijobiy oqibatlariga erishish uchun yoshlarga taʼlim va intellektual taʼsirning dastlabki qadamlaridanoq maʼlum qadriyatlarni singdirishimiz kerak.

Xitoy tilini oʻqitishda madaniyatlararo muloqot kompetensiyasini shakllantirish hamda unga yondashuv jaroyonida talabalarning real yashash sharoitlari, ijtimoiy oʻz-oʻzini anglash, mintaliteti, milliy xakteri, hayot tarzini, ananalari, urf-odatlar, ahloqi, qadriyatlar yigʻindisi va dunyoqarashini oʻz ichiga olgan madaniyatning koʻzgusi sifatida tilni oʻrgatish zaruriyati izohlanadi.Til va madaniyat masalasi madaniyatlararo kompetensiyani shakllantirish asosiy tadqiqot obyekti hisoblanadi.Tili orgatitotgan mamlakat madaniyati,tarixi va adabiyotini oʻrganmasdan chet tili oʻqish talabalarda koʻplab toʻsiqlar paydo boʻlishiga olib keladi.Tilshunos olimlarning takidlashlaricha,til madaniyatning milliy komponentlari orasida birinchi oʻrinda turadi. Madaniyatga kishilik jamiyatinig muloqot vositasi va ushbu muloqotni uzib qoʻyuvchi vosita boʻlishiga yordam berib,til soxiblarining muayyan jamoaga tegishli ekanligini koʻrsatadi. Xar bir xalqning madaniyati albatta,bir biridan farqlanadi.Lekin toʻliqonli madaniyatli inson faqatgina ozini emas,balki boshqa millatlar madaniyatini oʻrganishdan ham kelib chiqishi mumkin.Oʻzga madaniyat tilini oʻzlashtirish orqali klassik asarlarni oʻqib, bilimini oshirar ekan,bu esa oʻz-oʻzidan saviyasining yuksalishiga olib keladi.

Xitoylik olim Lin Guoli Xitoy tilini chet tili sifatida oʻqitish talabalar xitoy tilini oʻrganishlari hamda xitoy tilini qoʻllashda yoki xitoyliklar bilan muloqot qilish jarayonida ularning “madaniyat”ini bilish,shuningdek tilini oʻrganish va qoʻllash jarayoni madaniyatga bogʻliqligini koʻrsatib oʻtgan [125; 19-页]

Mamlakatimizda Xitoy tilini oʻrganish va uni hayotga tatbiq etish imkoniyatlari zarur boʻlgan madaniyatlararo muloqotning oʻziga xosligini,jumladan,tili oʻrganilayotgan mamlakatning urf-odatlar,madaniy anaʼnalari va xalqning mentalitetini bilish ham talab etiladi.Oʻzbekiston Prezidenti Xitoyga tashrifida “Oʻzbekiston bilan Xitoy oʻrtasidagi har tomonlama strategik sheriklikni yanada mustahkamlash, ,shuningdek mintaqaviy va xalqaro ahamiyatga mayilik dolzarb masalalarni muxokama qilish”[114] kabi muhim vazifalar belgilandi.Xitoy tilini chet til sifatida oʻqitish tajribalarini oʻrganish asosida talabalarning xitoy tilida madaniy koʻnikmalarni shakllantirish va uni nutqiy faoliyatida qoʻllashga oʻrgatishda kompetensiyaviy taʼlim ham yaxshi samara beradi.Shuning uchun ham filologik yonalishda taʼlim olivchi talabalarda xitoy tilini oʻrgatishda yozma va ogʻzaki nutq koʻnikmalarini oʻstirishda alohida yondashuv kerak.Bu esa ularning maʼlum darajada xitoy tilidagi yozma va ogʻzaki koʻnikmalarga ega boʻlishlari, kasbga oyid ilmiy-texnika adabiyotlarni oʻrganish va axborot bera bilishlarini ham taqazo etadi

“Madaniyatlararo muloqot” fanining maqsadi – muloqot masalalarini asosan til va madaniyatga eʼtibor bergan holda tahlil qilishdan, farqli madaniyatlar orasidagi kommunikatsiyani osonlashtirish va toʻqnashuvlarni oldini olishdan iborat. Prezidentimiz Sh. M. Mirziyoyevning taʼkidlaganidek: “Mustaqil fikrlaydigan, yuksak intellektual va

ma'naviy salohiyatga ega bo'lib dunyo miqiyosida o'z tengdoshlariga hech qaysi sohada bo'sh kelmaydigan insonlar bo'lib kamol topishi"¹⁹ o'ta muhim vazifalardan birdir.

M. Vereshchagin²⁰ ta'kidlaganidek: "Odamzot rus yoki nemis yoxud yapon bo'lib tug'ilmaydi, balki unga mos ijtimoiy guruh doirasida o'sha millat kishisiga aylanadi". Demak, milliy xarakter – u yoki bu millat vakiliga oid bo'lgan o'ziga xos jismoniy va ma'naviy xususiyatlar majmuyi, xulq-atvor va faoliyat me'yoridir.

Milliy xarakter xalqning dini, siyosati, urf-odatlar, ijtimoiy qatlami, turmush tarzi, tarixi va hatto geografik o'rni bilan ham chambarchas bog'liq.

Bugungi kunda zamon talabidan kelib chiqqan holda, har bir kasb egasining xorijiy tildagi muloqot jarayonida zarur bo'lgan madaniyatlararo o'ziga hoslikni, jumladan, turli jamiyatdagi qonun-qoidalar, urf-odatlar, madaniy ananalar hamda tili o'rganilayotgan xalqning mentalitetini bilish ham talab etilmoqda. Yer yuzidagi har bir xalq o'ziga xos milliy xarakterni namoyon etadi. Ammo bu milliy xarakterni mutloqlashtirib yuborish kerak degani emas. Boshqa xalqlarda va millatlarda uchramaydigan, faqat bir xalqqagina xos bo'lgan sof milliy xarakter umuman tabiatda uchramaydi. Milliy xarakterga oddiy shaxslar xarakterining yig'indisi deb qarash ham noto'g'ri. U ommaviy fenomen sifatida, individual xarakterlarning umumiy bo'lgan hislatlari ijtimoiy jihatidan qayta ishlanib, yangi, maxsus sifatga aylangan vaqtda tarkib topib namoyon bo'ladi.

Metodik adabiyotlarda "kompetensiya" termini bilan bog'liq ko'plab so'zlarni uchratish mumkin: lingvistik kompetensiya, strategik kompetensiya, kommunikativ kompetensiya, pragmatik kompetensiya, lingvomadaniy kompetensiya va h.k

Madaniyatlararo kompetensiya deganda til o'rganuvchi o'zining va o'rganayotgan til madaniyatining mushtarak hamda farqli jihatlarini ajratishi nazarda tutiladi. Madaniyatlararo bilimlari asosida shaxs o'zida boshqa madaniyat vakillari bilan aloqalar o'rnatish, yuz berishi mumkin bo'lgan tushunmovchiliklarni bartaraf eta olish va madaniyatlararo vositachi vazifasini bajara olish xususiyatini jamlaydi.

"Kompetensiya" u yoki bu kasb egasiga zarur bo'lgan kasbiy qonuniyatlar, tamoyillar, talablar, qoidalar, burch, vazifa hamda majburuyatlar shuningdek, shaxsiy deontologik me'yor yig'indisini anglatadi. "Kompetentlik" so'zi keltirilgan ilmiy adabiyotlardagi ma'lum xolat hususida to'g'ri muloxaza yuritishga imkon beradigan bilimga ega bo'lish, dalil va isbotli fikr yurutish, kishining muayyan soxada saviyasini ifoda etadigan atama, deb ham qarashimiz mumkin. Agarda kompetentlik-shahs xususiyatlari va xolatini e'tiborga oladigan bo'lsa, uni ma'lum soxadagi bilim, ko'nikma va malakasini mujassamlashtirish sifatida xam qarash mumkin. E.G. Azimov va A.A. Shukin kompetentlik deganda xayotiy tajriba va olingan bilimlar asosida shakllangan ko'nikma va malakalardan ma'lum bir faoliyatni bajarishda foydalana bilish qobiliyatini o'z uchiga olishini ta'kidlashadi. Kompetensiya deganda esa biror fanni o'qitish jarayonida shakllantiriladigan bilim, ko'nikma va malakalar birligini tushunadilar[41;472-c.].

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Ablyayeva Leniye Lenur qizi

DIDAKTISCHE PERSPEKTIVE DES KONZEPTS „LEICHTE SPRACHE“.

Abstract. Durch die Verwendung der Leichten Sprache werden Personen mit DaF (Deutsch als Fremdsprache) zahlreiche Vorteile geboten. Sie ermöglicht ihnen eine bessere Verständlichkeit von Texten in deutscher Sprache, da sie speziell auf die Bedürfnisse von Menschen mit sprachlichen Hürden zugeschnitten ist.

Schlüsselwörter: Leichtverständliche Sprache, Anpassung der Texte, Übertragung in die Leichte Sprache, Barriere überwinden, Regelwerke der Leichten Sprache, Inklusion im Unterricht

In verschiedenen Lebensbereichen haben wir täglich mit schwer verständlicher Sprache zu kämpfen. Informationen werden kompliziert dargestellt, obwohl sie auch einfach erklärt werden könnten. Zum Beispiel bei medizinischen Erklärungen vom Arzt, Beipackzetteln von Medikamenten oder Gebrauchsanleitungen für Haushaltsgeräte. Wissenschaftliche Texte und Fachvorträge sind oft langatmig und schwer zu durchdringen. Selbst Nachrichten oder Zeitungsartikel können aufgrund von vielen Fremdwörtern ermüdend sein. Für viele Menschen stellt schwer verständliche Sprache eine große Hürde dar, um den Inhalt eines Textes zu erfassen und schränkt ihre Handlungsmöglichkeiten unnötig ein. Leichte Sprache hingegen bietet einen Ansatz, um diese Barrieren zu überwinden und den Zugang zu Informationen zu erleichtern.

Leichte Sprache ist ein Begriff, der in Europa als soziolinguistisches Konzept bezeichnet wird, das entwickelt wurde, um bestimmte gesellschaftliche Funktionen durch spezielle Methoden zur Vereinfachung der Sprachkommunikation zu erfüllen. Nach Maass ist Leichte Sprache eine Variante der deutschen Sprache, die sowohl auf syntaktischer als auch auf lexikalischer Ebene systematisch vereinfacht wird. Ebenso systematisch ist die Vereinfachung der Informationen, die später im Text enthalten sind. Darüber hinaus zeichnet sich Leichte Sprache durch eine besondere Form der visuellen Darstellung von Informationen aus. [Maaß, 2015: 12]. Zum Beispiel können Dokumente aus Verwaltung, Medizin oder Justiz mit langen und komplizierten Sätzen selbst für Muttersprachler schwer verständlich sein. Durch die Verwendung von Leichter Sprache können Texte aus diesen Bereichen verständlicher und zugänglicher gemacht werden. Deshalb schlägt Milani vor, Leichte Sprache nicht abwertend als Reduktionsvarietät zu betrachten, sondern neutral als eine spezielle Art der Sprache, also neutral als Sprachvarietät anzuerkennen. [Milani, 2022-2023: 83]

Die Leichte Sprache ist eine vereinfachte Form, Varietät des Deutschen. Die ist aber nicht so leicht wie es auf dem ersten Blick sein kann. Die Leichte Sprache folgt bestimmten Regeln. Im Folgenden beziehen wir uns auf die Untersuchung der Merkmale der Leichten Sprache, die Regeln, die man unbedingt berücksichtigen sollte, damit die Texte von Leichter Sprache für die Zielgruppe dieses Konzepts leicht verständlich wären.

Das sind vor allem:

- Kurze Sätze
- Listenmodus
- Großer Zeilenabstand
- Bilder
- Trennung langer Wörter
- Hervorhebung durch Fettdruck
- Farbliche Hervorhebungen

Wir haben die drei Regelwerke der Leichten Sprache analysiert, um die Veränderungen, die ein Standardtext bei der Übertragung in die Leichte Sprache durchmacht, festzustellen. Unter diesen sind die Regeln von Inclusion Europe (Broschüre „Informationen für alle. Europäische Regeln, wie man Informationen leicht lesbar und leicht verständlich macht“), die Regeln von Netzwerk Leichte Sprache, die Regeln der Forschungsstelle Leichte Sprache, Regeln zur Leichten Sprache in der BITV 2.0 (die Ausführungen zu Leichter Sprache in Anlage 2 der Barrierefreie-Informationstechnik-Verordnung). Alle drei Regelwerke haben ihre Zielgruppe, repräsentieren die Regel in verschiedener Art und Weise, sind in ihrer Darstellung sehr detailliert oder oberflächlich, was uns schlussfolgern lässt, dass es bisher kein einheitliches Regelwerk für die Gestaltung der Texte in Leichten Sprache existiert.

In der Globalisierung spielt die deutsche Sprache nicht nur als Fremdsprache eine wichtige Rolle. Die europäischen Kompetenzen im Umgang mit Fremdsprachen (Gemeinsamer Europäischer Referenzrahmen für Sprachen - GER) bieten die Möglichkeit, das Potenzial zu bestimmen, das ein Lernender für eine effektive interkulturelle Kommunikation benötigt. [Gemeinsamer Europäischer Referenzrahmen für Sprachen, URL: <https://europaeischer-referenzrahmen.de>]. Ein niedriges Sprachniveau sollte jedoch keinen gleichberechtigten Zugang zu Informationen verhindern. In einigen Fällen, wenn Teilnehmer des Kommunikationsprozesses Schwierigkeiten beim Austausch haben, ist es sinnvoll, von der Verwendung der Leichten Sprache zu sprechen.

Die Zielgruppe der Personen mit DaF umfasst alle Deutsch- als Fremdsprache Lernenden. Dies sind Menschen, die eine andere Muttersprache haben und Deutsch als Zweitsprache erlernen. DaF-Lernende können Kinder, Jugendliche oder Erwachsene sein und unterschiedliche Lernbedürfnisse haben. Einige DaF-Lernende sind absolute Anfänger, während andere bereits über fortgeschrittene Sprachkenntnisse verfügen. Leichte Sprache kann für DaF-Lernende besonders hilfreich sein, da sie komplexe Sprachstrukturen und fremde Vokabeln vereinfacht und leicht verständlich präsentiert. Die Verwendung von Leichter Sprache im Unterricht ermöglicht es den DaF-Lernenden, die deutsche Sprache einfacher zu erlernen und schneller Fortschritte zu machen. Personen mit Deutsch als Fremdsprache (DaF) haben nur vorübergehend einen Bedarf an Texten in Leichter Sprache, da sie in der Regel ihre Deutschkompetenzen verbessern. Darüber hinaus trägt die Leichte Sprache dazu bei, das Selbstvertrauen und die Motivation der Schülerinnen und Schüler zu stärken, da sie in der Lage sind, den Unterrichtsinhalten besser zu folgen und aktiv am Unterricht teilzunehmen. Die Anpassung von Unterrichtsmaterialien fördert nicht nur die Inklusion und verbessert die Chancengleichheit im Bildungssystem, sondern ermöglicht es den Schülerinnen und Schülern auch, ihre individuellen Stärken und Fähigkeiten optimal zu nutzen und ihr volles Potential auszuschöpfen.

Der Anteil von Schülern mit unzureichenden Lese- und Schreibfähigkeiten für ihr Alter steigt. Lehrerberichte und Studien zeigen, dass der Anteil an Personen mit niedriger Sprachkompetenz in der Bevölkerung überraschend hoch ist, einschließlich Migranten, die Deutsch als neue Sprache erlernen müssen. „85.000 Salzburgerinnen und Salzburger können nicht oder unzureichend sinnerfassend lesen.“ [2024, URL: <https://www.salzburg24.at/news/salzburg/ph-salzburg-diskutiert-ueber-leichte-sprache-im-unterricht-156542275>]. Eine differenzierte Herangehensweise, die die verschiedenen sprachlichen Fähigkeiten der Schüler berücksichtigt, erfordert spezifische didaktische und methodische Ansätze. Diese können effektiv umgesetzt werden, wenn Texte und Aufgaben an das individuelle Sprachniveau der Lernenden angepasst sind.

Die Verwendung von Einfacher Sprache und Leichter Sprache ermöglicht es, Texte und Aufgaben auf dem jeweiligen Sprachkompetenzniveau bereitzustellen und somit erfolgreich sowohl in der differenzierten Unterrichtsgestaltung als auch bei unterschiedlichen Lernzielen zu sein. [2021, URL: <https://lsj-sachsen.de/einfache-sprache-und-leichte-sprache-als-mittel-der-differenzierung-im-unterricht/>]. Es kommt aber häufig vor, dass keine Materialien zu bestimmten Unterrichtseinheiten auf dem Sprachniveau der Lernenden vorhanden sind, weil Lehrwerke nur eine begrenzte Anzahl an Texten anbieten können. Dies sollte jedoch kein Grund dafür sein, spezifische Themen nicht zu unterrichten, besonders, wenn die Schülerinnen und Schüler sich für ein Thema sehr interessieren. Lehrkräfte könnten mit einem Regelbuch zur Erstellung von Texten in Leichter Sprache für Personen mit DaF standarddeutsche Texte verschiedenster Quellen in Leichte Sprache übersetzen und somit für ihre Schülerinnen und Schüler zugänglich machen. Ohne explizite Regeln könnte es für Lehrkräfte schwierig und zeitaufwändig sein, die konkreten Problembereiche der Texte zu erkennen und eine der Zielgruppe angepasste Variante bereitzustellen.

Die Verwendung von Leichter Sprache im Unterricht ein wichtiger Schritt hin zu einer inklusiven und gerechten Bildung für alle. Diese könnte ganz erfolgreich an den Universitäten integriert werden, wo die Anforderungen oft höher als studentische Vermögen sind, weswegen auch nicht nur ihre Leistungen, sondern auch Universitätsrating sinken. Die Etablierung der Leichten Sprache in der Hochschulbildung bedürft erstmals

der Vermittlung der Grundlagen von Leichten Sprache unter den Hochschullehrern und angesichts der Hauptzielgruppe des Konzepts der Anpassung der Regeln von Leichten Sprache bei der Übertragung der Fachtexte in die leichtverständliche Sprache.

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Agzamova Gulrux Ravshan qizi

XITOIY TILIDA NUTQ ETIKETINING IJTIMOIIY-MADANIY O'ZIGA XOSLIGI

Annotatsiya. This work is devoted to the study of national peculiarities of etiquette formulas in Chinese and Uzbek languages. Was based on the formula of greeting, handling. gratitude, apology, agreement, goodbyes, and nonverbal expressions of greeting. agreement, disagreement, gratitude, goodbyes in Uzbek and China.

Kalit so'zlar: Nutqiy etiket, etiket formulasi, qiyosiy tahlil, ijtimoiy-madaniy o'ziga xoslik.

Nutq faoliyati uchun odob-axloq talablari til madaniyatini ajralmas bo'lagi hisoblanadi. Ko'pgina olimlarning fikriga ko'ra, nutq odobini o'rganish tilshunoslik, nazariya va madaniyat tarixi, psixologiya va boshqa gumanitar fanlar doirasida alohida o'rin tutadi. Bu masalaga qiziqish shundan iboratki, nutq formulalarining milliy xususiyatlariga aniq rioya qilish zarurligiga qaramasdan, ularning qo'llanilishidagi o'xshashlik va farqlar hali to'liq o'rganilmagan. Bu, ayniqsa, xitoy va o'zbek tillari uchun to'g'ri keladi.

Nutq etiketi insoniy madaniyatning asosiy ifodasidir. Etiket keng qamrovli tushuncha bo'lib, u ma'lum ma'noda, umumbashariy miqyosda qabul qilingan muomala qonun-qoidalarini o'z ichiga oladi. Bu tushuncha turli taraflama o'rganadi. Namunaviy nutqning asosiy talablaridan yana biri aytilmoqchi bo'lgan muddaoning tinglovchiga to'g'ri va aniq borib yetishi, ma'lum ta'sir o'tkazishi nazarda tutiladi. Hamda bu masalalarning amalga oshirilishida nutq oldiga ayrim talablar qo'yiladi, bu esa kommunikativ aspekt muammolaridan hisoblanadi. Nutqiy etiket deyilganda, so'zlashuv odobi qoidalarini tartibga soluvchi milliy, o'ziga xos stereotiplar, suhbatdosh bilan aloqa o'rnatish, aloqani tanlangan tonallikda davom ettirish yoki tugatish uchun qabul qilgan formulalari nazarda tutiladi.

“So‘zning tor ma‘nosida nutq odobini lingvistik vositalar tizimi sifatida tavsiflash mumkin. Odob-axloq munosabatlari namoyon bo‘ladi”.²¹ Nutq etiketining asosini nutq formulalari tashkil etadi, ularning tabiati muloqot xususiyatlariga bog‘liq. Nutq etiketi kundalik til muloqotini ham, til normasini ham tavsiflaydi. Bu insonning xulq-atvori va muloqot madaniyatining ajralmas qismidir. U milliy o‘ziga xos xususiyatlarga ega, uning nozik tomonlarini bilish aloqa jarayonida ko‘plab qiyinchiliklardan qochish imkonini beradi. Xitoy nutqiy etiketining o‘ziga xos xususiyati uning o‘zbek tilidan ko‘p marta ustun bo‘lgan xushmuomalaligidir.

Xitoy va o‘zbek tillarining nutqiy etiket formulasi doirasida qiyosiy tahlil qilinadigan bo‘lsa, ikki tilda eng ko‘p ishlatiladigan salomlashish formulalari: Salom! 你好! Xitoy tilida salomlashishning yana bir o‘ziga xos ko‘rinishi “你吃饭了吗?” ya‘ni “Sen ovqatlaningmi?” suhbatdoshning holatiga qayg‘urishi, xalqning madaniyatidan bir parchani namoyish etadi.

Xitoy va o‘zbek tillarida minnatdorchilikning nutq formulalarida sezilarli farqlari yo‘q. O‘zbek va xitoy tillarida rasmiy sharoitda minnatdorchilik bildirishda “ruxsat bering, minnatdorchiligimni izhor aytsam”, “sizga qanday minnatdorchilik bildirishni bilmayman” jumalari ishlatiladi. Ikkala tilda ham so‘zlovchi o‘zining chalkashligini ko‘rsatadigan va shu bilan sodir bo‘layotgan voqealarning ahamiyatini oshiradigan formulalar mavjud. O‘zbek va xitoy tillaridagi formulalar va kelishuvlar asosan qisqa, aniq iboralar ko‘rinishida taqdim etiladi, masalan, “Xo‘p, yaxshi!”, “kelishdik”, xitoy tilida “好吧!”, “行”. Bu qisqa javob yordamida ma‘ruzachi kelishuvga hech qanday shubha yo‘qligini ta‘kidlayotganini ifodalaydi.

Kelishmovchilik, norozilikni ifoda qilish formulalarini ifodalash xitoy tilida biroz qiyin hisoblanadi. Xitoy an‘analariga ko‘ra rad etishda sherikning mag‘rurligini, g‘ururini saqlashga harakat qilinadi. Shu maqsadda taklifga darrov rad javobi berilmasdan, “kechirasiz, qo‘rqamanki...” konstruksiyasidan foydalaniladi. Bu yuzaga kelishi mumkin bo‘lgan barcha salbiy reaksiyani yumshatganga o‘xshaydi. O‘zbek tilida ko‘proq hissiy rad etish va kelishmovchilik formulalari mavjud, masalan: “uzr, yo‘g‘a!”, “Yana bir maslahatlashib, o‘ylab ko‘raylik”. Bu ham norozilikni bir ko‘rinishi hisoblanadi.

O‘zbek va xitoy tilida salomlashish, rozilik, kelishmovchilik, minnatdorchilik, xayrlashishni ifodalashning noverbal vositalari nutq formulasini to‘g‘ri idrok etishga to‘siq bo‘lishi mumkin bo‘lgan bir qator xususiyatlarga ega. Misol uchun, o‘zbek xalqi orasida og‘zaki bo‘lmagan salomlashish vositalari yanada qulayroq. Uchrashuv paytida o‘zbeklar uchun odatiy bo‘lgan qo‘l berish, o‘pish va quchoqlash harakatlari xitoyliklar uchun qabul qilinishi biroz qiyin bo‘lgan holatlardan biriga kiradi.

Shuningdek, xitoyliklar o‘zlarining e‘tiborliliklari va xushmuomalaliliklari uchun bir-birlariga qanday minnatdorchilik bildirishlarini stol chetiga o‘ng qo‘llarining ikki barmog‘ini tegizish orqali ham ko‘rishingiz mumkin. Bu xushmuomalalik harakati Sin sulolasi davrida, imperatorlardan biri "xalq orasiga borgan" davriga borib taqaladi. Unga hamroh bo‘lganlar hukmdorga bo‘lgan hurmatini so‘z bilan ifodalay olmay, ikki barmog‘i bilan stolga yengil urib qo‘yishadi. Hozirgi kunda ko‘pchilik xitoyliklar bu odatni amalda qo‘llashadi, ular asosiy suhbatni to‘xtatmasdan shu harakat orqali minnatdorchilik

²¹ Mo‘minov S. O‘zbek muloqot xulqining ijtimoiy-lisoniy xususiyatlari: Filologiya fanlari doktori dissertatsiya avtoreferati. Toshkent 2000, 65-b

bildirishlari mumkin. Milliy xususiyatlarni bilmagan o'zbeklar uchun bu imo-ishora erish tuyuladi va suhbat davomida ularni chalkashtirib yuborishi mumkin.

Yuqorida berilgan misollardan xulosaga kelishimiz mumkinki, odob-axloq formulalari milliy xususiyatga ega ekanligi, bundan tashqari, hatto og'zaki bo'lmagan vositalar ham etiket formulalari bilan birgalikda qo'llanilishi mumkinligi o'z isbotini topdi.

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Fayzullayeva Subkhidam Bakhrom kizi

EXPLORING DISCURSIVE CHARACTERISTICS OF ENGLISH LANGUAGE WEBINARS FOR LANGUAGE INSTRUCTION

Abstract. In an era dominated by online professional development, the study delves into the linguistic and communicative strategies shaping the discourse within this educational context. The investigation uncovers the discursive qualities present in webinars on English language instruction. Having conducted the research, the following findings were revealed: (1) presenters on webinars frequently used interactive questioning, narrative, and visual aids as powerful discursive strategies to draw in audience members and explain concepts. (2) Furthermore, linguistic analysis revealed patterns in the presenters' usage of discourse markers, sentence construction, and vocabulary selection to guarantee content accessibility and intelligibility. (3) The research has practical consequences for language instructors, webinar presenters, and curriculum architects. All things considered, this thesis offers a thorough grasp of the changing discursive dynamics in English language webinars, providing insights that are essential for maximizing online professional growth in the English language teaching domain.

Keywords: webinars, discourse, qualitative method, linguistic analysis, virtual pedagogy.

INTRODUCTION

In a world where digital communication rules, English language instruction has changed dramatically, and webinars have become an essential tool for teachers to share knowledge and interact with students around the globe. English-language webinars have also become a well-known platform for sharing educational strategies and methods of language instruction. For academics, educators, and students alike, it is crucial to comprehend the discursive features of English language webinars on teaching English. Despite the growing prevalence of English language webinars in education, there exists a gap in our understanding of their discursive characteristics. Some researchers made significant contributions to this field, however, according to Inna V. Drabkina and anastasia S. Tanchuk, the intricacies of language use, engagement strategies, and the impact of *"Language and Literature: Unveiling Connections and Expanding Horizons"*

discourse on teaching effectiveness within this specific online context are still remaining underexplored (Inna V.Drabkina and Anastasia S.Tanchuk,2020). Recognizing the importance of effective communication in language instruction, this research seeks to address the pressing need to comprehensively understand the discursive features of English language webinars focused on teaching English.

MATERIALS AND METHODS

The body of research on English language webinars in the context of teaching English provides a nuanced understanding of the discursive features influencing virtual pedagogy. Academics have studied the language dynamics on these online forums, focusing on how classroom discourse is changing to more complex interactions made possible via webinars. Scholarly investigations have emphasized the significance of conversation in elucidating intricate language ideas and cultivating learners' involvement. The adaptability of language teaching to online environments is revealed by studies conducted by Smith (2019) and Johnson et al. (2020), which explore the linguistic tactics used by educators in virtual spaces. Also, Brown and Lee's (2018) research highlights the significance of discourse in developing successful communication skills and offers insightful analyses of the interactive approaches used in English language webinars. In addition, studies conducted by Garcia (2021) and Chen (2017) shed light on the communicative nuances that define digital classrooms and the role that discourse plays in student participation and comprehension. This research was carried out by means qualitative method design to investigate the discursive features found in English language instruction webinars. The webinar transcripts were examined using a combination of language analysis and thematic coding. Twenty webinars in English were chosen using a purposive sample technique from a range of educational platforms and establishments. These webinars addressed a variety of subjects linked to teaching English to speakers of other languages. Webinar recordings were collected via contacting webinar hosts and using online resources. From these recordings, transcripts were produced that included every spoken word, including participant interactions, presenter lectures, and Q&A sessions. To find recurrent themes and language patterns, the transcripts were methodically examined using thematic coding technique. Furthermore, language aspects such sentence structure, discourse markers, and vocabulary choice were examined through the application of linguistic analysis tools.

RESULTS AND DISCUSSION

For the purpose of identifying recurrent discursive traits and linguistic patterns used by presenters in teaching English, the transcribed data from the English language webinars was rigorously analyzed. Although linguistic analysis techniques were employed to look at the language elements used during the webinars, the discourse was first categorized into topics using thematic coding. as the investigation progressed, it became clear that presenters used a variety of discursive techniques to hold participants' attention and successfully impart instructional concepts. Using personal experiences and realworld examples to demonstrate language learning ideas, storytelling has become a common discursive feature. The webinars also featured a lot of interactive questioning. In order to create a dynamic learning environment and increase participant engagement, presenters routinely invited audience participation through open-ended questions, quizzes, and polls. One popular discursive tactic that was mentioned was the use of visual aids, including diagrams, movies, and slideshows. The usage of discourse markers by presenters, sentence construction, and vocabulary selection trends were also identified using linguistic analysis. Using a qualitative methodology, the study was able to explore the subtleties of webinar

discourse and identify trends in presenters' communication techniques. The selection of a wide variety of English language webinars from several sources was made possible by the use of purposive sampling, guaranteeing representation across numerous educational platforms and institutions. By using this sample technique, the researchers were able to increase the generalizability of their findings and capture a broad range of discursive behaviors. The theoretical frameworks of language education pedagogy and webinar communication dynamics served as the foundation for the interpretation of the studied data. The study was able to provide deeper insights into the significance of discursive techniques for language training in online environments by placing the findings within the framework of theoretical viewpoints and existing literature. In general, the research methodology utilized in this study demonstrated efficacy in accomplishing the study's goals and producing significant insights on the discursive features of English language webinars for English instruction. Practical implications for webinar design and pedagogical practice are provided by the findings, which add to the expanding body of information on effective communication tactics in online language training.

CONCLUSION

In summary, this research offers significant new perspectives on the discursive features of English language webinars focused on teaching English. By using a qualitative analysis of webinar discourse, several important findings emerged about the communication strategies used by presenters to support language training in online environments. Having finalized the research, it became clear that presenters on webinars frequently used interactive questioning, narrative, and visual aids as powerful discursive strategies to draw in audience members and explain concepts. It was discovered that these tactics improved student involvement, made difficult ideas easier to understand, and created a lively learning atmosphere that was favorable to language learning. Furthermore, linguistic analysis revealed patterns in the presenters' usage of discourse markers, sentence construction, and vocabulary selection to guarantee content accessibility and intelligibility. The results highlight how crucial plain language is to successful communication in webinars that teach English. Lastly, the research has practical consequences for language instructors, webinar presenters, and curriculum architects. It offers ways for improving communication and raising the caliber and efficacy of English language training in virtual environments. Educators can enhance participant learning and boost the effectiveness of language education webinars by comprehending and utilizing these discursive features.

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O'ZBEK VA INGLIZ TILLARIDAGI PROVERBIAL BIRLIKLARIDAGI OKKAZIONAL TRANSFORMATSIYA HODISASI TASNIFI

Annotatsiya. Proverbial birliklar xalqimizning asrlar davomida shakllanib kelgan maqol, ibora, matal, hikmatli soʻz va matal atalmish turgʻun birikmalari boʻlib, ular nutqimizni goʻzallashtirish maqsadida ogʻzaki va yozma nutqda koʻp ishlatiladi. Ammo vaqt oʻtishi bilan ayrim PF zamonga moslashib yoki muallifning yozma adabiyotda individual yondashuviga qarab oʻzgarib boradi. Bu hodisa okkazional transformatsiya hodisasi deyiladi.

Kalit soʻzlar: proverbial frazeologizmlar, okkazonallik, transformatsiya, individual-muallif iboralar, ekspressiv-emotsionallik.

Har qanday tilning lugʻat tarkibining maʼlum bir qismini Proverbial Frazeologizmlar tashkil etganini koʻrishimiz mumkin. PFlarning asosiy belgilari turgʻunlik, koʻchma maʼnolilik, nutq jarayonida tayyor holda qoʻllanilishi, semantik tutashlilik, ekspressiv-emosionallik, ifodalilik boʻlib, ular milliy leksikaning oʻziga xosligini yorqin aks ettiradi.[Nasirov,2022] Proverbial frazeologizmlar nutq jarayonida tayyor holda namoyon boʻladigan, toʻliq yoki qisman koʻchma maʼnoda ishlatiladigan, strukturasi gapga teng, semantik yaxlit, kontekst tarkibida mustaqil maʼno anglatadigan, kinoya-qochirimli, nasihatimiz fikrni ifodalovchi maqol, matal, hikmatli soʻz, aforizm, naql, oʻgit, yumuq iboralardan tarkib topgan turgʻun birikmalar hisoblanadi. PFlar tafakkurning badiiy-mantiqiy shakli ekanligi, muayyan millatning xos belgilarini saqlashi, milliy folklorning eng kichik janri, oʻziga xos grammatik shaklga ega ekanligi va umumlashtiruvchi, didaktik fikrning mavjudligi kabi kategorial belgilarga ega.

Proverbial frazeologizmlarda okkazional transformatsiyalanish orqali namoyon boʻladigan emotiv va ekspressiv boʻyoqqa xoslangan stilistik xususiyat mavjudligi koʻpchilikka ayon. Bu holatni keng oʻrgangan S.I.Gnedash “proverbial transformativlik” nazariyasi, “proverbial transformant”, “proverbial transformatsiya”, “proverbial birlik” tushunchalarini ilmiy isteʼmolga olib kirdi. Uning taʼkidlashicha, eski maqollarni yangi sharoitga moslashtirish – proverbial transformatsiya hodisasidir. [Gnedash,2005:189.] Bu jarayonda maqolning shakli qisman oʻzgaradi va maqol mazmuni zamonga mos ravishda yangilanadi. V.M.Mokienkoning fikricha, ekspressivlik, insonning his-tuygʻu, emosiya kabi ichki kechinmalarini maʼno koʻchimi orqali bildirishga xizmat qiladi.[Mokienko 1986:163] Okkazional transformatsiyalanish jarayonida frazeologizmlar orasiga kiritmalar kiritish, komponentlardan birini almashtirib ishlatish, frazeologik konvergensiya va frazeologizmlarni aktuallashtirish kabi turlarini uchratish mumkin. A.G. Nazaryan oʻz tadqiqotlarida transformatsiyaning 16 turini eʼtirof etgan.[Nazaryan,1987:237.] A. Mamatov fransuz tilidagi okkazonallik hodisasining 12 turini aniqlagan boʻlsa,[Mamatov,1989:181] Abdugʻofir Mamatov oʻzbek tilidagi okkazonallikning 10 turini koʻrsatib bergan.[Mamatov, 1991:274]

Kuzatishlar shuni koʻrsatadiki, umumxalq tilida frazeologizmlar keng maʼnoda ikki xil tipdagi okkazional oʻzgarishlarga uchraydi: umumxalq jonli tilidagi oʻzgarishlar va individual-muallif oʻzgartishlari.

Umumxalq jonli tilidagi oʻzgarishlar asosan frazeologizmlar semantikasi asosida yuzaga kelgan, tildan mustahkam oʻrin olgan iboralar sanaladi. Bunga misol qilib COVID

19 pandemiyasi paytida paydo bo'lgan, yoki "Open Byudjet" loyihasi jarayonida ijtimoiy muloqotda paydo bo'lgan quyidagi proverbial frazeologizmlarni olish mumkin:

Kasalini yashirsang isitmasi oshkor qilar- Covidni yashirsang, yo'tali oshkor qiladi:

Og'zi qiyshiq bo'lsa ham boyning o'g'li gapirsin-O'g'zi qiyshiq bo'lsa ham maskasi bor gapirsin;

Do'st boshga kulfat tushganda bilinadi- Do'st open byudjetga ovoz so'raganingda bilinadi:

Oltin olma duo ol, duo oltin emasmi?!- Oltin olma , ovoz ol, ovoz oltin emasmi?!

Yigit kishiga qirq hunar ham kam- Yigit kishiga qirq ovoz ham kam.

Ingliz tili lug'atida ham pandemiya ta'sirida o'zgarishga uchragan maqollarni ko'rish mumkin:

A stitch in time saves nine.--A mask today keeps the virus at bay.

Better safe than sorry. -Better masked than unmasked.

Rome wasn't built in a day.- A vaccine wasn't developed in a day."

Where there's smoke, there's fire.- Where there's a cough, there's a concern.

Individual-muallif o'zgartishlari esa u yoki bu muallif badiiy tafakkurining mahsuli bo'lib, ular hali tilda mustahkam o'rin olmagan, endigina iste'molga kirib kelayotgan iboralardir. Ularning umumxalq tilidan mustahkam o'rin olishini iste'moldagi faolligi belgilaydi va yuqorida aytilganidek, keng omma tomonidan qabul qilinishiga bog'liq bo'ladi. Masalan, yozuvchi Abdulla Qahhor o'zining asarida huddi shunday okkazonal o'zgartirilgan frazeologizm ishlatgan:

*".....bu zang'ar mardikor pulini hamma xonadondan olyapti, yurtning boshiga kelgan ko'rgulikni **qoshiq qilib xalqning qonini ichyapti**" [A.Qahhor,2005:114]*

Yuqoridagi misolda "qonini ichmoq" iborasini muallif nutqning emotiv ekspressivligini oshirish uchun "qoshiq qilib" tuzilmasini kiritgan. Yana bir asarida esa muallif quyidagicha transformatsiyaga qo'l uradi;

*".....Keyin **keksalikning ko'zoynagini taqib igna bilan quduq qazishdan ish chiqmaydi.**" [A.Qahhor ,1995:12]*

Ushbu parchada A. Qahhor "igna bilan quduq qazimoq" frazeologizmini "keksalikning ko'zoynagini taqib" birikmasini kiritish orqali matnning stilistik bo'yoqdorligini oshirishga xizmat qilgan.

Garchi tilimizdagi Proverbial frazeologizmlar o'zgarmas, turg'un birliklar hisoblansada, tilimizga kirib kelayotgan neologizmlar ta'sirida o'zgarishga uchrab, zamonga moslashadi. Har bir muallif asarning stilistik bo'yoqdorligini oshirish va emotsionalligini ko'rsatish uchun proverbial birliklarni o'zgartirib, okkazonallik hodisasini hosil qiladilar va shu tariqa tildagi lug'at boyligi kengayib boradi.

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Abduqodirova Nilufar Abdulkakim qizi

IMPROVING CULTURAL AWARENESS IN TEACHING ENGLISH TO SECONDARY SCHOOL STUDENTS

Abstract. Cultural awareness is an integral aspect of teaching English to secondary school students, particularly in today's interconnected world. This article explores the importance of incorporating cultural elements into English language instruction and proposes strategies for enhancing cultural awareness among both teachers and students. By fostering a deeper understanding of cultural nuances, educators can create a more inclusive and enriching learning environment that prepares students for global citizenship.

Keywords. Cultural awareness, English language teaching, Secondary school, Intercultural competence, Language learning, Inclusive education.

Literature Review. In the realm of English language teaching, cultural awareness has emerged as a critical component for effective communication and understanding. Secondary school students, in particular, stand to benefit significantly from instruction that goes beyond mere language proficiency to encompass cultural sensitivity and competence.

According to Byram [1997], cultural awareness involves not only knowledge of different cultures but also the ability to empathize with and navigate across cultural boundaries. In today's multicultural societies, this skill is indispensable for fostering harmonious relationships and promoting social cohesion.

Furthermore, studies have shown that incorporating cultural content into language instruction can enhance students' motivation and engagement [Dörnyei & Ushioda, 2011]. By connecting language learning to real-life cultural contexts, educators can make the learning process more relevant and meaningful for students.

However, addressing cultural awareness in the classroom requires more than just including diverse cultural topics in the curriculum. Teachers themselves must possess intercultural competence—an awareness of their own cultural biases and the ability to adapt their teaching approaches to accommodate diverse learners [Fantini, 2006]. Professional development programs that focus on intercultural training can equip educators with the skills necessary to create inclusive learning environments.

Moreover, technology can play a pivotal role in enhancing cultural awareness in English language teaching. Virtual exchange programs, online forums, and multimedia resources offer students opportunities to interact with peers from different cultural backgrounds, thereby broadening their perspectives and fostering empathy [Belz & Thorne, 2006].

In conclusion, improving cultural awareness in teaching English to secondary school students is essential for preparing them to thrive in an increasingly globalized world. By integrating cultural content into the curriculum, providing intercultural training for

teachers, and leveraging technology for cross-cultural exchange, educators can nurture students' intercultural competence and promote mutual understanding among diverse communities.

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Abdurasulova Shaxlo Abdinaimovna

ENHANCING SPEAKING PROFICIENCY THROUGH STORY READING

Abstract. This article investigates the efficacy of story reading and storytelling as a method to enhance speaking skills. It examines the beneficial effects of narrative engagement on oral communication skills including speaking fluency and accuracy. Findings suggest that stories serves as a potent tool for fostering speaking competence.

Keywords: Story reading, storytelling, speaking proficiency, narrative engagement, storytelling sessions, post-reading speaking activities.

There is no doubt that in the realm of language acquisition, speaking proficiency stands as a paramount skill and a primary motivation to learn a second language is to be able to communicate with speakers of that language. According to Ur [Ur, 1996:120], “of all the four skills (listening, speaking, reading and writing), speaking seems intuitively the most important.” This explains why “a large percentage of the world’s language learners study English in order to develop proficiency in speaking” [Richards & Renandya, 2002:201]. However, in addition to being an essential skill, speaking is often regarded as “the most complex and difficult skill to master” [Hinkel, 2005:485] by foreign language learners. Indeed, the mastery of speaking might be challenging for foreign language students since they have to master a number of difficult microskills such as the pronunciation of unfamiliar phonemes, the correct placement of stress and intonation, and the appropriate use of words and expressions. To make matters worse, English as a foreign language (EFL) students have few opportunities to speak English outside of the classroom. In recent years, many applied researchers have tried to find effective strategies and

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techniques to improve the learners' speaking ability. Various activities and methods can be applied in a speaking class such as group discussions, role-plays, practicing dialogues, debates, puppetry, singing songs, giving speeches, etc. One of the effective techniques that promotes oral speech development is storytelling. Reading stories and having classroom discussions, role-plays, storytelling sessions based on them create opportunities for students to articulate their thoughts and ideas, thereby strengthening their speaking proficiency in a supportive environment.

Stories can be used as a technique for teaching both basic language skills (reading, writing, listening, speaking) and language areas (vocabulary, grammar), they "are motivating and fun, they can help students develop positive attitudes towards the foreign language and enrich their learning experiences" [Ellis & Brewster, 1991:2]. Many research studies have shown that story reading can foster students' communication skills, enhance their fluency, as well as develop their ability to think symbolically and metaphorically. Huck, Helper and Hickman claim that children who have been exposed to literature demonstrate the highest linguistic competences [Huck et.al.,1989:34]. Oral retelling of stories (storytelling) can nurture students' verbal abilities and it brings together the major modes of language: reading, speaking and listening. Retelling develops students' a well-established form of linguistic behavior called "telling about" [Brown & Cambourne, 1987:21]. Telling about something that has happened or retelling of stories that have been read is less challenging for foreign language learners compared to expressing themselves orally in front of the class which makes lots of students anxious. Since it causes less anxiety and stress, retelling stories encourages students to be active participants in a speaking class. According to Morrow, storytelling helps children develop a sense of story structure (the setting, the theme, plot, the resolution) and allows them to organize information while speaking [Morrow, 1984:651].

There are four main reasons for using stories in the classroom [Collie & Slater, 1990:3]:

1. *Valuable Authentic Material.* Most stories are not created for the purpose of teaching language making them an authentic material in EFL lessons. Whether traditional folktales, contemporary fiction, or personal narratives, stories often genuine language samples because they reflect real-life language use, cultural context and human experiences.
2. *Cultural Enrichment.* Literature plays a crucial role in cultural enrichment by providing a window into the beliefs, values, customs and traditions of different societies. Through stories, learners can explore diverse perspectives, lifestyles and historical contexts, fostering empathy and appreciation for other cultures. It's an ideal way to increase their understanding of verbal aspects of communication in a certain foreign country for the students who are not capable of visiting that country.
3. *Language Enrichment.* Short stories, novels, plays are great sources for becoming familiar with many features of language including syntax and discourse functions of sentences, different types of sentence structures, complex vocabulary and ways of connecting ideas.
4. *Personal Involvement.* Once a student reads a literary text, understanding the meaning of lexical items becomes less significant: the student becomes enthusiastic about finding out what happens next, feels close to certain characters and share their emotions which positively impacts on the whole language learning process.

Implementing story reading and storytelling in a foreign language classroom requires careful planning and thoughtful execution. Because story retelling without prior experience is not easy for students of any age and they can form this ability only with the help of specific instructional strategies [Gambrell et.al.,1985:217]. Teachers must select age-appropriate and culturally relevant texts that align with students' language proficiency level and interests. Gambrell et.al. suggest that the length of the story needs to be considered by the teachers when they begin to implement story reading into their lessons. Stories with limited length and well-constructed plots are easier to follow and therefore to retell [Gambrell et.al., 1985:218]. Before initiating story reading, students need to be told that they will be asked to retell the story they read and guided instruction to teach retelling must be provided until students become proficient. Additionally, incorporating pre-reading activities, such as predicting, previewing and activating prior knowledge, sets the stage for meaningful engagement with the text. During reading, teachers can employ a variety of strategies, including guided reading, comprehension checks and vocabulary instruction to scaffold students' understanding. Morrow found out children who faced difficulties with story retelling experienced more success when they were given an opportunity to practice [Morrow, 1995:648]. This practice might be presented in the form of prompts. Prompts for encouraging retelling may involve asking the following questions: "Who is the story about? Where were they when the story started? What happened at the beginning of the story? How did they solve the problem?" Other post reading speaking activities such as group discussions and debates also require practicing beforehand as they serve as a vital component in reinforcing speaking skills. By creating a classroom atmosphere that supports oral language development and where students are allowed to express themselves in a variety of ways (group storytelling, mapmaking, dramatization, retelling using masks and puppets, retelling through acting, etc.), teachers empower students to take ownership of their learning.

In conclusion, the integration of story reading represents a promising avenue for enhancing foreign language learners' speaking skills. By immersing learners in rich narratives, educators can cultivate linguistic proficiency, cultural understanding, and emotional engagement. Through strategic implementation and pedagogical innovation, story reading emerges as a transformative tool in the arsenal of language teachers, enabling foreign language students to become more confident and fluent speakers in their target language.

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Abdurasulova Shakhlo, Dadaxonova Dilnavoz, Dekhqonova Adolat

THE SIGNIFICANCE OF PODCASTS IN ENHANCING THE LISTENING SKILLS OF INTERMEDIATE LEVEL STUDENTS

Abstract. The emergence of podcasting platforms at the beginning of the 21st century has led to an easy access to authentic audio materials to be used in foreign language classrooms. Due to their real-life context and exposure to native speakers' accents, podcasts can be a potent tool for fostering language learners' listening proficiency. This quasi-experimental study investigates the efficacy of podcasts in enhancing the listening skills of intermediate level students. Employing the independent samples t-test, this research compares a control group with an experimental group, both subjected to pre-tests and post-tests. The findings of the study reveal a significant improvement in listening proficiency among the experimental group exposed to podcasts compared to the control group. These results underscore the importance of integrating podcasts into language learning curricula, particularly for intermediate learners. Current research contributes to the growing body of literature on the technology-enhanced language learning methods and offers practical insights for educators aiming to optimize listening skill acquisition in language classrooms.

Keywords: Podcast, listening skills, educational technology, listening proficiency, language acquisition, authentic audio materials.

Introduction

Listening skills are undoubtedly fundamental in the language learning process as they facilitate comprehension, allowing learners to understand spoken language in real-life situations. According to Rost, the main distinction between high-achieving and low-achieving language learners is "their ability to use listening as a means of acquisition" [Rost, 2001:94]. Listening comprehension can be improved with the help of a large amount of comprehensible aural input, called 'extensive listening'. Extensive listening, which can be conducted outside the classroom learners using their own audio materials, provides opportunities to apply three important principles for effective listening practice: variety, frequency and repetition. One of the extensive listening materials that can support those principles are podcasts (a digital audio series that can be streamed or downloaded online). Podcasts as authentic, culturally-rich and easily-accessible materials have been a significant source for improving listening comprehension, pronunciation and fluency of foreign language learners. However, integrating podcasts into curriculum may require additional time, appropriate content selection and necessary technologies such as smartphones or computers with a stable internet connection to listen to podcasts regularly. Due to above-mentioned challenges, podcasting is rarely incorporated as a foreign language teaching material in Uzbek schools and beneficial effects of podcasts on listening

comprehension have been underexplored by applied linguistics researchers in Uzbekistan. To address those issues, this research examines the impact of podcasts on enhancing listening skills among intermediate-level language learners and its findings contribute to the ongoing discourse on innovative approaches to language education.

Literature review

The use of educational podcasts to improve foreign language learners' listening skills has attracted much attention in several previous studies done by foreign researchers. Podcasting, which was initially created for entertainment by Adam Curry and Dave Winer at the end of the 20th century [Bottomley, 2015:3], started to be implemented into education as lectures in North Carolina, USA. Etymologically, the word consists of "pod" derived from iPod and "casting" as from broadcasting [Sičová, 2022:5]. More than 850,000 podcasts are available on the internet [Winn, 2020:6] as for January 2020 and approximately 115,000 of them are English-teaching podcasts. In his publication called *Using social media in the classroom*, Poore recognizes podcasts as an effective teaching tool that educators can take as an advantage along with blogs, wikis and social networking. [Poore, 2015:34]. According to Deal, there are 3 types of podcasts that can be employed by educators: 1) archives of lectures; 2) pre-recorded educational podcasts created by others; 3) podcasts produced by students. [Deal, 2007:12]. Additionally, there are numerous podcasts specifically designed for ESL and EFL learners [Stanley, 2006:7]. The potential of podcasts to enhance foreign language acquisition, specifically listening skills, has been investigated by several researchers in recent years. In their notable study, Faramarzi et.al. examined the effectiveness of vodcasts (podcasts with video content) in improving EFL learners' listening comprehension in a pre-test/post-test research design. They worked with 120 college-level learners providing them with 20 vodcasts belonging to different genres over a period of 12 weeks. The findings indicated a significant increase in learners' listening comprehension scores at the end of the treatment [Faramarzi et.al.,2019]. Similarly, Ukrainian researchers Naidionova and Ponomarenko tried to study the impact of podcasts on developing listening skills and their final results proved their hypothesis regarding the positive effect of this type of audio materials on listening comprehension to be true [Naidionova & Ponomarenko, 2018]. Another listening study conducted by Alm explored the role of podcasting in foreign language teaching: 28 German-learning students were exposed to German podcasts as well as wrote reflective blogs on their podcast listening processes during one semester. The results demonstrated that students improved their listening skills with the help of authentic German input and freely selecting the theme of the podcasts brought students enjoyment in their language journey [Alm, 2013]. From the most recent works, in her diploma thesis called *Using podcasts to develop students' listening comprehension skills*, Sičová detected an improvement in both listening skills and listening strategies of the B1 level language learners after her treatment which lasted 7 weeks and included 8 podcasts and self-assessment sheets [Sičová, 2022:97]. Different aspects of podcasting as a powerful teaching tool were highlighted in the studies, theories and methodologies of various researchers: Yoestra and Putri investigated the influence of podcast exposure on the level of language learners' confidence [Yoestra & Putri, 2019]; Alfian and Lio analyzed the potential of podcasting to boost motivation of the foreign language students. Due to their flexibility and convenience, podcasts enable learners to take control of their learning process and it keeps them engaged and motivated [Alfian & Lio, 2019]. Hasan and Hoon carried out a meta-analysis of 20 scientific articles devoted to language learning podcasts and their findings suggested that podcasts are efficient media tool for achieving high-level listening

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proficiency [Hasan & Hoon, 2013]. Dale concluded in his research study that podcasts should be used to enhance the interaction between teachers and students rather than being used as an alternative tool for this type of collaboration [Dale, 2007].

Methods

Participants

Participants in this study were 30 second-year students of the Department of Integrated Course of English#3 of the Uzbekistan State World Languages University. They were selected from 2 existing groups: 22/02 and 22/30. The group 22-30 was taken as a control group while the group 22-02 was chosen as an experimental group. There were 15 students in the control and 15 in the experimental group. All of them met the selecting criteria of the research since all of them have obtained B2 level of English language proficiency. The research was conducted over a period of 4 weeks.

Instruments

The study utilized a comprehensive assessment protocol consisting of pre-tests, weekly podcast-based assessments, and post-tests to evaluate the impact of podcasts on the improvement of listening skills of intermediate level EFL students. Over a period of four weeks, participants were exposed to a series of eight podcasts as part of the experimental treatment. Weekly assessments were administered every Tuesday to gauge the comprehension and retention of the podcast content among participants.

Procedures

The study followed a structured procedure to investigate the effectiveness of podcasts in enhancing EFL learners' listening skills:

1. Pre-test Administration: Prior to the intervention, all participants completed a pre-test comprising 35 items, including matching, true/false, and multiple-choice questions, aimed at assessing baseline proficiency in listening comprehension and vocabulary.

2. Intervention Implementation: Over the course of four weeks, participants in the experimental group were assigned two podcasts per week to listen to repetitively. Each week, following podcast exposure, participants completed a test consisting of 15 items based on the content of the assigned podcasts. These assessments incorporated various question types, including matching, true/false, and multiple-choice questions, to evaluate comprehension and retention of the podcast material.

3. Control Group Procedures: Participants in the control group did not receive the podcast intervention but engaged in regular classroom activities during the intervention period.

4. Post-test Administration: At the conclusion of the intervention, both control and experimental groups underwent a post-test comprising 35 items, including matching, true/false, fill-in-the-gaps, and multiple-choice questions, mirroring the format of the pre-test. The post-test aimed to assess the overall impact of the podcast-based instruction on participants' listening comprehension skills and vocabulary acquisition, comparing outcomes between the control and experimental groups.

Scoring

Scoring for the assessments employed a binary system, with participants receiving a score of 1 for each correct answer and 0 for each incorrect response.

Data Analysis

Quantitative analysis of pre-test, post-test, and weekly assessment scores was conducted to examine the effectiveness of podcast-based instruction in EFL learning outcomes. Statistical analysis of pre-test and post-test results which were employed to

compare performance between the control and experimental groups and assess the significance of any observed differences was conducted using a software program for statistical analysis called JASP.

Results

The data from listening tests (pre-test and post-test) was analyzed using the JASP software program. Table 1 and Table 2 show the results of statistical analysis from pre-test:

Group Descriptives						
	Group	N _{an}	Me	SD	SE ient	Coeffic of variation
p re-test	compar	1	18.	2.3	0.6	0.126
	5	800	66	11		
nt	treatme	1	20.	2.7	0.7	0.136
	5	467	74	16		

Table 1. Group descriptive statistics (pre-test)

As we can see from Table 1, the mean score for the control group's listening pre-test was 18.800, while the experimental group's mean was 20.647, indicating no significant difference between the two groups in regard to listening proficiency.

Independent Samples T-Test				Independent (pre-test)
	t	df	p	
Table 2. pre-test	-1.770	28	0.088	

Note. Student's t-test.

Additionally, p-value obtained from analyzing the pre-test results using independent samples t-test also indicates that the means are homogeneous since it is greater than a predetermined threshold ($0.088 > 0.05$). Therefore, it can be claimed that the participants in both groups were similar in their listening comprehension at the start of the experiment.

After the treatment, the post-test was taken from both groups. Table 3 illustrates the difference in the mean scores of both control and experimental group:

Group Descriptives						
	Group	N _{an}	Me	SD	SE ient	Coeffic of variation
I 2	Compar	1	20.	4.	1.	0.209
	5	200	212	088		
Listeni ng	Treatm	1	29.	2.	0.	0.069
	5	000	000	516		

Table 3. Group descriptive statistics (post-test)

From Table 3, it is evident that there is a significant difference between the mean scores of the control group (M=20.200) and the experimental group (M=29.000). It can be claimed by the results of the independent samples t-test that are given in Table 4:

Independent Samples T-Test			
	t	df	p
L2 Listening	-7.309	20.007	< .001

Note. Student's t-test.

Table 4. Independent Samples t-test (post-test)

The independent samples t-test revealed a significant difference between the results of post-test since the p-value, which is <.001 according to the Table 4, is less than 0.05.

In order to measure the strength of the relationship between the variables (podcast exposure and listening skills of the language learners), effect size was also measured:

Independent Samples T-Test					
	t	df	p	Cohen's d	SE Cohen's d
L2 Listening	-7.309	20.007	< .001	-2.669	0.609

Note. Student's t-test.

Table 5. Effect size (Cohen's d)

The data in the table illustrates a Cohen's d of -2,699 indicating a large effect size.

Discussion

The results from Table 1 demonstrate that at the outset of the experiment, there was no significant difference between the control group's mean listening pre-test score (M = 18.800) and that of the experimental group (M = 20.647), as evidenced by a p-value of 0.088 from the independent samples t-test. This suggests that participants in both groups had similar listening comprehension abilities prior to the intervention.

Moving to Table 3, a notable contrast emerges between the mean scores of the control group (M = 20.200) and the experimental group (M = 29.000) post-intervention. The independent samples t-test results in Table 4 affirm this difference as statistically significant ($p < .001$), indicating that the experimental intervention had a substantial impact on improving listening proficiency compared to the control condition.

Moreover, the effect size, reflected by a Cohen's d of -2.699, underscores the magnitude of this difference, pointing to a large effect attributable to the intervention.

These findings suggest that the experimental intervention led to significant improvements in listening comprehension skills among participants, highlighting the effectiveness of the intervention in enhancing language learning outcomes.

Conclusion

In conclusion, the results of this study provide compelling evidence regarding the effectiveness of utilizing podcasts as an intervention for enhancing listening skills among intermediate level students. Initially, there was no significant disparity in listening proficiency between the control and experimental groups, indicating comparability in abilities prior to the intervention. However, following exposure to podcasts, the

experimental group exhibited a remarkable improvement in listening comprehension, as evidenced by significantly higher post-test scores compared to the control group.

The statistical analyses, including the independent samples t-test and the calculation of effect size, consistently demonstrated the substantial impact of the podcast intervention. The large effect size (Cohen's $d = -2.699$) further underscores the magnitude of the observed improvement, affirming the potency of podcasts in fostering language learning outcomes.

Overall, the results support the efficacy of integrating podcasts as a supplementary instructional tool in EFL pedagogy, highlighting its potential for enhancing listening skills and fostering autonomous learning. Therefore, in response to the research question, "Is there any significant difference in the intermediate level students' listening skills development between the experimental group exposed to podcasts and the control group?" the findings unequivocally support the hypothesis that exposure to podcasts leads to significant enhancements in listening skills development among intermediate level students. These results not only contribute to the existing literature on language learning methodologies but also offer practical implications for educators seeking innovative approaches to optimize language learning experiences.

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ADVANTAGES AND DISADVANTAGES OF APPLYING PBL (PROJECT-BASED LEARNING) IN THE CLASSROOM

Abstract. This article discusses about one of the new approaches in teaching English. It is called PBL - project-based learning. In this approach as the name says students learn through making projects or solving issues of some projects presented by their teachers. Now as the term PBL (project-based learning) is introduced and researched deeply most teacher try to use it effectively in their classes. However, as each method can have its minuses, there can have some possible issues of applying this method.

Keywords: PBL, problem solving, project, integrated skills, advantages, disadvantages, classroom management

Project-Based Learning (PBL) is an involved guidance model and instructional method that urges students to deal with real issues. Involved guidance can make learning more powerful than traditional way, for example, lectures and exercise manual pages. Project-based learning helps children of all ages, including secondary school kids, realize all subject substance like math, financial matters, social examinations, science, and designing. Frequently, the end venture might incorporate agendas, portfolios, and rubrics. In spite of the fact that active guidance has been around since the mid 1900s, there has been an expansion in project-based learning somewhat recently. Increasingly more secondary school instructors are going to this sort of guidance to train their courses to get ready their students for what's coming in future.

Literature review: According to Thomas [2000] "Project-Based Learning is a model that organizes learning around projects". Subsequently he specifies projects as complex tasks that are "based on challenging questions or problems, that involve students in design, problem-solving, decision making, or investigative activities; give students the opportunity to work relatively autonomously over extended periods of time; and culminate in realistic products or presentations". His definition gives clear overview about the term itself and he states that working independently on the given project is one of the advantages of the method which I am strongly agree with.

Origin of Project-based learning. According to Milena Kalabzová the roots of PBL can be found in experiential education of the American educational reformer John Dewey at the turn of 19th and 20th century in the USA. He is considered being an ideological father of PBL and the main figure of progressive education at that time. Dewey perceived a child as a complex human being and pursued students felt the inner urge for learning along with their realization of reasons for studying. But the point she missed is that before that time even in ancient times people worked collaboratively on different tasks and that can be considered as the initial forms of PBL.

According to Coufalová [2006] he enforced the motto "learning by doing" and laid the theoretical foundations of PBL, nonetheless, the founder of PBL method is considered his fellow-worker American pedagogue William Heard Kilpatrick who was emphasizing the significance of student interest and suggested concentrating the educational content into work of projects. His main interest was to develop children's personality as such and laid stress on student responsibility towards their own learning.

One should also mention that Patton [2012] two popular phases of PBL, the first happening at the beginning of 20th century, the other one during the 1970s. However, he

argues, the latter phase acquired PBL temporarily a bad reputation due to perceiving it as untrusted and lacking rigor. All the same, according to Patton, this stigma has been shaken off since then mainly by the greater knowledge of PBL principles and their implementations [2012]. He proposed that in PBL students become more independent and I think by this way learners get ready to the future as an autonomous human being and people realized it later in the second phase of the development of the PBL.

Pluses of implementing PBL.

Participation and Cooperation. Students have the potential chance to apply what they figured out how to make this present reality. In the process students master genuine abilities like correspondence and collaboration. An answer should be found by the gathering with the data gave to them. Authority abilities and relational abilities might be created by an understudy while cooperating in gatherings. This sort of guidance permits understudies to master 21st-century abilities that are extremely helpful in the present profession market. PBL cultivates the growing experience and urges students to cooperate, critical thinking.

Makes learning process fun. Numerous students utilize their insight to have some good times while finishing work or project. Educators need to have a good time, and this kind of guidance is one way for training to be enjoyable. PBL assists learners with working autonomously. The project making processes are fun, however it additionally shows them using time effectively and skills they need to take care of issues. One of the many benefits of PBL is that it urges students to advance imagination through their project. Kids learn best when they make an artifact that is sharable and thought upon. They use earlier information to finish every action that will turn into a project. Creating fun learning atmosphere can be extremely compensating to students and increment their comprehension.

Possible restrictions and disadvantage of PBL. As Kratochvílová [2006] points out PBL must be considered only a complementary teaching method and should be used only in specific cases where the student personnel development is in mind. There are several reasons why PBL is still not sufficiently used and overestimation of this method is one of them. She warns that over-usage may threaten to meet the School Education Programme's (SEP) goals given by the curriculum. In the second place, she states that this teaching method is demanding in terms of preparation time, materials, school technical equipment as well as the project organization and student discipline. She clearly pointed out emerging problems associated with PBL application but it should be stated that as all methods can have negative consequences if applied more than needed PBL also can not give expected result if used excessively. And I reckon given restrictions can be overcome easily if the teacher will be more cautious.

Classroom Management. Teachers need to go about as facilitators for the tasks to find true success; in any case, this doesn't necessarily happen, particularly in the event that educators are new to using this teaching method. Classroom management can turn into an issue while learners are working. If the teacher an educator is discussing with one student to foster thoughts or answer questions, a student who is beyond attention can get advantage of this situation.

Missed Content. Sometimes teachers try hard to make students work together and set goals to fulfill through project- based learning. They collect materials, divide students in groups, explain what to do, set time but after all because of some challenges of this approach teachers can easily get confused and miss the content of the lesson. Thus, the main aim of the lesson will not be achieved at the end of the lesson.

Planning too hard or too easy projects. In the planning process as a result of little experience teachers can design inappropriate projects for their classes. Sometimes it can lead to rather boring or complicated lessons as students will not suffice their interests. And what is worse that students can have a wrong image of project -based learning and will not show enough interest in the next projects. Thus, the true aim of the lesson will not be obtained and will not show expected results.

Conclusion. This article has provided fundamental information about PBL in the literature and showed some concerning definitions, origin and ways of applying this method in the classroom. Moreover, it highlights some possible challenges implementing PBL along with its advantages. Based on literature review, PBL has several advantages classroom management, participation and cooperation, makes learning process fun, and following disadvantages: planning too hard or too easy projects, missed content. Moreover, these are not a big issue for competent teacher who is eager to implement this method accordingly. And to give English teachers some practical ideas about projects for teaching students, some specific projects are presented. Despite the limitations, this paper helps teachers to experiment PBL in their classes to add some creativity and energy for the process. For the teachers who are eager to use this method I strongly recommend that they firstly do some survey or research among their students to know their field of interest and whether they can work well in a group or in pairs or individually and their current level of English so that making projects become more effective.

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Aliqulova Feruza Abror qizi

KOREYS TILIDA ENANTIOSEMIYA HODISASINING YUZAGA KELISH OMILLARI

Annotatsiya. Ushbu maqolada soʻz ichida kuzatiladigan zid maʼnolilik – enantiosemiya hodisasining paydo boʻlish omillari koreys tili doirasida koʻrib oʻtiladi va mavzu misollar bilan yoritib beriladi.

Kalit so'zlar: enantiosemiya, zid ma'nolilik, ma'no taraqqiyoti, lisoniy omillar, nolisoniy omillar.

Enantiosemiya bir til birligi doirasida yuzaga chiquvchi ziddiyatga asoslangan hodisa hisoblanadi. Mazkur hodisa koreys tilida 대립의관계, 모순어, 모순성 어휘, 자체대립관계, 단어 내적 반의어 nomlari bilan o'rganilgan. Koreys tilida enantiosemiyaning yuzaga kelish omillari bir qancha bo'lib, ushbu izlanishda biz ularni lisoniy va nolisoniy omillarga bo'lib o'rganishni lozim topdik. Lisoniy sabablar enantiosemiyaning yuzaga kelishini tildan tashqari sharoitlarni hisobga olmagan holda tushuntirish mumkin bo'lgan holatlarni, nolisoniy sabablar esa qarama-qarshilikning yuzaga kelishini faqat tildan tashqari sharoitlarni hisobga olgan holda tushuntirish mumkin bo'lgan holatlarni o'z ichiga oladi.

Shertsl va Abelning ta'kidlashicha, so'zlar ma'nosida uchraydigan o'zaro zidlik tilning qadim ildizlaridan meros bo'lib qolgan [Шертсл, 1973:261]. Bunda so'zlarning aksar qismi qorishiq va umumiy ma'noliligi nazarda tutiladi. Bulaxovskiy esa, qadim so'zlardagi uchraydigan ma'noviy noaniqlik muayyan bir kontekstda yuzaga chiqadigan uchinchi oraliq ma'noni yuzaga keltiradi deb aytadi [Булaxовский, 1954:78]. Ba'zi ishlarda bunday umumiy va noaniq ma'no muayyan kontekstlarda farqlanib, enantiosemiya shu tarzda yuzaga kelgan deb ko'riladi [Новиков, 1973:231-240]. Shuningdek, enantiosemiyaning yuzaga kelishi o'sha davrdagi arxaik tafakkur tarzi bilan bog'liqligi ham aytiladi, bunda ba'zi tilshunoslar qadimgi kishilarning o'zlarini o'rab turgan olam va undagi narsa-hodisalarning mohiyatini farqlay olmagan sababli o'zaro qarama-qarshi ma'nolarni bir so'z bilan ifodalayverishganini aytishsa [Шелестюк], boshqalar esa bunday qarash to'g'ri bo'lganda, hozirgi tillarda antonimlarning mavjudligi masalasini tushunib bo'lmas edi deb ushbu fikrga qarshi chiqishadi. Ularning fikricha, arxaik tafakkur sohiblari doim o'zlarini o'rab turgan borliq va undagi narsa-hodisalar haqida bilishga intilganlar [Odilov, 2016:245].

Shuningdek, enantiosemiya ham so'z ma'nosi bilan bog'liq boshqa hodisalar kabi lisoniy birliklardagi ma'no o'zgarishi, xususan, ma'no taraqqiyoti sababli yuzaga kelgan. Metaforik ma'no taraqqiyoti asosida zid ma'no yuzaga kelishi haqida Proxorova shunday deydi: "so'zning mavjud ma'nosi saqlangan holda unga qarama-qarshi ma'no yuzaga keladi yoki so'zdagi mavjud bir ma'noning iste'moldan chiqishi natijasida unda boshqa bir zid ma'no paydo bo'ladi" [Прохорова, 1976:157].

Koreys tilshunosi Do Jae-hak ba'zi so'zlarning ma'noviy o'zgarishlarini baholar ekan, narsa-hodisalar mohiyatini anglash, ilm-fan yutuqlari tufayli insonlarda ba'zi tushunchalarning o'zgarishi yoki ijobiy ma'nodan salbiy ma'noga aylanishini ta'kidlaydi. Masalan, koreys milliy alifbosining unlilaridan biri bo'lgan "•" (a) unlisi o'sha davrda quyoshning belgisi hisoblanib, qadimda koreyslar quyoshni osmonda suzib yuruvchi, uning kichik bir qismi deb bilishgan. Ammo koreys xalqining bugungi kundagi quyosh haqidagi bilimlari qadimgidan farq qiladi. Ilm-fan yutuqlari tufayli so'zning yaxshi ma'nodan yomon ma'noga o'zgarishini olim neylon matosi misolida izohlaydi: neylon ilk marta ixtiro qilinganda u o'sha davr insonlari uchun yaxshi mato hisoblangan bo'lsa, undan keyin yaratilgan yanada yaxshiroq matolar tufayli, bugungi kunda arzon bir mato tushunchasiga aylangan [도재학, 2011:109].

Ba'zida so'zlovchining kommunikativ-situativ maqsadiga ko'ra so'z ma'nosi zid ma'noga o'zgaradi, bu asosan nutqiy jarayonga xos bo'lib, og'zaki nutqda so'zning qanday ma'noda qo'llanilayotgani ohang yordamida sezilsa, yozma nutqda

matnga ko'ra aniqlanadi: 되게 잘 먹는다 너! (*Ishtahang yaxshi ekan!*); 동혁이는 천재인 것 같아 (*Dong-hyok juda ilmliga o'xshaydi*); 네, 그는 너무 멋있어 (*Ha, u juda kelishgan*). Ushbu gaplardagi 잘 (*yaxshi*), 천재 (*ilmlil*), 멋있다 (*kelishgan*) so'zlari nutq jarayonida so'zlovchining gapirish ohangiga ko'ra o'zining asl ijobiy ma'noda kelayotgani yoki salbiy ma'noda kelayotgani anglashiladi. Bunday farqlanishda so'zning kontekstdan tashqarida yakka holda bildiradigan ma'nosi uning **uzual** (asl) ma'nosi bo'lsa, uning matn ichida kelayotgan teskari ma'nosi **okkazional** (nutqiy jarayonda yuzaga chiquvchi qarama-qarshi) ma'nosi hisoblanadi. Yoki 민수가 피아노를 잘한다 / 그는 한국어를 잘한다 (*Minsu pianinoni yaxshi chaladi / U koreys tilini yaxshi biladi*); 마이클은 술을 잘한다 / 너는 거짓말을 아주 잘해 (*Maykl spirtli ichimliklarni yaxshi ichadi / Sen yolg'onni zo'r gapirasan*) gaplaridagi “잘하다” so'zining uzual “biror bir ish-harakatni yaxshi bajarmoq, eplamoq” va okkazional “yomon ish-harakatni qoyillatmoq” ma'nolari o'rtasidagi zidlik koreys tilida enantiosemiyaning subyektiv munosabat tufayli yuzaga kelishiga misol bo'la oladi.

Shuningdek, koreys tilida ba'zi enantiosemik so'zlar o'zi bilan bog'lanib kelgan so'z ta'sirida ham zid ma'no kasb etgan. Koreys tilida so'z bilan bog'lovchi munosabatda keluvchi qismlarning so'z ma'nosiga ta'sir etish holatni 3 turga bo'lishimiz mumkin:

1) so'z bilan bog'lanib keluvchi qism tushib qolishi so'zning asosiy ma'nosiga zid ma'no keltirib chiqaradi. Masalan, “고려(하다)” “o'ylash, qayg'urish” so'zi “o'tmish haqida o'ylash” va “kelajak haqida qayg'urish” degan ma'noni anglatadi. Natijada, [o'tmishdagi narsalar haqidagi fikrlar] va [kelajakdagi narsalar haqidagi fikrlar] qarama-qarshilikni ko'rsatadi. ‘고(顧)’ iyeroglifining ma'nosi barcha ishlar o'tib bo'lgandan keyin ortga qarab o'ylash ma'nosini beruvchi “사후고려” so'zidagi “사후” tushib qoldirilgan holatdagi ma'noni so'zning asl ma'nosi deyishimiz mumkin. Ammo, bunga teskari tarzda “사후고려” ning ziddi bo'lgan “후사고려” (kelajak ishlar haqida qayg'urish) so'zidagi “후사” ni tushirib qoldirilganda “고려” so'zida ichki zid ma'nolilik hosil bo'ladi.

2) so'zning asl ma'nosi bog'lovchi element ma'nosi bilan qayta talqin qilinsa, so'zning asosiy ma'nosiga qarama-qarshi ma'no yuzaga keladi. Masalan, “돈푼” so'zidagi “푼” miqdor jihatidan bir tangani anglatadi. Hisoblash birligi sifatida foydalanilganda, “돈 몇 푼에 양심을 팔았다” (Vijdonini bir necha tiyinga sotdi) misoliga ko'ra, 푼 arziyas miqdordagi pul. Biroq bu so'z -이나 grammatik qo'shimchasi bilan kelganda “ko'p emas, ammo ma'lum miqdordagi pul” ma'nosi kelib chiqadi. Asl ma'no birikma va ko'makchi ma'nosini aks ettirish orqali qayta talqin qilinadi, ushbu holatda hatto ko'p pul ma'nosini ham tushunish mumkin bo'ladi. 돈푼 bilan birga keluvchi qo'shimchalar -이라도 ko'p emas, ammo chidasa bo'ladigan miqdor, -이나 ko'p emas, ammo yetarli bo'lgan miqdor, -깨나 mo'maygina pul ma'nolarini keltirib chiqaradi. Qiyoslang: 그 사람 굶은 일 안 가리고 열심히 일하더니 돈푼이나 모은 모양이야 (*Aftidan u og'ir ishga qaramay qattiq mehnat qilib, yetarlicha pul to'plab olibdi*); 배운 것 없고 재주 없는 나로선 돈푼이라도 벌려면 허리띠를 졸라매야 했다 (*Savodsizligim va hech nimada uquvim yo'qligi uchun bir tiyin topish uchun ham bel bog'lashimga to'g'ri keldi*); 그는 예전에 돈푼깨나 만졌다 (*Unda avvallari anchagina pul bo'lgan*).

3) so'zning asosiy ma'nosi birikma elementining baholovchi assotsiativ ta'sirida gavdalanishi natijasida ikki qarama-qarshi ma'no yuzaga keladi. Bunday so'zlarga misol

qilib, “기막히다”, “기차다”, “끔찍하다”, “버젓하다”, “죽여주다”, “지궁스럽다” soʻzlarini keltirishimiz mumkin. Ushbu soʻzlarning asosiy maʼnosi “ajoyib”, “zoʻr”, “nihoyatda” maʼnolarini beradi. Matn ichida bu soʻzlar ijobiy yoki neytral maʼnoli soʻz bilan kelganda ijobiy bahoni, aksincha, salbiy maʼnoli soʻzlar bilan kelganda salbiy bahoni bildiradi. Qiyoslang: 그는 아내를 끔찍하게 아끼고 사랑한다 (*U xotinini juda qadrlaydi va sevadi*); 우리 동네에 끔찍한 살인 사건이 벌어졌다 (*Mening mahallamda dahshatli qotillik sodir boʻldi*). Birinchi misolda 끔찍하다 soʻzi “아끼다” (avaylamoq), “사랑하다” (sevmok) ijobiy soʻzlari bilan kelgani uchun ijobiy bahoni, ikkinchi misolda “살인 사건” (qotillik) soʻzi bilan kelganda salbiy maʼnoni ifodalamoqda.

Shuningdek, 앞, 금방, 망금, 근일 soʻzlaridagi “nutqiy jarayondan oldin” va “nutqiy jarayondan keyin” maʼnolari oʻrtasidagi zidlanish ham grammatik omillar – zamon qoʻshimchalarining oʻzgarishi bilan hosil boʻlgan. Masalan: 금방 비가 올 것처럼 하늘이 어둡다 (*Osmon birozda yomgʻir yogʻadigandek bulutli*); 금방 여기 왔던 남자의 인상착의를 기억하세요? (*Biroz avval kelgan odamning qanday kiyimda ekanligini eslay olasizmi?*). Demak, ushbu soʻzlar kesimi oʻtgan zamondagi feʼl bilan ifodalanganda “nutqiy jarayondan avval” maʼnosini, kesimi kelasi zamon feʼli bilan ifodalanganda “nutqiy jarayondan keyin” maʼnosini bildiradi.

Enantiosemiya chetdan kirib kelgan soʻzlar taʼsirida ham yuzaga kelishi mumkin. Koreys tilida xitoy tili taʼsiri ostida kirib kelgan hanja (xitoy iyerogliflari) soʻzlari koʻp boʻlib, bunday soʻzlar orasida enantiosemik birliklar juda koʻp uchraydi. Bunda birinchi holatda hanja belgilaridan faqat biri oʻz ichida qarama-qarshi belgiga ega boʻlishi mumkin:

ㄱ. 고주 (沽酒) – 고 ‘沽’ iyeroglifi “sotmoq” va “sotib olmoq” maʼnolarini anglatadi.

ㄴ. 대차(貸借), 대출(貸出), 임대(賃貸), 차대(借貸) – 대(貸) iyeroglifi “ijaraga bermoq” va “ijaraga olmoq” maʼnolarini anglatadi.

Ikkinchi holatda esa soʻzni tashkil etuvchi iyerogliflarning har biri zid maʼnoga ega boʻladi:

ㄱ. 격분(激憤) – 격(激) iyeroglifi “gʻazablanmoq” va “qoʻllab quvvatlamok” maʼnolarini; 분(憤) iyeroglifi “gʻazablanmoq” va “zoʻr berib harakat qilmoq” maʼnolarini anglatadi.

ㄴ. 봉납(奉納) – 봉(奉) iyeroglifi “bermoq” va “olmoq” maʼnolarini; 납(納) iyeroglifi ham “bermoq” va “qabul qilmoq” maʼnolarini anglatadi.

Xulosa qilish mumkinki, borliqdagi narsa-hodisalarning azaliy dialektik ziddiyatdaligi tufayli insoniyat tafakkur tarzi ham dualistik xarakterga egaligi, shuningdek, ijtimoiy munosabatlarning ham qarama-qarshiliklar asosida qurilganligi kabi bir qator lisoniy va nolisoniy omillar soʻzlarning zid maʼno kasb etishiga sabab boʻlgan. Jumladan, kishilarning borliqdagi narsa-hodisalar toʻgʻrisidagi qarashlari oʻzgarishi, ularning mohiyatini anglashi, soʻzlarning maʼno taraqqiyoti, soʻzlovchining kommunikativ-situativ maqsadi va subyektiv munosabatini nolisoniy omillarga, soʻzlarning sintaktiv qurshov bilan namoyon boʻlishi, leksik-sintaktik aloqasini koreys tilida enantiosemiyani yuzaga keltiruvchi lisoniy omillar sifatida koʻrsatishimiz mumkin.

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Arslonova Muhiba To'xtasin qizi

ENHANCING SPEAKING SKILLS IN SECONDARY SCHOOL: A REVIEW OF EFFECTIVE CLASSROOM MANAGEMENT TECHNIQUES

Abstract. This article examines the effectiveness of classroom management techniques in enhancing speaking skills among secondary school students. The study explores various strategies including establishing clear expectations, creating supportive environments, utilizing pair and group work, implementing task-based learning, and integrating technology. Research findings indicate that well-implemented classroom management techniques significantly impact students' speaking proficiency, fostering engagement, collaboration, and authentic communication opportunities. The article underscores the importance of ongoing professional development and research to refine classroom management practices in secondary education.

Keywords: Classroom management, speaking skills, secondary education, language learning, task-based learning, pair work, group work, supportive environment, technology integration.

1. Introduction:

In secondary education, cultivating speaking skills is paramount for students to thrive academically and professionally. Effective classroom management techniques play a pivotal role in creating an environment conducive to fostering speaking abilities. This article aims to explore various classroom management strategies and their effectiveness in enhancing speaking skills among secondary school students.

2. Understanding Speaking Skills:

Before delving into classroom management techniques, it's crucial to grasp the components of speaking skills. Speaking proficiency encompasses fluency, pronunciation, vocabulary usage, grammar accuracy, and communication strategies. Students must feel comfortable and motivated to engage in speaking activities to develop these skills effectively. tact with the other person. Generally, 'motor perceptive skills' are developed at the primary level where learners are put through various 'look and say' exercises, or 'pattern practice'. Usually there is no context provided and learners develop these skills through repetition and choral drill. But concentration on the development of motor perceptive skills leads to problems as the learners are not able to communicate well in real

life situations. They are unable to use the language structures learnt. Therefore, it is important that more emphasis is laid on 'interaction skills' while learning a new language. Essentials of Good Speaking: Speaking involves pronunciation, juncture, stress, rhythm and intonation. Pronunciation involves the way of producing the sounds of a language. Juncture is simply the presence or absence of a pause between utterances, words or syllables that makes a difference to the meaning of what is spoken. Stress is the degree of force with which a sound or syllable is uttered. Intonation is the variation in the pitch of the voice in connected speech. It may be rising intonation or falling intonation. Correct Speech involves the ability to use words, phrases and idioms already learnt with correct pronunciation and knowledge of grammar. Effective speaking involves basic courtesy formulas, conventional greetings and other expressions. Speaking involves acquiring fluency and accuracy of speech. Public speaking is an art which one needs to develop with practice.

3. Classroom Management Techniques:

1. Establishing Clear Expectations: Setting clear guidelines for speaking activities helps students understand what is expected of them, reducing anxiety and promoting participation. Teachers can provide rubrics outlining criteria for successful communication.

2. Creating a Supportive Environment: Fostering a supportive atmosphere where students feel safe to take risks and make mistakes is vital. Encouraging peer collaboration, providing constructive feedback, and celebrating progress can bolster students' confidence.

3. Utilizing Pair and Group Work: Incorporating pair and group activities allows students to practice speaking in less intimidating settings. It promotes interaction, encourages students to negotiate meaning, and provides opportunities for peer modeling and scaffolding.

4. Implementing Task-Based Learning: Task-based learning involves assigning meaningful speaking tasks that simulate real-life communication scenarios. Tasks should be engaging, relevant, and scaffolded to accommodate students' proficiency levels.

5. Utilizing Technology: Integrating technology such as audiovisual aids, interactive whiteboards, and language learning apps can enhance speaking activities. Technology facilitates authentic communication opportunities and caters to diverse learning styles.

4. Effectiveness of Classroom Management Techniques:

Research indicates that well-implemented classroom management techniques significantly impact students' speaking proficiency. Studies have shown that students in classrooms with clear expectations and supportive environments demonstrate higher levels of engagement and willingness to communicate. Pair and group work have been found to promote fluency, negotiation of meaning, and collaboration skills. Task-based learning approaches enhance students' ability to apply language in authentic contexts, leading to improved speaking outcomes. Additionally, technology integration has been shown to increase motivation and provide additional speaking practice opportunities outside the classroom.

5 Effective Classroom Management Strategies

1. Write Down the Rules

Many teachers hand out a syllabus at the start of the year detailing what learners are responsible for and when. It specifies tests and quizzes, and tells learners how their grades will be determined. In today's age of technology, it also outlines acceptable use of both school tech and, in the case of BYOD, personal technology. Consider drafting up and

handing out a two- or three-page “student handbook” that details what learners are allowed and not allowed to do and when.

2. Let Learners Help

Your learners are much more apt to follow the guidelines they helped create. Rather than hand out the behaviour syllabus on the first day of class, spend time discussing these potential rules with the learners. You will be surprised how many of them will want stricter rules than you do. It's important that the rules are mutually fair and practical as well as constructive. Consequently, you must make sure there is a majority consensus on whatever the class adopts. Guide the class discussion so there are no rules that will cause too many class disruptions. It's also important to be consistent with the guidelines once they are put into practice. This kind of consistency results in students who are generally content as they know everyone is being treated fairly.

3. Encourage Questioning

Make it crystal clear that learners can, and should, ask questions at any time. As a teacher, you should not be so focused on your lecture that questions aren't encouraged. The printed rules should specify what learners need to do to ask questions. Generally, they need to raise their hands. Additionally, invest in finding ways of getting the learners interested in the subject matter by offering relevance to their interests. Ask them questions and invite them to ask follow-up questions that steer the discussion in the direction of critical thinking skills development. Of course, all the questions should be answered but not necessarily by you. Encourage learners to volunteer answers to their classmates' questions. They often learn better when the information is explained to them by another student.

4. Let Learners Lead

All learners aren't the same, so why have them read Chapter 1 this week, Chapter 2 next week, etc.? Ask your learners who is interested in writing a short paper about a subject that is mentioned in the chapter. You may be surprised how many of them will take up the challenge. What about encouraging your learners to step into your shoes for a bit? Letting them tell you and their classmates what they have learned can be an effective teaching tool for these "teachers" and their classmates. Let learners who are interested make a 5-minute presentation on the subject matter.

5. Encourage Group Projects

In every teacher's toolbox for effective classroom management, there should exist lessons and tasks for building teamwork and leadership skills. Today's digital learners love working in groups; it's in their nature. They work, game, and connect online constantly and in school, it's no different. They look to their peers to collaborate and share ideas. They're just as likely to work with learners across the world as they are in their classrooms, so collaboration skills are a huge asset for life after school. The working world is also being affected by new communication technology on an ongoing basis. As a result, one's ability to function in teams that are both real and virtual is important. Learners who work with each other inside and outside the classroom also might develop more respect for each other. Some learners will develop leadership skills while others will learn to be more responsible about completing assignments when there is a group grade involved.

Conclusion:

In conclusion, effective classroom management techniques play a crucial role in developing secondary school students' speaking skills. By establishing clear expectations, creating supportive environments, incorporating collaborative activities, implementing task-based learning, and utilizing technology, educators can foster an environment conducive to speaking skill development. Further research and ongoing professional

development are essential to continually refine and adapt classroom management practices to meet the evolving needs of students in secondary education.

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Bakhramova Iroda Bahodirjon qizi

WORD COMBINATIONS IN ENGLISH AND UZBEK LANGUAGES

Abstract. This article focuses on a comparative analysis of word combinations in English and Uzbek languages. Some similar and different features are discussed. Moreover, it also provides with the examples of word combinations in both languages.

Keywords: Word combinations, equipotent combination, dominational combination, sound change, bilateral and monolateral connection.

Word combinations - two or more independent words which are related to each other syntactically and they have not a first-order predicative relation. Word combinations are similar to words in terms of meaning, they have the same nominative function as words, naming things and events together with their characteristics. They differ from sentences in the following features:

- Sentences have a first-order predicative relation, differently word combinations may have a second-order predicative relation:
- Sentences can consist of one word, the word combination has at least two independent words:
- Sentences have their own tone structure, however in word combinations there are not such features. [Irisqulov, 2009:141]

According to V. V. Vinogradov, word combinations are when two words are matched in accordance with the norms of matching with other or the same parts of speech, which typically occur between words. This leads to the conclusion that the primary word can be any essential component of speech, such as a verb, noun, etc. Words can be adapted to create new word combinations, and the existence of a word is intimately linked to its lexical meaning. Studying word combinations reveals that matching words to other words is dependent on the lexical meaning in addition to the form in which the word is formed and whether the part of speech it belongs to is the same or different. [Hamidova, 2023]. It is understandable that, word combinations are syntactic units formed from the combination of words based on certain logical and grammatical rules. To form a word combination, it is necessary to have a word with at least independent meanings, that these words form an adverbial open construction, in which the semantically and grammatically can enter into a free relation, which is expressed by a nominative function. If it is analyzed, it will be clear

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that, there are some similar and different features of word combinations in comparing them with two or more languages.

On the basis of constituent rank, the groupings of notional words are divided into two groups in both English and Uzbek languages:

1. Equipotent combination (teng bog'lanish)
2. Domination combination (tobe bog'lanish)

Equipotent combination is a combination of words related to one another on an equal rank with the help of conjunctions or without them. The words which are related with the help of conjunctions are called syndetically related combinations while asyndetically related words are combined to each other without any kind of conjunctions, only with the help of tone. For example:

Syndetically related word combinations: Boy and girl – bola va qiz, rose or tulip – atirgul yoki lola, poor but honest – nochor lekin vijdonli.

Asyndetically related word combinations: Playing, laughing – o'ynash, kulish, comfortable, nice – qulay, chiroyli.

In domination combination, one word modifies another. The combinations of words are syntactically unequal. For example:

A kind teacher – mehribon ustoz

A big tree – katta daraxt.

In the word combinations, each word receives special emphasis and is an answer to some question. Phrases are the basis for the formation of compound words. Almost all compound words are formed from word combinations. [Muhiddinova, Xudoyberganova, 2006:134] The word combination is divided into two groups, depending on the type of word that the governing word is represented by: word combination with a noun, word combination with a verb.

In both languages the components of word combinations are expressed in the following categories:

Noun + Noun	Cat's ear – mushukning qulog'i The color of the room – xonaning rangi
Adjective + Noun	A beautiful girl – chiroyli qiz An interesting book – qiziqarli kitob
Pronoun + Noun	All flowers – barcha gullar His bag – uning sumkasi

It is clear that, the word combinations can be translated word by word and in both languages the structure is similar. In the table above, the similarities in categories of word combinations in two languages are given while in the following table, there mentioned some different categories of word combinations.

Adverb + Verb	Tez gapirmoq – to speak loudly Sekin yozmoq – to write slowly
Pronoun + Verb	Uni chaqirmoq – to call him Hammaga bermoq – to give all

Noun + Verb	Xat yozmoq – to write a letter Kitob o'qimoq – to read the book
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By these examples, it is understood that, if the word combination is given in Uzbek in Adverb + Verb form, in English it will be changed to Verb + Adverb form. They are the structural differences of these languages. Additionally, there are some divergent aspects of word combinations in dividing them into subgroups.

The dominational connections in English is divided into two main groups as: bilateral (reciprocal, two-way) domination (in predicative connection of words) and monolateral (one – way) domination (in completive connection of words). They consist of several sub-groups, however there are three types of dominational connections in Uzbek as: boshqaruv, bitishuv and moslashuv. The predicative connection words, uniting the subject and the predicate, builds up the basis of the sentence. The nature of this connections is reciprocal (the subject dominates the predicate and vice versa). Such word combinations are divided into:

1. full predicative combinations (the subject plus the finite verb-predicate);
2. incomplete, semi-, or potentially predicative combinations (a non-finite verbal form plus a substantive element): for the pupil to understand his mistake; the pupil's understanding his mistake; the pupil understanding his mistake.

Monolateral domination is considered as subordinative since the syntactic status of the whole combination is determined by the head-word: a nervous wreck. astonishingly beautiful. There are two primary categories for the completive connections:

1. objective connections (subdivided into: non-prepositional, prepositional)
2. qualifying connections (attributive (an enormous appetite), adverbial – primary (to talk glibly) , secondary (marvelously becoming)).

In Uzbek the main dominational connections are:

1. Bitishuv – the words connect to each other with the help of tone and sound. For example: mazali tort – delicious cake.
2. Boshqaruv – the word combination consists of all prepositions (kelishiklar) except of -'s (-ning “qaratqich”) . For example: uyga kelmoq – coming home.
3. Moslashuv – connecting the words by demonstrative conjunctions and possessive adverbs. For example: mening kitobim – my book.

Conclusion: Each word combination definition uses this unit, which is a syntactically valid grammatical structure. Thus, one task of syntactic theory is to study their morphological composition in order to clarify the combinatorial properties of the word parts and to take into consideration the possibilities for substitution within a word combination.

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Bazarbaeva Addunya Anvarovna

CULTURAL SPECIFICITY OF SOMATIC PHRASEOLOGICAL UNITS IN ENGLISH AND UZBEK LANGUAGES

Abstract. This study delves into the intricate web of somatic phraseological units, examining their cultural specificity in both English and Uzbek languages. Somatic phraseological units, which draw analogies from the human body to convey abstract meanings, serve as essential elements in linguistic communication. However, the cultural nuances embedded within these units often reflect the unique beliefs, experiences, and values of a particular society. Through a comparative analysis, this research sheds light on how cultural contexts shape the usage and interpretation of somatic phraseological units in English and Uzbek, illuminating both the similarities and differences between these linguistic systems.

Keywords: Somatic phraseological units, Cultural specificity, English language, Uzbek language, Comparative analysis

Language serves as a mirror reflecting the intricate tapestry of culture, encompassing the beliefs, customs, and worldview of its speakers. Embedded within the linguistic fabric are somatic phraseological units, which harness body-related metaphors to convey abstract concepts. These linguistic constructs provide a fertile ground for investigating the cultural nuances of language. This study sets out to unravel the cultural specificity of somatic phraseological units within the distinct linguistic landscapes of English and Uzbek.

Somatic phraseological units, often referred to as body idioms or expressions, are integral components of language, offering vivid imagery and conveying complex ideas through familiar anatomical references. In English, expressions like "to have a heavy heart" or "to keep a stiff upper lip" illustrate how body-related metaphors enrich communication by encapsulating emotions and behaviors within tangible bodily experiences. Similarly, in Uzbek, phrases such as "qo'liga tushmoq" (to fall into one's hands), which evokes the imagery of surrendering or yielding, exemplifies how somatic expressions are employed to convey abstract notions. [Gibbs Jr, R. W:1994:86]

However, beneath the surface lies a deeper layer of cultural specificity that shapes the usage, interpretation, and evolution of these somatic phraseological units. Cultural beliefs, historical legacies, social norms, and religious influences imbue these expressions with unique connotations and significance, rendering them reflective of the values and traditions of the respective societies.

For instance, in English, references to the heart often symbolize emotions, courage, and love, reflecting the cultural emphasis on the heart as the seat of emotions. Expressions like "to wear one's heart on one's sleeve" or "to have a change of heart" resonate with speakers due to their alignment with Western cultural values and literary traditions. [Kövecses, Z. W: 2005: 92]

Conversely, in Uzbek culture, somatic phraseological units may draw upon different bodily references and carry distinct connotations. For example, expressions related to hospitality and generosity might utilize metaphors centered around the stomach, such as "qo'ldan berganga qush to'yimas" (to feed into one's hands), highlighting the cultural significance of food and nourishment in social interactions.

By examining the cultural specificity of somatic phraseological units in English and Uzbek, this study aims to shed light on the intricate interplay between language and culture. Through a comparative analysis of these linguistic constructs, we seek to unravel the unique ways in which cultural contexts shape the usage and interpretation of body-related metaphors, enriching our understanding of both languages and the societies they represent.

In the subsequent sections, we will delve deeper into the comparative analysis of somatic phraseological units in English and Uzbek, exploring their cultural underpinnings, metaphorical mappings, and implications for cross-cultural communication and language teaching. Through this exploration, we hope to uncover the richness and diversity of human expression encapsulated within these linguistic gems.

Somatic phraseological units, also referred to as body idioms, are linguistic constructs that employ anatomical or physiological elements of the human body to convey abstract meanings. These units encompass a diverse range of expressions, including idioms, proverbs, and metaphors, which resonate with speakers due to their familiarity and cultural significance. By drawing analogies from the human body, somatic phraseological units offer a vivid and evocative way of expressing emotions, behaviors, and experiences.

Examples of somatic phraseological units abound in everyday language, enriching communication with colorful imagery and figurative language. In English, expressions like "to have a gut feeling" or "to shoulder responsibility" exemplify how bodily organs or parts are metaphorically linked to abstract concepts. In the former, the gut, symbolizing intuition or instinct, is associated with a feeling of certainty or conviction. Similarly, in the latter, the shoulders, representing strength and capability, signify the act of assuming or carrying out responsibilities. [Lakoff, G., & Johnson, M : 1980: 183]

These somatic phraseological units tap into the shared cultural knowledge and experiences of language users, making them highly effective tools for communication. They not only convey meaning but also evoke imagery and emotions, enhancing the richness and depth of language. Moreover, somatic phraseological units often exhibit linguistic creativity and flexibility, allowing for variation and adaptation across different contexts and communities. [Moon, R : 1998: 274]

Despite their ubiquity and intuitive appeal, somatic phraseological units can pose challenges for non-native speakers due to their idiomatic nature and cultural specificity. Understanding the cultural connotations and metaphorical mappings embedded within these expressions is essential for accurate interpretation and effective communication. As such, somatic phraseological units offer a fascinating window into the intersection of language, culture, and cognition, highlighting the dynamic interplay between linguistic structures and cultural contexts.

In summary, somatic phraseological units represent a unique and expressive aspect of language, harnessing the imagery of the human body to convey abstract meanings. Through idiomatic expressions, proverbs, and metaphors, these linguistic constructs enrich communication with cultural depth and emotional resonance. By unraveling the intricacies of somatic phraseological units, we gain insights into the complex interplay between language and culture, illuminating the diverse ways in which human experience is encoded and expressed through language.

The creation, usage, and interpretation of somatic phraseological units are deeply intertwined with the cultural fabric of a society. Cultural beliefs, historical events, social norms, and religious practices all contribute to shaping the metaphorical mappings embedded within these expressions, imbuing them with unique connotations and significance. By examining the cultural influences on somatic phraseological units, we gain insights into how language reflects and reinforces cultural values and traditions.

This study endeavors to undertake a comparative analysis of somatic phraseological units in English and Uzbek, with the aim of uncovering the cultural nuances that underpin these linguistic constructs. By conducting a systematic examination of these expressions through corpus-based research and qualitative analysis, we seek to elucidate both the similarities and divergences in their usage, metaphorical mappings, and cultural connotations.

Corpus-based research provides a valuable tool for collecting and analyzing a vast array of linguistic data, allowing us to identify patterns, trends, and variations in the usage of somatic phraseological units across different languages. By compiling and analyzing a corpus of texts in both English and Uzbek, we can systematically identify and categorize somatic expressions, enabling us to gain insights into their frequency, distribution, and semantic nuances.

Furthermore, qualitative analysis offers a deeper understanding of the cultural connotations embedded within somatic phraseological units. By examining the historical, social, and cultural contexts in which these expressions arise, we can unravel the underlying cultural values, beliefs, and experiences that shape their usage and interpretation. Through close examination of individual expressions and their metaphorical mappings, we aim to uncover the cultural specificity that distinguishes English and Uzbek somatic phraseological units.

Additionally, attention will be paid to how these units evolve over time and adapt to changing cultural dynamics. Language is dynamic and constantly evolving, reflecting shifts in societal norms, values, and experiences. By tracing the historical development of somatic phraseological units in both languages, we can gain insights into how cultural changes influence linguistic expression. Moreover, by examining contemporary usage and identifying emerging trends, we can shed light on the ways in which somatic phraseological units continue to evolve and adapt to the cultural dynamics of the modern world. [Steen, G. J., Dorst, A. G., Herrmann, J. B., Kaal, A. A., Krennmayr, T., & Pasma, T: 2010: 64]

Through this comparative analysis, we seek to contribute to our understanding of the complex interplay between language and culture, highlighting the ways in which somatic phraseological units reflect and reinforce cultural norms, values, and experiences. By unraveling the cultural nuances underpinning these linguistic constructs, we can gain a deeper appreciation of the rich diversity of human expression encapsulated within language.

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Buribayeva Gulruh Bahtiyor qizi

KOREYS VA O‘ZBEK TILLARIDA “고양이”- (MUSHUK) LEKSEMASI QATNASHGAN MAQOLLARNING QIYOSIY TAHLILI

Annotatsiya. Mazkur maqolada “고양이”- (mushuk) leksemasi ishtirok etgan koreys maqollaridan o‘ntasi tanlab olinib, o‘zbek tiliga tarjima qilindi. Shuningdek, har bir maqolga koreys va o‘zbek tillarida izoh berilib, koreys tilida misollar tarjimasi bilan keltirildi. Maqolada “고양이”- (mushuk) leksemasi ishtirok etgan koreys maqollarining o‘zbek tilidagi ekvivalentlari (ya’ni, muqobillari) keltirilib, o‘zaro qiyosiy tahlil qilindi.

Kalit so‘zlar: 고양이 – mushuk, 고양이 숙 – mushuk oshqozoni, 식혜 – koreys milliy ichimligi, 눈 먼 고양이 – ko‘r mushuk.

Kirish

Maqollar uni yaratgan xalqning paydo bo‘lishi tarixi qadar ko‘hnadir. Chunki ular xalqning hayot tajribalari davomida orttirgan xulosalarini ifodalaydi. Maqollarni o‘rganish esa bizga mana shu xalq to‘g‘risida ko‘plab ma’lumotlarga ega bo‘lishimizda yordam beruvchi vositadir. “Koreyada mushuk ramzi har doim ham salbiy ma’no anglatmas edi, ayniqsa, Choson sulolasi davrida, ularga nisbatan jamoatchilik fikri bugungi kunga nisbatan ijobiyroq edi”. [Ho Min Sohn. Korean Language in Culture and Society, 2012]

Mushuklar qadimda omad ramzi bo‘lgan. Ayniqsa, mushuklar keltiradigan omad ularga Kvago [Kvago (과고) – Koryo va Choson sulolalari davrida davlat lavozimlariga ishga tayinlanish uchun olinadigan imtihon] imtihonidan o‘tishga yordam berishi mumkinligiga ishongan koreyalik konfutsiychi olimlari talaygina topilgan. Imtihonga tayyorgarlik jarayonida juda katta kuch va g‘ayrat sarf qilinganligi sababli, ko‘plab olimlar folbinlarga murojaat qilishardi. Kvago arafasida mushuklarga qoqilish omad nuqtai nazaridan sodir bo‘lishi mumkin bo‘lgan eng yaxshi narsa deb hisoblangan. Tarixiy hujjatlarga ko‘ra, Shin Seok ismli mumtoz olim kun bo‘yi mushukni qidirib, imtihon kunidan bir kun oldin kechasi mushuk yo‘lini kesib o‘tgandan so‘ng imtihondan muvaffaqiyatli o‘tgan. [Robert Moes. Auspicious Spirits: Korean Folk Paintings and Related Objects. – The Foundation, 1983]

Asosiy qism

“Qo‘rqoqlik” ma’no guruhiga kiruvchi maqollar

식혜 [odatda dissert sifatida tanovul qilinadigan, guruch va yog‘dan tayyorlanadigan koreys milliy ichimligi] 먹은 고양이 숙 – so‘zma-so‘z tarjimasi: “Shikxe yegan mushukning oshqozoni”, ya’ni biror yomon ish yoki gunoh qilib qo‘yib, uning oshkor bo‘lishidan xavotirda o‘tirgan odamlarning holatiga nisbatan ishlatiladi. Jumladan:

가: 마이클 씨는 학교 창문을 켜다고 했어요.

나: 아, 그래? 그래서 식혜 먹는 고양이 숙듯이 표정을 하군요

. [이선중, 한국의 속담 대백과. 아이템 북스, 2007 년]

A: *Maykl maktab derazasini sindirib qo'yibdi deyishdi.*

B: *Ha, shunaqami? Shuning uchun shigxeye yeb qo'ygan mushukning oshqozoniga o'xshash yuz ifodasini qilyapti ekan-da.*

Demak, mazkur holat huddi shikxeye yegan mushuk oshqozonining bezovtalanishi ayb ish qilib qo'ygan insonning bezovtalik va qo'rqinch bilan turgan holatiga metafora shaklida berilmoqda.

고양이 앞에 쥐 (=쥐가 고양이를 만난 격) – so'zma-so'z tarjimasi: "Mushuk oldidagi sichqon (=sichqonning mushuk bilan ushrashishi)", ya'ni qo'rqan odamining yonida dir-dir titramoq, degan ma'noda ishlatiladi. Jumladan:

가: 당신은 그 사람 앞에서는 고양이 앞에 쥐 같아요, 왜 그래요?

나: 사실은 내가 전에 돈을 좀 빌렸거든, 그런데 아직까지 못 갚았어.

A: *Sen u odamning oldida xuddi mushuk oldidagi sichqonga o'xshaysan, nimaga bunday?*

B: *To'g'risi u odamdan pul qarzga olgan edim, lekin haligacha qaytara olganim yo'q.*

Ya'ni, bu yerda mushuk va sichqon ramzlaridan foydalanib, sichqonning mushukdan qo'rqishi nazarda tutilgan holda bir shaxsning ikkinchi shaxs oldidagi holati ikki hayvonning holatiga qiyoslanmoqda.

고양이 쥐 노리듯 – so'zma-so'z tarjimasi: "Mushukning sichqonga o'qrayishi", ya'ni qo'rqinchli o'qrayganda ishlatiladi. Masalan:

내가 어머니에게 “엄마, 놀라 가서 나가도 돼요?”라는데 어머니는 나에게 고양이 쥐 노리듯 봐서 무서워서 혼났어요.

Men onamdan “Ona, o'ynagani ko'chaga chiqsam maylimi?” deb so'rgan edim, onam mushuk sichqonga o'qraygani kabi qaragani uchun qo'rqanimdan o'lay dedim.

Yuqoridagi maqolda bir-biriga doimo dushmandek munosabatda bo'ladigan ikki obraz timsolida qahr va g'azab bilan ko'z qarashi qilish holati ochib berilgan.

“Noilojlik” ma'no guruhiga kiruvchi maqollar

궁지에 빠진 쥐가 고양이를 문다 (=궁서가 고양이를 문다/ 궁한 쥐가 고양이한테 대든다) – so'zma-so'z tarjimasi: "Burchakka tushib qolgan sichqon mushukni tishladi", ya'ni zaiflar ham nochor ahvolga tushib, boshi berk ko'chaga kimgach so'nggi kuchlari bilan isyon ko'taradi, degan ma'noda qo'llaniladi. Jumladan:

가: 아무리 신입 사원들이라고 하지만 다른 직원들 앞에서 그렇게 야단을 치면 안 됩니다. 궁지에 빠진 쥐가 고양이를 문다는데 새로 들어왔다고 함부로 하면 안 되지요. 앞으로는 조심하세요.

나: 알겠습니다. 사장님.

A: *Qanchalik yangi kelgan ishchi bo'lsa ham boshqa ishchilarning oldida bunaqa urishsang bo'lmaydi. Burchakka tushib qolgan sichqon mushukni tishlaydi, deganlaridek yangi kelgan deb darrov urushsang bo'lmaydi. Bundan keyin ehtiyot bo'l.*

B: *Tushunarli, direktor.*

O'zbek tilidagi "Qurbaqani ham bossang, "vaq" deydi" maqoli koreys tilidagi mazkur maqolga ekvivalent bo'la oladi. Ya'ni qanchalik hokisor va yuvosh fe'lli bo'lsa ham, inson davomiy zulm va nohakliqlarga qarshi bir kunmas bir kun, albatta, bosh ko'tarishi tushuntirilmoqda.

“Maqsadsizlik” ma'no guruhiga kiruvchi maqollar

눈먼 고양이 갈발 매듭 – so‘zma-so‘z tarjiması: “Ko‘r mushuk qamish bog‘lagani singari”, ya‘ni aniq maqsadsiz uyer-buyerni aylanib yurish ma‘nosida ishlatiladi. Jumladan:

가: 아, 수미야, 여행이 어땠어요? 잘 지나고 졌어요?

나: 아니야. 어디 가는 지 몰라서 눈먼 고양이 갈발 매듭 그냥 여기 저기 돌아다녔어요.

A: Sumi, sayohatingiz qanday bo‘ldi? Sayohatni yaxshi o‘tkazib, undan zavqlandingizmi?

B: Yo‘q. Qayerga borishni bilmaganim uchun ko‘r mushuk qamish bog‘lagani singari faqat u yer bu yerda aylanib yurdim.

Demak, ko‘r mushukning qamish bog‘lashi maqsadsiz bir ish ma‘nosida ko‘rilib, shu kabi vaziyatlarga ishlatiladigan maqol. Keltirilgan misolda aytilganidek, suhbatdoshlarning birining sayohat qilgan joyidagi diqqatga sazovor joylarni bilmaslik holati ko‘r mushukka va shunchaki u yer bu yerni aylanib yurushi ko‘r mushukning qamish bog‘lashiga qiyoslanmoqda.

“Ziqnalik” ma‘no guruhiga kiruvchi maqollar

원뻥 고양이 주기 아깝다 – so‘zma-so‘z tarjiması: “Aynib qolgan bo‘tqani mushukka berish isrofdır”, ya‘ni o‘ziga foyda keltirmaydigan narsani ham boshqalarga bera olmaydigan ziqna odamlarga nisbatan ishlatiladi. Jumladan:

원뻥 고양이 주기 아깝다고 제 언니도 입지 않는 옷이 많아도 저에게 주지 않고 가엸어요. [이선중, 한국의 속담 대백과. 아이템 북스, 2007 년]

Aynib qolgan bo‘tqani mushukka berish isrof, deganlaridek opam ham kiymaydigan kiyimlari ko‘p bo‘lsa-da menga bermasdan qizg‘onchiqlik qiladi.

Demak, misolda berilganidek “o‘zi ham yemaydi, birovga ham yedirmaydi”, ma‘nosida qo‘llaniladi. Odatda eski yoki aynib qolgan ovqatlarni it yoki mushukka o‘xshash hayvonlarga beriladi. Yuqoridagi maqolda ziqnalik holatini tushuntirish uchun mubolag‘adan foydalanilgan.

“Farqlamaslik” ma‘no guruhiga kiruvchi maqollar

검은 고양이 눈 감은 듯 (=검정고양이 눈 감은 듯) – so‘zma-so‘z tarjiması: “Qora mushuk ko‘zini yumgandek”, ya‘ni qora mushuk ko‘zini ochib-yopganini bilib olish qiyin degan ma‘noda, biror narsani farqlash qiyin bo‘lganda ishlatiladi. Jumladan:

가: 친구야, 머리카락을 바꿨어요? 진짜 예뻐졌네요!

나: 별리 예뻐지기는요. 검은 고양이 눈 감은 듯이 채지 않았어요.

A: Do‘stim, sochingning rangini o‘zgartirdingmi? Juda chiroyli bo‘lib ketibsan.

B: Umuman chiroyli bo‘lib ketganim yo‘q. Qora mushuk ko‘zini yumgani kabi o‘zgarganim yo‘q.

Demak, odatda qora mushuklar ko‘zlarini yumganlarida yunglarining rangi bois qovoqlarini ajratib turuvchi chiziqlari bilinmaydi. Shuni nazarda tutgan holda o‘zgarishlar yoki tashqi ko‘rinishdagi holatlarni ko‘z ilg‘amas vaziyatlarga nisbatan foydalaniladi.

“Be‘manilik” ma‘no guruhiga kiruvchi maqollar

고양이가 알 낳을 노릇이다 [일이다] – so‘zma-so‘z tarjiması: “Mushuk tuxum qo‘ydi (qo‘yadigan ish)”, ya‘ni bemani va yolg‘onga o‘xshash narsalarga nisbatan ishlatiladi. Jumladan:

가: 최근 소식을 들었어요?

나: 무슨 서식이예요?

가: 마이클과 수미가 결혼했어요.

나: 진짜요? 고양이가 알넝을 노릇이잖아요. 그든 둘 겘으로 친구처럼 보이네요!

A: *So 'nggi xabarlarni eshitdingmi?*

B: *Qanday xabarlar?*

A: *Maykl va Sumi turmush qurishdi.*

B: *Chindanmi? Mushuk tuxum qo'ygani kabi-ku. Ular ikkisi tashqaridan xuddi do'stlar kabi ko'rinishardi-ku!*

Ya'ni, mushuk hech qachon tuxum qo'ymaydi. Bu gapni aytgan insonning gapiga ham hech qachon ishonilmaydi. Yuqorida ham yolg'on va ishonish qiyin bo'lgan ishlar mushukning tuxum qo'yishiga metafora qilinmoqda. O'zbek tilida "Qizil qor yog'di" maqoliga ekvivalent bo'la oladi.

고양이 우산 쓴 격 – so'zma-so'z tarjimasi: "Mushukning soyabon ishlatishi", ya'ni, haqiqatga to'g'ri kelmaydigan kulguli va bachkana holatlar va gaplarga nisbatan ishlatiladigan majoziy ma'nodagi maqol. Jumladan:

가: 아, 맛있어요. 누가 만들었어요?

나: 미영 씨가 만들었어요.

가: 설마요! 고양이 우산 쓴다고 미영 씨는 여리를 그렇게 맛있게 할 리가 없잖아요!

A: *Ooo, mazali bol'ibdi. Kim tayyorladi?*

B: *Miyong tayyorladi.*

A: *Hazillashma! Mushuk soyabon ishlatadi deganlaridek Miyong ovqatni bunday mazali tayyorlashi kumkin emas-ku!*

Ya'ni, o'zbek tilida "Tuyani dumi yerga tegdi" maqoliga sinonim ravishda biror voqea-hodisaning sodir bo'lishi amri mahol yoki ishonish juda qiyin ma'nosini bildiradi.

입가리고 고양이 흉내 – so'zma-so'z tarjimasi: "Og'zingni yop va mushukka taqlid qil", ya'ni sayoz o'ylangan hiyla-nayranglar bilan boshqalarni aldashga urinish aqlsiz ishdek ko'rinadi, ma'nosini bildiradi. Jumladan:

가: 린다, 왜 친구 공책을 봐요? 부정행위를 하지 마세요.

나: 여기... 선생님. 부정행위를 하지 않았어요. 그냥 펜을 빌리려고 친구로 돌렸어요.

가: 거짓말 하지 마세요. 입가리고 고양이 흉내. [김도환, 한국 속담 활용 사전. 한울, 1993 년]

A: *Linda, nimaga do'stingning daftariga qarayapsan? Firibgarlik qilma.*

B: *Haligi... ustoz. Firibgarlik qilganim yo'q. Shunchaki ruchka olib turish uchun do'stinga o'girilgan edim.*

A: *Yolg'on gapirma. O'g'zingni yop va mushukka taqlid qil.*

O'zbek tilidagi "Tuya hammomni orzu qilibdi" maqoliga ma'nodosh. Ya'ni bemano narsalarni o'ylab rejalar tuzganda yoki xom o'ylangan hiyla bilan o'zgalarni aldashga uringanda ishlatiladi.

Xulosa. Koreys va o'zbek tillarida "고양이"- (*mushuk*) leksemasi qatnashgan maqollar mavzu, ular kasb etgan ma'no-mazmun jihatdan bir-biriga o'xshash. Farqli jihati shundaki, har ikkala tildagi maqollarda qo'llangan majoziy obrazlar bir-biridan biroz farq qiladi. "고양이"- (*mushuk*) leksemasi qatnashgan koreys maqollarida mushuk asosan, qo'qoqlik, noilojlik, maqsadsizlik, ziqnalik, be'manilik obyekti sifatida gavdalangan.

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Dadaxonova Dilnavozxon Zafarjon qizi

TEACHING ENGLISH VOCABULARY TO YOUNG LEARNERS VIA USING MASS MEDIA

Abstract. This article explores the potential of using mass media as a tool for teaching English vocabulary to young learners. By harnessing the power of television, internet, music, and literature, educators can create immersive and interactive learning experiences that captivate young minds and facilitate language acquisition. Through a combination of theoretical insights and practical strategies, this article aims to provide educators with innovative approaches to enhance English vocabulary learning in young learners through mass media.

Keywords: English vocabulary, young learners, mass media, television, internet, music, literature, language acquisition, immersive learning, interactive experiences.

Literature Review:

Research in the field of language acquisition has underscored the influential role of mass media in enriching vocabulary skills among young learners. Television, as a prominent medium, has been investigated extensively for its potential in vocabulary instruction. Studies by Anderson and Pempek [2005] have demonstrated that educational television programs offer valuable opportunities for incidental vocabulary learning, as they present words in meaningful contexts and reinforce them through repetition. Moreover, interactive features, such as closed-captioning and interactive quizzes, enhance children's engagement and comprehension of vocabulary.

In the digital age, the internet has emerged as a dynamic platform for language learning. Research by Warschauer and Meskill [2000] has shown that online language learning platforms provide interactive and personalized experiences that cater to individual learning needs. Through gamified activities and multimedia resources, these platforms stimulate children's interest in vocabulary acquisition and promote active engagement with the language. Music, with its rhythmic patterns and repetitive lyrics, has also been recognized as a potent tool for vocabulary development. Studies by Kuhl et al. [2003] have highlighted the role of music in enhancing word recognition and pronunciation skills in young learners. Furthermore, music fosters affective connections to language, making vocabulary learning a joyful and memorable experience for children. Literature, including picture books and storybooks, offers rich and varied vocabulary in engaging contexts. Research by Sénéchal and LeFevre [2002]) has demonstrated the benefits of shared reading in promoting vocabulary growth among young children. Through dialogic reading practices, where adults scaffold children's understanding of new words through discussion and questioning, literature nurtures both receptive and expressive vocabulary skills.

In today's digital age, children are constantly exposed to a wide range of media sources such as television shows, movies, music videos, and online content. These forms of entertainment play a significant role in shaping young minds and influencing their language development. As educators strive to engage students in learning English vocabulary, harnessing the power of mass media can be a valuable tool to enhance the learning experience.

Benefits of Using Mass Media in Vocabulary:

1. Increased Engagement: Mass media is inherently captivating and appealing to young learners. By incorporating popular TV shows or songs into lessons, educators can capture students' attention and make learning more enjoyable.

2. Real-world Context: Mass media provides authentic examples of how language is used in everyday situations. By exposing students to natural language patterns in context, they can better understand and internalize new vocabulary words.

3. Cultural Awareness: Through mass media, students can gain insights into different cultures and perspectives from around the world. This exposure helps broaden their worldview and deepen their understanding of the English language.

Practical Strategies for Integrating Mass Media into English Vocabulary:

Integrating mass media into English vocabulary for young learners can be a fun and effective way to help them improve their language skills. Here are some practical strategies to do so:

1. Watch English-language TV shows or movies with subtitles: Choose age-appropriate TV shows or movies that are engaging for young learners and watch them with subtitles in English. This will help students associate words with their meanings and improve their vocabulary in a natural way.

2. Listen to English-language songs: Play popular English songs for the students and provide them with the lyrics. Encourage them to listen carefully and try to understand the meaning of the words in the song. This can help improve listening skills and vocabulary.

3. Use news articles or websites: Find news articles or websites designed for children that cover topics of interest to young learners. Have students read these articles, discuss them, and learn new vocabulary words related to the topics.

4. Play word games: Incorporate word games like crossword puzzles, word searches, or memory games using vocabulary words from mass media sources. This can make learning vocabulary more interactive and engaging for young learners.

5. Create vocabulary journals: Have students keep a vocabulary journal where they write down new words they come across in mass media sources along with their meanings and example sentences. Encourage them to use these words in conversations or writing assignments.

6. Role-play scenarios from TV shows or movies: Choose a scene from a TV show or movie and have students act out the dialogue using the vocabulary words they have learned. This can help reinforce their understanding of the words in context.

By integrating mass media sources into English language learning, young learners can improve their vocabulary while also being exposed to authentic language use in various contexts. Furthermore, online educational games and apps offer interactive ways for students to practice their vocabulary skills while having fun. Teachers can incorporate these digital tools into their lessons as supplementary activities or homework assignments to provide additional practice outside the classroom.

In conclusion, integrating mass media into English vocabulary instruction for young learners can make learning more engaging, relevant, and effective. By tapping into students' interests and preferences through popular media sources, teachers can create dynamic and interactive learning experiences that foster language development in a meaningful way.

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COMPUTER ASSISTED LANGUAGE LEARNING IN TEACHING ENGLISH TO ESP STUDENTS

Abstract. Teaching English to medical students poses a considerable challenge for ESL (English as a Second Language) or EFL (English as a Foreign Language) professors. Both instructors and learners encounter significant hurdles when it comes to grasping and mastering medical terminology. Professors struggle to convey complex concepts embedded in terminologies borrowed from languages such as Greek and Latin, which are part of the Indo-European and Romance linguistic families. Consequently, students feel overwhelmed by the vast array of sophisticated terminology and face difficulties in pronunciation and comprehension. My recent research delves into the challenges that aspiring doctors face in acquiring medical terminology, offering a variety of educational approaches to address these issues.

Keywords: Medical students, Indo-European and Romance linguistic groups, Greek and Latin, foreign forms, medical terms.

A computer serves as both a tool and a medium for language learning, yet the effectiveness of learning ultimately relies on the users themselves. Technological advancements in this era have not only improved in quality but also in efficiency, rapidly evolving across various products. The demand for technological innovation has spurred a communication revolution and swift advancements in educational applications for teaching and learning.

English serves as the instructional language in various professions and services, distinguishing itself from other global languages by its openness to incorporating words from diverse linguistic backgrounds. Terms from Arabic, Latin, Greek, French, and even German find their way into everyday English as well as specialized fields like medicine and pharmacology. Many medical terms, in particular, have roots in these languages, which have been assimilated into English due to its widespread usage. Consequently, English can be viewed as a composite language rather than a purely distinct one, shaped by contributions from various linguistic sources. Some terms have entered English indirectly, passing through intermediary languages before becoming part of the lexicon. This linguistic journey spans thousands of kilometers, from Asia to Europe, and across the Mediterranean, influencing generations of speakers. English, like any language, offers native speakers a broad range of applications across multiple fields, while also providing non-native speakers with equally diverse opportunities due to its international status.

Within the realm of English instruction, there are three distinct varieties: English for general purposes (EGP) and English for specific purposes (ESP). EGP encompasses a vast array of language uses without specific targeting, while ESP, such as Medical English, caters to the needs of learners studying and practicing in specialized fields. This study aims to explore the challenges faced by medical students in understanding complex medical terminology and proposes strategies, methods, and approaches to unlock the underlying principles behind such terminology.

The importance of teaching English to healthcare learners is on the rise, driven by the necessity for future doctors to effectively communicate with their international colleagues across various professional and academic settings. Ensuring competency in English is crucial for the success and productivity of healthcare workers. However,

instructing students in a foreign language for specific purposes presents unique challenges. One such challenge is the limited planning time, compounded by the diverse needs and requests of students seeking to apply English in highly specialized professional contexts.

In response to these challenges, educators often need to develop innovative materials tailored to meet the academic requirements of their learners. Utilizing authentic medical documents, English newsletters, medical quizzes, multimedia resources, and informational leaflets distributed in English-speaking medical centers can enhance the educational experience. These resources are invaluable in designing relevant courses.

Moreover, mastering medical terminology requires employing various tactics, strategies, methods, and approaches. Emphasis should be placed on core techniques for understanding and teaching medical terms effectively. Leveraging domestic and internationally recognized textbooks, as well as medical faculty guides authored by local experts, enhances educational efficiency and equips students with the necessary lexical and grammatical foundation, along with essential skills in anatomy, physiology, and pathological processes.

Introducing academic and professional terminology within context is crucial. For instance, exposing students to new vocabulary units through different texts or providing practical exercises such as identifying skeletal bones, labeling organs of the digestive system, matching terms with definitions, completing phrases, and comparing medical language with its everyday counterparts can reinforce learning and retention.

The distinction between ESL and ESP lies not only in the type of learner but also in the instructional objectives. In ESL, there's an equal emphasis on all language skills—listening, reading, speaking, and writing—while ESP prioritizes language skills based on a needs analysis conducted with students, shaping the syllabus accordingly. For instance, an ESP program might focus on enhancing reading skills for students preparing for business administration graduate studies, or it could prioritize spoken skills for those training to be tourist guides.

ESP uniquely combines subject-specific content with English language instruction, fostering strong motivation as students can directly apply what they learn to their field of study, whether it's accounting, business management, economics, computer science, or tourism. The contextual use of vocabulary and structures reinforces learning and boosts motivation.

Moreover, students' proficiency in their subject area enhances their English acquisition. Their subject knowledge provides the necessary context to comprehend English in the classroom. In ESP classes, instructors demonstrate how subject matter is expressed in English, leveraging students' existing knowledge to expedite English learning.

The "specific" in ESP denotes the targeted purpose for learning English. Students engage with English through a familiar field, enabling immediate application of what they learn in their work or studies. This approach not only increases relevance but also encourages further English acquisition, as students' interest in their field motivates interaction with English speakers and texts.

ESP methodology involves needs assessment and integrates motivation, subject matter, and content to teach applicable skills effectively.

Each student in the classroom presents unique learning needs, particularly when it comes to vocabulary. Therefore, teaching vocabulary becomes a central theme. Many students lack motivation to engage with English vocabulary, struggling to recall words with similar pronunciations but different meanings. August, Carlo, Dressler, and Snow (2005) found that English language learners with delayed vocabulary development performed

poorly on reading tests compared to their peers. Harmer (1992) noted that vocabulary development, while incidental to the primary goal of language teaching focused on grammatical knowledge, is essential. Although terminology provides a foundation for understanding structure, it is seldom the primary focus of learning. Thus, employing visual aids, such as pharmaceutical packages, emerges as a practical and effective technique for teaching vocabulary. Using medicine packaging as a teaching tool helps students concentrate, engage, and enhance their comprehension of global health. Through this approach, students find enjoyment, relaxation, and maintain an open mindset for language learning. In conclusion, terminology signifies concepts that students thoroughly understand and can actively use when needed. It forms part of students' active vocabulary, crucial for professional duties and constructing ideas in a foreign language.

The use of terminology in professional foreign language communication relies on one's communicative competence. Teaching terminology within a communicative approach is closely linked to simulating genuine professional communication scenarios. From the study's findings, it is evident that English teachers can effectively enhance non-philological students' professional communicative competence by integrating terminology into verbal communication instruction. This enhances their ability to engage in professional conversations in a foreign language.

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Jakbaralieva Nilufar Abdivohidovna

DEVELOPING B1 LEARNERS' VOCABULARY THROUGH METACOGNITIVE STRATEGIES: CHALLENGES

Abstract. This article examines the challenges and problems faced in developing the vocabulary of B1-level learners through the use of metacognitive strategies. The B1

level refers to an intermediate level of language proficiency, where learners have a basic understanding of the language but still require further expansion of their vocabulary.

Keywords: B1 learners, metacognitive strategies, challenges, vocabulary development, language acquisition

Research into language learning strategies [LLS] began in the 1960s, with scholars exploring these strategies in various contexts and offering insights into their impact on language acquisition. Notable scholars in this field include Oxford [1990], who defines learning strategies as "specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations." This comprehensive definition underscores the role of metacognitive strategies in learning vocabulary, pronunciation, and other language aspects.

Metacognition, a key concept in this context, involves thinking about one's own thinking. Flavell [1979] defines metacognition as the awareness of one's own thinking processes and the ability to monitor cognitive functions to enhance learning. This ability is a lifelong trait that helps individuals succeed in various learning situations. Flavell further notes that metacognition involves understanding oneself as a learner and recognizing how personal performance can be impacted by situational factors and learning strategies.

Rasekh and Ranjbary [2003] found in their research on metacognitive strategy training for vocabulary learning that explicit instruction in these strategies positively impacts students' vocabulary acquisition. Similarly, Nunan [1997] emphasizes the importance of not only making these strategies explicit but also providing opportunities for students to apply them in class activities. This can include training sessions to help students set learning objectives, utilize various strategies, and engage in reflective practices.

Integrating metacognitive strategies into B1 vocabulary development can significantly enhance learning outcomes. Teachers can encourage students to set vocabulary learning goals, monitor their progress, and reflect on their learning strategies to identify what works best. Additionally, educators can foster a classroom environment that supports metacognitive awareness and promotes the use of diverse learning strategies. However, implementing metacognitive strategies to develop B1 learners' vocabulary presents a range of challenges and problems. However, implementing metacognitive strategies to develop B1 learners' vocabulary presents a range of challenges and problems that educators and learners may encounter.

One of the primary challenges in developing vocabulary through metacognitive strategies is learners' limited awareness of their own cognitive processes. Many B1 learners lack the experience or training in metacognitive thinking, making it difficult for them to set learning goals, choose appropriate strategies, and reflect on their progress. Without a clear understanding of what metacognition involves, learners may struggle to use these strategies effectively.

Another problem arises from the complexity of choosing suitable metacognitive strategies for vocabulary development. B1 learners may find it challenging to identify the best techniques for memorizing, retaining, and recalling new vocabulary. With various strategies available—such as creating flashcards, using mnemonics, or contextual learning—students might feel overwhelmed and unsure about which methods work best for them.

B1 learners often have limited exposure to authentic English language input, which is essential for contextual vocabulary learning. This limited exposure can hinder the effectiveness of metacognitive strategies, as learners may struggle to apply new vocabulary

in real-life situations. Without opportunities to interact with native speakers or engage with authentic English content, learners may find it challenging to connect vocabulary with meaningful contexts.

Another significant challenge is ensuring that B1 learners retain new vocabulary in the long term. Metacognitive strategies like self-assessment and reflection can be beneficial, but they require consistent practice and reinforcement. Learners with limited study time outside the classroom may find it difficult to maintain regular review sessions, leading to a decrease in vocabulary retention over time.

Maintaining learner motivation and engagement is a critical factor in successful vocabulary development. B1 learners might find metacognitive strategies demanding or tedious, leading to reduced enthusiasm for learning new words. This can result in resistance to metacognitive practices and a decline in overall vocabulary acquisition.

Cultural and linguistic differences can also pose challenges when using metacognitive strategies for vocabulary development. B1 learners from diverse backgrounds may have different learning styles or face language barriers that make it harder for them to engage with metacognitive activities. “Although cultural differences can add diverse ideas and perspectives to inform collaborations, they can also exacerbate status effects and hinder communication. As with gender and race, cultural differences can serve as diffuse status characteristics and increase status effects. Meanwhile, differences in background knowledge and experiences can hinder communication to build common ground” [Chiu & Kuo, 2010;9]. This diversity can impact the effectiveness of certain strategies, requiring educators to adapt their teaching methods to accommodate a wider range of learners.

Teachers also face challenges in integrating metacognitive strategies into their vocabulary instruction. Effective implementation requires a shift from traditional teaching methods to a more learner-centered approach, where students take an active role in their learning process. Educators need to find ways to incorporate metacognitive practices without compromising the overall structure of their lessons or overwhelming learners with additional tasks.

Assessing learners' metacognitive progress is another challenge. Traditional assessment methods might not effectively capture learners' development in metacognitive awareness and strategy use. Teachers need to find innovative ways to evaluate learners' ability to set goals, monitor progress, and reflect on their learning processes, which can be complex and subjective.

Developing B1 learners' vocabulary through metacognitive strategies is a complex process with multiple challenges. Addressing these challenges requires a comprehensive approach that integrates metacognitive awareness, personalized strategies, interactive teaching methods, and consistent assessment practices.

Although the challenges are significant, the potential benefits of metacognitive strategies in enhancing B1 learners' vocabulary acquisition remain promising. Educators can work collaboratively with researchers to explore best practices and innovative solutions, fostering an environment where B1 learners can develop their vocabulary and language proficiency effectively. Through strategic implementation and ongoing refinement, metacognitive strategies can play a crucial role in promoting vocabulary development and overall language success for B1 learners.

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Jalg'asbaeva Sayatxan Janibekovna

ENGLISH IN DIGITAL COMMUNICATION (USING THE EXAMPLE OF SOCIAL NETWORKS)

Abstract. The article examines the underlying principles and concepts of language research and features of Internet communication. Through a comprehensive review of existing literature and linguistic analysis, the study investigates the adaptation of English to the digital realm, encompassing various modes such as social media, instant messaging, and email. Furthermore, the study explores the linguistic features of Internet communication, examining grammatical, syntactical, and lexical aspects. It investigates how these linguistic elements are utilized in digital discourse, considering the impact of character limits, abbreviations, and other unique features inherent to online communication.

Keywords: digital communication, online interaction, digital discourse, Internet, social media, English language, lingua franca.

Every living language is constantly evolving. In the second half of the 20th century, the emergence of new technologies was a turning point that brought many changes to society, even affecting such an aspect of everyday life as language. The emergence of the Internet at this time became the basis of digital communication, which combines the features of both written and oral speech, but at the same time has its own unique characteristics. As technology advances rapidly, a new form of communication has emerged online, reflecting the most recent alterations in language. In the modern era, this digital discourse plays a significant role in enriching the vocabulary of the English language. This enrichment stems from the deepening language interactions across various

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life domains and the ongoing processes of global economic and cultural integration, largely facilitated by the swift advancements in the telecommunications sector and the increasingly widespread availability of the Internet. The expansion of the Internet has led to a significant increase in communication, enabling individuals to interact and share information regardless of their physical locations.

It can be argued that the online environment acts as a potent mechanism for introducing new lexical and grammatical expressions [1]. The Internet represents an entirely novel semiotic space, giving rise to communication forms that were previously nonexistent and are now under scrutiny by numerous contemporary linguists. Through the Internet, it becomes feasible to observe and document language changes right from their inception, a task that can be more challenging in the context of spoken language.

Today, social networking sites have significantly influenced not only our social dynamics but also education in general, particularly the learning of English. Social media platforms serve as online spaces where individuals can easily and conveniently interact and communicate. It is indisputable that social networking has emerged as a worldwide phenomenon, bringing about a paradigm shift in the world of learning [1].

Undoubtedly, the internet has revolutionized conventional forms of interpersonal communication by providing effortless access to information and enabling the seamless exchange of ideas with individuals. Moreover, it has significantly impacted the English vocabulary by introducing a continuous stream of newly coined terms, potentially posing challenges in communication for those who are not frequent internet users. These novel words and slang expressions are no longer confined to online activities but have permeated various aspects of everyday life. As a result, lacking familiarity with modern technological jargon can hinder successful social interactions in contemporary societies [8].

Online chats and discussions, whether conducted orally or in written form, have resulted in a significant displacement of traditional face-to-face dialogues. This change has brought about substantial alterations in the daily language usage and language skills of individuals. The widespread adoption of smartphones, laptops, and tablets, coupled with the prevalence of various social media platforms, has provided users with abundant linguistic resources readily available at their fingertips. This accessibility has played a role in enhancing the production of understandable second language (L2) output among individuals engaged in these digital communication channels.[8].

Language on the Internet actively interacts with spoken language, which has a huge impact on written speech. To describe the language used on the Internet, D. Crystal uses the concept “Netspeak”. To some extent, it is a combination of “speech + writing + computer-mediated properties.” Text in digital communication is different from other types of text; it is more than just a mixture of speech and writing; it transcends the traditional limitations of text distribution [7]. There are several features inherent in Internet communication as a type of speech:

1. features of the graphic design of written language (page design, spacing, use of illustrations, color, etc.);
2. spelling features (alphabet, capital letters, spelling, punctuation and fonts);
3. grammatical features as numerous possibilities of syntax and morphology (sentence structure, word order and inflections);
4. lexical features - the vocabulary volume of the language (a set of words and idioms used in various forms);

5. features of discourse as the structural organization of the text (sequence, relevance, paragraph structure and logical development of ideas) [7].

These days, communication on social media through spoken word has become commonplace, such as voice messages and voice chats. Thus, in addition to the five characteristics listed above, two more can be distinguished:

phonetic characteristics (voices, speech register and voice modality);

phonological features - the sound system of a particular language (characteristic use of vowels, consonants, intonation, stress and pauses) [7].

Social media has allowed users to play with morphemes and morphological word formations, to imagine and invent new combinations to make it easier to express their thoughts and feelings. For example, one of the most common ways of changing is to lengthen a word by repeating the root letter or affixes. This technique is used to emphasize time or convey emotion. Also, one of the most popular and used methods of communication on social networks is abbreviations, which can play the role of entire phrases (“pls”, “LOL”).

It is worth mentioning the use of interjections when communicating on social networks. They have no less a role than in real communication. With their help, users can express their attitude to the topic of conversation or emotions without unnecessary words and sentences (“blah-blah”). Sometimes, to better express their emotions, communicants use the function of the CapsLock button, that is, they type the word in capital letters (“LMAO”, “NOOOOO”)

Lexical features are clearly visible on Twitter, where you need to briefly express your thoughts, since a “tweet” is limited to 140 characters. People abbreviate words in different ways or even make up new words.

The main change in syntax is that users ignore strict boundaries when writing sentences and use a free writing style when communicating on social networks. Thus, the rules for using English on social networks are only partially present. Users use different types of word abbreviations, combine words into new ones, give them new meanings, and use capital letters in the middle of a sentence to express their emotions.

In conclusion, study underscores the profound impact of digital communication on the evolution of the English language, particularly within the context of social networks. Through a comprehensive review of literature and linguistic analysis, we have explored the intricate dynamics of language adaptation to the digital realm, encompassing various modes such as social media, instant messaging, and email. The emergence of the internet has ushered in a new era of communication, blending features of both written and oral speech while introducing unique characteristics specific to online interaction. This digital discourse not only enriches the vocabulary of the English language but also reshapes grammatical, syntactical, and lexical aspects, giving rise to innovative linguistic expressions.

Social networking sites, in particular, have emerged as transformative platforms that not only influence social dynamics but also revolutionize education, language learning, and interpersonal communication. The ubiquitous nature of social media facilitates effortless information sharing and idea exchange, transcending geographical boundaries and fostering global connectivity.

Furthermore, the digital environment serves as a fertile ground for the introduction of new lexical and grammatical expressions, paving the way for linguistic innovations that permeate various aspects of everyday life. The proliferation of novel words, slang expressions, and abbreviations not only reflects the evolving nature of language but also

poses challenges in communication for individuals who are not frequent internet users. The rules for using English on social networks are dynamic and continually evolving. Users employ various techniques such as word abbreviations, neologisms, and creative syntax to effectively express their thoughts and emotions within the constraints of digital platforms. As such, our research underscores the imperative for ongoing scholarly inquiry into the intricate interplay between language, technology, and social interaction in the digital age.

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Khujamova Sadoqat Sobir qizi

PEDAGOGICAL TECHNOLOGIES AND METHODS TO TEACH PHRASEOLOGICAL UNITS (SOMATIC IDIOMS)

Abstract. This article seeks to explore various pedagogical technologies and methodologies for effectively teaching English phraseological units. Traditional teaching methods are discussed to provide a foundational understanding of teaching phraseological units. The significance of utilizing authentic materials such as films, videos, and clips, along with the role of a linguocultural approach in teaching phraseological units, is supported by engaging activities.

Keywords: Phraseological units, traditional methods, modern pedagogical technologies and methods, teaching through films, authentic examples.

Introduction

Since the phraseological material is complex and multifaceted, in the following years it will be studied using various methods and tools. In this place, it is necessary to provide the methodology and methods of learning phraseological units separately: identification method (Sh.Balli, A.V.Kunin), contextological method (N.N.Amosova), variational method (V.L. Arkhangelsky), phraseological application method (V.P. Zhukov), structural application method-typological method (L.I. Royzenzon, Yu.Yu. Avaliani, Yu.P. Solodub), complicative method (S.G. Gavrin), method of learning phrases based on semantic frameworks (M.T. Tagiev), learning method of dividing lexemes and

phrases into denotative and connotative schemes (M.M. Kopilenko, Z.D. Popova) and others. These methods and approaches complement each other and allow to deepen the variety of PUs, paradigmatic and syntagmatic means.

As mentioned earlier, formulaic language such as idioms should be taught in EFL contexts in order to increase the fluency and naturalness of learners' language. Teaching and learning idioms have a lot of advantages for learners such as promoting communicative competence, proficiency, fluency and familiarizing them with the target language culture (Bardovi-Harlig, 2002; Fernando, 1996; Liu, 2008; Moon, 1998a; Schmitt, 2004; Thyab, 2016; Wood, 2002; Wray, 2000). Teaching and learning idioms are important and significant, since not only can lack of knowledge of idioms cause serious comprehension problems and misunderstandings in many contexts, even rich in clues, but also the use of idioms and figurative idioms in particular, is not as infrequent as it has been assumed (Boers, 2013). The results of an exploratory research (Maise & Karunakaran, 2013) on the importance of teaching idioms to ESL students based on teachers' perspectives showed that teachers believed teaching idioms to undergraduate students as an integral part of vocabulary teaching, lead to more fluent speaking and writing (Rafatbakhsh, E., Ahmadi, 2019)

At universities, the study of idioms is given special attention, since idioms are a bright and nationally unique part of the language picture of the world. Studying idiomatic expressions, students simultaneously penetrate into a new national culture that reflects the centuries-old history of the people, get acquainted with the peculiarities of the English language, acquire great spiritual wealth that has been accumulated over the years and preserved in the language. (Saidova.Z, 2023) With the help of idioms that require rethinking, the informational aspect of the language is supplemented by a sensory-intuitive, that is, aesthetic aspect, and speech becomes more multifaceted. In addition, idioms contribute to the development of functional literacy, develop a linguistic guess, and encourage discussion based on the meaning of one or another idiomatic phrase.

Main part

There are several effective pedagogical technologies and methods to teach phraseological units. For example: make up dialogues with the replacement of these expressions with idiomatic ones; explain the meaning of idioms in English; working in groups, find as many idioms and phrasal verbs as possible in the given text; write a letter to a friend using learned idioms; find the correct answer (multiple choice exercises); working in a team, remember as many English idioms as possible, the meaning of which coincides with Uzbek idioms; make up an idiom on a given topic from these letters; written tasks - reasoning that involves the disclosure and transmission of the meaning of a particular idiom; insert the correct word into the idiom; Write a test based on what you have learned. Thus, it is obvious that the study of idioms contributes to a more intensive assimilation of lexical material and develops students' reading, writing and speaking skills, depending on the proposed exercises.

In addition, make your lessons livelier by adding games or using real-life objects such as a telephone, cook book, or money box. You can also bring your students out of the classroom for an educational tour. This will greatly increase their attention lifespan and assist to absorb the knowledge easily. (Ibham and Vorathin, 2023) Another effective way to attract their attention for learning phraseological units is to provide some rewards during the lessons. Learners will remember material better and take more interest in it if it has applicable contextual meaning. This means that good teachers should be able to relate the teaching materials to daily usage or practical examples. By providing appropriate

applications, students will be able to remember them better and longer. (Ibham and Vorathin, 2023)

With supporting ideas which is mentioned above studying idioms via films teaching technique proves to be very fruitful. This teaching technique is often funny to watch but they represent a huge language work-out, too. "At an advanced level, culture becomes an even more important part of the syllabus, and media are the great way to present culture" [M.Helgesen, 2007]. On the other hand, films are culturally distinctive [J.Sherman, 2008.], so are the idioms. Additionally, this kind of teaching technique could help English language teachers make studying phraseological units more effective and exciting;

For all that we should consider not only the native language of students, but the specifics of national culture, educational traditions, which aim to increase the effectiveness of linguoeducational process. Since learning a foreign language requires both students and teachers to be creative, the latter should be motivated to apply various modern techniques of teaching English phraseology with component expressing body parts (including idioms).(Khujamova.S, 2024) While watching authentic video materials, memorizing and playing back or learning idioms which can be organizing through various vocabulary-based activities with textbooks is useful and also taking into consideration that although listening and pronouncing are separate skills, the majority of language skills are not and should not be taught separately. Speaking activities, discussion or pair-work are challenging and hugely motivating, and a focus on phraseology makes the language natural and authentic.

Many native English speakers use idioms, informal colloquial expressions, and slang, especially when conversing among themselves. As a result, finding authentic examples to explain what idioms mean and how they are used in real life can be a challenge when teaching idioms. Video clips from TV shows, interviews, and even songs can be a great resource for teaching idioms in context. Play the clips and conduct a gap-fill activity to listen for idioms, or conduct a matching activity in which students listen and use what they hear to match the idioms with the definitions. You can even incorporate these clips into a game. Another method for obtaining authentic examples is to have students search newspapers or even magazines. This activity idea is ideal for first-time idiom introduction to students. Depending on your students' level, choose articles with examples of idioms and have them go on a "treasure hunt." Students can search for the idioms on your list in pairs or small groups. You can use the meanings as hints to help them complete the task. You can project or write the clues on the board, or you can give them a separate worksheet to help them find the idioms in the text. If you have access to resources such as electronic devices or a computer lab, you can put your students to work by asking them to look up the definition and examples of their use. Make a list of idioms and challenge students to find meanings for the idioms you're teaching that day. Another option is to assign 2-3 idioms to a pair of students and have them teach the meanings of each idiom to the class after some research. Several studies have found that the more time and effort students put into actively learning something, the more they retain.

Conclusion

All in all, the above-mentioned pedagogical technologies and methods help to overcome some linguistic challenges caused by studying idiomatic expressions and give a perfect example of how culture infuses a language.

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Kiranova Xafiza Uramish qizi

THE INFLUENCE OF PEER-FEEDBACK ON STUDENTS’ SPEAKING ACHIEVEMENTS

Abstract. Students struggle with speaking English, particularly when delivering presentations. Unfortunately, they are seldom provided feedback during speeches. The purpose of this work is to learn how peer feedback is implemented; the forms of feedback utilized by the students, as well as the effect of doing peer feedback on students' speech.

Keyword: Peer Feedback; Students’ Speech; Perception

INTRODUCTION

The goals of conducting English classes to high school students include improving communication skills in both spoken and written form, as well as boosting students' knowledge of the significance of English. As a result, students need to study all aspects of English, especially speaking. According to Harmer, speaking ability is defined as the ability to accomplish some type of spoken task utilizing any of the languages available to the learner. [Harmer, 1998:329] As a result, this is one of the most essential abilities for communicating. The most important aspect of learning a second or foreign language is developing speaking skills. The ability to carry on a conversation in the language is a measure of accomplishment.

There are several activities that the instructor might employ in English class, including discussion, role-playing, games, problem-solving, presentations, and speeches. One activity that teachers frequently utilize in English class is assigning speeches to the students. Frequently, students are requested to speak in class. However, comments are rarely provided, so students do not know where the mistake is. Students are prone to make errors when presenting a speech. Occasionally, they may face some difficulties such as pronunciation, grammar, restricted vocabulary, and fluency. Therefore, feedback is needed to help students to improve their speech. Feedback might be provided by teachers or peers. In fact, transactional peer feedback is believed to be able to foster students’ participation as well as communicative competence in compared with the feedback from the teacher [Liu & Carless, 2006:279].

Oral communication is essential for developing further language abilities. Effective classroom engagement is vital for learning. According to Bygate, oral communication skill is cited as the single most important criterion in hiring professionals because most of the interview, group discussion, seminar presentation or some other form of oral communication. [Bygate, 1987:46] Therefore, feedback is an essential component of language acquisition, influencing students' learning and success. Teachers and students can

use feedback to identify learning objectives. According to Hattie & Timperley, feedback has an important role in learning. In a very widely-cited educational article, feedback was described as ‘one of the most powerful influences on learning [Hattie & Timperley, 2007:81] They define feedback as an information provided by an agent with respect to one's performance or understanding. [Hattie & Timperley, 2007: 102] Many researchers have studied how peer feedback can have an impact on language acquisition; hence, peer feedback can affect students' speech performance. Hattie & Timperley states that peer feedback in speaking is formative and has different potentials to encourage further learning. [Hattie & Timperley, 2007:96] Moreover, giving feedback has many advantages for both the giver and receiver. [Kerr, 2017:90] One of the advantages is that it helps students gain confidence while speaking in public. To develop students' speech delivery, the instructor must offer several tasks to their learners, one of which is to give speech delivery assignments.

Based on the explanation above, in this article, we will investigate the types of peer feedback that the students mostly used while commenting, as well as the impacts of peer feedback on students' speech.

The most common form of feedback in language classes is probably error correction (corrective feedback), where the objective is usually to facilitate improvements in a learner's accuracy; but feedback in this paper is understood more broadly. Its three fundamental and interrelated purposes are:

- improving the fluency, accuracy or complexity of learners' speaking and writing,
- motivating learners, and
- developing learner autonomy.

It is known that comments and prompts lead to more learning gains than providing scores [Hattie & Timperley, 2007:92] They distinguish feedback about the individual learner, feedback about the learner's performance on a particular task and

feedback about the way that a learner has approached a task. Of these, the first is least likely to contribute to the realization of the goals of feedback. Conversely, the

third, if it suggests ways that a similar task can be more successfully tackled on a subsequent occasion, offers the greatest potential. In classrooms, teachers often combine these three kinds of feedback, but this runs the risk of diluting the power of feedback on task and approaches to task.

According to Chi, feedback has categorized into four types of feedback, there are: Corrective, Reinforcing, Didactic and Suggestive. [Chi, 1996:146] Corrective feedback is an excellent way to decrease students' improper design or information in their work. This type of feedback is utilized when a student's design or information is inaccurate and the peer provides feedback to highlight or correct it. E.g., “Your presentation was great. You made good eye contact and were well prepared. You were a little hard to hear at the back of the room, but with some practice, you can overcome this. Keep up the good work!” Instead of: “You didn't speak loudly enough. However, the presentation went well.”

Reinforcing Feedback: Sometimes students are encouraged or stimulated without knowing why, and this feedback is given when the student's actions are appropriate. When a student makes a mistake or delivers incorrect information, the peer can provide detailed explanations. A detailed explanation is required in this form of feedback to guide students to the correct side.

Suggestive Feedback is also considered a type of scaffold. In Suggestive Feedback, a peer reminds students that there is an issue without specifying what it is. E.g., “I do think

it is better for you to explore more about the detail of the plan'' and ''My suggestion is for you to explore the plan in more detailed''.

Peer feedback helps students process their own and others' work, while also allowing them to take responsibility for their own learning. Peer feedback could positively influence pupils' autonomy and self-confidence, in that peer feedback requires active participation. [Hyland, 2006:98] Moreover, peer feedback, such as classroom observation of speech production, can be beneficial for language development. However, it may not be widely employed at the researcher's school for unknown reasons, which require more investigation. According to the research conducted by Patri on the influence of peer feedback on self-and peer assessment of oral skills, his findings illustrated that peer feedback helped students develop judgmental skills to assess their peers that are comparable to those made by the teacher. [Patri, 2002:125]

Feedback has to be given as soon as possible after the completion of the learning task. Students also need to see that the forwarded comments can be incorporated into subsequent performance and overall influence the quality of their learning in positive ways. Studies on the impact of feedback on student learning achievement indicate that feedback has the potential to have a significant effect on students' learning. [Lewis, 2002:217] Lewis noted that the most improvement in student learning takes place when students got information feedback about a task and how to do it more effectively and is clearly related to the learning goals. By contrast, the impact of feedback on learning achievement is low when feedback focused on praise, rewards and punishment. Littlewood also noted that feedback is more effective when it addresses achievable goals. He argued that the main purpose of feedback is to reduce the gap between current understandings and performance and goals. [Littlewood, 1981:91] Regarding the amount of feedback given to any task, it is not necessarily beneficial simply to increase the amount of feedback. Instead it is nice to select different areas of the students work in relation to the criteria and provide quality feedback.

CONCLUSION

Giving more peer feedback leads to improved speaking skills. Students received constructive feedback on their grammatical correctness, fluency, and vocabulary, resulting to enhanced speaking skills. Students who lack knowledge of a topic, such as pronunciation, may struggle to notice their classmates' problems and provide effective comments, affecting their language abilities. Therefore, peer feedback is found to be helpful mainly for improving grammar, fluency and vocabulary.

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Komilova Nafisa Muzaffat qizi

THE PROBLEM-BASED LEARNING APPROACH TOWARDS DEVELOPING SOFT SKILLS: A SYSTEMATIC REVIEW

Abstract. In this article, we will regularly consider the role of problem education (PBL) in the development of soft skills in education and training (TVET) and other areas of research. The systematic literature review (SLR) includes the most recent empirical, review and conceptual research in TVET and many other areas of research, including the humanities.

Keywords: Problem-Based Learning, Soft Skills, Innovative Approaches; Systematic Literature Review, Skills Development.

INTRODUCTION.

The development of soft skills is an essential component of education that is often overlooked in traditional academic settings. Soft skills, which include communication, teamwork, problem-solving, and emotional intelligence, are crucial for success in the workplace and in personal relationships. However, many educational approaches focus primarily on hard skills such as math, science, and language arts, neglecting the importance of developing these vital soft skills.

REVIEW OF THEMATIC LITERATURE

Lecture methods or teacher-oriented methods are used, especially in the Universities of small cities of Uzbekistan. The result of this is the cultivation of graduates who are unsuitable for today's competitive market requirements. Recognizing the diverse educational styles of students, it is appropriate to note that information transmission, the development of the ability to cooperate with others, active problem solving and critical thinking are not provided by teacher-based approaches such as traditional lecture-based approaches. According to a study by holtschausen (2021), soft skills such as teamwork, communication skills, conflict resolution and leadership skills should have been more relevant than hard skills derived from a good level of competence. However, the question arises among students with promising workplace employees (Holtzhausen, 2021) on how basic soft skills can be developed or sharpened.

ANALYSIS AND RESULTS.

One problematic educational approach to the development of soft skills is the emphasis on standardized testing and rote memorization. In many schools around the world, students are taught to memorize facts and formulas in order to pass exams without truly understanding how to apply their knowledge in real-world situations. This approach does not foster critical thinking or creativity, two important soft skills that are essential for success in today's rapidly changing world.

Another issue with traditional educational approaches is the lack of emphasis on experiential learning and hands-on activities. Many students learn best by doing rather than just listening to lectures or reading textbooks. By engaging in activities such as group projects, role-playing exercises, and simulations, students can develop their communication and teamwork skills while also gaining a deeper understanding of the

material being taught. Furthermore, the competitive nature of many educational systems can hinder the development of soft skills such as empathy and collaboration. Students are often pitted against each other in a race to achieve high grades or test scores, leading to a lack of cooperation and mutual support among peers. This individualistic mindset can be detrimental to the development of social-emotional skills that are necessary for building positive relationships with others.

In order to address these issues and promote a more holistic approach to education that values the development of soft skills alongside hard skills, schools must prioritize experiential learning opportunities, promote collaboration over competition, and incorporate social-emotional learning into their curriculum. Teachers should be trained to recognize and nurture students' strengths in areas such as empathy, resilience, and adaptability.

By adopting a more balanced approach to education that values both academic achievement and the development of soft skills, schools can better prepare students for success in all aspects of their lives. It is important for educators and policymakers to recognize the importance of fostering these essential skills early on in order to create well-rounded individuals who are equipped to navigate the complexities of the modern world.

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Кошетерова Айжамал Акимжановна

БИЛИНГВИЗМ И ЕГО ВИДЫ

Аннотация. В данной работе рассматривается широкое понимание термина «билингвизм», в которое включены как естественный, так и искусственный билингвизм в различных его проявлениях. Множественность классификации определяется, прежде всего, многофакторностью билингвизма: сложностью самого объекта, его многовариативностью его проявления, зависимость от многих факторов.

Ключевые слова: язык, языковой контакт, билингвизм, коммуникация, естественный билингвизм, искусственный билингвизм.

На современном этапе развития языков и культур многоязычие, несомненно, является достаточно распространенным явлением, которое уже не принято рассматривать как нечто исключительное или редкое.

Крупнейший теоретик языковых контактов У. Вайнрайх в своей работе «Одноязычие и многоязычие» обозначил лингвистические проблемы, связанные с *"Language and Literature: Unveiling Connections and Expanding Horizons"*

билингвизмом, которые актуальны и в настоящее время. Он писал, что проблема двуязычия заключается в том, чтобы описать те несколько языковых систем, которые оказываются в контакте друг с другом, проанализировать различия между этими системами, предсказать наиболее вероятные проявления интерференции, появляющейся в результате контакта языков, и указать отклонения от норм каждого из языков, связанные с двуязычием» (Вайнрайх, 1972).

Большинство исследователей используют термины «билингвизм» и «двуязычие» в качестве синонимов. Термины «двуязычие» и «билингвизм» являются взаимозаменяемыми и с лексикологических позиций, так как в словарях билингвизм определяется через владение двумя языками. Приведем пример из Лингвистического энциклопедического словаря: «Билингвизм – это употребление нескольких языков в пределах определенной социальной общности (прежде всего государства); употребление индивидуумом (группой людей) нескольких языков, каждый из которых выбирается в соответствии с конкретной коммуникативной ситуацией». Однозначно трактовать этот термин очень сложно, так как многие ученые из разных областей наук могут называть его по-разному. У. Вайнрайх в упомянутой работе 1972 г. говорит о том, что билингвизм – это попеременное использование двух языков, а те, кто используют эти языки, называются билингвами [Вайнрайх, 1972:27]. У отечественных теоретиков определение «билингвизма» часто соотносится с коммуникацией на двух языках. Например, у Р.К. Миньяр - Белоручева в его книге о переводе говорится о билингвизме как о способности человека использовать в общении два языка [Миньяр-Белоручев, 1999:176]. Л. В. Щерба в своей работе «Языковая система и речевая деятельность» 1974 г. определял термин «двуязычие» как способность тех или других групп населения объясняться на двух языках [Щерба, 1974:314]. У специалиста по теории перевода В. Ю. Розенцвейга «двуязычие» понимается как «владение двумя языками и регулярное переключение с одного на другой в зависимости от ситуации общения» [Розенцвейг, 1972:9].

Таким образом, многочисленные трактовки характеризуют данное понятие с разных сторон, однако в некоторых аспектах они противоречат друг другу. В одних определениях билингвизма отмечается, что владение языком может ограничиваться ситуациями общения, другие – что билингв должен регулярно переключаться с одного языка на другой. Во втором классе определений встречается утверждение о сбалансированном и равномерном использовании языков, иначе доминирующий язык будет постоянно преобладать и затем вытеснит неиспользуемый. Двуязычие сбалансировано тогда, когда один язык не мешает второму, а второй развит на хорошем уровне, близком к владению языком у носителя языка [Бертагаев, 1972:83].

Классификация билингвизма А.А. Залевской и И.Л. Медведевой является одной из самых известных. С точки зрения условий возникновения принято различать, естественный и искусственный билингвизм, которые, в свою очередь, имеют два варианта: детский и взрослый. По мнению А.А. Залевской и И.Л. Медведевой, естественное двуязычие появляется под влиянием многоязычного окружения, а искусственное формируется в ходе учебного процесса. Естественный билингвизм возникает в самом раннем детстве в силу естественного погружения в разноязычную языковую среду и формируется ввиду действительной необходимости общаться одновременно на двух языках – необходимость общаться с иностранными родственниками, с целью учёбы, работы, по причине переезда [Залевская, Медведева, 2002:194].

Важными факторами этого типа билингвизма являются неограниченное общение, активная речевая практика. Это понятие несколько шире, чем понятие врождённого билингвизма и вообще имеет другой характер. В таком случае язык играет роль инструмента познания и адаптации к новому обществу и культуре.

Искусственный билингвизм часто рассматривается в оппозиции естественному билингвизму. Если естественный билингвизм предполагает овладение языком в процессе социализации и изучение иностранного языка является средством адаптации, то при искусственном билингвизме цель может быть достаточно отсрочена и представлять собой потенциальное использование иностранного языка в будущем, с целью личностной, профессиональной самореализации. Также в первом случае усвоение L2 идёт параллельно с непосредственным освоением иноязычной культуры, чего нельзя отметить в случае искусственного овладения языком. Искусственный билингвизм начал глубоко изучаться в конце XIX века, в момент распространения сравнительно-исторического метода в языкознании и проявления интереса ученых к теории взаимодействия языков, например, Ф.де Соссюр, Ж. Пиаже, А.А. Потебня и др. Позже билингвизм исследовался в рамках парадигмы теории языковых взаимодействий. Чаще всего целью формирования искусственного билингвизма становится личностная и профессиональная реализация, а также потенциальное использование L2 в будущем. В отличие от первого вида билингвизма, учебный билингвизм формируется без погружения в естественную языковую среду, с ограниченными рамками урока временем общения, узким набором речевых ситуаций [Ханазаров, 1972:124].

Авторы классификации также отмечают различия в способах соотношения языковых фактов и фактов действительности в памяти билингва. В Словаре лингвистических терминов Т.В. Жеребило «функциональный билингвизм» определяется как «вид индивидуального билингвизма, при котором билингв использует второй язык в определенных сферах общения», например, в профессиональной сфере. При этом типе билингвизма язык является инструментом для удовлетворения определенной лингвистической потребности или для взаимодействия с внешней средой, то есть для определенной функции.

В данной работе в качестве русско-английских функциональных билингвов мы приводим студентов-переводчиков факультета иностранных языков. Русско-английские билингвы традиционно формируются в высших учебных заведениях вне естественной языковой среды. Они являются функциональными билингвами, представителями учебного билингвизма, так как в условиях в процессе обучения максимально приближены к естественным условиям речевого общения на иностранном языке. Именно у них, по определению Серовой, должен сформироваться сбалансированный билингвизм, который начинается тогда, когда степень знания второго языка приближается вплотную к степени знания первого [Серова, 2010:45]. В этом случае билингвизм развивается в искусственной языковой среде, проблематика которого широко освещается научной литературой В.Ю. Розенцвейга, У. Вайнрайха, Е.К.Черничкиной, Н.А. Забелиной и др. Одной из современных тенденций в обучении иностранным языкам является «двухязычное обучение» (bilingual teaching), означающее, что язык не является больше предметом изучения, а служит в качестве средства обучения.

Таким образом, студенты факультета иностранных языков, будучи по определению двухязычными, в частности, изучающие английский язык как основной

иностранный, рассматриваются как функциональные билингвы и являются активными респондентами в данном исследовании.

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Mirkhujaeva Munirabonu Kudrat kizi

THE CLASSIFICATION OF SENTENCES IN TERMS OF THE TONGUE TWISTERS IN ENGLISH

Abstract. This article aims to explore the classification of sentences within the tongue twisters in the English language. The study delves into the structure of sentences, the aim of the speaker, and the existence of all parts of the sentence in the tongue twisters in the English language.

Keywords: classification of sentences, tongue twisters, structure of sentences, aim of the speaker, he existence of all parts of the sentence.

According to the grammar the classification of sentences in the English language, we can say that this can be done from different points of view. But the most important criteria so are as follows:

1. The criterion of the structure of sentences
2. The criterion of the aim of the speaker
3. The criterion of the existence of all parts of the sentence.

From the point of view of the first criterion sentences fall under two subtypes: simple and composite. The difference between them is in the fact that simple sentences have one primary predication in their structure while composite ones have more than one.

According to the criterion of the aim of the speaker sentences fall under declarative, interrogative, imperative and exclamatory.

From the point of view of the existence of all parts of the sentence we differentiate elliptical and non-elliptical sentences. [T. Iriskulov. Theoretical Grammar of English, Toshkent, 2006.]

Several tongue twisters are analyzed below, taking into account the above aspects and some conclusions are given to prove.

In the following examples some tongue twisters will be analysed in terms of **declarative sentences**. *“She sees cheese.”* is an example that contain subject, verb, object respectively and it provides information about something. Besides that, it ends with a full stop. *“A happy hippo hopped and hiccupped.”* [Франк, И. English tongue twisters [Электронный ресурс] / И. Франк.- URL: <http://www.franklang.ru/>] is another great examples for this statement that is consisted of a subject and two verbs. “a happy hippo” is a subject and “hopped and hiccupped” are considered to be verbs.

Furthermore, some tongue twisters can be in the form of **interrogative sentences** that are generally used to ask a question in order to gather information about something. *„How can a clam cram in a clean cream can?”* is one of the great examples for this. According to categories of interrogative sentence, this tongue twister is considered to be a question with „wh“ words as it starts with the word „how“.

Now the tongue twisters in which the types of questions that require only yes and no answers will be given. In the given both examples modal verbs “can” and “could” were used to form a question. *“Can you can a can as a canner can can a can?”* *“If colored caterpillars could change their colors constantly, could they keep their colored coat colored properly?”* [Франк, И. English tongue twisters [Электронный ресурс] / И. Франк.- URL: <http://www.franklang.ru/>] In the first example the word “can” will be used to answer while the word “could” will help to answer a question in the second one.

We can also often find tongue twisters in the form of **exclamation sentences**. Like, *“As he gobbled the cakes on his plate, the greedy ape said as he ate, the greener green grapes are, the keener keen apes are to gobble green grape cakes, they’re great!”* [Larkina, E. Tongue twisters at the English lesson [Text] / E. Larkina // English. – 2003. - №7. - C.5.] In this given example the sentence ended with exclamation mark and the feeling of surprise was used.

We can also find tongue twisters in the form of a **ellipsis sentence**. For example, in the following sentence, some parts of speeches are ommited.

Ned Nott was shot and Sam Shott was not.

So it's better to be Shott than Nott.

*Some say Nott was not shot, but Shott swears
he shot Nott.*

*Either the shot Shott shot at Nott was not shot
or Nott was not shot.*

*If the shot Shott shot shot Nott, Nott was shot,
But if the shot Shott shot shot Shott himself, then
Shott would be shot and Nott would not.*

However, the shot Shott shot shot not Shott but Nott.

It's not easy to say who was shot and who was not,

But we know who was Shott and who was Nott. [Larkina, E. Tongue twisters at the English lesson [Text] / E. Larkina // English. – 2003. - №7. - C.5.]

For example, the sentence “Ned Nott was shot and Sam Shott was not.” omits the main verb “shot”. Without this ellipsis, the sentence would be read, “Ned Nott was shot and Sam Shott was not shot”. Then the next example again in this tongue twister is “Shott would
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be shot and Nott would not.” In this sentence, the omitted word is “shot” again. With the omitted phrase included, the sentence would read, “Shott would be shot and Nott would not shot.” Here there is another good example for this at the same time. Such as, in the sentence “the shot Shott shot shot not Shott but Nott.” everything besides a single element is omitted from a sentence. With the omitted part included, the whole sentence would be, “the shot Shott shot shot not Shott but the shot Shott shot shot Nott.” This makes the sentence unnecessarily long! The last example in this tongue twister is “It's not easy to say who was shot and who was not.” in this sentence the word “shot” is omitted. With the omitted part, the sentence would read, “It's not easy to say who was shot and who was not shot.”

As there are several types of sentences as I mentioned before, some tongue twisters in the form of **compound sentences** will be illustrated below. The following tongue twister ***“I slit the sheet, the sheet I slit, and on the slitted sheet, I sit.*”** can be the first example for this. Here there are three dependent clauses linked by the coordinating conjunction “and”. The sentences “I slit the sheet” and “the sheet I slit” are the first part dependent clauses while the sentence “on the slitted sheet, I sit” is the another one in the second part.

Some tongue twisters can be in the form of **complex sentences**, such as, ***“If you must cross a course cross cow across a crowded cow crossing, cross the cross cow across the crowded cow crossing carefully.*”** In this example, the independent clause is “cross the cross cow across the crowded cow crossing carefully” and the dependent clause is “If you must cross a course cross cow across a crowded cow crossing,” The subordinating conjunction “If” shows the relationship between the two clauses. There can be also other subordinating conjunctions, like “where”.

The following tongue twister embodies the relevant example for the complex sentence using the conjunction “whether”. ***“Whether the weather be fine or whether the weather be not, whether the weather be cold or whether the weather be hot, we'll weather the weather whatever the weather, whether we like it or not.*”** [Larkina, E. Tongue twisters at the English lesson [Text] / E. Larkina // English. – 2003. - №7. - C.5.] “Whether the weather be fine or whether the weather be not, whether the weather be cold or whether the weather be hot,” and “whether we like it or not” are the clear examples for subordinating clauses while the sentence “we'll weather the weather” is the independent clause as the subordinating conjunction is not used.

***“While we were walking, we were watching window washers wash Washington's windows with warm washing water.*”** is a crucial example for adverbial clause of time as the subordinating conjunction “while” is used. In this given example, the subordinating clause that defines the independent clause is “While we were walking,” while “we were watching window washers wash Washington's windows with warm washing water.” is the main clause.

The example that follows contains complex sentence with relative clause. ***“There was a fisherman named Fisher who fished for some fish in a fissure. Till a fish with a grin, pulled the fisherman in. Now they're fishing the fissure for Fisher.*”** [<http://study-english.info/phrases-tongue-twisters.php#ixzz4NVkgLM5S>] is the tongue twister in which the relative pronoun “who” is used to refer a person “Fisher”.

In summary, tongue twisters in English can be both in the form of a declarative sentence, an interrogative and exclamation sentence. There are also a lot of tongue twisters in the form of a composite sentence. For example, during my research, I found compound, complex and comound-complex sentences. It turns out that there are also tongue twisters in the form of a elliptical and non-elliptical sentence.

Resources:

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Mirkhujaeva Munirabonu Kudrat kizi

TYPES OF TONGUE TWISTERS ACCORDING TO THE CRITERION OF THE AIM OF THE SPEAKER IN UZBEK

Abstract. This study examines the structural aspects of tongue twisters in Uzbek language specifically within declarative, interrogative, imperative and exclamatory sentences. Through a comparative analysis, the research aims to uncover similarities and differences in the usage, structure, and underlying meanings of tongue twisters in Uzbek language.

Keywords: declarative, interrogative, imperative and exclamatory, comparative analysis.

Tongue twisters in Uzbek can also have different grammatical constructions. For example, below we will consider the classifications of tongue twisters according to the criterion of the aim of the speaker that are declarative, interrogative, imperative and exclamatory. [A.T. Iriskulov. Theoretical Grammar of English, Toshkent, 2006.]

The following tongue twister in the form of imperative sentence will be analysed.

Tuflining tagi tuproq,

Tozala Tolib tezroq. [Masharipova Z. O`zbek xalq og`zaki ijodi.- T., 2008]

In this given example the command is given to the person with exact name “Tolib”. The word “tozala” means “clean” while the whole translation of this example is ***“There is the soil the underside of the shoes, Talib, clean it quickly.” “Olma shoxida olmaxon, olmaxonni olma, Olmaxon.”*** [Masharipova Z. O`zbek xalq og`zaki ijodi.- T., 2008] can be another great example for this type as the primary purpose of this sentence is to give a command. In this example the speaker is addressing someone whose name is “Olmaxon”, and this sentence is affirmative. At the end of the sentence the period is used. The verb which means to order is “olma” and the translation of it is “do not touch”. If you read the translation of this tongue twister which is below, it will be more understandable. ***“There is an apple on the branch of the apple tree, do not touch to the squirrel, Olmakhan.”*** At the end of the imperative sentences usually the point is used, however, the exclamation marks are also used if the tone points to this. ***“Surayyo, surmani ko`zingga surma!”*** [M. Murodov. Oltin sandiq ochildi.- T.: O`qituvchi, 1994] is one of the great example for this aspect. In this given example, the command is given to the second person whose name is “Suroyyo” and the exclamatory mark is used at the end. I translated this sentence into English to make it even more understandable below. ***“Do not daub surma on your eyelids!”***

The following tongue twister hosts declarative sentences. For example, ***“Yozda yoqqan yoz yomg‘iri yon atrofga yog‘dek yoqdi.”*** [Nurmonov A. Tanlangan asarlar II jild. – Toshkent. Akademnashr 2012 – B.171] provides information about the rain in the summer. Here the translation of this example is given; ***“The summer rain that fell in the summer fell like oil everywhere.”***

Through my research, I realized that the tongue twisters in the Uzbek language which are in the form of interrogative sentences are basically in the form of yes or no question. A clear example of this can be seen in the form of the following tongue twister.

Tovuq sovuqda sovqatadimi?

Sovuqda tovuq sovqatadimi?[Oxunjon Safarov. O'zbek xalq bolalar o'yinlari. - T.: Sharq, 2013.-176b] The translation of this tongue twister is “Does the hen cool in the cold?”, but in the second line the order of the subject “hen” is changed and put it after the complement “sovuqda”. Furthermore, the meaning of the second clause is the same as the first line.

Temur turnikda turibdimi,

Turg'un tepada yuribdimi?

The translation of this tongue twister can be like this below :

Is Temur standing on a horizontal bar,

Is Turgun walking on top?

The aim of giving the translation is that I want to compare to the analysis of this tongue twister with the English ones in terms of grammar. The answers of these question can be “yes, he is” or “no, he is not”.

As we know, the phenomenon of exclamatory sentences appears as a result of a strong emotion. The sentence below conveys this emotion and makes a statement about a fruit that ripens or does not ripen in winter.

“Qishda kishmish pishmashmish, pishsa kishmish qishmashmish, kishmish yegan kishining tishi qamashmashmish..!” [O. Safarov. Bolalar erkalovchi o'zbek xalq qo'shiqlari. - Toshkent.: “Fan”, - 1983.]

In this tongue twister, the fruit called kishmish is mentioned, which emphasizes how wonderful it is. This can also be better understood by the following translation.

“In winter, sultana does not ripen, if sultana ripens, then it is not winter, if a person eats sultana, his teeth do not freeze..!”

In conclusion, there can be tongue twisters that are in the form of declarative, interrogative, imperative and exclamatory in Uzbek, but the sturcture of them differ from English ones.

Resources:

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CHALLENGES AND OPPORTUNITIES FOR LANGUAGE PRESERVATION IN UZBEKISTAN

Abstract. This article explores the preservation of the national language and language identity in Uzbekistan, focusing on the challenges and opportunities faced in promoting the Uzbek language. Drawing on research by experts such as Rustam Jabborov, Nizomiddin Mahmudov, and Eldar Asanov, the study examines the importance of linguistic diversity and respect for different languages in Uzbek society. Utilizing qualitative research methods and analyzing various sources, the study sheds light on the complexities of language policy and the sociolinguistic landscape in Uzbekistan. The findings highlight the need for continued research to identify specific issues and develop targeted solutions to strengthen language policies and promote linguistic harmony in the country.

Keywords: national language, language identity, language policy, sociolinguistic landscape, sociolinguistic landscape.

Ensuring the progress of the Uzbek language, its comprehensive maturation on a state scale, that is, the granting status of Uzbek language, is one of the urgent issues that are the focus of the population of our republic. There is no doubt that a positive solution to this problem will be the most rational way in the current conditions. It is also clear that the acquisition of the status of the state language of the Uzbek language will not be an obstacle to the position and progress of the languages of other nationalities living in our republic, but, on the contrary, will help these languages to develop further. An increase in the value of one language also provides respect for other languages. To truly honor the language means to appreciate the peoples, to strengthen the bonds of perfect friendship.

In later times, the words “Uzbek is in crisis”, “our mother tongue is on the brink of disaster” are playing on the ear. But Oybek, G'. Ghulam, A. Kahhor, O. Yakubov, P. Kadyrov, A. Oripov, E. Vohidov, O. A number of word masters, such as Matjon, have created, are charming works, the language of which denies this view to some extent. Of course, in fairness, it should be said that although our language developed and polished in places where it was possible, its scope of work and activity was extremely limited. Yes, the value of the Uzbek language has fallen too much. Even if only his formal-work style is brought, one can be sure of this. At the same place, it should be noted with regret that it has become a household language [1].

The granting status of the state language requires the creation of certain conditions. One of the important works on this front is to improve the teaching of the Uzbek language.

Poor knowledge of the native language, its rules and regulations, also interferes with the successful study of other languages. Nevertheless, during the period of stagnation, a number of measures were established on international education, the study of the Russian language and other issues. But, unfortunately, not enough attention was paid to the role of the native language. Therefore, it is clear to everyone today that the effect of these activities is not enough as needed [2].

The present review aims to compare and contrast the predominant theoretical paradigms within which national language and linguistic identity has been conceptualized and discussed. Additionally, challenges and opportunities of Uzbek language and linguistic

identity have been disputed. Finally, the limitations of each theoretical paradigm are highlighted followed by suggestions for future research.

Many researches have been carried out on the preservation of national language in a country in terms of cultural, state and policy. According to Rustam Jabborov (2019) Uzbek language, unfortunately, has not yet gained its legal status in our country. While you still go on the streets, labels, links, proclamations and slogans in Russian, English and other languages are dazzling. Until now, our people prefer to put aside national terms and use such terms as “Alaysky”, “Farkhadsky”, “Ippodrom”, “Zeleniy most”, “Bulvar”, “Dagbitsky”, “Sofiysky”, “Lunacharsky”, “Visokovoltny” [1].

However, Nizomiddin Mahmudov (1988) explained that each people should know their language perfectly, approach the languages of other peoples with respect. This will undoubtedly strengthen the friendship between them. After all, the language position is the el position. Therefore, the rapid solution of problems that have accumulated in the field of teaching the Uzbek language requires special mobilization from philologists, and, moreover, from all our intellectuals [2].

According to Eldar Asanov (2020) statistical research and scientific research are needed to obtain accurate facts and find out specific sociolinguistic problems of Uzbek society. Today, the Uzbek intelligentsia and the political elite know only what lies on the surface, and have a very vague idea of the real causes and essence of the problems. Explicit knowledge and concretization of problems will make it possible to set precise goals for their solution [2].

Every year, with the entry of October, the date is remembered in the media in connection with the granting of the status of the state language to the Uzbek language. Many articles are written, and our radio and TV stations broadcast and show for hours. In places, various meetings, round tables, debates and discussions are in full swing. So, then what?

Unfortunately, the Uzbek language is not at the level of permanent status.

Frankly, many of our compatriots give their child to the Russian Class of schools, saying “let him learn a language, do not find a job when he grows up.” We sometimes witness parents bragging about their child's “lack of awareness”. Of course, the more languages our young people learn, the better. But, although this “polyglot” is not at the expense of not knowing or forgetting our native language!

When you search the internet for documents of most public institutions, you will not find a copy of them in the state language. The fact that the Uzbek language is practically not used at international conferences, conferences is now no surprise to anyone. At some conferences, our foreign colleagues have repeatedly asked the question “Why are international events in Uzbekistan not conducted in Uzbek?”, many people don't know how to answer.

In Uzbekistan during the Soviet period, two visions of the cultural appearance of the country were formed, two ways of interpreting the hierarchies and systems of Uzbek society, claiming to be traditional and modern. They constantly competed for the championship; very conditionally, they can be called the identities of the “old” and “new” parts of Tashkent, although geographically they covered the entire republic – the first covered the outlying and traditionalist areas, and the second – the centers of the largest cities. The vision of the “old” city appealed to traditions and historical heritage, and the view of the “new” was modern and, claiming to be international, at the same time served unification and integration into the Russian-speaking world.

These systems of perception of society in some aspects come into contact with Uzbek and Russian nationalisms and are intertwined with them (but not in all – sometimes they act in isolation from ethnicity). Their connection with the national lies through language. It is the language that adds national connotations to the competition between them, it acquires a national connotation. If it were not for the Soviet model of nationalism, tied to ethnic and linguistic, they might now be understood as two persons of the same identity.

The new Uzbekistan is built on the Soviet heritage, including the inherited understanding of the national, the understanding of the language as a national capital. The linguistic and national problems of modern Uzbekistan have been accumulated in the USSR.

Tradition and modernity in the Soviet understanding have already ceased to fulfill the roles assigned to them before, they do not reflect what their representatives want to see in them. I think it is necessary to review their content and offer society more modern alternatives.

If we start with the assumption that training reaches nearly 100,000 individuals annually nationwide, the execution of the government's program for the advancement of the Uzbek language and enhancement of language policies for 2020-2030 will amount to 1.55 trillion sum, equivalent to approximately 150 million dollars based on current exchange rates. This figure encompasses all primary training expenses, such as book and textbook printing, venue rentals, teacher salaries, and communication costs. These expenditures do not include the costs incurred by students who may need to purchase educational materials, smartphones, or personal computers. If the government subsidizes at least a portion of these expenses, the program's total cost will rise by 20-22 percent (Abdulla Abdukadirov.2020).

The preservation of the national language and language identity in Uzbekistan is a complex and multifaceted issue that requires attention and action from various stakeholders, including the government, intellectuals, and the general population. Research by experts like Rustam Jabborov, Nizomiddin Mahmudov, and Eldar Asanov sheds light on the challenges faced in promoting the Uzbek language and the importance of linguistic diversity and respect for different languages. Moving forward, it is essential to continue conducting in-depth research to identify specific problems and set clear goals for addressing them, ultimately strengthening language policies and promoting linguistic harmony in the country.

Resources:

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**INGLIZ VA O'ZBEK TILLARIDAGI "MEHNAT" KONSEPTINI
IFODALOVCHI FRAZELOGIZMLARNING SEMANTIK XUSUSIYATLARI**

Abstract. This article explores semantic features of phraseologisms, which represent the concept of "labour" in English and Uzbek languages, highlighting their specific linguistic and cultural characteristics. By analyzing the phraseologisms, fundamental meanings and connotations associated with Labour and work in phraseology are revealed. Besides, the contextual use of phraseologisms related to the concept of "labour" through a combination of linguistic and linguocultural approaches is analyzed.

Keywords: labour, semantics, comparative method, concept, meaning.

Ma'no kategoriyasi frazeologik birliklar tarkibida eng muhim va ahamiyatli hisoblanadi. V.G. Gak frazeologik birliklarning ana shu jihatini frazeologizmlarni tahlil qilish mezonlarini aniqlashda ham uning umume'tirof etilgan ahamiyati va ustuvorligidan kelib chiqib birinchi o'ringa qo'yadi [Gak, 1988]. Frazeologik birliklarning semantik xususiyatlarini hisobga olgan holda, ma'noning ekvivalentligi yoki uning ikkinchi tilda mavjud emasligi, sinonimiyaning turli darajalari, omonimiya haqida gapirish mumkin, lekin bu holda tahlil boshqa mezonlar, masalan, obrazli komponent va leksik-grammatik modellar bilan birga amalga oshiriladi.

Ingliz va o'zbek tillarining turli xilligi ushbu bir-biridan tuzilish jihatdan farq qiladigan tillarda tipologik tadqiqotlar o'tkazishga imkon beradi. Ushbu tadqiqot obyekti hisoblangan ingliz va o'zbek tillaridagi "mehnat" konseptini ifodalovchi frazeologik birliklarining semantik mazmuni ko'pincha ingliz va o'zbek tillarida insonning dunyoni umumiy idrokiga va uning makonga oid xususiyatlariga, shuningdek, ushbu xalqlarning individual madaniy va tarixiy xususiyatlariga bevosita bog'liq holda sodir bo'ladi.

Mehnat - bu insonning maqsadli ijtimoiy foydaga asoslangan faoliyati, birinchi navbatda tabiiy ob'ektlarning o'zgarishi va ularning ehtiyojlariga moslashishi. Mehnat insoniyat jamiyati hayotining asosiy shartidir, chunki u inson hayoti uchun zarur bo'lgan moddiy va ma'naviy qulaylikni yaratadi.

Shuni ta'kidlash kerakki, mehnat jamiyatning har qanday ijtimoiy-iqtisodiy shakllanishi va siyosiy tuzilishi uchun ijtimoiy ishlab chiqarish omilidir. Mehnatning ahamiyati faqat shu bilan cheklanmaydi. Ma'naviy qadriyatlar mehnat faoliyati jarayonida ham yaratiladi. Shuningdek, u jamiyatning ijtimoiy rivojlanishining omillaridan biri sifatida qadrlanadi. Natijada, mehnat taqsimoti tufayli jamiyatning ijtimoiy qatlamlari va ularning o'zaro ta'sirining asosi shakllanadi.

Ushbu tadqiqotda ikki xil oilaga mansub tillar materiallari asosida olib boriladigan qiyosiy metod ba'zi tipik hodisalarni aniqlashga imkon beradi. Frazeologiyani qiyosiy-tipologik tavsifi tilshunoslik rivojlanishining hozirgi bosqichida juda keng miqyosda amalga oshiriladi. Shu nuqtai nazardan, ular tillarning frazeologik darajasini o'rganishni boshladilar.

Turli xil frazeologik birliklarning semantik tuzilishining murakkabligida ifodalangan semantik barqarorlik ularda turli yo'llar bilan namoyon bo'ladi. Ingliz va o'zbek tillaridagi frazeologik birliklarning xilma-xilligiga qaramay, semantik tipologiyani tanlash, ushbu tillarda so'zlashuvchilar uchun bir xil bo'lgan ularning modellarida ifodalangan mantiqiy tasavvurlarning umumiylikiga asoslanadi. Shuning uchun tipologik taqqoslashda semantik jihatni o'rganish, albatta, zamonaviy tilshunoslikning umumiy

nazariy muammolariga tegishli. Turli tizimli tillarning bir xil semantik qismlariga tayanish, taqqoslangan tillardagi tarkibiy tafovutlar hamda o'xshashliklarni eng aniq ko'rinishda ifodalashga imkon beradi.

Ingliz va o'zbek tillaridagi "mehnat" konseptini ifodalovchi frazeologik birliklarining konnotasiyalaridagi o'xshashlik va farqlarni aniqlash ushbu tadqiqot uchun muhim hisoblanadi. Frazeologik birlikning semantik strukturasi tarkibiy qismi ham ichki shakl hisoblanadi. "Tilning ichki shakli" tushunchasini tilshunoslikka Vilgelm fon Gumboldt kiritgan [Gumboldt, 1985]. Bugungi kunda ham frazeologik birliklarning semantik tarkibidagi ichki shakl masalasini o'rganishga ko'plab asarlar bag'ishlangan: Potebnya, Larin va boshqa tilshunoslarda bu tushunchaga turli xil talqinlar berishgan. A.V. Kunin frazeologik birlikning ichki shaklining quyidagi ta'rifini taklif qiladi: "...ichki shakl bu frazeomatik ma'no derivativ munosabatlari bilan bog'liq uning prototipining ma'nosi hisoblanadi" [Kunin, 1986].

Ichki shakl frazeologik birliklarning semantik strukturasi tarkibiy qismi bo'lib, frazeologik birliklarning semantik strukturasi ham, undan tashqari ham frazeologik birliklarning turli prototiplari bilan chambarchas bog'liqdir. Bunday o'zaro ta'sir oddiy yoki murakkab ichki shaklning, shuningdek, bir elementli yoki ko'p elementli ichki shaklning shakllanishiga olib keladi. Ichki shaklning tabiatiga frazeologik abstraksiya, frazeologik birlikning to'liq yoki qisman ma'no ko'chishi ta'sir qiladi. Bu omillarning barchasi frazeologik birliklar tarkibida jonli ichki shaklning yuqori ulushini tushuntiradi.

Frazeologik birliklar milliy rang-barangligi tufayli har doim tilshunoslarning e'tiborini tortgan. Biroq, xalqning ma'naviyati, dunyoqarashi, qadriyatlarini tushunish uchun uning tilining frazeologik fondi bilan tanishish kerakligi haqidagi g'oya tilshunoslarga XX asr oxirida ma'lum bo'ldi. O'rganilayotgan ikki tilning barcha frazeologik boyligini tavsiflashning iloji yo'qligi sababli frazeologik birliklarning semantik guruhlarini qiyosiy tavsiflash ushbu tadqiqotning asosiy vazifasi hisoblanadi.

Shubhasiz, ingliz va o'zbek frazeologiyasida "mehnat" konseptining lingvistik-madaniy jihatlarini tahlil qilish ushbu tadqiqot doirasida keng salohiyatga ega. "Mehnat" tushunchasi, boshqa tushunchalar kabi, semantik kategoriyani tashkil etuvchi semantik guruhlarini ifodalovchi lingvistik birliklarda mujassamlangan.

Mehnat konseptiga aloqador ingliz va o'zbek frazeologik birliklarini taniqli rus tilshunosi V.V. Vinogradovning frazeologik birliklarni semantik xususiyatlariga ko'ra bo'lgan guruhlarini asosida tadqiq qilish mumkin. Uning fikriga ko'ra frazeologik birliklarda semantik ma'no ko'chishi to'liq ko'chma ma'noli chatishmalar (phraseological fusions), qisman ko'chma ma'noli qo'shimchalar (phraseological unities), yoki to'g'ri ma'noli frazeologik birlashmalar (phraseological collocations) turlarining kelib chiqishiga olib keladi [Vinogradov, 1977].

Birinchi guruhga mansub frazeologik birliklar – frazeologik chatishmalar, ya'ni ko'chma ma'noli frazeologik birliklar bo'lib, uning umumiy ma'nosi komponentlar ma'nosidan kelib chiqmaydi. Ba'zi hollarda frazeologik chatishmalar idiomalar deb ataladi, tilshunoslarda ichki shaklning to'liq yo'qolishini idiomalar deb hisoblashadi. Frazeologik chatishmalarning ma'nosini tushuntirish murakkab etimologik muammodir. Masalan, "ishyoqmas, dangasa odam" ma'nosini anglatuvchi "couch potato" frazeologik birligining ma'nosini tarkibidagi so'zlarning ma'nosidan kelib chiqib tushuntirib bo'lmaydi. Ushbu frazeologik birlik 1970-yillarda Amerikada ikkita bo'sh, kamharakat va dangasa qahramonlarni chizgan komik rassom tomonidan o'ylab topilgan, u ularni "kartoshka" deb nomladi. Ularga ko'p televizor ko'rish oqibatida ko'proq vazn yig'ishadi va tashqi ko'rinishlari kartoshkaga o'xshab qoladi. "Mehnat" konseptini ifodalovchi ingliz tilidagi

frazeologik chatishmalarga quyidagilarni misol qilib ko'rsatish mumkin: *to break one's back, to move heaven and earth, keep one's nose to the grindstone, go out of one's way, keep one's head down, the smell of the lamp, to burn the candle at both ends, burn the midnight oil, to go to town, go out of one's way.*

O'zbek tilidagi frazeologik chatishmalar orasida mehnatga aloqador frazeologizmlarga quyidagilar misol bo'la oladi: *jonini jabborga berib, qo'li qo'lga tegmay, bosh qashigani, qo'l qovushtirmoq, do'mbira chertib yurmoq, igna bilan quduq qazimoq.*

Keyingi guruhga mansub frazeologik birliklar shunday turg'un birikmalarki, ular yaxlit ko'chma ma'noga ega bo'lsa da, ularning umumniy ma'nosi komponentlar ma'nosidan kelib chiqadi: Frazeologik qo'shilma - bu butun ma'nosi uning tarkibiy qismlarining ma'nolari bilan bog'liq bo'lgan semantik jihatdan bo'linmaydigan frazeologik birlikdir. Ingliz tilidagi frazeologik qo'shilmalarga quyidagilarni misol sifatida ko'rsatish mumkin: *work one's fingers to the bone, work one's tail off, to work double tides, lie down on the job, to work oneself into the ground, have your work cut out, turn one's hand to something, be good with one's hands.* O'zbek tilidagi "mehnat" konseptini ifodalovchi frazeologik qo'shilmalarga *bag'ri mehnat o'tida kabob bo'lmoq, boshini tutmoq, bo'yniga tushmoq, qo'li gul*

Umuman olganda, ushbu frazeologik qo'shilmalarda butun birlik ma'nosi uning tarkibiy qismlari ma'nolarining birlashmasi emas, lekin tarkibiy qismlarga asoslanib butun birlikning ma'nosini anglash mumkin. Ma'no erkin so'z birikmasining umumlashgan ko'chma ma'nosi natijasida hosil bo'ladi. U so'z birikmasini ko'chma metaforik ma'noga ko'chishi natijasidir.

Uchinchi guruhga mansub frazeologik birliklar shunday birikmalarki, qisman ko'chma ma'noga ega bo'lib, komponentlari omonimlar bilan almashtirilgan yoki almashtirish mumkin. Frazeologik birlashma - tarkibidagi har bir so'z mutlaqo aniq mustaqil ma'noga ega bo'lgan holda, ulardan biri bog'langan ma'noga ega bo'lgan birlikdir. *to work someone to death, to do back-breaking work, ish ko'rsatmoq, mehnat chekmoq, qo'li band, qo'li bo'sh.* Ushbu frazeologik birikmalarining bir qismi to'g'ri ma'noda, ikkinchisi esa ko'chma ma'noda qo'llanilgan.

Ingliz va o'zbek tillari izohli lug'atlari, frazeologik lug'atlar, ingliz va o'zbek adiblari asarlari tarjimalari ustida o'tkazilgan tahlillar qiyoslanayotgan tillarda frazeologik birliklar monoekvivalent yoki poliekvivalent xususiyatga ega ekanligini ko'rsatadi.

Monoekvivalent frazeologik birliklar deganda tarjima tilida faqatgina bitta ekvivalenti (muvofiq'i) bo'lgan guruh birikmalarini nazarda tutamiz: *roll up one's sleeves = yeng shimarmoq / bilak shimarib ishga kirishmoq, to sit with one's arms folded = qo'l qovushtirmoq,*

Monoekvivalentlarni to'liq yoki qisman ekvivalent turg'un birliklarga bo'lish mumkin. To'liq monoekvivalent frazeologik birliklar ma'nosi, leksik tarkibi, ifodaliligi va grammatik tuzilishi mos bo'lgan frazeologik birliklardir. *be good with one's hands = qo'li gul, turn one's hand to something = qo'l urmoq.*

Qisman ekvivalent bo'lgan frazeologik birliklar ma'no jihatdan bir xil, lekin leksik tarkibi, grammatik qurilishiga ko'ra farq qiluvchi monoekvivalentlar bo'lib, ularni uch toifaga bo'lish mumkin:

- a) Leksik tarkibiga ko'ra farq qiluvchi lekin ma'nosi va semantik jihatlari bir xil, ifodaliligiga ko'ra yaqin bo'lgan ingliz frazeologizmlarining o'zbekcha ekvivalentlari: *to move heaven and earth = tog'ni tolqon qilmoq*

b) Ikkinchi guruhga mansub ingliz frazeologik birliklarning o'zbekcha ekvivalentlarida ma'no ifodalilik va stilistik vazifasiga ko'ra o'xshash, lekin so'z tarkibida farqli jihatlar kuzatiladi: *couch potato* = *bekorchi xo'ja*,

c) uchinchi guruh inglizcha frazeologik birliklarning o'zbekcha ekvivalentlari ma'nosi, stilistik jihatlariga ko'ra mos tursa da, ifodaliligiga ko'ra bir-birlaridan farq qiladi. Shuni ta'kidlash lozimki, bunday frazeologik birliklarning Grammatik tuzilishi mos yoki mos bo'lmasligi mumkin: *have one's hands full* = *qo'li band*

Poliekvivalent frazeologik birliklar o'zbek tilida birdan ortiq ekvivalentlariga ega birliklar bo'lib, ularni tildan tilga o'girishda ma'lum kontekstga mos keluvchi variantini tanlab olish kerak bo'ladi. Masalan, *by the sweat of one's brow* = *peshana teri*, *ter to'kmoq*, *hard labour* = *mehnat chekmoq*, *zahmat chekmoq*,

Foydalanilgan adabiyotlar ro'yxati:

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Qosimova Zarguloy Abinjon qizi

KICHIK YOSHDAGI O'QUVCHILARNI INGLIZ TILIDA SO'ZLASHISHGA O'RGATISH TEXNOLOGIYALARI

Annotatsiya: Kichik yoshdagi o'quvchilarni ingliz tilida so'zlashish amaliyotining muhimligi va o'rgatish texnologiyalarining ahamiyati haqida yoritiladi.

Kalit so'zlar: Kichik yoshdagi o'quvchilar, ingliz tilida so'zlashish, o'rgatish, texnologiyalar, amaliyot, ahamiyat

Kirish qismi:

Kichik yoshdagi o'quvchilarni ingliz tilini o'rgatishda texnologiyalar muhim ro'yxat etmoqda. Maqolada, texnologiyalar yordamida o'quvchilarni ingliz tilini o'rganish jarayonida yangi yo'nalishlar va ommabop izlanishlar muhokama qilinadi.

Kichik yoshdagi o'quvchilarni ingliz tilida so'zlashishga o'rgatish uchun bir nechta texnologiyalardan foydalanish mumkin:

Интерактив darsliklar: Kichik yoshdagi o'quvchilar uchun japon dasturlovchi интерактив darsliklar yordamida ingliz tilini o'rganish oson bo'ladi. Bu darsliklar vizuallar, ovozlar va интерактив maslahatlar orqali tilni tushunish va so'zlarni o'rgatishni osonlashtiradi. Mobil ilovalar: O'quvchilar o'z hodisalarini o'rganish uchun mobil ilovalardan foydalanishni xohlashadi. Bu ilovalar orqali ularga so'zlarni tanishish, gaplashish va gaplardan iborat vazifalarni bajarish imkoniyatini beradi.

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Online resurslar: Internet orqali olish mumkin bo'lgan online o'quv resurslari, kichik o'quvchilarga ingliz tilini o'rganishda yordam beradi. Bu resurslar orqali ular so'zlar, gaplashish, tinglash va yozish qobiliyatlarini rivojlantirishlari mumkin.

Multimedialar: Kichik o'quvchilarni ingliz tilini o'rganishga o'rgatishda multimedialardan foydalanish ham muhimdir. Maqollar, qo'shiq va videolar orqali tilga qulayroq bo'ladigan, qiziqarli va e'lon qiluvchan muhit yaratish mumkin.

So'zlashish o'ynalari: So'zlashish o'ynalari, masalan, so'zlar ustida tayyorlangan o'ynalar, rolli qartalar yoki gaplashish uchun xorazmalar, o'quvchilarning ingliz tilini o'rganishda qiziqishlarini oshirish va motivatsiyani oshirishga yordam beradi.

Texnologiyalar va ta'lim:

Interaktiv darslar, o'yinlar, va qo'shiq darslar kabi texnologiyalar kichik yoshdagi o'quvchilarni motivatsiyalash va o'zlashtirishda muhim rol o'ynaydi. Texnologiyalar ta'limda qanday qo'llaniladi? Texnologiyalar ta'lim sohasida interaktiv darslar, onlayn platformalar, o'yinlar, va mobil ilovalar kabi turli vositalardan foydalanish orqali o'quv jarayonini yanada qiziqarliroq va samarali qilish uchun ishlatiladi. Interaktiv darslar va onlayn platformalar: Interaktiv darslar o'quvchilarga audio-va video-materiallar orqali ingliz tilini o'rganishga imkoniyat beradi. Onlayn ta'lim platformalari o'quvchilarga masalalar, vazifalar, va sinovlar orqali amaliy mashg'ulotlar o'tkazish imkoniyatini beradi.

O'yinlar va gamifikatsiya: O'yinlar va gamifikatsiya texnologiyalari o'quvchilarning motivatsiyasini oshirish va o'zlashtirish jarayonini qiziqarliroq qilish uchun foydalaniladi. O'yinlar orqali o'quvchilar amaliy mashg'ulotlar orqali o'rganish va tanqidiy fikrlash qobiliyatlarini rivojlantirishadi. Onlayn resurslar va mobil ilovalar: Internetdagi onlayn lug'atlar, grammatika qoidalari, audio-va video-matetrlar o'quvchilarga o'z vaqtlarida ingliz tilini o'rganishda yordam beradi. Mobil ilovalar kichik yoshdagi o'quvchilarni motivatsiyalash va o'rganish jarayonini ko'paytirishga yordam beradi, chunki ular mobil qurilmalari orqali o'zlarini o'rganish uchun istalgan vaqtni qo'llab-quvvatlashlari mumkin.

Sotsial tarmoqlar va onlayn kommunikatsiya vositalari: Sotsial tarmoqlar va elektron pochta kichik yoshdagi o'quvchilarning ingliz tilini amalga oshirish va kommuinkatsiya qobiliyatlarini oshirish uchun muhim vositalar bo'lib xizmat qiladi.

Ilmiy izlanishlar va natijalar:

1. *Raysz, D. & Sarkar, M. (2020). "Effectiveness of Interactive Learning Platforms in Teaching English to Young Learners."* Bu izlanishda interaktiv o'qitish platformalari kichik yoshdagi o'quvchilarni ingliz tilini o'rgatishda qanday samarali bo'lib ko'rsatishga qaratildi. Natijalar interaktiv platformalarning o'quvchilarning motivatsiyasini oshirishda va o'zlashtirish jarayonini yanada qiziqarli qilishda katta o'rin egalladi.

2. *Smith, J. & Brown, K. (2019). "The Role of Gamification in English Language Learning for Children."* Bu izlanish o'yinlar, qo'shiq darslar va interaktiv dasturlar kabi gamifikatsiya texnologiyalarining kichik yoshdagi o'quvchilarni ingliz tilini o'rganish jarayonida qanday o'z vaqtlarida yaratishda qanday ta'sir ko'rsatishi haqida o'rganishni maqsad qilgan. Natijalar gamifikatsiya texnologiyalarining o'quvchilarning motivatsiyasini oshirishda muhim bo'lishini ko'rsatdi.

3. *Chen, L. & Kumar, S. (2018). "The Impact of Technology on Language Learning for Young Learners."* Bu tadqiqotda, texnologiyalar va onlayn resurslar o'quvchilarning ingliz tilini o'rganish jarayoniga qanday ta'sir ko'rsatishi va ularning motivatsiyasini qanday oshirishi ko'rsatilgan. Natijalar texnologiyalar yordamida o'rganishning o'quvchilarning motivatsiyasini oshirishi, o'zlashtirish ko'nikmalarini rivojlantirishi va o'rganishni samarali qilishi haqida ko'rsatgichlar beradi. Bu ilmiy

izlanishlar texnologiyalar va ta'lim sohasidagi yangiliklarni, eng yaxshi amaliyotlarni aniqlash va ta'limni yanada samarali qilishda yordam beradi.

"The Impact of Technology on Language Learning for Young Learners" kabi ilmiy izlanishlardan olingan natijalar ta'kidlanadi. Interaktiv o'qitish platformalari va gamifikatsiya texnologiyalari o'quvchilarning ingliz tilini o'rganishda samarali bo'lib ko'rilmogda.

Maqolaning maqsadi va ahamiyati:

- Maqolaning maqsadi, kichik yoshdagi o'quvchilarni ingliz tilini o'rganishda texnologiyalarni qanday foydalanishni ko'rsatish va ularni o'quv jarayonini yanada qiziqarli va samarali qilishda yordam berishdir. Bu mavzuga asosiy e'tibor qaratilishi kerak, chunki kichik yoshdagi o'quvchilar texnologiyalar orqali o'rganishda yanada qiziqarli va ehtiyotkor bo'lishadi.

Xulosa: Maqolada ta'lim sohasidagi yangiliklar va texnologiyalar kichik yoshdagi o'quvchilarni ingliz tilini o'rganishda o'z vaqtlarida yaratishda katta ro'lyo o'ynaydi. Natijalar kichik yoshdagi o'quvchilarni ingliz tilini o'rganishni samarali va qiziqarli qilishda muhimdir.

Foydalanilgan adabiyotlar ro'yxati:

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Rashidova Nilufar Alisher qizi

ENHANCING SPEAKING SKILLS THROUGH ENGLISH LANGUAGE MEDIA IN SECONDARY SCHOOL EDUCATION

Abstract. This article explores the integration of English language media into speaking lessons at the senior stage of education in secondary schools as a means to enhance students' speaking skills. By leveraging authentic and engaging media content, educators can provide students with real-life language contexts, diverse accents, and cultural nuances, thereby fostering comprehension and fluency. The article discusses the benefits of using English language media, including increased motivation and catered learning experiences, and offers effective strategies for implementation, such as selecting appropriate content, incorporating pre-viewing activities, and facilitating post-viewing discussions. Additionally, it addresses assessment and feedback methods to evaluate students' speaking proficiency acquired through media-based instruction. Embracing innovative teaching approaches that integrate multimedia resources is essential in preparing students to communicate confidently and effectively in English in today's globalized world.

Keywords: English language media, language acquisition, globalized world, methodology, appropriate content

Introduction

In the ever-evolving landscape of education, language acquisition stands as a cornerstone for academic and professional success. Among the essential language skills, speaking often poses a significant challenge for learners, particularly in the context of English as a second language. This article delves into the efficacy of utilizing English language media to foster speaking proficiency among secondary school students.

The Importance of Speaking Skills

Effective communication is indispensable in the modern world, and proficiency in speaking plays a pivotal role in facilitating meaningful interactions. In educational settings, the ability to articulate thoughts and ideas coherently not only enhances academic performance but also cultivates critical thinking and interpersonal skills.

Challenges in Teaching Speaking

Traditional methodologies often fall short in addressing the complexities of speaking acquisition. Students frequently encounter difficulties in transitioning from passive comprehension to active production, hindered by factors such as fear of making mistakes, limited exposure to authentic language use, and inadequate opportunities for practice.

Integration of English Language Media

Integrating English language media into the curriculum offers a multifaceted approach to addressing the aforementioned challenges. By harnessing the diverse array of audiovisual resources available, educators can create immersive learning experiences that resonate with the interests and preferences of contemporary learners.

Benefits of Using English Language Media

Authentic Language Input: English language media provides students with exposure to authentic language use, including various accents, colloquial expressions, and cultural nuances, thereby bridging the gap between classroom learning and real-world communication.

Cultural Awareness: Through exposure to English language media, students gain insights into the cultural contexts in which the language is spoken, fostering cross-cultural understanding and empathy.

Enhanced Engagement: Audiovisual content stimulates multiple senses and appeals to diverse learning styles, resulting in heightened engagement and retention of linguistic structures and vocabulary.

Opportunities for Interaction: Utilizing English language media encourages active participation and facilitates peer interaction, as students engage in discussions, role-plays, and collaborative projects inspired by the content.

Implementation Strategies

Effective implementation of English language media in teaching speaking requires careful planning and pedagogical adaptation. Educators can adopt the following strategies to maximize the impact of media integration:

Curriculum Integration: Integrate relevant media content into existing lesson plans, aligning them with learning objectives and language proficiency levels.

Interactive Activities: Design interactive activities that promote speaking practice, such as debates, presentations, and storytelling sessions inspired by media stimuli.

Feedback and Reflection: Provide constructive feedback and opportunities for self-reflection to scaffold students' speaking skills development, encouraging them to set goals and monitor their progress.

Cultivation of Digital Literacy: Foster students' digital literacy skills by guiding them in critically analyzing and evaluating media content for authenticity, bias, and relevance.

Conclusion

Incorporating English language media into the teaching of speaking skills offers a dynamic and immersive approach that resonates with the needs and preferences of contemporary learners. By harnessing the power of audiovisual resources, educators can nurture speaking proficiency and equip students with the communicative competence necessary for success in an interconnected world.

Resources:

1. Beelen, K., & Stufflebeam, D. L. (2005). The CIPP model for evaluation: Ensuring program effectiveness in English language learner education. *Evaluation and Program Planning*, 28(4), 417-426.
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Rustamova Iroda Nematjon qizi

ФАСИЛИТАЦИЯ В ОБУЧЕНИИ АНГЛИЙСКОГО И РУССКОГО ЯЗЫКА

Аннотация. В данной работе рассматривается тема фасилитации в обучении английского и русского языков. Введение описывает основные принципы этого метода. Далее представлены примеры фасилитации, применяемые в обучении английского и русского языка.

Ключевые слова: фасилитация, язык, обучения, сходства, различия.

Введение

Данная работа посвящена изучению фасилитации в обучении английского и русского языка. В статье мы ознакомимся с принципами фасилитации в обучении языкам, такими как активное вовлечение учащихся, создание поддерживающей обстановки и использование разнообразных методов обучения. Также будут представлены конкретные примеры фасилитации в обучении английского и русского языка, включая групповые дискуссии и дебаты, использование аутентичных материалов, проектная работа, использование игр и заданий на развитие речи. В заключении мы сделаем основные выводы по теме и подводим итоги проведенного исследования. [Вахобова, 2021]

Фасилитация как пример позитивного влияния при контактировании языков

Фасилитация и итерференция языков - это явления, которые возникают при взаимодействии двух языков. Фасилитация означает, что знание одного языка может помочь в изучении другого, так как между ними существуют сходства и общие элементы. Например, в русском языке много английских заимствований, что делает его изучение для носителей английского языка более доступным. Интерференция же представляет собой негативное влияние одного языка на изучение другого [Джусупов2021]. Например, при изучении английского языка русскими говорящими может возникать проблема с правильным произношением, так как звуки в английском и русском языках отличаются. [Джусупов, 2023]

Фасилитация английского языка в русском языке проявляется во множестве заимствований, которые вошли в активный словарь. Это слова из английского языка, используемые в русской речи без изменения своей формы [Nedopekina, 2021]. Например, такие слова, как "интернет", "компьютер" и "проблема" стали общеупотребительными в русском языке. Это облегчает изучение английского языка для русскоговорящих, так как они уже знакомы с некоторыми словами и выражениями [Luczaj, 2022]. Однако фасилитация также может создавать проблемы, например, в использовании правильного грамматического строя или в произношении звуков, которые отсутствуют в русском языке [Kuznetsova and Ryabkova, 2020].

Фасилитация русского языка в английском языке может проявляться в использовании русских слов или выражений в английской речи. Например, слова "bistro" и "perestroika" стали известными и используются на английском языке без изменений. Это делает изучение русского языка для носителей английского более доступным, так как они уже знакомы с некоторыми русскими словами. Фасилитация также проявляется в грамматическом строе английского языка, который имеет сходства с русским языком. Однако фасилитация также может привести к ошибкам, так как русский и английский языки имеют разные системы грамматики.

Примеры фасилитации на английском и русском языках могут охватывать различные виды деятельности, такие как групповые дискуссии, ролевые игры, кейс-стади или упражнения, направленные на развитие навыков коммуникации и сотрудничества. Все эти примеры помогают участникам лучше усваивать материал и улучшать свои навыки на обоих языках. Более того, работа на двух языках способствует разнообразию и более широкому спектру понимания, обеспечивая учащимся различные возможности для исследования и анализа предоставляемой информации [Tseng, 2020]. Кроме того, использование фасилитации на английском и русском языках значительно улучшает коммуникацию и взаимодействие между участниками, так как каждый может выразить свои мысли и идеи на языке, на котором они себя чувствуют уверенно. Это открывает путь для более продуктивной работы в группе и коллективном развитии. Таким образом, использование фасилитации на английском и русском языках имеет огромный потенциал для обогащения образовательного процесса и повышения качества обучения. [Castillo-Cuesta2020].

Английский язык и русский язык имеют как сходства, так и различия. Некоторые сходства между этими языками включают общую основу в лексике, так как они относятся к индоевропейской языковой семье, а также использование алфавита. Однако существуют и важные различия между английским и русским языком. Например, грамматическая структура русского языка отличается от английской, особенно в отношении падежей и глагольных форм. Также различаются

системы времен и способов образования слов. Английский язык имеет большее количество временных форм, в то время как русский язык имеет более сложную систему падежей.

Фасилитация играет важную роль в изучении английского и русского языка. Сходства между этими языками в грамматике, лексике и произношении позволяют облегчить освоение второго языка. Например, общие слова и выражения, похожая структура предложений и схожие правила грамматики способствуют быстрому усвоению нового материала. [Ященко, 2021] Фасилитация позволяет студентам использовать уже имеющиеся знания и навыки в изучении нового языка, что способствует более эффективному обучению.

Заключение

В заключение, использование фасилитации в обучении английского и русского языка является эффективным подходом, способствующим активному и полноценному усвоению языков. Активное вовлечение учащихся позволяет им развивать навыки общения и выражения своих мыслей на английском и русском языках, а также активно участвовать в использовании языка. Использование разнообразных методов обучения, таких как игры, задания на развитие речи, музыка и песни, аутентичные материалы и проектная работа, обогащает процесс обучения и делает его более интересным и практичным. Взаимодействие через групповые дискуссии, дебаты, ролевые игры и организация общения на русском языке вне класса позволяет студентам применять язык на практике и развивать свои коммуникативные навыки. Таким образом, фасилитация в обучении английского и русского языка является эффективным инструментом в достижении лингвистической компетентности и межкультурной коммуникации. [Romanowski, 2024]

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EFFECTIVENESS OF TEACHING VOCABULARY TO INTERMEDIATE LEVEL STUDENTS USING IBL METHOD

Abstract. This research article investigates how Inquiry-Based Learning (IBL) is effective to teach vocabulary to intermediate level students. This article provides with information about what Inquiry-Based Learning is and whether there is a significant difference between the learning results before and after the teaching period using this method. Novelty of this research article is that an essential aspect of using the IBL approach in vocabulary learning is something new that sheds light on the group collaboration process, creativity, and engagement. In order to conduct the research two groups are chosen as an experimental group with the same level (intermediate) and taught Vocabulary using IBL method during 40 days. Pre-test and Post- tests are conducted in order to measure student's results.

Keywords: Inquiry-Based Learning (IBL), vocabulary, Pre-test, Post-test

INTRODUCTION

Inquiry-based learning has been widely regarded as one of the teaching and learning approaches that amplifies students' specific curiosity and critical thinking skills because it concentrates on analysis, inference, self-regulation skills, explanation, interpretation, and evaluation [Wale & Bishaw, 2020] Inquiry-based learning is indeed a powerful approach to education that fosters curiosity, critical thinking, and problem-solving skills in students. By encouraging them to ask questions, investigate, and analyze information on their own, inquiry-based learning helps students develop a deeper understanding of the subject matter and enhances their ability to think critically and creatively. This approach also promotes self-regulation and independence in learning, as students take ownership of their education and drive their own learning process. Overall, inquiry-based learning is an effective method for engaging students in meaningful learning experiences that promote higher-order thinking skills and lifelong learning.

In the process of learning foreign languages, vocabulary mastery is one of the most essential skills since it enables learners to express thoughts in their minds in both spoken and written discourse. When used to teach vocabulary, inquiry-based learning can be an ongoing approach to start in-class discussions and investigate concepts that open up possibilities for creativity, visions, and forms [Gulla & Sherman, 2020] Inquiry-based learning is a student-centered approach that not only encourages active exploration, critical thinking, and problem-solving, but also helps students engage with new words in a

meaningful way. By encouraging students to ask questions, investigate concepts, and discuss their findings, teachers can create a dynamic learning environment that promotes deeper understanding and retention of vocabulary.

Inquiry-based learning can also foster creativity and encourage students to think outside the box when it comes to language acquisition. By allowing students to explore new words in context and connect them to real-world scenarios, teachers can help students see the relevance and importance of vocabulary in their everyday lives. Additionally, inquiry-based learning can help students develop their own unique perspectives and interpretations of vocabulary words. By encouraging discussions and debates about word meanings and usage, teachers can empower students to take ownership of their learning and develop a more personal connection to the language even in the classroom environment.

Regarding the implementation process of inquiry-based learning in developing vocabulary skills in foreign language learners, there are some specific stages that need to be carried out in order. Harmer [in Hambali, 2018] gives a comprehensive explanation of some techniques for teaching vocabulary that is summarized as follows: (1) Demonstration, the teacher demonstrates the language they want the students to study by offering them there in action. (2) Explanation: The teacher uses a textbook and board to explain language construction in a diagram. (3) Discovery, the students can be encouraged to understand the new language by discovering them in a text or by looking at grammatical evidence to work out a grammar rule. (4) Check Question, the teacher can check questions to see if students have understood the meaning and use in the text or paragraph. (5) Presentation: The teacher shows the things and does not present words to students, for example, pictures or videos, and uses mime, action, and gesture to present the words. Following those procedures, this research tests the efficiency of inquiry-based learning in obtaining new vocabulary items among intermediate leveled learners at one of the language learning centers in Uzbekistan and presents results of data analysis carried out by JASP accordingly.

RESEARCH METHOD

Type of Research

The current research is both descriptive and quantitative. The study results are provided in a descriptive manner to answer the problem statement. The quantitative research approach involves collecting and analyzing numerical data to solve scientific research issues. The quantitative method involves summarizing, averaging, identifying patterns, making predictions, testing causal links, and generalizing conclusions to larger groups.

Subject and Object

Intermediate level students who are studying English in the learning centers were selected as our research participants. They were going to be taking part in the lessons which were conducted by using IBL versus traditional method. We used level-based selection to choose 20 students and gather them in one group. The goal is to teach students English vocabulary through inquiry-based learning.

The data collection instrument used by the researcher to obtain the data observation is:

a. Observation: is a strategy for gathering information on researcher and student activities during the teaching and learning process. Then observation is provided based on actuality in the classroom; the type of observation used in this study is direct observation.

b. Test: is used to collect data on research findings and student actions in teaching and learning. In this study, 2 tests were used:

a. A **pre-test** was conducted before introducing Classroom Action Research (CAR).

b. A **post-test** was administered following the implementation of Classroom Action Research (CAR).

The processes for research are carried out in two cycles. Each cycle has four steps: planning, activity, observation, and reflection. Before beginning the cycle, the researcher administers an orientation test to determine the students' prior knowledge of vocabulary mastery.

Data Collection Technique

According to our research, first, we took pre-test from the students consisting of 50 questions which carries 2 points for each correct answer in order to check their prior knowledge on vocabulary and they did it relying on their background knowledge and the techniques they were taught before.

Then, students were begun to be taught in IBL method thought out 45 days. During our experiment, we did not provide them with the direct translation of the words or gave any definition for them. We only gave them the list of new words and students were expected to find their translation and meaning of the words and learning them by heart, implement in their speech and writing on their own.

After the given period, we took post-test that is based on the vocabulary they learnt using IBL method. The number of questions were the same as the pre-test. Then we compared 2 data statistics (pre-test and post-test scores) and analyzed the improvements and flows of our research whether IBL method successfully worked or not to teach students vocabulary and improve their skill.

Data analysis technique

In order to check our results, we used Jasp as it provides exact statistics with diagrams and given data is reliable. We used paired t-test as we have only one group, not experimental and traditional groups. So, we took pre-test according to the method that we taught before we learnt IBL method.

RESULTS AND DISCUSSION

Results

The findings of this study show the usage of the IBL method in English vocabulary learning, as well as students' perceptions of its effectiveness in improving English vocabulary knowledge.

DESCRIPTIVE STATISTICS

	Valid	Missing	Mean	Std. Deviation	Shapiro-Wilk	P-value of Shapiro-Wilk	Minimum	Maximum
Pre test	10	0	72.700	10.296	0.926	0.412	57.000	86.000
Post test	10	0	77.100	10.546	0.934	0.488	60.000	91.000

Table 1. Results from Jasp

The first table shows the descriptive statistics about the mean scores or we can call it the arithmetic average of both pre-test and post-test scores of the students. Also, it shows that the comparison of the average test scores of the students was $p = .041$. Thus, the difference in pre-test and post-test scores is statistically significant, and we can tell from the means in the first table that post-test results are much more higher.

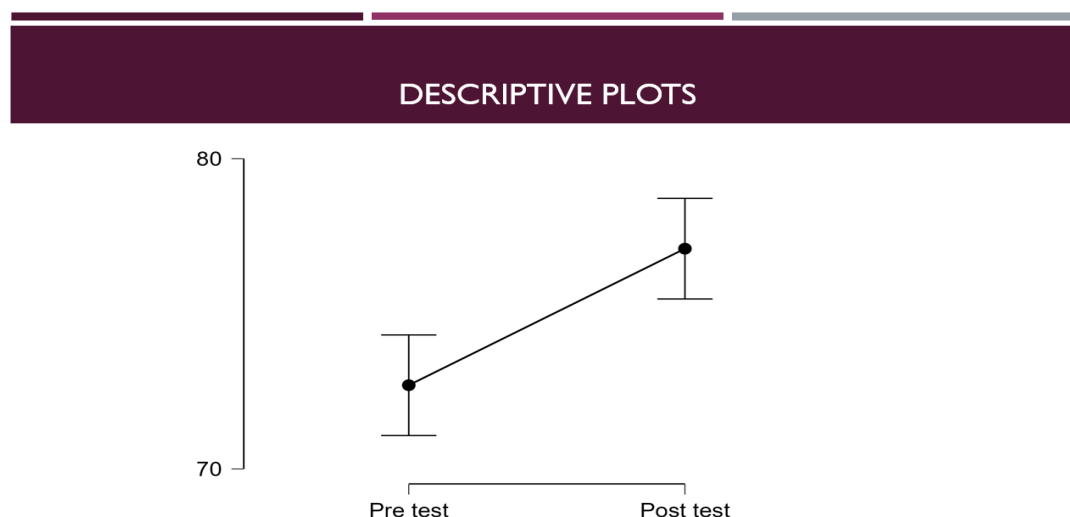


Table 2. Descriptive plots

This table illustrates the growth of the students' test scores and how students' performance and knowledge has improved with the help of the line.

CONCLUSION

The fundamental findings indicate that students implement planning strategies, information retrieval, assignment process, creativity skill development after being taught with IBL method. According to the results taken from intermediate level students of Learning Center in Uzbekistan and measured in Jasp there is a significant difference between the students vocabulary learning effectiveness with and without IBL method. The IBL approach has pedagogical implications that suggest it can enhance students' English vocabulary learning because of the advent of quantitative data to fully validate this assertion. By fostering imagination, problem-solving skills, vocabulary expansion, and time management, this approach enables students to excel in project completion. Moreover, it supports personal and professional growth both in group settings and when working independently. Occasionally, vocabulary games may be utilized when groups come together to collaborate. The research is limited by the small number of students involved in implementing the IBL approach, which is crucial for enhancing their English vocabulary. To address this limitation, future studies should include a larger participant pool to assess how the IBL method can enhance English vocabulary skills. Despite claims that IBL in English instruction fosters creativity and empowers students to tackle projects independently, the study suggests that collaborative work is also facilitated by IBL. Additionally, the IBL approach can improve time management for completing project assignments by enhancing language skills. Student evaluations of inquiry-based learning have been shown to effectively enhance English vocabulary proficiency. Future researchers in this field are encouraged to utilize technology in implementing the IBL approach, as it has proven effective in classroom settings.

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THE IMPORTANCE OF THE SENTENCE ANALYSIS IN THE ENGLISH LANGUAGE: TRADITIONAL AND TRANSFORMATIONAL APPROACHES

Abstract. This article explores the significance of sentence analysis in the English language, employing both traditional and transformational approaches. Through the analysis of sentences, individuals gain a deeper understanding of language structure, meaning, and usage. Traditional approaches focus on grammatical rules and syntax, while transformational approaches delve into the underlying structures and transformations that generate sentences. By combining these approaches, individuals can effectively navigate the intricacies of English sentence analysis, enhancing their language proficiency and communication skills.

Keywords: Sentence analysis, English language, traditional approach, transformational approach, grammar, syntax, language proficiency, communication skills.

Sentence analysis forms a crucial aspect of understanding and utilizing the English language effectively. By examining sentences, individuals can unlock the underlying structures, grammatical rules, and meaning embedded within language usage. This article explores the importance of sentence analysis in the English language, incorporating both traditional and transformational approaches. Steven Pinker, a cognitive scientist known for his work on language and mind, also emphasizes the importance of sentence analysis in understanding language. He argues that by examining the structure of sentences, we can uncover the cognitive mechanisms that underlie language processing and production (Pinker, 1994).

"The analysis of sentences plays a fundamental role in language learning and usage. By examining sentence components, their relationships, and syntactic patterns, individuals develop grammatical proficiency and enhance their communication skills in the English language." (Jespersen, 2006).

By combining these methods, individuals can deepen their comprehension of grammar, syntax, and language usage, enabling effective communication. There are different approaches to sentence analysis, among which the most widely used are traditional and transformational approaches. Both traditional and transformational approaches offer valuable insights into sentence analysis.

Anne Curzan, a linguist and language expert, highlights the significance of both traditional and transformational approaches to sentence analysis in English language study.

She argues that by combining these two approaches, we can gain a comprehensive understanding of the complexities of English syntax and grammar (Curzan, 2019).

Traditional approaches provide learners with a foundation in grammatical rules, syntax, and sentence components, enabling them to construct grammatically correct sentences. Transformational approaches, on the other hand, delve into the underlying structures and generative processes, offering a deeper understanding of language structure and usage. By combining these approaches, individuals can analyze sentences from multiple perspectives, gaining a comprehensive understanding of language structure, meaning, and usage. This integration enhances language proficiency and communication skills, enabling individuals to effectively navigate the intricacies of the English language.

Traditional approaches to sentence analysis focus on grammatical rules and syntax. Scholars such as Otto Jespersen and Leonard Bloomfield have emphasized the importance of understanding the components of a sentence, such as subjects, verbs, objects, and modifiers. By analyzing these elements and their relationships, individuals can construct grammatically correct sentences. Traditional approaches provide a foundation for language learners to comprehend the basic structure of English sentences, facilitating effective communication. Key features of the traditional approach: emphasis on identifying and applying grammatical rules, analysis of sentence components and their relationships, focus on understanding syntax and sentence structure, provides a foundation for constructing grammatically correct sentences, important for developing language proficiency and effective communication skills.

Next important approach to sentence analysis is transformational approach. The transformational approach to sentence analysis, popularized by linguist Noam Chomsky, delves into the underlying structures and transformations that generate sentences. Noam Chomsky, one of the most influential linguists of our time, emphasizes the importance of analyzing sentences in understanding the structure of language. He argues that by breaking down and examining sentences, we can gain insight into the underlying rules and principles that govern language usage (Chomsky, 1957). It goes beyond surface-level analysis and explores the deep structures of sentences, aiming to uncover the rules and processes that govern sentence formation. Transformational approaches examine how sentences can be transformed from one form to another through specific syntactic operations or transformations. These transformations involve rearranging sentence components, altering word order, changing verb forms, or converting between active and passive voice, among others. By analyzing these transformations, individuals gain insights into the generative processes and syntactic patterns present in English sentence construction. Key features of the transformational approach: focus on underlying structures and transformations that generate sentences, analysis of syntactic operations and transformations, emphasis on understanding the rules and processes governing sentence formation, provides insights into generative processes and syntactic patterns, enriches comprehension of language structure and meaning.

The analysis of sentences in the English language offers numerous benefits. Firstly, it enables individuals to understand and construct grammatically correct sentences, enhancing their language proficiency. Secondly, sentence analysis helps unravel the meaning and nuances embedded within language usage, facilitating effective communication and comprehension. Additionally, sentence analysis equips individuals with the tools to identify and employ rhetorical strategies, generating persuasive and impactful communication. By engaging in sentence analysis, individuals develop stronger writing skills, refine their language usage, and express ideas with clarity and precision.

In conclusion, the analysis of sentences in the English language holds immense importance for understanding language structure, meaning, and usage. Scientists and linguists emphasize the importance of sentence analysis in the English language as a means of understanding the underlying structure and rules of language usage, as well as the cognitive mechanisms that govern language processing and production. By employing both traditional and transformational approaches to sentence analysis, researchers can gain a comprehensive understanding of the complexities of English syntax and grammar. By incorporating both traditional and transformational approaches, individuals can deepen their comprehension of grammar, syntax, and sentence formation. This multifaceted analysis enhances language proficiency and communication skills, enabling individuals to navigate the intricacies of the English language with precision and eloquence. By engaging in sentence analysis, individuals can unlock the full potential of the English language, fostering effective communication and facilitating a deeper understanding of linguistic structures.

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INGLIZ TILINI O'QITISHDA BOSHLANG'ICH SINFLAR O'QUVCHILARNING O'QISH SAVODXONLIGINI SHAKLLANTIRISH

Annotatsiya. Bu maqolada boshlang'ich sinflarda ingliz tilini o'qitishda zamonaviy yondashuvlar va innovatsiyalar usullarining natijasida o'quvchilarning mantiqiy fikrlash qobiliyatlari, nutqi ravonlashishi, tez va to'g'ri javob berish malakasi shakllanishi, bilimga ishtiyoq uyg'otishi, darslarga puxta tayyorlik ko'rishga intilish haqida ma'lumotlar keltirilgan.

Kalit so'zlar: zamonaviy, innovatsiya, boshlang'ich, o'yin, ta'limiy, ta'lim.

Boshlang'ich sinflarda, xususan birinchi sinfda, chet tillarini o'rgatishda o'quvchining yoshi, fiziologik va psixologik xususiyatlarini hisobga olmoq zarurdir. Bu maqolada, birinchi sinflarda ingliz tilini o'rgatishda zamonaviy yondashuvlar va innovatsiyalar usullarini qo'llash orqali, o'quvchilarning mantiqiy fikrlash qobiliyatlari, nutqi ravonlashishi, tez va to'g'ri javob berish malakasi shakllanishi, bilimga ishtiyoq uyg'otishi, darslarga puxta tayyorlik ko'rishga intilishi haqida ma'lumotlar keltirilgan.

MUHOKAMA VA NATIJALAR

Birinchi sinflarda o'yin tarzidagi darslar va og'zaki nutq darslari shaklida chet tillarini o'rgatish amaliyoti, kichik yoshdagi o'quvchilarga moslig'i bo'lgan va ta'limda o'yin

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texnologiyalaridan samarali foydalanishga yo'l qo'ymoq maqsadida olib borilmoqda. O'yinlar o'quvchilarning tafakkuri, dunyoqarashi, va fikrlash qobiliyatlarini kengaytirishda muhim rol o'ynaydi.

Maqolada o'yinlar orqali chet tillarini o'rgatish jarayonida mazmunli va so'zlarga boy qismlar, masalan, "Bu nima?", "Bu kim?", "Kim ko'p so'z biladi?" kabi o'yinlardan foydalanishning o'quvchilarning so'z boyliklarini rivojlanishiga yordam berishi ko'rsatilgan.

Ikkinchi sinfdan boshlab grammatikani o'zlashtirishga yo'l qo'yilgan boshqa ta'limiy o'yinlar ham taqdim etilgan. Masalan, "Kim savodxon?", "Kim zukko?", "Men kimman?", "Zanjir", "Rolli o'yin", "So'z o'rnini top" kabi o'yinlar foydali bilim olishda yordam beradi.

Ta'limda innovatsion pedagogik usullardan foydalanish, o'quvchilarni subjektivlashtirish, ularning individuallashtirilgan o'rganishini ta'minlash, va ta'lim jarayonini qiziquvchan va samarali qilish maqsadida amaliy yechimlar taklif etilgan. Ingliz tili darslarida interfaol metodlarga e'tibor qaratish, o'quvchilarning mustaqil fikrlash qobiliyatlari va ingliz tilini o'rganishiga qiziqishni oshirishga xizmat qilishi kutilmoqda. Maqolada ko'rsatilgan metodlar va usullar o'quvchilarning aktivliklarini oshirish, ularni qiziqtirish va ta'lim jarayonini yanada samarali qilishda yordam beradigan muhim vositalardir.

Bugungi kunda dunyoda gaplashiladigan tillar soni 600dan ortiqdir. Ular bir-biridan rivojlanib, o'ziga xos oilaviy daraxtlarni tashkil qila oladi. Bu oilaviy daraxtlar orasida Nemis tili oilasiga mansub bo'lganlaridan biri ingliz tilidir. Hozirgi davrning dolzarb masalalaridan biri xorijiy tillarni ikkinchi til sifatida o'rgatish va shu orqali yosh avlodni ona vatanga muhabbat, sadoqat, yuksak iftixor, milliy g'urur kabi umuminsoniy qadriyatlar ruhida tarbiyalashdir.

Yurtimizda oxirgi 2-3 yil davomida yosh avlodlarni asosan ingliz tilini o'rganishga jalb qilish va ulardan B1 yoki C1 darajasidagi sertifikat va IELTS diplomlarini qo'lga kiritishlari talab qilinmoqda. Bu maqsad ona vatanimizdagi barcha yurt kelajak avlodlari chet tillarini o'z ona tilimizdek bilishlari, rivojlanayotgan hozirgi kunning zamonaviy texnologiyalarini o'rganishda hech bir to'siqsiz o'zlashtirishdir.

XXI asrda axborot kommunikatsiya rivojlanayotgan bir davrda bir tildan ikkinchi tilga yangi so'z, atamaning va iboralarning kirib kelishi tabiiy holatga aylanib qoldi. Bu holat tilni boyitish va ravnaq toptirish bilan birgalikda, kirib kelayotgan yangi so'zlarni o'zbek tilidagi shu birlik yoki so'zga to'g'ri keladigan so'z bilan almashtira olish yoki muqobil ma'nosini topa olish kabi xususiyatlarni yoritib bermoqda.

Ingliz tilini o'rgatuvchilarning vazifasi faqatgina o'rganuvchilarni o'qitish yoki ularning ingliz tilidagi mahoratlari, ya'ni o'qish, yozish, eshitish va gapirish kabi qobiliyatlariga ko'proq e'tibor qaratishgina emas, balki ularga Ingliz tiliga bo'lgan ishtiyoq, yaxshi munosabat va zo'r motivatsiya berish orqali yordam berish va ruhlantirishdan ham iboratdir. Shunday bo'lishiga qaramasdan, bugungi kunda o'qituvchilar Ingliz tilini o'rgatishda bir qancha qiyinchiliklar va to'siqlarga duch kelmoqda. Bular quyidagilar:

Sinfning buzilgan muhiti: Ingliz tilini o'qitish va o'rganishda atrof-muhit juda muhim hisoblanadi. Sinfdagi bezovta qiluvchi muhit o'quvchilarni chalg'itadi va tilni o'rganishga salbiy ta'sir qiladi. Muvofiq va qulay muhit ingliz tilini o'rgatish uchun asosiy ehtiyojdir. Agar muhit o'quvchilar uchun mos va qulay bo'lmasa, u ingliz tilini o'qitish jarayonini buzadi. Ingliz tilini o'qitishda asosan o'qituvchilar shunday noqulay muhitga duch kelmoqdalar.

Cheklangan o'qitish resurslari: Nafaqat ingliz tili, balki boshqa narsani o'rgatish ko'p jihatli resurslarga bog'liq. Ko'pincha o'qituvchilar bu muammolarga duch kelmoqda. Ya'ni

o'qituvchilarning talablariga ingliz tilini samarali o'rganish uchun zarur bo'lgan resurslar yetarli darajada taqdim etilmaydi. Bularsiz esa tilni o'rgatish va o'rganish juda qiyin bo'ladi. Resurslar, dinamiklar, mikrofonlar, proyektorlar, kompyuter tizimlari va boshqa raqamli qurilmalar kiritadi. Bular bilan esa o'qitish va o'rganish juda samarali va qiziqarli bo'ladi.

Sinfda o'quvchilarning ko'pligi: Sinfda ko'p sonli talabalarning bo'lishligi o'qituvchilar uchun juda ko'p bezovtalik va stressni keltirib chiqaradi. Chunki ko'p sonli talabalarni o'qitish uchun o'qituvchilar ko'proq kuch va mehnatkashlik qilishlari kerak.

XULOSA

Shu bilan birga hozirgi kunda ingliz tilini chet tili sifatida o'qitish juda qiyin vazifadir, ayniqsa ingliz tili juda cheklangan maqsadda xizmat qiladigan joylarda amalga oshirilsa. Va shu o'rinda savol paydo bo'lishi mumkin: "Nima uchun ingliz tilini o'rganishda bir qancha qiyinchiliklar va muammolar kelib chiqyapti?" Sabab hozirgi zumerlarning so'z boyligining yo'qligi, diqqatning pastligi, tartib-intizomning yo'qligi, zerikish va nutq muammosi, jumladan, ingliz tiliga yetarlicha ta'sir o'tkazmaslik, sinf xonalaring yetarli darajada jixozlanmaganligi va malakali o'qituvchilarning yetishmasligidir.

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Sobitova Diyora Ixtiyor qizi

BILINGVAL TA'LIMNING XORIJ TAJRIBASIDA AKS ETISHI

Annotatsiya. Mazkur maqolada ikki tillilik, ya'ni, bilingvizmning o'ziga xos xususiyatlari va ahamiyati, bilingval ta'lim to'g'risidagi xorijiy tilshunoslarning qarashlari ko'rib chiqiladi. Shuningdek, bilingval ta'limning ko'p tillilik va madaniyatlararo munosabatlardagi o'rni ko'rib chiqiladi.

Kalit so'zlar: bilingval ta'lim, ikki tillilik, xorijiy til, bilingvlar.

Xorijiy til nafaqat o'rganish obyekti sifatida, balki bilim olish vositasi bo'lib kelmoqda. Zamonaviy jamiyat hayotidagi ijtimoiy-iqtisodiy va siyosiy sohalarida integratsiya jarayonlari xorijiy tillarni o'rganishga bo'lgan muhabbat va o'quv jarayonini yangi g'oyalar bilan to'ldirishga qulay sharoitlarni yaratdi. Shuning uchun ham hozirda universitetlarning asosiy vazifasi talabalarni ko'p tillilik va ko'p madaniyatli dunyo bilan o'zaro munosabat o'rnatishga tayyorlashga katta e'tibor qaratishdir. Talabalar xorijiy tillarni mukammal bilishlari kerak, chunki ularning kelajakdagi kasbiy faoliyati, albatta,

ularning bilimiga bog'liq. Binobarin, zamonaviy ta'lim tizimida ikki tillilik va ko'p tillilik muammosi tobora dolzarb bo'lib bormoqda.

Bugungi kunda bilingval ta'lim xorijiy tillarni o'rganishning innovatsion va istiqbolli usullaridan biriga aylangan. Aynan, bilingval ta'lim orqali ko'p tillilik va ko'p madaniyatlar mavjud sharoitda madaniyatlararo kommunikatsiya qila olish kompetensiyasini takomillashtirishga imkon beradi. Shuningdek, hozirgi globallashuv jarayonida turli mamlakatlarning o'zaro ijtimoiy va iqtisodiy munosabatlar o'rnatilishi munosabati bilan boshqa bir qancha sohalar kabi ta'lim sohasiga ham katta e'tibor qaratilmoqda. Bilingval ta'lim orqali turli mamlakatlarning madaniyatini va ularning umumilliy qadriyatlarini chuqurroq anglash imkoniyatini beradi.

Asosiy qism

Ikki tillilik hodisasi butun dunyo olimlarining katta e'tiborini tortadi. Bu hodisa noaniq bo'lib, hali to'liq o'rganilmaganligiga qaramay o'zgaruvchan yashash sharoitlariga tez moslashib rivojlanmoqda. Bilingval ta'lim to'g'risida gapirishdan oldin bilingvizm, bilingval ta'limning ta'rifi va mohiyatini ko'rib chiqilishi maqsadga muvofiq bo'ladi.

Ikki tillilik, ya'ni, bilingvizm lotin tilidan olingan bo'lib, "bi"- ikki, "lingua"- til deb tarjima qilinadi va ikki tilni muqobil ishlatish amaliyoti degan ma'noni beradi. [Vaynrayx U., 2000]. Ikki tilni teng darajada mukammal bilish, muloqotning zarur sharoitlarida ulardan teng darajada foydalanish qobiliyatiga bilingvizm deyiladi. [Axmanova O. S., 1966]. Soddarok qilib aytganda, bilingvizm ikki tilni bilishi va ulardan foydalangan holda aloqa o'rnatish olish ko'nikmasini shakllanganligidir. Bunday qobiliyatga ega shaxslarni bilingvlar deb atashadi. Ya'ni, bilingv shaxslar deganda, bir shaxsning ikki turli ijtimoiy guruhga teng ravishda tegishli ekanligidir. [Щерба Л. В. Языковая система и речевая деятельность. — Л., 1974.].

Bilingval ta'limning mohiyati o'quv jarayonini ikki tilda teng olib borishdir. Shuningdek, bilingval ta'limning yana bir xususiyatlaridan biri bu o'quv jarayoni o'rganilayotgan xorijiy tilning grammatikasi va shu tildagi eshitish ko'nikmalari bilangina cheklanib qolmaydi. Bilingval ta'lim doirasida o'rganilayotgan xorijiy til shunchaki maqsad emas balki, yangi bilimlarni egallash uchun vosita bo'lib xizmat qiladi. Bilingval ta'limning asosini ikki tildan teng ravishda foydalangan holda o'quv jarayonini hosil qilish tashkil qilib, bunda ikki tildan biri ona til bo'lsa, ikkinchisi-xorij tili bo'ladi. Uzoq yillar davomida butun dunyo tilshunoslari bilingval ta'limga katta qiziqish bilidirib kelishmoqda. Bilingvizm va bilingval ta'lim to'g'risida ko'plab ilmiy qarashlar mavjud bo'lsa ham, hali ham aniq bitta xulosaga kelishilmagan. Bilingvizm va bilingval ta'limni o'rgangan va o'z qarashlarini bildirgan rus tilshunoslaridan A.Zalevskaya, V. Rozentsveyg va I. Medvedev kabilar bo'lsa, xorij tilshunoslaridan L.V.Shcherba va U.Vaynrayx kabi tilshunoslar ilmiy izlanishlar olib borishgan.

Ikki tillilik va bilingval ta'limni to'g'risida ilmiy qarashlar bildirgan tilshunoslardan biri L.V.Shcherba bilingvizmni aholining ayrim guruhlari ikki tilda muloqot qilish qobiliyatiga tenglashtiradi [Щерба Л.В. К вопросу о двуязычии / Языковая система и речевая деятельность. — Л., 1974.]. L.V.Shcherba bilingval ta'lim sohasiga ulkan hissa qo'shgan tilshunoslardan biri bo'lib, ikki tilni o'rganishda uni faqat grammatikasini emas balki, madaniyatini ham anglab yetish kerak, negaki har bir mamlakat tilining o'ziga xos xususiyatlari bo'ladi va ularni bilmaslik katta xatolarga olib kelishi mumkin deb hisoblaydi. U buni shunday ta'riflaydi: "Har bir tilda dunyo turlicha aks etadi va boshqacha tushuniladi. Biz narsa va so'zlarni aralashtiramiz, narsalarni so'zda qanday berilgan bo'lsa, shunday idrok qilamiz va madaniy taraqqiyotning eng katta harakati tafakkurni so'z tutqunligidan ozod qilishdir... Til bizning xayrixohimiz bo'lishi bilan birga, u bizga

dushmandir bo'lishi ham mumkindir. Chunki u bizni noto'g'ri tushunchalarga ega bo'lishimizga sababchi bo'lishi mumkin. Ikki tilni o'rganish bizni so'zlarning salbiy ta'siridan xalos qiladi va tabiatda mavjud bo'lgan narsalarni ko'rsatadi." [Щерба Д. Л. Список трудов академика 1951.]. V.Rozentsveyg bilingvizmga shunday ta'rif beradi: "Ikki tilda gaplashish va muloqot holatiga qarab muntazam ravishda biridan ikkinchisiga o'tish" [Розенцвейг В.Ю. Языковые контакты: Лингвистическая проблематика. – Л.: Наука, 1972]. А. Zalevskaya va I. Medvedev bilingvizmni 2turga ajratadi: tabiiy (kundalik) va sun'iy (o'quv jarayonida olingan) bilingvizm [Залевская А.А., Медведева И.Л. Психоллингвистические проблемы учебного двуязычия. [Текст] / Залевская А.А., Медведева И.Л. // Тверь, 2002]. Agar tabiiy ikki tillilikda chet tilini o'rganish ijtimoiy muhitga moslashish vositasi bo'lsa, sun'iy ikki tillilikda tilni o'rganishdan kelajakda kasbiy va shaxsiy rivojlanish maqsadida foydalaniladi [Черничкина Е.К. К вопросу искусственного билингвизма/ Е.К. Черничкина // Мир лингвистики и коммуникации: электронный научный журнал. – 2006.].

Xulosa. Shunday qilib, bilingval ta'limning o'quv jarayoniga joriy etilishi bu nafaqat xorijiy tilni samarali o'rganishdir, balki o'z ona tilini yo'qotmagan holda boshqa tillarni o'rganish orqali yangi madaniyatlar va bilimlarga ega bo'lgan, dunyoqarashi keng yetuk inson sifatida shakllanishiga yordam beradi. Shu bilan birga, bu jamiyatning integratsiyalashuviga va etnik jamoalar o'rtasidagi o'zaro tushunishga, mamlakatimiz yoshlarining ta'lim salohiyatini oshirishga yordam berish bilan birga mamlakatning iqtisodiy taraqqiyotiga foydali ta'sir ko'rsatadi.

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Soliyeva Maftuna Umirzoq qizi

ANALYSIS OF PHRASEOLOGICAL UNITS IN THEODORE DREISER'S TRAGEDY OF AMERICA

Abstract. In this article, we will focus on the term phraseology in detail and give information about their degree of intensification. Also, the article examines the peculiarities of phraseological units in one of the largest works of English literature,

American Tragedy, their comparative analysis in both languages is carried out, and the functional-pragmatic aspect of phraseology is studied.

Keywords: Phraseology, phraseologism, fixed combination, etymology, semantics, phraseography, aphorism, idiom, proverb, metal.

Phraseology has a special place in modern linguistics today. This field has recently developed and many scientific works are being conducted on it. Phraseology is the study of phrases. Phrases, word associations, free and stable associations are studied in phraseology in terms of structure and meaning. Phraseological unit is a unit related to speech and is a figurative unit consisting of more than one independent lexeme. to show the right feather, to play the first fiddle. Phraseological combinations in all languages, especially in English, are considered folk creations that show the wisdom of the nation. According to their origin, scientists divide phraseological combinations in the English language into three large groups:

1. Old phraseological combinations in English
2. Phraseological combinations borrowed from other languages
3. Phraseological combinations from the American version of the English language

Phraseological units are directly related to old customs, historical facts, traditions of the English people. Many phraseological combinations reflect the traditions and beliefs of the English people, the historical facts of the history of England that we know and do not know. Many English phraseological units are taken from works of art, various literature, and the works of writers, children's poetry, fairy tales and cartoons are considered their source of origin.

In English, phraseological units are brought to speech in a ready-made form, they cannot be replaced by another word, and this helps to make speech more figurative. Idioms, that is, more stable combinations, are combinations that are understandable to everyone and are convenient to use in direct speech. Just like in Uzbek, there are many synonyms, antonyms, and homonyms in English. For example, a dark house -mystery and black ship- these two compounds, which are distinguished from others and express mysterious meanings, can be synonymous with each other.

The most common type of phraseological combination in English is idioms.

The term "idiom" is derived from the Greek language, meaning true, original. Idioms, like other phraseological expressions, are stable expressions used to express events, phenomena and objects, giving a unique spirit to communication and acquiring a new phraseological meaning. The meaning of some idioms can be expressed by another word, but the connotative meaning, stylistic specificity of the idiom is not fully covered by this synonym.

Now consider the following idiom example:

The phraseological combination "think on one's feet" when translated literally into Uzbek means a collection of words that give an incomprehensible meaning to Uzbek, such as "think on one's feet". However, it cannot be translated as such in speech or in a particular work. Therefore, let's look for expressions that match it in our language.

Researches conducted by English and American linguists make up a relatively small percentage of English phraseology, and theoretical problems such as the main phraseological problems and the interrelationship of words, the variation of phraseological units, methods of studying phraseology, and the development of phraseology as a science are mainly.

In general, phraseological units whose meaning has partially changed are rare in English. The phrase "Kick the bucket" literally translates to "kick the bucket". In fact, it is used as a phraseological unit meaning "to turn a blind eye to life", i.e. to die. The words "kick", "the", "bucket" in this unit completely lose their meaning and create a new meaning. It is this situation that makes the language and speech expressed in this language even more attractive. In addition, the lexemes in this combination can be the basis for further enrichment of the language vocabulary, creating a new meaning.

In most cases, there is a combination that is common in roundtables and oral exams. This phraseological unit is considered to have a negative connotation and is found not only on the streets, but also in literary sources. "Don't beat the bush" can be translated as "don't beat the bush" when translated directly, but it is exactly the meaning that the English intended, it is translated as "don't run away empty-handed" and in such situations is used. Instead of saying what was said, this combination is used when saying something unrelated to the topic.

"American Tragedy" is a novel by the American writer Theodore Dreiser, published on November 17, 1925.

The story begins in Kansas City. Clyde Griffiths is the son of street preachers who raise their children in a strict religious faith. Parents moved from one place to another, and Clyde did not study diligently. However, Clyde dreams of getting out of the world where only poverty and the bitterness of a boring existence reign from his youth. Clyde takes a job as a waiter at a luxury hotel, where his new friends teach him to avoid alcohol and prostitutes. Clyde observes the lives of wealthy guests and his desire for a beautiful and rich life grows.

1. Phraseological units in the work of American tragedy are in the box
2. Happiness comes to those who wait for it;
3. Yes, of course, but look, don't spend your life in the waiting room;
4. He was one of the many people who come into the world, live and die without understanding anything in life;
5. They appear, go to the side where the head flows and disappear into the darkness;
6. People love money more than good looks;
7. If we want people to respect the law, we must not change the decisions made on the basis of the law without legal grounds;
8. Do you know that among lawyers, "Awareness of one's innocence gives a person peace of mind"

For example: Let's take the combination "ups and downs". The complex translates as "achievements and mistakes". In the same combination, if the suffix "s", which forms the plural form of English nouns, is dropped, the meaning changes completely. "up and down" is done from one side to the other and represents the development of the situation.

The word home in the combination "take-home pay" meaning "net salary" cannot be provided with its alternatives - house, apartment, dwelling, or the word take, such as get, reach, because these combinations, in the literature of Theodore Dreiser there are many acquired compounds, and until now the knot is used without change.

In conclusion, it can be said that these units form the most attractive integral part of the language in both written and spoken forms. It can be seen that the contribution of phraseological units to the enrichment and further development of the language is huge.

Resources:

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Sultonova Nodirabonu Rustam qizi

BENEFITS OF USING ARTIFICIAL INTELLIGENCE (AI) IN TEACHING AND LEARNING FOREIGN LANGUAGES (ENGLISH)

Abstract. This article analyzes how Artificial Intelligence (AI) influences foreign language education, more specifically English language teaching. Analyzing different academic data including empirical studies and real-world scenarios, this research studies how AI can revolutionize teaching methods, tailor learning experiences, and ensure higher success for language learning. The paper explores different viewpoints and research findings to offer possible solutions to educators, students, and policymakers on how to get the most out of AI to support language learning and outcomes.

Keywords: AI, Foreign Language Education, English Language Learning, Teaching Methods, Personalized Learning.

Artificial Intelligence (AI) is revolutionizing education through the innovation of teaching and learning methods. In the field of English language education, where demand is high, educators are resorting to AI-driven technologies more and more for diverse learner needs. This piece offers an in-depth analysis of how AI can be used in foreign language education, particularly in the context of learning the English language. The research findings of AI will be the emphasis of the study. Through them the learning strategies can be optimized, learning experiences can be personalized, and student outcomes can be improved.

Literature Review

AI scholars like Al-Gayyar and Al-Omari [2013; 2019] pointed out that AI can enable individualized tutoring and cognitive engagement. Furthermore, research by Blumenstyk [2018] and Borge [2016] explored the relationship of AI to teaching customization, which leads to adaptability and responsiveness for learning environments. Secondly, McMurtrie [2018] stated that AI helps to reduce administrative workload thereby opening time for personalized instruction and student support.

Similarly, Moratz et al. [2001] also covered AI's contribution to enhancing human-robot interaction, collaborative learning, and critical thinking. Muhammad [2014] and Mujahid [2020] explored how AI technologies spur and captivate learners, especially those with special needs, through personalized feedback and modular resources. According to Nechita [2014], the AI application was conducted to assess its efficiency in promoting the idea of deeper understanding and problem-solving skills.

Advantages:

AI technologies offer a wide range of benefits and tools that significantly enhance English language learning:

❖ **Personalized Learning:** Autonomous AI adjusts to the student's learning approaches, highlighting and grasping their interests as well as specific strengths or weaknesses to offer a personalized learning plan for each individual. In a friendly environment, in which the teacher will use personalized instruction techniques, the learners can progress at their own convenient pace, they can concentrate on their weaknesses to improve more efficiently and get the most out of their language learning experience.

❖ **Immediate Feedback:** AI tools shall provide immediate responses on different aspects of speech, such as articulation, grammar, vocabulary usage, and sentence positions. This instant feedback would enable the students to correct their mistakes there and then, creating in the learner a total mastery of the language and a faster language proficiency.

❖ **Accessibility:** AI-driven language learning aids are meant for personalized as well as flexible learning via a wide array of devices such as computers, laptops, and phones. Thanks to this access, students can do their homework in English whenever they have time, whether it is at home, on the way to work, or when traveling. The students are sure of language practice any time they can even when they're not at school.

❖ **Gamification:** Interactive language-learning apps use games to make the process of learning English understandable and joyful by integrating gaming attributes into the process, for example, challenges, prizes, and competitions. The gamification process puts learning language in a fun and exciting context that is liked by students and as a result, they practice regularly, keep their interest, and see their improvement.

❖ **Virtual Assistants:** AI-virtual engineers who can communicate with partially created words, practice language, and do exercises in a simulated environment are provided by machine-based virtual assistants. With virtual assistants, students have an additional tool to improve their communication skills as they get to communicate through practical conversations and also participate in many daily life situations.

❖ **Content Creation:** AI-produced content, including quizzes, practice sessions, and language games, pump learning articles up, linking a learner, and making language learning more active and inviting. AI technology enables introducing learners to a wide spectrum of learning materials that in turn enrich learner engagement, understanding, and retention of phrases meaning.

❖ **Language Translation and Transcription:** Language AI translation devices lead to easier comprehension and conversation through the translation of text and speech between different languages. These tools help learners grasp concepts that are foreign to them, enabling learners to explore different cultures and learn more languages.

❖ **Adaptive Learning Platforms:** Learning AI-based adaptive learning platforms interpret the results of students' performance data and make recommendations and routes of studies considering individual strengths, weaknesses, and learning peculiarities. This dynamic teaching prepares everyone

individually, and each student gets the necessary targeted instruction and help, passionate about his or her language learning experience.

Learning by AI tools and technology, educators can influence dynamic, immersive, and effective language learning environments that fit for distinguished learning and multi-style learning, which lead to the learning of the language and the improvement of the communication skills of our students.

Disadvantages:

Although, along with the advantages, there are also questions regarding the over-reliance on AI, which may eventually undermine human creative thinking and intellectual abilities [Boneau, 1993]. Ethical and privacy issues were brought forward by Qammourah et al. [2018] arguing the necessity of being transparent and honest in AI use. Furthermore, Radwan [2017] mentioned the inequity and digital divide challenges caused by this inequality of access to Artificial Intelligence technologies. Marr [2018] highlighted the imperativeness of dealing with the digital literacy shortcomings of teachers to guarantee the responsible application of AI. AI has an immense potential to benefit schools, but it should be implemented with these cautions. At the same time, it is vital to create this balance between AI optimization and the presence of human instructors. Providing ethical safeguards, privacy guarantees, and equitable opportunities to all is vital, as well as taking the pedagogical principles, learner diversity, and socio-cultural contexts into account. With AI as a tool for innovation, educators can design interactive and inclusive learning spaces for students where learning can truly take place.

Conclusion. Artificial intelligence (AI) can potentially impact the way that foreign language education is done, especially in English language learning. Collaborative strategies of educators, researchers, and technology developers need to be a top priority to completely utilize AI's advantages. AI as a tool for innovation and gains will see the learners acquire the language skills needed for living in a diverse world that is becoming more interconnected.

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THE FEATURES OF PERIPHRAIS IN ENGLISH AND UZBEK LANGUAGE

Abstract. The article is devoted to periphrasis which is one of the interesting and complex phenomena in linguistics. The focus is on the features of English and Uzbek periphrasis, the peculiarities of their creation and use in speech, determine formation, expression and relation of periphrasis to phraseological units, comparison of periphrasis two languages.

Keywords: Periphrasis, linguistics, metaphor, metonymy, euphemism, phraseological units, proverbs.

Periphrasis is one of the interesting and complex phenomena of linguistics. It is used in various fields of scientific knowledge, namely: literary studies, logic, stylistics, rhetoric, psycholinguistics, sociolinguistics, etc. The notion of periphrasis is defined in various characterizations, for instance, in the Webster's dictionary as following "...denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. Originally, the word periphrasis comes from the Greek word periphrazein, which is made up of the prefix "peri-" meaning "round about" and "phrazein" meaning "to declare" recitation texts with own words. [15]

"Periphrasis is the process of describing people's names or other object in a variety of words or phrases without saying them directly". In professor A.Khodzhiev's "Explanatory Dictionary of Linguistic Terms", the term takes the form of periphrasis and object is a stylistic device, which is expressed not by its name, but by a specific context, a characteristic feature of the situation: "the cradle of the revolution" (Leningrad) [7].

Linguist scholar Galperin defines the term of periphrasis as following: "Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata". Instead of direct stating some certain words or expressions, sometimes the writer or speaker implements its meaning with alternative or synonymic ones. To illustrate, an announcement about an incredible show of the "forest king" (lion). Galperin states, "Traditionally, language or dictionary periphrases and the words they stand for are synonyms by nature, the periphrasis is expressed by a word-combination. Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represent the object" [5].

L. V. Grehneva explains the meaning of the notion of periphrasis in this way: periphrasis is a descriptive expression of nominative character. The combination of periphrasis, expressing the object, renders to name its characteristic signs [6].

The scholar K. Musayev advocates the concept in this way: "the concept of such renaming of an object with a phrase is easily understood by the reader within the context". The scholar claims that with periphrases some certain words, expression and set phrases can be replaced by other words that are understood to the reader or listener. Additionally, according to Musayev, words of periphrases examples are understood even without context, as they are synonymic versions of the words. "Periphrasis is a grammatical philosophy and a style of speaking that employs more words than are required to convey a specific message, and it can be useful in some situations, despite the fact that it is often regarded as redundant [11].

According to the definitions of periphrasis, they are meant to express the names of events by the characteristic sign of a particular speech situation. Thus, periphrasis are speech-situational units, and phraseological expressions are lexical units that already exist in the language and are ready to be used in the speech process. For example in both languages meaning of following periphrases are the same and we use them in our speech as ready-made-units: black gold (oil), desert ship (camel), blue planet (earth).

The basis of periphrasis is the logical comparison of two things or events in our minds that are close to each other in some way. For example, we call chess mental gymnastics. At the same time, the features of chess are compared with one of the sports – gymnastics. Gymnastics strengthens the human body. And chess serves to sharpen the

mind, the thought. In this sense, they have in common with each other, similar in function. Thus, periphrases are formed by considering the interrelationships and similarities of the two. Periphrasis represent only one concept, regardless of how many words they consist of.

There is a semantic coherence between the words in the periphrasis and the key word. Each of the descriptive expressions has a common meaning. For example, white gold (cotton), there is a semantic similarity between the word and the periphrasis of the white gold. There is not one actual classification of periphrasis since they perform different function in speech. They are formed on the basis of transfer that each periphrasis represents some features of phraseological units. In linguistics are metonymic periphrasis: (white coats-nurse), euphemistic periphrasis (go to the afterlife -die), dysphemistic periphrasis (in Russian: play in the box -die; in Uzbek: plant flowers around you -die), national periphrasis (a pair of honest -husband or wife) and author's periphrasis (symbol of justice -president) also differ. If we take into account that periphrasis is figurative transfer, it becomes clearer that periphrasis formed on the basis of transfer always serves to decorate our speech. Taking this into account, the classification of periphrasis should be divided into two types, periphrasis formed on the basis of logic and transference (metaphor, metonymy, synecdoche). Periphrases formed in a logical way make up the main part of our speech. For example, the queen of the forest, the elixir of life, the label of the nation, etc. Periphrases formed on the basis of transfer are metaphors (mulberry, forest sanitary), metonymy (white robes); is copied by the method of synecdoche (the white of the eye). Periphrasis is divided into periphrasis with two and three (more) components according to its component. For example, like Alisher Navoi, the nail of the sky -the moon, the defender of the Turkish language.

Periphrases denoting famous persons also known as euphemism, include a cultural component in their semantic and figurative structure, in which reflects the mentality, socio-cultural originality of a certain historical time, objective and subjective assessment of the activity of a specific person, recognition of his social significance and merits by his contemporaries. The King of Pop-Michael Jackson was appreciated by his memorable massive hit in the genre; the King of ballad (Vasiliy Andreyevich Jukovskiy, his services on the foundation of new genre in literature was highlighted); or from Uzbek history one of the most adored poet, G'azal mulkinging sultoni (The king of the treasure of G'azal poetry) Alisher Navai was called because of his large number of poems in this genre, Muhaddislarning imomi (Imam of the Hadiths) – Imom al Buhoriy, Algebra fanining asoschisi (Founder of the science of algebra) – Muhammad Ibn Muso Al-Buxoriy, Iron Lady- Margaret Thatcher.[12]

Periphrasis are used not only in the language of the press, but also in riddles, proverbs and works of art. The use of periphrasis in riddles and proverbs is unique. If the name of the object described by the periphrasis is hidden in the riddles and it is necessary to find it, the proverbs say the name of the object and then give its descriptive expression, or first the descriptive expression and then the name of the object.

Riddles, one of the examples of folklore, describe things, events, concepts in relation to other subjects. Accordingly, "mystery", "hiddenness" appears in them. For example, Uzbek traditional riddles: “ Qat qat qatma aqling bo'lsa tashlama”- don't throw it if you have a mind (book), “Yer tagida oltin qoziq-u hammaga bo'lar oziq”- a pile of gold under the ground, it will be food for everyone (carrot). So, the name of the periphrasis creates a certain idea about the object to be found and becomes the basis for solving the "problem".

In this regard, we considered it permissible to give a few more examples that are widely used in children's speech. For example: The Black Lady abdicated, her children came running (pot and plate, dishes) in the riddle, the conditional paraphrase "black lady" is used for the pot, and "the children of the black lady" is used for the dishes.

My quilted queen -a tuft of golden hair (corn). In this riddle, a periphrasis that is understandable only within the text, i.e. "my blanketed queen" is used in relation to the corn crop.

Proverbs are also a genre rich in figurative words and figurative expressions. Proverbs has many figurative language tools, including periphrasis and periphrastic expressions. For example, Rome wasn't built in a day- time is needed to do great and important things, The lamp of your minds lights your way-knowledge. In comparison, in the structure of Uzbek proverbs has many stylistic devices that create figurative meaning, also, there is many proverbs with periphrastic meaning: "Jo'jani kuzda sana"-caunt the chicken in autumn, not to make mistake of assuming that the thing they are hoping for will definitely happen. "Yangi supurgi yaxshi supuradi"- a new broom sweeps clean, do not make conclusion about new people or new things by first impression.

Periphrasis are one of the important stylistic tools related to the speech process, gives the speech grandeur, elation, and impressiveness; keeps the speech from repetitions and inappropriate repetitions; at the same time describes, characterizes, evaluates the characteristics of a person, object, events from a certain point of view; the speaker or writer takes the speech seriously, ensuring that every word is carefully considered. The term periphrasis is used to describe any concept, idea and content of the text in its own words, also, metaphors, euphemisms, proverbs and riddles are phenomena related to periphrasis.

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THE INTERPRETIVE NATURE OF THE LINGUISTIC PICTURE OF THE WORLD

Abstract. This article investigates how cultural, social, and individual variables influence to the construction of reality through language, illuminating the dynamic relationship between linguistic frameworks and subjective. The key themes discussed include XVII century American linguist and anthropologist Benjamin Lee Whorf's works about the connection between language, thought and reality.

Keywords: Language and culture, XVII century, Benjamin Lee Whorf, "Language, Thought, and Reality", Sapir-Whorf hypothesis, Hopi and Nahuatl languages.

Language arises, develops and exists as a social phenomenon. Its main purpose is to serve the needs of human society and, above all, to ensure communication between members of a certain social community. As a result, language and culture cannot be separated from each other. The problem of the relationship between language and society includes many aspects, such as: the social essence of language, the variation of language in society, the interaction of languages in a multi-ethnic society, etc. The study of such problems is engaged in such a science as linguaculturology (cultural linguistics), which arose at the junction of linguistics and culture.

The problem of the connection of language and culture is still debatable in science. According to one point of view, there is no connection between language and culture, because language develops and functions according to its own laws, according to another, this connection is one-sided, since the development and existence of language is completely determined by the level of development of culture. However, the most widespread point of view is that the connection between language and culture is two-sided [Yule.G. 1996, p 135]

Language, as a social phenomenon, occupies its own special place among other social phenomena and has its own specific features. What language has in common with other social phenomena is that language is a necessary condition for the existence and development of human society and that, being an element of spiritual culture, language, like all other social phenomena, is unthinkable in isolation from the society [Trudgill P. 1983].

Before assuming the connection between language and culture, one should comprehend the linguistic picture of the world, its interpretive nature and how they display their interrelation. The "linguistic picture of the world" refers to the idea that language influences and shapes our perception of reality. This concept suggests that the language we speak not only reflects our comprehending of the world but also actively builds it.

Different languages have unique structures, vocabularies, and ways of expressing ideas, which can lead speakers of those languages to perceive and interpret the world in distinct ways. For example, languages may have words or concepts that are specific to their culture or environment, shaping how speakers understand and interact with their surroundings.

This concept has been explored by various linguists, philosophers, and anthropologists, including Benjamin Lee Whorf and Edward Sapir, who proposed the Sapir-Whorf hypothesis. While the extent of language's influence on thought and

perception is a topic of ongoing debate, many researchers agree that language plays a significant role in shaping our understanding of the world.

Benjamin Lee Whorf (1897–1941) was an American linguist and anthropologist known for his work on the relationship between language, thought, and culture. Whorf is most famous for his formulation of the Sapir-Whorf hypothesis, also known as linguistic relativity.

Whorf's book that outlines his hypothesis is titled "Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf." (1952). In this book, Whorf delves into his theory of linguistic relativity, which suggests that the language we speak influences the way we perceive and think about the world around us.

The Sapir-Whorf hypothesis proposes that the structure and vocabulary of a language shape the way its speakers perceive and think about the world. Whorf argued that language not only reflects cultural differences but also actively influences cognition. He suggested that speakers of different languages perceive reality differently because their languages provide different frameworks for categorizing and understanding experiences.

Whorf's ideas were influenced by his studies of Native American languages, particularly Hopi and Nahuatl. He observed that these languages had different grammatical structures and conceptual frameworks compared to English, leading to differences in how speakers of these languages understood time, space, and causality.

While Whorf's ideas have been influential, they have also been the subject of considerable debate and criticism. Some scholars argue that the influence of language on thought is more limited than Whorf proposed, while others suggest that the relationship between language and thought is more complex and bidirectional.

Despite the controversy surrounding his work, Whorf's ideas continue to be a significant influence in linguistics, anthropology, and cognitive science. His work has sparked ongoing research into the relationship between language, culture, and cognition.

"Language, Thought, and Reality" is a collection of essays. The book was published posthumously in 1956, edited by his friend and colleague John B. Carroll.

Here's a breakdown of the key components:

1. Benjamin Lee Whorf. Whorf was an American linguist and fire prevention engineer. He is best known for his ideas about linguistic relativity, which suggest that the structure of a language affects its speakers' worldview or cognition. His work has had a significant influence on fields such as linguistics, anthropology, psychology, and cognitive science.

2. Content. The book consists of a selection of Whorf's essays, which explore various aspects of language, cognition, and culture. These essays cover topics such as linguistic relativity, the relationship between language and thought, the nature of linguistic categories, and the influence of culture on language.

3. Linguistic relativity. One of the central themes of the book is the idea that the language we speak shapes our perception of the world. Whorf argued that different languages encode reality in different ways, leading speakers of those languages to perceive and think about the world differently. For example, he famously discussed how the Hopi language's lack of a concept of time as linear affected the worldview of its speakers.

4. Influence. While Whorf's ideas were initially met with skepticism, they have since become influential in various fields. Linguistic relativity continues to be a topic of debate and research, with studies exploring the extent to which language shapes cognition and perception.

5. Criticism. Whorf's hypothesis has also faced criticism, particularly regarding the extent of its influence on thought and perception. Some argue that while language may influence cognition in certain ways, it does not determine it entirely. Additionally, Whorf's interpretations of linguistic data have been questioned, and some aspects of his work have been deemed speculative.

The Hopi language is integral to the cultural identity and heritage of the Hopi people. It embodies their worldview, traditions, and oral history, serving as a vehicle for transmitting cultural knowledge from one generation to the next. Many Hopi ceremonies, rituals, and prayers are conducted in the Hopi language. The language is intertwined with spiritual beliefs, cosmology, and traditional practices, reinforcing its sacred importance.

The Hopi language preserves traditional ecological knowledge, agricultural practices, and wisdom passed down through generations. It contains specialized vocabulary related to farming, weather patterns, and natural resources.

Nahuatl was the language of the Aztec Empire and played a central role in the cultural, political, and intellectual life of Mesoamerica prior to European colonization. It was the language of administration, literature, and religious expression for many indigenous peoples in the region. Nahuatl boasts a rich literary tradition, with manuscripts, poems, and chronicles produced by indigenous scholars and scribes prior to and during the colonial period. These texts provide valuable insights into pre-Columbian history, cosmology, and worldview. In recent years, there has been a renewed interest in Nahuatl language and culture, fueled by efforts to reclaim indigenous heritage and promote linguistic diversity. Language revitalization initiatives aim to preserve and promote Nahuatl through education, media, and community activism.

As a conclusion, "Language, Thought, and Reality" is a seminal work that has had a lasting impact on our understanding of the relationship between language, thought, and culture. It remains essential reading for anyone interested in linguistics, anthropology, or cognitive science.

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XITOI IYEROGILIFIK YOZUVINI SODDALASHTIRISH TAMOYILLARI HAMDA USULLARI

Annotatsiya. Maqolada xitoy iyeroglifik yozuvini soddalashtirish tamoyillari hamda usullari, ularning birikish shakllari haqida soʻz yuritiladi. Shuningdek, Xitoy iyerogliflarini soddalashtirishda yuzaga keladigan kamchiliklar haqida ham bir qator maʼlumotlar keltirib oʻtilgan.

Kalit soʻzlar: xitoy iyerogliflari, soddalashtirish usullari, sodda va murakkab iyerogliflar.

1952-yil Xitoy yozuvni tahrirlash tadqiqotlar qoʻmitasi iyerogliflarni soddalashtirishning asosiy tamoyili sifatida Lun Yuyning *“rivojlantiramiz, lekin oʻylab topmaymiz”* 述而不作, gapini iqtibos qilib olganlar.[Сердюченко Г.П. Китайская письменность и его реформа. 1989:49.] Izlanishlar natijasida soddalashtirishning quyidagi tamoyillari ishlab chiqildi:

- Udumlarga va oddiylikka amal qilish;
- Standartlashtirish:
 - Iyerogliflarning turli yozilish variantlarini yoʻqotish;
 - Fonetik jihatlariga eʼtibor qaratish;
 - Imkon qadar ideogramm jihatlarni saqlab qolish;
- Barqarorlik;
- Amaliy jihatdan qulaylik;
- Imkon qadar badiiylilik.

Qoʻshimcha tarzda iyerogliflarning barqaror, xalqchil soddalashtirishlari va kamroq chiziqlarga ega boʻlgan koʻrinishlaridan foydalaniladi. Imkon qadar iyerogliflarning anʼanaviy koʻrinishlarini (elementlarini) saqlab qolishga boʻlgan urinishlarga qaramay, (asosan soddalashtirishning ikkinchi bosqichida) koʻplab yangi formalar yaratildi.

Soddalashtirish usullari. Iyerogliflar bir nechta usullar bilan soddalashtirilgan:

1.Koʻp ishlatiladigan iyerogliflarning murakkab qismlarini oddiyroq shaklga almashtirish:

- 對 → 对; 觀 → 观; 風 → 风 va hokazo.

2.Fonetik tarkibiy qismlarini (komponentlarini) oʻzgartirish:

- 潔 → 洁; 鄰 → 邻; 極 → 极 va hokazo.

3.Tarkibiy qismlardan (komponentlardan) voz kechish:

- 廣 → 广; 寧 → 宁; 滅 → 灭 va hokazo.

4.Qiya (kursiv) kalligrafik yozilish shakllaridan foydalanish (xit. anʼanaviy 草書楷化, soddalashtirilgan 草书楷化[cǎoshūkǎihuà]):

- 書 → 书; 長 → 长; 馬 → 马 va hokazo.

5.Ancha sodda shaklga ega boʻlgan qadimiy iyerogliflardan foydalanish:

- 淚 → 泪; 網 → 网; 傑 → 杰 va hokazo.

6.Belgi-belgi yangi kombinatsiyalarini yaratish:

- 體 → 体; 塵 → 尘; 竈 → 灶 va hokazo.

7.Belgi-fonetik qism yangi kombinatsiyalarini yaratish:

- 護 → 护; 驚 → 惊; 膚 → 肤 va hokazo.

8. Iyeroglifni xuddi shu yoki o'xshash tovushni ifodalaydigan boshqa iyeroglif bilan almashtirish:

- 餘 → 余; 穀 → 谷; 後 → 后 va hokazo.

9. Bir nechta iyerogliflarni qo'shib, oddiyroq yoziladigan shaklga keltirish:

- 髮 va 發 → 发; 儘 va 盡 → 尽 va hokazo.

10. Iyerogliflarda ko'p uchraydigan tarkibiy qismni (komponentni) soddalashtirish:

- 門 → 门; 閉 → 闭; 問 → 问 va hokazo (bu qoidada ikkita istisno bor — asosiy belgisi “darvoza” (門) bo'lgan “ochish”: 開 → 开 va “yopish” 關 → 关, iyerogliflari to'liqligicha bu komponentdan ozod qilinadi). [Hasanova F.M. Xitoy tili (Iyeroglifika), 2020:67]. O'zgarmay qolgan iyerogliflar — masalan, “工欲善其事, 必先利其器”, merosiy (xit. soddalashtirilgan 传承字[chuánchéngzì]) deb ataladi. Bu iyerogliflarni an'anaviy ham, soddalashtirilgan ham deb bo'lmaydi. Soddalashtirilgan va merosiy iyerogliflardan tashkil topgan yozuv “Soddalashtirilgan Xitoy yozuvi” 简体中文 [jiǎntǐ zhōngwén] nomini olgan. [Second Stage Simplifications 第二次汉字简化方案 (草案)]

Xitoy iyerogliflari Xan millatining rivojlanish tarixida asosiy vazifalardan birini o'tab kelgan. Chunki Xan millatining uzoq tarixga ega bo'lgan madaniyatining aksariyat qismi shu iyerogliflar san'ati orqali bizgacha yetib kelgan. Lekin keyingi davrlarda insoniyat hayotida yuz berayotgan ilmiy-texnika taraqqiyoti natijasida shu davrgacha qo'llanib kelingan iyeroglifli yozuv Xitoy jamiyati hayotini qanoatlantira olmay qoldi. Xitoy iyerogliflari o'zlarining ba'zi bir nuqsonlari bilan jamiyatning ilmiy-texnika taraqqiyotiga to'sqinlik qilmoqda. Xitoy olimlari bu kamchiliklarni quyidagilar deb bilmoqdalar:

1. Xitoy iyerogliflari o'qilish jihatidan qiyin bo'lib, yozilishi bir xil, o'qilishi esa har xil, o'qilishi bir xil, yozilishi har xil bo'lgan iyerogliflar soni ko'pchilikni tashkil etadi.

2. Deyarli barcha xitoy iyerogliflari ikkitadan elliktagacha bo'lgan imlo chiziqlaridan iborat bo'lgan yozilishi jihatidan ancha mushkuldir.

3. Esda saqlab qolish qiyin. Xitoy iyerogliflarining soni juda ko'p bo'lib, 1988-yili Xitoyda nashr etilgan “Xitoy iyerogliflari lug'ati” da ularning soni 60000 dan ortiqroqdir. [Hasanova F.M. Xitoy tili (Iyeroglifika). 2020:40]

4. Xitoy iyerogliflarini lug'atlardan qidirish noqulay. Keyingi vaqtlarda chop etilayotgan iyerogliflar lug'atlarida iyerogliflarning quyidagicha to'rt xil:

- a) Kalit orqali;
- b) Imlo chiziqlar orqali;
- d) To'rtburchak orqali;
- e) Alifbo orqali toppish kabi qidirish usullaridan foydalanilsa-da, barcha uslublarda ham o'z kamchilikari mavjud.

Dastlabki uchta uslubda ba'zi iyerogliflarning tuzilishi ularning qidirish qonuniga bo'ysunmaydi. Natijada, iyerogliflarni qidirishga ko'proq vaqt talab etiladi. Alifbo yordamida qidirish usulida izlovchi, albatta, iyerogliflarning o'qilishini bilmog'i darkor.

5. Xitoy iyerogliflaridan foydalanish ancha murakkab. Hammamizga ma'lumki, hozirgi davrda jamiyat ilmiy-texnika taraqqiyoti, avtomatika va elektron hisoblash mashinasi asriga qadam qo'ygan. Xalq xo'jaligining har xil sohalarida olib borilayotgan ishlar, mashinalar programmalashtirilib hayotga tatbiq etilmoqda. Xitoy xati

iyeroglifli yozuv bo'lgani uchun bunday mashinalardan foydalanish alifbo xatlariga qaraganda ancha mushkuldir. Natijada, yuqorida ko'rsatilgan iyerogliflarning kamchiliklari iyeroglifli xatni alifboli xatga o'tishga majbur etmoqda. Bu muammoni hal qilish maqsadida xitoyda bir qancha asrlar mobaynida olimlar ish olib borgan va ko'pgina alifbo jadvallarining loyihalarini ishlab chiqqanlar. [Сердюченко Г.П. Китайская письменность и его реформа. 1989:33]

Hozirgi kunlarda bu qo'mita iyerogliflarni isloh qilish bo'yicha katta ishlarni amalga oshirmoqda. Asosiy maqsadi esa Xitoy iyerogliflarini zamonaviy Xitoy jamiyati taraqqiyotiga javob bera oladigan alifbo jadvaliga o'tkazishdir. Mana hozirgi kunda Xitoy yozuvi islohotlari "Xitoy iyerogliflarini islohot qilish qo'mitasi" boshchiligida ko'p ishlarni amalga oshirar ekanlar, o'z oldilariga yuksak mas'uliyatni sezgan holda, yuqorida ko'rsatib o'tilgan vazifalarni amalga oshirish uchun nafaqat ma'muriy choralar qo'llash, balki Xitoy jamiyatining moddiy bazasi ham bo'lishi zarurligini, shuning bilan birga bir necha oy, balki undan ham ko'proq yillar kerakligini ta'kidlamodalar.

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Turaeva Madina Sultonbek qizi

THE CONCEPT OF THE LEXICAL-SEMANTIC FIELD AND THE PRINCIPLES OF ITS CONSTRUCTION

Abstract. This article examines the concept of the lexical-semantic field and its construction principles. It delves into its theoretical and practical significance in language studies, tracing its evolution from early linguistic theories to contemporary approaches. The key themes include semantic connections between words, linguistic systems, and lexicographic methods.

Keywords: Lexical-Semantic Field, Vocabulary Organization, Semantic Connections, Lexical Meaning, Language Structure.

The concept of a semantic field was introduced into linguistics in connection with the task of systematic organization of vocabulary. Thanks to the field approach, it is possible to reveal the dialectical connections that exist between words and objects, phenomena, and ethnonational features of extralinguistic reality. The study of fields has not only theoretical, but also practical significance, since this approach to language corresponds to the natural conditions of speech communication, when grammatical, lexical and phonetic means are used together, complementing, strengthening or replacing each other [Gulyga, Schendels, 1969,].

There are different views on field theory: on the one hand, they represent independent options, and on the other, they are united by the idea of the semantic connection of words with each other. A field is understood as “a set of lexical units united by a common content and reflecting the conceptual, objective or functional property of the designated phenomena” [LES, 1990] or “a series of words that more or less closely coincide in their main content” [Akhmanova, 1956]. According to Yu.D. Apresyan, a semantic field is a set of meanings united by a semantic component [Apresyan, 1995]. We will adhere to the point of view of S.V. Grinev-Grinevich, who describes the field as “a fragment of reality that is isolated in the experience of an individual and has a correspondence in language in the form of a separate independent lexical system” [Grinev-Grinevich, 2008]. This phenomenon represents the unity of specialized knowledge in a specific area and methods of its reproduction in language. Field research is the study of the relationships between the structures of specialized knowledge and the structures of language [Novodranova, 2005].

Initially, the concept of field was used in physics, then in other sciences to designate the phenomena and processes being studied. This term is widely used in linguistics. In linguistics, the emergence of the concept of “semantic field” is associated with the doctrine of W. Humboldt about the “internal form of language”. Humboldt believed that by studying the internal form of language, it is possible to find out in what ways the worldview of a people is expressed, to determine that mental images are not always the same for all people and behind different words there is a different understanding of reality, the surrounding world and different concepts [Grinev-Grinevich, 2012]. The internal form of language is understood as a certain structure in which each link exists thanks to another link [Humboldt, 1985]. After the publication of W. Humboldt's work, research was initiated on the “internal content” of language as the fundamental object of linguistic research [Ufimtseva, 1962].

In the 19th century M.M. Pokrovsky was the first Russian linguist to begin studying the problems and features of the semantics of words. He managed to establish semantic connections between lexical units located in the same group, united by a common meaning and belonging to the same field of activity. He studied whole series of words and came to the conclusion that in the language system there are various “fields of words”, which are divided by spheres of representation and by subject areas. According to the scientist, “the history of the meanings of a well-known word will only be clear to us when we study this word in connection with other words that are synonymous with them and, most importantly, belonging to the same circle of ideas [Pokrovsky, 2006]. Words and their meanings “do not live a life separate from each other, but are united (in our soul), regardless of our consciousness, into various groups, and the basis for grouping is similarity or direct opposition in basic meaning. It is already clear a priori that such words have similar or parallel semasiological changes and in their history influence one another” [Pokrovsky, 2006]. It should be noted that M.M. Pokrovsky was the first of our compatriots to begin to develop the concept of consistency in vocabulary. The scientist's ideas became widespread in linguistics when developing the issue of organizing the vocabulary of a language, in particular, in the theory of semantic fields. Following M.M. Pokrovsky, linguists began to pay attention to the fact that the meaning of a word is identified not as an independent lexical unit, but as a set of relationships with the meanings of other lexemes.

To solve such a problem of semantics as describing lexical meanings, the method of describing semantic fields is used. The idea of using semantic fields as a method of describing vocabulary served as the basis for the emergence of a separate direction of

lexicographic activity, namely the compilation of thesaurus dictionaries. The dictionary entries of a thesaurus dictionary are groups of lexemes united by proximity of meaning. In fact, they are semantic fields. The most famous of the available thesaurus dictionaries is the thesaurus of P.M. Roget [Roget's Thesaurus of English Words and Phrases, 1852]. The thesaurus allows you to understand the meaning of a word not only with the help of a definition, but also by correlating the word with other concepts and their groups. Modeling systemic semantic relationships, the ideographic dictionary reflects gender-species, antonymic, synonymous and other connections between groups of words [Vorontsova, 2004]. The same principle applies to relationships between words within any semantic field.

At the beginning of the 20th century, the scientific work of the German literary critic R. Meyer appeared, who first presented the typology of lexical groups and gave them the name “system of meanings.” The linguist divided fields into three types: natural (names of trees, animals, body parts, sensory perceptions, etc.); artificial (names of military ranks, components of mechanisms, etc.) and semi-artificial (terminology of hunters or fishermen, ethical concepts, etc.). The value of Meyer’s work is as follows: he analyzed all the components of the “system” and differentiated lexical groups according to the nature of the things designated [Shafikov, 1999]. In his opinion, in a “closed system” of terms, each member stands in its specific place due to its meaning, and also depends on the meanings of other members of the system [Radchenko, 2005]. R. Meyer's research allows to conclude that there is a system in the language.

To conclude, after a brief review of works related to semantic field theory, it can be seen that the basic principles in this area were laid many years ago with the first studies. Despite the critical remarks addressed to the first scientists who made an attempt to consider the vocabulary of the language, their ideas formed the basis for subsequent research in this area. The conceptual field of J. Trier initiated other studies and the search for new names. Subsequently, in addition to the term “conceptual” or “semantic field” new names were proposed: “groups of words” - their classification is based on words, not concepts (A. Jolles, E. Oksaar, G. Ipsen, K. Reuning, O. Duhacek, A. Rudskoger, A. A. Ufimtseva, A. I. Kuznetsova, N. M. Minina, V. I. Kodukhov, etc.), “word-forming associations” (L. Weisgerber, M. D. Stepanova, S. N. Rodyaeva, E. N. Aizbalt and others), “syntactic combinations” (W. Porzig, G. Muller, etc.), “associative groups” (S. Bally, A.P. Klimenko, etc.) [Dolgikh, 1973].

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Ulmasova Khilolakhon Abdukhadjikurban qizi

COMMON TRANSLATION PROBLEMS IN SIMULTANEOUS INTERPRETATION

Abstract. This paper highlights common translation problems encountered in simultaneous interpretation settings. These challenges include lexical ambiguity, syntactic complexity, cultural nuances, and idiomatic expressions and abbreviations. Understanding and addressing these challenges are essential for enhancing the quality and effectiveness of simultaneous interpretation.

Keywords: simultaneous interpretation, a language compression, reformulation, adjustment, acronyms, abbreviations.

Simultaneous interpretation, often regarded as one of the most demanding forms of translation, requires interpreters to convey spoken messages in real-time from one language to another. In other words, interpreters have to process all contents in their brain immediately and narrate the contents with the most accurate and proper language [Tao Cui, 2004: 145].

While this mode of interpretation is invaluable for facilitating communication in various settings, it comes with its share of challenges that can affect the accuracy and effectiveness of the interpretation. Simultaneous interpreting is used at the United Nations, Presidential speeches, conferences, business meetings and lectures. It needs special interpretation equipments. Monitoring unit, transmitter, headsets, microphones, interpreting booth and amplifiers are the main features of simultaneous interpreting. This type of interpretation is conducted with or without electronic equipment generally in terms of at least two interpreters who take turns interpreting every thirty minutes or so, because

it is widely assumed that the pressure is too high for continuous operation by just one person [Sin-Wai, 2007:169]. In this comprehensive analysis, we explore some of the common translation problems encountered in simultaneous interpretation, along with strategies to address them.

Firstly, a translator's work in situations when speaking and listening are done simultaneously demands steady focus and speech. Due to the necessity of continuously comparing the two languages and switching between codes, the condition of attention splitting occurs. This results in the fact that, even in their native tongue, simultaneous interpreters start to exhibit major and occasionally silly translation errors after 20 to 30 minutes of translating. They also start to have aching articular apparatus and decreased self-control. Because of this, translators are required to take a forty-minute break after working for twenty minutes. Additionally, for an interpreter to work effectively, they must be shielded from conference room noise by having a special booth and phone installations. Simultaneous translation without special equipment is not only impossible but also undesirable: the translator will mute the speaker's words.

The second issue with simultaneous translation is the interpreter's response, or more accurately, his responsiveness. A simultaneous interpreter must respond to words and phrases they perceive in real time. Because of this, a sluggish individual is unlikely to make a competent simultaneous interpreter, even if they have exceptional language skills in other languages. The primary need for success is that the interpreter has access to a wide range of comparable pairings of lexical units connected by a sign connection. This enables him to translate using reflexes, or at the "stimulus-response" level, rather than analysis and synthesis, or thinking. There isn't enough time or chance for a simultaneous interpreter to go over a statement's whole meaning.

A "language compression" is a complex linguistic endeavor that aims to make up for the lost time in translating words with lengthier syntax and more complex sentences. For instance, Uzbek words are 6-7% longer than English terms, their grammatical structures are more intricate, and many simple English concepts require multiple Uzbek words to convey. Particularly for novel, non-established ideas, this is valid. The report translation (typically for a strictly academic meeting) is an even more challenging assignment when the presenter uses extensive, cryptic, and difficult-to-understand language. However, the translator ought to make them succinct and unambiguous. Consequently, simpler syntax and shorter phrase lengths are required during simultaneous translation.

So, *syntactic linearity* made work with less labor and time. Its unique advantages reasonably reduce load of cognitive pressure for resource allocation, improve allocation efficiency and ensure continuous and smooth information transmission [Yang Ke, Hong Ye, 1989: 280].

Reformulation is the overall strategy in simultaneous interpreting. It is the message from target language to source language. The following are tactics used in reformulation:

1. *Delaying the response*

It is a tactic, where the idea is used for a subconscious search in the waiting period on the missing term or sentence structure.

2. *Using the help of boothmate*

Jensen, who is a typical searcher, analyses aspects of partnership in a booth. He considers that good cooperation between interpreters can increase quality of the output and client satisfaction.

3. *Consulting documents in the booth*

Documents, in particular glossaries and dictionaries are used in the booth for reformulation.

Adjustment is critical step in interpreting process. The interpreter should correct structure, mistakes and add information which is missed with the new content. The reason why, it can be difference in the sentence structure in two different languages. In English, the adverbial modifiers about time and place are usually placed in the end of a sentence, which is different from the Uzbek structure.

For example: “*Lobar went to the Shahnoza’s house yesterday evening*” will be interpreted into “*Kecha kechqurun Lobar Shahnozaning uyiga bordi*”. Here, adjustment plays an efficient role in making target version better.

Simplification is important to make a content clear and simple. It refers to the structured process of editing information, to simplify the words to explain, generalize and induce the original context. Simultaneous interpretation is a novel practice based on the practical knowledge stemming from both language simplification and simultaneous interpretation. It entails real-time content editing, interpretation and translation into plain language which enables people with cognitive disabilities to fully participate in a learning community [Shira Yalon Chamovitz Ono, 1996: 365]. There are a lot of difficult words that are hard to understand when interpreted directly. Interpreter should simplify the text in order to deliver the meaning easily.

It is important to remember that translating is a difficult task in and of itself, especially in the absence of other challenging elements. However, these characteristics sadly occur in real life: the speaker may talk or, worse, read his report at an uncomfortably fast tempo; they may also utilize jargon, slang, or unconventional vocabulary components.

Simultaneous interpreters also face these issues, which even they would rather not consider. This is mainly because of their extraordinarily versatile role. The only people who understand how to hear, comprehend, recall, and adjust syntax while speaking fluently and smoothly are interpreters. They also know how to breathe softly and peacefully.

The main characteristics of simultaneous interpreters' job are their capacity to remain composed at all times, their quick response to every sentence that may be translated, and their ability to juggle many concepts at once. Gile (1989) argues that the main components of the interpreting process are non-automatic. Simultaneous interpreting is divided into three sets of ‘Efforts’: (a) the Listening and Analysis Effort, which aims at comprehension of the SL speech, (b) the Production Effort, which aims at production of the TL speech, and (c) a Short-term Memory Effort, which handles information between perception and production in the TL [Gile.D,2016:280].

The working conditions for simultaneous interpreters are quite challenging from a psychological standpoint.

A translator, regardless of his attitude, is always aware of his own sensation of solitude. Even if he and his colleague are seated next to one other and are part of the group where people support one another, this is still the case. The simultaneous interpreter, however, speaks one-on-one with the audience as soon as he begins to translate

In his line of employment, people are solely rewarded for their faults, which puts further psychological pressure on them. In rare instances, translators have become well-known worldwide as a consequence of a single error or oversight made during sensitive talks.

The fact that everyone in his line of work is solely rewarded for mistakes is another psychological pressure. There have been instances where translators have gained international renown due to a single error or mistake made during sensitive talks.

Interpreters deal with a variety of topics in their line of work, including world history, literature, geography, political negotiating terms, and meeting protocols. As a result, interpreters need to be ready for any translation, especially when it comes to issues they are unfamiliar with.

In addition to the aforementioned qualities, a translator must be proficient not only in their mother tongue but also in their target language, have excellent short- and long-term memory, be able to focus, improvise, and be able to capture the subtleties of tone and speech while adapting to the speaker's style. Furthermore, the translator must be free of speech defects, be able to hold his tongue when translating because doing so gives the interpreter access to confidential information, maintain objectivity, be culturally competent—knowing the target language nation without which it would be impossible to adequately comprehend the speech of its citizens—and much, much more.

It is impossible to become a simultaneous interpreter without a specific set of innate psychophysiological features. These innate features must be necessarily complemented with some acquired qualities and skills. And as for any extraordinary case, simultaneous translation requires talent. So, what qualities must an interpreter have?

1. *Psychophysiological characteristics:*

- concentration, maximum ability to concentrate, ability to abstract yourself from interference;
- ability to pay attention to several tasks simultaneously;
- fast reaction;
- rapid speech;
- physical and mental stamina.

2. *Acquired knowledge and skills:*

- spacious mind, encyclopedic knowledge;
- fluency in your native language, copious vocabulary;
- ability to freely comprehend any speech on your foreign language;
- fluency in your foreign language, especially in its colloquial, idiomatic layer;
- creativity, flexibility of mind [Влахов С, 1980:260].

It is important to understand ideas rather than words because it is ideas that require interpretation. It goes without saying that you cannot comprehend ideas if you do not know the words the speaker is using to express them or if you are not familiar enough with the grammar and syntax of the speaker's language to follow the ideas. In relation to the idea of "not knowing words," it is best to address here one of the two most frequent questions non-interpreters ask conference interpreters: "what do you do if they do not know a word or an expression that you hear in a speech?"

Abbreviations also pose significant challenges in simultaneous interpretation due to their succinct nature and potential ambiguity. Here are some key challenges:

1. **Contextual Ambiguity:** Abbreviations often lack context, making it difficult for interpreters to accurately decipher their meaning. Without sufficient context, interpreters may struggle to provide an accurate interpretation.

2. **Language Specificity:** Abbreviations can be language-specific, meaning that the same abbreviation may have different meanings in different languages. Interpreters must be familiar with the cultural and linguistic context to ensure accurate interpretation.

3. Acronym Overload: Some fields, such as medicine, law, and technology, are notorious for their abundance of acronyms and specialized abbreviations. Interpreters working in these fields must be well-versed in the relevant terminology to avoid misinterpretation.

Addressing these challenges requires interpreters to be highly skilled, knowledgeable, and adaptable. They must continuously refine their language proficiency, stay abreast of industry-specific terminology, and develop strategies for rapid comprehension and accurate interpretation of abbreviations. Despite cultural differences, a competent translator has to be up to date on global knowledge in order to handle abbreviation-related concerns. This may be achieved by reading newspapers, journals, and foreign periodicals, all of which can be consulted online. Naturally, there are other widely used online dictionaries that may be used while working to avoid the difficult chore of translating acronyms.

A dictionary of abbreviations related to the field the translator is working in is another helpful tool in his toolbox. In certain situations, the translator might additionally need to get additional clarification on terminology from the author, the client, or the original text. To summarize, if the translator is translating from English into Uzbek, their final option is to simply portray the acronyms as borrowed notions since they appear in the source text. Because of the ever-expanding vocabulary brought forth by contemporary communication technology, the problem of translating acronyms in this era of globalization is becoming less pressing.

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Уматалиева Гулсевар Фарход кизи

СПОСОБЫ ФОРМИРОВАНИЯ ЛЕКСИЧЕСКИХ НАВЫКОВ И ПОПОЛНЕНИЯ СЛОВАРНОГО ЗАПАСА УЧАЩИХСЯ НА УРОКАХ РУССКОГО ЯЗЫКА

Аннотация. В настоящей статье рассматриваются способы формирования лексических навыков и пополнения словарного запаса учащихся на уроках русского языка, отмечаются основные принципы обучения иноязычной лексики, указывается рекомендации для обогащения словарного запаса.

Ключевые слова: лексические навыки, учащиеся, словарный запас, контекстуальное применение, принципы обучения.

В современном мире знание иностранных языков становится все более важным для личного и профессионального развития. Усовершенствование лингвистических навыков на уроках русского языка для иностранцев является неотъемлемой частью обучения. Одним из ключевых аспектов является пополнение словарного запаса, который помогает учащимся лучше понимать и использовать русский язык. В данной статье мы рассмотрим эффективные методы и приемы обогащения лексики на уроках русского языка как иностранного. Проблема увеличения словарного запаса учащихся на сегодняшний день не утратила своей актуальности. Актуальность темы исследования обусловлена необходимостью формирования лексической грамотности учащихся, потому что развитие лексических навыков и расширение словарного запаса являются важными аспектами обучения русскому языку.

1) Лексические навыки представляют лексическую сторону речи, они являются составной частью речевых умений, и создают основу для обеспечения применения языка как средства коммуникации. Лексический навык – автоматизированное действие по выбору лексической единицы адекватно замыслу и в соответствии с нормами сочетания с другими единицами в продуктивной речи, а также автоматизированное восприятие и ассоциирование со значением в рецептивной речи [Азимов, 2009:150].

Лексические навыки оперируют лексическими единицами и их комплексами, т.е. словами, устойчивыми словосочетаниями и готовыми фразами. Лексические навыки не направлены на выполнение операции сочетания лексических единиц или операции сочетания слова. [Рогова, 2000: 28].

Необходимо подчеркнуть, что для успешного формирования лексических навыков необходимо соблюдать основные принципы обучения иноязычной лексике, которые резюмируют и выражают основные закономерности процесса обучения этому аспекту языка:

- 1) принцип рационального ограничения словарного минимума;
- 2) принцип направленного предъявления лексических единиц в учебном процессе;
- 3) принцип учёта языковых свойств лексических единиц;
- 4) принцип дидактико-психологических особенностей обучения;
- 5) принцип комплексного решения основных дидактико-методических задач;
- 6) принцип опоры на лексические правила;
- 7) принцип единства обучения лексике и речевой деятельности [Леонтьева, 2015:12].

Лингвисты предлагают различные этапы формирования лексических навыков. Зачастую эти этапы совпадают по своему содержанию. Как правило, их число варьируется от двух до трех.

Этапы формирования навыков – это отрезки времени, отличающиеся друг от друга по своим задачам и способам обучения [Миньяр, 1996:140]. Правильная организация основных этапов работы над лексическим материалом помогает предотвратить переход активного словаря учащихся в пассивный. Р.К. Миньяр–Белоручев утверждал, что формирование лексических навыков проходит 3 этапа: ознакомление, тренировку и речевую практику.

Ознакомительный этап предполагает введение и семантизацию новых лексических единиц. Тренировка при формировании лексических навыков проводится с целью закрепления уже установленных связей новых лексических единиц, а также их расширения. После тренировки следует серия репродуктивных упражнений, которые могут изменять свое содержание в зависимости от активизируемых лексических единиц [Миньяр, 1990:11]. Каждому из этих этапов соответствуют определенные стадии формирования лексических навыков: восприятие, осмысление, имитация, подстановка, трансформация, воспроизведение на рецептивном и продуктивном уровне [7].

Мнения ученых о способах формирования лексических навыков могут различаться в зависимости от контекста и подходов исследователей. Однако, в целом, существует ряд общих взглядов и рекомендаций. Вот некоторые из них:

1. Контекстуальное применение: Многие ученые соглашаются, что эффективное формирование лексических навыков требует использования слов и выражений в контексте. Чтение и анализ текстов различных жанров, обсуждение их содержания и контекста помогают учащимся не только пополнить словарный запас, но и научиться применять слова и выражения в правильных ситуациях.

2. Активное использование словарей: Ученые рекомендуют студентам развивать навыки самостоятельного использования словарей. Умение искать значения слов и фраз, а также предложения, в которых они употребляются, способствует более глубокому и систематическому усвоению лексики.

3. Расширение тематического кругозора: Исследователи отмечают, что пополнение словарного запаса эффективно осуществляется через расширение тематического кругозора. Чтение текстов на различные темы позволяет студентам встречать новые слова и выражения, а также узнавать о контексте их использования в реальной жизни.

4. Игровые форматы и упражнения: Многие ученые подчеркивают важность использования игровых форматов и упражнений для активизации и закрепления изученной лексики. Игры, ролевые игры, кроссворды, игры со словами и другие интерактивные задания способствуют более эмоциональному и практическому освоению новых слов и выражений.

Формирование лексических навыков и пополнение словарного запаса являются важными аспектами обучения русскому языку. Чтение и изучение текстов, расширение тематического кругозора, использование словарей и электронных ресурсов, игры и упражнения, а также письменная и устная практика - все эти способы могут помочь учащимся эффективно развивать свои лексические навыки. Преподаватели должны стимулировать студентов к активному использованию новых слов и выражений в различных контекстах, создавая интересные уроки и игры. Следуя этим стратегиям, студенты смогут постепенно расширять свой словарный запас и уверенно использовать русский язык в повседневной жизни и академических целях.

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EXPLORING STRATEGIES TO OVERCOME BARRIERS IN UTILIZING BLENDED LEARNING IN HIGHER EDUCATION

Abstract. The following article gives overview on blended learning and exploring strategies to overcome barriers in utilizing blended education in higher institutions.

Keywords: Barriers, Professional integration, professional development, flexibility, communication, blended education.

We have identified the need for a blended solution, we have technology that can support various designs and delivery methods, experts who can create content, and organizations with budgets to support the design and development of these programs. So why isn't the return on investment and expectations meeting the anticipated success? There are actually challenges that have historically hindered blended learning initiatives, preventing it from living up to its potential as the best way to deliver information since the invention of the printing press. These challenges include:

1. Designing Blended Learning Experiences
2. Supporting Blended Learning Experiences
3. Lack of organizational understanding and support for blended programs
4. Creating programs without a formal design process
5. Assuming redesigning an existing program is easier than starting from scratch
6. Piecing together standalone components instead of seamlessly weaving learning experiences
7. Facilitating Blended Learning Experiences
8. Overemphasizing live components and undervaluing self-directed components of the blend
9. Lack of experience in facilitating the blend on the part of the training team
10. No formal training for the implementation team
11. Inexperienced learners who have not been taught how to learn online

In the rest of this chapter, I will address these challenges and provide answers to the pressing questions that may be keeping you up at night. In Chapter 3 of the Handbook of Blended Learning: Global Perspectives, Local Designs by Curtis J. Bonk, the author discusses several important aspects of identifying opportunities and limitations of blended learning in higher education. These aspects include:

1. Definitions and models: Bonk provides various definitions and models of blended learning, emphasizing its flexibility and potential to enhance educational experiences. This discussion helps readers understand the diverse ways in which blended learning can be implemented and its potential benefits.

2. Pedagogical considerations: The author explores the pedagogical considerations when implementing blended learning in higher education. Bonk emphasizes the importance of aligning the instructional design with the learning objectives, ensuring that the blend of online and face-to-face components is purposeful and effective.

3. Potential benefits and challenges: Bonk highlights the opportunities that blended learning offers in terms of increased access to education, personalized learning experiences, and flexible scheduling. He also discusses the limitations and challenges that educators may face, such as the need for robust technological infrastructure and faculty support, as well as the potential for increased workload during the design and implementation phases.

4. Evaluation and assessment: The chapter focuses on the importance of evaluating blended learning initiatives to understand their effectiveness. Bonk presents different evaluation methods and tools that can be used to assess student learning outcomes and the overall success of blended learning programs.

5. Examples of blended learning in higher education: The author provides several examples of blended learning initiatives from around the world, showcasing different approaches and strategies used in different contexts. These examples offer insights into the diverse ways in which blended learning can be implemented and the potential impact it can have on student learning. *Handbook of Blended Learning: Global Perspectives, Local Designs* provides a comprehensive overview of the opportunities and limitations of blended learning in higher education. It offers theoretical perspectives, practical examples, and guidance for educators looking to implement blended learning approaches. Evaluation and assessment in blended learning. Bonk discusses various methods of evaluating blended learning programs, such as surveys, observations, and student performance analysis. He emphasizes the need for ongoing assessment to ensure the effectiveness and continuous improvement of the blended learning environment. Bonk provides case studies and examples from different higher education institutions to illustrate the implementation and outcomes of blended learning. These real-life examples offer insights into the challenges faced and the strategies employed by educators to overcome them.

By discussing the future directions of blended learning in higher education. He explores emerging technologies, such as virtual reality and artificial intelligence, and their potential impact on blended learning. Bonk encourages educators to embrace innovation and adapt to evolving educational trends. Synthesized and unique content:

Implementing a successful blended learning program can be a complex endeavor. Although there are plenty of resources, technology, and expertise available, achieving the desired return on investment and meeting expectations can still be challenging. Over the years, several obstacles have hindered the realization of blended learning's full potential. These obstacles include: difficulties in designing effective blended learning experiences, lack of organizational support, the absence of a formal design process for program creation, underestimating the level of effort required for program redesign, fragmented learning experiences instead of seamless integration, inadequate facilitation of the blend, an imbalance between live and self-directed components, unprepared training and implementation teams, and inexperienced learners unaccustomed to online learning.

Additionally, Curtis J. Bonk explores various aspects of blended learning in higher education in his book, "Handbook of Blended Learning: Global Perspectives, Local Designs." He delves into topics such as the different definitions and models of blended learning, the importance of aligning instructional design with learning objectives, the benefits and challenges associated with blended learning, ongoing evaluation and assessment strategies, real-life case studies, and the future directions of blended learning, including emerging technologies and their potential impact on education. By addressing these challenges and exploring the insights shared by Bonk, educators and institutions can navigate the complexities of blended learning and unlock its vast potential, ensuring the delivery of effective and engaging educational experiences. In summary, this chapter provides insights into different evaluation methods and assessment strategies that can be used to measure the success and impact of blended learning programs in higher education.

Blended learning initiatives face challenges that have hindered their success. These challenges range from designing and supporting blended learning experiences to lack of organizational understanding and support. The author addresses these challenges and provides answers in the Handbook of Blended Learning. The chapter explores definitions, models, pedagogical considerations, benefits, challenges, and evaluation methods of blended learning in higher education. In the Handbook of Blended Learning, Curtis J. Bonk delves into various aspects of blended learning in higher education, shedding light on its definitions and models. He emphasizes the flexibility of blended learning and its potential to enhance educational experiences. By presenting different models, readers gain a comprehensive understanding of the diverse ways in which blended learning can be implemented and the benefits it can bring. Bonk also explores the pedagogical considerations that come into play when incorporating blended learning in higher education. It is crucial to align instructional design with the learning objectives, ensuring that the combination of online and face-to-face components is purposeful and effective.

This emphasis on pedagogy highlights the significance of not only integrating technology but also leveraging its potential to support and enhance learning outcomes. The author further highlights the potential benefits of blended learning, such as increased access to education, personalized learning experiences, and flexible scheduling. However, he acknowledges the challenges that educators may face during the implementation process. These challenges include the need for robust technological infrastructure, support from faculty members, and the potential for increased workload during design and implementation phases.

By addressing both the benefits and challenges, Bonk provides a comprehensive view of the complexities surrounding blended learning in higher education. Evaluation and assessment play a crucial role in measuring the effectiveness of blended learning initiatives. Bonk emphasizes the importance of evaluating these programs to understand their impact. He provides insights into different evaluation methods and assessment strategies that can be used to assess the success and effectiveness of blended learning programs in higher education settings. By incorporating evaluation and assessment into the process, educators can continuously improve their blended learning initiatives and ensure better outcomes for students.

In conclusion, the article addresses the challenges faced by blended learning initiatives and offers solutions to overcome them. By exploring various aspects of blended learning in higher education, such as definitions, models, pedagogical considerations, benefits, challenges, and evaluation methods, Bonk provides valuable insights to help

educators navigate the complexities of implementing and refining blended learning programs.

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SHARED ATTENTION DURING SIGHT TRANSLATION, SIGHT INTERPRETATION, AND SIMULTANEOUS INTERPRETATION

Abstract. Interpretation is a complex cognitive process that requires the interpreter to convey meaning and ideas in real-time between two languages. While there are various modes of interpretation, such as consecutive interpretation and simultaneous interpretation, this article will focus on the shared attentional aspects of sight translation, sight interpretation, and simultaneous interpretation. These modes of interpretation demand the interpreter's ability to manage their attention between the source language and the target language, ensuring accurate and efficient communication.

Keywords: shared attention, sight translation, simultaneous interpretation, attentional aspects, corresponding translation, target language.

Sight translation is the process of orally translating a written text from one language to another. It involves the interpreter having access to the source text and translating it on the spot into the target language. In sight translation, shared attention plays a critical role as the interpreter must simultaneously read and comprehend the source text while orally delivering the translation. This requires the interpreter to allocate attention between the written text and the target audience, ensuring both understanding and effective communication.

During sight translation, the interpreter's shared attention involves rapidly scanning the source text, extracting meaning, and formulating the corresponding translation. It is crucial for interpreters to strike a balance between reading and maintaining eye contact with the audience. By doing so, they can gauge the audience's comprehension and adjust their delivery accordingly, ensuring that the message is conveyed accurately and with appropriate emphasis.

Shared Attention in Sight Interpretation: Sight interpretation shares similarities with sight translation, but it typically involves shorter texts, such as signs, labels, or brief written instructions. In sight interpretation, the interpreter's shared attention is focused on quickly comprehending the source text and delivering its meaning verbally in the target language. While the interpreter does not have the luxury of referring back to the source text as in sight translation, they still need to maintain shared attention between the source text and the target audience.

During sight interpretation, interpreters must rapidly process visual information, extract its meaning, and convey it verbally without any delay. This demands the ability to allocate attention effectively, ensuring that the interpreter captures the essential elements of the source text while maintaining eye contact and engaging with the audience. Shared attention is crucial for delivering accurate and concise interpretations in real-time.

Shared Attention in Simultaneous Interpretation:

Simultaneous interpretation is perhaps the most demanding mode of interpretation, often employed in conferences and large-scale events. In simultaneous interpretation, the interpreter listens to the speaker in the source language and delivers the interpretation in the target language simultaneously. Shared attention is a fundamental aspect of simultaneous interpretation, enabling the interpreter to process the incoming speech while producing the interpretation in real-time.

During simultaneous interpretation, the interpreter's shared attention is divided between listening to the speaker and rendering the interpretation. The interpreter must effectively allocate attention to the incoming speech, analyzing its content, and formulating the corresponding interpretation. At the same time, they need to monitor their own output, ensuring accuracy, coherence, and adjusting their delivery based on the audience's feedback.

Shared attention is particularly challenging in simultaneous interpretation due to the rapid pace at which information is processed and conveyed. Interpreters must develop strong multitasking skills and the ability to maintain focus while juggling multiple cognitive processes simultaneously. This requires extensive training and practice to reach a level of automaticity where shared attention becomes more natural and effortless.

Conclusion: Shared attention is a crucial component in sight translation, sight interpretation, and simultaneous interpretation. Interpreters must skillfully manage their attention, allocating it between the source text or speech and the target audience. By doing so, interpreters ensure accurate comprehension of the source content while effectively

conveying the meaning in the target language. Developing the ability to maintain shared attention is a key skill for interpreters, honed through training, experience, and a deep understanding of both languages and cultures involved.

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