



O'ZBEKISTON DAVLAT
JAHON TILLARI UNIVERSITETI
UZBEKISTAN STATE WORLD
LANGUAGES UNIVERSITY



KOMPARATIVISTIKA COMPARATIVE STUDIES

ILMIY JURNALI



MAQOLA TALABLARI

1-TOM 3-SON

ISSN 3060-4559

**O‘ZBEKISTON RESPUBLIKASI
OLIV TA‘LIM, FAN VA INNOVATSIYALAR VAZIRLIGI
O‘ZBEKISTON DAVLAT JAHON TILLARI UNIVERSITETI**



“KOMPARATIVISTIKA” ILMIY-ELEKTRON JURNALI

1-TOM 3-SONI

“COMPARATIVE STUDIES” SCIENTIFIC E – JOURNAL

VOLUME 1 ISSUE 3

<https://zenodo.org/doi/10.5281/zenodo.13208042>

ISSN 3060-4559

Toshkent – 2024

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MUNDARIJA

ADABIYOT VA TIL NAZARIYASI

Salohiy Dilorom Isomiddin qizi. Sharq epik she'riyatida sayyor sevgi qissalarining badiiy sintezi.....	8
Turobov Jaxongir Ravkat o'g'li. Ingliz tilini o'qitish jarayonida transport sohasiga oid terminlarni tadbiq etish usullari.....	18

QIYOSIY ADABIYOTSHUNOSLIK

Yehong ZHANG, Gerxard Lauer. Kirish: Madaniyatlararo o'qib tushunish.....	29
Xalliyeva Gulnoz Iskandarovna, Yuldoshova Shaxnoza Azimboyevna. Adabiyotshunoslikda qiyosiy tadqiqotlar: metod va metodologiya.....	40
Sonya Stojmenska-Elseker. Qiyosiy adabiyot, (qiyosiy) madaniyatshunoslik, estetik tarbiya va gumanitar fanlar.....	58

JAHON ADABIYOTI

Muxammedova Nilufar Eliboyevna. Mo'jizaviy realizm amerika adabiyoti talqinida.....	75
Dilnavoz Murodova Nizamovna. Fenimore Kuperning "Ko'n paypoq ertaklari" asarida ideallashtirilgan hindu ayollari.....	83
Kadirova Durdona Dilshadovna. Margaret Etvud "Adams" trilogiyasida diniy, siyosiy va ekologik mavzular tasviri.....	97
Sadullayeva Nazokat Kuvondiq qizi. Sharlotta Gilman Perkinsning "Sariq devor gulqog'ozi" hikoyasida ruhiy kasallik tasviri.....	108
Nazarova Rayxon Shavkatovna. Xilari Mantel ijodi: Tarix va "Ayol nasri".....	117

СОДЕРЖАНИЕ

ТЕОРИЯ ЛИТЕРАТУРЫ И ЯЗЫКА

- Салохи Дилором Исамиддин кызы.** Художественный синтез поэм о любви в восточной эпической поэзии.....8
- Туробов Жахонгир Равкат ўгли.** Проблемы реализации терминов, связанных с транспортными путями, в процессе обучения английскому языку.....18

СРАВНИТЕЛЬНОЕ ЛИТЕРАТУРОВЕДЕНИЕ

- Йехун Цзан, Герхард Лауэр.** Знакомство: Кросс-культурное чтение.....29
- Халлиева Гульноз Искандаровна, Юлдошова Шахноза Азимбоевна.** Сравнительное литературное исследование: метод и методология.....40
- Соня Стойменска-Эльзесер.** Компаративная литература, (сравнительная) культурология, эстетическое воспитание и гуманитарные науки.....58

МИРОВАЯ ЛИТЕРАТУРА

- Мухаммедова Нилуфар Элибоевна.** Магический реализм в контексте американской литературы.....75
- Дилнавоз Муродова Низамовна.** Идеализированные индийские женщины в «Сказках о кожаных чулках» Фенимор Купер.....83
- Кадирова Дурдона Дилшадовна.** Религиозные, политические и экологические темы в трилогии «Адамс» Маргарет Этвуд.....97
- Садуллаева Назокат Кувондик кизи.** Анализ изображения психического расстройства в рассказе Шарлотты Перкинс Гилман “Жёлтые обои”.....108
- Назарова Райхон Шавкатовна.** Творчество Хилари Мантел: история и «Женское Письмо».....117

CONTENT

THEORY OF LITERATURE AND LANGUAGE

- Salohi Dilorom Isamiddin kizi.** Artistic synthesis of poems about love in oriental epic poetry.....8
- Turobov Jakhongir Ravkat ogli.** The problems of implementation of terms related to the transport in the process of teaching english language.....18

COMPARATIVE LITERATURE

- Yehong Zhang, Gerhard Lauer.** Introduction: Cross-cultural reading29
- Khallieva Gulnoz Iskandarovna, Yuldoshova Shakhnoza Azimboyevna.** Comparative literary studies: method and methodology.....40
- Sonja Stojmenska-Elzeser.** Comparative Literature, (Comparative) Cultural Studies, Aesthetic Education, and the Humanities.....58

WORLD LITERATURE

- Mukhammedova Nilufar Eliboyevna.** Magical realism in the novels of american writers.....75
- Dilnavoz Murodova Nizamovna.** Idealized indian women in “The leatherstocking tales” by Fenimore Cooper.....83
- Kadirova Durдона Dilshadovna.** Religious, political and ecological themes in “The maddaddam” trilogy by Margaret Atwood.....97
- Sadullayeva Nazokat Kuvondik kizi.** A study of the portray of mental illness in the short story “The yellow wallpaper” by Charlotte Perkins Gilman.....108
- Nazarova Rayxon Shavkatovna.** The works of Hilary Mantel: History and "Women's writing"117



SHARQ EPIK SHE'RIYATIDA SAYYOR SEVGI QISSALARINING BADIY SINTEZI

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ANNOTATSIYA

Sharq poeziyasida epik janr taraqqiyoti xalq og'zaki ijodiyotidagi sayyor syujetli qissalarni yozma badiiy adabiyotga xos xususiyatlar bilan boyitish va poetika qonuniyatlariga moslashtirishda ko'zga tashlanadi. Bu adabiy-estetik hodisani muallifning muayyan mavzuni badiiy asar mazmuni, arxitektonikasi va o'zining badiiy uslubi vositasida tarixiy sharoit ijtimoiy muammolari bilan bog'lab tasvirlashida kuzatish mumkin. Poeziyada oldingi davrlarda shakllangan mavzu va noma'lum bo'lgan syujet chizig'ini olib kirishga urinish, yozma adabiyotdagi poemalarning xalq og'zaki ijodidagi dostonlar bilan aloqasini yanada kuchaytirishga bo'lgan intilish, badiiy asar tilining xalqchillasha borishi sharq epik she'riyatida sayyor syujetlarning badiiy sintezini yuzaga keltirdi. Maqolada bu mavzu arab sahrolarida yuzaga kelgan Layli va Majnun sevgisi qissalarining fors-tojik va turkiy dostonchilikdagi talqinlari misolida yoritiladi.

Alisher Navoiyning sharq epik poeziyasini yangilashdagi badiiy-estetik va g'oyaviy tamoyillari xamsachilikda arab va forsiy tilli xalqlar og'zaki va yozma manbalari istifodasiga borib taqaladi. Mutafakkir o'z asarlarida bevosita o'zigacha yetib kelgan arab va fors tillaridagi xalq og'zaki ijodiga va folklorga ham murojaat etadi. Shayx Nizomiy o'z adabiy muhitida birinchi dostonnavis sifatida, Alisher Navoiy esa temuriylar tamadduni davrining ijtimoiy faol ijodkori sifatida beshliklaridagi xalqona, sodda va donishmandona tafakkur ifodasiga, xalq folklorining o'lmas an'alariga katta ahamiyat berdilar. Nizomiy "Layli va Majnun" dostonida ijtimoiy foydali ma'rifiy fikrlarini pand-nasihat tarzida emas, balki xalq og'zaki ijodi va folklordan olingan badiiy timsollar vositasida ifoda etdi.

Alisher Navoiy "Xamsa"sida esa "sayyor syujetlar" - xalqona hikoyat va rivoyatlarga asoslangan epizodlar ma'rifiy mazmundagi hikmatlar bilan boyitiladi, orifona ma'no kasb etadi. Ayniqsa, buyuk "nazirai benazir"ning uchinchi dostoni bo'lmish "Layli va Majnun"da shoir xamsanavislikda o'zigacha mavjud an'analardan ijodiy foydalangan holda o'z dostoniga yangicha ruh bag'ishlaydi, o'z davrining talab va ehtiyojlaridan kelib chiqib, "afsonaga yangi libos kiygizadi".

KALIT SO'ZLAR

Epik poeziya, uslub, romantizm, hayotiylik, xalqchilik, ma'rifiy mazmun.

ХУДОЖЕСТВЕННЫЙ СИНТЕЗ ПОЭМ О ЛЮБВИ В ВОСТОЧНОЙ ЭПИЧЕСКОЙ ПОЭЗИИ

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АННОТАЦИЯ

Развитие эпического жанра в восточной поэзии проявляет развитие эпического жанра в восточной поэзии проявляется в обогащении «кочующих сюжетов» устного народного творчества со специфическими свойствами письменной художественной литературы и в совмещении канонам восточной поэтики. Это литературно-эстетическое событие можно проследить в сочетании автором в своем произведении темы, содержания, архитектоники и индивидуального художественного стиля с социальными проблемами исторической действительности. Интерес авторов поэм к возрождению тем и сюжетов прошлых времен, создание взаимосвязи поэм в народном творчестве с поэмами письменной литературы, проявление народности в стиле письменной литературы создаёт художественный синтез «кочующих» сюжетов в восточной эпической поэзии. Данная тематика в статье раскрывается на примере анализа старинной истории любви Лейли и Меджнуна, созданной в аравийских степях, с поэмами, написанными в персидско-таджикской и тюркской художественной литературе.

Художественно-эстетические и идейные принципы эпического творчества Алишера Наваи способствовали возобновлению многовековых традиций восточной поэзии. В своих пятирицах гениальные мыслители Востока использовали фрагменты из источников устного народного творчества и фольклора арабских и персидских народов в своеобразном творческом стиле. Низами Гянджеви как первый мастер эпического стиля в своей литературной среде, Алишер Наваи как видный творческий и государственный деятель эпохи тимуридского ренессанса в своих творениях обращались к мудрому народному мышлению, немеркнущим традициям фольклора. Шейх Низами в своей поэме «Лейли и Меджнун» обращался непосредственно к фольклору или созданиям устного народного творчества для выражения своих социально полезных мыслей. Свою идейную замысль он чаще выражал не наставлениями, а живыми эпизодами и образами из народного творчества.

В третьей поэме «Хамсы» Алишера Наваи занимают важное место мистические идеи, где эпизоды из устного народного творчества и притчи, отрывки с образами животных, элементов из флоры и фауны обогащаются духовным содержанием. Великий мыслитель в поэме «Лейли и Меджнун», творчески используя художественные традиции своих наставников, придаёт новый романтико-реалистический дух.

ся в обогащении «кочующих сюжетов» устного народного творчества со специфическими свойствами письменной художественной литературы и в

КЛЮЧЕВЫЕ СЛОВА

Эпическая поэзия, стиль, романтизм, реальность, народность, духовно-нравственное содержание.

совмещении канонам восточной поэтики. Это литературно-эстетическое событие можно проследить в сочетании автором в своем произведении темы, содержания, архитектоники и индивидуального художественного стиля с социальными проблемами исторической действительности. Интерес авторов поэм к возрождению тем и сюжетов прошлых времен, создание взаимосвязи поэм в народном творчестве с поэмами письменной литературы, проявление народности в стиле письменной литературы создаёт художественный синтез «кочующих» сюжетов в восточной эпической поэзии. Данная тематика в статье раскрывается на примере анализа старинной истории любви Лейли и Меджнуна, созданной в аравийских степях, с поэмами, написанными в персидско-таджикской и тюркской художественной литературе.

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ARTISTIC SYNTHESIS OF POEMS ABOUT LOVE IN ORIENTAL EPIC POETRY

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ABSTRACT

The development of the epic genre in oriental poetry is manifested in the enrichment of the "nomadic plots" of oral folk art with the specific properties of written fiction and in the combination of the canons of oriental poetics. This literary and aesthetic event can be traced in the combination of the author's theme, content, architectonics and individual artistic style with the social problems of historical reality in his work. The interest of the authors of poems in the revival of themes and plots of past times, the creation of a relationship between poems in folk art and poems of written literature, the manifestation of nationality in the style of written literature creates an artistic synthesis of "nomadic" plots in Eastern epic poetry. This topic is revealed in the article on the example of the analysis of the ancient history of the love of Leyli and Majnun, created in the Arabian steppes, with poems written in Persian-Tajik and Turkic literature. The artistic, aesthetic and ideological principles of Alisher Navai's epic work contributed to the renewal of the centuries-old traditions of oriental poetry. In their times, the brilliant thinkers of the East used fragments from the sources of oral folklore and folklore of the Arab and Persian peoples in a peculiar creative style. Nizami Ganjavi as the first master of the epic style in his literary environment, Alisher Navai as a prominent creative and statesman of the Timurid Renaissance era in their works turned to the wise folk thinking, the unfading traditions of folklore. Sheikh Nizami in his poem "Leyli and Majnun" turned directly to folklore or the creations of oral folklore to express his socially useful thoughts. He often expressed his ideological idea not with instructions, but with living episodes and images from folk art. In the third poem "Hamsa" by Alisher Navai, mystical ideas occupy an important place, where episodes from oral folklore and parables, excerpts with images of animals, elements from flora and fauna are enriched with spiritual content. The great thinker in the poem "Leyli and Majnun", creatively using the artistic traditions of his mentors, gives a new romantic-realistic spirit.

KEYWORDS

Epic poetry, style, romanticism, reality, nationality, spiritual and moral content.

KIRISH

Qadim zamonlarda yaratilgan epik poeziya namunalari, xususan sevgi qissalari sharq xalqlari og'zaki ijodi namunalari ta'sirida yuzaga kelganligi boisidan asosan tarixiy shaxslarga ba'g'iahlanadi. Bunday epik asarlar monosyujetli bo'lib, ularda voqealarning ko'lami uncha keng emas va shunga bog'liq ravishda qahramonlar miqdori ham chegaralangan. Qissanavislik va dostonnavislik rivojlana borgani sari yangi xarakterdagi, ya'ni ishqiy-romantik va liro-epik tarzda asarlar ham paydo

bo'la borib, ularda insonning ichki kechinmalari tasviriga e'tibor berila boshlandi. Bu hol poemachilikning ijtimoiy hayot va inson faoliyatiga tobora yaqinlasha borayotganini, insonning jamiyat va ijtimoiy tabaqalar, maishiy va axloqiy muammolar kabi muhim masalalarni yoritayotganligini, badiiy yetuk asarlar yaratish ustida tobora ko'proq shug'ullanayotganligini ko'rsatadi. "Badiiy obrazlarning konkretlasha borishi, ya'ni inson xarakterining ko'rinishi hamda didaktizmdan psixologik tasvir tomon qadam tashlanishi poemachilikda hayot va inson taqdiri chuqurroq ochilayotganiga yorqin dalildir", - deb yozadi akademik B. Valixo'jayev. (Valixo'jayev B., 2023,18)

Poemachilikning xarakterli xususiyatlaridan biri shundaki, unda o'zbek mumtoz adabiyoti, jumladan epik poeziyaning boshqa xalqlar adabiyoti – arab, hind, xususan fors-tojik adabiyoti bilan hamkorligi yanada kuchayadi. Bu hol ozarbayjon adabiyotiga bo'lgan munosabatda ochiq-oydin ko'rinadi. O'zbek poemachiligining rivojlanish jarayonida ozarbayjon epik poeziyasi, xususan Nizomiy Gangaviy "Xamsa" siga bo'lgan qiziqish tobora kuchaya borib, undan ilhomlanib asarlar yozish yoki uning dostonlarini ijodiy tarjima qilish hodisasi avj oldi.

Badiiy adabiyotning ko'p asrlik taraqqiyoti davrida epik poeziya ijtimoiy-siyosiy va madaniy hayotning, xalq orzu-istagiga muvofiq mazmunning talabiga ko'ra shaklan takomillashdi, g'oyaviy jihatdan zamonasi uchun aktual masalalarni ifoda etdi. Bu haqda yana akademik B.Valixo'jayevning fikrlarini keltiramiz: "Tasvir uslubi jihatidan o'zaro yaqin va hamohang, nomlanishi jihatidan esa bir-biriga o'xshash poemalar ham yaratilish davri, ijodkorning dunyoqarashi va adabiy-estetik prinsiplari, ko'zlagan maqsadi asosida yangi xarakter va yangi mazmun kasb etadi. Shuning uchun bir temada yozilgan poemalarda mavzuning ichki va tashqi migratsiyasi, uning evolyutsiya va dinamikasini nazarda tutish epik poeziya taraqqiyotining o'ziga xos xususiyatlarini belgilashda muhim omillardan bo'lib xizmat qiladi. Bu masala, o'z navbatida, xalqlar adabiyotlari o'rtasidagi hamkorlik va adabiy aloqalarni yoritishda ham muhim ahamiyatga ega." (Valixo'jayev B., 2023, 201)

ASOSIY QISM

"Layli va Majnun" - jahon adabiyotidagi eng mungli va alamli sevgi qissalaridan biridir. U Sharq o'lkalarida shu darajada keng tarqalgan va shuhrat qozonganki, shu jihatdan qaraganda hatto G'arb adabiyotining eng ajoyib yodgorliklaridan bo'lgan "Romeo va Juletta" ham u bilan tenglasha olmaydi, degan edi sharqshunos olim I.Yu.Krachkovskiy. (Krachkovskiy I., 1988, 119)

"Layli va Majnun" qissalari uzoq tarix va tadrijiy takomilga ega. U qadimiy arab qabilalarida vujudga keldi, so'ng Eron, O'rta Osiyo, Kavkaz, Hindiston va boshqa o'lkalarga tarqaldi. Xalq og'zaki ijodida yuzaga kelgan bu sayyor syujet keyinchalik yozma adabiyotdan keng o'rin oldi, qayta-qayta ishlandi. Shayx Nizomiy Ganjaviy,

Xusrav Dehlaviy, Alisher Navoiy va Muhammad Fuzuliy kabi buyuk soʻz sanʼatkorlarining qalami bilan yanada kengroq shuhrat qozonib, jahon adabiyotining oʻlmas obidalaridan biri boʻlib qoldi.

Akademik I.Yu.Krachkovskiy koʻrsatganidek, Layli va Majnun haqidagi rivoyatlar VII asrning oxirlarida paydo boʻla boshladi. Ogʻzaki ravishda paydo boʻlgan bu rivoyatlar keyinchalik yozma asarlarga ham kiradi. Biroq hali ular kompozitsion tarqoq, oʻzaro uzviy bogʻlanmagan rivoyatlar edi. Ular mukammallashgan badiiy asar turiga kirmagan edi. (Krachkovskiy I., 1988, 164]

Layli va Majnun haqidagi rivoyatlarni hikoya qiluvchi eng eski manbalardan biri Ibn Qutayba (889 yilda vafot etgan) ning “Kitobush-sheʼr va shuaro” asaridir. Shu manbaga koʻra, Majnunning asl nomi Qays ibn Muod (boshqa variantga koʻra Qays ibn Mulavvah) boʻlib, u Bani Jaʼd qabilasidan kelib chiqqan ekan. Qays oʻz qabilasidan Layli degan qiz bilan tuya boqar ekan. Bu ikki yosh bir-birini qattiq sevib qolibti. Biroq qarshiliklar tufayli uzoq vaqt sevgilisiga erisholmagan Qays telbalanib, kishilardan yotsirab, sahroga chiqib, hayvonlar bilan doʻstlashibti.

Novfal ibn Musahhiq degan kishi Qays voqealarini eshitib, uni izlab ketadi. U Qaysni topib kiyintiradi, u bilan suhbatlashmoqchi boʻladi. Biroq bundan hech qanday foyda boʻlmaydi. Novfal Layli haqida soʻz ochadi, shundagina Qays es-hushiga keladi. Novfal Qaysga yordam berib, uni murod maqsadiga etkazmoqchi boʻladi. U Layli qabilasiga qizga sovchi boʻlib boradi, biroq uning otasidan rad javobini oladi. Majnunning otasi Laylining otasini koʻndirishga urinadi. Bu ham foyda bermaydi. Shundan soʻng Majnunning otasi bolaning ishq ehtirosi sovsin, deb Makka ziyoratiga olib boradi. Bu ham kor qilmaydi. Shu orada Laylini boshqa bir kishiga beradilar. Buni eshitgan Qays tamomila es-hushidan ogʻib qoladi. U yana sahroga chiqib ketib, vahshiy hayvonlar bilan birga yashaydi. Telbaligiga qaramay, Qays Layli haqida chiroyli qoʻshiqlar toʻqiydi, hatto bir yigit bu qoʻshiqlarni yozib ham oladi. U Qays uchun maʼlum bir joyga ovqat olib kelib qoʻyar, Qays ochiqqanida kelib, ovqatdan eb ketar edi. Nihoyat Qays oʻsha joyga kelmay qoʻyipti. Uchinchi kuni kishilar uni izlay boshlaptilar va toshloqda uning murdasini topibtilar. Shunga yaqin rivoyat Abul Faroj al-Isfahoniy (897-967) tomonidan ham hikoya qilinadi. Abul Faroj shu mavzudagi ogʻzaki va yozma manbalarni sharhlaydi, bir necha yangi hikoyatlar ham keltiradi. Shunday hikoyatlardan birida aytilishicha, Majnun uchun Laylidan koʻra goʻzalroq hech kim va hech narsa yoʻq ekan. Biroq keyinchalik togʻ hayvonlaridan boʻlmish kiyik unga Layli goʻzalligini eslatuvchi bir ramz boʻlib qolipti. Kunlardan bir kun bir boʻrining bir kiyikka tashlanib, uni yorganini koʻrgan Majnun qattiq gʻazablanibti va u ham jon-jahdi bilan tashlanib, boʻrini oʻldiribti. Yana bir kuni Majnun ikki ovchining bir kiyikni tutib ketayotganlarini koʻribti. U ovchilarga yalinib-yolvorib, ularga qoʻy berib, kiyikni ozod etipti.

Abul Faroj Majnun shaxsiyati haqida ham ma'lumotlar beradi. Ayrim manbalarga ko'ra bir emas, bir nechta Majnun o'tgan bo'lsa, boshqa manbalarga ko'ra aslida Majnun degan kishi o'tmagan. Umaviylar sulolasidan chiqqan bir yigit o'z qarindoshlaridan birini sevib qoladi va unga atab she'rlar yozadi. Ammo sevgi ehtiroslarining oshkor bo'lganidan xijolat chekib, Majnun haqidagi rivoyatni o'ylab chiqaradi. Boshqa manbalarda ham shunday rivoyatlar bor.

Majnun tarixiy shaxsmi yoki yo'qmi, bundan qat'i nazar, o'ninchi asrning oxirlarida arab adabiyotida Majnun nomiga nisbat berilgan she'rlar va turli rivoyatlar paydo bo'la boshlaganini ko'ramiz. XI asrda Abu Bakr al-Volibiy degan kishi Majnun nomiga nisbat berilgan she'rlarni devon qilib tuzadi, ularga sharhlar yozadi va she'rlarni Majnun haqidagi rivoyatlar syujetiga kiritadi. Bu asar Majnun haqidagi bir qissa tusini oladi. Abu Bakr al-Volibiy qissasida avvalgi rivoyatlarning mazmuni deyarli saqlanib qolgan. Unda faqat ayrim kichik o'zgarish va yangi epizodlar bor. Masalan, qadimgi rivoyatlarda Layli va Majnun tuya boqib yurganlarida bir-birlarini sevib qolishsa, bu qissada qo'shimcha ravishda Majnun qadimgi rivoyatlarni hikoya qilib berish bilan Laylini o'ziga maftun etadi, deyiladi. Qiz va yigitning sevishganini eshitgan Laylining otasi Sultonga shikoyat qiladi, shundan so'ng Sulton Majnunni qattiq ta'qib etadi. Majnun ham bu qissada birmuncha boshqacharoq tarzda bayon qilinadi. Majnun ikki suvoriydan Laylining o'lganini eshitadi, ulardan Laylining qabriga olib borishni iltimos qiladi. Qabr boshiga borgach, o'zini uning ustiga tashlaydi, shu bo'yi uzoq yotib qoladi va jon taslim qiladi. Qissada boshqa yangiliklar ham bor.

Majnun she'rlari, Layli va Majnun rivoyatlari va ayniqsa, Abu Bakr al-Volibiy tuzgan devon-qissa Sharq o'lkalarida keng tarqalgan va shuhrat qozongan edi. XII asrda Kichik Osiydan – Ganja shahridan chiqqan yirik mutafakkir alloma Shayx Nizomiy Ganjaviy o'z ijodida qadimgi rivoyatlar bilan kifoyalanib qolmadi. U Layli va Majnunlarning fojiali sarguzashtini o'zi yashagan muhit aspektida qaytadan ishlab chiqti, qissani g'oyaviy-badiiy yuksak va mukammal bir doston darajasiga ko'tardi. Nizomiy dostoni Sharq xalqlari adabiyotida keng shuhrat qozondi va oradan bir asrdan ziyodroq vaqt o'tgach, hindistonlik mashhur shoir Amir Xusrav Dehlaviy unga javob yozdi. Dehlaviy dostoni 1299 yilda yaratilgan bo'lib, "Majnun va Layli" deb ataladi. Muallif doston qahramonlari nomini almashtirish bilan yangilikka, o'z salafidan o'zgachalikka intilganligini ta'kidlaydi hamda ushbu qissaning arab xalqlari orasida dastavval "Majnun va Layli" shaklida ommalashganligiga e'tibor qaratadi. U Nizomiy dostonining kompozitsion tuzilishini asosan saqlab qolgani holda, uning syujetiga ba'zi o'zgartirishlar kiritadi. Xusrav Dehlaviy ushbu dostoni bilan Sharq xalqlari adabiyotida "Layli va Majnun" mavzusidagi dostonga javob yozish an'anasini boshlab berdi. Dehlaviydan keyin forsiy adabiyotda, xususan, Hirot adabiy muhitida Ashraf Marog'iy, Abdurahmon Jomiy, Kotibi Turshiziy, Shayxim

Suhayliy, Abdulloh Xotifiy, Badriddin Hiloliy, Xoja Imod Loriy va boshqalar ham ushbu mavzuda asar yozgan.

Buyuk o'zbek shoiri va mutafakkiri Alisher Navoiyning "Layli va Majnun" dostoni turkiy tilda ushbu mavzuda yaratilgan ilk doston bo'lib, Navoiy uni yaratishdan avval arab rivoyatlari bilan bir qatorda Nizomiy Ganjaviy, Xusrav Dehlaviy, Ashraf Marog'iy va Shayxim Suhayliy dostonlarini chuqur o'rganadi. U xamsanavislikda o'zigacha mavjud an'analardan ijodiy foydalangan holda o'z dostoniga yangicha ruh bag'ishlaydi, o'z davrining talab va ehtiyojlaridan kelib chiqib, "afsonaga yangi libos kiygizadi".

Alisher Navoiy bu dostonda o'z ideallarining fojiga uchrashi sabablarini ochib beradi. Dostonda, go'yoki, boshdan oxirgacha shoirning hazin yig'isi eshitiladi:

Bir na'shqa soldilar ikovni,
Jonsiz kelinu o'luk kuyovni...
So'ngin nechakim uzattim oxir,
Yig'lay-yig'lay tugattim oxir.

Doston voqealari "Layli va Majnun" sarguzashti boshlanmasdan oldin "Ul tun muhabbati ta'rifida..." deb nomlangan bob bilan boshlanadi. Layli va Majnun qissasi nihoyasiga yetgach esa, "Ishq ta'rifidakim" sarlavhasi bilan bir bob keltiriladi. "Bu bob diqqat bilan o'qilganda, shu narsa ayon bo'ladiki, - deb yozadi B. Valixo'jayev, - unda Alisher Navoiy biz javobini topishga intilgan savollarga ham javob beradi, doston va uning timsollarini tahlil qilish bo'yicha asosiy yo'nalishlarni ham bayon etadi". (Valixo'jayev B., 2002, 44)

Alisher Navoiy har bir dostonini boshlar ekan, dostonninig vaznini ham uning mavzuiga bog'lab tanlaydi, asar boshlanishidagi voqea tasviri bilan ham o'quvchini tayyorlaydi. Shoir o'zining ideallariga hamisha umid bilan qaraydi, ularning mag'lubiyatga uchrashini istamaydi.

Majnunning Layliga bo'lgan muhabbatini tarannum etar ekan, shoir bu ishqning avvalo oddiy insinga – Yer go'zaliga nisbatan bo'lgan majoziydan Mutlaq Go'zallik - Alloh taologa nisbatan bo'lgan haqiqiy ishq darajasiga ko'tarilishini yoritib beradi:

Bu ishqki, baxti komrondin,
Xoli bo'lmay zamone ondin.
Garchi iki nav' o'tti rozi,
Avvalg'ini anglag'il majoziy.
Kim durru gudozu so'z birla,
Yuz sho'layi jonfiro'z birla,
Majnung'a biri bo'lub musallam,
Bahra topti ikinchisidin ham.

Alisher Navoiy nazdida Majnun insoniy, avom ishq – majoziy ishqda kamolotga erishib, haqiqiy ishq maqomiga yetgan orif insonlar timsolidir.

Layli esa Majnun uchun Buyuk Yaratuvchi kamolotini o'zida namoyon etgan ko'zgu. Shu bois Majnun jismoniy xilqat bo'lmish Laylini – ko'zguni emas, balki ko'zgu ichidagi mohiyatni sevadi.

Akademik B. Valixo'jayev "Layli va Majnun" dostonining xususiy g'oyaviy-badiiy jihatlari haqida fikr yuritir ekan, jumladan shunday deydi: "Agar diqqat bilan qaralsa, bu ikki dostonni ("Farhod va Shirin", "Layli va Majnun" – B.V.) bir-biriga yaqinlashtiruvchi mushtarak mavzu – komil inson mavzusidir. Bu mavzu ularni bir-biriga bog'labgina qolmaydi, balki mavzuning har bir dostonida o'ziga xos tarzda yoritilishi ularning uslubiy o'ziga xosliklarini namoyon etadi, ya'ni "Farhod va Shirin"da bu mavzu ijtimoiy faollik ko'lamida yoritilsa, "Layli va Majnun"da esa asosan ishq maydonidagi ichki kechinmalar, ruhiy holatlarning chuqur tasviri orqali nihoyatda mahorat bilan tasvirlanadi". (Valixo'jayev B., 2002, 49)

"Layli va Majnun" dostoni inson muhabbati ifodasining eng ajoyib namunasi bo'lib, Alisher Navoiy badiiy mahoratining yangi qirralarini o'zida namoyish etadi.

XULOSA

Shunday qilib, sharq mualliflari tomonidan yaratilgan epic asarlar shakl, mazmun va mavzu jihatidan migratsiyalashgan bo'lsalar-da, ushbu asarlarning aksariyati shoirlar qalami ostida original asar sifatida yuzaga chiqqan va zohiran an'anaviydek ko'ringan mavzular yangi mazmun kasb etib, badiiy sintezlashgan. Bunday asarlarning ahamiyatini belgilashda professor Ye.E. Bertelsning fikrlarini keltirish maqsadga muvofiq: "O'zlashtirish faktining o'zi emas, balki uning sabablari va, xususan, yangi zaminda o'zgarishlarga uchraganini aniqlash nihoyat qiziqarlidir". (Бертельс Е.Э., 1965, 15) Ushbu fikrlarni akademik B. Valixo'jayev aniqroq sharhlaydi: "Istalgan jamiyat va ideal qahramon tasviriga bag'ishlangan poemalarda esa o'sha muhit hodisa-voqealariga bo'lgan munosabat bivosita ifodalanib, ularda badiiy tasvir, badiiy obraz yaratish orqali hayot to'g'risida muhokama va mulohaza yiritish, ya'ni badiiy umumlashtirish qonuniyatiga rioya qilish asosiy o'rinni egallaydi. Bunday tipdagi poemalarni yaratishda shoirlar romantic tasvir uslubiga murojaat etib, undan real hayot hodisa-voq'ealarini tasvirlashda mahorat bilan foydalandilar. Mazkur poemalarda romantic tasvir uslubi esa realistic tasvir elementlari bilan qorishib ketadi". (Valixo'jayev B., 2023, 204)

Demak, sharq epic poeziyasining qadimiy tarixga ega bo'lgan taraqqiyot jarayoni katta migratsion evolyutsiyani boshdan kechirib, davrlar va zamonlar talabi bilan shakl, mazmun va mavzu hududlari nuqtai nazaridan badiiy sintezlashdi va buning natijasida o'ziga xos uslub va xarakterda rivojlana bordi.

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INGLIZ TILINI O'QITISH JARAYONIDA TRANSPORT SOHASIGA OID TERMINLARNI TADBIQ ETISH USULLARI

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0009-0008-4619-2868

ANNOTATSIYA

Ushbu maqolada bo'lg'usi transport mutaxassislari tomonidan ingliz tilini o'zlashtirish jarayonida temir yo'l sohasiga oid terminlar bilan ishlash tartibi tahlil etilgan. Temir yo'l sohasiga oid terminlarning tasnifi va uning qo'llanilish tartibi yoritib berilgan. Ingliz tili temir yo'l terminologiyasi lingvistik nuqtai nazardan til leksikasining bir qismini tashkil qilib mazmun va struktur xususiyatlari bilan ajralib turadi. Chet tili o'qitish metodikasi lingvodidaktikaning ajralmas qismi bo'lib, terminlarni o'qitishda ularning lingvistik xususiyatlarining ahamiyati borasida fikr yuritilgan. Kasbga yo'naltirilgan ingliz tilini o'qitish bo'yicha xorijda hamda O'zbekistonda olib borilgan izlanishlar tahlilga tortilgan. Tahlil natijalari asosida yakuniy xulosalarga kelingan. Asosan, cohaviy terminlarning lingvistik tadqiqi O'zbek olimlari H. Paluanova, O. Axmedov va D. Kadirbekova ishlarida chuqur o'rganilgan bo'lsa, Rus olimlaridan V. Leychik, L. Kгыsin va G. Vinokurlarning tadqiqotlari ishda nazariy asos vazifasini bajargan. Ilmiy va nazariy jihatdan o'rganilgan adabiyotlar tahlili asosida chiqarilgan xulosalar temir yo'llari sohasiga oid terminlarning o'zbek, rus va ingliz tillaridagi leksik variantlarini keltirish orqali asoslangan. Shuningdek, maqolada tyerminlarning morfologik tuzilishi va semantik ma'nolari jihatidan qo'llanilishi hamda ularni umumiy yasash qonuniyatlariga ko'ra farqlash qonuniyatlari o'z aksini topgan. Termin yasash usullariga ko'ra, temir yo'l sohasida qo'llaniladigan terminlarni tasniflash muammosiga alohida to'xtalib o'tilgan bo'lib, sohaga oid terminlarni tasniflashning asosiy mezonlari sanab o'tilgan va bu ishning nazariy qiymatini oshirgan. Temir yo'l sohasidagi bo'lg'usi mutaxassislarning kasbiy kompetansiyalari orasida muhum ahamiyat kasb etgan jihatlar eslatib o'tilgan.

KALIT SO'ZLAR

Termin xususiyati; leksik birlik; metodika; didaktika; leksika; komponent; texnologiya; chet tili; ingliz tili.

ПРОБЛЕМЫ РЕАЛИЗАЦИИ ТЕРМИНОВ, СВЯЗАННЫХ С ТРАНСПОРТНЫМИ ПУТЯМИ, В ПРОЦЕССЕ ОБУЧЕНИЯ АНГЛИЙСКОМУ ЯЗЫКУ

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0009-0008-4619-2868

АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>В следующей статье рассматриваются проблемы преподавания терминов, относящихся к сфере железных дорог, для будущих специалистов. Более того, классификация и применение терминов были предложены в статье. Железнодорожные термины отличаются от других лингвистических единиц из-за семантических и структурных особенностей. Методика преподавания иностранных языков считается частью лингводидактики. Статья дает читателю достаточную информацию о сущности языковой особенности термина в процессе занятий. Проанализированы исследования в области преподавания английского языка для конкретных целей, предпринимаемые за рубежом и в Узбекистане. По результатам анализа сделаны выводы. Лингвистическим исследованием отраслевых терминов занимались узбекские ученые, такие как работы Х. Палуанова, О. Ахмедов и Д. Кадырбекова глубоко изучены, исследования российских ученых, такие как В. Лейчика, Л. Крысина и Г. Винокура послужили теоретической основой для данного дела. Выводы, сделанные из анализа научной и теоретической литературы, основаны на лексических версиях терминов в железнодорожном секторе на узбекском, русском и английском языках. В статье также описывается морфологическая структура терминов и их смысловые значения, а также правила дифференциации по способам словообразования. Выделена проблема классификации терминов, используемых в железнодорожной отрасли, и перечислены основные критерии классификации терминов в железнодорожном секторе, что повышает теоретическую ценность работы. В статье упоминаются важные аспекты профессиональной компетентности будущих железнодорожников.</p>	<p>Особенности терминов; лексическая единица; методология; дидактика; лексика; компонент; технология; иностранный язык; английский язык.</p>

THE PROBLEMS OF IMPLEMENTATION OF TERMS RELATED TO THE TRANSPORT IN THE PROCESS OF TEACHING ENGLISH LANGUAGE

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ABSTRACT	KEYWORDS
<p>The following article deals with the problems of teaching terms related to the sphere of railways for the future specialists. The content of the work includes the analyses of process of above mentioned ESP classes. Moreover, the classification and the application of the terms have been mentioned in the article. The railway terms differ from the other linguistics units due to the semantic and structural peculiarities. The methodology teaching foreign languages is considered to be a part of the lingvodidactics. The article provides the reader with the sufficient information about the essence of the linguistic feature of the term during the process of the classes. Analysis of the researches in the sphere of teaching English for the specific purposes undertaken in abroad and in Uzbekistan have been analyzed. Based on the results of the analysis, conclusions have been made. Linguistic research of branch terms was engaged in Uzbek scholars as H. Paluanova, O. Akhmedov and D. Kadyrbekova's works are studied deeply, and Russian scientists as V. Leichik, L. Krysin and G Vinokur's researches served as the theoretical basis in the case. The conclusions drawn from the analysis of the scientific and theoretical literature are based on the lexical versions of terms in the railway sector in Uzbek, Russian and English. The article also describes the morphological structure of the terms and their semantic meanings, as well as the rules of differentiation according to the ways of word-formation. The problem of classification of terms used in the railway industry is highlighted, and the main criteria for classifying terms in the railway sector are listed, which increases the theoretical value of the work. The important aspects of professional competence of future railroad professionals are mentioned in the article.</p>	<p>Peculiarities of terms; lexical unit; methodology; didactics; lexica; component; technology; foreign language; English language.</p>

KIRISH

Jahon tilshunosligida XIX asrda yuzaga kelgan ilmiy-falsafiy qiziqish maxsus terminologik ma'no kasb etgan o'ziga xos til birligi —terminni o'rganishga nisbatan e'tiborni oshirdi, buning sabablari terminlarning yasalishi va ekstralingvistik omillarning terminologiyaga ta'siri bilan uzviy bog'liqligi edi. Temir yo'l sohasi vakillari tillarning zamonaviy terminologik bazalaridan foydalanish samaradorligini oshirishda bevosita temir yo'l sohasi uchun bir necha xorijiy tillarda erkin muloqot qila oladigan malakali, raqobatbardosh kadrlar tayyorlashni taqazo etadi. Shuning uchun temir yo'l sohasida qo'llaniladigan terminlarning ilmiy-nazariy jihatlarini o'rgatish muhim vazifa hisoblanadi.

Malakali, raqobatbardosh kadrlar tayyorlashda o'quv jarayoni yetakchi o'ringa ega. O'qitishning mohiyati asli bo'lg'usi temir yo'l mutaxassislarining bilim olish imkoniyatlarini kengaytirish va muayyan dunyoqarashini xosil qilishga qaratilgan faol o'quv jarayonini samarali tashkillashtirishdan iborat. O'qitish jarayoni talaba va ta'lim beruvchining ta'lim maqsadlariga erishishga qaratilgan, tashkillashtirilgan hamkorlikdagi faoliyati bo'lib, uning mohiyati talabalarning bilimlarni egallash, qobiliyatlarini rivojlantirish hamda qarashlarini shakllantirishni stimullash va tashkillashtirishga qaratilgan jadal o'quv faoliyatidan iborat.

Texnik taraqqiyotning jadal o'sishi natijaksida unga hamoxang tarzda sohaviy terminologiya ham o'ziga xos tarzda shakllanib bormoqda. Bu o'z navbatida sohaviy terminologiya, uni chet tillarda o'qitish, turli tillardagi qiyosiy tatbiqi hamda mutaxassis tilini rivojlantirish tendensiyalarini o'rganishga bo'lgan ehtiyojni yanada kuchaytiradi.

Bugungi kunda mamlakatimiz sohaviy tizimlarida amalga oshirilayotgan islohotlar tilning leksik sathiga kirib kelayotgan xalqaro terminlar oqimini jadallashtirmoqda. Bu hol soha egalarining o'z kasbiga oid termin va tushunchalarning asl mazmun-mohiyati to'g'risida yetarli bilimga ega bo'lishlarini taqazo etmoqda. Ayniqsa temir yo'l sohasiga oid terminlarni tarjima qilish texnikasi, temir yo'l sohasiga oid terminlarning semantik xususiyatlari, turli tillarda temir yo'l sohasiga oid terminologiyaning tipologik tasnifini qiyoslash, lingvistik tahlili va tarjima muammolarini o'qitish, affiks va prefikslar yordamida temir yo'l sohasiga oid terminlarni yasash va ulardan amaliyotda foydalanish bo'yicha ilmiy izlanishlar olib borish zaruriyatini vujudga keltirmoqda. Terminlar insonning fikrlash faoliyati mahsuli, tamoyillar, qoidalar, qonunlar, nazariyalar shakllanishiga xizmat qiluvchi vosita sifatida fan va texnika tilining muhim tarkibiy qismi. Terminlar nafaqat tilshunoslar, balki turli soha mutaxassislar uchun ham foydalanish manbaidir (Paluanova X. 2016, 12).

ASOSIY QISM

Terminologiya yo'nalishiga oid faoliyat natijalarini keng qo'llanishi terminologik sohaning keyingi yo'nalishlarini ochadi, yangi maqsad va vazifalarni belgilashga imkon beradi. Ilmiy adabiyotlarda termin so'ziga turlicha ta'riflar keltirib o'tilgan masalan, L. Krysin terminga quyidagicha ta'rif beradi: "*Termin*" leksemasi lotincha "terminus" so'zidan kelib chiqqan bo'lib, "oxiri", "chek", "chegara", "tugash" degan ma'nolarni bildiradi" (Krysin L.P., 1998, 5). V.N. Shevchuk fikricha: Tyermin bu — so'z bo'lib, o'rta asrlarda "aniqlash", "ifodalash" degan ma'nolarni ifodalagan (Shevchuk V.N., 1983, 198). P. Nishonov, "Termin — tuzilishiga ko'ra so'z yoki so'z birikmasi bo'lib, semantikasi jihatidan maxsus soha doirasi bilan chegaralangan va shu sohaga oid tushunchani ifodalovchi leksik birlikdir" (Nishonov

P., 2009, 26) deya ta'kidlaydi. Terminlarning ko'plab ilmiy tasnif va tavsiflari mavjud bo'lib, ular tushunchalarni ta'riflashning turli aspektlar nuqtai nazardan ko'rib chiqiladi. Bu tasniflarga terminlarni hosil qilish xususiyatlari, ularni tizimlashtirish, muayyan turlarga ajratish asosida lisoniy xususiyatlarini o'rganishga qaratilgan.

“Terminlar aslida leksik-semantik jihatdan umumadabiy qolipga ega bo'lib, ular umumxalq tiliga muayyan terminologik tizim orqali o'tadi. Zero, terminlar va umumiste'moldagi so'zlar bir-birini to'ldiradigan leksik birliklardir” (Ahmedov O.S., 2016, 21). Shunday qilib, terminshunoslik bu til leksikasini shakllantiruvchi omillardan biri hisoblanadi.

Terminologik tizimlarning shakllanishi ya'ni temir yo'l sohasiga oid terminologiya tilning ichki imkoniyatlari va xorijiy tillar unsurlari asosida rivojlanib bormoqda. Boshqa soha terminlaridan tyemir yo'l sohasiga oid terminlar maxsus terminarga boyligi va qo'llanishdagi an'anaviylik, shuningdek, ayrim sintaktik iboralarni ishlatilishi bilan farqlanadi. Tyemir yo'l sohasiga oid terminlarning o'ziga xos xususiyatlari terminologik nominatsiyalar, lingvistik xususiyatlari, terminologik leksikaning talablari asosida aniqlandi.

Terminlarning tuzilishi va qo'llanilishi ularni umumiy yasash qonuniyatlarini farqlash imkonini berib, tyermin yasash usullariga ko'ra, temir yo'l sohasida qo'llaniladigan terminlarni tasniflashda quyidagi asosiy mezonlar mavjud:

- 1) fan yoki jamiyatning ijtimoiy faoliyat sohalariga ko'ra tasniflash;
- 2) katta terminologik sistema ichidagi kichik sistemalarning o'ziga xos xususiyatlarini e'tiborga olib tasniflash.
- 3) terminlar ifodalaydigan tushunchalarga ko'ra tasniflash;
- 4) termin strukturasi ko'ra tasniflash;
- 5) termin yasash usullariga ko'ra tasniflash;
- 6) asl terminlarga ko'ra;
- 7) o'zlashma terminlarga ko'ra;
- 8) gibrid terminlarga ko'ra.

Tillarning zamonaviy terminologik bazalari asl milliy va o'zlashma terminlardan tarkib topadi. Qo'llanish chastotasiga ko'ra temir yo'l sohasida interterminlar asl milliy terminlar bilan parallel holda qo'llaniladi, aksariyat hollarda, bu terminlar hatto yetakchilik qilmoqda.

Zamonaviy ta'lim nazariyasida o'qitish jarayoning samarali amalga oshirilishi bo'lg'usi temir yo'l mutaxassislarining kasbiy kompetansiyasini takomillashtirishda asos bo'lib xizmat qilishi ta'kidlangan (Krysin L.P., 1998, 5).

Temir yo'l sohasidagi bo'lg'usi mutaxassislarning kasbiy kompetansiyalari orasida muhim ahamiyat kasb etgan jihatlar:

- tyemir yo‘l sohasidagi terminlarni yoddan bilishi;
- tyemir yo‘l sohasidagi terminlarning kontekstual ma‘nosini tushunishi;
- tyemir yo‘l sohasidagi terminlarni mohirlik bilan qo‘llash usullarini o‘rganishi;
- tyemir yo‘l sohasidagi terminlarni qo‘llashda yuqori nutq mahoratiga egaligi.

Bo‘lg‘usi temir yo‘l mutaxassislarida ushbu xususiyatlarning shakllanishida temir yo‘l sohasidagi terminlarning gnoseologik tarkibini o‘rganish yetakchi omil xisoblanadi. “Zamonamiz ta‘lim tizimining asosida aynan rejalashtirilgan, hamkorlikdagi, natijaga qaratilgan, ijtimoiy ahamiyatga ega faoliyat namoyon bo‘ladi. Ta‘limning asosiy vazifalaridan biri ta‘lim oluvchilarning shaxsiy va ijtimoiy ahamiyatga ega faoliyatlar vositasida rivojlanishiga shart-sharoit yaratib berish kiradi” (Leont'ev A.N., 2000, 4).

Til va nutq asosan to‘rt yarus: fonetika-fonologiya, morfologiya, leksikologiya va sintaksisdan tashkil topadi. Tilshunoslikka oid adabiyotlarda morfologiya va sintaksis yaruslari bir atama bilan —grammatika deb ataladi (1, 42).

Kasbiy nutq ko‘nikmalarini shakllantirishning dastlabki bosqichida bo‘lg‘usi mutaxassislar temir yo‘l sohasidagi terminlarning eng asosiy xususiyatlari bilan tanishtirilib, boshqa sohaviy terminlardan farqli jihatlari va o‘zaro aloqadorligi o‘rgatiladi. O‘quv jarayonida tyemir yo‘l sohasidagi terminlarning asosiy xususiyatlarini ochib berishga qaratilgan izohli lug‘atlarning qo‘llanilishi kasbiy nutq ko‘nikmalarini shakllantirishda yetakchi o‘rin egallaydi. Temir yo‘l sohasi terminlari terminologik tizim tarkibiga kirib, soha terminlari: aniq bir soha yo‘nalishi va lingvistik kompetensiyalarini o‘zida aks ettiradi.

Shuningdek, temir yo‘l sohasiga oid terminlar tizimli xususiyatga ega bo‘lib, iyerarxik munosabatlarni, ya‘ni, murakkab elementlardan oddiy elementlar vujudga keltiradi, hamda paradigmatic-sintagmatik munosabatlarda boshqa soha terminlari bilan munosabatlarga kirishadi. Masalan: *rejim, tizim, shpal, aravacha (telejka), signal, berma, konteyner, manyovr*.

O‘quv jarayonida temir yo‘l sohasiga oid terminlarni to‘g‘ri talaffuz qilish qilish. Masalan: Bogie [bōgē] – arava, compartment [kəmpa:tm(ə)nt] – kupe, freight [freit] – yuk , passenger [pasɪndʒə] – passajir, guard [gɑ:d] – provodnik, foreman [fɔ:mən] – brigadir va shu kabi terminlarni eslab qolishga erishishda interfaol metodlardan foydalanish maqsadga muvofiqdir. Bunda interfaol metodlardan foydalanish dars samaradorligini oshirib, sohaga oid terminlar talaffuzini o‘zlashtirish mazkur terminlarni bilish, amalda qo‘llash, to‘g‘ri tushunish va tahlil qilishni mustahkamlashga imkon beradi.

Hozirgi zamon metodikasida shaxsga yo‘naltirilgan o‘qitish keng targ‘ib etilib unda, o‘qitishning asosiy g‘oyasi bu o‘rganish usullari hisoblangan eshitib, ko‘rib va

his qilib o'rganish (auditorial, vizual va kinestetik) turlarini inobatga olgan holda darslarni tashkillashtirish hisoblanadi. Darslarni rejalashtirishda barcha keltirilgan o'rganish usullarini qamrab oladigan mashqlar tizimidan foydalanish ko'zda tutiladi. Amaliy mashqlarni bajarish va vazifalar turlari, albatta, barcha usulga mansub o'rganuvchilar ehtiyojini qondirishi inobatga olinishi lozim.

Mashg'ulotlarda soha terminlarini talaffuz qilish ko'nikmasiga alohida e'tibor qaratish muhim sanalib bu — kasbiy muloqotda soha terminlarini qo'llash ko'nikmasini rivojlantirib terminlarni oson o'zlashtirishga imkon yaratadi. Soha tyermin tarkibidagi tovushning noto'g'ri talaffuzi tyermin ma'nosining o'zgarishiga olib kelib og'zaki kommunikatsiya jarayonini murakkablashtiradi va bu bevosita fonetik ko'nikmalarning ma'no farqlanish xususiyati borligini isbotlaydi. O'quv jarayonida interfaol metodlardan foydalanish temir yo'l sohasiga oid terminlar talaffuzini bilish, o'zlashtirish, tushunish, tahlil qilish va amalda qo'llash imkonini takomillashtiradi.

Keyingi bosqichda bo'lg'usi mutaxassislarni tyemir yo'l sohasiga oid terminlarning ma'nosi, xususiyatlari shuningdek uning qo'llanish jarayoni bilan tanishadilar. Masalan: Car inspector – vagon nazoratchisi – obxodchik vagonov, open car – yarim vagon – poluvagon, carriage vagon – passajirlar vagoni – passajirskiy vagon, crew – jamoa – brigada, crossing – kesishma –pereyezd, driver's cab – xaydovchining xonasi – kabina mashinista, main line – magistral, route – katnov yo'l – marshrut, terminal – oxirigi bekat – konechnaya stansiya, waiting room – kutish zali – zal ojidaniya.

Dars samaradorligini oshirishda autentik materiallar talabaning o'rganish usuliga moslashtirilishidan avval uning amaliy jihatdan qo'llanilishiga moslashtirilishi lozim. Xorijiy tillarni o'qitish har doim amaliy shaklda bo'lishi va hozirgi kunda dolzarb bo'lgan amaliyotning o'quv jarayoni bilan integratsiyasi nuqtai nazaridan qaralganda talabalarga tilning real hayotda ko'rinishi o'rgatilishi va ularning kasbiy va kundalik hayotida kerak bo'ladigan ko'nikmalar bilan boyitish zarur. Ehtiyoj, qiziqish va qadriyatlarga mos o'quv maqsadlar o'rganilayotgan materialga bo'lgan qiziqishlarini oshiradi.

O'quv jarayonida tyemir yo'l sohasiga oid terminlar ma'nosini tushuntirishdan oldin avvalo termin borasidagi fikrlarni shakllantirish lozim, “termin belgilangan til lug'atida odatda bir ma'noni anglatishi lozim” (Leychik, V. M., 1986, 6), “termin va uning tarkibiy qismlari texnik fanlar doirasida ko'pincha bir ma'noda qo'llaniladi” (Vinokur, G.O., 1939, 4). Dars jarayonida ko'rgazmalilik, materiallarning mavzuga mosligi va individual yondashuvlarga to'g'ri amal qilinishi bo'lg'usi temir yo'l mutaxassislarning tyerminlarni o'ziga xosligi va tizmlashtiruvchi xususiyatlarini o'rganishi, turli nuqtai nazarlarni taqqoslashi hamda baholash va xulosa chiqarish imkonini oshiradi.

O'qitishning keyingi bosqichida temir yo'l sohasiga oid terminlarning normativ birlik sifatidagi umume'tirof etilgan xususiyatlari aniqlanadi. Temir yo'l sohasiga oid terminlar umumiy til normalari asosida tuzilib, ba'zida maxsus leksika me'yorlarga emas balki tegishli tizm standartlarga asoslanadi. Shuningdek, temir yo'l sohasiga oid terminlar til belgisi va tegishli tushunchaning birligi asosida umumadabiy va sohaviy terminlar kabi ramziy xususiyatga ega. Masalan: *vokzal, mashina, yadro, vagon, yer, ko'mir*.

Tahlillar natijasida ilmiy leksikada temir yo'l sohasiga oid terminologiya turli so'z birliklari va atamalaridan iboratligi aniqlandi. Shu ma'noda uning bazaviy asosini esa o'zga tillardan o'zlashgan nominatsiyalar, shuningdek, birlamchi konntaminatsiya orqali o'zlashgan terminlar tashkil qiladi. Bu holat temir yo'l sohasiga oid terminlarni talabalar tomonidan samarali o'zlashtirilishini ta'minlaydi, chunki xalqaro terminologiya barcha Yevropa va Osiyo tillariga o'zlashtirilgan. Masalan: *nutatsiya* — lotin tili orqali o'zlashgan *nutatio* – *nutation*;

vagon — fransuz tili orqali o'zlashgan *wagon* – *wagon*;

kabel — golland tili orqali o'zlashgan *kabel* – *cable*;

vint — polyak tili orqali o'zlashgan *gwint* – *screw, bolt*;

shurup — nemis tili orqali o'zlashgan *schraube* – *screw*.

So'zlarning bir tildan boshqa tilga kirishi va singishi lingvistik va ijtimoiy-tarixiy sharoitlar bilan bog'liq qonuniyatdir. Tildan tilga so'z o'zlashishi uchun avvalo, real sharoit lozim. Bunday sharoit tillarning o'zaro hamkorligi, ya'ni tillar orasidagi aloqalardir (Kadirbekova D.X., 2016, 93).

Terminlarning o'zlashtirilishi va resipiyent tilning ichki qonuniyatlariga moslashishi, affiksatsiya usuli yordamida yasalgan yangi terminlarning hosil bo'lishi tilda temir yo'l sohasiga oid terminlarni sezilarli darajada oshishiga turtki bo'lmoqda. Masalan: *elektrovoz* – *locomotive, electric locomotive* – *elektrovoz*

Shuningdek, temir yo'l sohasiga oid ba'zi termin–leksemalar davr o'tishi bilan iste'moldan chiqib, hozirgi kunda arxaizmga aylanganligini quyidagi terminlar bilan izohlash mumkin: Masalan: *parovoz* – *steam trai* – *parovoz*.

Xulosa qilib aytganda, temir yo'l sohasiga oid terminlarni o'qitishda dars jarayonida interfaol metodlardan foydalanish bo'lg'usi temir yo'l mutaxassislarning kasbiy kompetansiyasini takomillashtirishda asos bo'lib xizmat qiladi. Sohada malakali kadrlarni tayyorlash va soha rivoji temir yo'l sohasiga oid terminlarning doimiy ravishda izchil o'rganib borishiga xizmat qiladi. Temir yo'l sohasiga oid terminlarni o'rganishning dolzarbligi, asosan, xalqaro aloqalarning rivojlanishi, mahalliy va xorijiy hamkorlikni kengayishi, shuningdek, ushbu sohada aloqaning oshib borishi bilan uzviy bog'liq bo'lib unda malakali kadrlar faoliyati yetakchi o'rin egallaydi.

Temir yo'l sohasiga oid terminlar quyidagicha keltiriladi:

- ✓ *qulflash, to 'sish – Block – blok*
- ✓ *Ballast – ballast – Ballast*
- ✓ *bufer – buffer – bufer*
- ✓ *gayka – nut – gayka*
- ✓ *dispetcher – dispatcher – dispetcher*
- ✓ *mashinist – driver – mashinist*
- ✓ *doira – circle – krug*
- ✓ *dactak – handle, grip ruchka*
- ✓ *dizel – diesel – dizel*
- ✓ *kalit – key, switch – klyuch*
- ✓ *lokomotiv – locomotive – lokomotiv*
- ✓ *sisterna – tank – sisterna*
- ✓ *texnik xizmat – maintenance – texobslujivaniye;*
- ✓ *vagon – restoran → vagon – restoran → dining – car, reastaurant car*
- ✓ *tovarnyy vagon → tovarnyy vagon → goods (box, freight) car, waggon*
- ✓ *yo'lovchi tashuvchi vagon → passajirnyy vagon → coach; carriage brit.; car amer.*
- ✓ *plaskart vagoni → plaskartnyy vagon → carriage with numbered reserved seats*
- ✓ *vagoni kupyesi → kupeyny vagon → corridor car*
- ✓ *umumiy vagon → obuyiy vagon → day coach*
- ✓ *MTN – markazlashtirilgan transport nazorati*
- ✓ *DM – dispetcher markazi*

XULOSA

Keltirilgan misollar shuni ko'rsatadiki, temir yo'llar sohasiga oid terminlarning katta qismi rus tilidan o'zlashgan. Shuning uchun, ingliz tilini chet tili sifatida o'qitishga yo'naltirilgan darslar davomida talabalarga inglizcha terminlarni bir tilli izohlar orqali berish maqsadga muvofiq bo'ladi. Bu esa til o'rganuvchilarning lug'at boyligini oshirishga, yangi so'zlarni yaxshi o'zlashtirishga ko'maklashadi.

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KIRISH: MADANIYATLARARO O'QIB TUSHUNISH

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ANNOTATSIYA

Madaniyat hikoyalarni qanday aytib berishimiz, baham ko'rishimiz va tushunishimizni shakllantiradigan universal haqiqatdir. Hikoyalarning tuzilishi va ularning aytilishi va o'qilishi shart-sharoitlari ular paydo bo'lgan geografik joylashuvi, davri va madaniyatiga qarab juda xilma-xildir. Adabiyotshunoslik uchun dunyoning turli burchaklaridan kelgan turli xil adabiyotlar bilan ishlash uni o'qitish va tadqiq qilish uchun ko'p narsadir. Bu bir necha o'n yillar davomida adabiyotshunoslik faniga unchalik qiziq bo'lmagan boylikdir. Xususan, turli madaniyatlararo o'qishlarga nisbatan sezgirlik adabiyotshunoslikda faqat marginallik sifatida qabul qilingan. Masalan, Yevropada Finlyandiyadan Turkiyagacha bo'lgan XIX asr romanlari tarixi haqida faqat yozish deyarli mumkin emas, chunki butun Yevropa uchun umumiy bo'lgan kitoblarning bibliografiyasi yo'q. Shu bilan birga, bizda osiyolik o'quvchilar bir xil voqealarni G'arbliklarga qaraganda qanday va qay darajada boshqacha tushunishlari haqida cheklangan ma'lumotlarga egamiz. Turli madaniyatlarga mansub kitobxonlar mavzularni tushunishida farq qiladimi, ular qahramonlar va syujetlarini tushunishda farq qiladimi yoki madaniyatning o'zini o'qishni ba'zi o'lchovlar bo'yicha shakllantiradimi, v.k. kabi savollarga ko'ndalang qo'yadi. Madaniyatlararo o'qish odatlarining mavjudligi haqidagi umumiy savollar adabiyotshunoslikda keng o'rganilmagan. "Madaniyatlararo" o'qish haqidagi umumiy bayonotlardan tashqari, adabiyotshunoslik o'qishdagi madaniy farqlar nimani anglatishini juda kam tushunadi. Shunisi e'tiborga loyiqki, adabiyotlar va ularning o'quvchilari xilma-xilligiga qaramay, adabiyot o'qish bo'yicha tizimli madaniyatlararo tadqiqotlar juda kam uchraydi. Dunyo tillari va tillardan

KALIT SO'ZLAR

Kitobshunoslik, o'qish tadqiqotlari, raqamli gumanitar fanlar, tarjima jihatlar, o'ziga xoslik va stereotiplar, madaniy muhitlar, madaniyatlararo yondashuvlar, dunyo tizimlari tahlili.

foydalanishdagi farqlarni xaritalash DoBeS, HRELP, TLA va WALs kabi loyihalarda asosiy tadqiqot maqsadi bo'lgan tilshunoslikdan farqli o'laroq, adabiyotlarning xilma-xilligini, shuningdek ularning o'quvchilarini hujjatlashtiradigan jahon adabiyoti atlasini yo'q. Biroq, boshqa nomlar ostida, turli yondashuvlar butun dunyo bo'ylab adabiyotlarni o'qishdagi farqlar va o'xshashliklarni hujjatlashtirishga imkon berdi.

ЗНАКОМСТВО: КРОСС-КУЛЬТУРНОЕ ЧТЕНИЕ

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АННОТАЦИЯ

Общепризнанная истина заключается в том, что культура формирует то, как мы рассказываем, делимся и понимаем истории. Структура историй и условия, в которых они передаются и читаются, совершенно различны в зависимости от географического положения, периода времени и культуры, в которой они возникли. Для литературоведения работа с огромным разнообразием литературы со всего мира - это рог изобилия для его преподавания и исследований. Это богатство, которое на протяжении десятилетий было лишь незначительным интересом для литературоведения. В частности, чувствительность к разнообразным кросс-культурным чтениям рассматривалась в литературоведении лишь как маргинальность. Например, практически невозможно писать только об истории романов XIX века в Европе от Финляндии до Турции, потому что библиографий книг, общих для всей Европы, не существует. В то же время мы располагаем лишь ограниченными знаниями о том, как и в какой степени читатели из азиатских стран понимают одни и те же истории по-разному по сравнению с западными людьми. Различаются ли читатели из разных культурных сред в понимании тем, различаются ли они в понимании персонажей и сюжетов, или же культура формирует чтение в одних измерениях, но не в других? Еще более общие вопросы о том, существуют ли культурные привычки чтения, не были широко исследованы в литературоведении. Помимо общих утверждений о чтении "между" культурами, литературоведение плохо понимает, что означают культурные различия в чтении. Примечательно, что систематические кросс-культурные исследования чтения литературы остаются довольно редкими, несмотря на разнообразие литератур и их читателей. В отличие от лингвистики, где картирование языков мира и различий в использовании языков является основной исследовательской задачей в таких проектах, как DoBeS, HRELP, TLA и WALS, не существует всемирного атласа литературы, который бы документировал разнообразие литератур, а также их читателей. Тем не менее, под другими названиями различные подходы позволили зафиксировать различия и пересечения в чтении литературы по всему миру.

КЛЮЧЕВЫЕ СЛОВА

Книговедение, изучение чтения, цифровые гуманитарные науки, трансляционные аспекты, идентичность и стереотипы, культурные среды, кросс-культурные подходы, мир-системный анализ.

INTRODUCTION: CROSS-CULTURAL READING¹

<https://doi.org/10.5325/complitstudies.54.4.0693>

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ABSTRACT

It is a truth universally acknowledged that culture shapes the way we tell, share, and understand stories. The structures of stories and the conditions under which they are transmitted and read are all quite different depending on the geographical location, time period, and culture in which they originated. For literary studies, the handling of a vast variety of literature from all around the world is the cornucopia for its teaching and research. It is a wealth that has been merely a minor interest for literary studies for decades. In particular, the sensitivity for a variety of cross-cultural readings has only been treated as a margin in literary studies. For instance, it is nearly impossible to write only about the history of the nineteenth century novels in Europe from Finland to Turkey, because the bibliographies of books shared throughout Europe do not exist. At the same time, we only have limited knowledge on how and to what extent readers from Asian backgrounds understand the same stories in different ways compared to Westerners. Do readers from diverse cultural settings differ in the understanding of topics, do they differ in understanding the characters and plots, or does culture shape the reading in some dimensions, but not in others? Even more general questions on whether cultural reading habits exist have not been extensively investigated in literary studies. In addition to the general claims on reading “between” cultures, literary studies have a poor understanding of what cultural differences in reading means. It is noteworthy that systematic cross-cultural studies of reading literature remain rather uncommon, despite the diversity of literatures and their readers. In contrast to linguistics, where the mapping of the world’s languages and the differences in the use of languages are major research tasks in projects such as DoBeS, HRELP, TLA and WALS, no world atlas of literature exists to document the diversity of literatures as well as their readers. However, under other names, a variety of approaches have mapped the differences and intersections in the reading of literatures across the globe.

KEYWORDS

Book studies, reading studies, digital humanities, translationscapes, identity and stereotyping, cultural environments, cross-cultural approaches, world-systems analysis.

¹ Republished from “Sonja Stojmenska-Elzeser, “Comparative Literature, (Comparative) Cultural Studies, Aesthetic Education, and the Humanities” page 8 of 9 CLCWeb: Comparative Literature and Culture 15.7 (2013): Special Issue New Work in Comparative Literature in Europe. Ed. M. Grishakova, L. Boldrini, and M. Reynolds”

INTRODUCTION

A common attempt in literary studies is to explore how literature “reads” other literatures and other cultural traditions. The interpretation of colonialism in the literary works of Joseph Conrad, the reception of remote civilization in early modern travel books, the analysis of topics such as the Irish in America or of the genre in the vein of Montesquieu’s *Lettres persane* are all subjects and objects of literary studies. In this kind of hermeneutical interpretation of literary works, scholars analyze how authors make use of other literatures and other cultures and to what extent literature underwent cultural adaptations in the process. In more historically oriented literary studies, asymmetric historical exchanges between literary texts are taken into focus, such as the history of the May Fourth Movement and its impact on writing modern literature in China, or with another focus, Salman Rushdie’s adaptation of Günter Grass’ *The Tin Drum*. Questions of identity and stereotyping are not seldom part of this kind of historical imagology. In the approaches that have been very briefly outlined, literary studies scrutinize the cultural tradeoff between literatures. Not the readers, but the authors as cross-cultural readers are the object of this kind of research. A great deal in the field of comparative literary studies, which might also count as cross-cultural reading studies, follows the fundamental insight, which is to determine how limited the national paradigm of literary history is. In many cases, it is not literature in the same language that serves as a model for aesthetic innovations, but the literature from a neighboring country. In the eighteenth century, French literature taught German authors how to write better dramas. Herder’s aesthetic was inspired by the aesthetics of Shaftesbury. The list could easily go on. In this sense, comparative literary studies are cross-cultural studies by definition. Since translation is a major source for the kind of reading that crosses languages and cultures, translation (and interpretation) studies are another approach that deals with cross-cultural reading. Translation studies analyze how one literary text is translated into another, and it denotes whether a translation is equivalent, purposeful and culturally adapted, or translator centered. The criticism of translation is strongly connected with interpretation studies, including the practical and pedagogical aspects of translation; and it always has the entitlement to better understand how literature crosses from one language and culture to another. By doing so, comparative literary studies and translation studies are other names for cross-cultural literary studies. However, this should focus on authors and translators as readers, and the (re)writing of other cultural traditions in literature. In a broader sense, many comparative literary studies are studies in cross-cultural reading. A further attempt to understand the nested structure of literature across the borders of languages and countries is the study of world literature. Its main argument is that works thrive as world literature if they

circulate beyond their place and language of origin. As a consequence, anthologies of world literature such as *The Longman Anthology* or *The Norton Anthology* collect the canon of the works, being read and rewritten beyond their origin. A rich theoretical debate integrates models of world-systems analysis, sociological theories of center and periphery, and theories of untranslatability, to name a few, offering ways to map literature that is read in other cultures and languages. Critics such as Franco Moretti, though, have argued that the very scale of world literature makes it impossible to be understood by established methods of close reading and advocated a mode of what he referred to as “distant reading.” According to Moretti, comparative literature is a means of conducting some sort of cherry-picking, which ignores most parts of the literature read across the world. The fast-emerging field of digital humanities tries to offer exactly the new ways of distant reading to handle the vast amount of literature. However, this type of methodology comes at a price. Computer-based methods and a strong emphasis on modeling and formalization have forced scholarship into a methodological revolution. A debate exists as to whether this is still scholarly research or whether this is either science or neoliberal data-mining which will undermine the humanities. The position has been made more difficult by the fact that even the web, with its petabytes of cultural data, is a resource for cross-cultural studies of unprecedented breadth and depth. Books such as “Harry Potter” are read and rewritten in fanfiction in nearly every language around the globe. All these digital fanfiction books might be the object of cross-cultural reading studies because readers in the present write extensively about their reading experience, and many of these readers become fanfiction authors. Reading in the Internet age is not limited to nation and language, to the same extent, compared to the time before computers and the Internet connected the world. Together with new, computer-based research methods, scholars can improve their understanding of moving concepts and of how narratives are reshaped within different cultures. Researchers can evaluate large text corpora in different languages and determine how narratives adapt with each other in various cultural environments. In summary, it is a fertile test bed to understand the variety of reading literature across cultural borders.

Currently, perhaps the most advanced, or ambitious attempt to analyze reading cross-culturally is cultural evolution. Its fundamental premise is that cultural change in transmitted beliefs, knowledge and stories, social institutions, and technologies and languages, follows the very same principles of Darwinian Theory. Cultural evolutionary approaches have questioned which mechanisms support the transmission of motifs, topics, or narrative techniques across niches. For example, do minimal counter-intuitive narratives such as fairy tales have better chances of survival in changing cultural environments, compared to other types of stories? Can we explain the dissemination of certain types of literature through specific features

that make them more attractive to readers across linguistic and cultural boundaries? As a great, unified theory, cultural evolution claims no less than to synthesize the social sciences and tell us what kinds of stories attract readers nearly globally, vs. what kinds of stories remain in their niche of origin. However, in the humanities, and in literary studies in particular, only a small number of studies can be considered as having been inspired by Darwin. The scale of approaches that have explored a variety of cultural evolution theories might be the ultimate point with a commonly performed interpretation of literary works on the other end of the scale. The extremes indicate the many approaches possible in cross-cultural studies, but only if the field of cross-cultural reading is taken in a broad sense. While in anthropology and in psychology, the studies of cross-cultural issues constitute one of the major fields of research, only a small part in literary studies have taken a similar direction to try and understand the extent to which culture shapes the way people from different backgrounds read and write differently. Studies on differences in reading habits are carried out mostly between Easterners and Westerners as subjects. The results show how narrative space is understood differently by readers from culturally different background, how different concepts of, for example, shame and guilt are differently evaluated or aesthetic preferences differs according to cultural traditions. Although findings based on reading behavior and the reaction of real readers can extend classic literary theory, skepticism against empirical and experimental approaches in the humanities limited research on cross-cultural reading. In conclusion, cross-cultural approaches have many names and many methods. None of these approaches and attempts or methods and methodologies in literary studies briefly mentioned here have clear borders or are mutually exclusive. Combinations of approaches are often used to understand how literature is read between cultures. This simply underscores that a rich variety of literary studies on cross-cultural issues have been conducted in many separate fields. It is for this reason that we have invited papers for this issue that are focused on the ways in which cross-cultural reading has come into being and what kinds of problems have been encountered with regards to cross-cultural reading. Literature from different cultural areas has affinity rather than differences. The narratives develop globally in an analogical form. The close association between literatures from different places of origin is presented in Christine Ivanovic's article on cross-cultural reading of animal tales. The genre of animal tales in literary studies has a long history that has lasted for thousands of years. Animal representations in folk tales are universal in nature. Using famous examples of animal tales, Ivanovic compares various formats of the same stories, exploring how different meanings are generated at different times and within different cultural contexts. The study makes a detailed briefing on the variants of representative animal tales, coming to the point that tales used talking animals as examples. Animal tales use animal narrations to unveil

universal truths. In order to systematically find and identify texts with comparable stories that could be used to analyze the differences in the depiction and function of animal tales, the author outlines the project in the end, which takes animal tales as a case study for the development of methods for computational comparative literature. The comparative analysis on world literature focuses on global performance as well as on cultural historicization. Literature from different cultures constitutes a multilingual literary ocean. In light of this viewpoint, C. Ceyhun Arslan articulates that literary circulation generates multilingual canons. Taking the famous Ottoman literary anthology *Harabat* (1876) by Ziya Pasha as a case study, Arslan draws upon Ziya Pasha's characterization of the Ottoman culture as an "ocean" that encompasses Arabic, Persian, and Turkish "streams" and projects this compilation of Arabic, Turkish, and Persian literatures as a "literary reservoir" that constitutes the multilingual Ottoman canon. Through reading the historical literary canon, the author demonstrates that texts which belong to a canon that is affiliated with a particular linguistic or national tradition can join literary reservoirs through transcultural circulations, becoming part of another canon that encompasses works of diverse languages and source cultures. The historical reading substantiates that literary canon compile texts from diverse geographical and temporal origins. In the realm of world literature, translation is an important issue in the process of canon formation, which might occur through cross-cultural reading. Cross-cultural reading requires not just ideological concern for power equality of international literary prominence, but a more nuanced reading of literary texts. Jordan A. Y. Smith addresses this issue in his theory of translationscapes that accounts for the legibility of transnational ideologies in world literary systems. To date, critiques of world literature studies have focused mainly on the power inequalities presented in the international prominence of literary texts. Emily Apter's critiques against world literature should be taken as a caution against ignorance of profound local knowledge and cultural character. So far, studies of world literature have not given enough attention to the role of translation, which provides visibility to literary texts. Smith argues that translationscapes provide a way of combining close-reading of texts within larger contexts of systems-level research. The concept of translation may bring about a new perspective on cross-cultural literature studies. Translation provides visibility to the literature of "others". The role of translators for cross-cultural understanding is explored by Xiaohui Liang, with the example of Howard Goldblatt's successful translation of Mo Yan's *Big Breasts and Wide Hips*. The author applies the paradigms used in cognitive poetics to the analysis of transference of metaphorical expressions in the novel and looks into the process of blending the source and target domain. The study compares the abundant culturally loaded metaphors in the original and shows how the author and his translator differ in manners of conceptual blending. Liang summarizes where the translator has different

metaphorical blending from the original. In deciphering and representing these metaphors, Goldblatt provides, in some cases, source domains from his own Western cultural frames, demonstrating his tendency in conceptual blending which develops differently from Mo Yan's Chinese cultural frames. The process of different conceptual blending traces back to the different cultural frames. Methodologically, the cognitive poetic analysis adopts paradigms of cognitive linguistics to explain the potential effect of the text on readers and provides evidence for the generation of the meaning in the process of comprehension. Since the 1970s, there has been a shift in literary theory that advocated focus on the reader. The recent growth of empirical approaches to reader response has been providing support to hermeneutic interpretations, thus contributing to the understanding of literary reading. Empirical studies place reader response at the forefront of analysis and offer empirical evidence on how readers from different cultural and linguistic backgrounds read differently or similarly. The next three articles in the issue apply all empirical methods to examine real readers' reactions to narratives and poetry.

The role of a reader's knowledge, including cultural beliefs, values, norms, and others, is under-researched in comparative literary studies, in contrast to cross-cultural psychology. Jan Auracher and Akiko Hirose empirically investigate the influence of readers' stereotypes on the assessment of fictional characters. Their article explores the issue of how cultural backgrounds influence the way readers construct mental images of fictional characters. The results suggest that readers of fictional narratives draw on their stereotypes when evaluating the personality of a fictional character, and that this tendency to focus on (stereo)typical attributes in the evaluation of characters increases rather than decreases with knowledge about the respective culture. Moreover, the authors discuss which cognitive processes presumably underlie these findings and what conclusions can be drawn for the reading process from these theoretical considerations on the influence of readers' cultural beliefs, values, norms, and so on. With the focus of cross-cultural reading, the study highlights the expected influence of culture on the manner by which readers handle the inconsistencies within a narrative. In line with the research on the emotional reaction of real readers, the study by Anna Chesnokova et al. examines readers' emotional reaction to poem reading. The study offers evidence-based data that may clarify whether real readers' response to poetry is universal or culture-specific. Students from Brazil and Ukraine were asked to read Poe's "The Lake" in the original English or else in a translated version and to report their response to this poem in a questionnaire. The findings indicate that first-hand responses to poetry are to a large degree culture-specific, and that the language and the translation in which the text is written also influence the responses. These results have implications for the teaching of literatures in English across the world—both in English and in non-

English speaking settings—and may bring more awareness to educators about what happens when students read in their first language or in a translated version. In general, there is little systematic research on cross-cultural literary reading. In addition, there is a lack of interdisciplinary support. Evidently, innovations must be made in methodology in order to provide an empirical basis for the research on cross-cultural literary comprehension. The final study conducted by Yehong Zhang is an interdisciplinary approach to cross-cultural reading, which includes empirical investigation and text analysis. The article explores the common ground and poetic elements for the cross-cultural reading of poetry. The study adopts psychological methods to evaluate Chinese and German readers' mental reaction to and involvement in classical Chinese and German poems, and combines these with the assessment of the monitoring of brain function. The study explores semantic properties that bring poetic function into play, and that are successfully transported into other cultural contexts. In line with literary theories and evolutionary psychology, the results obtained from the different measurements and text analyses indicate that the key to immediate involvement in a cross-cultural poetry reading might lie in the description, which is closely connected to the embodied experience of the readers. The results of the interdisciplinary study provide evidence that supports the assumption of the role of the embodied mind in cross-cultural literary reading, confirming and advancing classic literary theories. These findings open new perspectives for future studies in cross-cultural poetic reading and literary imagination. The empirical study of cross-cultural literary reading attempts to break through the difficulties in its methodology. Exploring how a literary text impacts a reader's mind and emotion, and determining what kind of impact it would bring, might be an intriguing point for future cross-cultural research. Furthermore, the similarities and differences in textual structure and readers' construction of the meaning globally need to be more systematically investigated. The empirical findings presented in this issue can open new perspectives for future studies on cross-cultural reading. The present global turn in humanities, particularly in the fields of world literature, translation studies, empirical studies, and digital humanities, analyzes transcultural circulations and intercultural comparisons to overcome the disciplinary and cultural limitations of studying literature. Research with scientific methods can broaden this knowledge and provide a new angle to explore the source of cross-culture reading. Due to the high demand for multidisciplinary training, an interdisciplinary study cannot be the mainstream in literary studies. However, we cannot deny the necessity of interdisciplinary research in offering more enlightening aspects for the fundamental questions that are underlined in humanities, such as the origin and function of literature, narrative imagination, cross-cultural thinking

patterns, and so on. This interdisciplinary study has expanded the field of literary studies and will continue to play a supportive role.

CONCLUSION

The exploration of the basic questions of cross-cultural literary reading cannot be replaced by other disciplines. Nevertheless, only scholars in literary studies are most sensitive to the essential issues of their own field. The risk with a journal issue of this kind is that despite the determination to treat all parties dealing with cross-cultural issues with the same sympathy, we still end up making critics on all sides. Fortunately, we have been blessed with the constructive advice from the editor of *Comparative Literary Studies*, Thomas O. Beebee. We would like to thank him for the open-mindedness to explore this interdisciplinary subject. Lastly, we are grateful to all the contributors, who have made this issue truly special through their thoughtfulness and intellectual vividness.

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ADABIYOTSHUNOSLIKDA QIYOSIY TADQIQOTLAR: METOD VA METODOLOGIYA

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ANNOTATSIYA

Maqola adabiyotshunoslik bilan bog'liq holda qiyosiy tadqiqot metodologiyasiga bag'ishlangan. Mualliflar adabiy faktlarni qiyosiy tadqiq etishning asosiy vazifasini turli darajadagi strukturaviy elementlarni (mavzu, syujet, obraz, til, uslub va boshqalar) taqqoslash asosida obyektlar o'rtasidagi o'xshashlik va farqlarni aniqlash sifatida belgilaydilar. Maqola mualliflari qiyosiy tahlil vazifalari sifatida gnoseologik, mantiqiy, uslubiy va aksiologik vazifalarni o'z ichiga oladi. Qiyosiy tahlilning har bir bosqichining ahamiyati taqqoslash obyektlari haqida yangi bilimlarni olish va ular o'rtasidagi munosabatlarni tushunish kontekstida baholanadi. Qiyosiy tahlil jarayonida vujudga keladigan tipik vaziyatlar, masalan, bir joyda va/yoki zamonda yonma-yon mavjud bo'lgan yoki mavjud bo'lgan joyi va/yoki vaqti bilan farq qiluvchi adabiy fakt va hodisalarni qiyoslash kabilar ham batafsil bayon etilgan. Muallif taqqoslash natijalarini baholash mezonlarining to'liq ro'yxatini taqdim etadi va qiyosiy tahlil natijalarining ishonchliligini ta'minlash uchun zarur bo'lgan shartlarni aniqlaydi. Maqolada qiyosiy adabiyot obyekti sifatida tarjimaga alohida e'tibor qaratilgan. Unda tarjimonning madaniyatlararo badiiy muloqot jarayonida vositachi roli ta'kidlanadi va asl matn va uning tarjimasini qiyosiy o'rganishning mumkin bo'lgan jihatlari ko'rib chiqiladi.

KALIT SO'ZLAR

Taqqoslash vazifalari, taqqoslash bosqichlari, tipik vaziyatlar, qiyosiy tahlil metodikasi, qiyosiy tarixiy va qiyosiy metodlar, tarjima, adekvatlik, badiiy tarjima, tarjima san'ati.

СРАВНИТЕЛЬНОЕ ЛИТЕРАТУРНОЕ ИССЛЕДОВАНИЕ: МЕТОД И МЕТОДОЛОГИЯ

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>Статья посвящена методологии сравнительного исследования применительно к литературоведению. Авторы определяют основную задачу сравнительного изучения литературных фактов как выявление сходств и различий между объектами на основе сопоставления структурных элементов на разных уровнях (тема, сюжет, образ, язык, стиль и др.). К задачам сравнительного анализа авторы статьи относят эпистемологическую, логическую, методологическую и аксиологическую задачи. Значимость каждого этапа сравнительного анализа оценивается в контексте получения нового знания об объектах сравнения и понимания отношений между ними. Также подробно описаны типичные ситуации, возникающие в процессе сравнительного анализа, такие как сопоставление литературных фактов и явлений, сосуществующих в одном месте и/или времени или различающихся по месту и/или времени своего существования. Автор представляет исчерпывающий перечень критериев оценки результатов сопоставления и обозначает условия, необходимые для обеспечения достоверности результатов сопоставительного анализа. Особое внимание в статье уделяется переводу как объекту сравнительного литературоведения. В ней подчеркивается роль переводчика как посредника в процессе межкультурной художественной коммуникации и рассматриваются возможные аспекты сопоставительного изучения текста оригинала и его перевода.</p>	<p>Задачи сопоставления, этапы сопоставления, типовые ситуации, методология сопоставительного анализа, сравнительно-исторический и сравнительно-сопоставительный методы, перевод, адекватность, художественный перевод, искусство перевода.</p>

COMPARATIVE LITERARY STUDIES: METHOD AND METHODOLOGY

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ABSTRACT

The article focuses on the methodology of comparative analysis as applied to literary studies. The authors identify the primary objective of comparative studies of literary facts as the identification of similarities and differences between objects based on the comparison of structural elements at different levels (theme, plot, image, language, and style, among others). To the tasks of comparative analysis the authors of the article refer epistemological, logical, methodological and axiological tasks. The significance of each stage of comparative analysis is evaluated in the context of acquiring new knowledge about the objects of comparison and understanding the relationships between them. Typical situations that arise during the process of comparative analysis, such as comparing literary facts and phenomena that coexist in the same place and/or time, or differing in the place and/or time of their existence, are also described in detail. The authors provide a comprehensive list and detailed characterization of the criteria for evaluating the results of comparison, as well as the conditions for ensuring the reliability of the results of comparative analysis. The article devotes particular attention to translation as an object of comparative literary studies. The focus is on the role of the translator as an intermediary in the process of intercultural artistic communication, as well as on potential aspects of a comparative study of the original text and its translation.

KEYWORDS

Comparison tasks, stages of comparison, typical situations, methodology of comparative analysis, comparative-historical and comparative-comparative methods, translation, adequacy, artistic translation, art of translation.

INTRODUCTION

Comparative analysis differs from the traditional analysis of a literary work. Traditional analysis is aimed at objects that consist of elements that form them, so it is sufficient for researchers to identify and analyze these components. Comparative analysis, in addition to these actions, involves comparing the elements identified in the object of analysis with each other. The purpose of comparative analysis is to

identify similar and different aspects of the compared objects, to discover and interpret common patterns that cause similarities between them.

For centuries, it has been posited that truth is learned through comparison. This is the reason why the methodology of comparison has become so prevalent and is currently employed in all areas of science and practice.

Furthermore, we will examine the scientific and practical justifications for a more profound comprehension of the content, essence, and objectives of the methodology of comparison.

MAIN PART

The objects, tasks, and typical situations that are subject to comparative analysis will be considered. The objects of comparative analysis may be divided into three categories: natural, social, and spiritual. These relatively independent spheres are interconnected in a harmonious manner. Together, these elements comprise the environment in which an individual lives and finds expression in the form of an image in fiction.

Although natural phenomena are relatively independent, they become objects of comparison only after they become involved in the social life of people. In other words, as people engage in the comparative analysis of natural phenomena, they transfer their own social characteristics to them, proceeding from their own interests and views. Consequently, the comparative analysis of natural phenomena is to some extent influenced by social factors. Consequently, the process of comparing natural phenomena is inextricably linked to social factors.

The second group of objects of comparative analysis is social phenomena. The methodology employed for the comparison of these phenomena exhibits certain distinctive characteristics. In this case, the field of analysis expands, and the number of indicators of comparative analysis increases. The reason for this is that the laws of social development operate within all spheres of social relations. Therefore, it is necessary to take into account a wide range of relations, including economic, political, spiritual-ideological, legal, scientific-technical, informational, military, environmental, and many other relations.

The third group of objects of comparative analysis is that of spiritual and ideological issues. This process is associated with the comparative analysis of objects within the spiritual and attitudinal sphere.

Therefore, the natural, social, and spiritual phenomena present in fiction are the subjects of comparative analysis. However, these objects are distinctive and necessitate consideration of a number of their own characteristics.

The objectives of comparative analysis are as follows: As evidenced by the scientific literature, comparative analysis is tasked with fulfilling a number of

functions, including epistemological, logical, methodological, and axiological ones. (Mineralov, 2019; Zhirmunsky, 1979; Kokorin, 2009) In other words, these stages are unavoidable in the process of comparing literary events.

The gnoseological (epistemological) task of comparative analysis. The fundamental objective of comparative analysis is to gain new insights into the objects of comparison. The aforementioned methodology allows us to achieve the following results:

Firstly, the process of comparative analysis yields new information about each object being compared. Secondly, it provides insight into the interaction of the literary phenomena being compared. Thirdly, if the result of comparing the objects is sufficiently complete and accurate, it forms a general idea of their past, present, and future. Concurrently, the theory of comparison methodology is enhanced.

The logical task of comparative analysis is the application of logical laws and rules in the process of comparing literary phenomena. In order to ensure that the process of comparative analysis remains consistent with the principles of logic, it is essential to adhere to the following guidelines:

1. It is illogical to compare literary events on different bases. It is not uncommon for different bases to be employed in the comparison of literary events. In such instances, the process of comparison becomes inaccurate. In many instances, the object of comparison remains undefined, rendering the process ineffective. This is why it is of the utmost importance to have a clear basis for comparison. For the purpose of comparison, it is not possible to equate one entity with another. For instance, it is logical to compare the plot of one work with the plot of another, or to compare the language of one work with the language of another.

2. Unless certain non-objective situations are excluded from the analysis, the expected result cannot be achieved.

3. In the process of comparison, one may encounter conflicts and contradictions, which are to be expected. Even in the most disparate characters, there are undoubtedly points of commonality that do not contravene logic.

The methodological task of comparative analysis. In the process of comparison, a variety of methods and techniques are employed. This process not only increases our knowledge about the object under study but also our empirical knowledge about solving some life tasks, i.e., our experience, and expands our practical possibilities.

The task of examining worldviews in the context of comparative analysis. It is well established that every process is contingent upon the knowledge and worldview of the individuals involved. The extent to which a comparative analysis can be comprehensive is contingent upon the worldview, knowledge, and educational level of the individual undertaking the analysis. Consequently, the worldview plays a

pivotal role in this process, serving to enrich the worldviews of both the subjects and the readers.

The evaluative (axiological) task of comparative analysis manifests itself in a multitude of forms and aspects. In any comparative analysis, it is inevitable that a summary of the scientific-theoretical reflections will be required, as well as an assessment of the literary phenomenon in question. Consequently, comparative analysis is essentially axiological, as its content is the evaluation of the phenomena being compared in terms of their similarities and differences. This not only enhances the theoretical depth of analysis but also has a tangible practical impact in addressing specific issues.

The objective of empirical comparative analysis is to provide solutions to practical problems. Every day, we encounter a multitude of practical issues. The efficacy of comparative analysis is contingent upon its ability to facilitate the achievement of practical objectives that are of significant consequence to human life.

The most essential stages in the comparison process. What actions should the researcher take and which steps should they follow in order for the comparative analysis to yield the desired results?

First and foremost, the researcher must select the objects of comparison with precision, as this stage is contingent upon the existence of such objects.

Firstly, it is not possible to compare and determine similarities and differences between phenomena without comparing their internal characteristics and internal parameters. The primary considerations are the content, essence, and qualities of the objects being compared. Consequently, the initial step in the process of comparison is the identification of similarities and differences between the content, essence, and qualities of phenomena.

Secondly, it is evident that the internal characteristics of events, namely their content, essence, and quality, are manifested externally in a distinctive manner. Consequently, it is essential to investigate the extent to which the internal characteristics of the objects of comparison are manifested in the external environment, as well as the similarities and differences between them. This represents the subsequent phase of comparative analysis.

Thirdly, it is important to note that the environment itself can be a factor influencing the objects being compared. This entails a comparison of the external environment's impact on the objects of analysis.

Thus, at the stage of comparing phenomena, the third direction is naturally determined. The essence of this stage is to identify similarities and differences in the influence of the environment on the objects of comparative analysis.

Fourthly, the appearance of any phenomenon, including that of literature, is the result of a specific reason and necessity. It is therefore essential to consider these

factors when making comparisons. A multitude of factors contribute to the emergence, persistence, evolution, and functionality of any given phenomenon. However, some of these factors assume a more prominent role than others. In the field of literature, this concept is often referred to as motive. Consequently, prior to undertaking a comparative analysis of the phenomenon in question, it is essential to identify the factors that gave rise to its occurrence. This enables us to identify similarities and differences in the underlying reasons for the existence of the objects being compared. For this purpose, it is reasonable to conduct a comparative analysis based on the algorithm of need (motive) - object - essence (result).

Consequently, the comparison of needs (motives) represents a crucial stage in objective analysis, as nothing arises without need and necessity. Accordingly, in Alisher Navoi's work "Lison ut-tayr," the initial destination was reached by traversing the first of the seven valleys that were necessary (Ivanov).

It is necessary to determine the typical situations that can be the object of comparison. On occasion, the abundance of available material can render it challenging to identify an appropriate comparison or contrast. It is widely acknowledged that a number of factors can influence the process of comparative analysis and the resulting outcomes. For instance, the composition of objects of comparison, the methodological tools of analysis, and the methods of comparative analysis, among other factors, must be considered. In light of the aforementioned considerations, it is possible to identify a number of typical situations that can be subjected to comparative analysis.

The first situation is as follows: A comparison of literary events that occur simultaneously in the same location. This specific instance of comparison presents a unique set of characteristics. Firstly, the spatial unity of the objects being compared, as well as the commonality of their environment, precludes the necessity for an investigation into the influence of this environment on the characteristics in question. The common space and time indicate that the environment of the objects of comparison is the same, and that this environment has the same impact on them. This results in a certain degree of simplification and facilitation of comparative analysis. Secondly, the presence of comparable phenomena in the same space and time naturally allows us to speak of their historical unity. For instance, a comparison of the works of Utkir Hashimov and Tahir Malik allows us to identify the shared and distinctive characteristics of the creative output of writers who inhabited the same geographical area and produced their works at approximately the same time.

The second situation is as follows. The same location is utilized to compare literary events from disparate historical periods. The second situation arises when it is necessary to compare literary phenomena that existed, exist, or may exist in a certain environment, in the same space, but at different times. Conversely, it is challenging to

make comparisons between events that occurred at different times but in highly analogous circumstances. In such cases, certain problems and difficulties are typically encountered.

It is common for scholars to attempt to compare events that occurred in the same geographical location, such as the works of poets who resided in the same area but created their art at different points in time. However, this approach often fails to account for the influence of temporal factors. This is erroneous. For example, the views of Mukimi and Muhammad Yusuf will inevitably be subject to the influence of time, particularly in relation to their formative years. In other words, even if the objects being compared exist in an identical environment, it must be acknowledged that time affects their development in disparate ways at different points in their existence. Even if the conditions in which the phenomena exist (a country, a specific cultural or geographical region) have not undergone a fundamental transformation, the objects of comparison themselves may have undergone significant changes over time.

The third situation is as follows. A comparison of objects existing at the same time but in different locations. To illustrate, the novels entitled "Revenge" by the Uzbek writer Nasir Zahid and the American writer Victoria Schwab, who both reside and work in different locations, are currently well-known. In comparing the theme of revenge in both novels, it is of the utmost importance to consider the precise environment in which the objects under comparison emerged. In this case, it is of particular importance for the researcher to pay close attention to this factor, as the specific objects being compared were influenced by completely different circumstances and reasons.

The fourth situation is as follows. The process of comparing literary phenomena from different places and times. In this case, the researcher must consider the different environments, places, and literary events that occurred at different times. This situation in the methodology and technique of comparative analysis is considered the most challenging. For instance, when examining the treatment of the Enlightenment in the works of Shakespeare and Alisher Navoi, or the subject of artistic psychology in the works of Abdulla Kahhar and Jack London, it is essential to consider the following:

First, it is essential to comprehend the nature of the phenomena being compared. Second, it is imperative to conduct in-depth research on the prior conditions and environment in which the objects of comparative analysis exist, in order to identify their influence on the outlook of Shakespeare and Navoi or Abdulla Kahhar and Jack London. In order to ascertain the connections between the works of writers who lived in different times and places, in addition to their popularity, it is necessary to identify and analyze a multitude of literary factors.

The scholar-analyst encounters numerous challenges when attempting to ascertain the spatial and temporal indicators of objects of comparison. However, these difficulties can be overcome by considering the distinctive circumstances that arise during the evolution of the literary phenomena being compared. If the researchers conducting the comparative analysis possess the methodological tools and expertise to navigate the complexities of contrasting and contradictory phenomena, their research will yield the anticipated outcomes.

Methodology of Comparative Analysis

Comparative analysis is one of the stages of the methodology of cognition and change of existing phenomena. Comparative methodology forms the basis for comparing different processes existing in a certain space and time. Therefore, it is necessary to determine the place of comparative analysis in the methodology.

It is known that methodology is a doctrine of scientific research methods. Methods of scientific research in all disciplines are divided into empirical and theoretical. Every science, including literary studies, conducts its research on the basis of empirical and theoretical methods. Without research methods, no science can achieve its goal of determining the essence of the object of study. Therefore, the allocation of natural and social phenomena as the object of this or that science, the discovery of regularities specific to them, and the generation of scientific and philosophical ideas about them are undoubtedly carried out by certain methods. (Rasulov, R., 2010, p. 291)

The empirical method, which is based on observation and experimentation, comprises a series of steps, including planning, description, and the use of statistics.

Theoretical methods include analysis, synthesis, abstraction, induction, deduction, and analogical modeling. All theoretical methods proceed through a series of stages, including comparison, generalization, classification, and evaluation.

It is evident that comparison represents a fundamental stage of all theoretical scientific methods. Consequently, prior to undertaking a comparative analysis, it is imperative to conduct a comprehensive examination of the scientific research methods employed and to gain an understanding of their role in comparison.

Let us briefly elucidate the meaning and essence of the names of theoretical methods. Analysis refers to the process of dividing a subject into its constituent parts. **Synthesis**, in contrast, involves the act of generalizing a subject. **Abstraction**, meanwhile, is the act of removing a subject from its original context and examining its essential characteristics. **Induction**, on the other hand, is the process of moving from the general to the particular. **Deduction**, in contrast, is the act of moving from the particular to the general. Finally, **analogy** is the process of analyzing similar properties. **Modeling**, in turn, is the act of creating a model or prototype. This can be exemplified by the artistic model of the world or the electronic model of a textbook.

The application of each of these theoretical methods allows for the transition from comparison to the subsequent stages of analysis. In comparative analysis, the elements of analysis, synthesis, deduction, and induction are indispensable, as they are prerequisites for the successful completion of comparative analysis. For instance, the process of deduction entails the decomposition of events into their constituent elements. Without the results of this process, comparative analysis is unfeasible.

Accordingly, comparative analysis pervades all theoretical methodologies designed to comprehend and alter the phenomena of reality. In light of the aforementioned, it can be posited that the scientific community has developed a number of concepts, including comparative synthesis, comparative induction, and comparative deduction. For instance, comparative synthesis is the process of identifying similarities and differences between phenomena. It is based on the integration of knowledge about the constituent elements. In essence, comparative synthesis addresses the question of what the differences are between the objects of comparative analysis. Comparative induction, in contrast, represents a progression from the specific to the general, whereby similarities and differences between the compared literary phenomena are identified.

The comparative-historical and **comparative (contrastive) methods** are two distinct approaches to comparison. The methodology of comparison includes the comparative-historical and comparative (or comparative-comparative) methods, which are among the most fundamental approaches. These methods are similar in nature, yet they exhibit certain differences.

The comparative-historical method is a method of comparing general and particular aspects of literary phenomena in their relationship to the process of historical development. The first theoretical ideas based on the comparative-historical method were formulated by Aristotle in his work *Poetics*. In the process of categorizing literary works into three distinct types (epic, lyrical, and dramatic), the philosopher employs a comparative approach to elucidate their essential characteristics.

In the scientific literature there are a number of theoretical remarks on the comparative-historical method. In particular, the literary scientist B. Karimov emphasizes that with the help of the comparative-historical method it is possible to conduct scientific research in the following directions

- Masterpieces of world literature or the best examples of national literature are compared;
- Literary works are compared and studied according to the period of their creation;
- The works of representatives of national literature are used as a basis for comparison;

- to consider samples of national literature in the context of world literature;
- study different and similar aspects of literary phenomena characteristic of the literary process or literary history;
- to consider the works of writers whose themes or problems are close to one another;
- in order to observe the literary and aesthetic development, the works of a certain author are chosen as the object. (Karimov B., 2011, 74) The theoretical bases of the comparative-historical method are very well covered by such scholars as A.N. Veselovsky, V.M. Zhirmunsky, N.I. Konrad, A. Dima, A. Durishin, V.R. Amineva, A. Eshonboboev.

The method of comparison is a method based on systematic comparison of philological phenomena. This method is primarily employed to identify differences, which is why it is also known as the contrastive method in linguistics. Despite the fact that its theoretical foundations have not yet been developed, works aimed at comparing various philological phenomena have been published since ancient times. Alisher Navoi's work, "Muhokamat ul-lugatain," which aims to compare Persian and Turkic languages, provides a clear illustration of the application of this method.

The theoretical foundations of this method in science were developed by the linguist I. A. Baudouin de Courtenay in the nineteenth century. The scientific work in this direction was continued by such scientists as E. D. Polivanov, L. V. Shcherba, S. I. Bernstein, A. A. Reformatsky, and Sh. Bally. (Polivanov, 1933; Reformatsky, 1962; Yartseva, 1988)

The scientist-linguist R. Rasulov's scientific conclusions indicate that the comparative method is a method of comparing two or more related or unrelated languages, linguistic phenomena. This method differs from the comparative-historical method, which compares only related languages. Additionally, the comparative-historical method does not consider the history of languages, their origin, genetic processes, or development. (Rasulov, 2010, 263)

If we apply the above theoretical provisions to the study of literature, then the comparative-historical method is used in the analysis conducted within the framework of the literature of one nation or one region. In this context, attention is paid to the genetic aspects of literary phenomena. For instance, the comparative-historical method is employed in the analysis of symbols in Uzbek classical literature. Additionally, it is utilized in the study and analysis of the literatures of different nations, such as Russian and Uzbek, English and Spanish. This method allows for the identification of the specific features of a given literary phenomenon.

The following criteria will be employed in order to evaluate the results of the comparison. The evaluation of comparison results is contingent upon the manner in which the aforementioned tasks of comparative analysis are approached. The

scientific literature identifies a number of criteria for objective evaluation of the results of comparison, including historical, epistemological, logical, methodological, spiritual, and worldview criteria. To provide a more detailed understanding, we will examine a few of these criteria.

The historical criterion pertains to the extent to which the outcomes of comparative analysis align with historical facts.

An epistemological criterion assesses the results of a comparative analysis in terms of their compliance with the laws and principles of the theory of cognition.

The logical criterion is to evaluate the conformity of the results of the comparative analysis to the requirements of the laws of logic.

Methodological criterion: The results of the comparative analysis are evaluated in terms of their compliance or non-compliance with the method.

The spiritual-ideological criterion is an assessment that considers the extent to which the results of the comparative analysis align with the moral and ideological objectives of society.

The aforementioned criteria permit the evaluation of the results of comparative analysis and the determination of the scientific and theoretical aspects of comparative research.

The necessity for ensuring **the reliability of the results of comparative analysis**. In order to achieve a reliable and objective result of comparative analysis, it is necessary to pay attention to the following:

Firstly, a researcher engaged in comparative analysis must possess a comprehensive understanding of the theoretical and methodological foundations of comparative literary studies and its methodology. In this context, the researcher should be able to utilize the theoretical and empirical ways of cognition effectively.

Secondly, it is essential to consider the specific characteristics of the environment in which the objects of comparative analysis existed, exist, or may exist. In other words, the scholar should consider all cases that could potentially influence the process of comparative analysis.

Third, the act of comparison should not be confined to the mere collection and presentation of statistical information. The objects of comparison are in a state of constant flux, and researchers must take this into account. In order to gain a more comprehensive understanding of the objects under study, it is essential to supplement the static picture with their dynamic characteristics and demonstrate their gradual development. Otherwise, the results of the comparison will be incomplete and not entirely impartial. Consequently, the statistical data obtained should be subjected to analysis and interpretation in conjunction with the dynamics.

Fourth, we should not allow subjectivism in analysis. Falsified comparison results may serve certain personal interests but not the development of science. The

fact that some researchers compare completely incompatible philological aspects leads to such unreliable comparison results. As a result, the content and results of comparative analysis are distorted, and the wrong concept is introduced into people's minds. For example, the comparison of the romantic story of Otabek in Abdullah Kadiri's "Days Gone By" with the romantic adventures of George Byron's character Don Juan does not give the expected result. Therefore, if the basic rules and requirements of comparative analysis are violated, the process of comparing literary phenomena will not yield a valid result.

Translation as an Object of Comparative Literary Studies

A historical analysis of translation reveals its origins in the Bronze Age. The first written translation was produced by the ancient Roman poet, playwright, and translator Livius Andronicus (280-205 BC). He is renowned for his translation of Homer's poem "The Odyssey" from Greek into Latin, which was the first translation of a Greek poem into Latin.

The earliest theoretical views on translation were recorded in the writings of Marcus Tullius Cicero (106-43 BC) in the first century BC. In his view, the objective of translation is to convey the content, not the form. A literal translation is indicative of the translator's limitations. (Garbowski, 2007)

The necessity for translations arose during the Middle Ages due to the need to translate religious works. During the Renaissance (late 13th - early 14th centuries), not only religious works but also artistic works were translated in Europe.

By the 20th century, translation theory had reached a point of maturity, with several foundational theoretical works having been produced in this field. One of the most notable contributions to the field of translation theory in Uzbek literary studies is the scientific work of G. Salomov, entitled "Fundamentals of Translation Theory." (Salomov G., 1983) This book addresses a number of key issues in translation theory, including cultural-scientific interaction and translation, literary relations and artistic translation, translation history, the preservation of style in artistic translation, the transfer of content and the inner essence of national color, and principles of national adaptation. This latter topic concerns the adaptation of the creative product of another nation to the character of its own nation. For example, Russian poems by Navoi in translation become the property of the Russian nation. The book also considers the transformation of the peculiarities of versification in poetic translation. B. Ilyasov's scientific works are devoted to the fundamentals of poetic translation and the skill of the translator. (Ilyasov B., 1995a; 1995b; 2000; 2007)

In contrast, scientific works on modern translation theory tend to focus more on translation methods, translation studies, translation as an object of intercultural communication, and comparative literary studies. (Tofer P., 2000; Belik E., 2013; Utrobina A., 2006; Musaev K., 2005)

The most important concepts in translation theory. Translation theory is divided into two categories: general and specialized. General translation theory encompasses the regularities that are common to a language and encompasses all types of translation. Specialized translation theory is concerned with the linguistic aspects of translation from one language to another.

Translation is a communicative process, and as such, it is characterised by two distinct groups of characteristics.

1. Intralinguistic aspects pertain to the text style and linguistic features associated with the text.

2. Non-linguistic aspects pertain to the degree of reflection of linguistic and cultural features and cultural traditions in the original and translation. It is well established that a lack of awareness of non-linguistic aspects (an inability to comprehend another's culture) can have a detrimental impact on translation.

As translation studies have developed, the theory of regular correspondences has emerged. The primary tenet of this theory pertains to translation between languages that are either closely or distantly related.

Translation theory distinguishes *between four distinct models*: transformational, semantic-semiotic, situational, and communicative.

The transformational model of translation considers the extent to which the features of the original language are retained when translating into another language.

The semantic-semiotic (iconic) model of translation is defined by the extent to which the original work's semantics are preserved in the translated text.

The situational model of translation posits that translation must consider certain contextual factors, such as national and cultural nuances.

The communicative model of translation entails consideration of the cultural nuances of the source language and their adaptation to the target language.

The field of translation theory identifies four distinct linguistic aspects:

1. Lexico-semantic.
2. Phraseological.
3. Grammatical.
4. Stylistic.

The lexico-semantic aspect of translation is to preserve the original meaning and linguistic structure as much as possible.

The phraseological aspect pertains to the identification of an equivalent for phraseology in the target language. One significant challenge in this regard pertains to the capacity to convey the national and cultural nuances in translation.

The grammatical aspect is related to the grammatical regularities of the original and translation, as well as the correspondence or inconsistency in sentence construction.

The stylistic aspect of translation pertains to the extent to which the emotional coloring and writing style are preserved and conveyed in the translation. For instance, in Shoislam Shomammedov's translation of Omar Khayyam's rubaiyat, the stylistic elements of the original work are preserved to the greatest extent possible.

The means of achieving adequacy in the process of translation.

An adequate translation is one that takes into account all the requirements, including communicative dialogue.

The means of achieving adequacy in the translation process include:

Reference tools. These are signs, certain symbols and other means. Referential means are mostly found in scientific literature or historical works, the process of their translation is relatively uncomplicated.

Pragmatic tools are stylistic and emotional means in the speech process. These tools are predominant in the communicative process. For example, dialogues, speeches, inner speech, etc. **Grammatical tools** are the tools that help each translator to translate based on the grammatical rules of their language.

When translating poetic works, it is necessary to pay attention to equirhythmicity. **Equirhythmia** (Latin for "correct rhythm") means translation with preservation of rhythm (melody).

The translation should be as accurate and close to the original work as possible. Incorrect translation leads to misinterpretation of the work. Of course, translation is not without "sacrifices", but even without taking into account the above aspects, the translation will be far from the original.

Translation is a subject that falls within the purview of both linguistics and literary studies, including comparative literature. In this case, the basis for comparison is the work itself and its translation. A researcher engaged in the study of translation from the perspective of comparative literary studies should be familiar with the theoretical literature on the subject, understand what exactly should be compared in the original work and in the translation, and be able to apply the appropriate methodology. The peculiarities of translation as an object of comparativism are well described in the scientific work of literary scholar P.M. Toper, "Translation in the system of comparative literary studies" (Toper P., 2000). Translation essentially consists of two processes: communication (interaction) and reception (perception of translation). The same processes are characteristic of comparative literary studies, and in the process of comparing literary works belonging to two different nations, these very components are necessarily analyzed. For example, novels by Nasir Zahid and American writer Victoria Schwab with the same title "Revenge" are perceived by both Uzbek and foreign readers. This is the reception. The transition to the comparison of both novels is a communication between two peoples, two cultures, two writers.

Therefore, only translation, which relies simultaneously on the concepts of communication and reception, provides a comprehensive basis for studying it as an object of comparative literary studies. According to P.M. Topor, the methodology of comparative literary studies allows for the comparison of different samples of national literature as part of world literature, thereby increasing the attention paid to translation studies. (Topor P., 2000, 19)

A researcher who wishes to examine the translation of a work of fiction may typically concentrate on the comparative analysis of the following elements:

1. The correspondence between the original work and the translation.
2. The creative individuality of the writer and the translator.
3. The literary connections between the original work and the translation.
4. The work and its reception, in whatever form it takes—that is, how the work has been received by readers.
5. The issue of translation and the problem of literary influence.
6. The examination of inter-genre translation encompasses the similarities and differences between translations of works belonging to the lyrical, epic, and dramatic genres.
7. Translation and intercultural communication.
8. The issue of accurately replicating linguistic peculiarities in literary translations represents a persistent challenge for translators.
9. The issue of writer and translator mastery is one that requires further investigation.

In all the above-mentioned aspects, such as those relating to the leaving techniques and methodologies of comparative analysis, including synthesis, induction, deduction, modeling, and other theoretical methods, these techniques are applied.

When translation is the object of study in comparative literary studies, this research is evaluated in accordance with the criteria of historical, epistemological, logical, methodological, spiritual, and worldview analysis.

Consequently, in order to create a translated text that accurately and fully reflects the spirit of the original, the translator must possess both artistic and scholarly talents. (Musaev K., 2005, 334).

CONCLUSION

As one of the universal scientific methods, the comparative method in the analysis of literary facts and phenomena has a number of features, the definition and consideration of which contribute to the reliability and objectivity of the results obtained in the course of its application. *First of all*, it is necessary to take into account the complex structure of the object of research - the text of a work of fiction,

clearly adhering to the logic of comparison of elements that are homogeneous in nature (theme is compared with theme, plot with plot, etc.). **Secondly**, when analyzing literary facts, it is impossible to consider literature as a closed system that is not influenced by social and economic relations, philosophical and scientific views characteristic of a particular epoch. It is especially important to take this fact into consideration when comparing and contrasting literary facts and phenomena of different epochs and peoples. **Third, comparative** analysis should not be limited to listing similarities and differences.

These mechanical observations must be interpreted, that is, their origins and causes must be explained, and one must give one's own reasons for the emergence of the similarities and differences found. Fourthly, when analyzing the works of foreign authors written in foreign languages, special attention should be paid to the reflection in them of the cultural peculiarities and worldview of this or that nation, in order to assess the adequacy of their transmission in translations, as well as to take into account the specifics of the process of reception of the works of foreign authors by the bearers of a different culture.

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QIYOSIY ADABIYOT, (QIYOSIY) MADANIYATSHUNOSLIK, ESTETIK TARBIYA VA GUMANITAR FANLAR

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ANNOTATSIYA

Sonja Stojmenska-Elseser o'zining "Qiyosiy adabiyot, (qiyosiy) madaniyashunoslik, estetik tarbiya va gumanitar fanlar" maqolasida qiyosiy adabiyotni madaniyashunoslik va estetik tarbiya kontekstida ko'rib chiqadi. Uning boshlang'ich nuqtasi qiyosiy adabiyotning akademik fan sifatida murakkabligi, hamma joyda va har doim har xil turdagi ijodiy faoliyatni tushunish va zavqlanish yo'lidagi to'siqlar ortida turgan narsaga intellektual qiziqish bilan bog'liq. Estetik qadriyatlarga qaratilgan adabiy-badiiy izlanishlar bizni umumiy estetikaga, san'at va adabiyotni estetik mezonlarni hisobga olmasdan kontekstda ko'rib chiqadigan tahlil esa madaniyashunoslikka yetaklaydi. Ushbu uchta yo'nalish qanday bog'langan? Ularning ijodkorlik bilan bog'liq umumiy muammolari bormi? Gumanitar fanlar ko'pincha ikkinchi o'ringa tushib qolgan zamonaviy dunyoda ular qanday qilib omon qolishadi va hamkorlik qilishadi? Adabiyotshunoslik fanlari bu qiyinchiliklarga qarshi turishga yordam beradi va Evropa xayoliy dunyosi atrofdagi Evropa voqeligining murakkabligiga muvofiq qayta qurishga yordam beradi. Bu mulohazalarning barchasi bir qator badiiy asarlarning, jumladan, rassomchilik, kino, musiqa, teatr, arxitektura va, albatta, asl tildagi va/yoki tarjimada o'qilgan adabiyotlarning estetik tajribasiga asoslanishi kerak. Shuning uchun muallifning maqsadi qiyosiy adabiyotshunoslik, (qiyosiy) madaniyatshunoslik va estetik tarbiya bilan uyg'unlashgan holda, Evropa adabiyoti kontekstida qiyosiy adabiyotshunoslikni o'rganish va o'qitishni rivojlantirishdir.

KALIT SO'ZLAR

Madaniyashunoslik, estetik qadriyatlar, "periferallashtirish", matn-matn-kontekst triadasi, transkulturalizm, makedoniya qiyosiy tadqiqotlari, transmadaniy o'zgarishlar.

КОМПАРАТИВНАЯ ЛИТЕРАТУРА, (СРАВНИТЕЛЬНАЯ) КУЛЬТУРОЛОГИЯ, ЭСТЕТИЧЕСКОЕ ВОСПИТАНИЕ И ГУМАНИТАРНЫЕ НАУКИ

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АННОТАЦИЯ

В своей статье "Сравнительное литературоведение, (сравнительные) культурные исследования, эстетическое воспитание и гуманитарные науки" Соня Стойменска-Эльзесер рассматривает сравнительное литературоведение в контексте культурных исследований и эстетического воспитания. Ее отправной точкой является сложность сравнительного литературоведения как академической дисциплины, движимой интеллектуальным интересом к тому, что лежит за барьерами, которые стоят на пути к пониманию и наслаждению творческими действиями всех видов везде и во все времена. Литературно-художественные исследования, сосредоточенные на эстетических ценностях, ведут нас к общей эстетике, а анализ, рассматривающий искусство и литературу в контексте без учета эстетических критериев, - к культурологии. Как связаны эти три направления? Есть ли у них общие проблемы, связанные с творчеством? Как они выживают и сотрудничают в современном мире, в котором гуманитарные науки часто отодвигаются на второй план? Литературные дисциплины могли бы помочь в противостоянии этим вызовам и перестройке европейского воображаемого в соответствии со сложностью окружающей европейской действительности. Все эти соображения должны быть основаны на эстетическом опыте ряда художественных произведений, включая живопись, кино, музыку, театр, архитектуру и, конечно же, литературу, прочитанную на языке оригинала и/или в переводе. Поэтому целью автора является развитие изучения и преподавания сравнительного литературоведения в контексте европейской литературы, сочетая его со сравнительным литературоведением, (сравнительным) культуроведением и эстетическим воспитанием.

КЛЮЧЕВЫЕ СЛОВА

Культурология, эстетические ценности, "периферизация", триада текст-интертекст-контекст, транскультуральность, македонская компаративистика, транскультурные трансформации.

COMPARATIVE LITERATURE, (COMPARATIVE) CULTURAL STUDIES, AESTHETIC EDUCATION, AND THE HUMANITIES¹

<https://doi.org/10.7771/1481-4374.2378>

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ABSTRACT

In her article "Comparative Literature, (Comparative) Cultural Studies, Aesthetic Education, and the Humanities" Sonja Stojmenska-Elzeser discusses comparative literature in the context of cultural studies and aesthetic education. Her starting point is the complexity of comparative literature as an academic discipline propelled by intellectual curiosity for what lies across the barriers which stand in the way of understanding and enjoying creative acts of all kinds everywhere and at all times. Literary and artistic investigations which focus on aesthetic values lead us towards general aesthetics, analyses which situate the arts and literature in context with little regard for aesthetic criteria take us towards cultural studies. How are these three areas related? Do they share the same concerns in relation to creativity? How do they survive and cooperate in the contemporary world in which the humanities are often sidelined? Literary discourses could help in facing these challenges and reshaping the European imaginary in accordance with the complexity of European reality. All of these reflections need to be built upon the aesthetic experience of a range of artistic works including painting, cinema, music, theater, architecture, and, of course, literature read in its original languages and/or in translation. Hence her objective to advocate the study and teaching of literature in a European context in a constellation of comparative literature, (comparative) cultural studies, and aesthetic education.

KEYWORDS

Cultural studies, aesthetic values, "peripheralization," triad text-intertext-context, transculturality, Macedonian comparativism, transcultural transformations.

INTRODUCTION

It is difficult to imagine any other academic discipline questioning its own identity and status continuously as comparative literature has done and continues to do. Perhaps this is because comparative literature needs to unite the rigorous attention to detail typical of literary studies with a necessarily synthetic view of the world. Being a comparatist means addressing the world and human life expressed in acts of creation. Since the late 1950s, comparative literature has found itself in a perennial "under reconstruction" mode and suffering from the tectonic shifts the humanities in

¹Republished:

Source: Comparative Literature Studies, Vol. 54, No. 4, Special Issue: Cross-Cultural Reading (2017), pp. 693-701 Published by: Penn State University Press Stable.

URL: <https://www.jstor.org/stable/10.5325/complitstudies.54.4.0693>

general have had to face, including threats to their relevance. Today's politicized and profit oriented world has often pushed the humanities to the outskirts of socially viable engagement. As far back as 1959, the alarming split between the camps of practical, purpose-oriented scientific knowledge and the allegedly less useful form of knowledge of the humanities was evoked in the title of Charles Percy Snow's "two cultures" paradigm. In his later addition of 1963, *The Two Cultures and a Second Look*, Snow returned to this postulate and introduced a new term: third culture (*The Two Cultures* 70-71), which he then used to mediate the antagonisms between the (exact) sciences and the humanities. However, from today's perspective, Snow's assumption that Shakespeare "is read by all," including scientists, alongside his insistence that a respectable literary intellectual should also be familiar with the first law of thermodynamics as part of his/her arsenal (14-15), appears naive, since it may be argued that today's knowledge seekers have a far more difficult time embracing literature than paying attention to the latest technological, financial, or medical inventions. In fact, while today's technologically savvy world may seem to promote an integrated scientific worldview, we live in an intellectually polarized environment, perhaps more than ever before, where the humanities are marginalized at the hands of the exact sciences.

This is the atmosphere in which comparative literature tries to make its home as one of literary studies' sub-disciplines. I use "literary studies" here as an umbrella term, often employed, and including at institutional levels, in many European universities to unite the separate national literary histories, critical theory, as well as general and comparative literature studies. "Comparative Literature ...postulates 'Otherness' as its foundational principle, one that allows it to open up borders, translate cultures, and entwine arts whilst looking for a lively and engaged dialogue of ideas and creation. At the same time, this stands as its core trait, accounting for its vitality and strength, despite all of the negations along its century-old historical development" (Stojmenska-Elzeser 8; unless indicated otherwise, all translations are mine). Countless definitions have been given as to what exactly is comparative literature, beginning with those who see it as an intellectual adventure all the way to those who equate it with a worldview. According to Yves Chevrel, "If comparative literature has any ambitions, it is to attempt to contribute to a modern form of humanism, valuing each expression of the human spirit" ("Si le comparatisme a une ambition, c'est d'essayer de contribuer à une forme moderne d'humanisme, qui accorde du prix à toute expression de l'esprit humain" [123]). According to Mary Louise Pratt, comparative literature is a "hospitable space" for "the cultivation of multilingualism, polyglossia, the arts of cultural mediation, deep intercultural understanding, and a genuinely global consciousness" (62). For Armando Gnisci, if comparative literature is a way of studying and understanding the decolonization of

countries which acquire their independence from the West, then comparative literature must represent, for European scholars, "the form of thinking, of self-critique and of learning, in other words: the discipline to decolonize ourselves from ourselves" ("la forma di pensiero, di autocritica e di educazione, in altre parole: la disciplina per decolonizzarci da noi stessi" [44]) while for Steven Tötösy de Zepetnek, it means "the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature ... Comparative Literature has an ideology of the inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc." (Comparative 13). Comparative literature is, after all, a reading of and writing about literary works as openly without constraints and limitations and as multi-focally as possible. This writing of/about implies an affirmative stance towards the art of the word and towards literature in general.

The power and value of words points towards other disciplines as well: linguistics, cognitive linguistics, semiotics, etc. Let us take Mark Turner's 1996 *The Literary Mind* in which he offers a contribution to the study of the meaning of literary woven words particularly in the context of cognitive research. Turner argues that artistic (literary) expression is the basis for language itself ("language itself is a child of the literary mind"), that consciousness functions in a literary way through the act of storytelling: "Narrative imagining — story — is the fundamental instrument of thought ... the mind is essentially literary" (4-5). If this is so, then literature is not ephemeral and represents an essential part of being human so that its study and interpretation makes the humanities valuable in themselves. Bearing in mind this understanding of the power of words, literary writing (literary production output) becomes connotatively rich and thus surpasses the confines of the strictly literary. Comparative literature in particular is what has led to developments in a large spectrum of wider cultural perspectives such as gender studies, imagology, translation studies, intercultural communication, intermedial studies, geo-cultural and environmental studies, and so on. All these perspectives approach the literary text as a function of certain knowledge bases in other areas. Thus, the literary text acts as an illustrative and applicative material for theses outside of literature's domain. In this way, comparative literature transforms itself into cultural studies and the study of literature changes focus from the literary works themselves to their various contextualizations (of course, cultural studies themselves have their various perspectives, approaches, and schools). On the one hand, cultural research opens up unusual perspectives and reaches worthy conclusions (particularly about the relationship between culture and power); on the other hand, seen from literature's perspective, it can be deemed reductionist.

Cultural studies, which by definition is a field of research that is wide and open, often restricts its scope by returning repeatedly to the same limited amount of literary works that best suit (best act as illustrations of) the dominant interest of the theorizations, thus ending up in a closed circle, as it were: only a handful of literary works remain researched continuously and countless articles keep referencing the same titles (for example, *Heart of Darkness*, *Beloved*, *Jane Eyre*, *Wide Sargasso Sea*, etc.). The sheer act of re-repetition and statistical annotation of the issues thus analyzed risks rendering those same issues banal (see, e.g., Todorova; for a bibliography see Salzani and Tötösy de Zepetnek). In literature proper, in keeping with the objection to "peripheralization," there are a number of texts in which the stereotypes of the "Balkans" and Europe are deconstructed, for example in Dejan Dukovski's plays or in the novels of Goran Stefanovski and Kica Bardžieva Kolbe. We can go so far as to say that the writers themselves are prone to certain literary modes and themes writing in ways which are current in a given moment. For example, in contemporary Macedonian literature there are many texts which refer to antiquity as a reflection of the current political situation, for example in the work of Slobodan Mickovich or Mitko Madzunkov. Thus, these examples demonstrate how social, political, and/or historical backgrounds operate in both creative production and scholarship. In consequence, I argue that work in (comparative) cultural studies — despite protests over their dismissal of aesthetic valorization — remains relevant and necessary to the understanding of literature's contextual aspects with regard to questions on cultural practices and powers, everydayness, the economic, political, historic, geographic, and other kinds of contexts.

Literature of course does not, for all this, forsake its primary function as the art of the word, or, more simply put, as an aesthetic category. The element of enjoyment when experiencing literary works is once again gaining interest, becoming almost indispensable to today's hectic lifestyle; yet imaginative worlds open us up to a world beyond mere enjoyment, helping us seek solutions to the gravest of the emerging problems. Gayatri Chakravorty Spivak, in her 2012 *An Aesthetic Education in the Era of Globalization*, re-actualizes the meaning and potential of an aesthetic education. This thesis is well-supported through Spivak's interpretation of Friedrich Schiller's letters, which she uses to postulate the trust that needs to be placed in the art of the literary and the playful, ludic nature of creation itself. But as Spivak herself points out, her book enacts a kind of a sabotage of Schiller's model of seeing literature as a disinterested game, since she deems the aesthetic nature of literature to have an unparalleled potential of/for human/e action. Spivak advocates that by nurturing the imaginative world of the literary we could change the world: "The most pernicious presupposition today is that globalization has happily happened in every aspect of our lives. Globalization can never happen to the sensory equipment of the

experiencing being except insofar as it always was implicit in its vanishing outlines. Only an aesthetic education can continue to prepare us for this" (Spivak, *An Aesthetic* 2) since aesthetic education is, as the blurb on the book's back cover suggests, "the last available instrument for implementing global justice." This reminds us of Prince Myshkin's words in Dostoyevsky's novel *The Idiot* that "the world will be saved by beauty" (402). Although this may seem Quixotic, it still gives hope that the aesthetic education can remain an important and necessary part of the study of literature. If aesthetic education is concerned with the ability of young (and not just young) people to engage with literary works — the training to recognize aesthetic values not just in academia, but everywhere they meet them, to educate perception, to see and know differently, to learn to "communicate" with literature, not just to memorize, analyze, and criticize it, to build their own literary taste, learn to admire and appreciate literature for what it reveals about the world and how it shapes our lives, and prepare themselves for creative work — and if, subtending all this, is the notion that creating and consuming aesthetics is not just a playful act, but is always an ethical positioning, then aesthetics cannot be what it is if it is not at the same time an affirmation of humanistic ideals. Humanism is its essential quality and even, perhaps, its *raison d'être*. If we consider the areas of the humanities I am discussing here — aesthetic education, comparative literature, and (comparative) cultural studies — we can see them as forming a unique triangle in which all three sides are facing each other emanating energies which act on one another. They seem, in a way, to reflect the triad text-intertext-context as these three vistas through their continuous mutual influences also merge the internal and external approach to the study of literature. They appear to me as three interdisciplinary nexuses which connect different aspects of literary studies through their common tendencies and points of intersection and through their diverse strategies and practices. Thus comparative literature when it widens its interests to other spheres of the humanities becomes cultural studies (on comparative literature and cultural studies as "comparative cultural studies" see Tötösy de Zepetnek, "From Comparative", "The New"; see also Tötösy de Zepetnek and Vasvári). I posit that instead of teaching one monolithic compendium of "European literature" it would be the above suggested triangle of the study of literature that would serve scholarship and pedagogy best. The new European imaginary is divided between two tendencies: to connect all the different streams in one common identity based on common cultural memory, creativity, and common interest of various kinds and at the same time to care about the specificity and uniqueness of all the different identities in the European frame and to respect their diversity. "European literature" as one single coherent and cumulative teaching field shows up as a utopian and impossible project. Evidently, there are problems with defining European identity itself, so the question of European

literature is even more complicated. Which and whose literary works could be incorporated in the common European literary canon if such a canon indeed exists at all? The building of such a canon can no longer be based on the principles of the classic concept of literary history, but it must take in consideration many different and, indeed, mainly "unliterary" aspects: the pragmatic aspects of literary phenomena, the literary system, the market, economy, literary awards, to name just some. And of course, postcolonial aspects are influential, too, especially regarding the minor European cultures (which were themselves subject to colonial experiences as in most of East Europe [see, e.g., Tötösy the Zepetnek, *Comparative Central, "Configurations"*]) as well as the hybrid cultures born as a result of (im)migrations (this, especially in the United Kingdom and France, but also as a result of economic immigration as we see in the example of Turkish German writing [see, e.g., Sturm-Trigonakis]). Transculturality as a dominant form of reality of the world has consequences for the humanities. For all these reasons I dare to ask: Does the academy need a canonical approach at all? Does the scholar need to have encyclopedic knowledge about the sum of the national literary canons? I prefer to answer this question negatively and argue that while scholars need to have a basic orientation in the map of the European "republic of letters" (Casanova), they also need to develop a sense of the specificities of the European cultural context. My context for this statement is that of a perspective not usually thought about much when discussing Europe, which is, nevertheless, European and whose production of culture has strong European bases: the Macedonian perspective, which is, in a way, marginal, peripheral, and subaltern. In Macedonian comparativism and theory of recent decades multiculturalism and interculturalism have been the most popular and re-thought concepts with the intention of going beyond the prejudices and stereotypes of the European cultural landscape. In this debate, the postcolonial theoretical paradigm — as part of a wider intercultural research or theory of otherness — is the most powerful theoretical tool for reaching some conclusions about cultural identities and for self-recognition. For the less powerful, subaltern, peripheral cultures such as the Macedonian these discourses give an opportunity to express their historical pain and marginalization as an academic and creative act and they offer a way of making an effort to take another step towards finding solutions for overcoming the problems inherent in the center-periphery opposition. The Macedonian point of view on European culture is a sensitive one and its many nuances reflect the specificities of the European cultural context.

What do I mean when I say specificities of European cultural context? First, I think of the constant redefinition of European identity as an unstable and ever-changing concept. Europe is an "unfinished adventure" (see Bauman, *Europe*), something that is still to come, an identity that is in process of building, or "under

reconstruction." Europe is an enigma: geographically it is "a little promontory on the continent of Asia" (Valéry 31), in mythology it is a raped princess who is happy to be kidnapped by politicians such as Jacques Delors to whom Europe is an "unidentified political object" (Delors qtd. in Drake 24), for economists it is a common market without soul, for philosophers it is many different things, for George Steiner "a map of cafés" (18), etc. The question of European identity is often treated in literary works, so it helps to include voices of poets and writers in this endless discussion. The orientation of scholars in this intellectual cartography of the idea of, about, and for European culture is most important for its further understanding as inclusive, transcultural, post-national, and post-Eurocentric. Intercultural communication, multiple identities, pluralism, and diversity should be widely accepted as the principles of a rethinking of the European context. Europe should be always accepted as a mission and as a task: "We must always be building Europe. And it can't be built with hegemonic intentions, as we have seen throughout European history: Charlemagne, Charles V, Napoleon, Hitler — they all attempted to exercise hegemonic power over Europe. But every time someone has tried it, Europe has got rid of them, she has not wanted anyone who wanted one Europe. Europe is not one, they are many" (Cacciari qtd. in Cacciari, Casals, García Ruiz). In this multiple and polycentric vision of European culture, literature cannot be treated as a totalizing master narrative: it exists in partial networks, localized narratives, nexuses of researches made from European, but not Eurocentric, perspectives. The study of the literatures of Europe can have a vertical or horizontal direction: it can turn attention to phenomena which happen across time or space, and it can be either or historical and or geographical. The former should focus on different, evolving stylistic formations within literary history which can be commented on from a European perspective. Some of the best books of comparative literature are, de facto, such types of research, for example Auerbach's *Mimesis*, De Torre's *Literaturas europeas de vanguardia*, Hocke's *Die Welt als Labyrinth*, Praz's *La carne, la morte e il diavolo nella letteratura romantica*, etc. The problem is that there are some moments in literary history which are appropriate for European contextualization while others are less so. For example, the periods of the Renaissance, medieval culture, romanticism, modernism, or the culture of the twentieth century can be easily put into international frames and be researched on a transnational European level. Other movements are local and difficult to observe in the wider European context, for example Czech poetizmus, Macedonian interwar social playwriting, the British Bloomsbury group, etc. In the horizontal approach, the multiplicity of European identity can be researched from the starting point of cultural geography and oriented towards the understanding of the unique nature of European regions and the dominant characteristic of the literatures written within them. An example would be the

Mediterranean cultural sphere as it is studied by Fernand Braudel or the phenomena of Central Europe as in Kundera's, Havel's, or Kiš's work or Occident-Orient implications in culture and literature with regard to the specificities of southeastern Europe (e.g., Kalantzopoulou), of the Black Sea (Asherson), of the Danube (Magris), reflections on the Nordic, Alpine, Adriatic, Iberian, and others cultural regions, etc. Especially provocative, still enigmatic and politically colored is the problem of the East European and South-East European cultural region: as an example, I refer to the project *History of the Literary Cultures of EastCentral Europe* edited by Marcel Cornis-Pope and John Neubauer, where the chronological and national principle of writing literary history is replaced with the principle of "nodes" such as (multi)cultural regions. These approaches, in classic comparative literature, were expressed in the theory of interliterary communities advocated by Dionýz Ďurišin. And more recently, scholars in area studies introduced the importance of an awareness of the common characteristics of wider geographical or geopolitical regions (e.g., Spivak, *Death*). Europe is observed as a Europe of regions, of intercultural connections, of nodes, to adopt Cornis Pope's and Neubauer's term, or nexuses, as I call them. Another level of observation could be the Europe of urban settlements. European cities — the backstage for many narratives — give an additional opportunity to comment on the characteristics of plurivocal and intercultural European realities. There are many literary works connected or devoted to particular cities so that there is much material and this can combine literary facts with architecture, film, tourism, urban sociology, and other aspects of cultural studies (see, e.g., Lisiak). For example, cities like Dublin, Saint Petersburg, Paris, Prague, or Barcelona can be seen through the eyes and the discourses of their writers Joyce, Pushkin, Baudelaire, Kafka, etc., as well through the work of filmmakers, painters, and architects. Most provocative in this regard are border cities and cities with strong multi- and intercultural background such as Odessa, Vilnius, Trieste, Sarajevo, or Skopje. The concept of the flâneur and the postmodern concept of imagined or even "invisible cities" (Calvino), as well as the influence of art and literature on a city's formation of identity are some of the questions which can be discussed. Cities are the location of transcultural transformations provoked by (im)migrations, exiles, and other forms of travelling, and any new elaboration of European culture has to take that into account: "Transnational and transcultural streams are not exceptions any more, we can say that they became norm or very soon will be norm. They are the material from which the European culture and identity should be carefully built" (Robins 281). The study of literature needs to pay attention to writers whose profiles and literary works are "on the borders" and who engage in cultural dialog in their works. Exiled and diasporic authors are a special case for teaching literature in a European context and their contribution is vital in producing a "literature for Europe"

because in their works we can recognize the high concern for the multiplicity of European identity (Neubauer 133). The question of cultural mediation focuses our attention on the most important aspect of supranational cultural and literary research: translation. Scholars must be aware of the importance of literary translation as highly creative work, but also of the impact of non-literary factors in its processes because they are connected with ideology, politics, fashion, marketing, literary awards, and other aspects of the cultural industry and readership. For literary works coming from so-called "minor cultures" being recognized and accepted by readers from other European environments is one of the main goals and translation is the first step towards it. Thus, the theory and practice of literary translation is an important part of education and of cultural policy in general today: "how much wisdom would we have all gained, how much would our co-existence have benefited, if part of the Union's funds had been devoted to the translation of its inhabitants' writings ...? Personally, I am convinced that it might have been the best investment in the future of Europe and the success of its mission" (Bauman, *Culture* 87; see also Apter; Even-Zohar). With the new technologies, the policies of better knowing each other and the vision of possibility for "everyone learning from everyone" (Bauman, *Culture* 84) become more and more optimistic, so the numerous projects of electronic sources or libraries, archives, and digitalized museums provide us with access to greater amounts of information. However, knowledge does not consist just of information: it consists of moving through information, systematizing and applying facts according to the chosen premises. That is why my advocating the teaching of literature in European context, rather than teaching the history of literatures written in Europe in the classic sense is a kind of orientation, preparation, and general framework for various projects of research. In their contact with literature written in the countries located on the European continent students of literature and culture would learn how to recognize and to overcome the Eurocentric position, not just in the imperial history of the past but also today in policies, discourses, and movements of our time. Thus, they participate in the redefinition of the European imaginary and enrich the polyglossia of discourses on Europe. My proposed educational practice — for both scholars and students of literature — is eclectic from the methodological point of view: it is a program for pedagogy in comparative literature, (comparative) cultural studies, and aesthetic education in combination with various disciplines (philosophy, history, sociology) and different approaches (area studies, postcolonial criticism, translation studies, etc.).

CONCLUSION

However, where, exactly, is literature here? In *Das kulturelle Gedächtnis* Jan Assmann argues that cultural memory is secured by the canon: the implication of this

is that the canon is important for preserving traditional common values for the future. But what can be the canon of European literatures? Is that just a mathematical sum of canons of national European literatures? The problem also occurs when we consider that the national canons do not as a rule include the literatures of minorities, diasporas, dialects (on the question of canon and European literatures see, e.g., Juvan ; Talvet). Maybe present-day digital databases can make it possible to assemble the detailed picture of all the written texts in all European cultures, but who needs such a picture? Can one person use such knowledge? In order to analyze literature in the European context it is not necessary to be informed about every single literary work although of course, the more languages and texts one knows, the better. It is more important to be capable, through select examples, to acquire the awareness of a supranational, intercultural, "de-colonized" (Gnisci) and post-Eurocentric vision of their inter-connections. With the proposed approach to literary education, we could then contribute to the building of "European citizenship" and to the forming of a European public sphere, which is one of the main necessities of the contemporary European integration process. Literature is a phenomenon of cultural dialogue and a specific mode of communication. If we agree that "Europe exists only in the modes of communication about it" and that the "EU has become more like a network than a traditional state" (Delanty 129-30), then researching literature in the European context can be one of the most interesting fields to examine the fundamental ideas of the European Union, dominant European discourses and concepts, and European poetic self-definition. Such an approach to the study of literature and culture seems appropriate to what Bauman calls "liquid modernity" and is future oriented. Literary works give an opportunity to speculate on the further possible developments of the European Union from various positions: Euro-sceptic, Euro-optimistic, post-West-European, neo-medieval, catastrophic, and so on. For example, Jan Zielonka recognizes neo-medievalism in the new enlarged Europe as a "new creation" which resembles to the medieval empires from the pre-national period. Such an image of Europe is seen as "remedy for coping with the current set of challenges ... it is in a good position to cope with the pressures of globalization because of its inbuilt flexibility and ability to learn ... because it pulls together vast European resources without eliminating Europe's greatest strength: its pluralism and diversity (Zielonka 190-91). From the point of view of comparative literature, the most eminent research on literature from a European perspective has dealt exactly with the medieval paradigm (e.g., Curtius; le Goff). The model of the medieval world can be a fruitful starting point for rethinking the model of the new-European culture, but there are some controversial aspects which should be taken in consideration: imperial power and dominance and religious dominance. While the European tradition is mainly thought of as founded on the Western Christian tradition, it is becoming obvious that

after the new enlargement processes of the European Union two other aspects should be taken in consideration: the Slavic Orthodox and the Islamic cultural traditions. All of the traditional streams go beyond any singular regional and national traditions and had great influence on the shaping of European identity and its imaginary. Literary discourses could help in facing these challenges and reshaping the European imaginary in accordance with the complexity of European reality. All of these reflections need to be built upon the aesthetic experience of a range of artistic works including painting, cinema, music, theater, architecture, and, of course, literature read in its original languages and/or in translation. Hence my objective to advocate the study and teaching of literature in a European context in a constellation of comparative literature, (comparative) cultural studies, and aesthetic education. Can they be successful in showing us that literature continues to be a key ingredient of life that cannot be dismissed or replaced? Does literature really have an impact on the key lasting and positive changes in the world? Can the humanities survive despite the many negative forces which threaten them? We can only hope by pointing to the relevance of the study of literature and literature itself so that the humanities remain an important factor of education.

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MO'JIZAVIY REALIZM AMERIKA ADABIYOTI TALQINIDA

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ANNOTATSIYA

Mazkur maqolaning maqsadi XX asr Lotin Amerika adabiyotida shakllangan mo'jizaviy realizmning o'ziga xos xususiyatlarinin badiiy asar tahlili misolida ochib berishdan iborat. Dastlab san'at yo'nalishidan shakllangan mo'jizaviy realizm adabiyotga ko'chib o'ziga xos bo'lgan adabiy yo'nalish sifatida keng yoyildi. Uning xususiyatlarini keng tahlil etgan xorij adabiyotshunoslari unda folkloristik elementlar ham aks etishini isbotlashga urindilar. "Mo'jizaviy realism" badiiy uslub sifatida o'z xususiyatlarini Lotin Amerikalik adiblar asarlarida kuzatildi va adabiyotshunoslar e'tiborini tortgan holda qizg'in munozaralarga sabab bo'ldi. Adabiyotshunoslar nafaqat Lotin Amerika adiblari asarlarida yangi ijodiy uslub xususiyatlarini tahlilga tortdilar, balki AQSh adabiyoti namoyondalari asarlariga murojaat qildilar. XX asr Amerika adabiyotini tadqiq qilgan adabiyotshunoslar AQSh adabiyotida ham mo'jizaviy realism yo'nalishida yaratilgan asarlar anchagina ekanligini ta'kidlaydilar. AQSh adiblari mo'jizaviy realism xususiyatlarini o'z asarlarida turli shakllarda namoyon etganligini kuzatish mumkin. Mo'jizaning ifoda etilishi va asar g'oyasiga ta'sir qilishi romanlar tahlilida keng yoritildi. Shu bois, mo'jizaviy realizm aynan AQSh adabiyotshunoslari tomonidan qizg'in bahsga sabab bo'lganligi kuzatish mumkin. Mazkur maqola mo'jizaviy realism yo'nalishda yaratilgan roman tahlili orqali mo'jizaning real hayot manzarasida qanday aks etganligini ochib beradi. Amerikalik adib Jon Apdayk o'z ijodida yangi ruhdagi asarida mo'jizaviy realizmga xos bo'lgan xususiyatlarni keng ifoda eta oldi. Yozuvchi mazkur uslubda yaratilgan asarida folklor elementlar, mif va ertaklardan samarali foydalanadi va ularning hozirgi zamon talqinini taklif etadi. Adib yaratgan "Braziliya" asarida mo'jiza va real hayot manzarasi uyg'unlikda tasvirlanganini ko'rishimiz mumkin. Mif syujetiga asoslanib yaratilgan yangicha asarda kitobxon bevosita mif, zamonaviy hayot va ekzotik tabiatga guvoh bo'ladi.

KALIT SO'ZLAR

Roman, Braziliya, mif, talqin, tasvir, mo'jizaviy realism, amerika, xususiyat, syujet, makon.

МАГИЧЕСКИЙ РЕАЛИЗМ В КОНТЕКСТЕ АМЕРИКАНСКОЙ ЛИТЕРАТУРЫ

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>Актуальность данного исследования обусловлена его направленностью на анализ особенностей магического реализма, получившего развитие в латиноамериканской литературе XX века. Магический реализм, первоначально сформулированный в области искусства, трансформировался в литературе и развился как литературный стиль, имеющий свои специфические черты и принимающий различные формы во многих романах писателей. Анализируя романы, написанные в стиле магического реализма, литературоведы выявили элементы фольклора как форму магии, разработанную писателями для выражения сюжета романа. Магический реализм как литературный стиль впервые был исследован в романах латиноамериканских писателей, и такой подход к написанию привлек внимание многих критиков, вызвав дискуссии. Романы латиноамериканских писателей стали источником элементов магического реализма, поскольку в романах представлены многочисленные формы магии, разработанные авторами. В дальнейшем литературные критики сосредоточили свои исследования на изучении других особенностей магического реализма в романах американских писателей, которые внесли свой вклад в развитие магического реализма новыми формами магии в современной жизни. Исследования показывают, что современная литература США богата романами различных форм магического реализма, которые могут стать источником для литературоведческих исследований. В своем романе американские писатели используют элементы магического реализма, чтобы передать сюжет, последовательность событий и образов, создавая новые формы магии. Данная статья посвящена анализу конкретного романа американского писателя, в котором мы являемся свидетелями магии в реальной жизненной ситуации современного общества. Американскому писателю XX века Джону Апдайку в романе «Бразилия» удалось создать новую черту магического реализма в новом контексте. В этом романе писатель эффективно использует элементы фольклора, мифа и сказки, создавая их новую интерпретацию для современного поколения. В романе «Бразилия» мы видим, как Джон Апдаик представляет волшебство и реальную жизнь вместе. Описывая события на основе мифа, писатель дает читателю возможность ощутить жизнь в экзотической природе, миф и современную жизнь в романе.</p>	<p>Роман, Бразилия, миф, интерпретация, изображение, магический реализм, Америка, особенность, сюжет, пространство.</p>

MAGICAL REALISM IN THE NOVELS OF AMERICAN WRITERS

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ABSTRACT

The following paper deals with the analysis of the features of magical realism that was developed in Latin American Literature in the XX century. Magical realism originally formulated in the field of arts, was transformed in literature and developed as a literary style with its own specific features taking different forms in many novels of the writers. When analyzing the novels written in magical realism, literary critics revealed folklore elements as a form of magic developed by writers to express the plot of the novel. Magical realism as a literary style was first explored in the novels of Latin American writers and this approach to writing drew the attention of many critics causing deep discussions. Novels of Latin American writers became the source of magical realism elements as novels presented multiple forms of magic developed by authors. Later on, literary critics focused their studies on exploring the other features of magical realism in the novels of US writers, who were contributing to the development of magical realism with new forms of magic in modern life. The studies demonstrate that modern US literature is rich in novels with various forms of magical realism that could be a source for the literary studies. In their novel, US writers use magical realism elements effectively to express the plot, sequence of events and images by creating new forms of magic. This article focuses on the analysis of a particular novel written by an American writer in which we witness magic in real life situation in modern society. XX century American writer John Updike managed to create a new feature of magical realism in a new context in his novel "Brazil". In this novel the writer effectively uses folklore elements, myth and fairy tales by creating their new interpretation for modern generation. In "Brazil", we can see how John Updike presents magic and real life together. By describing the events based on the myth, the writer gives the reader an opportunity to experience the life in exotic nature, myth and modern life in the novel.

KEYWORDS

Novel, Brazil, myth, interpretation, image, magical realism, America, feature, plot, space.

KIRISH

Jahon adabiyotida mo'jizaviy realizm an'analari bugungi kunda keng yoyilib borayotganligiga guvoh bo'lishimiz mumkin. Mo'jizaviy realizm asosan Lotin Amerika adabiyotiga xos an'ana bo'lib, mazkur xalqning urf-odatlarini, qadriyatlarini va marosimlarida o'z aksini topadi. Bunday an'analarni amerika yozuvchilari ijodiga ham o'z ta'sirini o'tkazmay qolmadi va adiblar ijodida yaqqol namoyon bo'la boshladi. Mo'jizaviy realizm atamasining kelib chiqish tarixiga nazar tashlasak so'z tuzilishiga

ko'ra oksyumoron hisoblangan "mo'jizaviy realizm" atamasi bir biriga qarama qarshi ma'no ifodalagan "realizm" (lotincha realis – moddiy, haqiqiy) – adabiyot va san'atda voqelikni, hayotni ifoda vositalari orqali, badiiy obrazlarda butun to'laligi bilan o'ziga o'xshash shakllarda haqqoniy aks ettirish usulini anglatadi, "mo'jiza" – karomat, hayratga soladigan narsa; ajoyibot yoki har qanday, odatdan tashqari, kishini hayron qoldiruvchi hodisa, ish yoki narsa ma'nolarini ifodalaydi. Adabiyotshunoslik lug'atida keltirilgan ta'rifga ko'ra esa "realizm" (lot. realis – mavjud, haqiqiy) – adabiyotshunoslikda tor va keng ma'nolarda qo'llanadi. Keng ma'noda realizm terminining ma'nosi badiiy asar bilan real voqelik munosabatidan kelib chiqadi. Ya'ni bu holda realizm umumestetik tushuncha bo'lib, hayotni haqiqatga muvofiq tasvirlashni, hayot haqiqatini bildiradi. Tor ma'noda esa, realizm hayotni haqiqatda mavjud faktlarini tipiklashtirish asosida yaratilgan badiiy obrazlar orqali aks ettirishga asoslanuvchi ijodiy metod va ongli ravishda shu metodga tayangan adabiy yo'nalishni bildiradi.

Mo'jizaviy realizm atamasiga ta'rif bergan adabiyotshunos Xuan Barroso "mo'jizaviy realizm badiiy vositalar yordamida real voqealarni tasvirlasada, mana shu vositalar mantiq qonunlari chegarasidan chiqadi va asar g'oyasini ifodalash muhim vazifani bajaradi". Adabiyotshunos Amaril Chanadi "Magical Realism and the Fantastic" asarida mo'jizaviy realizmning uchta xususiyatini sanab o'tadi. Birinchisi mo'jizaviy realizm metodiga xos bo'lgan asarlarda g'ayritabiiy hodisalarga alohida urg'u berilmaydi yoki ular muammo sifatida ko'tarilmaydi. Ikkinchisi, bu muallif asarda o'z e'tiqodi va qarashlariga ega bo'lgan ibtidoiy kimsalar nuqtai nazarini ifodalaydi. Uchinchisi esa, muallif asarda g'ayritabiiy hodisalar tasviridagi afsun, jodu elementlariga izoh bermaydi yoki o'z munosabatini bildirmaydi. Yuqorida keltirib o'tilgan mo'jizaviy realizm xususiyatlaridan amerika qolaversa inglizabon mamlakatlar adiblari o'z asarlarida keng ifoda etishga urinishayotganini asarlar misolida tahlil etish mumkin.

ASOSIY QISM

Amerikalik yozuvchi Jon Apdayk asarlarida mo'jizaviy realizm elementlarini ko'rishimiz mumkin. XX asr Amerika adabiyotining serqirra ijodkori Jon Apdayk (John Hoyer Updike, 1932 - 2009) hayoti davomida turli janrlarda asarlar yaratdi. Xususan, uning quyon haqidagi romanlari (Rabbit novels), Bek haqidagi trilogiyasi (Beck Books), Istvik turkumiga (Eastwick Books) kiruvchi romanlari bir necha marta Pulitser mukofotiga sazovor bo'lgan.

Jon Apdayk romanlari mo'jizaviy realizm elementlarini o'zida turlicha namoyon etgan. Adibning "Braziliya" (Brazil, 1994) nomli asari mo'jizaviy realizm yo'nalishiga xos bo'lgan roman sifatida mashhur bo'ldi. Adabiyotshunos J. Prosser roman "milliy va irq miqlariga asoslangan muhabbat haqidagi ertak" (Prosser J.,

2006, 84) ekanligini ta'kidlaydi. Asar qora tanli kambag'al yigit Tristiano (Tristiano) va nufuzli siyosatchining sariq sochli go'zal qiz Izabelning muhabbati tarixi haqida hikoya qiladi. Romanning hikoya qilish uslubi mifologik va realistik tarzda ifoda etilgan. Tristan va Izolda haqidagi afsonaga asoslangan asarda yozuvchi kelt mifi voqealarini hozirgi kun Braziliyaning ekzotik tabiatiga ko'chiradi va zamonaviylashtiradi. O'rta asr afsonasining zamonaviy tarzda hikoya qilinishi muallifning o'ziga xos uslubining mavjudligini ko'rsatdi. Asar quyidagi fikr bilan boshlanadi: "BLACK is a shade of brown. So is white, if you look" (Updike J., 1996, 1). Shartli ravishdagi ikki rang ya'ni oq va qora ziddiyatni – romanning ijtimoiy-madaniy fonini ifodalaydi.

Ikki irq, boylar va kambag'allar o'rtasidagi farq, Braziliyaning yovvoyi tabiati va sanoatlashgan manzarasi kabilar muallif e'tiborida ziddiyatni anglatadi. Shu tariqa, Jon Apdayk ijtimoiy va irqiy mansublikdan kelib chiqqan holda insonlar o'rtasidagi tengsizlikni tasvirlaydi. Romanning chuqur mifologik qatlami Tristiano va Izabel obrazlari, ularning boshdan kechirgan voqealari va hayotiy sinovlari bilan bog'liq. Izabelning oilasi kabi jamiyat ham qora tanli yigit va oq tanli qiz o'rtasidagi nikohni tan olmaganligi bois qahramonlar doimiy kurash fonida tasvirlanadi. Ularning muhabbati fojealidir, biroq sof va abadiydir. "Taqdir va ruhlarga" ishongan Tristiano ilk uchrashuvdayoq Izabelga DAR yozuvli uzuk sovg'a qiladi. Tristianoning bunday tuhfasini yori bilan umrbod birga baxtli hayot kechirish ma'nosini ifodalaydi. Romanda bir qator mifologik obrazlar kuzatiladi. Izabelning qonidan paydo bo'lgan, "yonma yon turgan ko'za va guldon – like a chalice, with a bowl" (Updike J., 1996, 22) shaklidagi dog' ikki xususiyatga egadir. Birinchisi mazkur dog' muqaddas Graal obrazining paydo bo'lishiga xizmat qilsa, ikkinchisi esa qurbonlik talab qiluvchi muhabbat motiviga bog'liqligidan dalolat beradi. Izabelda erkakga xos bo'lgan ruh kuchini ko'ra olgan shamanning paydo bo'lishi romanda mazkur allyuziyani kuchaytirgan. Shaman qizdagi ruh kuchini Mayra deb ataydi, ya'ni shaman mifologiyasiga ko'ra "u portugaliyaliklar uchun Iso hisoblanadi. – Maira is their name for a prophet like the Jesus of the Portuguese" (Updike J., 1996, 179). Izabel Tristianoni qullikdan ozod qilish maqsadida to'kis hayotidan, otasidan voz kechishga va o'zgarishga qaror qiladi. Asarda ertakga xos bo'lgan xazina izlash motivi ham muhim hisoblanadi.

Konda ishlayotgan Tristianoning xayolini oilasi va onasi o'rnini bosgan oltin izlash fikri egallagan. Serra-do-Burakodagi hayot sevishtanlar uchun sinovlarga boy bo'ldi. Tristiano og'ir jismoniy mehnatdan charchaydi, Izabel esa oilasini boqish uchun ishlashga majbur bo'ladi. Topilgan bir bo'lak oltin ikkalasiga yaxshi hayotga bo'lgan umidni uyg'otadi, biroq folklor motivlariga binoan oltin ularga baxtsizlik olib keladi. Tristiano Izabelning otasidan yashirinish uchun sevgilisi bilan qochishga majbur bo'ladi. Yo'lida uchragan to'siqlardan o'tgan qahramonlarni bundanda og'ir

sinovlar kutadi. Ular yo‘qotishni, og‘ir jismoniy mehnat azoblariga bardosh bersalarda, o‘lim arafasida turganda ham bir birlariga bo‘lgan muhabbat kuchini his qiladilar.

Romandagi mifologik element Braziliyaning o‘ziga xos tabiati va xalq e’tiqodlarini uyg‘un holda tasvirlashga asoslanadi. Shahar sanoat peyzaji yovvoyi tabiatning shavqatsiz manzarasiga o‘zgaradi. Taraqqiyotdan, ijtimoiy va irqiy nizolardan uzoqlashgan qahramonlar ibtidoiy hayot tarziga qaytadilar, ammo shafqatsiz tabiat va yovvoyi hindular qarshisida ojiz qoladilar. Tupi qabilasidan bo‘lgan Kupexaki kampir qahramonlarga ustozlik qiladi va ularga notanish jamiyatda omon qolish yo‘llarini o‘rgatadi. Kampir obrazi Braziliya o‘rmonlaridagi mo‘jizani ifodalaydi. Yozuvchi A.Karpenter fikricha, mahalliy folklor afsonalariga ko‘ra yovvoyi hayvonlar insonga aka-uka, opa-singil yoki keksalar ko‘rinishida paydo bo‘ladi va atrofdagilarni xavf-xatardan asraydi (Updike J., 1996, 76). Shaman Teyjukupapo obrazi asarga g‘ayritabiiy elementni olib kiradi. Undagi sehr-jodu qilish bilimi Tristianoni qullikdan ozod qilish qobiliyatiga ega. Mahalliy jinoyat guruhi tomonidan qullikda saqlanayotgan Tristianoni, jinoyatchilar Izabelning muhabbat ramzini ifodalagan uzugi evaziga ozod qilish mumkinligini aytadilar. Romandagi yana bir mifologik element ikki xil tafakkur orasidagi chegarani olib tashlash uchun o‘tkaziladigan trubka chekish marosimi hisoblanadi. Shaman bilan yolg‘iz qolgan Izabel notanish tilda so‘zlash va tushunish qobiliyatiga ega. Ta’kidlash lozim-ki, shamanning kuchi mutlaq emas, uni sehru-jodusi tabiatga moslashish vositasini anglatadi: “Sehr-jodu narsalarni o‘zgartirishi yoki aralashtirishi mumkin, ammo barchasi o‘yin qoidalari doirasida sodir bo‘ladi” – “Magic can merely transpose and substitute, as with the counters of a game” (Updike J., 1996, 183). Tristianoni qullikdan qutqarish uning qo‘lidan keladi, u sevishganlarning tana rangini o‘zgartirishi kerak xolos. Olti kun davomida Izabelning tanasiga jenipapo mevasidan tayyorlangan qora rangda sehrli naqshlar chiziladi. Ilmiy nuqtai nazardan qaraganda, tananing oq rangdan qora rangga o‘zgarishi bo‘yash natijasi deb hisoblash mumkin, shu vaqtning o‘zida parallel ravishda Tristianoning oq tanliga o‘zgarishi shamanning sehr-jodu qila olishining natijasiga yo‘yish mumkin. Mazkur elementlar mistik realizm xususiyatlarini ifodalash bilan birga, muallifning adabiy an‘analarga murojaat qilganligidan ham dalolat beradi. Jon Apdayk personajlarining tashqi ko‘rinishidagi o‘zgarishlar bir tarafdin F.Kafka, A.Karpenter, A.Asturias metamorfozlarining syujetlarini aks ettirsa, ikkinchi tarafdin ikki xil Izolda motivining o‘ziga xos zamonaviy xususiyatlarini ifodalaydi.

Romanning syujet kompozitsiyasi tuzilishi xalqa shakliga o‘xshaydi, shunga binoan asar shartli ravishda ikki qismga bo‘lingan. Birinchi qism Tristiano va Izabelning tana rangining o‘zgarishdan oldingi hayotini tasvirlaydi, ikkinchi qism esa tana rangi o‘zgargandan keyingi hayotini hikoya qiladi. Inisiasiya marosimlaridan

o'tgan qahramonlar yangi hayotga qadam qo'yishar ekan, yana bir bor o'tgan voqealarni boshdan o'tkazadilar va o'z yo'llarini teskari yo'nalishda takrorlaydilar. Bu esa asar boblarini nomlash tamoyilidan dalolat beradi. Jumladan, birinchi qism boblari "Kvartira", "San-Paulu", "Braziliya", "Matu-Grossu", "Yolg'iz va birga", "Lager" deb nomlansa, ikkinchi qism boblari "Yana lager", "Yana yolg'iz va birga", "Yana Matu-Grossu", "Yana Braziliya", "Yana San-Paulu", "Yana kvartira" deb nomlangan. Shu tariqa, ularning birgalikdagi hayot doirasi, tanishishgan kunda yakunlanadi.

Tristiano vafot etgan paytda Izabel qachonlardir o'qigan sevgi qissasini eslaydi. Qissa "ayolning sevgilisiga bo'lgan muhabbati haqida edi. Ayol sevgilisi vafot etganda uning yonida qoladi va o'zi ham o'lim istab vafot etadi" – "One of them told of a woman, long ago, who, her lover dead, lay down beside him and willed herself to die, and died. She did die, to show her love". (Updike J., 1996, 253). Mazkur parchada muallifning Tristan va Izolda afsonasiga murojaat etganligiga guvoh bo'lishimiz mumkin, biroq adib qahramonlarini prototiplariga taqqoslamaydi. Izabel Tristianoning sovuq tanasini bo'salariga ko'mib tashlaydi. Uning erining qo'llarida o'lish istagini amakisi "braziliya romantizmining qo'pol namoyishi" – "...vulgar display of Brazilian romanticism" sifatida qabul qiladi (Updike J., 1996, 254). Qahramon ruhiy azob-uqubatlarining eng yuqori nuqtasida yozuvchi Izabelning tanasida sodir bo'layotgan jarayonlar almashinuvini tasvirlashga o'tadi va qizning tirik qolishiga ishora qiladi. Afsonadan farqli o'laroq, o'lim Izabelni chetlab o'tadi: "Yo'q, bugun hech qanday mo'jiza ro'y bermaydi. Ruh kuchli, ammo haqiqat undanda kuchli" – "There would be no miracle today. The spirit is strong, but blind matter is stronger" (Updike J., 1996, 254). Tabiat va aql-zakovatning sehrjodudan ustunligini namoyish etgan Jon Apdayk mistik elementni saqlagan holda hikoyani realizm yo'nalishida davom ettiradi. Qora tanli Izabel haqiqatni tan oladi va uning moviy ko'zlari o'z rangini o'zgartiradi. Shu tariqa, shamanning "ruhing qora bo'lganda, ko'zlar ham qorayadi" – "Eyes are the window of the spirit. When your soul becomes black, then will your eyes also" degan bashorati ro'yobga chiqadi (Updike J., 1996, 188).

XULOSA

Asar tahlilida biz Jon Apdaykning "Braziliya" romani mo'jizaviy realizm an'analariga to'liq mos kelishini kuzatishimiz mumkin. Romanda mifologik va realistlik obrazlar sintezi mavjudligi, Tristan va Izolda haqidagi mifning qayta ishlanganligi, Braziliya koloritining o'ziga xosligining ifodasi, qahramonlarning hayot tarziga mos keladigan mo'jiza elementining kuzatilishi asarning mo'jizaviy realizm an'analarini aks ettirganligidan dalolat beradi.

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FENIMORE KUPERNING "KO'N PAYPOQ ERTAKLARI" ASARIDA IDEALLASHTIRILGAN HINDU AYOLLARI

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ANNOTATSIYA

Jeyms Fenimor Kuperning "Ko'n paypoq ertaklari" Amerika adabiyotida timsoliy asarlar bo'lib, Amerika kengayishining dastlabki yillarida Yevropa ko'chmanchilari va tubjoy amerikaliklar jamoalari o'rtasidagi chegara kurashlarini va murakkab dinamikaning yorqin tasvirini ifoda etadi. Ushbu asarda Kuper turli xil personajlarni, jumladan ideallashtirilgan hind ayollarini taqdim etadi, ularning rollari va tasvirlari irq, jins va mustamlakachilikning kengroq mavzulari o'rganiladigan jihatlar bo'lib xizmat qiladi. Ushbu maqola 19-asr Amerika adabiyoti va madaniy nutqining kengroq kontekstida joylashtirgan Kuperning ideallashtirilgan hind ayollari tasvirini har tomonlama o'rganib chiqadi.

Keng qamrovli adabiyotlarni ko'rib chiqishga asoslanib, ushbu tadqiqot Kuperning irq va jinsga bo'lgan munosabatining murakkabligini o'rganadi, primitivizmning ma'rifatparvarlik g'oyalari, "olijanob yirtqich" haqidagi ishqiy tushunchalar va tubjoy amerikalik xalqlarning hukmron bo'lgan stereotiplari o'rtasidagi kesishmalarni yoritadi. Vah-ta-Vah va Hist kabi personajlar orqali Kuper hindu ayollarining poklik, donolik va madaniy yaxlitlik fazilatlarini o'zida mujassam etgan obrazlarini yaratadi, shu bilan birga mahalliy madaniyatlar bo'yicha yevrosentrik qarashlarga qarshi kurashadi.

Bundan tashqari, ushbu maqola Kuperning ideallashtirilgan hindu ayollari tasviri mustamlakachilik, o'ziga xoslik muzokaralari va Amerika chegarasining afsonaviy qurilishi haqidagi kengroq nutqlar bilan kesishish usullarini o'rganadi. Kuperning hikoya strategiyalari va tavsiflarini tanqidiy tahlil qilish orqali biz XIX asr Amerikasining madaniy tashvishlari va intilishlari haqida tushunchaga ega bo'lamiz, shuningdek, tubjoy amerikalik xalqlarning zamonaviy tasavvurlarini shakllantirishda davom etayotgan afsonalar va stereotiplarni o'rganamiz.

Tadqiqot Amerika chegarasining murakkab ijtimoiy va tarixiy kontekstlarida bu belgilarning harakatini va chidamliligini tan olgan holda, Kuperning ideallashtirilgan hindu ayollari tasvirini yanada nozikroq tushunish uchun bahs yuritadi. Kuper asarlarini tanqidiy qayta baholash orqali biz mustamlakachilik va madaniy almashinuv merosiga qarshi turishga va Amerika adabiy landshaftini shakllantirgan xilma-xil ovozlari va istiqbollari bilan yanada chuqurroq shug'ullanishga undaymiz.

KALIT SO'ZLAR

Hindu ayollari, Hist-Oh-Hist, Vah-ta-Vah, Charm-paypoq ertaklari, Amerika adabiyoti, mahalliy amerikaliklar, Fenimor Kuper, olijanoq yirtqich, Chingachguk, Delaver.

ИДЕАЛИЗИРОВАННЫЕ ИНДИЙСКИЕ ЖЕНЩИНЫ В «СКАЗКАХ О КОЖАНЫХ ЧУЛКАХ» ФЕНИМОРА КУПЕРА

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>«Рассказы о кожаном чулке» Джеймса Фенимора Купера являются знаковыми произведениями в американской литературе, предлагая яркое изображение пограничного опыта и сложную динамику отношений между европейскими поселенцами и индейскими общинами в первые годы американской экспансии. В этом богатом гобелене Купер представляет разнообразных персонажей, в том числе идеализированных индийских женщин, чьи роли и образы служат линзами, через которые исследуются более широкие темы расы, пола и колониализма. В этой статье представлен всесторонний анализ изображения Купером идеализированных индийских женщин, помещая его в более широкий контекст американской литературы и культурного дискурса XIX века.</p> <p>Опираясь на широкий обзор литературы, это исследование углубляется в сложности отношения Купера к расе и полу, подчеркивая пересечения между идеалами Просвещения, примитивизмом, романтическими представлениями о «благородном дикаре» и преобладающими стереотипами коренных американцев. Через таких персонажей, как Ва-та-Ва и Хист, Купер создает образы индийских женщин, которые воплощают в себе достоинства чистоты, мудрости и культурной целостности, а также бросают вызов европоцентристским взглядам на культуры коренных народов.</p> <p>Кроме того, в этой статье исследуются способы, которыми изображение Купером идеализированных индийских женщин пересекается с более широкими дискурсами о колониализме, переговорах об идентичности и мифическом строительстве американской границы. Критически анализируя повествовательные стратегии и характеристики Купера, мы получаем представление о культурных тревогах и чаяниях Америки 19-го века, а также исследуем устойчивые мифы и стереотипы, которые продолжают формировать современное восприятие коренных американцев.</p> <p>В конечном счете, это исследование приводит доводы в пользу более детального понимания изображения Купером идеализированных индийских женщин, признавая свободу действий и устойчивость этих персонажей в сложных социальных и исторических контекстах американского фронта. Критическая переоценка произведений Купера побуждает нас противостоять наследию колониализма и культурного обмена, а также более глубоко взаимодействовать с разнообразными голосами и точками зрения, которые сформировали американский литературный ландшафт.</p>	<p>Индийские женщины, Хист-О-Хист, Ва-та-Ва, сказки о кожаных чулках, американская литература, коренные американцы, Фенимор Купер, благородный дикарь, Чингачгук, Делавер.</p>

IDEALIZED INDIAN WOMEN IN “THE LEATHERSTOCKING TALES” BY FENIMORE COOPER

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ABSTRACT

James Fenimore Cooper's “The Leatherstocking Tales” stand as iconic works in American literature, offering a vivid portrayal of the frontier experience and the intricate dynamics between European settlers and Native American communities during the early years of American expansion. Within this rich tapestry, Cooper presents a diverse array of characters, including idealized Indian women, whose roles and representations serve as lenses through which broader themes of race, gender, and colonialism are explored. This article provides a comprehensive examination of Cooper's portrayal of idealized Indian women, situating it within the larger context of 19th century American literature and cultural discourse.

Drawing on a wide-ranging literature review, this study delves into the complexities of Cooper's treatment of race and gender, highlighting the intersections between Enlightenment ideals of primitivism, romantic notions of the “noble savage,” and prevailing stereotypes of Native American peoples. Through characters like Wah-ta-Wah and Hist, Cooper constructs images of Indian women that embody virtues of purity, wisdom, and cultural integrity while also challenging Eurocentric perspectives on indigenous cultures.

Furthermore, this article explores the ways in which Cooper's portrayal of idealized Indian women intersects with broader discourses on colonialism, identity negotiation, and the mythic construction of the American frontier. By critically analysing Cooper's narrative strategies and characterizations, we gain insight into the cultural anxieties and aspirations of 19th century America while also interrogating enduring myths and stereotypes that continue to shape contemporary perceptions of Native American peoples.

Ultimately, this study argues for a more nuanced understanding of Cooper's portrayal of idealized Indian women, recognizing the agency and resilience of these characters within the complex social and historical contexts of the American frontier. Through a critical reevaluation of Cooper's works, we are prompted to confront the legacies of colonialism and cultural exchange and to engage more deeply with the diverse voices and perspectives that have shaped the American literary landscape.

KEYWORDS

Indian women, Hist-Oh-Hist, Wah-ta-Wah, Leatherstocking tales, American literature, native Americans, Fenimore Cooper, noble savage, Chingachgook, Delaware

INTRODUCTION

James Fenimore Cooper's “The Leatherstocking Tales” occupies a significant place in American literature, capturing the spirit of the frontier and the clash of cultures during the early years of European settlement in North America. Central to Cooper's narrative are his depictions of Native American characters, who often serve

as foils to the European protagonists, embodying both the allure and the otherness of the wilderness. Within this intricate tapestry of cultural exchange and conflict, Cooper presents a range of Indian characters, including women, whose portrayal offers insight into prevailing attitudes towards indigenous peoples in 19th-century America.

Cooper's treatment of Indian women in "The Leatherstocking Tales" reflects broader themes of race, gender, and colonialism prevalent in 19th-century American literature. His portrayal of idealized Indian women intersects with contemporary discourses on the "noble savage" and the romanticization of Native American culture (Pruette, 1993). Drawing on Enlightenment ideals of primitivism and Rousseau's notion of the noble savage, Cooper constructs characters like Wah-ta-Wah and Hist as embodiments of purity, wisdom, and untainted virtue (Slotkin, 1973), juxtaposed against the perceived corruption of European civilization.

Scholars have explored the complex dynamics of race and gender in Cooper's works, analyzing the ways in which Indian women function as symbols of cultural difference and agents of moral redemption (Pratt, 1992). Some critics argue that Cooper's portrayal of idealized Indian women reflects his ambivalence towards indigenous peoples, oscillating between romantic idealization and paternalistic stereotypes. Others interpret his representation as a means of challenging prevailing prejudices and humanizing Native Americans in the eyes of his Euro-American audience.

Moreover, Cooper's depiction of Indian women intersects with broader discourses on women's roles in frontier society and the construction of gender identities in early America. Characters like Wah-ta-Wah and Hist occupy liminal spaces, navigating the boundaries between tribal traditions and Euro-American expectations while also challenging conventional gender norms through their agency and resilience in the face of adversity.

MAIN PART

The portrayal of idealized Indian women in "The Leatherstocking Tales" contributes to the construction of a complex and multi-layered frontier narrative, where themes of cultural exchange, identity, and belonging are explored against the backdrop of the American wilderness. Characters like Wah-ta-Wah and Hist serve as both romantic interests and moral guides for the European protagonists, embodying a blend of exoticism and familiarity that captures the imagination of readers. Through their interactions with the European settlers, these women navigate the complexities of cultural conflict and negotiate their own agency within a rapidly changing world.

In James Fenimore Cooper's "The Leatherstocking Tales", idealized Indian women emerge as central figures in the construction of a mythic frontier landscape,

where the clash of cultures and the allure of the wilderness shape the destinies of characters on both sides of the cultural divide. While their portrayal reflects prevailing stereotypes and romanticized notions of Native American culture, these characters also embody a sense of resilience and cultural integrity that challenges simplistic narratives of conquest and assimilation. By critically examining Cooper's depiction of Indian women within the broader contexts of race, gender, and colonialism, we gain insight into the cultural anxieties and aspirations of 19th-century America, while also confronting enduring myths and stereotypes that continue to influence perceptions of Native American people today.

Hist-Oh-Hist in "The Deerslayer"

Hist Oh Hist, known by her Native American name Wah-ta-Wah, is a central figure in James Fenimore Cooper's novel "The Deerslayer." Published in 1841, "The Deerslayer" is the final installment of the Leatherstocking Tales, a series that chronicles the adventures of Natty Bumppo, an iconic frontiersman who embodies the spirit of the American wilderness. Set in the mid-18th century, this novel explores the early interactions between European settlers and Native Americans, capturing the complexities and contradictions of this historical period.

Hist's character stands out in the narrative as a symbol of the noble savage, a literary archetype that idealizes indigenous peoples as pure, noble, and in harmony with nature. This archetype was prevalent in the Romantic literature of the 19th century, reflecting a nostalgic yearning for a simpler, untainted existence. Cooper's portrayal of Hist is deeply rooted in this tradition, emphasizing her beauty, bravery, and cultural integrity.

The character of Hist Oh Hist serves multiple purposes within the novel. She is a beloved member of the Delaware tribe, known for her grace and strength. Her relationship with Chingachgook, a Delaware chief and one of Natty Bumppo's closest allies, places her at the heart of the story's exploration of love, loyalty, and cultural identity. Through her interactions with the main characters, Hist becomes a bridge between the Native American and European worlds, illustrating the potential for understanding and mutual respect amidst the backdrop of conflict and colonization.

Hist's abduction by the Huron tribe and the subsequent efforts to rescue her drive much of the novel's action. This plotline allows Cooper to delve into themes of heroism, sacrifice, and the personal cost of frontier life. Hist's predicament highlights the bravery and loyalty of the male protagonists, particularly Chingachgook and Deerslayer, showcasing their virtues in the face of danger.

Moreover, Hist's character is imbued with symbolic significance. She represents the purity and nobility of the natural world, contrasting with the moral ambiguities of European settlers. Her presence in the narrative underscores Cooper's romantic vision

of the American frontier, a space where the virtues of the noble savage can be seen as a counterpoint to the perceived corruptions of civilization.

However, modern readers and scholars often critique Cooper's portrayal of Hist for its romanticization and lack of authenticity. While she embodies noble qualities, this idealization can overshadow the real, lived experiences of Native American women. Hist's character, though richly drawn, is a product of Cooper's imagination and the literary conventions of his time, reflecting the biases and limitations of 19th-century perspectives on indigenous peoples.

Despite these critiques, Hist Oh Hist remains a compelling and significant figure in American literature. Her character provides a window into the cultural dynamics of the early American frontier and the literary traditions that shaped the portrayal of Native Americans in the 19th century. By examining Hist's role and the themes she embodies, we gain a deeper understanding of Cooper's work and the historical context in which it was written, while also recognizing the ongoing need for more nuanced and authentic representations of Native American lives in literature.

Hist's character has been the subject of various critical analyses, focusing on her representation as a Native American woman in early American literature. Robert F. Berkhofer Jr. discusses the romanticized image of Native Americans in literature, arguing that characters like Hist reflect a nostalgic ideal rather than an authentic representation (Berkhofer Jr., 1978). Deborah L. Madsen examines the gender dynamics in Cooper's works, highlighting how Hist's relationship with Chingachgook challenges contemporary notions of gender roles (Madsen, 1991). Vine Deloria Jr. critiques the portrayal of Native Americans in literature, noting that Cooper's characters often embody a romantic idealization that simplifies complex cultural identities (Deloria Jr., 1969). John P. McWilliams Jr. and Colin G. Calloway further explore the themes of cultural conflict and mediation in Cooper's novels, emphasizing the historical context of his works (McWilliams Jr., 1991; Calloway, 1987).

Hist, a member of the Delaware tribe, is introduced as a symbol of purity and nobility. Her name, Wah-ta-Wah, meaning "Whispering Wind," reflects her delicate yet resilient nature. Cooper's description of her physical beauty and gentle demeanor aligns with the romantic literary conventions of the time, presenting her as an idealized figure of the Native American womanhood (Cooper, 1841). Hist's loyalty and bravery are central to her character, particularly in her relationship with Chingachgook, which forms the emotional core of the novel.

Hist's abduction by the Huron tribe serves as a pivotal plot point in "The Deerslayer." This event catalyzes the action, driving Chingachgook and Natty Bumppo to embark on a daring rescue mission. Hist's captivity and subsequent rescue highlight themes of heroism and sacrifice, emphasizing the personal and cultural stakes of frontier life (Cooper, 1841). Her ordeal underscores the bravery and

determination of the male protagonists while also showcasing her own resilience and resourcefulness.

Hist's character symbolizes the purity and nobility of the natural world, contrasting with the moral complexities of European settlers. Her presence in the novel underscores Cooper's romantic vision of the American frontier as a space where the virtues of the noble savage can be celebrated (Cooper, 1841). Literary scholar Philip Young suggests that Hist and Chingachgook's relationship represents an idealized vision of interracial harmony, reflecting Cooper's hope for a united American nation (Young, 1950).

Hist and Chingachgook serve as cultural mediators, bridging the gap between Native American and European worlds. Their interactions with Natty Bumppo illustrate the potential for understanding and mutual respect amidst cultural conflict. Historian Colin G. Calloway argues that Cooper's portrayal of these interactions reflects his ambivalence towards the process of cultural exchange and assimilation, highlighting both the possibilities and limitations of such encounters (Calloway, 1987).

Hist Oh Hist in "The Deerslayer" embodies the romanticized ideals of Native American womanhood prevalent in 19th-century literature. Her character is a blend of purity, bravery, and cultural integrity, serving as both a symbolic figure and a key player in the novel's narrative. While modern critiques highlight the limitations of such portrayals, Hist's character remains a significant element of Cooper's exploration of frontier life and cultural interaction. Her relationship with Chingachgook and the broader themes of heroism, sacrifice, and cultural mediation offer valuable insights into the complexities of early American literature and the portrayal of Native American identities.

Cooper's depiction of Hist focuses heavily on her physical appearance, adhering to the era's romantic literary conventions. She is described as possessing striking beauty, with a graceful and delicate demeanor that sets her apart. Her features are often highlighted to emphasize her purity and innocence, aligning with the romantic ideal of the noble savage.

Beyond her physical beauty, Hist is characterized by her unwavering loyalty and bravery. Her relationship with Chingachgook underscores her role as a devoted and supportive partner, while her actions during her captivity and rescue demonstrate her inner strength and resourcefulness. Despite the dangers she faces, Hist remains composed and resolute, embodying the virtues that Cooper admired and sought to portray in his Native American characters.

Hist's involvement in the plot of "The Deerslayer" is central to the unfolding drama and the development of key themes. Her abduction by the Huron tribe and the subsequent efforts to rescue her serve as major plot points, driving much of the action

and character development.

1. **Symbol of Purity and Virtue:** Hist's character symbolizes the untouched and uncorrupted essence of the natural world. Her purity is contrasted with the moral complexities of the European settlers, highlighting a nostalgic ideal of a simpler, more virtuous existence. This romanticization reflects Cooper's broader themes of the noble savage and the inherent goodness of indigenous peoples living in harmony with nature.

2. **Cultural Intermediary:** Hist serves as a bridge between the Native American and European worlds. Her relationship with Chingachgook and her interactions with Natty Bumppo illustrate the potential for understanding and respect between different cultures. Through Hist, Cooper explores the possibilities of cultural exchange and the harmonious blending of diverse traditions.

3. **Catalyst for Heroic Action:** Hist's capture by the Huron and the subsequent rescue mission provide opportunities for the male protagonists to demonstrate their valor and loyalty. Her predicament underscores the themes of heroism and sacrifice, as Chingachgook and Deerslayer risk their lives to save her. This narrative arc reinforces the bonds of friendship and love that transcend cultural boundaries.

Hist's character is imbued with thematic and symbolic weight, representing the intersection of nature, virtue, and cultural identity. Her purity and nobility align with the Romantic ideal of the noble savage, while her actions and relationships underscore the personal and cultural stakes of the frontier experience.

Hist also embodies the themes of love and loyalty, particularly in her relationship with Chingachgook. Their bond highlights the depth of Native American relationships and the strength of their cultural values. This portrayal challenges contemporary stereotypes and offers a more nuanced view of Native American life, even if it remains idealized.

Modern critiques of Cooper's portrayal of Hist often focus on the limitations and stereotypes inherent in his idealization. While Hist is depicted with noble qualities, this romanticization can overshadow the real, lived experiences of Native American women. Cooper's portrayal, though progressive for its time in acknowledging the virtues of the Native American culture, still reflects the biases and constraints of 19th-century literature.

Hist's character, while richly drawn, can be seen as a product of Cooper's imagination and the Romantic literary tradition, rather than an authentic representation of a Native American woman. This critique encourages readers to appreciate the literary qualities of Cooper's work while remaining mindful of its historical and cultural limitations.

Through Hist, Cooper presents a vision of the American frontier that is both idealized and deeply human, reflecting the tensions and possibilities of a rapidly

changing world. Her enduring legacy in the Leatherstocking Tales continues to inspire and challenge readers, inviting ongoing reflection on the portrayal of indigenous cultures in literature.

Hist Oh Hist is a central and compelling figure in “The Deerslayer”, representing James Fenimore Cooper’s idealized vision of the Native American womanhood. Her beauty, bravery, and cultural significance enrich the narrative, providing a lens through which Cooper explores themes of nature, virtue, and cross-cultural interaction. While modern perspectives highlight the need for more authentic representations, Hist’s character remains a vital part of the Leatherstocking Tales, offering insight into the complexities and ideals of early American literature.

In conclusion, the portrayal of Hist Oh Hist in “The Deerslayer” is multifaceted and deeply symbolic. Her character embodies the romanticized virtues of purity and nobility, serving as a bridge between Native American and European cultures. Through her story, Cooper explores themes of loyalty, love, and the inevitable clash between civilization and the wilderness. While contemporary critiques highlight the limitations of such portrayals, Hist's character remains a testament to his enduring fascination with the American frontier and the cultural dynamics it engendered.

Understanding Hist within the broader context of the Leatherstocking Tales allows us to appreciate Cooper's literary contributions while acknowledging the need for a more nuanced and realistic portrayal of Native American women. Her idealized depiction reflects both the aspirations and the blind spots of Cooper's time, offering a rich field for literary analysis and historical reflection. As we engage with her story, we are reminded of the power of literature to shape our perceptions of history and the enduring need to tell these stories with authenticity and respect.

Dew-of-June in “The Pathfinder”

James Fenimore Cooper's "The Pathfinder," published in 1840, is the third novel chronologically in the Leatherstocking Tales series but the fourth published. This novel continues the adventures of Natty Bumppo, also known as Pathfinder. Among the novel's rich tapestries of characters is Dew-of-June, a young Native American woman whose presence significantly impacts the narrative. Dew-of-June is depicted with a blend of nobility, wisdom, and cultural authenticity, providing a nuanced portrayal of Native American womanhood in a period marked by cultural collisions. This article explores Dew-of-June’s character, her role within the story, and her symbolic importance, examining her representation through the lenses of contemporary and modern literary critique.

Dew-of-June’s character has drawn various critical interpretations. Scholars like Robert F. Berkhofer Jr. have examined the broader context of Native American portrayals in early American literature, highlighting the romanticized and often stereotypical depictions (Berkhofer Jr., 1978). Deborah L. Madsen has explored

gender dynamics in Cooper's works, focusing on how female Native American characters challenge or reinforce contemporary gender roles (Madsen, 1991). Additionally, Vine Deloria Jr. critiques the simplification of Native American identities in literature, which often overlooks the complexities and variances within indigenous cultures (Deloria Jr., 1969). Literary scholars such as John P. McWilliams Jr. and Colin G. Calloway have also delved into the historical and cultural themes prevalent in Cooper's novels, discussing how these narratives reflect the tensions of cultural exchange and conflict (McWilliams Jr., 1991; Calloway, 1987).

Dew-of-June, a member of the Tuscarora tribe, is introduced as a character of grace, strength, and intelligence. Cooper's depiction of her beauty and serenity aligns with the romantic literary conventions of his time, presenting her as an idealized figure of Native American femininity (Cooper, 1840). Throughout the novel, Dew-of-June exhibits loyalty, bravery, and wisdom, traits that endear her to both the protagonists and the readers.

In "The Pathfinder," Dew-of-June plays a crucial role in the unfolding events. She assists the protagonists, including Natty Bumppo, in navigating the treacherous frontier and provides vital intelligence about the movements and intentions of hostile forces. Her actions are pivotal in several key moments of the narrative, showcasing her as a resourceful and indispensable ally (Cooper, 1840). Her interactions with other characters highlight her ability to bridge cultural divides, fostering cooperation and understanding between the Native American and European-American characters.

Dew-of-June symbolizes the noble and pure aspects of Native American culture, as seen through Cooper's romantic lens. Her character embodies the harmony and wisdom of the natural world, standing in contrast to the often morally ambiguous European settlers (Cooper, 1840). Literary critic Philip Young suggests that Dew-of-June represents Cooper's idealized vision of Native American virtue, serving as a symbol of the untainted American wilderness (Young, 1950).

Dew-of-June acts as a mediator between the Native American and European-American characters, highlighting the potential for peaceful coexistence and mutual respect. Her presence in the novel underscores themes of cultural exchange and the complexities of frontier life. Historian Colin G. Calloway notes that Cooper's portrayal of such characters reflects his ambivalence towards cultural assimilation, emphasizing both the opportunities and challenges inherent in these interactions (Calloway, 1987).

Dew-of-June in "The Pathfinder" epitomizes the romanticized depiction of Native American womanhood prevalent in 19th-century literature. Her character blends attributes of purity, strength, and cultural integrity, serving as both a narrative catalyst and a symbolic figure. Through Dew-of-June, Cooper provides a lens to explore themes of cultural exchange, frontier life, and the noble attributes ascribed to

Native Americans within the context of early American literature.

Cooper's portrayal of Dew-of-June, while romanticized, also offers a critique of European-American attitudes toward Native Americans. Her role as a cultural mediator emphasizes the potential for understanding and cooperation, suggesting that true unity and respect require recognizing the intrinsic value and wisdom of Native cultures. This is particularly evident in her interactions with Natty Bumppo, where mutual respect and understanding are central to their relationship.

However, modern critiques highlight the limitations of such portrayals. The romanticized image can obscure the real complexities and hardships faced by Native American communities during the period. Dew-of-June, while a strong and positive character, is still a product of Cooper's imaginative idealization, which may not fully capture the authentic experiences of Native American women. Scholars like Berkhofer and Deloria stress the importance of approaching such literary representations with a critical eye, recognizing both their historical context and their limitations (Berkhofer Jr., 1978; Deloria Jr., 1969).

Despite these limitations, Dew-of-June remains a significant character in the *Leatherstocking Tales*. Her legacy continues to resonate, offering a window into the ways early American literature sought to grapple with the nation's burgeoning identity and its relationship with the Native populations. The character's depiction serves as a reminder of the need for ongoing reflection and dialogue about the representation of indigenous peoples in literature and the broader cultural narratives that shape our understanding of history.

In conclusion, Dew-of-June is a character that encapsulates the romantic idealization of Native American womanhood while also serving as a crucial agent of cultural mediation. Her role in "The Pathfinder" highlights the complexities of frontier life and the interplay of cultural dynamics during a pivotal period in American history. Cooper's nuanced portrayal invites readers to appreciate the depth and dignity of Native American cultures, even as it reflects the inherent tensions and contradictions of its time. Through Dew-of-June, "The Pathfinder" offers a rich, if imperfect, exploration of identity, culture, and humanity on the American frontier.

RESULTS

James Fenimore Cooper's *Leatherstocking Tales*, a seminal collection in early American literature, presents a fascinating portrayal of Native American characters, particularly women, who are often idealized in ways that reflect the cultural and literary norms of the 19th century. Two prominent characters, Hist-oh-Hist in "The Deerslayer" and Dew-of-June in "The Pathfinder," exemplify this idealization, embodying a blend of nobility, purity, and cultural wisdom that both illuminate and complicate Cooper's portrayal of Native American women.

Cooper's depiction of Hist-oh-Hist and Dew-of-June is steeped in romantic idealization. Both characters are portrayed with exceptional beauty, strength, and moral integrity, serving as paragons of Native American virtue. This idealization is a reflection of the "noble savage" trope prevalent in 19th-century literature, where indigenous characters are depicted as embodiments of natural purity and inherent goodness. Hist-oh-Hist and Dew-of-June are portrayed as virtuous, wise, and resourceful qualities that Cooper uses to contrast the often morally ambiguous European settlers.

Hist-oh-Hist, also known as Wah-ta-Wah, represents purity and loyalty. Her relationship with Chingachgook in "The Deerslayer" highlights themes of love, loyalty, and cultural continuity. Through her, Cooper explores the deep emotional and spiritual bonds within Native American communities, portraying a romanticized vision of indigenous life that emphasizes harmony and resilience (Cooper, 1841; Madsen, 1991). Similarly, Dew-of-June in "The Pathfinder" is depicted as a figure of grace and strength. Her role as a mediator and her courageous actions underscore her importance within the narrative, symbolizing the potential for peaceful coexistence and mutual respect between cultures (Cooper, 1840; Calloway, 1987).

Both Hist-oh-Hist and Dew-of-June serve as cultural mediators, bridging the gap between Native American and European-American worlds. Their interactions with characters like Natty Bumppo illustrate the potential for understanding and cooperation amidst the broader context of cultural conflict and colonization. This aspect of their characterization reflects Cooper's ambivalence towards cultural assimilation and his recognition of the complexities inherent in such interactions.

Hist-oh-Hist's and Dew-of-June's roles as mediators highlight their agency and resourcefulness. They are not merely passive figures but active participants in the narrative, influencing the course of events through their intelligence and bravery. This portrayal challenges contemporary stereotypes of Native American women, offering a more nuanced depiction that acknowledges their strength and autonomy.

Despite the positive attributes of these characters, modern critiques highlight the limitations and problematic aspects of their portrayals. The romanticized image of Native American women, while positive, often simplifies their identities and experiences, reducing them to symbols rather than fully realized individuals. Scholars like Robert F. Berkhofer Jr. and Vine Deloria Jr. argue that such portrayals, though well-intentioned, can obscure the real complexities and diversities within Native American cultures (Berkhofer Jr., 1978; Deloria Jr., 1969).

Hist-oh-Hist and Dew-of-June, while portrayed with dignity and respect, are also products of Cooper's imaginative idealization. Their characters are shaped by the author's cultural biases and the literary conventions of his time, which often emphasize certain virtues while neglecting others. This idealization can result in a

one-dimensional portrayal that fails to capture the full spectrum of Native American women's lives and experiences.

Despite these limitations, the characters of Hist-oh-Hist and Dew-of-June remain significant within the Leatherstocking Tales and American literature as a whole. They offer a window into the ways early American literature sought to grapple with the nation's burgeoning identity and its relationship with Native American populations. Through these characters, Cooper presents a vision of the American frontier that is both idealized and deeply human, reflecting the tensions and possibilities of a rapidly changing world.

CONCLUSION

In conclusion, Hist-oh-Hist and Dew-of-June in James Fenimore Cooper's Leatherstocking Tales embody the romanticized depiction of Native American womanhood, serving as both narrative catalysts and symbolic figures. Their roles as cultural mediators highlight the complexities of frontier life and the interplay of cultural dynamics during a pivotal period in American history. While modern critiques reveal the limitations of such portrayals, their enduring presence in Cooper's work underscores the lasting impact of these characters on American literary and cultural history.

The enduring legacy of Hist-oh-Hist and Dew-of-June invites ongoing reflection and dialogue about the representation of indigenous peoples in literature. Their characters encourage readers to appreciate the depth and dignity of Native American cultures while also recognizing the need for more authentic and diverse portrayals. As symbols of resilience, cultural integrity, and potential harmony, they continue to inspire and challenge readers to think critically about the narratives that shape our understanding of history and identity.

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MARGARET ETVUD “ADAMS” TRILOGIYASIDA DINIY, SIYOSIY VA EKOLOGIK MAVZULAR TASVIRI

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ANNOTATSIYA

Ushbu maqola Margaret Etvudning “Adams Trilogiyasi”da tasvirlangan distopik jamiyatdagi diniy, siyosiy hamda ekologik holatlar tadqiqiga bag'ishlanadi. Trilogiyaning birinchi hamda ikkinchi romanlari bir vaqtda sodir bo'lgan voqealarni tasvirlasa, uchunchi roman avvalgi ikki romanning davomi hisoblanadi. Romandagi mavzular xilma-xil bo'lib, yozuvchi nafaqat jamiyatning siyosiy tasvirini qalamga oladi, balki turli diniy guruhlarining faoliyati, olimlarning ilm-fanni ahamiyatsiz bo'lgan tadqiqotlarga sarflashi, hayvonlarni mana shunday foydasiz tadqiqotlar uchun qurbon bo'lishi kabi masalalarga e'tibor qaratiladi. Maqolaning maqsadi romanlardagi jamiyatdagi din, siyosat hamda atrof-muhit bilan bo'g'liq muammolar tasvirlashdan iborat bo'lib, bunda bevosita insonning roli hamda ilm-fanning ta'sirini yoritib berishdan iboratdir. Maqolada ko'zlangan maqsadga erishish uchun turli adabiy tanqidchilarning trilogiya haqidagi fikrlarini o'rganib chiqirilgan va romanlarni adabiy tahlili amalga oshirilgan. Maqolada tarixiy-madaniy va qiyosiy tadqiqot metodiga murojaat qilindi. Maqolaning kirish qismida Etvud trilogiyasi haqidagi baxs-munozaralar bayon qilingan bo'lsa, asosiy qismida diniy guruhlar va ularning faoliyatidagi tafovutlar, dinning hamda ilm-fanning ekologik omillarning kelib chiqishiga ta'siri bayon qilinadi.

KALIT SO'ZLAR

Trilogiya, roman, mavzu, muammo, ilm-fan, din, atrof-muhit, bioinjeneriya, texnologiya, iqlim o'zgarishi.

РЕЛИГИОЗНЫЕ, ПОЛИТИЧЕСКИЕ И ЭКОЛОГИЧЕСКИЕ ТЕМЫ В ТРИЛОГИИ «АДАМС» МАРГАРЕТ ЭТВУД

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АННОТАЦИЯ

Данная статья посвящена описанию религиозных, политических и экологических тематик в антиутопическом обществе в «Трилогии Адамса» Маргарет Этвуд. Первый и второй романы трилогии описывают события, произошедшие одновременно, а третий роман является продолжением двух предыдущих романов. Темы в романе разнообразны, и писатель не только рисует политическую картину общества, но и акцентирует внимание на деятельности различных религиозных групп, использовании науки учёными для нерелевантных исследований, принесении в жертву животных ради бесполезных исследований. Цель статьи – проанализировать в романах проблемы, связанные с религией, политикой и окружающей средой в обществе, а также выделить роль человека и влияние науки. Для достижения поставленной цели мы изучили и сравнили мнения различных литературных критиков о трилогии. В статье использованы культурно-исторический и сравнительные методы исследования. Во введении статьи описываются споры вокруг трилогии Этвуда, а в основной части анализируются различные факторы влияния религии и науки на окружающую среду.

КЛЮЧЕВЫЕ СЛОВА

Трилогия, роман, тема, проблема, наука, религия, окружающая среда, биоинженерия, технологии, изменение климата.

RELIGIOUS, POLITICAL AND ECOLOGICAL THEMES IN “THE MADDADDAM” TRILOGY BY MARGARET ATWOOD

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ABSTRACT	KEYWORDS
<p>This article is devoted to the description of religious, political and environmental conditions in the dystopian society described in Margaret Atwood's "MaddAddam" trilogy. The first and second novels of the trilogy describe the events that happened at the same time, and the third novel is a continuation of the previous two novels. The themes in the novel are diverse, and the writer not only paints a political picture of the society, but also focuses on the activities of various religious groups, the use of science by scientists on irrelevant research, and the sacrifice of animals for such useless research. The purpose of the article is to describe the problems related to religion, politics and the environment in society, and to highlight the role of a person and the influence of science. In order to achieve the goal set in the article, we studied and compared the opinions of various literary critics about the trilogy. In this regard, historical-cultural and comparative research method were applied in the article. The introductory part of the article describes the debates about Atwood's trilogy, and the main part describes the differences in religious groups and their activities, the influence of religion and science on the origin of environmental factors.</p>	<p>Trilogy, novel, theme, problem, science, religion, environment, bioengineering, technology, climate change</p>

KIRISH

Richard Alan Northover *“Oriks va Kreyk” ning erkaklik, pessimistika va fojiviy xususiyatlari “Maddaddam” va “To‘fon yili” asarlarining feministik, komik va optimistik polifoniyasi bilan almashgan*”ini ta’kidlaydi. (Northover R., 2017,93) Shuningdek, u yana *“Adams trilogiyasi”ni halokatli bashorat emas, balki Dantening “Ilohiy komediya”si kabi uch tomonlama komediya*” deb ataydi. (Northover A.,2017,84). Trilogiyaning birinchi romani “Oriks va Kreyk” haqida tanqidchilar turli ta’rif berganlar: Jumladan, *“Yerdagi eng so‘nggi odam haqidagi roman”* (Korte B, 2008,156) *“Miltonning “Yo‘qotilgan jannat” asarining zamonaviy dunyodagi talqini”* (Howells C.A.,2006,173). Etvud “Oriks va Kreyk” romanida birinchi bor erkak so‘zlovchiga murojaat qildi. Bu haqida Korel Anna Hauls shunday deydi: *“U birinchi marta erkak hikoyachini tanladi, hikoya birinchi shaxs tilidan aytilmaydi, balki hikoyaning hozirgi holati va Jimmi/Qorodamning hotiralari o‘rtasida bezovtalik bilan almashinadigan uchinchi shaxsning bilvosita ichki manologi orqali hikoya qilinadi.* (Howells C.A., 2005,173) Trilogiyaning ikkinchi romani “Yil to‘foni” 2009-yilda nashr etilgan. Asar ko‘plab mavzularni qamrab olish barobarida

insoniyat taraqqiyotidagi ikki muhim axloqiy buzuqlikning oqibatlariga e'tibor qaratadi: birinchisi erkak tomonidan ayolga qilinadigan jinsiy zo'ravonlik bo'lsa, ikkinchisi insoniyat tomonidan Tabiatga qilinadigan zo'ravonlikdan iboratdir. Syuzn Uotkins *"To'fon yili"* *"Oriks va Kreyk "dagi Jimmi haqidagi fojiali ertakning kulgili qayta ishlangani"* (Watkins S.,2012, 132) deb bilsa, L.R.Maksvel ham *"To'fon yili"*ni kitobxonlarga atrofimizdagi tirik mavjudotlar bilan yaxshi munosabatlarni rivojlantirish uchun o'z xatti-harakatlarimizni o'zgartirishimiz mumkin bo'lgan model deb hisoblaydi." (Maxwell L., 2010, 9)

ASOSIY QISM

Garchi Etvud distopiyasini tashkil etgan jamiyat texnologik jihatdan rivojlangan Kompondsda yashovchi yuqori martabali odamlar va vayronaga aylangan Pliblandsda yashovchi odamlarga ajralsa-da, ularning hayot istiqbollarida unchalik katta farq yo'q. Texnologik taraqqiyot va u taqdim etayotgan barcha imkoniyatlarga ega bo'lgan dindan keyingi jamiyatda odam diqqat-e'tiborini hayotning moddiy tomoniga qaratadi: *"cosmetic creams, workout equipment, Joltbars to build your muscle-scape into a breathtaking marvel of sculpted granite. Pills to make you fatter, thinner, hairier, balder, whiter, browner, blacker, yellower, sexier, and happier."* (Atwood M., 2003, 248) Etvud romanidagi jamiyat kapitalizmning oxirgi bosqichidagi jamiyat bo'lib bu jamiyat har qanday dinni rad etib, fuqarolarning transdental qoniqishini yolg'on tuyg'usi bilan ta'minlaydigan tovarlar va hizmatlar bilan to'ldiradi. Etvud bu orqali insonning moddiy xohishi, moddiy intilishi din va diniy qarashlarni ortda qoldiradi, deb hisoblaydi. (Kuznicki S., 2017,250) U o'zining bu qarashlarini asarning bosh qahramonlari va Kreyk tomonidan klonlashtirilgan mavjudotlar misolida ochib beradi. Kreyk yaratgan klon-odamlar inson xohish-istagini qondirish uchun yaratilgan va oddiy mahsulot kabi savdo rastalarida sotilgan: *"They were naked, but not like the Noodie News: there was no self-consciousness, none at all. At first he couldn't believe them, they were so beautiful. Black, yellow, white, brown, all available skin colours. Each individual was exquisite."* (Atwood M., 2003,302) Bu esa insoniyatga yashash tarzini yaxshilashning sun'iy modelini taklif etdi, o'z xohish-istaklarini sun'iy yo'l bilan qondirishni taqozo etdi. Kreykning insonni klonlashtirish orqali o'zini Xudoga qiyoslashi, Klon-odamchalarning uni osmonda yashovchi, hamma narsani ko'ruvchi va eshituvchi zot sifatida bilishi Kreykning ilm-fanni dindan ustun qo'yishga urinishidan dalolat beradi. Talofatdan so'nggi yangi dunyoda omon qolgan klon-odamchalar Kreykni Xudo deb bilsalar, Qorodamni uning yerdagi vakili deb hisoblaydilar. Jimmi-Qorodam o'z hikoyalarini o'zi mansub bo'lgan nasroniy diniga bog'lagan holda tuzadi va Kreykerlarga dunyo haqidagi ilk tasavvurlarini berishda diniy bilimlaridan foydalanadi. Bu yangi jamiyatda Qorodam uchun din Kreykerlarni o'qitish va boshqarish uchun manba edi.

Asarda bir necha diniy guruhlar misolida insoniyatga munosabatning qadimdan mavjud bo'lgan shakllari turlicha tadbiiq etiladi. Demak, "Maddaddam"dagi ijobiy hodisa madaniy rivojlanish qurilmasi va insoniyatni yo'q bo'lib ketganidan keyin dunyoda omon qolgan biror narsani tiklash uchun asosga aylanadi. Ijobiy yondashuvni taklif qilishdan tashqari din Etvudning fikriga ko'ra, ma'naviyat bilan deyarli umumiy bo'lmagan tashkilot shaklidagi dinlarga xos bo'lgan salbiy mexanimzlarga qarshi kurashmoqda. Bunga erishish uchun Zebning nuqtayi nazaridan uning va Odam Atoning bolaligida ularning otasi-Petrolium cherkovi asoschisi bo'lgan ruxoniyning uyida o'tgan bolaligiga qaytadi. Bu cherkov o'zining ijtimoiy va iqtisodiy holatidan mamnun yashaydigan, boshqalarning baxti uchun qurbonlik keltirishga qodir bo'lmagan boy odamlar uchun diniy maskanga aylanadi. Bu cherkov hukmron tabaqa va zodagon fuqarolar orasida katta muvaffaqiyatga erishadi. Cherkov bunday odamlar o'z vijdonlarini poklab olish uchun bir necha aqchani qurbon qilish orqali o'z moddiy istaklarini va nafslarini qondirib yashashda davom etadilar. Ruxoniy Rev esa inson turmush tarzini yaxshilashni emas, balki moddiy foyda va farovon hayot haqida qayg'uradi. Bunday muhitda tarbiyalangan Zeb hamda Odan Atoga ham Petrolium cherkoviga xos bo'lgan ta'magirlik va ikkiyuzlamachilik ta'sir qilishi mumkin edi. Lekin Odam Ato Revdan nafratlanishi hamda diniy qarashlari natijasida "Xudoning bog'bonlari" diniy guruhini tashkil etadi. Bu diniy guruh Petrolium cherkovining butunlay qarama-qarshisi bo'lib, insonning moddiy ehtiyojlaridan ko'ra ekologik qarashlarni ustun qo'yadi.

Etvudning dinni idrok etishining murakkab va noaniq usulini ifodalovchi "Xudoning Bog'bonlari"ni Fredrik Jeymsonning so'zlariga ko'ra, "To'fon yilining eng rag'batlantiruvchi yangi xususiyati" (Jameson F., 2009) sifatida ko'rish mumkin. Diniy guruh eko-xristianlikning qiziqarli, ilmiy asoslangan variantini taklif qiladi, bu ular yashayotgan korporativ dunyoga to'g'ridan-to'g'ri munosabatdir. Binobarin, Bog'bonlar lider Odam birinchining "yashil" ta'limotlariga asoslangan diniy guruh bo'lib, o'zlarini Etvudning kech kapitalistik va gadjetga asoslangan jamiyatiga xos bo'lgan barcha texnologik qulayliklarni ongli ravishda rad etadigan guruh sifatida ko'rsatishadi. Shunga qaramay, sobiq olimlardan tashkil topgan jamiyat haqiqatda eng so'nggi texnologik ixtirolardan foydalansa-da, bu juda uyushgan va xavfli ko'rinadi. O'z e'tiqodlarini asosan yaratilish va apokalipsis, dunyoning boshlanishi va oxiri haqidagi Injil afsonalariga asoslagan holda, Bog'bonlar Glenn/Kreykning biologik falokatiga yaxshi tayyorlangan sanoqli kishilar qatoriga kiradi. Xudoning Bog'bonlarini kamchilik, zo'ravonliksiz diniy guruh, an'anaviy tarzda tushunilgan nasroniylikning bir novdasi, korporatsiyalar va ularning ortidan tijoratlashtirilgan turmush tarzi bilan doimiy xavf ostida yashaydigan guruh sifatida tavsiflash mumkin. Diniy harakatlar jamiyatning dekadant va vayronagarchilik dunyosidan o'sib borayotgan noroziligini kapitalizmning so'nggi bosqichida namayon qiladi. Bunday

vaqtlarda ba'zi odamlar yaqinlashib kelayotgan apokalipsis haqida ko'proq xurofotlarga ishonishadi. Eski dunyoning oxiri va uning yangi, tozalangan versiyada qayta tug'ilishi haqidagi hikoyalar va afsonalar bu dinlarni kuchaytiradi. Xudoning bog'bonlariga kelsak, qadimgi masihiylar vorisi, yer yuzidan barcha mavjudotlarni yuvib tashlagan to'fon va Nuhning Injil hikoyasiga ishonadilar. Bu haqida Odam Birinchining quyidagi jumllaridan bilib olamiz: *"We God's Gardeners are a plural Noah: we too have been called, we too forewarned. We can feel the symptoms of coming disaster as a doctor's feels a sick man's pulse. We must be ready for the time when those who have broken trust with the Animals—yes, wiped them from the face of the Earth where God placed them—will be swept away by the Waterless Flood. But we Gardeners will cherish within us the knowledge of the Species, and of their preciousness to God. We must ferry this priceless knowledge over the face of the Waterless Flood, as if within an Ark."* (Atwood M., 2009,91) Afsonaning diqqat markazida Xudoning Nuhga barcha turlarning vakillarini olib yuradigan kema qurishni buyurishi va bu o'z navbatida to'fondan keyin yer yuzini to'ldirishga yordam berishi, to'fondan so'ng esa faqatgina tanlanganlarninggina omon qolishi yotadi. Bog'bonlar to'fon haqidagi Injil g'oyasini kengaytirib, uni o'zlarining vaziyatlariga moslashtirdilar. Qizig'i shundaki, Odam Birning so'zlari nafaqat afsonaning omon qolish tomonini, balki mazhab tomonidan qo'llaniladigan ekologik munosabatni ham ta'kidlaydi. Xudoning bog'bonlarining suvsiz to'fon haqidagi talqini "To'fon yili"da kelajak jamiyatining apokaliptik tendentsiyalarida o'zini mukammal tarzda aks ettiradi. Misol uchun, bunday g'oyalar bilan mashg'ul bo'lgan barcha diniy guruhlarda bo'lgani kabi, Bog'bonlar ham o'zlarini faqat omon qolishiga ishonadilar. Ekologik va nasroniy guruh sifatida, Xudoning bog'bonlari o'zlarining e'tiqodlari va harakatlarida nafaqat hurmatni, balki hayvonlarga qandaydir majburiyatlarni ham ta'kidlaydilar. Odam Atoning hayvonlarga qilgan munosabati mehr-oqibat va qarindoshlikni namoyon etadi. Chunki inson o'zining jannatdan quvilgan holatida hali yirtqich emas edi. Injil hikoyalarini ekologik yo'l bilan talqin qilishda Odam Bir o'zini tabiatdan ustun deb hisoblovchi mavjudot emas, balki tabiatning ajralmas qismi bo'lgan insonning idealistik kontsepsiyani taklif qiladi: *"What is it about our own Species that leaves us so vulnerable to the impulse of violence? Why are we so addicted to the shedding of blood? Whenever we are tempted to become puffed up, and to see ourselves as superior to all other Animals, we should reflect on our own brutal history."* (Atwood M.,2009, 312) Odam Bir diniy guruhning asosiy maqsadi sifatida vegaterianlikni taklif qiladi. Bu orqali diniy guruh tabiatga do'stona munosabatni targ'ib qilibgina qolmay, hayvonlarni iste'mol qilishni ta'qiqalaydi. Bunga qarama-qarshi holda, Petroleum cherkovi hukumat va yuqori tabaqa vakillarining buyrug'i asosida faoliyat olib borib, ularning manfaatini qondirish yo'lida tabiatni vayron qilishga ham tayyor ekanligini ko'rsatadi.

“Oriks va Kreyk”da atrof-muhit va boshqa muammolar doimiy ravishda yo‘q bo‘lib ketishning turli shakllari bilan bog‘liq holda tasvirlanadi. Kreyk keltirib chiqargan talofatning tarqalishi insonning yo‘q bo‘lib ketishiga sabab bo‘lib qolmay, insonning ochko‘zligi va kapitalistik boshqaruv natijasida yuzaga kelgan iqlim muammolariga barham berishni nazarda tutadi. Iqlim o‘zgarishi va ifloslanish tuzatib bo‘lmaydigan o‘zgarishlarni keltirib chiqaradi va bu o‘zgarishlar romanning fonini tashkil qiladi. (Sullivan H., 2016,52) Zo‘ravonlik korporatsiyalar ham, pleblendlar ham sotsial darvinizm mantig‘i bilan boshqariladigan apogaliptik jamiyatning markazida turadi va unda eng kuchlilar boshqalarni ekspluatatsiyasi tufayli omon qoladi. Tabiat va madaniyatning chigalligi yo‘q bo‘lib ketishning shafqatsiz doirasi sifatida namoyon bo‘ladi: tabiatga nistaban ochko‘zlik va keragidan ortig‘ini iste‘mol qilish natijasida biologik xilma-xillikning yo‘qolishi axloq doirasidan chiqqan jamiyat bilan bevosita bog‘liq bo‘lib ko‘rinadi, bu esa o‘z navbatida atrof-muhit degradatsiyasini kuchaytiradi. Kreykning “Paradice” loyihasi uning Darwin evolyutsiyasini tubdan noto‘g‘ri tushunishidan dalolat beradi. Kreykning noto‘g‘ri tushunchasi pandemiyadan oldingi korporativ dunyoda sotsial darvinistlarniki kabi zararli ekanligi ko‘rsatilgan. Uning sayyorani insoniyatning halokatli ta‘siridan qutqarish haqidagi qarashlarini Paradice nomi bilan birlashtirib, kitobxonlarga bu ko‘plab mumkin bo‘lgan natijalardan biri ekanligini eslatib turadi; Kreykning urinishlarining barcha natijalari noaniq bo‘lsa-da, bu eng yaxshi holatda noaniq jannat ekanligiga ishonadi. Kreykning evolyutsiya haqidagi tushunchasi tabiatning gomeostatik sifatidagi ekolog qarashlariga ham o‘xshaydi va uning teleologik kontseptsiyasi uning Paradice Models (boshqalar tomonidan Crakers deb ataladi) biomuhandislik orqali barcha kiruvchi xususiyatlardan xalos bo‘lishga urinishining asosiy sababidir. Asta-sekin rivoyat shuni ko‘rsatadiki, pandemiyadan oldingi hayot yovvoyi, deyarli halokatli tajribalarga, ayniqsa biotexnologiyaning turli shakllariga berilish bilan ajralib turardi. Shunday qilib, romanning boshida Qorodam boshchiligidagi mavjudotlar uning apokaliptgacha bo‘lgan hayotining keskinlashuvi ekanligini ko‘rsatadi. “Oriks va Kreyk”da atrof-muhit muammolariga nisbatan qulayroq texnologik yechimlar kamdan-kam uchraydi. Biroq, bu texnologik o‘zgarishlar iqlim o‘zgarishini sekinlashtirish uchun juda kech kelganga o‘xshaydi. Etvud tomonidan taqdim etilgan dunyoning fojiasi shundaki, Kreykning iqlim muammolariga ekstremal yechimi insoniyat kelajagini optimistik barpo etishga qodir emas. Buning sababi shundaki, “Oriks va Kreyk”da mavjud bo‘lgan ko‘plab korporatsiyalar ilm-fan bilan boshqariladigan agressiv kapitalizmning namunasi hisoblanadi. Bouson bu haqida shunday deydi: *“Etvud uzoq vaqtdan beri jamiyatni qiynab kelayotgan va vaqt o‘tishi bilan utopik umidlarda va unga aloqador bo‘lgan distopik qo‘rquvlarda o‘z ifodasini topgan chuqur qayg‘uni ifodalaydi: ilmiy yutuqlar ilg‘or utopik kelajakni barpo etmaydi, aksincha, insoniyatning vaxshiy distopik (xatto*

insongacha bo'lgan) o'tmishga qaytishiga olib keladi." (Bouson B., 2011, 17) Buni ishlab chiqarish va sotish bilan shug'ullanuvchi "HealthWyzer" korporatsiyasi misolida ko'rish mumkin. Korporatsiya olimlari dori-darmonlar bilan tajriba o'tkazish jarayonida mijozlarga hayvonlardek munosabatda bo'lishadi va shu bilan birga ularni o'z maxsulotlariga qaramga aylantiradilar. Pilar bu haqida Tobini shunday ogohlantiradi: *"Those Corporation pills are the food of the dead, my dear. Not our kind of dead, the bad kind. The dead who are still alive."* (Atwood M., 2009, 105) Kompaniya Etvudning romanida ko'zda tutilgan barcha korporatsiyalarga xos bo'lgan xususiyatlarni namoyon etadi. Olimlar muhtoj odamlarga yordam beradigan dori-darmonlar yaratish uchun tadqiqotlar qilish o'rniga o'zini boyitish istagida bo'lgan va inson omilini hech narsaga arzitmaydigan "kuchlar" qo'lida o'yinchoq bo'ladilar. Shunday qilib, olimlar foyda mukammallikning o'rnini bosadigan va fan faqat hizmatkor bo'lib qolgan tizimning ajralmas qismiga aylanadi. Bu holat "To'fon yili" haqiqatida fanning materialistik tizimga to'liq bo'ysunishi bilan bog'liq bo'lib, tabiat tizim xizmatida texnologiyaning bebaho yordami bilan foydaga aylanishi mumkin bo'lgan yana bir sohaga aylanadi. Bu ko'proq turlarning yo'q bo'lib ketayotganida ko'rinadi va muammo deb hisoblanmaydi. Korporatsiyalar, umuman, jamiyat yer o'z resurslari bilan odamlarga xizmat qilishi kerak degan aqida bilan ish olib boradilar. Bunga misol "Rarity" deb nomlangan hashamatli restoranlar tarmog'i, o'zining yo'qolib borayotgan turlardan tayyorlangan taomnomasi bilan mashxurdir. Etvud duch keladigan narsa insoniyatning foydalanish muammosi va, adabiy ma'noda, Yer bizga beradigan barcha tabiiy resurslarni yutib yuborishdan iboratdir. Bularga toza suv va havo, balki sayyoramizda yashovchi boshqa barcha turlar kiradi. Eng yomoni, korporatsiyada ishlaydigan olimlar texnologiyani taqdim etadigan eng yangi va inqilobiy vositalar bilan jihozlangan bo'lsalar ham, atrof-muhitni yoki yo'qolib borayotgan turlarni saqlab qolish uchun hech narsa qilmaydilar. Ularning bu sohadagi yagona faoliyati o'simliklar va hayvonlarning yangi bo'laklarini yaratish bilan bog'liq bo'lib, ular eskilaridan ko'ra ko'proq ekanligi bilan ajralib turadi. Bunday ixtirolar aslida jamiyat rivoji yoki iqlim muammolarini hal qilish uchun foydali bo'lmay, balki ekologiyaga qarshi masxaralovchi karikatura kabi ko'rinadi. Olimlarning asosiy maqsadi o'zlarini ko'ngil ochishdir, bu aslida katta maqsad yo'qligi va umumiy befoydalikni ko'rsatadi. Bu holatning fojiasi shundaki, olimlarning ilm-fan ularga beradigan deyarli cheksiz kuchini mayda, ahamiyatsiz tajribalarda isrof qilishlari bilan o'zlarining takaburligi yoki johilligini namoyon qiladilar.

XULOSA.

Margaret Etvudning "Maddaddam" trilogiyasi diniy, ekologik, siyosiy mavzularni qamrab olish barobarida bu mavzular doirasidagi bir necha global

muammolarni tahlil qiladi:

- 1) diniy guruhlar va ularning o'rtasidagi tafovutlarni;
- 2) dinning siyosatga bo'ysunishi va hukumatning moddiy manfaati inson omilidan ustun ekanligi;
- 3) turli diniy guruhlarining diniy qarashlaridagi tafovutlarning atrof-muhitga ta'siri;
- 4) siyosiy tuzumning iqlim o'zgarishi va havf ostida qolgan turlarning yo'qolib ketishini keltirib chiqarishi;
- 5) ilm-fanning hukumat manfaati uchun xizmat qilishi natijasida tanazzulga yuz tutishi;

Etvud tasvirlagan dunyoning siyosiy-ekologik holati va uning natijasida yuzaga kelgan global muammolar XXI asrdagi turg'un ekologik vaziyatni oldindan qilingan bashorati ekanligi aniqlandi. Hukumat hamda dinning ilm-fandan noto'g'ri foydalanishi atrof-muhit tanazzulini keltirib chiqaruvchi omil ekanligi Etvud distopiyasining ommabopligini ta'minlashga xizmat qiladi.

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SHARLOTTA GILMAN PERKINSNING “SARIQ DEVOR GULQOG’OZI” HIKOYASIDA RUHIY KASALLIK TASVIRI

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ANNOTATSIYA

Maqola Sharlotta Perkins Gilmanning “Sariq devor gulqog’ozi” asarida aks etgan ruhiy kasallik ifodasini roviy-muallif, ramziylik va obrazlar tizimi tahlili orqali o’rganishga bag’ishlangan. Asarda tasvirlangan bosh qahramon obrazining ruhiy xastaligi hamda turmush o’rtog’i John bilan munosabati misolida 1800 yillar so’ngida jamiyatda hukmron bo’lgan ayollar ruyiy salomatligiga nisbatan zulmkor munosabat yoritilgan. Tadqiqotda immanent tahlil vositasida bemornin yolg’iz qoldirish, tizimli parhez va qat’iy rejimga asoslangan “ihotalab davolash” deb nomlangan shifo turi badiiy o’rganilgan. Shuningdek, maqolada tibbiyotda avtonomiya masalalari ham muhokamaga tortilgan. Tadqiqot xulosalari Gilmanning asarlari bugungi kunda gender masalalari, ruhiy xasta insonlarga ijtimoiy to’g’ri munosabat shakllantirishda muhim ahamiyat kasb etadi. Oxir oqibat, “Sariq devor gulqog’ozi” jinnilik tasviri orqali hastalikni emas, balki ayollik e’tirozi orqali erkinlikni taqdim etadi, so’zlar orqali ayollik o’zini ifodalaydi, bu esa noma’lum ayol qahramonga kuch beradi. Adabiyotda ruhiy kasallikning tasviri o’tgan va so’nggi yillarda muhim mavzu bo’lib kelgan. Jismoniy kasallik har doim mualliflar tomonidan o’z adabiy asarlarida tadqiq qilingan va tasvirlangan va hissiy azoblanish qo’rquvi ruhiy kasallik mavzusini yorituvchi adabiyotlarning ko’payishiga olib keldi. Sharlotta Perkins Gilman, XX asr boshlarida badiiy va fantastika yozuvchisi, ruhiy kasalliklar tasviriga nisbatan tarixiy yoki badiiy asarlarga taalluqli bo’lgan narsalarga keng ta’sir ko’rsatadigan kuchli fantastik hikoyani yaratish uchun ruhiy tushkunlik bilan kurashdi.

KALIT SO’ZLAR

Ruhiy xastalik, ramziylik, roviy-hikoyachi ovozi, obrazlarning o’zaro ta’siri, feminizm.

АНАЛИЗ ИЗОБРАЖЕНИЯ ПСИХИЧЕСКОГО РАССТРОЙСТВА В РАССКАЗЕ ШАРЛОТТЫ ПЕРКИНС ГИЛМАН “ ЖЁЛТЫЕ ОБОИ”

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АННОТАЦИЯ

Данная научная статья рассматривает вопрос репрезентации психического заболевания в новелле Шарлотты Перкинс Гилман “Жёлтые обои” посредством анализа голоса рассказчика, художественных символов и взаимодействия героев. Это художественное произведение демонстрирует репрессивное отношение к женскому психическому здоровью в культуре конца 1800-х годов, повествуя о пути главной героини к безумию и ее отношениях с мужем по имени Джон. В исследовании используется метод контент-анализа, который позволяет проиллюстрировать негативные последствия лечения постельным режимом - популярного медицинского лечения, включающего полную изоляцию, систематическую диету и полный покой для пациентов. В нем также обсуждается необходимость автономности и самостоятельности пациента для его психического выздоровления. Полученные результаты подтверждают непреходящую актуальность работы Гилмана в современном дискурсе о лечении психических заболеваний и гендерном вопросе и призывают к более сострадательному и чуткому подходу к борьбе с психическими заболеваниями. В конечном итоге "Желтые обои" предлагают свободу не через безумие, а через женскую речь (*écriture féminine*), выражение женского "я" с помощью слов, что в итоге расширяет возможности безымянной женщины-протагониста. Изображение психических заболеваний в литературе было важной темой как в прошлом, так и в последние годы. Физические болезни всегда исследовались и изображались авторами в их литературных произведениях, а страх перед эмоциональными страданиями привел к увеличению количества литературы, затрагивающей тему психических заболеваний. Шарлотта Перкинс Гилман, известная писательница начала XX века, использовала собственную борьбу с депрессией для создания мощного художественного повествования, которое имеет широкое влияние на исторические или художественные произведения, связанные с изображением психических заболеваний.

КЛЮЧЕВЫЕ СЛОВА

Психическое здоровье, контент-анализ, художественные символы, голос рассказчика, взаимодействия героев, феминизм.

A STUDY OF THE PORTRAY OF MENTAL ILLNESS IN THE SHORT STORY “THE YELLOW WALLPAPER” BY CHARLOTTE PERKINS GILMAN

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ABSTRACT	KEYWORDS
<p>This research paper examines the representation of mental illness in Charlotte Perkins Gilman’s “The Yellow Wallpaper” via the lens of narrative voice, symbolism and character interactions. The story highlights the oppressive cultural perspective towards female mental health in the late 1800s by delving into the protagonist’s journey into insanity and her relationship with her husband, John. The study uses the method of qualitative content analysis to illustrate the negative consequences of “the rest cure”, a popular medical treatment consisting of total isolation, a systematic diet and complete rest for patients. It also discusses the necessity of agency and autonomy in mental health care. The findings support Gilman’s work’s enduring relevance in modern discourse about mental health treatment and gender dynamics and calls for a more compassionate and empathetic approach to dealing with mental illness. In the final analysis, “The Yellow Wallpaper” offers freedom, not through madness, but through ecriture feminine, the expression of the feminine self-using words, finally empowering the unnamed female protagonist. The portrayal of mental illness in literature has been an important topic in past and recent years. Physical illness was always researched and portrayed by authors in their literary works, and the fear of suffering emotionally caused an increase of the literature that broached the topic mental illness. Charlotte Perkins Gilman, a significant writer of fiction and non-fiction in the early 20th century, employed her own battle with depression to create a powerful fictional narrative which has broad effects in what concerns historical or fictional works relative to portrayals of mental illnesses.</p>	<p>Mental illness, content analysis, symbolism, narrative voice, character interactions, feminism.</p>

INTRODUCTION

A recurrent topic in literature, mental illness offers deep insights into medical practices of the past and social attitudes toward mentally ill people. The groundbreaking novella “The Yellow Wallpaper”, written by Charlotte Perkins Gilman and published in 1892, explores the intricacies of mental illness and the restrictive therapies that were frequently placed on women. In addition to providing a glimpse toward the protagonist’s rapidly declining mental state, this story challenges the larger medical and cultural structures that contribute to her illness.

The representation of mental illness in “The Yellow Wallpaper” has received an extensive analysis and discussion in literary and psychological academic communities. In her introduction to the 1973 Feminist Press publication of February,

Elaine R. Hedges suggests that the narrative functions as both a personal and political manifesto. Hedges contends that Gilman's personal experience with mental illness and the rest cure are paralleled in the protagonist's situation (Hedges A., 1973, 12). This viewpoint is consistent with Gilman's own description in "Why I Wrote The Yellow Wallpaper", where she describes her own delve into near-madness after receiving the same type of therapy (Gilman C., 1913, 271).

Scholars that employ a linguistic lens to analyze the novella, including Paula A. Treichler and her essay "Escaping the Sentence: Diagnosis and Discourse in 'The Yellow Wallpaper'", claim that the protagonist's diary serves as a means of resistance against patriarchal language and authority. Treichler's research emphasizes the value of writing and narrative voice as strategies for regaining agency in the face of social and medical oppression (Treichler P., 1984, 65).

Moreover, Susan S. Lanser in her work "Feminist Criticism, 'The Yellow Wallpaper', and Politics of Color in America" examines how race and gender intersect in Gilman's novella. According to the author, racial tensions, common for that period, are also reflected in the story by emphasizing the colony of yellow, which is typically connected to both disease and cowardice (Lanser S., 1989, 420). This places mental illness in the context of broader societal fears and biases, which enriches our knowledge of it as it is portrayed in the narrative.

The comprehension of "The Yellow Wallpaper" has also been enhanced by medical historians, who have placed the rest cure in the larger context of 19th-century medical procedures. In "For Her Own Good: Two Centuries of the Experts' Advice to Women," Barbara Ehrenreich and Deirdre English describe how the rest cure embodied the damaging and sometimes condescending medical treatments provided to females (Ehrenreich B. & English D., 2005, 67). They contend that these therapies were motivated by the need to control women's bodies and minds and that they were a reflection of a larger social movement to uphold gender standards.

The purpose of this article is to contribute to these academic conversations by offering a thorough examination of the portrayal of mental illness in Gilman's "The Yellow Wallpaper". This research aims to comprehend the story's critique of the 19th-century medical system and its implications for the treatment of women's mental health by concentrating on the narrative voice, symbolism and character interactions.

MAIN PART

This detailed analysis will show how Gilman's novella not only offers a potent critique of contemporary medical procedures but also contributes to current debates around gender roles and mental health treatment. The findings made in this research can facilitate the comprehension of the past and present difficulties that women have

ever experienced in mental health care.

Key components of “The Yellow Wallpaper” that illustrate the protagonist’s mental illness and challenge conventional perceptions of mental health are revealed via the analysis of the plot. The research uses a qualitative content analysis of “The Yellow Wallpaper”, emphasizing the relationships between the characters, symbolism and narrative voice. The study is contextualized and supported by a variety of primary and secondary sources, such as modern literary criticisms and historical writings on 19th-century medical procedures.

The comprehension of the protagonist’s mental decline requires an appreciation of the first-person viewpoint. Gilman successfully immerses the reader in her psychological decline by limiting the story to her point of view. This method highlights the negative impacts of suppressing and limiting women’s voices while highlighting the sense of helplessness and lack of agency felt by women undergoing the rest cure treatment. This fragment below demonstrates what is included in the rest cure: *So I take phosphates or phosphites, whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again (Gilman, 1892, 3).*

Through the writing in the protagonist’s diary, readers are given immediate access to her thoughts and emotions, underscoring her developing infatuation with the wallpaper. For example, she calls the wallpaper “repellent, almost revolting” and its hue as “sickly, unclean yellow” (Gilman, 1892, 10). Thanks to this intimate narration, readers can feel the protagonist’s growing worry and anxiety as she becomes fixated on the wallpaper’s patterns, thinking that a lady is trapped inside of it. The narrative voice is also clearly seen in this fragment: *John is a physician, and perhaps - (I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind -) perhaps that is one reason I do not get well faster (Gilman, 1892, 3).* The narrator’s voice in this fragment is personal and candid, emphasizing the solitude she feels. By addressing the ‘*dead paper*’, she finds a method to convey her actual ideas and feelings, which she is unable to share with others. This highlights her loneliness and the lack of understanding and support from people around her, including her spouse.

The protagonist’s comment contains a perceptible irony. She speculates that her husband’s work as a physician, despite his medical competence, may be the cause of her poor recovery. This irony underscores the potential harm caused by historical medical procedures, particularly those based on patriarchal philosophy. The narrator’s cautious terminology (double ‘*perhaps*’) reflects her internal turmoil and difficulty she has in challenging her husband’s authority and the suggested treatment.

Furthermore, the protagonist’s fear that her husband’s role as a physician is delaying her recovery serves as a veiled indictment of era-specific medical

procedures. The ‘rest cure’, which involves isolation and inactivity, was routinely given for women with mental health problems, although it frequently worsened their disorders. Gilman, via the narrator’s observations, criticizes this therapy and the larger medical system for failing to comprehend or treat women’s mental health.

In terms of gender dynamics, this part of the text illustrates power relations in both the protagonist’s marriage and society as a whole. The woman’s reticence to express her thoughts openly (*‘I would not say it to a living soul’*) reflects her internalized oppression and society’s assumptions that women defer to male authority, particularly in matters of health.

The symbolism of the yellow wallpaper changes with time, reflecting the protagonist’s worsening mental health and criticizing the rest cure’s imposition of confinement. She initially resisted being confined, as evidenced by her assessment of the wallpaper as “sickly” and “unpleasant” (Gilman, 1892, 10). Her growing fixation with the wallpaper represents her fight for liberation from social norms and her mental disorder. Her final act of ripping off the wallpaper to release the fictional lady symbolizes her ultimate struggle to restore her independence and her eventual departure from reality.

It is also worthy to mention how the protagonist’s mental illness and societal oppression are powerfully symbolized by the yellow wallpaper itself. The wild pattern of the wallpaper initially repulses her, but as her loneliness grows, she starts to believe that a lady is imprisoned behind it, reflecting her own sense of helplessness. “I think that woman gets out in the daytime! And I’ll tell you why—privately—I’ve seen her!”, - she writes in the diary (Gilman, 1892, 18). Her fight for independence and the negative repercussions of the repressive rest therapy are symbolized by this hallucination.

The figure of a baby is also symbolic in this story. Although the infant is not a key character in the novella, its presence is felt via the protagonist’s references to her incapability to care for it. The baby represents the protagonist’s perceived failures and cultural expectations of parenthood. The woman’s lack of a loving attachment with her infant emphasizes her struggle with postnatal depression and the sense of separation that typically comes with it: *It is fortunate Mary is so good with the baby. Such a dear baby! And yet I cannot be with him, it makes me so nervous* (Gilman, 1892, 6).

The table below demonstrates how the symptoms of postnatal depression are illustrated in the text. The list of symptoms is taken from the official website of the UK National Health System (NHS).

The symptoms of postnatal depression according to NHS	Fragments from “The Yellow Wallpaper” illustrating the symptoms
feeling sad, low in mood or tearful much of the time	<i>“I cry at nothing, and cry most of the time.” (Gilman, 1892, 8)</i>
feeling agitated or irritable towards your partner, baby or other children	<i>“I get unreasonably angry with John sometimes. I’m sure I never used to be so sensitive. I think it is due to this nervous condition” (Gilman, 1892, 4)</i>
loss of interest in the world around you	<i>“I don’t feel as if it was worth while to turn my hand over for anything, and I’m getting dreadfully fretful and querulous.” (Gilman, 1892, 8)</i>
lack of energy and feeling tired most of the time	<i>“Nobody would believe what an effort it is to do what little I am able,—to dress and entertain, and order things” (Gilman, 1892,</i>
trouble sleeping at night	<i>“He thought I was asleep first, but I wasn’t, and lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.” (Gilman, 1892, 12)</i>
feelings of guilt, hopelessness and self-blame	<i>“I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already” (Gilman, 1892, 6)</i>
negative thoughts such as feelings that you are a not enough good mother	<i>“And yet I cannot be with him [baby], it makes me so nervous.” (Gilman, 1892, 6)</i>

“The Yellow Wallpaper” portrays the protagonist’s relationship with her husband in a way that highlights the negative effects of patriarchal domination and larger cultural views about women’s mental health. John’s condescending and dominating behavior is a reflection of the widespread perception that women are essentially weaker than males and incapable of sophisticated intellect. In addition to

making the protagonist's illness worse, his recommendation for the rest cure, which is centered on isolation and inactivity, also represents the larger cultural trend of marginalizing and silencing women's voices.

Moreover, John's infantilizing language toward his wife underscores the power imbalance in their relationship and reflects the larger societal expectation of women as submissive and dependent on male authority. By calling her "a blessed little goose" and "little girl", John reinforces his own dominance while diminishing her agency and autonomy. This dynamic contributes to the protagonist's sense of isolation and helplessness, further exacerbating her mental deterioration.

It is also easy to notice the protagonist's internalized feeling of blame in her relationship with John. The woman frequently internalizes responsibility for her illness, feeling that she is partly responsible for her slow recovery. This internalization is seen in her reluctance to challenge John's authority and medical expertise. Her guilt is exacerbated by her failure to perform her expected obligations as a wife and mother, which makes her feel inadequate and guilty for her own misery: I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already! (Gilman, 1892, 6).

In sum, the protagonist's encounters with John in "The Yellow Wallpaper" provide a stinging indictment of gendered relations and repressive treatment of women's mental health in the 19th century. Through these exchanges, Gilman emphasizes the importance of a more compassionate and understanding approach to mental health care, one that acknowledges individuals' autonomy and dignity regardless of gender.

In conclusion, Charlotte Perkins Gilman's "The Yellow Wallpaper" presents a potent analysis of 19th-century perspectives on mental health and women's care. This study has shed light on the ways that Gilman's story highlights the intricacies of gender dynamics and mental health throughout the time through an analysis of narrative voice, symbolism and character interactions.

Gilman's use of first-person narrative voice highlights the helplessness and lack of agency felt by women undergoing the rest cure treatment while allowing readers to share in the protagonist's journey into madness. The main character's intense obsession with the yellow wallpaper is a powerful representation of both her declining mental health and the restrictive social norms that are imposed upon her. In addition, the protagonist's relationships with her husband shed light on the negative consequences of paternalistic control as well as larger patriarchal ideas toward women's mental health.

Gilman uses these literary devices to criticize the medical procedures that were common in her age, especially the rest cure, which frequently made women's mental health worse than better. The narrative is a powerful reminder of the negative effects

of denying women control over their own bodies and thoughts, as well as the value of paying attention to and respecting their experiences.

Furthermore, “The Yellow Wallpaper” remains relevant in modern issues concerning mental health treatment and gender relations. Despite advances in medical understanding and women’s rights, stigma and abuse of mental illness continue in numerous ways. Gilman’s work is a call to action for a more compassionate and understanding approach to mental health care, one that acknowledges the interplay of gender, racism and class in creating individual experiences.

CONCLUSION

To sum up, “The Yellow Wallpaper” is a timeless and contemporary work of writing that pushes us to reevaluate our preconceptions about gender and mental illness and work toward creating a society that is more inclusive and equal for everyone. Gilman’s story is a potent reminder of the value of empathy, compassion and social justice in the quest of mental well-being as we continue to struggle with the difficulties of mental health treatment.

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XILARI MANTEL IJODI: TARIX VA "AYOL NASRI"

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ANNOTATSIYA

Mazkur tadqiqotning dolzarbligi Xilari Mantelning tarixiy nasri keng ko'lamli jihatlarni namoyon qilishi bilan bog'liq. Adiba Angliya tarixini, ayniqsa Tyudor hukmronligi davriga chuqur nazar tashlaydi va kitobxonni tarixning o'ziga xos rang-barang olamiga olib kiradi. Hilari Mantel hokimiyat va uning murakkab ta'sirni tasvirlash uchun Tudor davrinida mavjud bo'lgan siyosiy o'yinlarni tahlil qilishga e'tibor qaratadi. Adiba davr va ijtimoiy guruhlarning ijtimoiy-madaniy odatlariga va qadriyatlariga murojaat qiladi, o'z asarlarini kundalik hayotga xos bo'lgan tafsilotlar bilan boyitadi. Shu bilan birga maqola Hilari Mantelning tarixiy asarlari va "ayol nasri" tushunchasi o'rtasidagi munosabatga oydinlik kiritadi hamda ayol nasrining Hilari Mantel asarlaridagi tarixiy voqealar talqinida kuzatilgan ta'sirni aniqlab beradi. Shu bois maqolada ayol nasrining tarixiy janrga qanday kirib borishi, uning tarixiy qahramonlar va voqealarni idrok etishda qanday vazifani o'taganini ochib beradi. Tadqiqot metodologiyasi feministik tanqid va "ayol nasri" tushunchasini inobatga olgan holda Xilari Mantel trilogiyasidan iboratdir. Birinchi jahon urushidan so'ng ayollar ancha imtiyozlarga ega bo'lish natijasida, ayollar ziyoli bo'lishga intildilar. Angliya adabiyotida adibalar soni ko'paydi, ayollar ijod bilan shug'ullana boshladilar. 1930-yillarda ayollar tomonidan yaratilgan tarixiy romanlar soni ancha o'sdi. Adibalar o'z romanlarida turli tarixiy davrlarda ayollar duch kelishi mumkin bo'lgan qiyinchiliklarni tasvirladilar. Ular o'z qahramonlari hayoti orqali o'tmishda ayollar duch kelgan va bugungi kunda ham duch kelayotgan muhim ekzistensial va psixologik to'siqlarga e'tibor qaratib, yangi qarashlarni yoritdilar. Maqolaning natijalari Hilari Mantelning tarixiy nasridagi "ayol nasri" ning o'ziga xos xususiyatlarini va ularning tarixiy syujet va qahramonlarni yaratishdagi ta'sirini ochib beradi.

KALIT SO'ZLAR

Tarixiy roman, gender, nasr, janr, trilogiya, personajlar, ayollar, tarix, cherkov, hukumat.

ТВОРЧЕСТВО ХИЛАРИ МАНТЕЛ: ИСТОРИЯ И «ЖЕНСКОЕ ПИСЬМО»

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>Актуальность данного исследования обусловлена тем, что в исторической прозе Хилари Мантел рассматривается широкий круг вопросов. Писательница раскрывает историю Англии, особенно период правления Тюдоров, погружая читателя в ее красочный мир. Хилари Мантел подробно анализирует политические интриги и манипуляции, которые характеризовали эпоху Тюдоров, чтобы передать сложность проблемы власти и влияния. Она обращается к социокультурным нормам и ценностям различных времён и общественных групп, обогащая свои произведения детальными описаниями различных аспектов повседневной жизни.</p> <p>Цель данной статьи заключается в анализе творчества Хилари Мантел с учётом взаимосвязи между историческими аспектами и концепцией «женского письма» в её произведениях. Основная задача исследования заключается в выявлении влияния женского письма на интерпретацию исторических событий в произведениях Хилари Мантел. Статья исследует то, как именно женское письмо проникает в историческую прозу и как это влияет на восприятие исторических персонажей и событий. Методология исследования включает анализ трилогии Хилари Мантел с учётом феминистской критики и концепции «женского письма».</p> <p>После Первой мировой войны женщины получили доступ ко многим привилегиям, что позволило им уделить больше времени чтению книг. В результате возрос интерес к исторической прозе, многие женщины начали заниматься литературным творчеством. Это привело к увеличению числа исторических романов, написанных женщинами после 1930-х гг. Писательницы, акцентировали внимание на трудностях, с которыми сталкивались женщины в разные исторические периоды. Они придавали образам своих героинь новую глубину, обращая внимание на существенные экзистенциальные и психологические барьеры, с которыми женщины сталкивались в прошлом и продолжают сталкиваться и в наши дни. Результаты статьи выявляют особенности «женского письма» в исторической прозе Хилари Мантел и его влияния на интерпретацию исторических сюжетов и персонажей в её произведениях.</p>	<p>Исторический роман, гендерные роли, проза, жанр, трилогия, персонажи, женщины, история, церковь, правление.</p>

THE WORKS OF HILARY MANTEL: HISTORY AND "WOMEN'S WRITING"

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ABSTRACT

The article is concerned with the historical prose of Hilary Mantel. The writer reveals the history of England, especially the period of the Tudor era, immersing the reader in an epic world. Hilary Mantel analyzes the political intrigue and manipulation that characterized the Tudor era to convey the complexity of power and influence. She addresses the sociocultural norms and values of various times and social groups, enriching her works with detailed descriptions and aspects of everyday life. The aim of this article is to analyze the work of Hilary Mantel, taking into account the relationship between historical aspects and the concept of "women's writing" in her works. The main objective of the study is to identify the influence of women's writing on the interpretation of historical events in the trilogy of Hilary Mantel. The article explores the way how women's writing penetrates historical prose and how this affects the perception of historical characters and events. The research methodology includes an analysis of Hilary Mantel's trilogy, taking into account feminist criticism and the concept of "women's writing". After World War I, women gained access to many privileges, allowing them to spend more time reading books. As a result, interest in historical prose increased, and many women began to engage in literary creativity. This led to an increase in the number of historical novels written by women after the 1930s. The writers focused on the difficulties that women faced in different historical periods. They gave their heroines new depth by drawing attention to the significant existential and psychological barriers that women faced in the past and continue to face today. The results of the article demonstrate the features of "women's writing" in the historical prose of Hilary Mantel and its influence on the interpretation of historical plots and characters in her works.

KEYWORDS

Historical novel, gender roles, prose, genre, trilogy, characters, women, history, church, government.

ВВЕДЕНИЕ

Исторический роман начал формироваться и обретать свои основы в литературе XVII и XVIII вв., однако достиг своего расцвета в XIX веке после краха Наполеоновской империи. В семнадцатом и восемнадцатом столетиях произведения, относящиеся к данному жанру, зачастую включали в себя имена исторических личностей и названия мест действия, тем не менее, психологическая глубина персонажей и их внутренние конфликты оставались привязанными к субъективному видению авторов, что способствовало росту популярности этих произведений за счёт реалистичности и авантюристичности персонажей. После Французской революции и последующей эпохи Наполеона среди населения Франции произошло нарастание патриотических настроений, что, в свою очередь, нашло отражение в культуре и литературе других стран, таких как Германия, Польша, Испания и другие. Этот интерес к национальной

истории и культуре усилился после падения Наполеона, поскольку общественность стремилась к познанию исторического прошлого своих народов, культуры, языков и исторических событий. Это дало литературным деятелям возможность не только включать в свои произведения исторические фигуры и события, но и освещать через них социальные изменения и проблематику того времени. Следовательно, интерес к истории, её пониманию через литературные образы и персонажи, а также осмысление и переосмысление исторического наследия и итогов минувших эпох стали центральными особенностями развития жанра исторического романа в указанный период.

Основная проблема многих исследований, посвящённых жанру исторического романа, заключается в том, что современные произведения на историческую тематику часто сравнивают с общепринятой концепцией, сформированной на основе творчества Вальтера Скотта. Это иногда приводит к выводам о вымирании исторического жанра в целом, поскольку наблюдаются некоторые расхождения с устаревшей моделью (Orlov S., 1965, 5).

Модель исторического романа, созданная Вальтером Скоттом и ставшая классической, хотя и имеет важное значение для жанра, представляет лишь один из множества подходов к данному литературному жанру.

Помимо этого, в последние десятилетия двадцатого века понятие «женского письма» стало объектом интенсивных дискуссий в области литературоведения, особенно после возрождения интереса ко второй волне феминизма в 1960-х годах. С середины двадцатого века писательницы начали активно занимать место на литературной сцене, что привело к возникновению такого явления, как «женская литература» (Trofimova Y., 1997, 51). Отдельные женские голоса в культуре стали звучать значительно сильнее и отчётливее только в двадцатом веке. Поэтому целью данного исследования является раскрытие особенностей «женской литературы» в контексте жанра исторического романа.

МЕТОДЫ

Методологическая основа нашего исследования базируется на принципах историко-биографического метода с теоретическим подходом. Особое внимание уделяется исторической прозе Хилари Мантел о временах Тюдоров в контексте жанра исторического романа и влиянию женских персонажей на ход событий и общественные процессы в контексте литературоведения.

Предметом данного исследования являются особенности трилогии британской писательницы, повествующей о периоде правления Тюдоров и их окружения. Данная трилогия относится некоторыми критиками к «женской

литературе», что, на наш взгляд, является ошибочным.

Теоретическую основу данного исследования составили фундаментальные работы зарубежных и российских литературоведов, внёсших свой вклад в изучение жанра исторического романа и гендерных аспектов в литературоведческом контексте. Нами выделяются труды Г. Лукача, Д. Уолес, Б. Фоули, Ю. Кристевой, Е. Трофимовой и С. Орлова. Это лишь тот малый список имён ведущих литературоведов, осветивших и освещающих различные аспекты и проблемы жанра исторического романа и в целом, и в отдельных странах.

В процессе исследования нами были учтены недавние изменения в отношении читателей к исторической прозе, поскольку восприятие и толкование произведений остаётся актуальным для понимания развития жанра исторического романа и определения общих тенденций в литературном процессе. Обращение к современным английским историческим романам подчёркивает тенденцию к гибридизации жанров и освещению различных исторических эпох.

РЕЗУЛЬТАТЫ И ОБСУЖДЕНИЕ

Прогресс человеческого интеллекта, эпоха Просвещения и повышение осознанности являются прямыми следствиями познания собственной истории, анализа и осмысления внутренних конфликтов, их преодоления и стремления к изменениям к лучшему. В своём труде «Исторический роман» Г. Лукач подчёркивает переосмысление понятия прогресса, которое отходит от представления о нём как о существенно неисторическом противостоянии между гуманистическим разумом и феодально-абсолютистской иррациональностью. В соответствии с новой интерпретацией, прогресс человечества воспринимается как постоянно усиливающееся взаимодействие из внутренних конфликтов между социальными силами в самом ходе истории, где история сама выступает как вектор и воплощение человеческого развития (Lukach G., 1989, 27).

Первые историки, родом из Франции, акцентировали внимание на классовой борьбе и стремились к внутреннему прогрессу, раскрывая в своих произведениях конфликты и прогрессивные изменения в обществе. Г. Лукач подчёркивает, что любое изменение в течение истории имело в виду не только поверхностные изменения, но и моральные трансформации внутри человека (Lukach G., 1989, 28).

Историзм становится ключевым элементом исторического романа, который практикует возвращение к прошлому для выявления оригинальных персонажей, культуры, языка и событий. Определение понятия жанра

исторического романа остаётся сложным, поскольку он сохраняет свою значимость во все эпохи. В отличие от других жанров, исторический роман не черпает своих персонажей из современности, а воссоздаёт фигуры прошлых веков, сообщая актуальные для современности идеи и переживания. Мимесис (сам термин происходит от греческого слова, которое означает «подражать»; был адаптирован философом Аристотелем для выражения идеи о том, что искусство имитирует объекты и события, которые мы видим в реальности) играет ключевую роль в художественном изображении истории, где вымышленные персонажи, происходящие из прошлого, представляют собой уникальное слияние реальности и вымысла. Барбара Фоули – автор весомого научного труда «Рассказывая истину» («*Telling the Truth*») подчёркивает, что исторический роман активно участвует в широкой трансформации исторического сознания, преобразуя представление о прошлом в соответствии с эволюцией восприятия реальности (Foley, B., 1986, 144). Следовательно, исторический роман играет важную роль в трансформации исторического сознания, представляя историческую действительность через художественную призму. Создание персонажей, которые, хотя и вымышлены, призваны отражать реальность и внутреннюю борьбу людей определенного исторического периода, представляет собой искусство переосмысления исторической правды с учётом изменяющихся концепций реальности.

Авторы исторических романов сталкиваются с задачей создания персонажей и событий, которые одновременно реалистичны и вымышлены. Ведь хотя они и описывают прошлое, многие детали внутренней жизни и чувств людей тех времён остаются неизвестными, незафиксированными. Это заставляет писателей не просто пересказывать исторические факты, а вдыхать жизнь в персонажей, вымышляя их внутренний мир, мысли и эмоции. Следовательно, даже если роман и основан на реальных исторических событиях, его содержание и персонажи в конечном итоге являются плодом воображения автора. Однако для того, чтобы сделать сюжет убедительным и интересным, автор должен тщательно изучить исторический период, культуру, обычаи, язык того времени.

Время не стоит на месте. Следовательно, наше понимание гендерного равенства, социальной справедливости и многих других аспектов жизни также меняется, что позволяет современным авторам представлять исторические события под новым углом зрения. Читая исторический роман, читатели не только узнают о прошлом, но и видят, как могли бы действовать и чувствовать люди той эпохи, что делает даже исторические персонажи актуальными для современного общества.

Пионером в объединении реальных событий и персонажей прошлого в

исторических романах стал сэр Вальтер Скотт, родившийся в 1771 году в Эдинбурге. Он был глубоко увлечён шотландской традицией, что нашло отражение в его творчестве. В своём романе «Уэверли» (*Waverly*) он акцентировал внимание на особенностях уклада жизни шотландцев, представляя разнообразных шотландцев всех сословий и культур. Вальтер Скотт считается отцом исторического романа, поскольку его произведения оказали значительное влияние на развитие этого жанра. Его работы, хотя и раскрывают историю лишь до определенного момента, вовлекают в события современности и умело соединяют их с историческими фактами, что придаёт им актуальность и популярность. В своих произведениях он затрагивал различные конфликты, включая борьбу между англосаксами и нормандцами, этические и моральные противоречия, а также конфликты между классами. Романы Вальтера Скотта стали основой для использования в художественной литературе исторических событий и обстановки, которые впоследствии стали неотъемлемой частью произведений, вводя персонажей, их борьбу и историю, делая жанр исторического романа более разнообразным и востребованным в литературе. Его творчество оказало существенное влияние на многих писателей, включая Гёте, Бальзака, Пушкина, а также на некоторых американских писателей. В целом, творчество Вальтера Скотта сыграло ключевую роль в формировании и развитии исторического романа как жанра, утвердив его популярность и значимость в литературе, а также повлияло на восприятие истории и культуры читателями по всему миру.

Специфика повествовательной структуры и отображение женских персонажей в исторической прозе Х. Мантел. Прежде чем рассматривать особенности творчества женщин-писателей, важно изучить культурные и исторические обстоятельства, в которых возникла фигура «творящей женщины», учитывая сложное и противоречивое отношение общества к женщинам-творцам. В двадцатом веке женщины стали активными и массовыми читательницами исторической прозы, что способствовало появлению множества писательниц, воспринимавших исторический роман как особый жанр эскапизма. В исследовании Д. Уоллес «Женский исторический роман» («*Woman's Historical Novel*») отмечается, что значительное количество исторических романов, написанных женщинами в XX веке, свидетельствует о значимости данной формы литературы. Продажи книг и показатели библиотечной аренды указывают на широкую читательскую аудиторию, ценящую произведения многих популярных женских авторов исторических романов (Wallace D., 2005, 17).

После Первой мировой войны женщины получили гражданские права и другие привилегии, что позволило им использовать свободное время для чтения

книг, в результате чего многие из них стали заниматься литературным творчеством. Это вызвало рост интереса к исторической прозе, многие женщины начали писать произведения, отражая различные проблемы и вызовы, с которыми сталкивались сами женщины в разные исторические эпохи. Следовательно, женщины стремились защищать свои права, свободу и равенство в обществе, и их литературные труды стали отражать эту борьбу.

В 30-е гг. XX века число исторических романов, написанных женщинами, значительно возросло; авторы начали освещать трудности, с которыми сталкивались женщины в разные исторические эпохи. Писательницы придавали своим персонажам новые черты, подчёркивая противодействие экзистенциального и психологического характера, с которыми женщины сталкивались в прошлом и продолжают сталкиваться сегодня. Они изучали женщин как жертв исторических конфликтов, подчёркивая их уязвимость и борьбу за выживание в различных обстоятельствах (Wallace D., 2005, 57). Следовательно, уделялось особое внимание вопросам женской эмансипации и борьбы за равенство прав.

Исторический роман сохранил большую популярность и в наши дни, привлекая множество писателей, включая женщин, которые оживляют прошлые века, гармонично сочетая историческую достоверность и вымысел. Среди выдающихся современных исторических романисток выделяется Хилари Мантел, автор трилогии о Томасе Кромвеле, министре Генриха VIII. Среди других популярных авторов стоит упомянуть Изабель Альенде, Филиппу Грегори, Сару Уотерс и Джули Орринджер (*Isabel Allende, Philippa Gregory, Sarah Waters, Julie Orringer*).

Хилари Мантел отличается от всех вышеупомянутых авторов своими историческими романами, которые погружают читателей в переживание увлекательных событий, тесно переплетённых с реальными событиями. Она подчёркивает важность этого, говоря о том, что различные типы исторических романов требуют подготовки. Даже если автор использует прошлое как фон, ему необходимо иметь глубокое понимание культуры, быта, особенностей мышления человека того времени. Таким образом, писатели в жанре исторических романов должны глубоко погружаться в изучение культурных особенностей и быта прошлого, чтобы достоверно и живо передать образы и события времён, которые они изображают в своих произведениях. Историческая литература представляет собой сложное искусство, поскольку трудно воссоздать сюжет и персонажей вне контекста и периода; она требует множества творческих подходов, понимания психологии людей различных эпох, использования культурных и языковых особенностей для создания вымышленного мира, который, тем не менее, сочетает в себе знакомое и новое.

Х. Мантел запомнилась многим как автор исторической трилогии «Вулфхолл», «Введите обвиняемых», «Зеркало и свет», а также романа о французской революции «Сердце бури» (*Wolf Hall*, 2009; *Bring Up the Bodies*, 2012; *The Mirror & the Light*, 2020; *A Place of Greater Safety*, 1992). В её трилогии, которая была опубликована после романа «Сердце бури», мы погружаемся в шестнадцатый век - в век правления Тюдоров, а именно во времена короля Генриха VIII. В данный период Рим управлял церквями Англии, получая огромную прибыль: доходы священнослужителей росли, а королевство нищало; королю нужны были люди, которые поддержали бы его в начинаниях. Таким лицом стал Томас Кромвель, который блестяще привёл в исполнение грандиозный королевский проект по отделению церкви от Рима.

Во многих исторических и литературных источниках Томас Кромвель изображён как авантюрист, хитрый и безжалостный негодяй, который уничтожал монастыри и преследовал врагов короля, мешавших тому подчинить католическую церковь в Англии. Хилари Мантел блестяще восстановила историческую правду и показала Кромвеля как деятельного и мудрого советника короля, появившегося на свет в семье необразованного и жестокого кузнеца. Подростком ему пришлось покинуть Англию, и прошлое его представлялось туманным. Своё «образование» он получил не в университетах, а скитаясь по свету, выполняя тяжёлую работу, служа наёмником во французской армии. Томас Кромвель, по Хилари Мантел, не только исторический персонаж, но и личность, которая являла собою образ новой страны, нового мышления, отношения к людям, законам, правилам и нормам бытия (Mantel H., 2021, 717).

В своём первом романе «Вулфхолл» Хилари Мантел мастерски начинает повествование с детства главного героя, Томаса Кромвеля, рисуя кровавую сцену, которая является мощной аллюзией к историческим событиям. Автор создаёт уникальный образ, отражающий глубокое понимание истории и человеческой природы и страданий. Мантел показывает, как Томас Кромвель, переживший жестокость со стороны собственного отца в детстве, вырос в интеллектуала и мудреца, изучил право и стал доверенным советником кардинала Уолси, одной из важных фигур в королевстве. Роман описывает его личную жизнь, семейные отношения, убеждения, исторические события королевства, включая аннулирование брака короля Генриха VIII с Екатериной Арагонской и его брак с Анной Болейн.

Повествование продолжается рассказом о развитии Томаса Кромвеля как личности и росте его влияния на окружающих, всё изображается через призму восприятия самого Кромвеля. Во второй главе Мантел продолжает историческое повествование с фокусом на короле Генрихе VIII и его второй

жене Анне Болейн. В центре второго романа развивается тема недовольства короля своим вторым браком и его желания завершить его по тем же причинам, что и первый. Томас Кромвель, играя роль министра короля, имеет решающее значение в принятии решений, помогая Генриху воплотить его планы в жизнь.

По ходу сюжета Томас Кромвель использует манипуляции и политические уловки, в том числе религиозные аспекты, чтобы обеспечить развод короля с его второй женой. В результате усилий Томаса Кромвеля репутация Анны Болейн оказывается под угрозой, что приводит к её падению и утрате статуса жены короля. Роман раскрывает историю Анны Болейн и её борьбу за сохранение своего положения, что в итоге завершается неудачей.

Томасе Кромвель представлен как сложный и амбициозный персонаж, готовый использовать любые средства для достижения своих целей. Вторая часть трилогии заканчивается свадьбой короля Генриха VIII с Джейн Сеймур, на которой Томас Кромвель получает высокий пост главного советника короля.

В заключительной части трилогии – романе «Зеркало и свет» Хилари Мантел исследует последние годы жизни Томаса Кромвеля, начиная с момента его восхождения к власти и последующего падения. Автор показывает, что доверие Томаса Кромвеля к королю оказалось напрасным, и эта тема пронизывает роман до самого конца. Томас Кромвель оказывается втянутым в сложные политические интриги, и его доверие к королю становится причиной его падения. Финальная трагедия наступает, когда Томас Кромвель попадает в ловушку, устроенную его врагами, и подвергается казни.

Все три романа представляют собой единое произведение, отражающее интеллектуальные способности и талант Хилари Мантел. Автор, прежде всего историк, придаёт новый взгляд на историю, переписывая её с более творческим и увлекательным подходом, который заставляет читателя поверить в реалистичность происходящего. Основное отличие исторической прозы Хилари Мантел от других исторических романистов заключается в её способности переписать историю более творчески, привнося свежий взгляд на исторические события и персонажей. Хилари Мантел представляет историю через видение своих персонажей, исследуя их мысли, чувства и действия с глубоким пониманием и эмпатией. Её произведения не только основаны на исторических фактах, но и воплощают в жизнь сложные взаимоотношения и психологию персонажей, делая их более живыми и реалистичными. Персонажи, созданные писательницей, отличаются глубиной и сложностью благодаря особенностям изображения их внутреннего мира. В отличие от многих других исторических романистов, которые могут сосредотачиваться на описании внешних событий и обстановки, Хилари уделяет особое внимание психологическим аспектам и внутренней мотивации своих персонажей. Она

стремится понять и показать, что движет каждым из них и как их мысли, чувства и решения формируют их судьбы. Герои исторической прозы Мантел подвержены внутренним конфликтам и моральным дилеммам, что делает их более реалистичными и интересными для читателя.

Можно утверждать, что несмотря на то, что центральной фигурой трилогии Мантел является мужчина, «Мантеловский» подход к созданию персонажей и мастерство повествования носят выраженный женский характер. Следовательно, анализ гендерных аспектов в романах Мантел предполагает рассмотрение двух взаимосвязанных составляющих: специфики повествовательной структуры и изображения женских персонажей в её произведениях. Американская писательница и редактор Лидия Юкнавич выдвигает концепцию «телесного повествования», подразумевающую способ изложения событий, который является воплощающим, в отличие от строгого следования традиционным, линейным или формализованным принципам (Yuknavitch, L., 2015). Такой подход к повествованию является интуитивным: исходя из первоначальной идеи, процесс письма развивается спонтанно и зачастую порождает уникальную и небывалую структуру на основе потока сознания. Данный метод схож с подходом Мантел при написании «Вухфхолла», в процессе которого она глубже погружалась в мир своего главного героя и его историю. Мантел высказывалась о «Вулфхолле», утверждая, что произведение «не может быть идеальным», так как «оно охватывает слишком многое»; в отличие от этого, произведение «Введите обвиняемых» было создано с большей технической изощрённостью и ориентацией на конкретную «задачу» (Channel 4 News, 2012).

Именно первый роман наиболее ярко демонстрирует новаторский подход к «воплощённому», или «телесному», стилю повествования, который Юкнавич отмечает, как характерное новшество. Изображение Томаса Кромвеля в романах Мантел начинается с воплощения опыта персонажа, затем следует серия субъективных впечатлений, которые, несмотря на линейное течение времени, в других аспектах не являются линейными, поскольку представляют собой органическое объединение впечатлений, мыслей и действий.

В одном из интервью Мантел упоминает о двусмысленном комплименте, высказанном её покойным другом Кристофером Хитченсом, который заявил: «Вы никогда не догадаетесь, что это написала женщина» (Королевское литературное общество, 2014).

Мантел, в свою очередь, не создает свои произведения с женской перспективы или с упором на женские персонажи (хотя они, безусловно, присутствуют и обладают весомым влиянием). Её стремление создать эти произведения исходит из гипотезы о том, что как писатель она способна

воплощать мужскую рациональность. Женщины в мире Тюдоров играют значительные роли, иногда являясь настолько могущественными, что вызывают страх: в романе «Введите обвиняемых» Анна Болейн выступает как соперница Кромвеля (он с юмором описывает её личность, подарив ей на Новый год серебряные вилки с ручками из горного хрусталя, надеясь, что она будет ими пользоваться, а не приставать к окружающим) (Mantel H., 2012, 296).

Однако женщины во многих случаях подвергаются дискриминации и лишаются прав. Несмотря на это, Мантел не считает необходимым акцентировать внимание на этом или говорить от лица женщин-героинь. Она не подчёркивает политическую несправедливость, характерную для того времени, а предоставляет женщинам возможность существовать в качестве источника энергии. Как было отмечено, в то время как исторический роман имеет тенденцию феминизироваться, подход Мантел является неизменным в ее признании роли мужчин, не умаляя женские аспекты монархической империи (см. Горовиц, «Яффский пляж», 2013). Это точная оценка тематики произведений, тем не менее, более детальное рассмотрение гендерных ролей в повествовании также включает в себя анализ того, как они написаны. Контент и стиль влияют на воздействие романов Мантел на жанр исторического романа.

В знаковом труде Юлии Кристевой (1985) женское литературное творчество исследовано с применением семиотического подхода, при котором акцент делается на знаках, а не только на содержании. По мнению исследовательницы, слова и структура содержания являются патриархальными конструкциями, в то время как знаки в письме, такие как повторение звуков, представляют собой более интуитивные формы самовыражения, обладающие менее социализированным и более аутентичным характером. Семиотика в данном случае рассматривается как область, связанная с музыкальными, поэтическими, ритмическими аспектами, которые обогащают структуру текста и придают ему глубину. Этот подход тесно связан с «женским» взглядом и мировосприятием (Schippers, 2011).

Анализируя подсознательные сигналы в описаниях персонажей и сцен, можно выявить ключевые аспекты женского авторства. Кристева определяет это следующим образом: для того, чтобы отделиться от матери и установить собственную, отдельную идентичность, женский субъект должен «отторгнуть» мать, отказавшись от ассоциации с ней и вызвав реакцию, подобную «отвращению». В то же время, однако, есть стремление к заботливому, безопасному пространству женского или материнского тела, что в литературе именуется как «хора» (Schippers, 2011). Это означает, что процесс формирования собственной идентичности женского субъекта включает в себя как отделение от матери и отрицание связи с ней, так и стремление к

защищённому пространству материнского тела, которое может быть воспринято как символическое возвращение к источнику заботы и безопасности. Согласно Юлии Кристевой, в самом раннем этапе психосексуального развития, который длится с рождения до шести месяцев, преобладает хаотичное слияние восприятий, чувств и потребностей.

Подобный анализ литературы, будучи противоречивым, тем не менее, выражает новый взгляд на понимание текста и предполагает наличие в нем скрытых посланий, неосознаваемых самим автором на момент написания. Парадоксально, что отторжение, а также стремление к существованию в «хоре» могут быть идентифицированы как ключевые элементы в повествованиях, включая творчество Мантел. Это «женское» повествование, согласно Кристевой, может являться контрастом к героической истории, представленной в различных культурных традициях. Благодаря интуитивным и внутренним элементам, подобное повествование не только оказывает влияние на сюжет, но и способствует формированию воплощённой, или телесной, формы повествования. Трилогия о Кромвеле, созданная Хилари Мантел, является не просто легендой о герое. В романах отсутствует героизм и борьба между добром и злом; скорее всего, внутреннее мимолётное противостояние характеризует практически всех персонажей.

Во второй главе трилогии «Введите обвиняемых» Кромвель описывает своё внутреннее развитие следующим образом: «Однажды он задумался о возможности умереть от горя: за свою жену, своих дочерей, свою сестру, отца и кардинала. Но его упорный пульс продолжает биться. Может показаться, что Вы больше не можете дышать, но Ваша грудная клетка имеет другие планы: она поднимается и опускается, издавая вздохи. Вам предстоит процветать, несмотря ни на что; и для этого Бог возьмёт Ваше сердце из плоти и даст Вам сердце из камня» (Mantel H, 2012, 331. цит. по нашему переводу). Эта цитата отражает внутренние конфликты и эволюцию Кромвеля, что делает его персонажем морально сложным и непредсказуемым.

В данном самоописании Томаса Кромвеля явно прослеживается парадокс презрения к женскому полу и одновременного стремления к защите «хоры». Этот парадокс проявляется через такие события, как смерть матери Кромвеля и его жены, напряженные отношения с Анной Болейн, а также через ощущение угрозы и вызова, исходящих от неё, и все это совмещается с его любовью и уважением к своей супруге Элизабет. Проявляется материнское стремление в контексте тяжёлой реальности и семейных ценностей, с которыми Кромвель сталкивается, когда усыновляет сироту Рэйфа. Усыновление Рэйфа, как отражение прошлого Кромвеля, возможно, оказывает исцеляющий эффект на его психологическое состояние через переосмысление собственных демонов

прошлого, включая отношения с жестоким отцом.

Хилари Мантел в своём интервью о бездетности (Jeffries, S., 2012) подчёркивает сходство материнского инстинкта с процессом написания, где она, как мать, воспитывает и оживляет своих персонажей, не зная, какой путь они выберут. Её творчество не только воссоздает историческую личность Томаса Кромвеля, но и привносит в нее элементы женского взгляда, выявляя проблемы женского положения. Это подчёркивает важность гендерных аспектов в повествовании Мантел, где темы женского опыта и роли в обществе присутствуют в виде подтекста истории. Следовательно, история Томаса Кромвеля, рассказанная Хилари Мантел, не только представляет его действия и характер, но и вкладывает в них глубокие гендерные аспекты, подчёркивая значимость женского опыта в понимании исторических событий.

ВЫВОДЫ

Таким образом, роман-трилогия Х. Мантел поднимает вопросы о субъективном восприятии и интерпретации исторических фактов, придавая им особую глубину. Мантел, скорее, стремится создать эффект первичного исторического источника, чем вторичного, раскрывая проблему оценки и интерпретации прошлых событий через свой уникальный подход. При изучении исторических событий с помощью первичных источников историки часто подходят к ним с привычной перспективой, не всегда прибегая к новым подходам. Хилари Мантел в своём творчестве, хотя и не изменила этому правилу, возможно, представляет новый взгляд на исторические факты. Она успешно передаёт объективную историю о Кромвеле, раскрывая тему гуманности и власти, сосредоточиваясь на динамике межличностных отношений. Писать о Кромвеле важно для понимания властных структур и влияния истории на формирование личности. Проникая в это повествование, читатели вынуждены пересмотреть свои представления о власти и истории, которые являются ключевыми элементами трилогии и помогают постигнуть взаимосвязь между властью и личностью. При изучении романов Хилари Мантел мы вынуждены обращать внимание на взаимосвязь между властью и личностью, которые служат центральными темами её произведений. Анализ образа Кромвеля является доказательством способности автора устанавливать связи, превосходящие временные и пространственные рамки, а также традиционные социальные роли и гендерные роли. Она проявляет глубокое сострадание и человечность в изображении персонажей, преодолевая привычные нормы и обычаи. Подход Мантел к трактовке исторических фигур и событий привносит новый смысл в жанр исторической прозы, что подчёркивает её уникальность как автора, а её женский взгляд и характеристика

неоднозначно воспринятого Кромвеля делают её ярким, выдающимся автором исторической прозы.

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“COMPARATIVE STUDIES”

SCIENTIFIC E-JOURNAL

Volume 1 Issue 3

ISSN 3060-4559

Indexed: 10.09.2024

Published: 15.09.2024. Font: Times New Roman

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ISSN 3060-4559



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