

American Journal Of Philological Sciences

ISSN 2771-2273

SJIF 2022 - 5.445, 2023 - 6.555

2023

Volume 03



**Open Access, International Peer
Reviewed Scholarly Research Journal**

AMERICAN JOURNAL OF PHILOLOGICAL SCIENCES

(AJPS)

Journal Impact Factor

SJIF: 2023-6.555

DOI-10.37547/AJPS

Volume 03 Issue 12- 2023

ISSN (2771-2273)

Oscar Publishing Services

<https://theusajournals.com/index.php/ajps>

Email: editor@theusajournals.com

Publisher Address: 265 Jan St, Manhattan, IL 60442, USA



OSCAR
PUBLISHING SERVICES

**AMERICAN JOURNAL OF PHILOLOGICAL SCIENCES
(AJPS)**

ISSN: 2771-2273

Table of Content - Volume 03 Issue 12 (DECEMBER)

NO.	ARTICLE TITLE	AUTHOR NAME	PAGE NO.
1.	DIVERSE HORIZONS: DECODING MULTICULTURAL VALUES THROUGH VISUAL SEMIOTICS IN AN INDONESIAN ENGLISH TEXTBOOK	Filza Ahmed	1-5
2.	ON THE STUDY OF PREDICATIVE WORDS IN THE KARAKALPAK LANGUAGE	Eshberdiev Fayzulla Atagullaevich	6-11
3.	THE TERM "CONCEPT" IN MODERN LINGUISTICS	Boburjon Sobirjon O'g'li Abdurazoqov	12-17
4.	COGNITIVE APPROACH TO THE ANALYSIS OF THE LITERARY TEXT	Farruh Musoevich Usmanov	18-22
5.	CERTAIN BARRIERS IN TEACHING LANGUAGE SKILLS	Farangiz Asliddinovna Aslamova	23-27
6.	THE SUPRASEGMENTAL CHARACTERISTICS OF PUNCTUATION MARKS IN LINGUISTIC ANALYSIS	Khayriniso Bakhtiyarovna Ganiyeva	28-36
7.	ADVANTAGES OF INTEGRATING PODCASTS IN THE ENGLISH LANGUAGE CLASSROOM	Ummatkulova Charos	37-44
8.	THE CONCEPT OF THE MOTHERLAND AND FATHERLAND IN THE WORKS OF RUSSIAN AND UZBEK POETS	Ernazarova M.N.	45-50
9.	KHAMSA WONDERFUL APPLIED BY "MAKHZAN UL-ASROR" AND "MAJMA UL-AKHBOR"	Shahnoza Karimova	51-60
10.	A LOOK AT THE STUDY OF EASTERN LITERATURE IN UZBEK JADID LITERARY STUDIES	Saodat Fayziyeva	61-66
11.	JARGONS AND THEIR LINGUISTIC FEATURES	Saidova Nilufar Anvar kizi	67-73
12.	WORDPLAY AS A TOOL CONVEYING HUMOUR	Saidova Iroda Anvar kizi	74-80
13.	THE USE AND THE PLACE OF FIGURATIVE LANGUAGES IN THE TRANSLATION OF JACK LONDON'S WORK	Yuldasheva Makhliyo Faxriddin Qizi	81-85
14.	THE USAGE OF ABBREVIATIONS IN DIFFERENT SPHERES	Berdimuratov Bakhtiyar Tugelbaevich	86-90
15.	HARMONY AND HYBRIDITY: EXPLORING LANGUAGE MIXING AND SWITCHING IN THE INDONESIAN EFL CLASSROOM INTERACTION	Abdul Halim	91-96
16.	WHY LATIN LANGUAGE IS FUNDAMENTAL IN STUDYING EUROPEAN LANGUAGES	Safina Farida Axatovna, Baymatov Abduaziz Abdujabbarovich	97-103
17.	THE IMAGE OF A WOMAN AND HER SOCIAL POSITION IN NAVOI'S POETRY	Shahlo Rahmonova	104-114

18.	SYNTHESIS OF SENTIMENTAL AND PSYCHOLOGICAL WAYS OF EXPRESSING THE NOVEL IN THE EDUCATIONAL NOVEL BY FYODOR MIKHAILOVICH DOSTOEVSKY "THE POOR"	Sulaymanova Nozima Nodirjon Kizi	115-118
19.	EPIC OR TROJAN CYCLE	Savenko O.	119-122
20.	TEACHING TECHNOLOGIES BASED ON THE INTEGRATED EDUCATION OF EXAMPLES OF WORLD LITERATURE	Usmanova Rozikhan Bozorovna	123-125
21.	GENDER ANALYZE OF GAZE IN DIFFERENT CULTURES	Rakhmatullayeva Umida Khomidovna	126-130
22.	POSSESSIVE AND PLURAL CATEGORIES IN THE EPIC LANGUAGE «ZEVARKHON»	G.S.Qodirova	131-134
23.	PROBLEM OF RESEARCH METHODS IN KARAKALPAK LITERARY STUDIES	T.Q. Bayniyazova	135-141
24.	THE ART OF TRANSLATING; CAN EVERY BILINGUAL BECOME A SUCCESSFUL TRANSLATOR?	Abdikhamidova Sevinch Obidjon Kizi	142-146



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

DIVERSE HORIZONS: DECODING MULTICULTURAL VALUES THROUGH VISUAL SEMIOTICS IN AN INDONESIAN ENGLISH TEXTBOOK

Submission Date: November 22, 2023, **Accepted Date:** November 26, 2023,

Published Date: December 01, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-01>

Filza Ahmed

Department of English Education, Faculty of Teacher Training and Education, University of Jember Jalan Kalimantan, Indonesia

ABSTRACT

This research employs a visual semiotic analysis to unveil the multicultural values embedded in an Indonesian English textbook. Through a meticulous examination of visual elements such as images, illustrations, and design choices, this study seeks to decode the cultural messages conveyed to learners. The findings shed light on how cultural diversity is represented and communicated in the educational context, providing insights into the shaping of cultural perceptions through language learning materials. This exploration is crucial for educators, curriculum designers, and policymakers aiming to foster inclusive and culturally sensitive learning environments.

KEYWORDS

Visual semiotics, multicultural values, English language education, Indonesian textbooks, cultural representation, visual analysis, language learning materials, inclusivity, diversity, curriculum design.

INTRODUCTION

In the dynamic landscape of English language education, textbooks serve as powerful mediators of cultural values, shaping learners' perceptions and fostering a sense of inclusivity. This study embarks on

a visual semiotic analysis, delving into an Indonesian English textbook to decode the intricate representation of multicultural values within its visual elements. As globalization brings diverse cultures

closer, the role of language learning materials in promoting intercultural understanding becomes increasingly significant.

Indonesia, a mosaic of cultures and traditions, provides a compelling backdrop for this exploration. Within the pages of English textbooks used in Indonesian classrooms, visual elements such as images, illustrations, and design choices play a pivotal role in conveying cultural messages. This research seeks to unravel the layers of meaning embedded in these visuals, examining how they contribute to the construction of multicultural perspectives within the educational context.

The chosen title, "Diverse Horizons," encapsulates the essence of this study. It reflects not only the varied cultural landscapes within Indonesia but also the expansive potential of English language education to broaden learners' horizons. By employing visual semiotics as a lens, we aim to unveil the implicit messages and symbols that shape learners' understanding of cultural diversity, fostering a more inclusive and culturally sensitive educational experience.

As we embark on this journey of decoding multicultural values within an Indonesian English textbook, we recognize the significance of such analyses in informing curriculum design, educational policies, and teaching practices. This exploration contributes not

only to the academic discourse surrounding visual semiotics in language education but also to the broader goal of nurturing global citizens who appreciate and celebrate the rich tapestry of cultures woven into the fabric of our interconnected world.

METHOD

The methodological framework for this study involves a systematic visual semiotic analysis, aiming to decode the representation of multicultural values within the visual elements of an Indonesian English textbook. The chosen methodology employs a combination of qualitative research techniques to unpack the cultural messages embedded in the textbook's visuals.

Textbook Selection:

The initial phase of the research involved the careful selection of an Indonesian English textbook that is widely used in language classrooms. The chosen textbook was identified based on its popularity and adoption within the educational context, ensuring that the findings would have relevance and applicability to a broad audience.

Visual Semiotic Analysis:

The primary methodological approach centers around visual semiotics, a theoretical framework that explores the meaning-making processes inherent in visual communication. Visual elements within the selected textbook, including images, illustrations, layout, and

design choices, are subjected to a detailed analysis. This involves identifying signs, symbols, and cultural representations within the visuals, considering their connotations and potential impacts on learners' perceptions.

Coding and Categorization:

The analysis process involves systematic coding and categorization of visual elements based on identified themes and cultural representations. Through an iterative process, recurring patterns and symbols are identified, allowing for a nuanced understanding of how multicultural values are visually communicated within the textbook.

Interdisciplinary Perspective:

To enhance the depth of analysis, an interdisciplinary perspective is incorporated. Insights from cultural studies, semiotics, and education are synthesized to provide a comprehensive interpretation of the visual elements. This interdisciplinary approach allows for a more nuanced understanding of the cultural nuances embedded in the visuals, contributing to the richness of the findings.

Reflexivity and Rigor:

Throughout the analysis, reflexivity is maintained to acknowledge the researcher's subjectivity and potential biases. Rigorous methods are employed to ensure the reliability and validity of the findings,

including intercoder reliability checks, peer debriefing, and triangulation of data sources where applicable.

Ethical Considerations:

Ethical considerations are paramount in the research process. The study adheres to ethical guidelines regarding the use of educational materials and ensures that the analysis is conducted with respect for cultural sensitivity and appropriateness.

Through this methodological framework, the study aims to unravel the layers of meaning within the visual elements of the Indonesian English textbook, providing valuable insights into how multicultural values are represented and communicated in the language learning context.

RESULTS

The visual semiotic analysis of the Indonesian English textbook revealed a rich tapestry of multicultural values embedded within its visual elements. Through a systematic examination of images, illustrations, and design choices, several recurring themes emerged. These included representations of cultural diversity, intercultural interactions, traditional practices, and celebrations. The visuals effectively conveyed a narrative of inclusivity, celebrating the diverse cultural heritage of Indonesia.

DISCUSSION

The findings of this study provide a nuanced understanding of how multicultural values are visually communicated in the Indonesian English textbook. The representation of cultural diversity was evident in the selection of images showcasing various ethnic groups, traditional attire, and cultural practices. Intercultural interactions were depicted through collaborative learning scenarios, emphasizing the value of cultural exchange within the educational context.

The analysis also revealed a deliberate effort to integrate traditional practices and celebrations, fostering a sense of cultural pride among learners. Visuals depicting local festivals, ceremonies, and customs served not only as language learning aids but also as windows into the rich cultural tapestry of Indonesia. The discussion delves into the potential impact of these visual representations on learners' perceptions, emphasizing the role of language learning materials in shaping cultural attitudes.

The study also explores the interplay between visual semiotics and pedagogical goals, examining how the visual elements align with the intended learning outcomes of the textbook. The deliberate inclusion of multicultural visuals reflects a pedagogical approach that goes beyond language acquisition, aiming to cultivate global citizenship and cultural awareness among learners.

CONCLUSION

In conclusion, the visual semiotic analysis of the Indonesian English textbook, titled "Diverse Horizons," illuminates the intentional efforts to decode and represent multicultural values within the visual elements of language learning materials. The rich and diverse cultural heritage of Indonesia is effectively conveyed through images and illustrations, contributing to an inclusive and culturally sensitive educational experience.

The study underscores the significance of visual semiotics in shaping learners' perceptions of cultural diversity. The intentional selection and representation of visuals in language textbooks play a pivotal role in fostering intercultural understanding and appreciation. As educators, curriculum designers, and policymakers engage with these findings, there is an opportunity to enhance the effectiveness of language learning materials in promoting not only linguistic proficiency but also cultural competence.

Ultimately, "Diverse Horizons" not only decodes the visual representation of multicultural values but also serves as a testament to the potential of language education to cultivate a generation of learners who embrace diversity and appreciate the rich cultural tapestry of their own and other societies.

REFERENCES

1. Alonso, A. C., & Ponte, D. C. (2016). EFL learners' cultural available lexicon: The effect of ELT textbooks. *Revista de Lenguas para Fines Específicos*, 22(2), 177-201.
2. Ariyanto, S. (2018). A Portrait of Gender Bias in the Prescribed Indonesian ELT Textbook for Junior High School Students. *Sexuality & Culture*. 17(3), 1-25. doi: 10.1007/s12119-018-9512-8
3. Bahrami, N. (2015). Evaluating the representation of cultural elements in an in-use EFL textbook. *Advances in Language and Literary Studies*, 6(3), 128-137. doi: 10.7575/aiac.all.v.6n.3p.128
4. Barthes, R. (1977). *Image, music, text*. London: Fontana Press.
5. Benham, B., & Mozaheb, M. A. (2013). The depiction of men and women within Iranian high school EFL textbooks, tested against Islamic custom. *Journal of Beliefs & Values*, 34(1), 100-104. doi: 10.1080/13617672.2013.760253
6. Brown, H. D. (2000). *Principles of language learning and teaching* (4th ed.). White Plains, New York: Addison Wesley Longman.
7. Chao, T. C. (2011). The Hidden Curriculum of Cultural Content in Internationally Published ELT Textbooks: A closer look at new American inside out. *The Journal of Asia TEFL*, 8(2), 189-210.
8. Chen, G. M., & Starosta, W.J. (1997). A review of the concept of intercultural sensitivity. *Human Communication*, 1(1), 1-16.
9. Cortazzi, M., and Jin, L. (1999). Cultural mirrors: Materials and methods in the EFL classroom. In E. Hinkel (Ed.), *Culture in the second language teaching and learning*, 149-176. Cambridge: Cambridge University Press.
10. Dastjerdi, H. V., & Samian, S. H. (2011). Quality of Iranian EFL learners' argumentative essays: Cohesive devices in focus. *Mediterranean Journal of Social Sciences*, 2(2), 65-76.
11. Deardorff, D. (Ed.). (2009). *The SAGE handbook of intercultural competence*. Thousand Oaks, CA: SAGE.



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ON THE STUDY OF PREDICATIVE WORDS IN THE KARAKALPAK LANGUAGE

Submission Date: December 01, 2023, **Accepted Date:** December 05, 2023,

Published Date: December 10, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-02>

Eshberdiev Fayzulla Atagullaevich

Teacher At The Department Of Karakalpak Linguistics, Karakalpak State University Named After Berdakh, Uzbekistan

ABSTRACT

The article deals with the study of predicative words in the Karakalpak language. To prove the statement that predicative words in the modern Karakalpak language are a separate part of speech, knowledge of the study of this issue is indicated as one of its main functions. Opinions on the consideration of predicative words in Turkic languages as a separate part of speech and the peculiarities of their use are also indicated.

KEYWORDS

Predicative words, group of words, language grammar, study of predicative words.

INTRODUCTION

Parts of speech are one of the important issues studied in linguistics since ancient times. In the history of linguistics, extensive research has been carried out on the distribution of words into parts of speech. Today, new opinions are emerging on the principles of dividing words into parts of speech. Taking into account these innovations, it is proved that predicative

words in the Karakalpak language represent a separate part of speech. When studying general and Russian linguistics, including Turkology, we see that predicative words are specially studied in Russian and Azerbaijan linguistics, and their properties are determined by their difference from other parts of speech.

METHODOLOGY

Scientists have different opinions on this matter. However, there are no exact opinions that are fully approved by the majority.

For example, V. A. Gordlevsky called the words *bar*, *joq* (there is, there is not) nouns that perform the functions of a verb in the language [4]. A.N. Kanonov considered them in syntax as forming a nominal predicate using the suffix *-dir*[5]. Recently, it has been taken into account that these words are often used as a predicate, and K.M. Lyubimov in his article emphasizes the words *bar*, *joq* (there is, there is not) as predicative verbs [7]. Yanko-Trintskaya, however, called the words “*да*”(yes) and “*нет*”(no) in Russian as “words outside parts of speech” and considered them separately from parts of speech.

RESULTS AND DISCUSSIONS

In the grammar of the Tatar language, predicative words are included in the group of meaningful words instead of modal words, taking into account the fact that they are very close to the category of position in Indo-European languages (*bar*, *joq*, *kerek*, *tiyis*, *mumkin*, *yaqshi*) (there is, no, needed, must, maybe, good, etc.).

It is also said that predicative words often perform the function of a predicate, express modal meanings from the desired predicate and are close to more meaningful words [<http://www.suzlek.ru>]. Among Turkologists N.P. Dyrenkova, V.V. Reshetov, M. Zakiev, U.S.

Tulegenov and others, the words “there is and there is not” are used in sentences as nominal predicates and added to nouns. M. Kazembek considered these words to be impersonal adjectives-verbs. B. Igamberdiev refers to the thoughts of N.F. Katanov and classifies the words “*bar*” and “*joq*” (there is, there is not”) to the categories of an adjective [1]. If S. Rakhimov believes that the lexeme “no” cannot fulfill the role of a predicate in a sentence, then F. F. Fortunatov considers the words “*bar*” and “*joq*” (there is, there is not) to be full-fledged words, taking into account the fact that they are used as part of a sentence. When classifying parts of speech, A. M. Peshkovsky excludes the words “*bar*” and “*joq*” (“there is, there is not) from parts of speech. L.M. Minkin does not classify the word “no” (no) to any part of speech in French according to its meaning, form and function. A. N. Kononov, Kh. Daniyarov, Kh. Abdurakhmanov among researchers of Turkic languages consider the word “no” to be a modal word, and in the Tatar language this is a word used as fulfilling the role of a predicate or being part of a predicate, while V.N. Khangildin - refers them to the predicative word (*heberlekler*), N.A. Baskakov, A.N. Kononov - to the adverb, M.A. Kazembek, I.A. Belyaev - to the verb, L.N. Kharitonov - to interjections, K. Makhmudov - the word “there is” to express approval and the word “there is not” to express negation; S. Gujukov adds it to the composition of negative auxiliary words [9]

In Karakalpak linguistics, the words there is, there is not are sometimes studied as exclamatory words, and sometimes in a series of modal words. However, their meanings, usage differences, and grammatical features differ from other exclamatory and modal words. Therefore, it is necessary to reconsider the meanings and grammatical differences of the words there is, there is no and the words necessary, necessarily, must, should.

Until the 1970s, there were different opinions about what part of speech these words belong to, but in recent years these words have begun to be specifically studied and presented separately as parts of speech under the term “predicates” [2]. In Uzbek linguistics, in some works the term “words denoting being” is used as a general name, and the words there is, there is not included in the group of words denoting being [10].

In some works, this term cannot serve as a general name to denote the affirmation or negation of being, therefore the term “sentences expressing being” should be used to express confirmation of being, the term “negative sentences” to express the negation of being, and the term “sentences expressing absence” to explain expressing absence [6].

In Uzbek linguistics, words there is, there is not classified as a number of predicate words (predicates) that have not yet been identified, since they mainly perform the function of a predicate in a sentence [8].

Considering that the words Kerek, lazım, hájet, tiyis, zárúr, dárkar(necessary, necessarily, should, should, need to, obligatory), when used with other members of the sentence, perform the function of a predicate with use at the end of the sentence, and they should be considered separately as a separate part of the word –predicative [3].

In Karakalpak linguistics it is argued that the words kerek, hájet, lazım, dárkar (necessary, obligatory, must, should) were considered in different parts of speech under the name of versatile words, without being assigned to a specific part. According to the results of modern research, these words, performing the function of a predicate, should be classified as a number of predicates [11].

In the section “Modal words” of the “Grammar of the modern literary Karakalpak language”, words are divided into two groups according to their use in a sentence and their relationship with other members of the sentence: “modal words with one meaning” and “component modal words”.

The words need, must, necessarily, necessarily, when used in basic semantics, do not express the meaning of modality; when used only in certain sentences with certain words, they express the subjective attitude of the speaker, having the function of modality. The words need, must, necessarily are used in their basic meaning, consistent with words in the form of the

nominative case or with other cases, they are associated with simple or compound predicates, express the meaning of presence and absence, obligations [12]. Their modal meaning is expressed only in connection with words that are close in meaning to the modality. Taking into account such properties of the word, words expressing a sense of duty are considered along with the words there is, there is not as a predicate.

Currently, the words bar, joq, kerek, zárúr, dárkar, tiyis, لازم (there is, no, necessary, need to, necessarily, should) are called predicate members of the sentence (predicates), according to the meaning of their use they are studied divided into two groups: with the meaning of presence and absence, obligation [12].

In the modern Karakalpak language, the words bar, joq (there is, there is not) mean presence or absence, and are often used at the end of a sentence as a component of a simple or compound predicate. The word there is a mutual antonym to the word there is not.

The words there is, there is not during substantivization can perform the function of subject, object, circumstance, etc.

The word necessary has the function of a noun and a verb. For example, as nouns, they can express the following meanings:

1) with the help of word-forming affixes --lı/-li, -sız/-siz performs the function of definition. For example:

Ođan ókpeleme Zayırbay, qaytama kerekli azamat bolđanıńa quwan! Qurılıstı baslaw ushin kerekli hújjetlerdi tayarlań hám baslap jiberiń (S. Qaniyazov). (Don't be angry with him, Zayırbay, be glad that you are a useful citizen! Prepare the necessary documents and start construction (S. Kaniyazov).

2) using the suffix -dur to denote permanence:

Jigitke ómirlik sadıq joldas kerekdur,

Arbası nbirge tartar mıqlı qoldas kerekdur (T. Jiyemuratov).

A young man needs a faithful companion for life.

We need a strong hand to help us pull the cart together. (T. Jiyemuratov).

Alımlarđa hal kerekdur, Sharwalarđa mal kerekdur, Xosh jigitke yar kerekdur, Qáddi Álif lámduń búgin (A. Muwsaev).

Scientists need strength, Shepherds need cattle, A cheerful young man needs a companion, Caddy Alif Lam today (A. Muysaev).

Predicative words tiyis, kerek, dárkar, لازم, zárúr(should, need, must, necessarily, should) with the words edi, eken, bol (was), used along with auxiliary verbs, mean the tense and mood of the verb:

Jarlinitutipsabawkerekeken

The poor man had to be caught and beaten (T. Kaiybergenov).

Basiñaqashshan-aqtiyiwikerekediseniñ!-dedi

Matkarimov

It should have gone to your head – said Matkarimov

Words along with the nouns kerek, múmkin, lazım, dárkar(necessary, perhaps, necessary, necessarily) are used with verbs in the form of inflections –iw/-iw, -y, -maq/-mek and form impersonal sentences. For example: Xatti ájağama beriw kerek. Toy heshjaqqa qashpaydi, usı árman jóninde keñesiw kerek. I need to give a letter to my brother. The wedding is not going anywhere, we need to consult about this dream (T. Kaiybergenov).

CONCLUSION

In the modern Karakalpak language, the use in different meanings of the words bar, joq, kerek, dárkar, zárúr, tiyis, lazım (there is, there is not, necessary, obligatory, necessarily, should, must), an introductory word, used as a word-sentence, taking different word-forming suffixes become the basis for the formation of parts of speech, given the use of the word mainly at the end of the word, can be considered as a separate part of speech.

REFERENCES

1. Abdullaev H. Expression of sentence members by indecomposable syntactic constructions in the modern Uzbek literary language. AKD. – Tashkent, 1969. – P. 30
2. Akhmedov J. S. Predicates in the modern Azerbaijani language. – AKD. Leningrad, 1970. – P. 8
3. Bekbergenov A. Qaraqalpaqtilindegisózshaqapları. Issues of Karakalpak linguistics. – Nukus, 1983. – P. 227
4. Gordlevsky V.A. Turkish grammar. Selected works, volume II M. IVL, 1961, P. 33.
5. Kononov A.N. Grammar of modern Turkish language. M-L, publishing house of the USSR Academy of Sciences, 1956, P. 393.
6. Lutfullaeva D. Gapningsemantik-sintaktik qurilishi qolipi va propositiv strukturasi o'rtasidagi munosabat. Filologiya fanlari doktori ilmiy darajasini olish uchun yozilgan dissertatsiya. – Toshkent, 2006. – B. 39
7. Lyubimov K.M. Predicative adjectives VR a/ BAR in Turkic languages. Soviet Turkology, 1974, No. 4, pp. 83-88.
8. Mahmatqulov S. O'zbek tilida predikativ sintagmaning transformatsiyalanishi. Filologiya fanlari doktori ilmiy darajasini olish uchun taqdim etilgan dissertatsiya avtoreferati. –Tashkent, 2004.– P. 12

9. Nurmanov A. On the place of negative and positive words of the Uzbek language in the system of parts of speech. Andijan, 1981. – P. 81
10. Nurmonov A., Makhmudov N., Akhmedov A., Solikhuzhaeva S. Ozbektiliningmazmuniy syntax. – Tashkent: Fan, 1992. – P. 63
11. Ҳазирги қарақалпақ әдебий тилиниң грамматикасы. – Nukus: Bilim, 1994. – P. 407
12. Házirgi qaraqalpaq ádebiy tili. – Nukus: Bilim, 2010. – P. 207
13. <http://www.suzlek.ru>



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE TERM “CONCEPT” IN MODERN LINGUISTICS

Submission Date: December 01, 2023, Accepted Date: December 05, 2023,

Published Date: December 10, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-03>

Boburjon Sobirjon O’g’li Abdurazoqov

Samarkand State Institute Of Foreign Languages Teacher Department Of Theoretical Aspects Of The English Language, Uzbekistan

ABSTRACT

the article provides a multidimensional coverage of the concept, its history of study, methods and its structure. In addition, author provides some notions from prominent scholars concerning the term of concept in the field of linguistics.

KEYWORDS

Picture of the world, concept, substitution relations, reconstructed, culture, logical-conceptual.

INTRODUCTION

A person’s interactions with the environment shape his beliefs about it, creating a particular model that philosophers and linguists refer to as a “picture of the world”. One of the most significant issues in cognitive linguistics today is the challenge of showing in the human mind a complete image of the world, established by language. The worldviews and experiences that are gained are translated into concepts that, when connected logically, constitute a

conceptual system. This conceptual system is then built, altered, and continually improved.

According to Y.S.Stepanov, S.A. Askoldov’s paper “Word and Concept”, which appeared in the magazine “Russian Speech” in 1928, is where the term “concept” first appears in usage in Russian linguistics. He acknowledges “individual representation as a substitute for the entire generic volume” much like medieval nominalists did. In contrast to them, he sees

a “community” in the idea rather than an individual depiction. An idea, in the words of S.A. Askoldov, “is a mental formation that replaces an indefinite set of objects of the same kind in the process of thought” [1].

S.A. Askoldov proposes the “substitution function” as the concept's most important component. The following is one of the key definitions from his article: “A concept is a mental formation that replaces an indefinite set of objects of the same kind in the process of thought” [2]. Numerous “substitution relations” instances are given in the article, both in the intellectual and strictly physiological spheres.

According to S.A. Askoldov, there are three basic ways to approach providing solutions to the concept-related issue. According to him, the idea “is essentially an objective being, i.e. a community underpinning world reality, but only the reality of an ideal order” [2] for idealist epistemologists and intuitionists. The scientist points out that this interpretation's main weakness is its inability to explain and comprehend the existence of numerous ideas, which convey an individual's subjective point of view on various objects.

Askoldov emphasized the second approach to resolving the notion problem as the denial of their existence as communities. Concepts are “always individual representations, some of which are assigned only a general significance” [2]. Nominalism would be this. The third approach, known as conceptualism,

claims the presence of concepts in the human mind. Unfortunately, the concept of “concept” has been absent from the national linguistic lexicon for a considerable amount of time due to objective and subjective factors, one of which was the state ideology of the Soviet Union (S.A. Askoldov was officially accused of idealism). In this regard, it is quite reasonable to assume that this term, “significantly intersecting with the established traditional, more familiar to the scientific community term of the Russian language “concept”, could not withstand competition, which in turn is probably explained, on the one hand, by the foreign-language origin of the first, and on the other - the absence at that time of the development of linguistic thought of its proper scientific interpretation.

After a protracted absence, this phrase reappears in translations of works by English-speaking authors in the first half of the 1970s.

The term “concept”, a suitable designation for the language's content side that would remove the functional constraints of conventional meanings and concepts, and in which logical-psychological and linguistic categories would naturally merge, was still needed in Russian linguistics at the next stage of its development.

The phrase has been well-established in Russian linguistics since the 1980s and is now often used by many academics. The notion is receiving more

attention in linguistics as a result of developments in both linguistics and language.

The language has attained a certain level of completeness, but the new problems it therefore creates for the researcher have not yet been established and as a result do not find the appropriate answer, according to V.V. Kolesov, who writes on the changes in language and the necessity for changes in linguistic study. The task, on the other hand, is the necessity to move to synthesis in theoretical and practical language acquisition, so we continue to address language research analytically and divide the topic of study [4]. E. S. also draws attention to the developments in linguistics. Kubryakova: “Linguistics should, in our perspective, gradually take on an explanatory character as it develops into a mature (in the Kun meaning) science. Its duty has always included and now involves the obligation to characterize its objects. These options are given to it by cognitive science, which broadens the range of explanations that linguistics may offer and is thus required [5]. The concept's entrance to linguistic study enables us to go on to a synthesis of linguistic facts and an explanation of the different links between language, thinking, and culture.

According to V.N. Teliya, the idea is a byproduct of human mind and an ideal phenomenon; therefore it is present in all aspects of human awareness, not only language. An idea is a construct that is “reconstructed”

through verbal representation and extralinguistic information, not reproduced [6]. In this sense of the phrase, language serves as a secondary tool and linguization of the “clot of culture-concept” as a whole.

The term “semantic formations” in the linguocultural approach refers to the variety of linguistic and culturally distinctive semantic formations that express the linguistic personality of a particular ethnoculture. Value, figurative, and conceptual sides are differentiated in the cultural notion, according to V.I. Karasik, who describes it as a “multidimensional semantic education”. The metaphorical aspect of the idea is the way that memories of things, occurrences, and experiences are encoded through our senses of sight, sound, touch, taste, and smell. The conceptual aspect of a concept includes the linguistic fixation of the concept, its designation, description, characteristic structure, definition, and comparative characteristics of this concept in relation to a specific set of concepts that occasionally do not exist in isolation. Their most significant quality is the holographic multidimensional embeddedness in the system of our experience. The concept's value side emphasizes the significance of this mental education for both the individual and the group [7].

It is described as “a unit of collective consciousness reflecting the subject of the real or ideal world and

stored in the national memory of native speakers in a verbally designated form” by A.P. Babushkin [8].

In order to investigate the differences and similarities between different peoples' cultures, A.Vezhbtskaya notes that the notions are ethnospecific [9].

Concepts are seen by the researcher as methods of cognition of the outside world, which may be expressed in language in the form of various explanatory constructs. This strategy is known as logical-conceptual.

The concept theory has undergone additional potential development in the writings of S.G.Vorkachev, who attributes mental education distinguished by language and cultural peculiarities, in the approval of an impersonal, objectivist concept, as the primary cause of the concept's separation [10]. The notion, according to the researcher, “includes all the communicatively significant information, in addition to the subject correlation, in a plan of the content of a language sign”.

The scientist incorporates the concept's paradigmatic, syntagmatic, and word-formation links in the semantic space of the idea. According to S.G.Vorkachev, “the cognitive memory of a word - the semantic characteristics of a language sign associated with its original purpose and the system of spiritual values of native speakers” [10] is another extremely likely element of the semantics of the notion. Since its

subject is a mental entity of a distinctive nature, the formation of which is largely determined by the form of abstraction, the model of which is set by the concept itself, it not only describes its subject but also creates it. This is how concepts function as operational units of thought in any understanding. [10]

No matter how broadly these plans are split, linguistic conceptology studies the content features of linguistic, two-dimensional units, from the peculiar symbol of the universal subject code to the lexico-grammatical field.

The notion of linguocognitology has a very large object base since it encompasses all lexical and grammatical meanings of linguistic constructions that may be expressed in words intended to reflect knowledge, such as frames, scenarios, models, etc. [11]. However, linguocognitologists' attention extends beyond national conceptual boundaries to include the conceptual realm of nonverbal peculiarities of the universal subject code [12]. The idea is spoken verbally and enters the language's semantic space, where it is given a set of linguistic signals to represent itself. The linguistic notion also gains extra secondary properties like a cognitive element—an image and an assessment—when it becomes immersed in the cultural environment of a certain ethnic group.

Words, phrases, assertions, texts, and discourse frequently use concepts. The concept has a complex,

multidimensional structure that includes, in addition to the conceptual basis, a sociopsychocultural part. This component includes associations, emotions, assessments, national images, and connotations that are unique to this culture. This complexity and multidimensionality are the reasons why there isn't a single definition for the concept.

REFERENCES

1. Зинченко В.Г., Зусман В.Г., Кирнозе З.И. Межкультурная коммуникация: системный подход: учеб. пособие для студентов вузов; М-во образ. Рос. Федерации. Нижегород. гос. лингвист. ун-т им. Н.А.Добролюбова. – Н. Новгород: Изд-во НГЛУ им. Н. А. Добролюбова, 2003. – 191 с.
2. Аскольдов С.А. Концепт и слово // Русская словесность: от теории словесности к структуре текста: антология. – М., 1997. – С. 276–379.
3. Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. – Волгоград: Перемена, 2001. – 494 с.
4. Колесов В.В. Философия русского слова. – СПб.: ЮНА, 2002. – 447 с.
5. Кубрякова Е.С. Семантика в когнитивной лингвистике: (о концепте контейнера и формах его объективации в языке) // Изв. РАН. Сер. Литературы и языка. – 1999. – № 5/6. – С. 3–12.
6. Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурол. аспекты. – М.: Языки рус. культуры, 1996. – 288 с.
7. Карасик В.И. Языковой круг: личность, концепты, дискурс. – Волгоград: Перемена, 2002. – 477 с.
8. Бабушкин А.П. Типы концептов в лексикофразеологической семантике языка. – Воронеж: Изд-во ВГУ, 1996. – 104 с
9. Вежбицкая А. Семантические универсалии и описание 45 языков; [пер. с англ. А. Д. Шмелева под ред. Т. В. Булыгиной]. – М.: Языки рус. культуры, 1999. – XII, 777 с.
10. Воркачев С.Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании // Филологические науки. – 2001. – № 1. – С. 64–72.
11. Баранов А.Н., Добровольский Д.О. Постулаты когнитивной семантики // Изв. РАН. Сер. Литературы и языка. – 1997. – Т. 56, № 1. – С. 11–21.
12. Попова З.Д., Стернин И.А. Понятие концепта в лингвистических исследованиях / З.Д. Попова, И.А. Стернин. - Воронеж, 1999. - 36 с.



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

COGNITIVE APPROACH TO THE ANALYSIS OF THE LITERARY TEXT

Submission Date: December 01, 2023, Accepted Date: December 05, 2023,

Published Date: December 10, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-04>

Farruh Musoevich Usmanov

Ph.D. Of The Department Of English Philology Samarkand State Institute Of Foreign Languages, Uzbekistan

ABSTRACT

The article deals with the cognitive linguistics is the study of language in its cognitive function, where cognitive refers to the crucial role of informational structures in the human mind and language. Cognitive linguistics focuses on the processes of literary text production, interpretation, and evaluation.

KEYWORDS

Cognitive linguistics, literary text, principle, foregrounding, convergence.

INTRODUCTION

According to E.S. Kubryakova, cognitive linguistics reveals language as a cognitive tool that plays an important role in coding and transferring knowledge [7, 19]. Cognition is the mental act or process by which knowledge is acquired, including perception, intuition, and comprehension; it is a cognitive process of transferring and analyzing information. In the process of language activity people activate their knowledge of various spheres, knowledge about the world and people, in order to make this process easier.

Cognitive analysis of the literary text involves some cognitive principles of distribution the information in the text. One of the principles is the principle of iconicity which presupposes a correspondence between the picture of the world and representation of it in the language. Iconicity is the conceived similarity between a form of language and its meaning. There are three iconic principles:

1) The principle of sequential order - the sequential order of events described is mirrored in the speech chain. Under the principle of sequential order, we tend to map the order that events occur in a sentence to the order in which they occur in real life. Finally, a classical example of the principle of sequential order comes from Latin, namely the famous sentence spoken by Julius Caesar in 47 BC. If the sentences encode chronologically ordered events, the sequence of sentences corresponds to the chronological order of events.

2) The principle of quantity: A larger chunk of information will be given a larger chunk of code. Less predictable information will be given more coding material. More important information will be given more coding material [3, 228]. Sapir is quoted, “The process is generally employed, with self-evident symbolism, to indicate such concepts as distribution, plurality, repetition, customary activity, increase of size, added intensity, and continuance” [8, 9].

3) The principle of proximity: conceptual distance tends to match with linguistic distance. “Entities that are closer together functionally, conceptually, or cognitively will be placed closer together at the code level, i.e., temporally or spatially. Functional operators will be placed closest, temporally or spatially at the code level, to the conceptual unit to which they are most relevant” [6, 65].

Another cognitive principle in the selection of information is foregrounding. The notion of foregrounding was first introduced by Prague linguistic circle and now this notion is widely used in constructing literary text. Foregrounding in literary texts strikes reader’s interest and captures their attention. It is a device that highlights certain aspects of the text, establishes the hierarchy of meanings, themes, bringing some to the fore, and shifting others to the background [8, 12]. Arnold states that foregrounding is the way of the formal organization of the text, focusing on the reader's attention on certain elements of the message and set the semantically relevant relationships between the elements of one or more different levels [8, 16]. D.U. Ashurova claims that foregrounding, attracting attention to certain parts of the text and activating certain frames make the search for information much easier [1, 41].

There are some techniques that ensure the effect of foregrounding. They are: convergence, coupling and defeated expectancy. Let us consider each of them separately.

Convergence is one of the main means of foregrounding and it denotes a combination of stylistic devices promoting the same idea, emotion or motive; any type of expressive means will make sense stylistically when treated as a part of the whole unit (the context, the whole text). According to D.U. Ashurova convergence is an accumulation of many

stylistic devices and expressive means of the language within one fragment of the text. The use of more than one type of expressive means in close succession is a powerful technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the message to the reader [5, 36]. An extract from E. Waugh's novel «Decline and Fall» demonstrates convergence of expressive means used to create an effect of the glamorous appearance of a very colorful lady character who symbolized the high style of living, beauty and aristocracy [2, 64]:

The door opened and from the cushions within emerged a tall young man in a clinging dove-gray coat. After him, like the first breath of spring in the Champs-Elysee came Mrs. Beste-Chetwynde—two lizard-skin feet, silk legs, chinchilla body, a tight little black hat, pinned with platinum and diamonds, and the high invariable voice that may be heard in any Ritz Hotel from New York to Budapest[8, 22].

Inversion used in both sentences (...from the cushion within emerge a toll man; ...like the first breath of spring came Mrs. Beste-Chetwynde) at once sets an elevated tone of the passage.

Cognitive Metaphor is one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual

field into another [35, 120]. George Lakoff and Mark Johnson recently claimed in “Metaphors We Live By” and in "Conceptual metaphor in everyday language" that "metaphors partially structure our everyday concepts and that this structure is reflected in our literal language" [4, 148]. Lakoff and Johnson consider three types: In Structural Cognitive Metaphor target sphere is a model for comprehension of domain sphere. Orientational Cognitive Metaphor is connected with the orientation in space: left-right; good-bad; deep-shallow; in-out; front-back. Ontological Cognitive Metaphors views one thing in terms of another [4, 156].

At present cognitive metaphor is regarded not just a stylistic device, but a tool of cognition. We perceive the world around us through and with the help of cognitive metaphors. We may find support of cognitive metaphor in the analysis of literary texts, cultural practices and social events. Cognitive metaphors help us interpret texts; we may understand the author's message (explicit or implicit) with the help of this device. Lakoff and Johnson claim that the whole human's cognition is based on metaphor, which means that we compare all our knowledge about the world and represent it with the help of other more simple notions or concepts [4, 146]. We can perceive metaphorically almost everything: people, situations even places. As it has already been mentioned, cognitive metaphors help us understand one concept

or idea in terms of another and we structure the target domain according to definite processes the same as in cognitive metaphor.

The fundamental principle of Cognitive metaphor theory is that metaphor operates at the level of thinking. Metaphors link two conceptual domains, the „source“ domain and the „target“ domain. The source domain consists of a set of literal entities, attributes, processes and relationships, linked semantically and apparently stored together in the mind. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as “lexical sets” or “lexical fields” by linguists. The “target” domain tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or “cognitive metaphor”. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. Let’s consider the following examples:

He shot down all of my arguments [4, 101]

He attacked every weak point in my argument [4, 103].

According to Lakoff and Johnson [4, 109], a mapping of the concept of argument to that of war is employed here. The argument, which is the target concept, is

viewed in terms of a battle (or a war), the source concept. The existence of this analogy allows us to talk about arguments using the war terminology, thus giving rise to a number of metaphors.

Another example which invokes linguistic expressions from the conceptual metaphor is “ARGUMENT IS A BATTLE”. This metaphor consists of the mapping of the source model BATTLE onto the target model ARGUMENT. ARGUMENT thus inherits some of the cognitive structures (including the stages) of a BATTLE, which can be seen in various linguistic expressions frequently used to talk about language:

Initial positions of the opponents: They drew up their battle lines.

I braced myself for the onslaught.

Attack: She attacked every weak point in my argument.

He shot down all my arguments.

Defense They defended their position ferociously

She produced several illustrations to buttress her argument

Retreat: He withdrew his offensive remarks

Counterattack: I hit back at his criticism

Victory/defeat/truce: O.K., you win.

He had to succumb to the force of her arguments.

Let's call it a truce [4, 150-151].

Conclusions. Summing up of all what has just been said, it should be stressed:

a) There are close links between cognitive linguistics and theory of literary text;

b) The following notions of cognitive linguistics are relevant to literary text analysis: cognitive principles of distribution information in the text such as the principle of iconicity and foregrounding.

7. Виноградов В.В. Стилистика. Теория поэтической речи. Поэтика. – М.: Просвещение, 1963. – 256 с.
8. Кубрякова Е. С. Об установках когнитивной науки и актуальных проблемах когнитивной лингвистики // Известия АН. Серия литературы и языка, том 63, № 3, 2004.
9. <https://sites.google.com/site/derzispit/6-speak-on-the-stylistic-analysis-on-the-graphic-level>

REFERENCES

1. Ashurova D.U., Text linguistics. Uzbek State World Languages University, Tashkent, 2011. – 133 p.
2. Chatman S. Story and Discourse. Narrative Structure in Discourse and Film. Ithaca, London: Cornell University Press. 2003. – 145 p.
3. Leech G., Short M. Style in fiction. A linguistic introduction to English fictional prose. – London; New York: Longman, 2008. – 402 p.
4. Lacoff G., Johnson M. Metaphors we live by. – Chicago; – London: The University of Chicago: 2002. – 242 p.
6. Ашурова Д.У. Производное слово в свете коммуникативной теории языка. – Т.: Фан, 1991. – 65 с.

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

CERTAIN BARRIERS IN TEACHING LANGUAGE SKILLS

Submission Date: December 01, 2023, Accepted Date: December 05, 2023,

Published Date: December 10, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-05>

Farangiz Asliddinovna Aslamova

Samarkand State Institute Of Foreign Languages Teacher Of The Department Of English Philology, Uzbekistan

ABSTRACT

This article tries to explain various concepts of communication barriers and communicative competence of children with speech disorders. These concepts are binary in nature and pertain to the development of all aspects of communicative competence, including phonemic hearing, memory, attention, thinking, and perception in children with speech disorders.

KEYWORDS

Barrier, sender barrier, encoding barrier, medium barrier, decoding barrier, receiver barrier, feedback barrier, physical barriers, semantic barriers.

INTRODUCTION

Doublet technique, along with a series of exercises of the same nature, are a fundamentally new tool for teaching English language to children with speech disorders and for training phonemic hearing. These exercises combine English language instruction with assignments, exercises, and methods of developing phonemic hearing. The consistent use of various supports as a factor in the interaction of all receptors

and analyzers, as well as the rejection of the oral practice principle in favor of the simultaneous development of language material from an oral practice to a fixation in reading and writing, are equally important methods of teaching children with speech disorders the fundamentals of foreign language communicative competence.

First, the nature of the obstacle should be clear. Anything that hinders progress, makes an endeavor more difficult, or keeps individuals from interacting, cooperating, etc. is considered a barrier. Communication obstacles often fall into four categories: psychological, physical, semantic, and procedural barriers.

Process Obstacles. Effective and good communication requires the completion of every phase in the communication process. Any modification or obstacle takes the following forms:

- Barrier to senders. This form of barrier appears, for instance, when someone with a creative idea keeps quiet during a superintendent-led meeting out of fear of being criticized.
- The barrier to encoding. It happens when the message is not sent correctly by the sender.
- A moderate obstacle. It may be explained as follows: rather than expressing her thoughts in person, a furious employee writes the leader a letter filled with strong emotions.
- The obstacle to decoding. This circumstance might be used as an illustration of the subsequent scenario.
- Barrier to reception. A staff worker is asked to repeat something by a school administrator who is busy preparing the yearly budget since she wasn't paying close attention to what was being said.

- Barrier to feedback. When school officials don't ask questions during a meeting, the superintendent starts to worry whether any genuine comprehension has occurred [1].

Communication is a give-and-take process that is complicated, so any disruptions in the cycle might prevent understanding from being transferred.

Physical Restrictions. Communication can be hampered by a variety of physical obstacles, such as phone calls, unexpected guests, physical barriers like walls and static on the radio, and distances between individuals. Physical barriers are typically taken for granted, yet they can occasionally be eliminated. Giving directions to a secretary will eliminate interruptions like phone calls and walk-in guests. People may overcome distance obstacles by using the right medium.

Semantic Divides. Many hurdles to communication are caused by the words we use, how we use them, and the meaning we assign to them. Semantics, or the meaning of the words we employ, is the issue. Various people may have various interpretations of the same term. To a staff member, terms and words like "just cause," "efficiency," "increased productivity," and "management prerogatives" may signify quite different things than they do to a school administrator.

Denotative and connotative semantic barriers are the most frequent types of communication hurdles that

students encounter. When sender and recipient utilize distinct definitions or meanings of the same term, denotative barriers occur. For instance, in American English, the term "braces" refers to the iron framework used to correct teeth, whereas in British English, it refers to a piece of clothing. In communication, a connotative barrier is a difference in meaning based on many abstract events, settings, acts, and emotions. Both communicators are aware of the word's two meanings, but they only employ one of them depending on the situation, which may call for a different usage of the word. For instance, the term "astonish" may be used to both shock and surprise. When someone uses the phrase, it might signify anything. The recipient will only understand the sender's meaning based on the context in which it is employed [4,139]. Homonyms, homographs, and homophones are the other semantic barriers. Words that have the same sound but a distinct meaning—and often even a different spelling—are homophones. As an illustration: By and by, words purchase. Although they are pronounced the same, their spellings and meanings vary.

Words that are homophones have similar pronunciations and spellings, yet they have different intended meanings. For instance, although they have the same sound and spelling, the noun and verb "bear" have different meanings.

Words that are homographs have the same spelling but a distinct pronunciation and meaning. For instance, "The discovery of lead was facilitated by research." The two words in this statement are spelled the same, yet they have different pronunciations and meanings.

Psychosocial Restrictions. Psychological and social barriers are linked to three key concepts: psychological distance, filtering, and fields of experience. People's histories, perspectives, ideals, prejudices, wants, and expectations are examples of their fields of experience. Only within the confines of their respective domains of expertise can senders and recipients interpret communications. Communication becomes challenging when there is little to no overlap between the sender's and the recipient's fields of expertise. Psychosocial barriers sometimes entail a psychological gap that is comparable to a real physical gap between individuals. But as was previously said, communication does occasionally fail. Numerous communication theorists have concentrated on the main areas where communication breakdowns most commonly occur. The main areas in schools where communication failures most commonly occur are as follows:

- Honesty. Sincerity is the cornerstone upon which genuine communication is built, according to nearly all communication theorists. Any communication endeavor devoid of sincerity—honesty, directness, and authenticity—is certain to fail.

- Compassion. Studies indicate that one of the main barriers to successful communication is a lack of empathy. The capacity to place oneself in another person's shoes is known as empathy. Being empathic allows one to view the world from the perspective of another.

- One's view of oneself. Our perception of oneself influences how well we are able to communicate. A realistic yet healthy self-perception is an essential component of interpersonal communication.

- Perception of roles. People cannot know what to say, when to express it, or to whom to communicate if they do not understand their function, its significance, and what is expected of them.

- The capacity for communication. Some of the methods we communicate create walls that prevent others from talking or make them feel reliant, obedient, hostile, furious, or subordinate.

- Listening ability. Many often, individuals don't realize how important listening is, don't care enough to actively engage with what others are saying, and lack the motivation to practice the skills required to master the art of listening.

- Customs. Prejudices, biases, and our cultural background frequently act as roadblocks to communication. Our age, gender, and other

characteristics have all been shown to be barriers to good communication.

- Sound. What communication professionals refer to as noise is a significant impediment to communication. The subjective views and experiences of both the source and the receiver, as well as environmental variables in the channels, all contribute to noise in communication.

The term “communication noise” describes factors that impede clear communication and affect how people understand one another. Even though it's frequently ignored, communication noise may have a significant influence on how we analyze our own communication skills as well as how we perceive interactions with others [3].

Semantic, physiological, physical, and psychological noise are examples of several types of communication noise. All of these noises have a subtle but significant impact on how we communicate with others, making them essential to anyone's ability to communicate effectively.

Noise from the surrounding surroundings might occasionally be the largest barrier to effective communication. This can include children playing, cars, noisy pedestrians, or music (imagine talking over a band at a performance). A listener may find it difficult to concentrate on a conversation when her phone rings. Physical disease, drug or alcohol intoxication,

and fatigue are some physical states that might impede speech [2].

When individuals interact from various playing fields, semantic noise has an impact on the conversation. To put it another way, they are operating from disparate conceptions, such as various first languages, dialects, or fundamental cultural traits. Slang and sloppy handwriting are two more semantic sounds that impede clear communication.

Given that each person has a unique mental composition; it might be more challenging to quantify psychological noise in a given setting. Ideas like bias, narrow-mindedness, and personal prejudice are included in this kind of noise. Extreme emotions can also make it difficult for someone to communicate; for example, grief, joy, or even rage might impair someone's ability to focus during a discussion or presentation.

CONCLUSION

In summary, noise pollution originating from external sources like as transportation, industry, and leisure activities is referred to as physiological or environmental noise.

Leaders are informed by faculty and staff that they are seeking feedback. On the other hand, poorly delivered criticism might hinder rather than facilitate communication. More instruction is required to help

followers and administrators use feedback more effectively.

REFERENCES

1. Brewster J., Ellis G., Girard D. The Primary English Teacher's Guide. Harlow: Pearson Education Limited, 2012.-79p
2. Coffin Berton. Phonetic Readings of Songs And Arias. London, 2005.-154p.
3. Ellis R. Instructed Second Language Acquisition: Learning in the Classroom. – Oxford: Oxford Univ. Press, 2011.-265p.
4. Giles H., Peter R.W. The new Handbook of Language and Social Psychology. -New York : Wiley, 1990.-P.65-69



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE SUPRASEGMENTAL CHARACTERISTICS OF PUNCTUATION MARKS IN LINGUISTIC ANALYSIS

Submission Date: December 01, 2023, Accepted Date: December 06, 2023,

Published Date: December 11, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-06>

Khayriniso Bakhtiyarovna Ganiyeva

Jspu. Head Of The Department Of Foreign Language In Preschool And Primary Education, Uzbekistan

ABSTRACT

There is a consistent and growing interest in the ongoing process of converting spoken language into written form. The use of punctuation marks in written communication during the interactive discourse between the writer and the reader allows for the assessment of the human factor, that is, the communicative impact between the writer and the reader. The scientific integration of spoken and written language is currently gaining significant importance. The prosodic aspects of punctuation marks play a main role in linguistics, influencing the rhythm, intonation, and overall expression of spoken language. Prosody refers to the patterns of stress, pitch, and rhythm in speech, and punctuation marks contribute to these prosodic elements in various ways.

KEYWORDS

Punctuation marks, prosody, prosodic aspects of punctuation marks, the tone of speech, prosodic modification.

INTRODUCTION

In a broader sense, the use of punctuation marks in the English language is based on the complex interaction of syntactic and semantic-stylistic aspects. In such cases, punctuation marks provide writers with the opportunity to express additional expressive and emotional nuances through the use of specific

markers. Primarily, research on punctuation marks in the English language from a prosodic standpoint indicates that each punctuation mark has its own unique prosodic feature. For instance, the use of a dash in the opening section of a letter, in the summary part of a text, or with the intention to emphasize the

unfinished nature of a statement and highlight the significance of the last two words is common. Continuing the prosodic characteristics of such markers, the application of the semicolon in a letter is shown to symbolize a seemingly abrupt yet intentionally designed conclusion, often marked by a distinct pause in oral speech. Following a semicolon, the first word of the subsequent clause is always pronounced without an upward inflection, falling within an average or lower pitch range. This prosodic modification after a semicolon subtly emphasizes the semantic feature of the punctuation mark, contributing to the separation of independent clauses in speech.

The traditional legitimacy inherent in punctuation marks in different systematic languages mainly makes it necessary to promote the criterion of labelling when developing the principles of systematic regulation of the writer's use of punctuation marks in the process of text creation. It is also necessary to take into account the functions of punctuation marks in the process of communicative communication of the speaker or writer. In the process of communication or reading, the writer and reader express their thoughts based on their basic knowledge of punctuation. Thus codified rules of punctuation help to understand the meaning of the text, while those used contrary to the rules hinder the understanding of adequate meaning. However, without clarifying the reader's attitude, it is

absolutely wrong to talk about mutual understanding of the participants of written communication, especially about the functions of punctuation marks serving to clarify this issue. Although a lot of research has been devoted to the study of oral speech, the issue of its expression in written form remains neglected. Although speech is oral, it is analyzed through a written text. When analyzing the use of punctuation marks in the real process of written communication, taking into account the communicative interaction of the human factor, i.e. the writer and the reader, makes it possible to determine the expressiveness of punctuation marks.

MATERIALS AND METHODS

According to J. Nesfield, the consistency of punctuation and pause in English is also taken into account. According to M. Spencer's treatise, there are two different ways of using punctuation marks, one is free and the other is fixed. Hemingway also used a free method of using punctuation marks. The use of punctuation marks in English is based on the complex interaction of syntactic and semantic-stylistic aspects. In such cases, punctuation allows writers to express an additional expressive emotional value of the word. Basically, studies of English punctuation from a prosodic point of view show that each punctuation mark has its own prosodic expression. For example, a hyphen is used in the introduction of a letter, in the conclusion of a text, or in order to show that the last

part of an expression is incomplete and that the last two words are emphasized. Continuing with the prosodic features of such punctuation marks, the use of a semicolon in a letter indicates an informal ending to a letter, and in oral speech, the tone is expressed by two pauses. The first stressed syllable after a semicolon is never high-pitched, but mid- or low-pitched. Such prosodic editing clearly shows the semantic nature of the punctuation mark and serves to separate independent parts of the sentence.

Now we will think about a number of forms that are used in written speech, but what function they perform in texts has not yet been explained. Our comments are focused on proving that they are punctuation marks on the basis of their functions in the texts. However, before moving on to this side of the issue, it is necessary to state some related considerations. According to linguists involved in the history of the writing of one or another nation, the function of punctuation marks was also to show the texts divided based on their meaning and content.

It should be noted that we are still not fully aware of the stylistic and functional nature of punctuation marks. For example, some aspects, such as italicization of the text, acquire a stylistic meaning, even if they are not included in the number of punctuation marks. However, research conducted in recent years shows that the cursive (italic) sign is one of the full-fledged punctuation marks, as it has a semantic and prosodic-

punctuational essence. In addition, the use of italics in English texts determines the presence of its stylistic and functional aspect. In scientific texts, italics are used to convey important information. When scientific and philological texts were analyzed, the following features of cursive as a punctuation mark were identified:

1. Terminological units;
2. Descriptive means;
3. Lexemes related to the chat language;
4. Names of scientific, artistic, literary, musical, and other works;
5. Lexical units serving to express logical opposition;
6. Units describing the culture of other nations

The purpose of using italics in works of art is to describe the character's speech, as well as all the listed tasks characteristic of a scientific text are preserved. The task style of using such cursive is aimed at the expression of expressive-emotional connotations and the realization of aesthetic effect, which is reflected in the timbre tone when the text is expressed orally.

The variety in the use of this sign depends on the style of the writer and the expression of the artistic meaning. It should be noted that each punctuation mark used in the text, in addition to its codified standard, has aspects that affect the content of the

text and, if necessary, radically change it, and correctly reflect the content of the text expressed by the writer, understanding the expressed content is solely dependent on the knowledge of the writer and his or her awareness of the world.

In scientific works and some documents (letters, announcements, radio and television programs, book introductions), as well as in reports, the use of punctuation marks is based more on this principle. In simplifying and abbreviating written speech, in determining the order and system of using punctuation marks in addition to the standardized signs, in specifying the limits of written speech parts - in distinguishing - the place of the differentiation tactic is significant. Therefore, when the syntactic structure and tone of the sentence do not match, punctuation marks are placed based on the tone according to the rule. For example, in English, although the syntactic division of some subordinate clauses is by tone, the main clause is not separated by a comma. In order to clarify our point, we give the following example:

I'm surprised that you haven't forgotten me.

However, it should be taken into account that sentences with the same structure can be expressed differently depending on the tone and use of punctuation marks. For example:

a. Tom Perry and I.

b. Tom, Perry and I.

c. The Monthly Review editor said the designer is a fool.

d. The Monthly Review editor, said the designer, is a fool.

When analyzing these sentences, it was found that the sentences marked with the letters (a) and (b) have different tones and punctuation marks, as well as the sentences in (c) and (d) are the same, and their content is completely different. are different from each other. So, punctuation marks also serve to distinguish between meanings in sentences.

The same punctuation mark used in an English text can perform different functions. However, in order to eliminate ambiguity in the understanding of the text, various syntactic units are distinguished by a punctuation mark, for example, below, the clause that comes before the imperative is distinguished to strengthen the meaning of reference:

Those who can, contribute to the fund.(Those who can afford it, give money to the fund.) or if the place of a comma is taught, it expresses another meaning:

Those, who can contribute to the fund, should establish the account (Anyone who wants to donate to the fund should open an account).

It is known that the semantics of punctuation marks is considered the main factor of the punctuation system

and plays an important role in their use. For example, there are basic principles of sequential use of punctuation marks, which are used interchangeably according to the semantic content. Although a period is not placed at the end of an exclamation point, question mark, or some abbreviations as a sign that expresses the complete meaning of an idea, a comma is used instead of it at the same time as the signs that end the sentence. For example:

It requires a sentence period; i.e., a full stop.

What we want to know is when?, but he has only told us why.

Also, the or interchange of punctuation marks requires that the principles juxtaposition governing the use of a particular mark be followed. At the same time, the author must take into account the variability of the specific use of punctuation marks. In some fiction, the author uses punctuation effectively in accordance with his method. Although the rules of punctuation are familiar to everyone, they create some difficulties in understanding the content expressed by the author. After all, there are situations where punctuation is necessary, including at the end of a sentence, or there are places where it is not necessary to use it. When the second case is observed, that is, when it is used in places where it is not necessary, the meaning and content are clarified according to the specific characteristics of the communicative situation.

The biggest, tree in the forest is over here.

My mother is, going to kill me.

I wrote, an essay yesterday .

Such illegal use of punctuation marks requires a deeper study of their various meanings and functions expressed in the text. For example, the following is the same, but has two different meanings when the text is analyzed with the punctuation changed:

Dear John,

I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy—will you let me be yours?

Jane

Dear John,

I want a man who knows what love is. All about you are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be?

Yours,

Jane

in the first letter, Jane states that she loves John, and in the second text, she asks him to leave her alone. It is possible to determine whether the content of the text has changed from a positive to a negative meaning only depending on the place of punctuation.

RESULT AND DISCUSSION

In Uzbek, as in English, punctuation marks can be used together, i.e. side by side, in a row, in a double manner. The dual use of punctuation marks is closely related to the lexical-semantic, syntactic-stylistic, structural and grammatical conditions of written speech, and has its own system of use - law. Also, their dual use is adapted to different purposes, and according to its essence, it can be found in three cases:

1. In repeated double use, one punctuation mark is repeated, for example, the question mark can be used up to two times (??), and the exclamation mark can be used up to three times (!!!). For example:

Kimdir, uyingizga o't tushdi. – Nima??

Sen ham, odam bo'lib, kitob o'qisangchi?? (O.)

– Jallod!! – qo'rqqanidan baqirib yubordi shoh (“Latifalar”)

Shohista. Tursunali!!

Tursunali. Bevafo!! (Uyg'un.)

Yuragimda yotar bir qayg'u,

G'azab bilan deyman: Yo'qol! Bas!! Yetar!!! (U.)

2. In normal double use, two punctuation marks of different types are used together: ?!, ?!., !.. for example.

3. In compound double use, three or more different types of punctuation marks are expressed together: question / exclamation / colon, question + closing quotation mark / dash. Sometimes it is necessary to use two opening or two closing quotation marks together (double). In this case, both of them are used in parallel, and one of them is placed after changing its shape. This is how it works:

“Sirdaryodan quyosh ko'tariladi, mamlakatga nur oqadi” deyishgan edi – dedi faxrlanib O'ktam. (O.)

“Hali ham esimda dadam aytib bergan “Uch og'ayni botirlar,”” – deb maqtandi Salim.

One question mark and two exclamation marks, when used in combination, appear in the system as "question + exclamation + exclamation point", for example:

– Bo'lmasa, avval sizni o'ldirish kerak!

– Nima?!! (“Latifalar”)

Just like in Uzbek, English can use double punctuation, that is, a quotation mark with a period or a question mark is used before the closing quotation mark, for example:

“What did you say?”

“I said we could have everything.”

“We can have everything.”

“No, we can’t.”

“We can have the whole world.”

“No, we can’t.”

“We can go everywhere.”

“No, we can’t. It isn’t ours any more.”

“It’s ours.”

“No, it isn’t. And once they take it away, you never get it back.”

“But they haven’t taken it away.”

“We’ll wait and see.” - the difference from the Uzbek language is that the author does not use a hyphen at the beginning of the sentence, the quotation marks are opened and the text is given.

It is known that world and English linguists recognize the existence of four types of sentences, including affirmative, interrogative, command and exclamation types. According to grammarians, "exclamatory sentences only serve as an evaluation factor that expresses a certain level of communication or a situation. Therefore, the meaning defined by the author can be determined only by means of tone. The

following exclamatory sentence has a positive and negative meaning:

“What a book!”

In the Uzbek language, as in the English language, it is possible to observe that exclamatory sentences express two different meanings, for example:

“Buncha aqllisan!” – In this sentence, the positive meaning means surprise, and the negative is expressed in a sarcastic tone. Also, such words are said with a strong rising, wavy tone, implying emotionality:

– Qurib qolibsiz, xuddi payraxa, limonday sarg‘ayib ketibsiz!

Yolg‘iz yashagandan ko‘ra ikki kishi bo‘lib yashash yaxshi-ku!

– Agar u rostdan ham kvartira va xarajatini baham ko‘rmoqchi bo‘lsa, xizmatiga tayyorman!

A word or phrase of one or more words can indicate that the speaker or character is affected or excited by something, for example:

“Gosh!”

“Oh dear!”

“Of all the nerve!”

“Oh! a mystery is it?” I cried, rubbing my hands .

CONCLUSION

Sometimes the translator does not find the linguistic tools provided by the original author in his native language and is forced to create them in his own language. In the translation of a poetic work, the translator must preserve the stylistic tools of the original. Otherwise, the reader will be deprived of the spirit of the original. As Goethe said, "it is not the word, but the thought that gives life to the work." Therefore, the translator should choose the path that is acceptable to him, whether it is in prose or verse. Consequently, the use of punctuation marks depends on the tone, meaning and grammatical construction, and fundamentally changes the meaning of the sentence. If the position of the punctuation marks changes in the sentence, the content and syntactic structure of the sentence also changes.

The use of punctuation is different in each language, including English and Uzbek. If the functions of the punctuation marks used in the text are expressed together, it causes problems in understanding the content of the sentence. The general norms and rules for the use of punctuation marks depending on the speech forms and functional styles of the literary language are determined on the basis of the stylistic principle, and the texts are divided according to their meaning and content. Therefore, each punctuation mark used in the text, in addition to its codified standard, has aspects that affect the content of the text and, if necessary, radically change

it. perception depends only on the knowledge and worldview of the reader. In the analysis of the use of punctuation marks in the actual process of written communication, taking into account the communicative interaction between the human factor, that is, the writer and the reader, makes it possible to determine the expression of punctuation marks. It is worth noting that pragmalinguistic features are expressed in sentences with exclamation marks, and it was found that the positive meaning in the text means surprise, and the negative one shows an ironic tone.

REFERENCES

1. Ganiyeva.X.B. Pragmalinguistic and translation aspects of punctuation in english and uzbek languages // Mental enlightenment scientific – methodological journal. <https://doi.org/10.37547/mesmj-V4-I4-01>
2. Назаров К. Тиниш белгилари ва ёзма нутқ. – Тошкент, 1974. – 68 б.
3. Adorno Theodor. W., and Weber Nicholzen, Shierry, 'Punctuation Marks', The Antioch Review Vol. 48, No. 3, Poetry Today (Summer, 1990), pp. 300-305.
4. Beattie, G. W., & Butterworth, B. L. (1979) Contextual probability and word frequency as determinants of pauses and errors in spontaneous speech. Language and Speech, 22, 201–211
5. Oliver, Mary. (2001). Mary Oliver on the Magic of Punctuation.

<https://www.brainpickings.org/2014/09/10/mary-oliver-on-punctuation/>

6. Spencer M. A handbook of punctuation. (1912). – Menasha, Wisconsin: George Banta Pub. Co
7. O'Connor J.D. Phonetics. Harmondsworth, Middlesex, England: Penguin Books Ltd, 1977. 320 p
8. Fowler H.W., Fowler F.G. The King's English. Ware: Wordsworth Edition Ltd., 1993.-383 p.
9. Артур Конан Дойл. Оққа қизил билан: қисса/А.К.Дойл; тарж. Ориф Фармон. – Т.: Davr Press, 2009. –Б.5.
10. Jack London. Martin Eden. <https://standardebooks.org/ebooks/jack-london/martin-eden>
11. Arthur Conan Doyle. A Study in Scarlet. <https://sherlock-holm.es/stories/pdf/a4/1-sided/stud.pdf>

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ADVANTAGES OF INTEGRATING PODCASTS IN THE ENGLISH LANGUAGE CLASSROOM

Submission Date: December 03, 2023, **Accepted Date:** December 08, 2023,

Published Date: December 13, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-07>

Ummatkulova Charos

Teacher Of Samarkand State Institute Of Foreign Languages, Uzbekistan

ABSTRACT

This article explores the positive outcomes associated with the integration of podcasts in the English language classroom. Examining the impact on learning experiences, student engagement, and the development of listening skills, the study highlights the benefits that arise from incorporating this multimedia tool into the teaching environment. The findings underscore the potential for enhanced educational outcomes through the thoughtful integration of podcasts in English language instruction.

KEYWORDS

Podcast, authentic language input, cultural awareness, listening skills, spoken skills, student engagement.

INTRODUCTION

Podcasting, a blend of "iPod" and "broadcasting," has gained popularity, particularly among those who belatedly joined the blogging trend. While blogging is the preferred tool for writing instructors imparting real-world relevance to their classes, podcasting emerges as an attractive option for language teachers seeking to expand their classrooms' reach. This article aims to examine emerging trends in educational

podcasting, providing insights into how it can enhance language learning. The focus will be on its application with learners, strategies for introducing podcasts to a class, and illustrating the simplicity of creating podcasts using automated podcasting platforms.

What is Podcasting?

Podcasting is a form of digital media that involves the creation and distribution of audio or video content over the internet. It is similar to radio broadcasting but allows for greater flexibility and accessibility. In a podcast, individuals or groups produce regular episodes on a specific topic or theme, which can range from news and entertainment to educational content and storytelling. These episodes are usually released in a series, and listeners can subscribe to a podcast to receive new episodes automatically. New episodes can be listened to on the computer, or download to an MP3 player or iPod for later listening. Another example of a general podcast directory is <http://www.podcatalley.com/>. Stanley (2006) points out that podcasts offer students a wide range of possibilities for extra listening both inside and outside the classroom. Podcasts can be accessed and listened to through various platforms, such as podcasting apps or websites. Listeners can stream or download episodes to their computers, smartphones, or other portable devices for offline listening. Podcasting offers a democratized platform for content creators, as it allows anyone with a microphone and an internet connection to produce and distribute their own shows. This has led to a diverse range of podcasts covering a wide array of topics and perspectives. It has also gained popularity due to its convenience, as listeners can enjoy podcasts on-demand and at their preferred time. Podcasting has become a popular medium for entertainment, information, and storytelling,

providing an alternative to traditional radio and television broadcasting.

BENEFITS OF PODCAST INTEGRATION

Enhanced Learning Experiences via Authentic Listening Materials:

Exposure to Authentic Language Input: Podcasts provide students with authentic and real-world language input, exposing them to a variety of accents, speech patterns, and vocabulary usage. For example, podcasts like "TED Talks" or "Radio Lab" offer engaging and intellectually stimulating content delivered by native speakers. Podcasts offer language teachers and students a wealth of possibilities for incorporating additional listening practice into their language learning journey, both inside and outside the classroom. They provide an authentic and dynamic alternative to the scripted dialogues often found in textbooks. For instance, we have personally integrated extracts from podcasts such as "Ted Ed", "Global News", and "Morning Stories" to inject excitement into our lessons. Kenneth Beare (2005) points out, "podcasting is especially interesting for English learners as it provides a means for students to get access to 'authentic' listening sources about almost any subject that may interest them". These carefully selected podcast snippets not only spark thought-provoking discussions but also expose students to a diverse range of English accents and expressions.

Additionally, podcasts can be chosen based on their relevance to the curriculum, making them a valuable educational resource. There are several popular examples:

- BBC Learning English
<https://www.bbc.com/learningenglish/>
- Podcast Alley <https://www.podcastalley.com/>
- Podcast Pickle
<https://www.wnycstudios.org/podcasts/pickle>

At more advanced proficiency levels, students can be encouraged to independently download and listen to complete podcast episodes as part of their homework. By incorporating listening activities such as note-taking or summarizing, which require minimal preparation, students can engage more deeply with the content and derive greater benefits from their listening practice. By introducing students to the concept of downloading audio via RSS, using platforms like iTunes or Spotify, they can effortlessly receive additional listening resources chosen by the teacher throughout the course.

Cultural Understanding:

Podcasts often explore cultural topics, allowing students to gain insights into different cultures and perspectives. For instance, a podcast “What and where is Little Italy” released on BBC Learning English website provides valuable information about small Italian towns founded in New York and Argentina:

“One country Italians moved to was Argentina. In 1898, Giuseppe Banchemo arrived in the neighbourhood of La Boca, the Little Italy of Buenos Aires, where many Italian immigrants started restaurants. Here, Hugo Banchemo, grandson of Giuseppe, tells his story to Veronica Smink, reporter for BBC World Service programme, The Food Chain:

Hugo Banchemo

Well, my grandfather came from Italy, from Genoa, from Liguria. He was born in the centre of Genoa and arrived here in 1898 at the age of seven and a half, and this pizzeria was founded on March 28, 1972. We have been here for 91 years.

Veronica Smink

So what culinary traditions did they bring with them?

Hugo Banchemo

Well, our culinary tradition is pizza, and we incorporated the faina from Genoa, which is a pizza with chickpea flour...”

Podcasts can be instrumental in helping students raise their cultural awareness in several ways.

Firstly, podcasts often feature conversations and discussions on a wide range of topics, providing students with insights into different cultures, traditions, and social norms. By listening to podcasts that explore various cultural aspects, students can gain

a deeper understanding of diverse societies, customs, and beliefs.

Secondly, podcasts frequently showcase authentic language use and colloquial expressions specific to different cultures. By exposing students to the natural language and accents used in podcasts, they can develop a better grasp of cultural nuances and communication styles. This exposure aids in fostering cultural sensitivity and adaptability when engaging with individuals from different backgrounds. Moreover, podcasts often invite guests from different cultural backgrounds and share personal stories and experiences. By listening to these narratives, students can gain empathy and develop a broader worldview. They can learn about the challenges, achievements, and perspectives of individuals from diverse cultures, fostering a sense of respect and appreciation for cultural differences. As a good example we can take "How I Built This". In this podcast, Guy delves into the journeys of entrepreneurs, innovators, and visionaries who have built remarkable movements. It is fascinating to discover how these well-known names achieved their fame, overcame challenges, and achieved success. Furthermore, podcasts can delve into historical events, literature, art, music, and other cultural artifacts. By exploring these topics through podcasts, students can deepen their understanding of cultural heritage and its significance. They can gain exposure to different artistic forms, literary works, and

historical moments, fostering a more comprehensive understanding of the world's cultures. There is a good example: Encyclopedia Wommanica is an excellent podcast about incredible women throughout history. Like its naming, it is a kind of women's encyclopedia that reveals the stories of women across different cultures, centuries, and countries whose life was eclipsed by historical narratives.

Lastly, podcasts can inspire curiosity and motivate students to explore and learn more about different cultures independently. By providing a rich source of engaging and accessible content, podcasts can encourage students to further research and delve into topics of interest, expanding their cultural knowledge beyond the classroom.

Podcasts are a valuable instructional resource that can effectively enhance student engagement and facilitate language skills development in an academic context. Firstly, podcasts provide captivating and relevant content that resonates with students' interests, thereby promoting their active involvement in the learning process. For example, renowned shows such as "Stuff You Should Know" and "Serial" delve into intriguing topics, while interactive elements, such as quizzes and discussions, encourage students' active participation and interaction.

Podcasts as effective tools to increase student engagement, develop language skills and raise learning autonomy:

Podcasts offer an excellent platform for students to expand their listening skills by exposing them to a diverse range of accents, speech patterns, and intonations. Esteemed platforms like "EnglishClass101" and "British Council Podcasts" feature speakers from various English-speaking countries, enabling learners to adapt to different communication styles effectively. Additionally, podcasts facilitate vocabulary acquisition and pronunciation practice by providing contextualized learning opportunities. By engaging with podcasts such as "The English We Speak" and "Luke's English Podcast," students can enrich their lexicon and refine their pronunciation skills. ELT podcasts can be used for interactive and extensive listening activities. However, ELT podcasts are particularly suited for extensive listening, for the purpose of motivating student interest in listening to English, and providing them with exposure to native speakers' speech (Rost, 1991).

Furthermore, podcasts serve as valuable models for natural conversation and oral communication. By immersing themselves in authentic dialogues presented in shows like "The Joe Rogan Experience" and "Conversations with People Who Hate Me," students gain exposure to genuine speech patterns, intonation, and expressions. Podcasting as new

technology has huge potential in enhancing second learners' listening and speaking skills. (Stanley 2005). This activity is also suited for less confident learners, since it reduces the anxiety brought about by real-time interaction (Gardner, Day, & MacIntyre, 1992). This exposure equips them with the necessary tools to emulate and engage in meaningful conversations. Educators can leverage podcast discussions to design speaking activities that encourage students to express their opinions, summarize episodes, and engage in role plays, thereby fostering their spoken language skills. The more learners practice podcast texts, rehearsing them and recording them, the more proficiency will come in their speech. As Nuan (1995) points out that "the ease of downloading podcasts to MP3 players and iPod means that learners can now engage in plenty of listening practice. The production of podcasts provides students with plenty of meaningful language use, which is highly desirable for second language acquisition".

The problem of word synonymy challenges language learners and researchers alike, as it necessitates a nuanced understanding of subtle differences in meaning and context, and highlights the intricate relationship between words that seemingly share similar definitions but possess distinct connotations and usage patterns. Abulkosimovna (2022) points that "... these are controversial issues that shed light on the practical foundations of lexicography. Many

researchers have tried to shed light on these issues, including twentieth-century researchers studying the differentiation of meanings of synonyms and their differences in context". In terms of learning and teaching synonyms podcasts offer several advantages. Firstly, they provide an immersive and engaging learning experience. By listening to podcasts, learners can hear words used in context, observe their usage patterns, and grasp subtle differences in meaning. This auditory exposure helps learners develop a more intuitive understanding of synonyms, as they become familiar with the nuances of word choices and their appropriate contexts. The flexibility and accessibility of podcasts further contribute to their efficacy as an educational tool. Students can engage in self-paced learning by accessing podcasts at their convenience, utilizing portable devices such as smartphones. Prominent platforms like "Spotify" and "Apple Podcasts" provide a vast array of podcast episodes, ensuring easy access to a wealth of educational content. Learners can select podcasts that align with their specific interests and proficiency levels, such as "6 Minute English" and "Easy English Listening," enabling tailored language learning experiences that cater to their individual needs.

Additionally, podcasts empower students to take ownership of their learning by facilitating autonomous language acquisition. Learners can exercise agency by choosing podcasts that match their personal interests

and language goals. Engaging with educational shows like "The History of Rome" or "Science Vs" allows students to pursue their areas of interest, fostering autonomy and self-directed learning.

Lastly, educators can employ podcasts as supplementary resources to augment classroom instruction. By recommending specific podcast episodes that align with the curriculum or address specific language learning objectives, instructors can cater to the diverse learning needs of their students. This approach ensures that students benefit from additional listening practice, gain deeper comprehension of academic topics, and enhance their language skills.

Therefore, podcasts offer a multifaceted and pedagogically sound approach to enhance student engagement and foster language skills development in an academic setting. Through their captivating content, exposure to diverse accents, vocabulary enrichment, promotion of spoken skills, flexibility, accessibility, support for autonomous learning, and use as supplementary resources, podcasts contribute significantly to creating an engaging and effective language learning environment.

CONCLUSION

The integration of podcasts in the English language classroom offers numerous advantages and positive outcomes. Podcasts provide authentic language input,

exposing students to a variety of accents, speech patterns, and vocabulary usage. They offer a dynamic alternative to scripted dialogues found in textbooks, sparking thought-provoking discussions and exposing students to diverse English accents and expressions. Additionally, podcasts promote cultural understanding by exploring various cultural topics, customs, and social norms. They showcase authentic language use and colloquial expressions specific to different cultures, fostering cultural sensitivity and adaptability. Moreover, podcasts enhance learning experiences by providing captivating and relevant content that resonates with students' interests, leading to increased engagement and active participation. They expand students' listening skills, vocabulary acquisition, and pronunciation practice through exposure to diverse accents and speech patterns. Furthermore, podcasts serve as models for natural conversation and oral communication, enabling students to emulate and engage in meaningful conversations.

The flexibility and accessibility of podcasts contribute to their effectiveness as an educational tool. Students can engage in self-paced learning, accessing podcasts at their convenience and tailoring their language learning experiences to their individual needs. Podcasts also empower students to take ownership of their learning by allowing them to choose episodes

that align with their interests and language goals, fostering autonomy and self-directed learning.

Overall, the integration of podcasts in the English language classroom offers a multifaceted and pedagogically sound approach to enhance student engagement, foster language skills development, and create an engaging and effective learning environment.

REFERENCES

1. Abulkosimovna, E.Z. (2022) 'Synonymous analysis of professional words in English and Uzbek', *Frontline Social Sciences and History Journal*, 02(05), pp. 15–22. doi:10.37547/social-fsshj-02-05-03.
2. Beare, Kenneth (2006). *Introduction to English learning Podcasts*. Available at <http://esl.about.com>
3. Dudley and Nicky Hockly (2008). *How to teach English with technology*. 98-102.
4. Gardner, R.C., Day, J.B., & MacIntyre, P. D (1992). Integrative motivation, induced anxiety, and language learning in a controlled environment. *Studies in Second Language Acquisition*, 14(2), 197-214.
5. Nuan, D. (1995). Closing the gap between learning and instruction. *TESOL Quarterly*, 29(1), 133-158.

6. Rost, M. (1991). Listening in action: Activities for developing listening in language teaching . Englewood Cliffs, NJ: Prentice Hall.
7. Stanley, G. (2005). Podcasting for ELT. Retrieved January 17, 2007, from <http://www.teachingenglish.org.uk/think/resources/podcast.shtml>
8. Stanley, G. (2006). Podcasting: Audio on the Internet comes of age. TESL-EJ, 9(4). Retrieved on January 17, 2007 from <http://www-writing.berkeley.edu/ TESL-EJ/ej36/int.html>
9. <https://podcastle.ai/blog/best-educational-podcasts-to-expand-your-mind/>



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE CONCEPT OF THE MOTHERLAND AND FATHERLAND IN THE WORKS OF RUSSIAN AND UZBEK POETS

Submission Date: December 03, 2023, Accepted Date: December 08, 2023,

Published Date: December 13, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-08>

Ernazarova M.N.

Senior Lecturer At The Jizzakh Branch Of The National University, Uzbekistan

ABSTRACT

This article examines the similarities of the image of the Motherland in the works of Russian and Uzbek poets. Such similarities are often observed mainly in works of art and poetry. One of the urgent tasks is to study the basics of their origin, the types of poetic features inherent in each of them, artistic and aesthetic tasks, the expression of nationality in their image.

KEYWORDS

Motherland, fatherland, concept, literary criticism, image.

INTRODUCTION

Despite the fact that the peoples of the world live at great distances from each other and speak different system languages, it is surprising that the works they created have similar images and motifs.

Such similarities are often observed mainly in works of art and poetry. It is noteworthy that in the interpretation of the concepts of Motherland and Fatherland, there is precisely such closeness. One of

the urgent tasks is to study the basics of their origin, types, poetic features inherent in each of them, artistic and aesthetic tasks, expression of nationality in their depiction. As a result of this, the possibility of identifying, in the context of world poetry, the patterns of artistic and poetic thinking of mankind is expanding.

Of great theoretical importance are the studies carried out in world comparative literature to identify the common and distinctive features of poetic phenomena, their specific features based on a comparative study of their interaction.

Poetic works found in Russian and Uzbek poetry have not yet been specifically studied in a comparative typological direction, therefore the study of specific features characteristic of their interpretation, the expression of nationality in the image and interpretation is one of the necessary issues.

At the current upsurge, when reforms are being carried out in our country, much attention is paid to a deeper study of poetic works, which have long been a strong foundation of our spirituality. In particular, analysis of the works of famous poets in a comparative direction is a requirement of the time.

The concept of Motherland and Fatherland is relevant and important due to the fact that a comparative scientific study of the characteristics of nationality in poetry, artistic and aesthetic tasks, its various manifestations, poetic patterns associated with image and interpretation also allows us to study Uzbek poetry in the world poetic understanding.

“Currently, we are faced with important tasks in the fight of the Enlightenment against ignorance in the field of culture, teaching our youth to understand real

art, forming their aesthetic world on a healthy basis.”
[Sh.M. Mirziyoyev]

In the formation and theoretical development of Uzbek comparative literature and translation studies, R. Fayzullaeva, Sh. Ro ziev, Y. Nurmurodov, B. Shamsieva, X. Rozimboev, Z. Zhumaniyazov, B. Suvonkulov, G. Yusupova, M. Joraeva, U.Yuldashev, R.Kasimov O. The research created by Fayzullaev became important. From this R.Shirinova, R.Fayzullaeva, Yu.Nurmurodov dissertations are directly worthy of attention.

In them, the problems of studying Uzbek poetic works in a conceptual direction became the subject of research. The concept of Motherland and Fatherland, its imagery, corresponding variants in Uzbek and Russian folk poetic works, functions, and features of nationality have not yet been specifically studied.

In the poetic works of Uzbek comparative literature, one of the pressing issues has become scientific work on studying the concept of Motherland and Fatherland in a typological direction. However, poetry is analyzed separately. Of course, even in such studies, feelings of love for the Motherland and native land are glorified in different images.

Also worthy of admiration is the question of the figurative hero, his artistic responsibilities as the main and secondary hero, and images of nature. But conceptually oriented studies, in contrast, generally

explore the question of the roots of origin and poetic interpretation through translation and comparison.

True, in Uzbek and Russian literary studies, a scientific analysis of the poetry of writers, interpretation of the Motherland and the region was carried out. It is known that the whole world, all creatures in the Universe are studied relatively competently (this is a dialectical law).

For example, in the poetry of E. Vakhidov and S. Yesenin, the concept of Motherland and Fatherland is subjected to a comprehensive typological analysis, as well as translation. In particular, the domestic “motives” heard in the works of poets are based on a typological analysis of similarities and differences through the images of Mother Nature, the bird woman and the animal world.

The theme of the homeland is an organic and integral part of the creative heritage of S. A. Yesenin. The idea of loss, with which it is associated in Yesenin’s poetry, reflects the eternal problem of life - humanity’s longing for original beauty and wisdom, for life in harmony with nature. The poet’s ambiguous attitude towards the events taking place in his native country was reflected in his poems. But his love for the “country of birch chintz” remained unchanged and constant. Proof of this are the words from the book by E. Guslyarov and O. Karpukhin “Yesenin in Life”.

They amaze with their sincerity, one might say, the hard truth: “After traveling around the world, Yesenin

had one love left - for Russia. And it was no longer love, but a disease - hopeless and incurable. And everything that concerned Russia now entered his consciousness and soul like poison and new torment. He saw that something was wrong with Russia. The initial delight disappeared, and he saw that Russia was won in an unclean game by sharpers and crooks. It has become forever and ever a country of scoundrels. And nothing can be fixed. All that was left was to scream... What he shouted was monstrous, not always meaningful and prepared. It was the scream and anger of someone suddenly slapped in the face. The price of such a cry in those days was a bullet. He sensed the death of Russia. And he behaved as the last Russian in this world should behave. Perhaps he was the last one, since he alone clearly felt those great, irreparable losses, which we began to suspect only now...”

The theme of the Motherland sounds in the works of many Russian classics. Love for one's homeland and one's people is a source of inspiration for many composers, artists, writers and poets. The image of the motherland in Russian poetry has many meanings and interpretations. Each poet puts his own thoughts, feelings and views on his homeland into this image. The desire to raise their country even higher, even more beautiful is the basis for their works. And it is difficult to name a poet or writer who would not devote lines to his homeland that come from the heart, the most sincere, the most reverent.

The image of the motherland in Russian poetry has deep historical roots. Over the centuries, Russia has gone through many events and changes that have had a huge impact on the perception and idea of the homeland among Russian poets.

At the beginning of its development, Russian poetry was closely connected with the idea of patriotism and love for the motherland. In the era of the Middle Ages and the Russian state, poets sang the beauty and power of Rus', its historical heritage and national identity. They created images of the homeland that symbolized the unity and strength of the people.

During the period of Romanticism, which came to Russia in the 19th century, the image of the homeland became even more complex and multifaceted. Poets such as Alexander Pushkin, Mikhail Lermontov and Fyodor Tyutchev explored not only the external beauty of their homeland, but also its spiritual dimension. They expressed their feelings and thoughts about their homeland through metaphors, symbols and emotional images.

Today, the image of the motherland in Russian poetry continues to develop and change. Contemporary poets explore new aspects and meanings of the homeland, reflecting modern challenges and problems. They express their feelings and thoughts about their homeland through a variety of images, symbols and

metaphors, reflecting their individuality and views on the world.

The image of the motherland in Russian poetry is often expressed through symbolism and metaphors, which help poets convey their feelings and thoughts about their homeland. Symbolism and metaphors are used to create images that embody the idea of the homeland and its significance to the poet.

One of the most common symbols of the homeland in Russian poetry is Mother Earth. The earth is perceived as a mother who nourishes and protects her children. This symbol reflects the deep connection between man and his homeland, as well as nature.

Another symbol of the homeland is the native land or hometown. This is the place where the poet was born and raised, where he feels at home. The native land becomes a symbol of the homeland as a whole, representing its ideals and values. Metaphors are also widely used to convey the image of the homeland. For example, the homeland can be described as a light that illuminates the poet's life. This metaphor emphasizes the importance of the homeland in the poet's life and its influence on his work.

Another metaphor that is often used is that the homeland is like a fire. The fire symbolizes the passion, energy and strength that the homeland inspires in the poet. He may describe his homeland as a source of inspiration and motivation for creativity.

Symbolism and metaphors help poets express their feelings and thoughts about their homeland, creating images that personify its significance and influence on their lives. They help convey the emotional coloring and depth of the poet's relationship with his homeland, making his poetic works more expressive and memorable.

Modern Uzbek poets Usman Azim and Muhammad Yusuf also turned to the image of the homeland. In their poems they glorify boundless love for the Motherland, its greatness and independence. They directly appeal to their contemporaries, first of all, to the younger generation.

Each of their poems is a passionate appeal to preserve the identity of their region, to show the continuity of generations through images.

Muhammad Yusuf is characterized by extraordinary versatility in his perception of the world, responsiveness to every movement of life and an unbridled flight of imagination.

Muhammad Yusuf knew how to show life in its fullness and diversity. But life for him is love. Without her, he could not imagine himself either in life or in creativity. That is why all his work is permeated with touching, tender and reverent notes.

And yet the main theme of his poems was love for his native land. He always wrote about Uzbekistan: both

at the beginning of his journey and in the later period of his work. Although every poet writes about the Motherland, only he wrote so sincerely and uniquely. At the same time, Muhammad Yusuf's poems dedicated to his native land are distinguished by a special mood, incredible plasticity and vivid imagery. Only the most devoted and faithful sons of the Fatherland could love the Motherland as much as Muhammad Yusuf loved it! This is how he writes about the Motherland in the poem "Uzbekistan".

Spent days with you are a holiday for me,

If I part with you, I'll miss the topic.

I bow to those who know you.

I feel sorry for all those who do not know you.

Closely related to the theme of the Motherland are poems dedicated to the mother. They convey not only filial love for his mother, but also love for all mothers.

REFERENCES

1. Mirziyoev Sh.M. Development of literature and art, culture is a solid foundation for raising the spiritual world of our people (lecture at a meeting with representatives of creative intellectuals of Uzbekistan)// Literature and art of Uzbekistan, August 4, 2017.

2. Faizullaeva R. On the problem of conveying national color in literary translation: Diss. Ph.D. Philol. Sci. – T.: IYAL ANRUz, 1972. – 225 p.;
3. M.N.Ernazarova, A. Tukhtaeva THE ROLE OF MODERN JADID SCIENTISTS IN THE DEVELOPMENT OF TRANSLATION SCHOOLS M.N.Ernazarova, A. Tukhtaeva Science and innovation 1 (Special Issue 2), 810-813
4. Ernazarova, Markhabo Narbaevna; Maksimova, Nataliya Leonodovna. The concept of Homeland and Fatherland in the poetry of Sergei Yesenin and Erkin Vakhidov Eurasian Journal of Learning and Academic Teaching 2023;
5. Ernazarova Markhabo Narbaevna. (2022). TRANSLATION AND CULTURE. TECHNOLOGY AND INTERCONNECTION. International Journal of Modern Scientific and Technical Research, 1(2), 391–394. Retrieved from <https://journal.jbnuu.uz/index.php/ijcstr/article/view/212>

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

KHAMSA WONDERFUL APPLIED BY "MAKHZAN UL-ASROR" AND "MAJMA UL-AKHBOR"

Submission Date: December 03, 2023, Accepted Date: December 08, 2023,

Published Date: December 13, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-09>

Shahnoza Karimova

Tashkent State University Of Uzbek Language And Literature Named After Alisher Navoi, Uzbekistan

ABSTRACT

Khamsanavis is one of the most beautiful and rich traditions of Eastern literature. As a result, the treasure of spiritual heritage created by mankind has acquired many rare masterpieces. At the same time, the masnavis created by great thinkers of words had a significant impact on the formation of the culture, lifestyle and spiritual image of the peoples of the East. It is no secret that representatives of Turkish-language literature also have a worthy place in this process. Qutb Khorazmi, Mavlano Haydar (Khorazmi), Poshshohoja, and especially Alisher Navoi, who showed zeal to follow the traditions of Nizami Ganjavi to one degree or another, created invaluable works based on the themes of Uzbek classic literature, which have been moral and spiritual perfection for many centuries. has been serving on the way.

KEYWORDS

Tradition, civilization, Persian-Tajik literature, classical literature, famous, friendship, thinker, creative thinker, Navoi studies, analysis.

INTRODUCTION

In order to further develop Uzbek classic literature, which is the pride and honor of our nation, on the international stage and further develop it on the world scale, the decisions made by the head of our state, the

honorable President Shavkat Miromonovich Mirziyoyev, are of great importance.

The opinions expressed in the address of our honorable president to the Oliy Majlis impose a great

responsibility on us teachers. In recent years, great attention has been paid to the restoration of national values and the spiritual development of the mature generation related to the history of classical literature. The history of the epic poetry of the Muslim East is closely connected with the tradition of Khamshalik. The genre of hamsa, which first appeared in the 12th century, has had hundreds of epics for nearly eight centuries. The first person to write "Khamsa" in Eastern literature is the great Azerbaijani poet Nizami Ganjavi. Between 1170 and 1204, he created 5 epics one after the other, which after the poet's death were combined into a single collection called "Panj Ganj" ("Five Treasures") and later became known as Khamsa.

To write "Khamsa" it is necessary to follow the following rules:

1. It consists of five epics.
2. The first epic is, of course, an educational, moral, philosophical part in the spirit of instruction.
3. The second epic is devoted to the conflict between Khusrav and Shirin.
4. The theme of the third saga is the love between Laila and Majnun.
5. The fourth epic had to be written about Bahram, and the fifth about Iskandar.

Alisher Navoi also followed the tradition of Nizami Ganjavi in this regard. Most importantly, Navoi's "Khamsa" was written in the Turkish-Uzbek language, which made it possible for Turkish-speaking readers to enjoy it. If Nizami Ganjavi wrote "Khamsa" in Persian language in 27 years (1174 - 1201), Navoi finished "Khamsa" in Uzbek language in more than two years (1483 - 1485).

In the history of world civilization, especially in the East, the tradition of Hamsa and Alisher Navoi's "Khamsa" are of great importance in the development of Uzbek classical literature. The epics included in "Khamsa", which is considered the gold standard of Eastern epic poetry, have always interested the peoples of the Muslim East. That is why many people tried to write "Khamsa" during the Eastern Renaissance. Azerbaijan scientist, doctor of philology Ghazanfar Aliyev found out that about 300 artists wrote a specific response to Nizami's Five in this period and created his monograph "Themes and plots of Nizami in the literatures of the peoples of the East".

LITERATURE ANALYSIS AND METHODOLOGY

The first version of Nizami Ganjavi's epic "Makhzan ul-asrar" in Turkish is the epic "Makhzan ul-asrar" written in 1409 by Haydar Khorazmi dedicated to Sultan Iskandar. A number of scientists, such as A. Abdugafurov, B. Valikhojhaev, E. Rustamov, J.

Sharipov, A. Hayitmetov, conducted scientific research on the epic.

Doctor of Philology E. Rustamov in his doctoral dissertation and fundamental research entitled "Uzbek poetry in the first half of the 15th century" wrote some stories in the works of Haydar Khorazmi, Nizami's "Makhzan ul-asrar" and Alisher Navoiyn's "Haydar ul-abror". Haidar's work compared to some stories in

It is said that it was written as a response to Nizami's Makhzan ul-Asrar.

Doctor of Philological Sciences A. Abdugafurov, as one of the best examples of Uzbek satire before Navoi, conducts research on some stories in "Makhzan ul-asrar" by Heydar Khorazmi. In particular, he analyzes the story of the gray weaver from the play about the old woman and the old lady.

He evaluates Makhzan ul-asrar as a work of translation. Major literary critic, doctor of philology, academician Botirkhan Valikhojhaev in several of his works, in particular,

In works such as "From the history of Uzbek epic poetry" (1974), "History of Uzbek literature" (1993), "Malik ul-kalam Mavlano Lutfiy" (1999), Haydar Khorezmi expressed remarkable thoughts and opinions about his life and work. The scientist writes about the work: "This work of Haydar Khorezmi is a philosophical and moral epic, which was created as a

result of creative inspiration from the work of the same name by Nizami Ganjavi. From this point of view, it is not considered as a special work expressing literary-critical views. But in it, the author also correctly stated his opinions on some issues of artistic creativity, which are useful to review." Because in these views, Haydar Khorezmi's views on poetry and poetry are reflected. In a sense, this indicates that the poet had a critical attitude towards his own work, and tried to preserve the artistry of the work at the level of Nizami's epic. His critical opinions in several places of "Makhzan ul-asrar" are important for today's literary studies.

In 1974, literary critic Nizom Abdullayev created a comparative text of the work on the basis of his special research on "Makhzan ul-Asrar" and analyzed it by combining it with Nizami's epic. . In a certain sense, this scientific work is significant for the creation of a critical text, incorporating many studies created up to that time. After all, despite the number of existing works and their relevance, "many questions about Haydar Khorazmi's life path, work and the epic "Makhzan ul-asrar" still remained unanswered."

However, during the past time, many new ideas, findings, views on the work of Haydar Khorezmi have appeared, which in turn causes the interest in the subject to increase even more. In this qualification-graduation work

Particular emphasis is placed on the common aspects of the epic "Makhzan ul-asrar" with similar epics in Uzbek literature, in particular with the epics of Navoi and Khoja.

Sayid Qasimi is one of the poets who participated in preparing the ground for the formation of the tradition of khamsanavis in Turkish literature before Alisher Navoi. The only manuscript of Sayyid Qasimi's literary heritage kept in the city of Rampur, India was studied monographically by literary scholar B. Qasimkhanov from the point of view of textual and literary studies. Scientist Sayyid Qasimi conducted a lot of research on literary heritage. He identified the copy of the epic "Gulshani Roz" stored in Tashkent and mistakenly attributed to Navoi and compared it with the Rampur copy. He announced the first results of the research in his monograph "Literary-didactic epics of Sayyid Qasimi" (1987). In 1991, the scientist defended his candidate's thesis on the topic "Sayyid Qasimi and his literary and didactic epics". In the dissertation, the manuscript of Sayyid Qasimi's masnavis and their ideological and artistic features are discussed in detail. In particular, there are many analytical opinions about the epic "Majma'ul-akhbar".

DISCUSSION AND RESULTS

Nizami Ganjavi made good use of the riches of the national language and folk oral creativity in writing the work "Makhzan ul-asrar". That is, examples from folk

proverbs, proverbs and wise sayings served as the basis of the work. Ideologically, the work belongs to the ranks of mystical, moral and didactic works. The main motive in the narratives of the work is love, that is, love for God. One of the important aspects of Nizami Ganjavi's stories is that the system of images is built on the basis of contrast. There is an art of tazad in every story. In the above stories, characters such as the old woman with the old man, Khotam Toy with the reckless man, Mahmud Ghaznavi with the pir are an example of contrast. Nizami Khorazmi made a significant contribution to the development of poetic narrative in Uzbek literature by creating the work "Makhzan ul-asrar".

In the stories in "Makhzan ul-asrar" he put forward philosophical, socio-political and moral educational issues. His stories serve to educate a perfect person.

With this work, Nizami Ganjavi started a new era of philosophical and didactic epics with a long history. Nizami Ganjavi is a great scholar of his time with the opinions and ideas expressed artistically in "Makhzanul-asror", a poet who fought for the development of the Uzbek language, deeply studied Arabic, Farsi-Tajik languages, accomplished appears as an enlightened person. It should be noted that it is a necessary work not only for its time, but also for the problems of the present time.

The masnavis of the great thinker Alisher Navoi, who raised the pineapple of khamsanavis to a high level, are among the most copied, published and commented, read and performed works in our country and abroad.

Alisher Navoi's epic "Hayrat ul-Abror" as a component of "Khamsa" and as a separate work has been studied by a number of Uzbek, Russian and other foreign Navoi scholars and orientalists. Scientists such as S. Ayniy, A. Fitrat, Y. E. Bertels, P. Shamsiyev, A. Hayitmetov, B. Valikhojhaev, T. Jalolov, A. Qayumov, M. Muhiddinov, A. Erkinov, D. Salohi, A. Khidirnazarov his services in this regard are great.

In the monographs "Nizamiy" and "Navoiy" by the Russian scientist E.E. Bertels, who studied Alisher Navoi's life and literary heritage for the first time in a monographic plan, the first epics of the Khamsa are commented and their brief description is given. Commenting on some socio-philosophical and moral views of Navoi, the scientist compares them with other sources.

Acad. A.P. Qayumov's monograph "Hayrat ul-Abror" interpretation, published in 1976, also analyzed the saga in detail. While commenting on the chapters of the epic, their most important ideological and artistic features are highlighted. However, this study does not compare the chapters of Alisher Navoi's works with the works of Nizami Ganjavi and Khusrav Dehlavi.

S. Khidirnazarov, one of the Navoi scholars, in his candidate's dissertation on "Comparative architecture of the epic "Hayrat ul-Abror", defended in Samarkand in 1991, compared Navoi's epic "Hayrat ul-Abror" with the works of Nizami Ganjavi, Amir Khusrav Dehlavi and Abdurahman Jami studied (since it was not possible to get acquainted with the text of the dissertation, an auto-abstract written in Russian was used in the graduation work).

It compares from the naming of epics to the contents of chapters, articles and stories.

Doctoral dissertations of Professor M. Muhiddinov, doctor of philological sciences, on the topic "Concept of the Perfect Man in the First Epics of the Khamsa" and

The monographs entitled "Perfect Man - Ideal of Literature" are of particular importance, in which epics written by Nizamiy Ganjavi, Amir Khusrav, Abdurahman Jami and Alisher Navoi are studied for the first time in a comparative plan from the perspective of the concept of "Perfect Man". While comparing the introductory chapters, articles and stories of epics, the master scientist also puts forward important theoretical conclusions about the unique features of Navoi's epic. One of the unique studies in this direction is the scientific article "Ayla basirat kozi birla nazar" by literary critic U. Zhorakulov.

A number of studies on the text and editions of the epic "Hayrat ul-Abror" also contain ideas related to the above-mentioned chapters.

For example, O. Joraboyev's article "On the text and publication of Navoi's poems (as an example of the epic "Hayrat Ul-Abror")", S. Tahirov's "Some comments on the architecture of Alisher Navoi's "Khamsa", "Alisher Navoi's "Hayrat ul There are important opinions on the topic in the scientific works entitled "Abror" about some problems in the editions of the saga. The scientist makes the following conclusions based on the analysis of the content and composition of the chapters in the epic "Hayrat ul-Abror":

1. The first chapters of the epic "Hayrat ul-Abror" are not only the introduction of this epic, but the introduction of "Khamsa" in general.

2. The following epics are not a separate work, but a continuation of "Khamsa".

It is also seen in the fact that it does not begin with the verse "Bismillahir rahmonir-rahim" (not only the form of the verse is meant, but also its content).

3. The last chapter 89 of the epic "Saddi Iskandarii" is not only the conclusion of this epic, but the conclusion of "Khamsa" as a whole, the chapter about "...the revision of this Makhozin talisman to the itmom with fortification".

The word "makhozin" (treasures, i.e. five treasures) in this sentence confirms this idea. In this, Navoi calls "Khamsa" a fortress consisting of five enchanted treasures. This last chapter performed the function of fortification (wall, molding tool).

After Alisher Navoi, the only work created in the direction of Nizami's epic "Makhzan ul-asrar" is Khoja's epic "Maqsd ul-Atvor". Information about Khoja's life and work is mainly available in his son Hasan Khoja Nisari's work "Muzakkiri ul-Ahbab". Samples of Khoja's works are included in all the chrestomatizations compiled from the history of Uzbek literature. In 1962, samples from his collections "Miftah ul-adl" and "Gulzor" were published in Tashkent by V. Zohidov and S. Ganieva. Scientists such as B. Valikhojhaev, N.M. Mallaev, A. Ibrohimov, M. Mirzaahmedova, I. Bekjon have contributed to the study of Khoja's work. Especially in this regard

M. Mirzaahmedova's monograph "Khoja" is of particular importance. However, the epic "Maqsd ul-Atvor" was not analyzed in this study.

The scientist who found two manuscript copies of the epic "Maqsd ul-atvor" currently kept in St. Petersburg, Russia, published excerpts from it, and wrote a critical text is the Uzbek literary critic A. Tohirjanov from St. Petersburg. Fragments of the epic were published in the collection "Cry of the Centuries" published in 1982. According to research, manuscript

copies of Khoja's works are kept in the manuscripts department of the Institute of Oriental Studies named after Aburayhan Beruni of the Academy of Sciences of Uzbekistan.

The only scientific article devoted to the comparative analysis of the epics "Hayrat ul-Abror" and "Maqsad ul-Atvor" is M. Mirzaahmedova's "Hayratul-Abror" of Navoi and Khoja's "Lessons of Creativity" published in 1981. It is an article entitled "Works of Purpose". It notes a number of common aspects in the composition and ideological-artistic features of the two mentioned epics. The scientist, in particular, writes: "A comparative study of the analogical chapters and plots mentioned in these two sagas shows that they found their original interpretation in the pen of both authors."

Sayyid Qasimi's epic "Majma' ul-akhbar" is the first work in the manuscript cited by H. Sulaymanov, and it is located after pages 1-29, i.e. on pages 30b-66b, which are supposed to be lost. In the upper left corner of page 30 a, there are the words "The first part of Masnavi "Majma'ul-akhbar" is written in the weight of Nizami's "Makhzan ul-asrar". Below it is the seal of Riza's library. The text of the work begins with a traditional hymn, after a very elegant, colorful and golden title.

Sayyid Qasimi himself says that the work is a free translation of Haidar Khorazmi's work "Makhzan ul-

asrar". Haydar Khorazmi's epic "Makhzan ul-asror" is very close to Nizami Ganjavi's masnavi according to its structure and genre. Both epics acquired a philosophical and educational essence and were written in the spirit of Aruz. Heydar Khorezmi's epic is much smaller than Nizami Ganjavi's epic. The epic consists of 639 verses and consists of 23 chapters. The first 7 chapters of the work are traditional introductory chapters.

The main part of the saga includes 16 chapters. They contain sermons, articles and stories. Haydar Khorezmi, unlike Nizami Ganjavi, summarizes the story first, and then sums up the conclusions and thoughts arising from this story.

The subject range of articles and stories is quite wide, some of them are similar, some are completely new. In contrast to them, Sayyid Qasimi in his narrations first mentions the corresponding narration after the Sarsukhan (the beginning of the word).

Sayyid Qasimi's epic "Majma'ul-akhbar" has traditional chapters before the hymn dedicated by Sultan Abu Said Mirza (1451-1469).

The first epic in Sayyid Qasimi's heritage is "Majma'ul-akhbar", which is dedicated to Sultan Abu Sa'id Mirza, the grandson of Amir Temur, the ruler of the time when the poet lived. The epic consists of two introductions and the main part. "Introduction" in turn includes five chapters: Hamd (dedicated to God), na't (supplication

to the Prophet Muhammad), chapter on the reason for writing the book, hymn dedicated to Sultan Abu Sa'id Mirza and Tamsil (example). The main part consists of eighteen Sar Suhans (The Beginning of Words) and eighteen narratives, one for each.

Sayyid Qasimi should be recognized as a mature poet of his time, there are several reasons for this. First of all, the poet writes the work according to the traditional direction of his time, according to the tradition of "Khamsa" epics, in the sare bahr of aruz. Secondly, the poet states that while writing this work, he wrote it in a way similar to "Makhzan ul-asrar" by Heydar Khorazmi. The relevance of studying this work lies in the fact that, although it is written in a traditional or poetic style, the poet reinforces each story with a single word from his point of view. The artistry of the stories, the use of word games and the artistic arts prove that the poet is the owner of a high talent. The work of Sayyid Qasimi "Majma'ul-akhbar" (Complex of News) that we want to study - this work contains praise, na't, the reason for writing the book, the description of the poet's own situation, the anthem of Sultan Azam Abu Said Mirza and example, "The mouth of the book" " " and "Fi tamsil" sections include 18 stories and corresponding 18 sarsukhans (prefaces), which include the life of the people of the 15th century, the social situation of the poet, and the events that led to the writing of the work. The study of Sayyid Qasimi's work can first be found in B. Kasimkhanov's "Sayyid

Qasimi's Literary Didactic Epics" and B. Qasimkhanov's "Sayyid Qasimi Masnavilar Complex". Through this work, Sayyid Qasimi describes the life of the people and his spiritual and material condition through his work, and we seem to understand the reason why the poet's work was found late.

It is one of the peculiarities that the poet brings his pseudonym to the section "The mouth of the book". This can be said to be a unique style of the poet.

In terms of plot and composition, the stories in the epic can be conditionally divided into stories of a social and political nature, and stories of a moral and educational nature. Sayyid Qasimi, while writing the narrative genre in a traditional way, chose certain topics for himself to highlight the important issues of the social life he lived and created and criticized them in a justified way. Mainly, he took people from different social strata - kings, statesmen, scientists, dervishes, folk heroes and legendary and historical figures who were widely praised in folklore at that time - as the main characters. Through these heroes, the poet criticized all the negative vices of that time.

The creation of the work "Majma'ul-akhbar" is similar to the structure of the traditional first epics in Khamsanavis, but the poet managed to create another example of this type of works, not exactly the copy of the work "Makhzan ul-asrar" by Heydar Khorazmi. While studying Sayyid Qasimi's work "Majma'ul-

Akhbar", we witnessed that the main theme is pand - advice, people's lifestyle, didactics, education. This is because the poet, while illuminating the social life of that time, took a special path in revealing its essence, following his predecessors, he wrote a work in the type of the first epics of the Khamsanavis of the period before Navoi.

CONCLUSION

The tradition of khamsalik became more widespread in the 15th century. It was a great test for individual poets and for the literature of certain peoples and eras.

The literary environment of Khirat of the XIV-XV centuries occupies a special place in the history of Khamsanavis. About 20 artists tried their hand at painting in this environment. Although all of these artists did not create a complete "Khamsa", they expressed their attitude to this tradition by writing a response to one or another epic of the five.

In the history of Khamsa writing, six authors created the complete "Khamsa", first of all Nizamiy Ganjavi (1141-1209), a poet of Azerbaijan, the pioneer of Hamsa writing, who rocked the cradle of Eastern classical literature. His full name is Abdulhamid Ilyas ibn Yusuf ibn Zaki Muayyad, and he was born in Ganja. His epics included in "Khamsa" were created in 1170-1204, they are: "Makhzan ul-asrar" ("Treasure of Secrets"), "Khusrav and Shirin", "Layli and Majnun", "Haft Paykar" ("Seven Goats"). hall") and "Iskandarnama" .

The name of Nizami Ganjavi has been popular among our people since ancient times, and he has become the poet of Uzbeks. All our classic poets, starting with Alisher Navoi, considered him their teacher

Already in the middle of the 14th century, Qutb Khorezmi skillfully translated his most famous epic "Khusrav and Shirin" into our language. A century later, Haidar Khorazmi created the work "Gulshan ularsar" in response to the epic "Makhzan ul-asrar" by the founder of Hamsa. The great poet and skilled translator Muhammadrizo Ogahi translates "Haft paykar" into free prose. Shahi Hijran, the translator of "Shahnomah", poet and writer, described the brief content of "Iqbalnoma" in his work "Qissai Daroi Zarrinkamar". Nurmuhhammad Bukhari, Mulla Fazil Khomushi, while commenting on Nizami's "Khamsa", tried to analyze "Iskandarnama" in more detail.

REFERENCES

1. 1.O.Madayev "Навоий сухбатлари", Oqituvchi, -T., 2018.-Б158.
2. 2.Юсупова Д. Узбек мумтоз адабиёти тарихи (Алишер Навоий даври), Академнашр, - T.,2013.-Б. 83,85.
3. 3.Хомидий Х. Ганжалик пир //"Сино" . 2002. №7. -Б31
4. 4.Valixo'jayev B. O'zbek adbiyotshunosligi tarixi. – Toshkent: O'zbekiston: 1993. –B 198.

5. 5.Abdullayev H. Haydar Xarezmi i ego «Maxzn al-asrar». Avtoreferat dissertatsii kond. nauk. - T., 1974.
6. 6.Qosimxonov B. Sayyid Qosimiyning adabiy-didaktik dostonlari. –Toshkent: Fan, 1987.
7. 7.Sayyid Kasimi i ego literaturno-didakticheskiye poemi. Avtoreferat dissertatsii kond. nauk. - T., 1991.
8. 8.Bertels Y.E. Nizami // Izbranniye trudi. Nizami i Fuzuli. – M.: IVL, 1962.
9. 9.Bertels Y.E. Navoiy (Rus tilidan I.Mirzayev tarjimasi). – T.: Tafakkur qanoti, 2015.
10. 10.Xidirnazarov S. Poema “Hayrat al-abror” (“Smyatenie pravednix”) Alishera Navoi. Problemi tipologii i poeticheskoy arxitektoniki. Avtoreferat dissertatsii kond. nauk. - T., 1990.
11. 11.Muhiddinov M.Q. Komil inson – adabiyot ideali. –Toshkent: Fan, 2005.
12. 12.Jo’raqulov U. Nazariy poetika masalalari. – Toshkent: Gafur G’ulom nomidagi nashriyot-matbaa ijodiy uyi, 2015. –B 226.
13. 13.Jo’raboyev O. Navoiy na’tlarining matni va nashriga doir (“Hayrat ul-abror” dostoni misolida) // Alisher Navoiy “Xamsa”si va uninig Sharq adabiyoti taraqqiyotidagi ulkan mavqei (Ilmiy-amaliy konferensiya materiallari – Samarqand: SamDU nashri, 2015. –B 211.
14. 14.Tohirov S. Alisher Navoiy «Xamsa»si arxitektonikasiga doir ayrim mulohazalar // Nurli yo’llar (Ilmiy maqolalar to’plami). – Samarqand: SamDU nashri, 2008. –B 155.
15. 15.Tohirov S. Alisher Navoiyning "Hayrat ul-abror" dostoni nashrlaridagi ayrim muammolar xususida // BuxDU Ilmiy axboroti. 2013-yil, № 2, –B 138.
16. 16.www.alishernavoiy.uz – http://alishernavoiy.uz/
17. www.ziyo-net.uz – http://ziyonet.uz/
18. www.literature.uz – http://literature.uz/
19. www.kutubxona.uz – http://kutubxona.uz/



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

A LOOK AT THE STUDY OF EASTERN LITERATURE IN UZBEK JADID LITERARY STUDIES

Submission Date: December 03, 2023, **Accepted Date:** December 08, 2023,

Published Date: December 13, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-10>

Saodat Fayziyeva

Doctoral Student Of Tashkent State University Of Uzbek Language And Literature Named After Alisher Navoi, Uzbekistan

ABSTRACT

Jadid literary studies is the period that created the foundation for the current Uzbek literary theory and literary process. This article discusses the extent to which Eastern literature has been studied in jadid literary studies, and how jadid literary scholars introduced the representatives of Eastern literature to the people.

KEYWORDS

Cholpan, period of national renaissance, Tagore, "Shahnoma", translator, Firdausi.

INTRODUCTION

If we look at the history of Uzbek literature, our literature during the Russian invasion went through several periods. In Begali Kasimov's book "Uzbek literature of the national renaissance period", Uzbek literature of the renaissance period is studied in two parts. The first of them is the period of the Enlightenment literature, during which the representatives of the literature, who created during this period, retreated a little from the ready-made templates of classical literature, and began to describe

social life, instead of singing about divine and metaphorical love. To put it more simply, our literature, which was flying in the sky, began to fall to the ground - among people. The main goal of the Enlightenment was to educate the people. However, some elements of classic literature did not completely disappear during this period. It was for this reason that the second period - the period of jadid literature - appeared. Thanks to those who studied in the hands of enlighteners, as well as in Russian schools and abroad,

our literature changed radically and began to move to a new stage. The 20 years of the 20th century (1920-1930s) became a special page in the history of our literature. That is why the press formed in the second quarter of the 20th century was not only a herald of political, social and economic events, but rose to the level of one of the main sources of literature promotion, a place where literary-aesthetic debates are held. Now it is possible to learn about the literary process not only through published books and plays, but also through newspapers and magazines. Since then, literary critics have set themselves the goal of creating a national theory of literature and introducing the people to the literature of other nations.

MAIN PART

When we say the literature of the East, we usually understand the literature of ancient Egypt, Sumer, China, India, Central Asia and Iran, and we understand the literary and aesthetic views of these regions. So, what areas did the study of Eastern literature in jadid literary studies mainly cover? - Until the 30s of the 20th century, jadid literary scholars mainly studied Uzbek classic poets and prose writers, and Indian literature from other nations, at the same time, some translations from Chinese authors was also implemented.

Jadid literary studies focuses mainly on the personality of its creators, and only in some cases on the works

created by them. On the pages of the press, we can see sketches of the life and works of famous writers and poets, such as Navoi, Lutfiy, Fuzuli, Yassavi, Zebunnisabegim, Turdi, Bakyrangani, R. Tagore.

We'll look at their gradual growth as we break them down by age below:

1. Fitrat. Mirza Bedil. Tong. 1920.
2. N. Hakim. Kultagin sharafiga tikilgan bitiktosh. Bilim o'chog'i. 1922.
3. A. Sattoriy. Boqirg'on. Uchqun. 1923.
4. V. Mahmud. Fuzuliy Bog'dodiy. Maorif va o'qitg'uchi. 1925.
5. A. Majidiy. O'zbek shoiri Turdi. Maorif va o'qitg'uchi. 1925.
6. Fitrat. "Qutadg'u bilig". Maorif va o'qitg'uchi. 1925.
7. Cho'lpon. "Shahnoma"ning turkcha tarjumasi". "Maorif va o'qitg'uchi" jurnali. 1925.
8. Cho'lpon. "Tagur va tagurshunosliq". "Maorif va o'qitg'uchi" jurnali. 1925.
9. "Robindranat Tag'ur". "Yer yuzi" jurnali. 1926.
10. "Rabindranat Tagor". "Qizil O'zbekiston" gazetasi. 1926- yil.
11. Samoylovich. "Muhabbat va Taashshuqnoma". Maorif va o'qitg'uchi. 1927.
12. A. Majidiy. Sharq shoirasi Zebunniso. Yer yuzi. 1927.

13. Fitrat. Ahmad Yassaviy. Maorif va o'qitg'uchi. 1927.
14. Fitrat. O'zbek shoiri Turdi. Maorif va o'qitg'uchi. 1928.
15. Fitrat. Yassaviy maktabi shoirlari to'g'risida. Maorif va o'qitg'uchi. 1928.
16. Fitrat. "Hibbat ul- haqoyiq". Maorif va o'qitg'uchi. 1928.
17. Fitrat. Muhammad Solih. Alanga. 1929.
18. Fitrat. XVI asrdan so'ngra o'zbek adabiyotig'a umumiy bir qarash. Alanga. 1929.
19. Mahmud Rahmon. "Rabindranat Tag'ur". "Yer yuzi" jurnali. 1930- yil.

The article reviews two studies.

RESULTS AND DISCUSSIONS

Turkish translation of "Shahnoma". "Maorif va okitguchi" magazine has a special place in the press of the 20s. For this reason, several columns related to literature were published in this magazine in different years. These include columns such as "Literature", "Criticism and Literature", "Western Literature", "Biography", "Literary Reviews". This magazine served as an assistant in the first performances of several skilled critics. The first article that we want to talk about was published in the pages of this magazine, and its author is Cholpon. We know that the translation of "Shohnoma" into Uzbek began in the 18th century. In the 18th century, Shah Hijran, Khomushi, and in the

19th century, Nurmuhammad Bukhari, Ochildimurod Miriy translated fragments of "Shahnoma", and in the 20th century, Shoislam Shomuhamedov, Hamid Gulam, Nazarmat and Jumaniyaz Jabbarov continued their work.

At the beginning of the article, Cholpan regrets that there is no perfect translation of this great work written by Abulkasim Firdavsi in Turkish. The author notes that a prose translation of the work was printed in Tashkent in the 1900s, but it was only translated for profit. Cholpan also touched on the Azerbaijani verse translations of Shahnoma: "...Even if something was started in the form of an experiment by the famous "Sabir" only in the Azerbaijani dialect, it was left unfinished by his untimely death. . Also, the part of "Shahnoma" related to "Suhrob" was translated into verse in Azerbaijani dialect and published in "Ghayrat" printing house in Tbilisi. "Ruttir", the nose photographer (artist) of "Mulla Nasritdin" complex, took two pictures for translation. At that time, when I showed the translation to a person familiar with Persian and Russian literature, and asked his opinion - "the translation made by the Russian poet Zhukovsky is better than this translation; but the picture of "Ruttir" is better than both of them.

The main content of the article is focused on the fact that Cholpan found a complete translation of "Shahnoma" in poetic Turkish (Uzbek - S.F.) when he went to Margilon on personal business. Due to the lack

of time, the author does not have time to fully look at this source, but he tries to provide information about it as much as possible: The translation is from a manuscript - old copies, and the language is in the language of the book "Muhammadiya" (Cholpon's information). It is written from beginning to end in verse, and the titles of the chapters (stories) are written in prose, just like in "Shahnoma" itself. It is not clear whether the translation was written by the translator or copied from the original. Cholpon draws attention to the fact that only this copy of the translation came from the hands of 2-3 scribes. Because half of the translation is thorough and mature, but with a letter that is difficult to read - very carefully written. The other half (verse part) was more crudely copied by another scribe. Later on, a story about Sultan Mahmud Ghaznavi with the title "Hikoya dar khatima kitab" begins, and this story is left unfinished.

Cholpon wants to explain when and by whom the translation was made, and this is not shown anywhere with clear numbers, but a few hints that it was in the time of "Gurikonsukhon" (?) of Charkas khans in Egypt in 906 hijri.

The translator tells several stories of "Khans of Charkas" (maluki charoksa) one by one and tells about their short lives. In the end, the tyrant opened up to a khan and insulted him. According to the translator, he is a khan called "Malik Adil" and kills Jonplad (Jonplad).

Gurikansukhon, whom we mentioned, will sit on the throne after this Adil and will give the translator an old copy of the "Shahnoma" in his treasury and order it to be translated. First, the translator, who decided this work, will start working and the translation of the work that Cholpon saw will be created.

Unfortunately, the name of this translator is not mentioned in the article. There is no information that this translation is one of the above-mentioned translations created in the 18th or 19th century. In any case, this article by Cholpon will be valuable information for our literature.

The article "Tagur va tagurshunoslik" was published in the 11-12 issues of "Maorif va okitguchi" magazine, 1925. Izzat Sultan mentions the name of A. Suleiman as the author of the article, but when we research the original source, we see that Abdulhamid Suleiman's son wrote this very article under the pseudonym "Cholpon". This source is the source that first informed Uzbek literature about Robindranath Tagore, the great representative of the Indian people. The article consists of two parts, the first one is about the study of Tagore, and the second part is about some scenes from Tagore's life. In fact, we would not be mistaken if we say that he got acquainted with the personality of Robindranath Tagore after he received the Nobel Prize for world literature. It is no coincidence that Umar Khayyam and Tagore were mentioned in a pamphlet

published in the city of Kazan in the 1920s when talking about the great poets of the East.

Cholpon Robindranath Tagore claims that there is no better biography and explains step by step the fact that his works are translated into Russian and published. The works written by the writer in Russian were first published under the name "Small Literary Stories", and for the second time, with the addition of one or two stories to the same collection, they were published under the name "New Stories". Soon, the same collection was published under the name "Thirsty Stones". As mentioned above, after the writer won the international award, the quest to know his personality was put on the agenda in the world literature. French writer Romain Rolland publishes some comments about Mahatma Gandhi and Robindranath Tagore, and writes a foreword to Tagore's works translated into French.

Since Cholpon found the melodies he was looking for in Tagore's work, he wants to introduce him to Uzbek literature and read his works in Uzbek. He also emphasizes the school he opened in "Shanti Nikitan" as the highest work of the writer. At the end of the article, Cholpan adds Tagor's poem "Hey, passenger girl".

Generally speaking, this article by Cholpon introduced a great person like Tagore to Uzbek literature and laid the foundation stone for Tagorism after him. It was

after this release that the number of studies in this direction increased and it continues to this day. Uzbek translations of works written by the author also began to increase: in the 20s, Tagore's poems were published in various collections (for example, the poem "Lights" was published in the "Literary Fragments" collection - S.F.). since the 1950s, his stories and epics appeared on the pages of the press.

CONCLUSION

In conclusion, it can be said that the period of jadid literary studies served as a very important stage for Uzbek literary studies. The reason is that there were strong literary scholars like Fitrat, Cholpon, Ashurali Zahiri, Vadud Mahmud, who were very different from other scholars. In addition, it was possible to learn the first views about many artists from their books. The study of Eastern literature was considered important for the jadids, because introducing skilled poets and writers from the East was a matter of nationalism and our identity, instilling our roots in the people.

REFERENCES

1. Boltaboyev H. XX asr boshlari adabiyotshunosligi va Fitratning ilmiy merosi: filol. fanlari d-ri. ...dis.- Toshkent: A. Navoiy nomidagi Adabiyot instituti, 1996.
2. Do'stqorayev B. O'zbekiston jurnalistikasi tarixi.- Toshkent: G'afur G'ulom, 2009.

3. Karimov N. XX asr adabiyoti manzaralari.-
Toshkent: O‘zbekiston, 2008.
4. Olim S., Ahmedov S. Adabiyot.- Toshkent:
O‘zbekiston, 2010.
5. Qosimov B. Milliy uyg‘onish davri o‘zbek adabiyoti.-
Toshkent: Ma’naviyat, 2004.
6. Rahmonov N. O‘zbek mumtoz adabiyoti
namunalari. II jild.- Toshkent: Fan, 2007.
7. Sultonov I. O‘zbek sovet adabiy tanqidi tarixi. I tom.
- Toshkent: Fan, 1987.
8. Turdiyev Sh., Qoriyev B. O‘zbek adabiyotshunosligi
va tanqidchiligi bibliografiyasi. - Toshkent: Fan,
1967.
9. G‘aniyev I., Afoqova N. Jadid adabiyoti va
adabiyotshunosligi bibliografiyasi. - Toshkent:
Akademnashr, 2012.

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

JARGONS AND THEIR LINGUISTIC FEATURES

Submission Date: December 04, 2023, Accepted Date: December 09, 2023,

Published Date: December 14, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-11>

Saidova Nilufar Anvar kizi

Doctoral student, Tashkent state University of Uzbek Language and Literature named after Alisher Navoi, Uzbekistan

ABSTRACT

This article, "Jargons and their linguistic features," delves into the realm of specific vocabularies within various fields. Jargon, comprising terms unique to specific domains, often reflects aspects of human environments, experiences, and daily activities. The study employs a qualitative research method, focusing on descriptive explanations to analyze and understand these specialized words.

KEYWORDS

Linguistic features, aspects of jargons, slang words, specific vocabulary.

INTRODUCTION

People navigate a world rich in diverse societies and language variations, employing various languages based on situations, professions, or educational contexts. The intricate relationship between language and society, explored in the field of sociolinguistics, delves into the multifaceted functions of language within different social groups. Wardhaugh (2006, p.10) suggests a reciprocal connection, where linguistic structures may influence or determine societal

structures and behaviors, or vice versa. Sociolinguistics, as highlighted by Wardhaugh, scrutinizes the dynamic interplay between language and society, acknowledging their mutual impact.

Within this linguistic tapestry, jargon emerges as a distinctive language variety, encompassing a set of specialized vocabulary utilized by individuals sharing common interests, social status, or positions in specific

areas, such as workplaces. Professions like politicians, police, and doctors wield their own jargon, facilitating smoother communication within their respective domains. This study recognizes jargon as a pervasive tool adopted by diverse communities across different fields, illustrating its integral role in enhancing communication within specific social contexts.

Literature review. In the contemporary era, the term "jargon" has become commonplace, denoting the specialized language employed by professional or occupational groups (Nordquist, 2019). Notably prevalent in the hospitality industry, especially within the cruise line sector, jargon has evolved into a widely accepted mode of communication. Embracing various forms, including words, phrases, abbreviations, and acronyms, jargon constitutes a distinct language variation, specific to trades, professions, or groups like doctors and engineers in their respective domains (Patoko and Yazdanifard, 2014). Industries and institutions have adeptly crafted their jargon, with cruise lines developing unique expressions, contributing to the proliferation of jargon within the industry.

Jargon, as defined by Wright (2010), represents the specialized language used by specific professional groups, often manifesting in terms, phrases, or abbreviations with distinctive meanings. In the cruise line context, the adoption of jargon is deemed essential, particularly for professionals, serving as a

form of communication that simplifies complex words or lengthy phrases. This linguistic phenomenon, characterized by unique combinations or shortened forms representing specialized meanings, has become an integral element of organizational culture within enterprises, including the cruise line industry (Rebrina and Generalova, 2019). The assimilation of jargon not only facilitates pronunciation but also contributes to the cultural identity of the organization, making it a pervasive and valuable aspect of professional communication.

DISCUSSION AND RESULT

Jargon assumes diverse forms, comprising words, phrases, abbreviations, and acronyms, as articulated by scholars such as Seli (2019) and Halligan (2004). The initial manifestation, word jargon, finds primary usage among professionals in specific dialogues, where its specificity is confined to particular groups, offering nuanced insights into the departmental conditions of a hotel. As a linguistic tool, word jargon thrives on its exclusivity within distinct groups.

The second facet of jargon, the phrase form, intricately constructs expressions word by word, preserving specialized meanings known only to specific groups. Aligned with the distinct conditions of a department, phrase jargon serves as a communicative shorthand within its designated context.

Moving on, jargon assumes the form of abbreviations, deftly condensing lengthy expressions into concise forms. This abbreviation form facilitates professional communication, allowing for efficient expression without sacrificing meaning. The final manifestation, acronymic jargon, parallels abbreviations but offers increased memorability and pronunciation ease due to its word-like form. This form reconstructs intricate and lengthy phrases into easily pronounceable acronyms, all while retaining the essence of the original expressions.

In essence, this study comprehensively examines jargon across its varied categories—words, phrases, abbreviations, and acronyms. Through this detailed analysis, it unveils the multifaceted role of jargon in professional communication, showcasing its adaptability and nuanced significance within different linguistic frameworks.

Within the cruise line, an array of jargon expressions seamlessly intertwined with the diverse hotel services offered to guests. These expressions mirrored the familiar jargon prevalent in hotels, serving as a distinctive communication tool. The jargon, employed to designate positions like GM (General Manager), HK (House Keeping), and CS (Cleaning Services), extended to naming specific areas such as FO (Front Office) and Audit (Auditorium). Furthermore, it encompassed product nomenclature, as seen in F&B (Food and Beverage) and BRA (Best Rate Available).

This specialized language became an integral part of daily communication, employed both verbally and in written form, serving to streamline communication among staff. Notably, the use of abbreviations, a form of jargon, played a pivotal role. As defined by Nordquist (2019) and Andrew (2017), abbreviations are shortened forms of words or phrases, offering a convenient way to convey complex terms without linguistic challenges. The research discerned four types of abbreviations—initialism, acronym, shortening, and contraction—highlighting the need for a nuanced classification system to comprehensively analyze jargon within this unique context. This deliberate effort to classify jargon types underscores the research's commitment to systematically document and understand the intricacies of this specialized language in the cruise line industry.

In the realm of English for Specific Purposes (ESP) lessons, jargon played a pivotal role, serving as a unique component tailored to facilitate comprehension of English language usage within specific professions. ESP, as an instructional approach, aimed to equip learners with an understanding of the distinct linguistic nuances employed in their chosen fields. Each profession boasted its own set of specialized terms, contributing to a linguistic landscape where, as Juddin (2017) notes, "each profession has a special word that does not appear in other professions."

Within the ESP framework, this specialized language was meticulously crafted for exclusive use within specific professional contexts, such as business emails, notes, and memos, as articulated by Matthew (2013). The incorporation of jargon in these communications carried the dual function of fostering professionalism and enhancing memorability, particularly through the use of acronyms, as highlighted by Brad (2015).

Recognizing that professionals need to master language to effectively communicate and execute job-related functions, ESP assumes a crucial role in developing language skills for specific professions (Fiorito, 2006). This holds particularly true for occupations like the operational division crews in cruise line hotels, where jargon becomes an integral part of communication, emphasizing the close relationship between ESP and language instruction in specific professional domains.

In the operational division of cruise line hotels, jargon played a crucial role in facilitating communication among the crews and with the guests. This research serves as a valuable resource, offering insights into the examples and forms of jargon expressions prevalent in the cruise line hotel division. It serves as a reference to prevent misunderstandings between staff and guests, emphasizing the importance of a comprehensive understanding of cruise line jargon for effective communication.

Various forms of jargon, including words, phrases, abbreviations, and acronyms, were routinely utilized by cruise line crews in their communications. The crews, dedicated to ensuring guest comfort and enjoyment, recognized the significance of effective communication skills. The use of jargon, while enhancing internal communication, also presented challenges, especially when interacting with guests unfamiliar with certain expressions.

The research highlighted the potential pitfalls of relying extensively on jargon, where unfamiliar expressions could lead to guest dissatisfaction and hinder effective information delivery. This underscored the importance of clear communication to avoid misunderstandings that could compromise the overall cruise experience.

Ultimately, the study aimed to analyze and understand the dynamics of jargon expressions within the hotel operational division, recognizing both its advantages and potential drawbacks in the pursuit of seamless communication on cruise lines.

This study focused on three key aspects. Firstly, it aimed to identify and classify examples of jargon expressions utilized by the hotel operational divisions' crews in the cruise line. These expressions were categorized based on their forms, encompassing words, phrases, abbreviations, and acronyms. Secondly, the study sought to elucidate the meanings

of these jargon expressions in the context of daily communication. Clear comprehension of these expressions was deemed essential for understanding entire sentences and ensuring complete reception of conversational information. Lastly, the research aimed to uncover the functions of jargon employed by the hotel operational divisions' crews in the cruise line. Understanding the roles of these four jargon forms in communication bolstered confidence in their usage. The outcomes of this study serve as valuable references for readers seeking insights into and understanding of jargon expressions within the cruise line's hotel operational division.

This compilation delves into significant theoretical and practical considerations surrounding the study of argot, jargon, and slang in both American and European linguistics. Drawing upon the works of esteemed foreign and domestic linguists, the exploration encompasses descriptive and analytical endeavors dedicated to unraveling the terminology of social dialects. Noteworthy contributions from scholars such as V. A. Vinnik (2004), F. Gade (1992), O. T. Gorbach (2006), M. A. Grachev (2009), and others shed light on the intricate nuances of these linguistic phenomena. The works of D. Delaplace (2000, 2004, 2008, 2009), B. S. Istomin (2011), L.-J. Calvet (1993), J. E. Leiter (1994), A. T. Lipatov (2010), and more provide a comprehensive exploration of argot, jargon, and slang, spanning the late XX century to the early XXI

century. This body of research contributes significantly to our understanding of the multifaceted nature of social dialects and their terminologies.

Delving into the historical trajectory, D. Delaplace (2004) scrutinizes the emergence of the term "argos" in literature, unraveling its nuanced meanings [Cited in: 19, p. 27]. In parallel, J. E. Leiter (1994) and R. A. Speirs (1991) comprehensively illuminate the essential characteristics inherent to slang, setting it apart from other linguistic phenomena [Cited in: 1, pp. 45-46; 41, p. vi-vii]. M. A. Grachev (2009) embarks on an exploration of the etymology of the term "argot" and traces the historical evolution of the term "argot" within the French language [6, pp. 128-129]. These scholarly insights contribute to a comprehensive understanding of the intricate dimensions surrounding the terminology and distinctive features of slang.

These studies offer valuable theoretical insights into the multifaceted examination of the terminology associated with social dialects. However, the analysis suggests an insufficient representation of this issue in the current scientific literature.

This article aims to explore the perspectives of linguists spanning the 19th to the early 21st century concerning argot, slang, and associated terminology. The specific objectives include:

1. Conducting a linguohistoriographical review of works addressing argot, jargon, and slang terminology.
2. Systematizing the noteworthy scholarly contributions from both foreign and domestic researchers.
3. Comparing terminology across various authors and languages.
4. Analyzing theoretical aspects of terminology.
5. Identifying potential avenues for future research in terminology.

The attention given to the terminology of social dialects within linguistic discourse is intentional, as a comprehensive understanding of this terminology is foundational for in-depth investigations into social dialectology and its constituent elements.

The term "argot" found its way into the Russian language in the 1860s, specifically denoting thieves' language and initially recorded by F. Toll in 1863-1864. In the early 20th century, Russian science adopted "argot" to describe secret languages associated with the criminal underworld. Jargon or argo, referred to as secret language, is known by various names globally: slang or cant in English, rotwelsch in German, xérigonza or hermania in Spanish, calao in Portuguese, bargoens in Dutch, and argo in French. In Soviet linguistics, "cant" aligned with the term "argot."

Conclusion. Originally confined to the language of declassified groups such as beggars, thieves, and gamblers, argot's meaning expanded over time. According to J. Jordaan, argot can refer to: 1) the language of criminals, vagrants, and beggars; 2) jargon, the specialized language of social categories like military, workers, students, artists, and schoolchildren; 3) expressions from folk speech permeating literary language, characterized by naturalness and spontaneity. Jordaan emphasizes the first meaning as the most widespread. While the first two align with the Slavic tradition's conceptual definition, the third diverges from it. In a narrow sense, argot denotes communication among declassified elements, used in the underworld (thieves' argot) and by people in itinerant professions and beggars.

REFERENCES

1. Cudle, Paula et al. "Jargon" Modern America, 1914-Present. 27 June 1999. The University of North Carolina at Pembroke. Web. 10 May 2015.
2. Locker, K. O. "As Per Your Request': A History of Business Jargon." *Journal of Business and Technical Communication* 1.1 (1987): 27-47. Web.
3. Meyerhoff, Miriam. *Introducing Sociolinguistics*. Oxon: Routledge, 2006. Print.
4. Mooney, Annabelle et al. *Language, Society and Power: An Introduction*. 3rd. Oxon: Routledge, 2011. Print

5. Yule, George. The Study of Language. 3rd.
Cambridge: Cambridge University Press, 2006.
Print.



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

WORDPLAY AS A TOOL CONVEYING HUMOUR

Submission Date: December 04, 2023, Accepted Date: December 09, 2023,

Published Date: December 14, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-12>

Saidova Iroda Anvar kizi

Doctoral student, Tashkent state University of Uzbek Language and Literature named after Alisher Navoi, Uzbekistan

ABSTRACT

In this article we provide information about the phenomenon “wordplay”. Moreover, the phonological and graphological structure and analysis of it is presented. Wordplay can be employed among friends as well as in media. The aim of wordplay here is to capture the reader’s or viewer’s attention via the unusual formulations used in the titles of the newspaper articles or in the news on television.

KEYWORDS

Wordplay, pun, phonological structure, humour, paronymy, homonymy.

INTRODUCTION

Wordplay is a frequent and common phenomenon and an inseparable part of communication. Delabastita (1997, 1-2) describes wordplay as “a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind”.

Wordplay can be employed among friends as well as in media. The aim of wordplay here is to capture the reader’s or viewer’s attention via the unusual

formulations used in the titles of the newspaper articles or in the news on television.

As mentioned above, wordplay is often related to humour. The Oxford Advanced Learner’s Dictionary provides the definition of wordplay in which the aspect of humour is already included: Wordplay - making jokes by using words in a clever or amusing way, especially by using a word that has two meanings, or different

words that sound the same Nevertheless, the success of a joke is affected by various factors.

With the aim of denoting a new meaning. The game techniques of verbal decomposition of stable combinations are based on the selection of a well-known stable combination and its further recompanisation and its fragment or the whole construction with the help of by means of various types of substitutions, truncations or contaminations based on phonetic or syntactic connection.

In Le Petit Robert's dictionary, a wordplay is a humorous innuendo based on the ambiguity created by words that are phonetically similar but contrast in meaning phonetically similar but contrasting in meaning.

LITERATURE REVIEW

In Russian linguistic, wordplay is considered as a component of the phenomenon of language play, thoroughly studied in the works of E.M. Aleksandrova, O.E.Voronichev, T.A.Gridina, O.V.Zalesova, O.S.Zubkova, E.I.Kumanitsyna, G.V.Rakhimkulova, V.Z.Sannikov, O.A.Shishkareva and others.

The term wordplay remains controversial in the scientific literature. As applied to the present work, the closest interpretation of language game is the one developed by E.I.Kumanitsyna as "conscious variation of linguistic signs and transformation of linguistic

forms, creating non-trivial new language forms transformation of linguistic forms, creating non-trivial new linguistic units in order to influence the society"

Investigating the model of the mechanism of word play V. S. Vinogradov suggested about its two-component nature, where the first component is the basis, and the second - "result" (a word or word combination) - a "shifter" which becomes a favourable ground for creation of individual-author neologisms. Wordplay occurs only when the "resulta" is realized in speech and mentally correlated with the base, which can be perceived in a wider context or even only implied [5, p. 153-154].

One of them is the environment in which it is uttered. The joke-teller must consider the cultural, political, social and other backgrounds of the environment in which he/she occurs. Chiaro (1992, 15) explains: [...] not everybody is amused by the same things, and what is more, over and above shared knowledge of whatever type, finding something funny relies on a number of subjective variables. What may appear amusing under the influence of a few drinks may not appear quite so funny in the cold light of the morning after. A homosexual is hardly going to enjoy being insulted by someone's idea of a witty remark at his or her expense, any more than the Irish are amused by the thousands of jokes which depict them as imbeciles. Some people are offended by sexual innuendo, while others by political references contained in a joke.

There are different ways to produce wordplay. Almost every linguistic phenomenon possible is used – not only lexical means such as idioms and polysemy, but also grammar or phonetics. Delabastita (1996, 130) suggests the following categorization, according to the linguistic means used to achieve wordplay:

- Phonological and graphological structure
- Lexical structure (polysemy)
- Lexical structure (idiom)
- Morphological structure
- Syntactic structure

Discussion. Delabastita (1996, 131) also claims that “often two or more of the above features of language are harnessed simultaneously in order to obtain one single pun.” Sometimes it can be very hard to decide to which category the given wordplay should be classified.

Phonological and graphological structure. The number of phonemes and graphemes in a language is limited. Moreover, each language has its rules according to which they can be employed and so they can create only certain combinations. Delabastita (1996, 130) uses the term ‘sound-play’ which “ borders on alliteration, assonance and consonance”. He goes on to say that “ in sound-play sound provides the basis for the verbal association, whereas anagrammatic wordplay is based

on spelling.” As an example of sound-play, Delabastita provides: (1) Love at first bite. The sentence in (1) is based on the expression love at first sight in which the noun sight was replaced by its paronym, i.e. a word whose pronunciation is very similar.

Paronymy. According to Attardo (1994, 110-111) “two words are paronyms when their phonemic representations are similar but not identical.” Nevertheless, this definition is not complete. Let me provide a more complex definition provided by Marcu (2010, 202) who claims that “in linguistics, paronym may refer to: a word related to another word and derived from the same root - e.g. cognate words; this types of paronyms often lead to confusion” or “words almost homonyms but having slight differences in spelling or pronunciation – different prefixes or suffixes and added word syllables can change stress and elements of pronunciation - and having different meanings.” By way of illustration, Marcu (2010, 203) suggests the examples of law and low or breath and breathe.

Homonymy. Apart from ‘true homonymy’, i.e. words whose phonological and graphological structure match, there are two more types of homonymy to be distinguished: homophony and homography.

Homophony is a type of homonymy in which two words are identical in pronunciation, but different in

spelling. Meyer et al. (2005, 149) provides the example of [θru:] signifying either through or threw.

Homography. While homophones are words with an identical pronunciation and a different spelling, homographs are the opposite. Peprník (2001, 33) offers the word lead as an illustrative example. It can be understood either as a verb meaning “to go with or in front of a person or an animal to show the way or to make them go in the right direction” (OALD) or “a chemical element. Lead is a heavy soft grey metal, used especially in the past for water pipes or to cover roofs” (OALD). The pronunciation in the first meaning is [li:d] whereas in the second meaning it is pronounced as [led].

Homonymy vs. polysemy While senses of a homonymous word are not related, in case of polysemy, arguably, they are. Peprník (2001, 26) inserts the distinction between polysemy and homonymy into his definition of polysemy: Polysemy, i.e. having two or more meanings, that is referring to two or more items of extralinguistic reality, but at the same time sharing at least one element of meaning – without this link, the shared meaning, it would be a case of homonymy The difference is illustrated in the following example provided by Atkins et al. (2008, 280):

a) She gave him a punch in the stomach. (a hard blow with the fist)

b) It lacks the emotional punch of French cinema. (a forceful, memorable quality)

c) Glasses of punch were passed around. (an alcoholic drink mixed from several ingredients)

Atkins et al. (2008, 280) point out that meanings of the noun punch in (2a) and (2b) are more related than the meaning expressed in (2c). In (2b) it can be considered to be “a metaphorical extension of the physical punch” expressed in (2a), while (2c) is semantically different – it occupies a “different semantic area”, despite the fact that it shares the orthographic quality. The meaning of punch in (2c) has the origin in the Sanskrit word panch meaning five – the punch drink was originally mixed from five ingredients. To conclude, punch in (2a) and (2b) are polysemous words (or ‘polysemes’) whereas punch in (2c) is their homonym

According to the analysis, wordplays is mostly created by using morphological means, especially conversion and blending. Puns based on syntactic structure were not recognized. As far as the translation is considered, the most problematic cases of wordplay were based on polysemy. In the translation, one of the meanings of a polysemous word is often omitted. A different language typology can be one of the reasons of problems with the translation. On the other hand, idiomatic expressions were, surprisingly, easier to translate because of the existence of a equivalent. The

translation is not always identical, however the formal and functional aspects are mostly maintained.

Playing with words is a part of everyday communication that can be produced by everyone. It is a ceaseless process of creating new puns and new forms of words and phrases. Each individual is able to produce a differently structured wordplay according to their knowledge of language, creativity, current state of mind etc. Delabastita (1996, 129) claims that to accentuate the power of wordplay, it needs “to be employed in specially contrived setting.” Wordplay can be found for example in newspapers where it is used to attract the reader’s attention and to make the articles interesting. Another field capitalizing on wordplay is doubtlessly the field of humour.

Wordplay is the general name for various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings (1996, 128). Roman Jakobson (1959, 238) claims that “all cognitive experience and its classification is conveyable in any existing language”. However, as Hatim et al. (2009, 10) argue, “sound and rhyme and double meaning are unlikely to be recreated in the TL [target language]”, i.e. poetry, song, advertising, punning, are difficult to translate.

Delabastita (1997, 10) also suggests that “wordplay (certain types of it more than others) tends to resist (to a greater or lesser extent, depending on many circumstances) certain kinds of translation.” The main problem is that “the sense may be translated, while the form often cannot” (Hatim et al. 2009, 10). Delabastita (1996, 133-134) claims that “the significant wordplay in the original text has to be preserved rather than eliminated.” Although it is sometimes impracticable, he suggests several methods for translation:

Pun → pun: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual structure.

Pun → non-pun: the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated ‘beyond recognition’.

Pun → related rhetorical device: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun.

Pun → zero: the portion of text containing the pun is simply omitted Pun ST = pun TT: the translator reproduces the source-text pun and possibly its

immediate environment in its original formulation, i.e. without actually ‘translating’ it.

Non-pun → pun: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason.

Zero → pun: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device Editorial techniques: explanatory footnotes or endnotes, comments provided in translators’ forewords, the ‘anthological’ presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth Boase-Beier et al. (1999, 14) demonstrates the role of a translator as an ‘inventive interventionist’, not as a faithful copier, because it is important to amuse the target audience, so a translator has to invent a translation that is as amusing as the original wordplay and comprehensible for an audience. A translator takes into consideration the ‘formal equivalence’, i.e. translating word-for-word, and ‘dynamic equivalence’, i.e. preserving the function of wordplay but employing different means. As far as the translation of TV series is considered, translators encounter different problems when producing subtitles and dubbing. Luyken et al. (1991, 31) define dubbing as “the replacement of the original speech by

a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue.”. Subtitles must follow different requirements. According to Díaz Cintas and Remael (2007, 9) it is “synchrony with the image and dialogue [...], semantically adequate account of the SL dialogue, and [subtitle duration] long enough for the viewers to be able to read them.”

CONCLUSION

Wordplay is a linguistic phenomenon which is an essential part of everyday communication. The use of wordplay may be intentional as well as unintentional. Intentional wordplay can be employed in areas such as media, to attract the attention of the reader or viewer. An unintentional application of wordplay may be based on ambiguity of some items in the text in which they appear, both lexical and syntactic.

REFERENCES

1. Chiaro, Delia. 1992. *The Language of Jokes: Analysing Verbal Play*. New York: Routledge.
2. Cruse, Alan. 2011. *Meaning in Language: An Introduction to Semantics and Pragmatics*. New York: Oxford University Press.
3. Delabastita, Dirk. 1997. *Traductio: Essays on Punning and Translation*. Manchester: St. Jerome Publishing
4. Makkai, Adam. 1972. *Idiom Structure in English*. The Hague: Mouton & Co. N.V. Newmark, P

5. Murphy, Lynne M. 2010. Lexical Meaning. New York: Cambridge University Press.



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE USE AND THE PLACE OF FIGURATIVE LANGUAGES IN THE TRANSLATION OF JACK LONDON'S WORK

Submission Date: December 04, 2023, Accepted Date: December 09, 2023,

Published Date: December 14, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-13>

Yuldasheva Makhliyo Faxriddin Qizi
Doctoral Student Namangan State University, Uzbekistan

ABSTRACT

This article discusses the use of figurative speech in the indirect translation of Jack London's "White Fang" into Uzbek, and whether figurative language retained its structure and meaning when it translated from English.

KEYWORDS

Analysis of the writer's work, figurative speech, tropes, figurative language.

INTRODUCTION

Jack London is an American writer whose works have been translated many times into other languages. And he is also the founder of the genre called science fiction. Jack London is a writer who is able to artistically cover the difficulties of ordinary life and romanticism in his works. J. London writes almost all of his works based on the events that happened during his life. And in his works, he built his style on "high-spirited realism, imbued with human faith and passion."

Materials and methods

Jack London's work "White Fang" is about simple concepts - life and love, truth and justice, oppression and life. This work is about White Fang, whose mother is a dog and whose father is a wolf, what this dog thinks about in various situations that occurred during his life, assuming what he can feel, he verbally expresses his inner world feelings through different types of figurative speech such as tropes. This work is a logical continuation of the novella "The Call of the Wild" written in 1903. This work was translated indirectly into Uzbek by Olim Otakhan using the Russian translation.

"White Fang" was translated by M.A. Andreyev (1913), N.S. Kaufman (1927), N.A. Voljina (1936) and many Russian translators.

In Jack London's works, the place of stylistic devices is very incomparable. In his novels and short stories, the writer skillfully describes people, nature, and animals to such an extent that tropes play an incomparable role in it.

One of the most important features of figurative language is imagery and emotionality. In literary studies, figurative speech is called by different names: figures, syntactic figures, stylistic figures, figurative language, expressive-descriptive speech.

Gory Trasimachus, a linguist, was the first to study figurative language. Later, in Aristotle's work "Poetics" we can find information about figurative speech.

We can include simile, animation, exaggeration, sarcasm, qualification, and in addition, metaphors. The above are referred to as "tropes" in some literature. Tropes mean transferring the name or sign of one thing to another or using words in general, in a figurative sense, in order to enhance the colorfulness, value, and expressiveness of a literary work. The basis of tropes is the comparison of two things or concepts, that is, the name of one thing is transferred to the name of another, based on the strengthening of imagery, clarity, expressiveness through a certain relationship between two things (such as similarity, commonality,

connection). There are several types of tropes, depending on what they are based on: metaphor, simile, epithet, metonymy, allegory, irony, synecdoche, exaggeration and others.

The purpose of this research is to provide a method of checking the real meaning of the work in the reader, in addition to the lexical-semantic analysis of the work. In the indirect translation of the work "White Fang" into Uzbek, we will consider the cases in which the figurative language have preserved their structure in the Uzbek language and those that have not.

For this purpose, we will analyze the cases of N.A. Volzhina's " Белый Клык" and Olim Otakhan's translation being translated correctly or not.

"Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean towards each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness—a laughter that was mirthless as the smile of the sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the

futility of life and the effort of life. It was the Wild, the savage, frozen–hearted Northland Wild...”

“Muzlagan daryoning ikkala qirg‘og‘i bo‘ylab cho‘zilib ketgan o‘rmon yuraklarga qo‘rquv solgudek vahimali ko‘rinardi. Halizamon ko‘tarilgan shamol qoraqarag‘aylar shoxiga ingan qor choyshabini yulqib otgan, endi bu shumshuk daraxtlar yaqinlashib kelayotgan oqshom qo‘ynida bir-biriga chirmashib olgan, borliq o‘lik bir sukunat og‘ushida junjikib turardi. Qilt etgan hayot nishoni sezilmayotgan bu o‘lka shunchalar ayozli va shunchalar kimsasiz ediki, bu daryo va qoraqarag‘ayzor o‘rmon uzra charx urayotgan motamsaro, dardchil ruh odamzod yuragiga vahm solishga qodir emasdi, zero, undan yuz karra dahshatliroq, sfinks tabas- sumidek mudhish, bamisli mana shu ayoz mash‘um, tomirlarda oqayotgan qonni muzlatib qo‘yishiga qurbli unsiz qahqaha yangrayotgandek edi. Bu jamiki tiriklikning, hayot-mamot uchun kurashning puch va besamarligini idrok etguvchi azaliy zakovat kulgusi edi. Negiz-negizi- gacha muz qotgan, odam oyog‘i yetrnas Shimol o‘lkasining qismati shunday edi. Lekin, shunga qaramay bu qismatga bo‘ysunishni istamagan bir nima o‘zidan ogoh etib harakat qilayotgani ko‘zga chalindi. Chanaga qo‘shilgan itlar karvoni muzlagan daryodan o‘tib bormoqda edi. Itlarning hurpaygan junlarini qirov bosgan tumshuqlaridan o‘rlayotgan bug* havoda muzlar va shisha kukunidek junlariga yopishardi...”

“Темный еловый лес стоял, нахмурившись, по обоим берегам скованной льдом реки. Недавно пронесшийся ветер сорвал с деревьев белый покров инея, и они, черные, зловещие, клонились друг к другу в надвигающихся сумерках. Глубокое безмолвие царило вокруг. Весь этот край, лишенный признаков жизни с ее движением, был так пустынен и холоден, что дух, витающий над ним, нельзя было назвать даже духом скорби. Смех, но смех страшнее скорби, с здесь - смех безрадостный, точно улыбка сфинкса, смех, леденящий своим бездушием, как стужа. Это извечная мудрость - властная, вознесенная над миром - смеялась, видя тщету жизни, тщету борьбы. Это была глушь - дикая, оледеневшая до самого сердца Северная глушь...”

Results

Every form of message in the work must be preserved during the translation process .Because the meaning of the work is important. Therefore, in many cases, translators try to preserve the form and pay less attention to the meaning. In translation, the translator does not stop with the translation that comes to his mind

, should pay attention to the general meaning of the words and use equivalent words corresponding to the original meaning.

From the part of the work given above, we can see that tropes are used a lot in this work. This makes it easier

for the reader to read the work, and the events that are happening help to strengthen the effect on him. For example: tropes are used through such combinations as "hungry eagerness ", "a vast silence ", " sad fierceness ".These combinations affect the meaning of the work and help to increase its emotionality and imagery.

Discussion

In novel (given in various literatures under different genre names), some of the means of figurative speech are translated word by word, while in some of them, an attempt was made to convey the meaning by changing the form.

For example: in the combination "xudoning qarg'ishiga uchraganlar " the transfer of meaning through metonymy is used. That is, he meant the people who visited the North (in Uzbek version). But such an idea is not given in the original work. In this case, the translator used such tropes and means of expression to make it understandable to the reader and to increase imagery. We can come across many similes like the above example in the work. We can see the differences of the selected equivalents in the table below.

Table 1. Equivalents used by the translator and their difference:

Source	translation	Target	translation
(Olim Otakhan)		Target translation	(N.A. Volzhina)
Spruce forest	o'rmon	Еловый лес	
Frozen waterway		Muzlagan daryo	
Льдом реки			
Crystal of frost	Shisha kukuni	Кристалл	

Conclusion

Through a comparative analysis of Jack London's "White Fang" and its translations by Olim Otakhan and N.A.Volzhina, we can see that the translators used equivalence in many cases. However, in the translation into Uzbek by Olim Otakhan, he avoided the originally given form, but used other forms to reveal the content of the work. It is a very difficult task for the translator to find an alternative equivalent in the works. First of all, the translator must deeply understand the meaning in its original state, and then find its equivalent in the language being translated. But in some cases, equivalent words may not appear. In such cases, it is possible to extract or minimize the meaning through other words.

References

1. Назаров С. Х. Й.В.Гёте "Фауст" асарининг туркий тиллардаги таржималарида тасвирий

воситаларнинг ифодаланиши

филол.фан.номз... дисс.автореф.-А.,2021

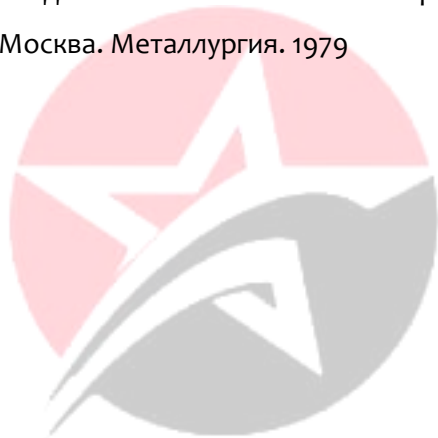
2. Знаменская Т.А. Стилистика английского языка.

Основы курса. –М.:Эдиториал УРСС,2004.-С.37.

3. Jack London. White Fang. <http://originalbook.ru>

4. Jek London “Oq so’yoq”. Rus tilidan Olin Otaxon tarjiması. G’afur G’ulom nomidagi nashriyot-matbaa ijodiy uyı. Toshkent -2010.

5. Джек Лондон. “Белый клык” Перевод Н.Волжиной. Москва. Металлургия. 1979



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE USAGE OF ABBREVIATIONS IN DIFFERENT SPHERES

Submission Date: December 06, 2023, Accepted Date: December 11, 2023,

Published Date: December 16, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-14>

Berdimuratov Bakhtiyar Tugelbaevich

Trainee-Teacher Of The Department “English Linguistics”, Karakalpak State University, Uzbekistan

ABSTRACT

This article aims to explore the widespread use of abbreviations in various spheres. Abbreviations are employed in fields such as academia, business, healthcare, technology, the military, and scientific research to facilitate efficient communication. Their role in aiding concise and effective exchanges of information is essential. This article will discuss the benefits and potential challenges associated with the use of abbreviations and highlight the need for clear and consistent communication practices. It will also examine how the strategic deployment of abbreviations significantly enhances communication in diverse spheres, contributing to streamlined processes and effective information exchange.

KEYWORDS

Communication, academia, business, healthcare, technology, military, scientific research, efficiency, clarity, linguistics.

INTRODUCTION

In today's fast-paced and information-rich world, the use of abbreviations has become ubiquitous across various spheres including academia, business, healthcare, technology, the military, and scientific research. Abbreviations are employed as a tool for succinct and efficient communication, enabling

individuals within these spheres to convey complex concepts in a more streamlined manner. This article aims to delve into the reasons behind the prevalent use of abbreviations in different contexts, examining their impacts, benefits, and potential challenges. Furthermore, the article will explore the role of clear

and consistent communication practices in the context of abbreviation usage and how strategic deployment of these linguistic devices can enhance communication and information exchange across diverse spheres [3].

The usage of abbreviations can be influenced by various factors, and these factors can vary across different spheres or fields. Here are some key factors that can affect the usage of abbreviations:

Field or Industry: Different fields or industries may have their own set of commonly used abbreviations. For example, medical professionals may use abbreviations like "MRI" (Magnetic Resonance Imaging), while IT professionals may use "HTML" (Hypertext Markup Language) [2].

Communication Efficiency: Abbreviations are often used to enhance communication efficiency by reducing the length of words or phrases. In fast-paced environments, such as emergency services or military communications, abbreviations can be crucial for quick and concise communication.

Technical Complexity: Technical or scientific fields often involve complex terminology. Abbreviations can simplify communication and make it more accessible to those within the field. However, overuse of abbreviations can lead to confusion, especially for those who are not familiar with the specific terminology.

Cultural and Linguistic Factors: Different cultures and languages may have varying preferences for the use of abbreviations. Some languages may have a tradition of using abbreviations more frequently, while others may prefer full words or phrases [5].

Acronym Familiarity: The familiarity of acronyms (abbreviations formed from the initial letters of words) can impact their usage. Acronyms that are widely recognized and understood are more likely to be used consistently across different spheres.

Formality and Context: The formality of a communication setting and the context in which it occurs can influence the use of abbreviations. Formal documents or academic papers may use full terms to ensure clarity, while informal communication, such as text messaging or casual conversation, may employ more abbreviations.

Educational Background: People with different educational backgrounds may have varying levels of exposure to and comfort with abbreviations. Those in highly technical or specialized fields may be more accustomed to using and understanding abbreviations [4].

Trends and Changes: Language evolves over time, and new abbreviations may emerge or existing ones may fall out of use. Keeping up with industry trends, technological advancements, and changes in

terminology can impact the prevalence of certain abbreviations.

Standardization: Some industries or organizations may have standardized sets of abbreviations to ensure consistency and clarity. Standardization is especially important in fields like medicine and aviation to avoid misunderstandings.

Communication Medium: The medium through which communication takes place, whether it's written, spoken, or electronic, can influence the use of abbreviations. For example, abbreviations may be more common in text messages or emails than in formal reports.

Understanding these factors is crucial for effective communication, as misuse or overuse of abbreviations can lead to confusion and misinterpretation, especially when communicating across different spheres or disciplines.

Furthermore, there are given some notable areas where abbreviations are commonly employed:

1. **Academia and Education:** In the education sector, abbreviations are often used for academic degrees (e.g., BA for Bachelor of Arts, PhD for Doctor of Philosophy), educational institutions (e.g., UCLA for University of California, Los Angeles), and teaching qualifications (e.g., ESL for English as a Second Language).

2. **Business and Finance:** Abbreviations are frequently utilized for company names (e.g., IBM for International Business Machines), financial terms (e.g., GDP for Gross Domestic Product), and stock market symbols (e.g., NYSE for New York Stock Exchange).

3. **Medicine and Healthcare:** The medical field extensively uses abbreviations for medical conditions (e.g., AIDS for Acquired Immune Deficiency Syndrome), medications, and procedures to streamline documentation and communication among healthcare professionals.

4. **Information Technology:** In the IT sector, abbreviations are commonly employed to represent technology-related terms and concepts (e.g., IT for Information Technology, HTML for Hypertext Markup Language) for brevity and clarity in technical communication.

5. **Military and Defense:** Abbreviations play a significant role in the military for representing military ranks, organizations, and operations (e.g., NATO for North Atlantic Treaty Organization, SEAL for Sea, Air, and Land).

6. **Science and Engineering:** Abbreviations are prevalent in scientific and engineering fields to represent complex terms (e.g., DNA for deoxyribonucleic acid, NASA for National Aeronautics and Space Administration).

In each of these spheres, the use of abbreviations saves time, streamlines communication, and facilitates efficient transmission of information [1].

The use of abbreviations can be beneficial in various spheres, but it also comes with certain drawbacks. The article also explores the importance of both the benefits and drawbacks of using abbreviations in different areas:

The benefits of the usage of abbreviations in different spheres include:

Firstly, efficiency: Abbreviations can enhance efficiency by condensing long and complex terms into concise abbreviations. This can save time and effort when communicating or writing documents.

Secondly, clarity and Precision: Abbreviations can provide clarity and precision, particularly in technical or scientific fields where long and complicated terms are common. They help to convey specific concepts without ambiguity.

Thirdly, convenience: Abbreviations make communication and writing more convenient, as they allow for faster and easier understanding of information. They can streamline processes and reduce the burden of writing or pronouncing lengthy terms repeatedly.

Lastly, memorability: Abbreviations can aid in memorization. By condensing a complex term into a

shorter abbreviation, it becomes easier to remember and recall, especially in educational or mnemonic contexts.

However, there are some drawbacks of usage of abbreviations in different spheres:

Firstly, ambiguity: The use of abbreviations can lead to confusion or misunderstandings, especially when multiple abbreviations share the same acronym or when context is lacking. This can hamper effective communication and cause errors.

Secondly, lack of Clarity for Non-experts: Abbreviations can create difficulties for non-experts who may not be familiar with the specific terms or context. Without a clear understanding of the abbreviated terms, the intended message may be lost or misinterpreted.

Thirdly, language Barriers: Abbreviations can create challenges when communicating across different languages or cultures. Some abbreviations may not exist or may have different meanings in different languages, leading to misunderstandings or mistranslations.

Lastly, oversimplification: The condensation of complex terms into abbreviations can result in oversimplification. Important nuances and details of the original term may be lost, potentially leading to misrepresentation or incomplete understanding of the concept.

While the use of abbreviations can offer benefits such as efficiency, clarity, convenience, and memorability, it is important to be cautious of its drawbacks, including ambiguity, lack of clarity for non-experts, language barriers, and oversimplification. It is crucial to use abbreviations judiciously in different spheres, considering the potential impact on effective communication and understanding.

CONCLUSION

In conclusion, the use of abbreviations is widespread across various spheres, aiding in concise and efficient communication. These abbreviations serve as indispensable tools in different fields such as academia, business, healthcare, technology, the military, and scientific research. While they are valuable for brevity and clarity, it's crucial to use them judiciously and ensure that the intended audience understands their meanings, thus avoiding any potential miscommunication. Overall, the strategic deployment of abbreviations significantly enhances communication in diverse spheres, contributing to streamlined processes and effective information exchange.

REFERENCES

1. Cannon, Garland. 1989. "Abbreviations and acronyms in English word-formation." *American Speech* 64(2), 99–127.
2. Cheng T.O. Acronymia. *J Fam Pract.* 1995;40:328.
3. Imre, A. (2022). Categorizing and translating abbreviations and acronyms. *Open Linguistics*, 8(1), 378-389. <https://doi.org/10.1515/opli-2022-0204>
4. Kasprowicz, Małgorzata. 2010. "Handling abbreviations and acronyms in medical translation." *Translation Journal* 14(2). <https://benjamins.com/online/etsb/publications/19949>.
5. Mardziah, H. A. (2003). *The Impact of Electronic Communication on Writing*.
6. ERIC Clearinghouse on Reading English and Communication Bloomington IN.ED477614. Retrieved November 2, 2014, from <http://faculty.ksu.edu.sa/Alhassan/Documents/The%20Impact%20of%20Electronic%20communication%20on%20writing.pdf>



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

HARMONY AND HYBRIDITY: EXPLORING LANGUAGE MIXING AND SWITCHING IN THE INDONESIAN EFL CLASSROOM INTERACTION

Submission Date: December 05, 2023, **Accepted Date:** December 10, 2023,

Published Date: December 15, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-15>

Abdul Halim

Universities Negeri Makassar, Indonesia

ABSTRACT

This research delves into the dynamic landscape of language use within the Indonesian English as a Foreign Language (EFL) classroom, specifically focusing on the phenomenon of language mixing and switching. Adopting a qualitative approach, the study seeks to unravel the intricate patterns of code-crossing, aiming to shed light on the nuanced ways in which students and teachers navigate linguistic boundaries. Through classroom observations, interviews, and discourse analysis, the research identifies instances of hybridity and explores the factors influencing language choice. The findings contribute to a deeper understanding of the sociolinguistic dynamics inherent in EFL classrooms, providing valuable insights for language educators and researchers alike.

KEYWORDS

Language Mixing, Code-Switching, EFL Classroom, Sociolinguistics, Language Hybridity, Classroom Interaction, Bilingualism, Language Education, Discourse Analysis, Indonesian EFL.

INTRODUCTION

In the realm of English language education, the dynamics of classroom interaction represent a multifaceted tapestry woven by the threads of

linguistic diversity, cultural nuances, and pedagogical practices. The Indonesian English as a Foreign Language (EFL) classroom, in particular, stands as a

unique crucible where language learners and instructors engage in the intricate dance of communication. Amidst this vibrant linguistic landscape, the phenomena of language mixing and switching emerge as key components shaping the communicative patterns within these classrooms.

This study embarks on an exploration into the phenomenon of language mixing and switching, delving into the heart of the Indonesian EFL classroom interaction. Termed as "Harmony and Hybridity," our research seeks to unravel the layers of complexity inherent in the ways students and teachers navigate the linguistic boundaries within this educational context. By adopting a qualitative lens, we aim to capture the nuances of code-crossing, shedding light on the interplay of languages and the factors influencing language choice.

As English continues to establish itself as a global lingua franca, the study of language use in diverse educational settings becomes paramount. The Indonesian EFL context, with its rich linguistic tapestry, serves as an ideal microcosm for this exploration. Through meticulous observation, in-depth interviews, and discourse analysis, we endeavor to contribute to the broader understanding of sociolinguistic dynamics within EFL classrooms.

This research not only aims to document instances of language mixing and switching but also seeks to

unravel the reasons behind these phenomena. As we embark on this journey, we anticipate uncovering patterns of hybridity that reflect the evolving nature of language use in the EFL classroom. The insights garnered from this study hold the potential to inform language educators, curriculum developers, and researchers, fostering a more nuanced understanding of the intricate dance of language within the Indonesian EFL classroom.

METHOD

The research process for "Harmony and Hybridity: Exploring Language Mixing and Switching in the Indonesian EFL Classroom Interaction" unfolded through a systematic and multi-faceted approach. The initial phase involved selecting a diverse group of participants, comprising both students and teachers, to ensure a comprehensive representation of the Indonesian EFL classroom. Employing purposive sampling, participants were chosen based on their linguistic backgrounds and proficiency levels, reflecting the heterogeneous nature of the learning environment.

Once the participant pool was established, the research proceeded with extensive classroom observations. Multiple sessions across different proficiency levels were observed, capturing spontaneous instances of language mixing and switching. This immersive approach aimed to provide a

real-time understanding of communicative dynamics within the classroom, offering a glimpse into the lived experiences of both learners and instructors.

Simultaneously, semi-structured interviews were conducted with participants to delve deeper into their perspectives, motivations, and attitudes towards language use in the classroom. The interview process allowed for the exploration of individual experiences and provided valuable insights into the factors influencing language choice within the EFL context.

The collected data, comprising transcriptions of classroom interactions and interview responses, underwent a rigorous qualitative analysis. Thematic coding and discourse analysis methods were employed to systematically categorize and interpret the data. This analytical phase sought to identify recurring patterns, emergent themes, and nuanced details related to language mixing and switching.

Ethical considerations remained paramount throughout the research process. Informed consent was obtained from participants, and measures were implemented to ensure confidentiality. Pseudonyms were used to protect the identity of individuals and institutions involved in the study.

Triangulation, a crucial aspect of the research design, involved cross-verifying observations with interview responses and cross-referencing emerging themes. This approach aimed to enhance the reliability and

validity of the findings, providing a robust foundation for the study's conclusions.

Maintaining a reflexive stance, the researcher acknowledged their positionality and potential biases, integrating reflexivity into the interpretation of data. This self-awareness contributed to the transparency and credibility of the study.

Through this meticulous and holistic process, "Harmony and Hybridity" aimed to contribute nuanced insights into the complex dynamics of language mixing and switching in the Indonesian EFL classroom, offering valuable implications for language educators, researchers, and policymakers.

To investigate the intricacies of language mixing and switching in the Indonesian English as a Foreign Language (EFL) classroom, a qualitative research approach was employed. This methodology aimed to capture the richness and depth of the linguistic phenomena, emphasizing context-specific insights into the communicative dynamics within the educational setting.

Participants

The study engaged a purposive sampling strategy, targeting both students and teachers in Indonesian EFL classrooms. Participants were selected from diverse linguistic backgrounds and proficiency levels, ensuring

a representative spectrum that mirrors the heterogeneity of the EFL learning environment.

Data Collection

a. Classroom Observations

Extensive classroom observations were conducted to capture spontaneous instances of language mixing and switching. Multiple sessions were observed across various proficiency levels, allowing for a comprehensive analysis of communicative patterns.

b. Interviews

Semi-structured interviews were conducted with both students and teachers to gain insights into their perceptions, motivations, and attitudes towards language use in the classroom. Open-ended questions were designed to encourage participants to reflect on their language choices and experiences.

Data Analysis

The collected data underwent a rigorous qualitative analysis, combining thematic coding and discourse analysis methods. Transcriptions of classroom interactions and interview responses were systematically coded, allowing for the identification of recurring patterns, themes, and emergent categories related to language mixing and switching.

Ethical Considerations

Ethical guidelines, including informed consent and confidentiality, were strictly adhered to throughout the research process. Participants were briefed on the study's objectives, and their consent was obtained before data collection. Pseudonyms were used to protect the anonymity of individuals and institutions

Triangulation

To enhance the reliability and validity of the findings, data triangulation was employed. This involved cross-verifying observations with interview responses and cross-referencing emerging themes to ensure a comprehensive and accurate representation of language mixing and switching patterns.

Reflexivity

The researcher maintained a reflexive stance, acknowledging their positionality and potential biases throughout the research process. Reflexivity was integrated into data interpretation to enhance the credibility and transparency of the study.

By employing this comprehensive methodology, the research aimed to unravel the intricacies of language mixing and switching in the Indonesian EFL classroom, providing a nuanced understanding of the factors influencing these phenomena and their implications for language education.

RESULTS

The analysis of data revealed a myriad of language mixing and switching patterns within the Indonesian EFL classroom. Instances of code-crossing were observed across various proficiency levels and were influenced by factors such as linguistic background, proficiency, and social dynamics. The findings illuminated a dynamic interplay between English and Indonesian, showcasing a fluid and context-dependent nature of language use.

DISCUSSION

The observed language mixing and switching patterns were often linked to the negotiation of meaning and the creation of a shared communicative space. Students strategically employed both languages to convey complex ideas, clarify concepts, and express cultural nuances. Teachers, on the other hand, demonstrated a flexible language approach, adapting to students' linguistic needs while maintaining instructional objectives. The socio-linguistic context of the Indonesian EFL classroom emerged as a significant determinant, with bilingualism acting as a resource rather than an interference.

The study also identified instances of language hybridity, where linguistic elements from both English and Indonesian were seamlessly integrated, creating a unique communicative style. This hybridity was found to be a natural evolution, influenced by the diverse

linguistic backgrounds of students and the globalized nature of English as a lingua franca.

CONCLUSION

In conclusion, "Harmony and Hybridity" contributes valuable insights into the complex dynamics of language mixing and switching in the Indonesian EFL classroom. The findings underscore the adaptability of language use and challenge traditional views that perceive code-switching as a hindrance to language learning. Instead, the study advocates for a pedagogical approach that recognizes and leverages the inherent bilingualism of students, fostering a more inclusive and effective language learning environment.

The research emphasizes the need for educators to embrace and understand the socio-linguistic context of their classrooms, acknowledging the role of language mixing as a dynamic and constructive aspect of communication. The observed language hybridity calls for a reevaluation of language education policies to accommodate and celebrate the diverse linguistic repertoires of EFL learners.

As English continues to serve as a global medium of communication, the study's implications extend beyond the Indonesian context, resonating with educators and researchers worldwide. "Harmony and Hybridity" invites a paradigm shift in language education, promoting a harmonious coexistence of

languages for a more enriching and inclusive learning experience.

REFERENCES

1. Abdullah, F. S., & Hosseini, K. (2012). Discursive enactment of power in Iranian high school EFL classrooms. *GEMA Online Journal of Language Studies*, 12(2), 375-392.
2. Ahmed, W. K., & Maros, M. (2017). Using hedges as relational work by Arab EFL students in student-supervisor consultations. *GEMA Online Journal of Language Studies*, 17(1), 89-105.
3. Aladdin, A. (2012). An analysis of the usage of communication strategies in Arabic oral communication. *GEMA Online Journal of Language Studies*, 12(2), 645-666.
4. Banda, F. (2019). Beyond language crossing: exploring multilingualism and multicultural identities through popular music lyrics. *Journal of Multicultural Discourses*, 14(4), 373-389.
5. Brown, R. & Gilman, A. (1960). The pronouns of power and solidarity. In P. Giglioli (1972) (Ed). *Language and Social Context*, (pp. 252-282). Harmondsworth: Penguin.
6. Chuchu, F., & Noorashid, N. (2015). Code choice within intercultural communication among ethnic minority in Brunei. *Indonesian Journal of Applied Linguistics*, 5(1), 86-94.
7. Denzin, N. & Lincoln, Y. (Eds.).(2000). *Handbook of qualitative research*. London: Sage Publication Inc.
8. Dovchin, S. (2019). Language crossing and linguistic racism: Mongolian immigrant women in Australia. *Journal of Multicultural Discourses*, 14(4), 334-351.
9. Khasinah, S. (2014). Factors influencing second language acquisition. *Universitas Islam Negeri Ar-Raniry Banda Aceh*.
10. Kim, L. S. (2003). Exploring the relationship between language, culture and identity. *GEMA Online Journal of Language Studies*, 3(2), 1-13



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

WHY LATIN LANGUAGE IS FUNDAMENTAL IN STUDYING EUROPEAN LANGUAGES

Submission Date: December 08, 2023, **Accepted Date:** December 13, 2023,

Published Date: December 18, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-16>

Safina Farida Axatovna

Teacher Of German Language, The Faculty Of Foreign Languages At Jizzakh State Pedagogical University (Uzbekistan)

Baymatov Abduaziz Abdujabbarovich

Teacher Of German Language, The Faculty Of Foreign Languages At Jizzakh State Pedagogical University (Uzbekistan)

ABSTRACT

The development of language is a fascinating study. The ancient Chinese and Egyptians used pictographic languages which took years for the priests and scholars to master. The common working citizen had no time for such study and so remained powerless and able to be exploited. About 1500BC the Phoenicians developed a phonetic alphabet which could be used by the common merchants to conduct their trading businesses. The Greeks learned it from them and further developed it by adding vowels. This phonetic alphabet made people think differently. It encouraged analysis and the development of a

whole written language of interchangeable components.

All the languages that developed from the Latin and Greek root vocabularies function like that. If we don't teach the root meaning of those components, we burden ourselves with the task of learning thousands of individual English words as wholes. By studying Latin can master the components of many languages, including English.

KEYWORDS

Latin language, Romance languages, Roman Empire, Catholic Church, the spread of Christianity, Latin influence, the language of the Normans, the European syntax.

INTRODUCTION

Latin language, Latin -lingua -Latina, Indo-European language in the Italic group and ancestral to the modern Romance languages. Originally spoken by small groups of people living along the lower Tiber River, Latin spread with the increase of Roman political power, first throughout Italy, and then

throughout most of western and southern Europe and the central and western Mediterranean coastal regions of Africa. The modern Romance languages developed from the spoken Latin of various parts of the Roman Empire. During the Middle Ages and until comparatively recent times, Latin was the language most widely used in the West for scholarly and literary purposes. Until the latter part of the 20th century its use was required in the liturgy of the Roman Catholic Church.

Latin is a language which has been the most widely used in the entire world's history. More than any other language, it has influenced the languages of Europe and the Americas. Since Latin was the official language of the government of the Roman Empire, its knowledge and use meant promotion and social prominence; it thus became the common language of culture as the Empire spread.

The spread of Christianity throughout the Roman Empire greatly influenced Latin. Christianity was a religion for all men, rich or poor, and evangelizing went

hand-in-hand with translating. In 390AD, St. Jerome translated the Bible into the Latin Vulgate (spoken Latin). Now the Vulgar (spoken by the people) Latin became united with the written language and gave Latin the strength to survive the collapse of the Empire.

For 400 years the Romans ruled Britain and found it necessary to build many military camps, which developed into towns. A form of the Latin word for camp, castra, can be found in a number of town names: Chester, Manchester, Worcester, Lancaster.

A very important period of influence was after the Norman conquest of England in 1066. The language of the Normans was an old form of French, itself descended from Latin. In the course of a few centuries, the English language underwent striking changes and adopted many French (Latin) words.

Because Latin for many years had been the language of learned men, it

became the basis of vocabulary of the sciences and law.

Latin has been the reference language of western Europe for centuries, serving as the source for recurrent waves of direct or indirect influence on the syntax, morphology and lexicon of many national languages. Solodow (2010) addresses the influence of

Latin on the lexicon and the morphology, but does not pay due attention to the role of Latin syntactic patterns in shaping European syntax. More than half a century after Blatt's (1957) seminal paper on "Latin influence on European syntax", an in-depth typology of the various Latinization strategies has yet to be proposed.

This article aims to take a step in that direction, identifying and explaining different types of contact between Latin syntax and the syntax of the western European languages from an historical and geographical perspective. Special attention will be paid to the type of contact and the level of linguistic analysis, the periodization of Latin influence and the role of translation, the actualization of new Latin-based constructions, the question whether the SAE Sprachbund is influenced or determined by Latin-based features, and the repercussions of the study of Latin loan syntax for functionalist explanations of language change.

Contact with Latin manifests itself in several ways. On the one hand, Latin constructions can be directly calqued in the modern languages, with additional morpho-syntactic changes ensuing (Timofeeva 2010; Drinka 2015; Cornillie & Octavio de Toledo 2015). On the other hand, syntactic innovation can also be the result of indirect Latin influence. Certain syntactic alternatives available in the vernacular languages are then favored due to the prestige of the Latin forms (Van de Pol 2012; Castillo Lluch & López Izquierdo

2010). In this case, there is convergence between vernacular structures and the syntactic patterns of Latin. Alternatively, it can be claimed that the syntactic structures of a given European language, although similar/parallel to the Latin ones, conform to the linguistic tradition of Europe, and, hence, are not contact-induced. Such views

are based on the notion of natural communicative strategies (Kuhn 1972), or on corpus studies of periods preceding the times of heavy Latinization (Axel 2007).

From a methodological point of view, the identification of Latinate syntax deserves our attention. We can speak of Latin loan syntax: whenever modern constructions can only be explained by a Latin model because of their special character, e.g. parenthetical that is / esto es / id est; when a construction appears under specific circumstances, e.g. *comme* (Fr.) or *como* (esp.), from the Latin *cum* + subjunctive, which do not appear before the 15th century; when a construction is frequent in translations or learned texts but rare in pre-contact literature, e.g. sentence-final position of the verb; or when the usage of a construction supposed to be of Latin origin is widened (from limited use to extended use), e.g. *participles*.

A further question concerns the level of analysis needed for the Latin syntax itself. Blatt (1957) gives numerous examples of how the structure of the clause of most written European languages goes back to the

Latin complex sentence (period), with a focus on complementizers and conjunctions. It is to be expected that lower-scale linguistic expressions such as specific auxiliaries and the organization of the noun phrase display a much greater variation across languages, although striking similarities among languages may appear.

Given that Latin has been present in Christian writings and the church hierarchy since their very beginnings, the question arises as to the timing of Latin-based syntactic innovations. Religious respect towards the Latin model was extremely strong in early periods, even in the face of resistance by the Church to the work of the translators as a consequence. Paradoxically, the focus on good Latin gave rise to the development of new vernacular languages (cf. the role of the Cluny network in Wright 1982, legal discourse in Kabatek 2005, etc.). Later bible translations into the national languages played an important role in the spread of Latinate constructions, but it is crucial to look also at literary, legal, and official documents. Of special interest is how writers, judges, and administrators tend to apply Latin syntactic constructs to their respective native languages. And so is the crucial impact that this influence had on the later development of standardized national languages in the Renaissance era.

The societal status of Latin forms varies through time (cf. Carolingian revolution in Drinka 2013; 2015), and the

rise of new forms in the vernacular languages is often found in periods of growing prestige of both Latin and the vernacular language, which indicates the importance of the social and cultural dynamics in language change. The social pressure of the elites to distinguish themselves cannot be ignored, but the creativity of the authors adapting Latin calques is also an important point of attention (cf. syntactic elaboration. Kloss 1967, Cornillie 2014). Thus, it is necessary to identify whether borrowings are literal or functional.

Many Latinate constructions that show up at a certain point in the history of a language are lost at a later stage, e.g. the Accusativus/Nominativus cum Infinitivo (Rabelais: *Ils demandoient les cloches leur estre rendues*) or the sentence-final position of the verb in subordinate clauses. By contrast, many other constructions survived. For instance, the present-day organization of the sentence by means of discourse markers such as English *therefore*, *then*, *however*, and *but*, or French *donc*, *mais* and *or* can be attributed to discourse strategies in Latin: *at*, *ergo*, *autem*. The correlation of clauses has also survived the centuries: *plus l'âme est divine... plus ella a besoin*. Happy the man whose wish and care a few paternal acres bound (cf. Latin *beatus ille qui procul negotiis*), or *Der nehst kumet/ der darnach nehst kumet* (cf. Latin *proxime venturus, proxime subsequens*). The very frequent parenthetical remarks such as *that is to say*, *c'est à dire*,

dass heisst, det vil sige go back to Latin id est. So as to explain the survival of these forms, special attention has to be paid to the syntactic forms that secure their position in the system of the language. Due attention should be paid to the possible distributional differences between the source expression in Latin and its counterparts in the European languages. Hence, questions like the following arise: what does it take for a new form to be considered part of the linguistic system? By means of which linguistic mechanisms does the actualization of a new form proceed? Is this process related to similar processes of standardization elsewhere?

Research on 'exotic' languages has shown that large European languages have idiosyncratic features as well and that Europe itself is a linguistic Sprachbund (cf. EURO-TYP project). European languages are converging in many respects, with Standard Average European (SAE) crossing language family borders (Hall 1944; Haspelmath 1998, 2001; Van der Auwera 1998; Heine & Kuteva 2006). The core of the SAE is found in French, German and Dutch, but the non-Indo-European languages of Europe also share a number of features. For instance, Old Hungarian did not have noun-clause complementizers such as quod, che, dass, that or que, but modern Hungarian has hogy (hallá, hogy meghal 'he heard that he should die'). Likewise Basque did not have a native perfect form, but developed a

periphrastic version on the pattern of the surrounding Romance languages (Haase 1992).

The Latin varieties evolved so differently from each other they became new languages. That's how the languages we know as the Romance languages came to exist. The big five, as they are known, are French, Spanish, Italian, Portuguese, and Romanian. Great evidence reveals their relation; if you learn one, learning one of the others is fairly easy.

REFERENCES

1. Axel, Katrin. 2004. The syntactic integration of proposed adverbial clauses on the German left periphery: A diachronic perspective. In Lohnstein, Horst & Susanne Trissler (eds.). The Syntax and Semantics of the Left Periphery. Berlin - New York: Mouton de Gruyter. 23-58.
2. Axel, Katrin. 2007. Studies on Old High German Syntax. Left Sentence Periphery, Verb Placement and Verb Second. Amsterdam - Philadelphia: John Benjamins.
3. Bauer, Brigitte. 2000. Archaic Syntax in Indo-European. The Spread of Transitivity in Latin and French. Berlin - New York: Mouton de Gruyter.
4. Behrens, Werner. 1937. Lateinische Satzformen im Englischen. Latinismen in der Syntax der englischen, Übersetzungen des Humanismus. Münster: H. Buschmann.

5. Blatt, Franz. 1957. Latin influence on European syntax. *Travaux du Cercle Linguistique de Copenhague* 11: 33-69.
6. Blatz, F. 1896. *Neuhochdeutsche Grammatik mit Berücksichtigung der historischen Entwicklung der deutschen Sprache. Satzlehre (Syntax)*. (3rd edn.). Karlsruhe: J. Lang's Buchdruckerei.
7. Brown, William H. Jr. 1970. *A Syntax of King Alfred's Pastoral Care*. Berlin – New York.
8. Castillo Lluch, Mónica & Marta López Izquierdo (eds). 2010. *Modelos latinos en la Castilla medieval*.
9. Madrid-Frankfurt : Iberoamericana-Vervuert.
10. Cornillie, Bert & Álvaro Octavio de Toledo y Huerta. 2015. The diachrony of subjective amenazar 'threaten'. On Latin-induced grammaticalization in Spanish. In Smith, Andrew D. M.,
11. Drinka, Bridget. 2013. Sources of Auxiliation in the Perfects of Europe. In Van de Velde, Freek, Hendrik De Smet, and Lobke Ghesquière (eds.). *Multiple source constructions in language change. Special issue of Studies in Language* 37 (3): 599- 644.
12. Drinka, Bridget. 2015. *Language Contact in Europe: The Periphrastic Perfect through History*. Cambridge University Press.
13. Haase, Martin. 1992. Resultative in Basque. *Anuario del Seminario de Filología Vasca*. 26 (2): 441-452.
14. Heine, Bernd & Tania Kuteva. 2006. *The changing languages of Europe*. Oxford: Oxford University Press.
15. Kloss, Heinz. 1967. Abstand languages and Ausbau languages. *Anthropological Linguistics* 9: 29-41.
16. Kuhn, Sherman M. 1972. *Cursus in Old English: Rhetorical Ornament or Linguistic Phenomenon?* *Speculum* 47 (2): 188-206.
17. Miller, D. Gary. 2012. *External Influences on English: From its Beginnings to the Renaissance*. Oxford: Oxford University Press.
18. Solodow, Joseph B. 2010. *Latin Alive. The survival of Latin in English and the Romance Languages*. Cambridge: Cambridge University Press.
19. Timofeeva, Olga. 2010. *Non-finite Constructions in Old English With Special Reference to Syntactic Borrowing from Latin*. PhD dissertation. Helsinki: University of Helsinki.
20. Van de Pol, Nikki. 2012. *Between copy and cognate: the origin of absolutes in Old and Middle English*. In: Robbeets, Martine & Lars Johanson. (eds.). *Copies versus Cognates in Bound Morphology*. Leiden: Brill. 257 – 322.
21. van der Auwera, Johan. 1998. Conclusion. In van der Auwera, Johan (ed.) *Adverbial*

constructions in the languages of Europe.

Berlin - New York: Mouton de Gruyter.

22. Wright, Roger (ed.). 1991 [1996]. Latin and the Romance Languages in the Early Middle Ages. London: Routledge [reprint: Pennsylvania: Penn State Press].



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE IMAGE OF A WOMAN AND HER SOCIAL POSITION IN NAVOI'S POETRY

Submission Date: December 10, 2023, **Accepted Date:** December 15, 2023,

Published Date: December 20, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-17>

Shahlo Rahmonova

Senior Teacher Of The Shahrissabz Branch Of The Tashkent Institute Of Chemical Technology, Uzbekistan

ABSTRACT

The image of a woman is widely covered in Navoi's poetry. The role and social status of women in society are determined by their social activity. In particular, we see that they are not inferior to anyone in their work in public administration, they actively participate in public life, acquiring knowledge and profession. In the lyrics and epics of Alisher Navoi, women's activity, enlightenment, hard work for the welfare of the people, talent and talent are vividly shown. In the poet's poetry, the woman's position, love-loyalty and the issue of love are glorified in his ghazals and rubai. It has been analyzed that issues such as women's education and occupation are in line with today's times.

KEYWORDS

Navoi, Khamsa, poetry, lyrics, women's position, socially active woman, social life, society, state administration, profession, knowledge, science and enlightenment, the image of women, ruling woman, management of times.

INTRODUCTION

In the second half of the 15th century, science, culture and education flourished. A renaissance began in the East. Lutfiy, Abdurahman Jami, Alisher Navoi were great scholars, Hossein Boykara, Shaibani Khans were historical figures, Kamoliddin Behzod in Oriental painting, Khoja Kamoliddin Udi, Gijjaki, Qabuziz

appeared in music. In the great Turkish poetry, poets such as Haja Ahmed Yassavi, Sakkoki, Haydar Khorazmi, Atoi, Amiri, Gadoi, Maulana Lutfi, Navoi praised the image of women through beautiful lines. Uzbek poetry is rich in color. In classical literature, poets reflected the lifestyle of women, their laughter

and sorrows, their dreams of happiness in their poems. Also, in Navoi's poetry, the image of women is further enriched by showing her social status and activity, along with the descriptions of believers, enlightened, beautiful and graceful. The poet, who wants to increase the number of literate people in his circles, to read poetry with love among the people, and for the people's children to be educated, does not hide his respect for women, because science and art were prominent areas of social life where Navoi lived. In his poetry, Navoi expresses his dreams in idealized images. These images make up a large part of the images of women. It expresses the desire and dreams of women and introduces them to the reader. In Navoi's Shariat, we can see women who are innocent women, intelligent and skilled women, skilled riders, musicians and musicians, queens and statesmen. Navoi wants women to be educated and mature in every field. In his lyrics, he glorifies pure love and friendship. The poet expresses his impressions from social life, joy and sadness, dreams and hopes in his poems. For example, in the following verse from the work "Navodir ush-shabab" it is written:

Kimki, oning bir malaksiymo parivash yori bor,

Odami bo'lsa, pari birla malakdin ori bor.

Kecha ulkim chirmanur bir gul bila, ne tong, agar

C'unchadek har subh o'lub xandon nashot izhori bor.

This ghazal is a manifestation of spiritual perfection. It also invites us to reflect on family relationships by giving life lessons. In the ghazal, we find noble qualities such as loyalty, devotion, and self-sacrifice. Socially active women have built a strong family as much as they have preserved their loyalty to their love. Navoi dreamed of becoming a devoted lover, a true lover of such malaksiyms. Such love is a royal couplet: He creates the verses "malaksiyma parivash or pari birla malakdin". The poet's famous ghazal "Qaro ko'zim" is a vivid proof of this idea.

Qaro ko'zim, kel-u mardumlig' emdi fan qilg'il,

Ko'zim qarosida mardum kibi vatan qilg'il.

A woman's eyes always have magical power, she expresses in her poem that through these eyes she can show love, affection and modesty. Navoi describes the image of a woman in the poetry of the East with high skill. In his ghazals, he reflects a woman's love, sufferings of hijran, compassion and love:

Ul pari paykarki, hayron bo'lmish insu jon anga,

Kimki hayron emas, men telbamen hayron anga.

Yoki yana bir boshqa g'azalida shunday deydi:

Yashil to'n birla oltin tugmalardin zebu var anda,

Qading naranj ra'no naxlidur butkan samar anda [1]

It can be seen that Navoi paid attention to women's clothing and appearance in addition to their love and loyalty. In that period, women's wearing of green tunics is a reflection of their beauty. We can also find these verses in Navoi's collection of ghazals called "Topmadim";

Qilg'ali kiygan libosin ul buti zebo binafsh,

Vahki, yoqmas xotirim'ga hech rang illo binafsh.

Sarvi ra'no hullamu kiymish binafsha bargidin,

Yo libosin aylamish ul chobuki ra'no binafsh [1. 325].

In ancient times, green was considered the color of Hizr, the color of life and youth. While creating the image of a woman, Navoi skillfully describes her appearance and dress code. We can learn from these verses that it was customary for women to wear green tunics during the time when Navoi lived. With this, we can also notice the dress culture of Eastern women, women's savs, pink dresses. In Navoi's lyrics, women are not depressed, they rejoice with their well-being, joy and beauty. In his poems, women have the advantage of having an unprecedented beauty and causing pain to the lover, burning him in the pain of hijran. The poet does not have a negative attitude towards women in any of his ghazals, perhaps the lover skillfully expresses the pain of the lover, not the pain of the lover. Makes a woman look like flowers;

Shu'lai ruxsorig'a ko'nglim qushi
aylonadur,

Tong emas,gul sham'ig'a bulbul agar
parvonadur.

Or in another byte:

Ul pari paykarki,hayron bo 'lmish insu jon anga,

Kimki hayroni emas,men telbamen hayron anga.

Otashin gul chunki bulbul kuydurur yuz vajh
ila,

Ne osig' faryodu afg'on birla ming doston
anga .

Also:

Dardu g'am bo'stoning tovusidir ko'nglim qushi,

Gul bo'lib jismimda kesgan na'l har yondin anga [1. 34-
35].

He makes a woman like a flower and a lover like a nightingale. With this, Navoi appreciates the honor and modesty of a woman, shows that her love is a flower in her body, and shows respect to a woman. It is said in the description of Shirin in Navoi's epic "Farhad and Shirin": "Yuzi gul,lek gul xirmanidek..." It is not for nothing that the Turkish folklorist Portav Noili Baratov was inspired by his verses and in his epic "Gul ila Alisher" Alisher girl's face resembles a flower.

Senga o 'xshar gulistonda qaysi gul

Ismida gul, jismida gul, rangi gul [2].

The poet also beautifully describes the spiritual experiences, desires and aspirations of women in his lyrics. In fact, Alisher Navoi is a unique person in world literature, an incomparable poet and encyclopedic scholar. His position in poetry: the owner of four great books, the fourth creator of the work “Khamasa”, the author of two great tazkiras – “Nasayimul-muhabbat” and “Majolis un-nafais”. We can see that Alisher Navoi's ghazals are divided into praise and praise ghazals, social, romantic, moral, didactic, lyrical, landscape and portrait ghazals. In the Uzbek poetry of the poet, the genre of ghazal is distinguished due to its high content, form and artistry. Ghazals are written primarily for women, for women, to awaken her heart, to know what is on her mind, to understand her flirtations. “The male of the bird also sings” says our wise people, a man is interested in a woman. Therefore, the main hero of poets is a woman. Navoi's ghazals have a wide range of topics. Love, social-political, moral topics are covered in them so skillfully that one can see an example of artistic thinking in each ghazal. But none of them is a female figure. In Navoi's poetry, important problems of social and political life, comments about the representatives of different classes of that time, and advice on good morals were also penned. The image of women in his ghazals is full of beautiful images. In it, we see women's marriage,

attitude towards women, intelligence, loyalty and loyalty, intelligence and wisdom. Perfect artistic images of women such as Shirin, Layli, Dilorom and Mehinbonu were created in their epics. In these images dreams and ideals are combined with reality. At the same time, Navoi opposes women's injustice and portrays girls who can think independently. For example, we can cite such characters as Shirin, Mehr, Layli and Navdar's daughter. We think that Dilorom's answers to Bahrom in the saga “Sabai Sayyor” are not due to arrogance, but because he can quickly express his independent opinion. Also, the image of Akhi's wife Gulshehra, who appears in the story of the 1st stranger in the epic, is the image of a family-oriented, strong-willed and loyal woman. The women in Navoi's lyrics fight for their freedom and are distinguished by their activeness in the social and political life of society. Navoi embodies women in the images of mother, wife, wife, sister and daughter. It shows their place and status in social life, and highly appreciates their participation in education, science, state and public affairs. Navoi activates women against the restriction of women's participation in society. The image of women appearing in every epic of Khamasa is fighters and social activists, because women have played an important role in the development of society. In the epics of Navoi, we meet the image of mothers who are active and intelligent in raising children. In the epic “Saddi Iskandari”, Iskandar's mother, as a symbol of all mothers, is valuable because she gives the feeling of

love for the Motherland, work, and the desire for knowledge. Navoi expressed his love for his mother and respect for women in his lyrics. The great scholars of the East, Firdavsi, Nizami, Jami and many other poets created female characters with love and skill. But Navoi was more devoted to the protection of women than anyone else. The poet is on a continent:

Yuz tuman nopok erdin yaxshiroq,

Pok xotinlar oyog ‘ining izi,[3]

That he considers women worthy of respect, poems are written in their honor. A positive attitude towards women is very vividly expressed in the work of the poet. It is noteworthy that we meet the image of active women who fight for their rights in the work of the poet in relation to women who are discriminated against by certain classes. In his ghazals, Alisher Navoi reflects on the management of society, which is one of the important problems of social and political life, and how managers should be.

Yordin ayru ko‘ngil mulkedurur sultoni yo‘q,

Mulkkim, sultoni yo‘q, jismedururkim joni yo‘q.

In this stanza, the main focus is that it is impossible to lose the heart of the soul, the soul is the king of the soul. Also, the poet says that it is impossible for the country to exist without a sultan in social life. That is, he compares the sultan to the soul of the country. With this, Navoi expresses his socio-political views on

society and its management. He also mentions what the head of management - a king, a sultan - should be, and what qualities he should have. At the same time, he combines these thoughts while creating the image of a woman - Mehinbanu, as the leader of the times.

In the articles and stories of Navoi's work "Hayratul Abror" he emphasizes that the greatest person on earth is a human being.

Ganjing aro naqd farovon edi,

Lek boride g‘araz inson edi.

Turfa kalomingg‘a dog‘i komil ul

Sirri nihoningg‘a dog‘i nomi ul [4]

So, if man is the greatest of creatures, his first teacher is a woman. In a word, Navoi's work is covered by various topics, and he has a great advantage over other poets in writing the image of women in his poetry. The image of a woman is a symbol of modesty and Ibo in the East. The theme of the role of a woman in social life is also expressed in the poet's poetic works. Alisher Navoi revealed the social position of a woman in his ghazals. In his ghazals, the thinker raised the image of a woman to a high level of respect, reflected her place in society, the emotions of the soul in social life in his poetry. Along with human love, divine love, it also glorifies enlightenment, knowledge and wisdom, kindness, humility and truth. In the poetry of

the poet, the image of women is always written with beautiful allusions.

O'yladurkim, ilgini hino uza qilmish nigor,

Ulki gulgun ko'nglak usra to'nin epkin aylamish.

Gar Navoiyg'a Sulaymon mulkicha
bordur ne tong,

Buki Bilqisi zamon nazmini tahsin
aylamish [1. 325]

As it is said in the hadiths of Navoi, "An old woman will not enter paradise" with the metaphor: "Allah rejuvenates a woman and enters paradise". By equating women with Bilqisi's time, Navoi turns his attention to women in classical poetry to reality behind metaphors and enriches his work. The poet chooses the beauty and beauty of the female image, intelligence, knowledge, activeness in the affairs of the state and the country, courage in battles like a necklace in the poem. In his ghazals, Navoi shows the progressive thoughts and ideas against the lifestyle of his time and the discrimination of women. He states that raising the position of women in social life, respecting her science and art, are his life dreams. The image of women is vividly depicted in Eastern epics. They are the epitome of faithful and loyal women who remain faithful to their loved ones for a lifetime. In Navoi's epics, he instills in his works the great importance of family education in creating the images

of noble and loyal girls such as Layli, Shirin, Mehr, Dilorom, and Navfal's daughter. In the epics, he acknowledges that the parents of characters like Laila, Mehr, and Ravshanak are morally high people. Fathers, according to their custom, do not oppose girls' education, but create conditions for girls' interests and education, and value their intelligence. We can see that the female figure created by Navoi found a perfect expression in his work "Khamsa". Another socially active female character of the poet is the character of Shirin. He describes it with the following lines:

Labidin tomibu oqib latofat,

Yuzidin oqibu tomib malohat,

Bo'yida hullalardin ruh olib qut,

Valealvonidin yuz aql mabhut.

Labining har so'zi yuz jonga ofat,

Sochi har tori ming imonga ofat [5].

Every word on Shirin's lips is graceful and gives pleasure to the whole soul. So, she is a socially active and perfect woman with such qualities as intelligence, courage, loyalty and patriotism. His spiritual world, philanthropy and science can be felt in his creative works. In this example, Navoi creates the image of a sincere and perfect person who can serve as an example both for the period in which he lived and for

the period after. Because at that time, it was difficult for women to learn, and thousands of girls were illiterate. That's why in Navoi's works, he sets the highest goal of making women literate and raising educated women. Considering the period in which Navoi lived, this is an expression of great nobility.

In the classic Uzbek literature, Navoi took a positive approach to the issue of women and created beautiful and perfect images of women. Positive ghazals and odes are written in their honor. The more we study and observe the great poet's poems and epics, the more our thoughts expand. Alisher Navoi's ghazals in the "Khazain ul-Ma'ani" library, which contains lyrical works, testify not only to the number, but also to the deep thinking of the poet. Navoi created images about women in such a way that he tries to raise her position in social life. For example, he creates a number of charming ghazals on the theme of "Jon" and "Jonon".

"Har labing o'lganni turg'izmakda jono, jon erur,

Bu jihatdan bir-birisi birla jonajon erur.

Hushdurur jonu jahon jonon birla,
jonon agar bo'lmasa,

Jon o'ylakim o'lmas, jahon zindon
erur."

Seeing that the word "jonon" is repeated several times in the ghazals, we admire the poet's ingenuity

and ingenuity. In his poems dedicated to women, Navoi always put forward blessed ideas about love, loyalty, and devotion. Jonon - mahbub, dilbar, dilrom, sanam - all these are synonyms of a woman. Alisher Navoi describes the inner and outer beauty of female characters in his works with high artistic taste and skill. It fully reflects the feeling of understanding, understanding and feeling the pain of a woman.

Navoi tries to increase the activity of women, promotes the idea of strengthening the position of women in society. He calls on women to work widely in public administration, science, and professions, and does not neglect their role in management. She considers it appropriate to increase the activity of women in the political process, to freely use their rights, and to create conditions for their chosen profession. Thanks to the immortal legacy of the poet, who became the pride of the Islamic world, the children of this country will enjoy priceless wealth. Navoi's goal was to live in this blessed land, raise the status of women, and serve the people. In this regard, Navoi clearly reflects the way of life and thinking, spiritual and spiritual world of women in his poems and ghazals, rubai and fard. In this Ruba'i, along with the beauty of a woman, her manners and words are reflecte:

Ko'z birla qoshing yaxshi, qabog 'ing yaxshi,

Yuz birla so 'zing yaxshi, dudog'ing yaxshi.

Eng birla menging yaxshi, saqog'ing yaxshi,

Bir-bir ne deyin, boshdin ayog 'ing yaxshi.

The poet also gives such thoughts in the hadith of good women:

Yaxshi xotunlar safoyi zuhdidin

Olam ichra gar yorug 'luq bo 'lsa fosh.

Yo'q ajab, chukim arab alfozida,

Istiloh ichra muannasdur quyosh.

We are sure that increasing the activity of women in social life embodies such a great idea. In the modern age, her poetry serves the dignity of a woman and her closeness to the spiritual and spiritual world. The poet left a huge literary and scientific heritage in classical poetry. Undoubtedly, the image of a woman in Navoi's poetry is present in all his works and divans. In it, noble qualities such as a perfect person, social virtues, and oriental manners are glorified in the image of women. In the course of human development, no religion or civilization has seen a woman who has paid as much attention to women as Islam.

When talking about a woman in Islam, she is described as the owner of a high status and high respect. In Islam, a woman is a full-fledged person with rights and duties. The use of the word woman in 35 surahs and more than 100 verses of the Holy Qur'an, and one of the surahs are called "Nisa", i.e. "Women",

and the position of a woman, her role, and rights are described in detail in it is a vivid example of attention. In our holy religion of Islam, there are many orders and prohibitions to do good to the mother. It is mentioned in the hadith about women: The Messenger of Allah, peace and blessings be upon him, said to one of the Companions: "Take care of your mother, Paradise is under her feet." The level of a nation is determined by the level of a woman of that nation, because people cannot be higher than women. After all, the nation is the product of a woman. The Uzbek saying: "A mother gives birth to both an Alpine and a scientist" is not in vain. Mukhtasar Tojimatova, candidate of philological sciences, "Give me the joy of mother's heart!" Or in the article "The image of mothers in Nasoyim - ul mihabbat", he says: "A number of historical and artistic characters in Navoi's work, including Alankuva, Zoli zar, Halima ona, Bilqisi soni - Khadichabegim, have been analyzed to a certain extent in Uzbek literary studies. In the work, it is said that 35 female sheikhs are mentioned in a separate section with their names and surnames. Navoi writes that the level of respect and approval of mothers is even higher than the level of merit obtained through the act of Hajj, which is one of the obligatory acts of Islam, and that the paths to heaven are connected with mother's joy and mother's approval. We can witness that in the Islamic world, the status of women is also considered. Ibn Asakir, who lived in the 12th century, wrote that in the Islamic world there were great opportunities for women to acquire

knowledge. He wrote that women could study, obtain scientific degrees, and become scientists and teachers, women in the Islamic world were inspired by Khadijah, a successful businesswoman of the Prophet Muhammad and was inspired by Aisha, a well-known hadith scholar. Muhammad, peace be upon him, “modesty did not prevent them from learning their faith.” It is said that he praised the women of Medina for their thirst for religious knowledge [6].

Although there were no legal restrictions on women’s education, some men, such as Muhammad ibn al-Hajj, were displeased with the behavior of some women during his lectures. In the 15th century, al-Shahawi dedicated his entire twelve-volume biographical dictionary to women scientists, the dictionary contains information about 1075 of them. During the Islamic Caliphate, women actively participated in economic and social activities. Women worked in various professions, in all branches of the national economy. The role of women in the medical field was also great. In this place, a poet who thoroughly mastered the Islamic world like Navoi reveals the position of a woman in his works. The 4 epics of Navoi’s work “Khamasa” are about love, heroism and patriotism, and the names of about 45 socially active women are mentioned in them. They are the symbol of religious women who have contributed to the development of society, have their own status. Navoi praises the contribution of women who are socially active in most

of the Muslim world to the development of society through raising children, education level and acquiring a profession. For example, in Navoi’s epic “Farhad and Shirin”, the poet describes Shirin’s special concubines Ten Dilarom and Mehinbanu as follows:

Bu majlis ichra hozir o ‘n dilorom,
Bori ham sarv qomat, ham gulandom.
Bo ‘lub Shirin bisotitining nadimi,
Alardin xush Mehinbonu harimi.
Kelib har qaysi bir fazl ichra mohir,
Mahorat shevasi har birda zohir.

While these girls gained their position in the social life of that time with their knowledge of science and intellectuals, Mehinbanu was a notable figure as a leader and patron of science, and Navoi gave him such an assessment gives:

Mehinbonuki donishparvar erdi,
Bilik ahliga shohi sarvar erdi [7]

Also, through the character of Dilorom in the epic “Sabai Sayyor”, the activeness of the woman in art and the stories told to King Bahram by strangers every night, in the story of the 3rd stranger, the daughter of Mas'ud, who was shown to King Jonah, has no equal together with her skill in playing “chang” shows

another vivid example of revealing the status of a woman:

Dedi Mas'ud: “ Sozini chalsin,

Burqani olib, ultirib chalsin!”

Ulturub chunki burqa' ochti hur,

Bo'ldi el aqlu husnidan mahsur.

Chang tagida chun big'on berdi,

Kimki o'lturmish erdi – jon berdi” [8]

Navoi proves in his works that the position of girls who are socially active through the art of music, and that they deserve respect among the people due to their perfect mastery of this art. When Navoi praises the girls who are good at playing music, we can witness that the interest and attention of women to music was very high in the time when he lived. Because in “Khamsa” the girls skillfully play musical instruments such as chang, oud, tanbur, flute, dutor, which shows that they know this art.

CONCLUSION

In conclusion, it can be said that men's various needs and generations cannot be fulfilled without women. Therefore, attracting women to social life and raising their social status comes from the demand of men. Knowing this as a reality of life, Navoi always prioritizes the image of a woman and her social status in his

poetry. As a mature politician and statesman, Navoi, raising the status of women in society, in many ways serves him in the realization of humanitarian and civilized ideas. However, although the attitude towards women is not taken into account in modern times, Navoi gives a special definition and classification to women in his works and lyrics. He appreciates the position of women in politics, commerce and society. We cannot say that women's position and equality were not fully manifested in the works of predecessors before Navoi. However, the image of a woman in Navoi's works can lead the state, that is, we can witness that the position of women has been strengthened in politics and economy. Navoi shows that the goal of leading women is to end poverty, end wars, and ensure social justice. A woman refers to a person's ability to rule the country, to be knowledgeable and skilled, not to be indifferent to the fate of society and children embodied in his works. Because of this, colorful images of women were created. These positive images can be divided into the image of the mother, the image of the wife, the image of wise and clever women, the image of warrior women, and the image of enlightened women at the level of the leader of the times. It raises their status in society. In Navoi's poetry, we can witness that women are represented in various spheres of society's life and activities, including politics, law, education, science, and the social status of our women has increased. With this, we can see the unique aspects of Eastern gender

equality on the example of the poet's poems and ghazals. Honoring a woman, showing respect and honor to her is one of the noble characteristics of the Uzbek people. By the 21st century, as Navoi dreamed, the place and status of women in Uzbekistan has grown significantly. Women are doing many things of national importance. In the political, socio-spiritual environment of our country, the attitude towards women and young girls deserves attention. All conditions have been created in our country for women and girls to become knowledgeable, good specialists, qualified profession holders. Strong family, mothers and children's health are constantly being paid attention to. The unique spirituality of the Uzbek nation, the place of women in society, their activeness in social life is of great importance, their status is high in all respects. In order to build a legal state and a democratic society, equality of women and men is ensured in all spheres, legal rights and interests are being protected. In the speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the 78th session of the United Nations General Assembly, he said: "Active participation of women in society and state management is an urgent issue today. The noblest goal at the center of our national policy is to ensure the strength of families, legal protection and peaceful life of our women." Our Honorable Head of State said: "Smart, beautiful women maintain the balance, purity, honesty, sincerity and justice atmosphere in the family and in the whole society with

their care, kindness, generosity of heart." This is the truth.

REFERENCES

1. Alisher Navoi. Topmadim. G'. Ghulam Literature and Art Publishing House. T-1988. Page 33
2. Partav Noili Baratov. "Gul and Alisher" epic. T:1941.
3. Navoi. Selected works. Volume I, T.1948, page 136
4. Alisher Navoi. Amazing reputation. The capital of Uzbek literature.-T: 1988. G'. Gulom publishing house
5. Alisher Navoi. Farhad and Shirin. The capital of Uzbek literature.-T:1989. G'. Ghulom publishing house
6. Lindsay, James E (2005) Dalí Life in the Medieval Islamic World Greenwood Rubiling Group, p.197
7. Alisher Navoi. Farhad and Shirin.. T-1989. G'. Ghulam publishing house.
8. Alisher Navoi. Sab'ai is a traveler. T-1991. G'. Ghulam publishing house



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

SYNTHESIS OF SENTIMENTAL AND PSYCHOLOGICAL WAYS OF EXPRESSING THE NOVEL IN THE EDUCATIONAL NOVEL BY FYODOR MIKHAILOVICH DOSTOEVSKY “THE POOR”

Submission Date: December 10, 2023, **Accepted Date:** December 15, 2023,

Published Date: December 20, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-18>

Sulaymanova Nozima Nodirjon Kizi

Ferghana State University Basic Doctoral Student, Uzbekistan

ABSTRACT

Dostoevsky entered the list of world writers with his weighty works illuminating the human psyche. All his works celebrating universal human values have already been collected on a real reader's shelf. By illuminating the life and lifestyle of a particular people, the sage exalts above himself the spiritual qualities inherent in all peoples equally - love, loyalty, economy, hard work. The novel “The Poor” is one of such works, glorifying feelings and feelings. This article presents an analysis of the images of an old and impoverished official – Makar Alekseevich Devushkin and the orphan girl Varvara Alekseevna Dobroselova, taken as the main characters in Fyodor Mikhailovich Dostoevsky’s novel The Beggars. And also that Dostoevsky creatively borrowed from Goethe the method of revealing the human soul through the “writing” of its spiritual expressions, which was reflected in the educational novel “The Poor”.

KEYWORDS

Dostoevsky, the poor, Novel, socio-philosophical novel, psychological novel, Anna Fedorovna, prototype, psychological analysis, writing, sentimental sensitivity.

INTRODUCTION

The novel “The Poor” is the first published work by Fyodor Mikhailovich Dostoevsky. The idea of the work arose during his years of study at the engineering school, during the creation of the work the author had

sufficient life experience and great personal impressions. The poetics of the Novel was influenced by the movement of Russian literature in the 1830s and 1840s, which moved from romanticism to realism, as

well as the work of such writers as Alexander Sergeevich Pushkin and Nikolai Vasilyevich Gogol.

Before writing his work, Fyodor Mikhailovich was engaged in translating the novel by Honore de Balzac “Eugene Grande”. This work prompted him to create a socio-philosophical and psychological novel-a tragedy about Russian life.

The choice of the form of the novel in the letters of the young Dostoevsky was led in his work by the desire not only to outline the social life and destinies of “poor people”, but also to reveal their inner world and emotional experiences as fully as possible.

“We older people get used to and get used to old things the same way we got used to something expensive. This house, if you know, was small; no matter what I say, if it had walls! – Rosman’s walls were like walls, that’s not the point, but the memories of my entire past make me sad. Even the difficult situations I went through (which I often took care of) seemed to me to be cleared of mischief in my memory, and in my eyes they looked as if they were seductive. I was standing in the house of an old woman, Varenka. We lived with him in Jimi-Jimi. Now when I think of that old woman, I feel broken! The dyer was a very good woman and did not receive much money for rent. He often made blankets out of different scraps with a single gas saw length; that was what he did. Our lamp

was in the middle, and we were sitting on the edge of the table and doing the work [1].”

By the time of writing the novel “The Poor” Dostoevsky already had sufficient life skills. The writer’s father, Marinsky, worked as a doctor at a hospital for the poor, his family also lived nearby. Since childhood, Dostoevsky could observe the lives of the disadvantaged and other residents of the city [2].

The characters’ speech, filled with fine lines and unique images, distinguished by sentimental sensitivity, was much closer to the language that Dostoevsky used in letters to his parents:

“Yesterday I was happy, incredibly happy, incredibly happy! You, in my life, a ghost, though only once, entered my word. I woke up at eight o'clock in the evening, you know, Mom, I like to sleep for an hour or two after work, I prepared a candle, prepared paper, waved a feather and suddenly, involuntarily, looked-to be honest, my heart started playing like a dove! You’ve probably noticed what my desire is, what trivially upsets me, every jar! When I looked, the corner of your yard was in the backyard, as I hinted to you, upside down and attached to a canvas with a hinagula; At the same time, your face was visible in front of the window, and you seemed to be looking at me from your camera, and you seemed to be thinking about me too [1].

The prototype of Anna Fyodorovna in the novel is the sister of Dostoevsky's mother Alexandra Fyodorovna Kumanina, whose relationship with Dostoevsky's father is compared to the relationship between Varenka's father and Anna Fedorovna:

“I would be very bored if I was killing the day at home. We had no relatives, that is, acquaintances, an account. The relationship between Anna Fedorovna and her father was spoiled. (My father owes him something.) [1]”

Dostoevsky's sisters Varvara, Vera and Alexandra were brought up in his house. The prototype of Bykov was also the real husband of Varvara Mikhailovna [2].

“Today I met Uncle Sasha's daughter! I heard by word of mouth that Anna Fyodorovna was still in my hands. However, I forget the bread and salt she gave me, whether she saved the two of us from starvation, the sucking she fed us for more than two and a half years in vain, the sucking that, moreover, delayed the debt. Anna Fyodorovna said that I was a dummy whose mind couldn't keep my happiness from being short, that she made me turn my face to happiness, that it wasn't her fault that I sucked, and that I was a dummy who couldn't and probably didn't want to preserve her reputation. He said that Mr. Bykov fully justifies sucking and will not marry any girl sucking business”. [1]

As noted above, in addition to personal impressions, a great role in the creation of the educational novel

“The Poor” was played by the movement of Russian literature from romanticism to realism in the 1830s and 1840s and the work of such writers as Alexander Sergeevich Pushkin [2] and Nikolai Vasilyevich Gogol [2]. The aesthetic ideas of literary critic Vissarion Grigoryevich Belinsky, whose articles the young writer closely followed, also had a certain influence on the author.

In addition, the researchers noted Dostoevsky's deep interest in the European social novel [2]. This was the first step towards creating a social novel in Russia, which Belinsky later called “Poor people”.

As a result of the combined influence of artistic and social factors, the young writer placed a half-naked official and a helpless girl of social origin in the center of his first work, and these characters appear before the reader against the background of a wide, carefully drawn Petersburg daily life. The desire for originality and reliance on the traditions of the physiological essay in creating the image of the city distinguishes Dostoevsky's work from the “common features of personality and action” Nikolai Gogol.

“We arrived in St. Petersburg in the autumn. When we moved from the village, the weather was clear, it was warm and hot, the sun was shining; winter work was coming to an end, and grain lay in piles on the threshing machines, birds fell on them and drowned; cabbage was munavar and cheerful, and if it was here,

then before our entry into the city it began to rain, autumn rain with rust, heartburn, etc.; the lands are dirty, new, unfamiliar, non-human, barking, human-like people appear in droves.” [1]

The main characters of “The Poor” are depicted together with their socio-psychological colleagues, their stories represent possible plots for the development of the fate of the central characters. Unlike Gogol’s “synthetic” way of narration, the “analytical” nature of the novel's construction has already been noticed by Vissarion Belinsky [2].

With the subtle microanalysis of the human soul characteristic of sentimental novels in Dostoevsky's work, the method of sincere confessions of a character in a psychological novel is mutually synthesized. There is an intellectual elevation in the character of the characters.

REFERENCES

1. Dostoevsky F. M. “The poor”. “O‘qituvchi” Publishing House, House of Printing, Tashkent-2018. 6 – 26.
2. Istomin K. K. From the life and work of Dostoevsky in his youth,. The creative path of Dostoevsky. N. L. Collection of articles edited by Brodsky, 1500 copies, Leningrad: Sower, 1924 pp. 3-48.
3. Saraskina L. I. Dostoevsky, 2nd ed. 7000 copies, Moscow: Molodaya Gvardiya, 2013. ISBN 978-5-235-03595-9.

4. Friedlander G. M. Notes,. Dostoevsky F. M. complete works in thirty volumes, 200,000 copies, Leningrad: Nauka, 1972 — pp. 455-481.
5. Schennikov G. K. “Poor people”. Dostoevsky: essays, letters, documents: dictionary-reference. St. Petersburg: Publishing House of the Pushkin House, 2008 pp. 13-16. ISBN 5-87324-041-8.
6. Yakubovich I. D. F. M. Chronicle of Dostoevsky’s life and work, 1000 copies, St. Petersburg: humanitarian agency Academic Project, 1999. ISBN 5-7331-043-5.

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

EPIC OR TROJAN CYCLE

Submission Date: December 11, 2023, Accepted Date: December 16, 2023,

Published Date: December 21, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-19>

Savenko O.

Department of Russian and Foreign Literature Termiz State University, Uzbekistan

ABSTRACT

This article examines the epic cycle, which is a collection of ancient Greek epic poems. The poems are related to the history of the Trojan War, so this collection is also called the Trojan cycle. The article gives a brief description of each poem.

KEYWORDS

Epic cycle, Trojan cycle, in dactylic hexameter, Trojan War, from eight poems, "Cyprin", "Iliad", "Ethiopida", about the victories of Achilles, "The Destruction of Ilion, or the Lesser Iliad", "Returns", "Odyssey", "Telegony", "Batrachomyomachy", War of the Mice and Frogs, in the form of fragments, by the most ancient, Homer.

INTRODUCTION

The epic cycle or Trojan cycle was a collection of ancient Greek epic poems written in dactylic hexameter and related to the story of the Trojan War.

The city of Troy (or Ilion) really existed. It was located on the Asia Minor coast south of the Dardanelles. Troy existed at the end of the 3rd millennium BC. and really

died from a fire, which is confirmed by excavations by archaeologist Henry Schliemann.

The Trojan War is dated by historians to 1180 BC. The Greeks probably returned with nothing, but, as often happens in epic poems, the rhapsodists "corrected" the historical truth, attributing the victory to their

compatriots. The Trojan cycle consists of eight poems, two of which are attributed to Homer.

1. “Cypria” - describes the beginning and course of the Trojan War. At the wedding feast of the Thessalian king Peleus and the sea goddess Thetis, the goddess of discord Eris threw an apple with the inscription “to the most beautiful.” Zeus sent Hera, Athena and Aphrodite, who claimed him, to the shepherd Paris, who awarded him to Aphrodite for promising to marry him to the most beautiful woman. She reveals to him that he is the son of the Trojan king Priam, returns him to Troy, helps him on his journey to Sparta, to King Menelaus, and in the kidnapping of his wife Helen the Beautiful. Insulted, Menelaus turned to his brother Agamemnon, the supreme leader of the Greeks. (The Greeks were also called Danaans, Achaeans, Hellenes). All the Greek kings gathered - Odysseus, the king of Ithaca, two Ajaxes - the king of Salamis and Ajax of Locris, Achilles, the son of Thetis and Peleus, the king of Argos Diomedes, the king of Euboea Palamedes, the king of Crete Idomeneo and many others. All the kings and their troops (100 thousand warriors) gathered in the harbor of Aulis, but the gods did not send a fair wind. They had to sacrifice Agamemnon’s eldest daughter, Iphigenia. The Greeks reached Troy and besieged it. The siege lasted 10 years.

2. The Iliad – attributed to Homer. The events of the ninth year of the Trojan War are described (nine days out of two months).

3. “Ethiopida” - tells about the victories of Achilles over the allies of the Trojans - the Amazons, led by Queen Penthesilea and the Ethiopian king Memnon. The same poem describes the death of Achilles from the arrow of Paris, which was directed by Apollo. Achilles' golden armor was contested by Odysseus and Ajax. Agamemnon and Menelaus changed the lot of Ajax and gave the armor to Odysseus. The offended Ajax decided to destroy the Greeks, but at night, when he armed himself with a sword and headed towards the tents of Agamemnon and Menelaus, the gods sent madness to him and he began to destroy herds of cows and sheep. In the morning, having come to his senses, he decided to atone for his shame by death and threw himself on his sword.

“The Destruction of Ilium, or the Lesser Iliad” - tells about the capture of Troy. The cunning Odysseus proposed building a huge wooden horse. The best Greek armed warriors hid in it. The Greeks burned their camp, boarded ships and sailed away, leaving their horse on the shore. The captured Greek Sinon, at the instigation of Odysseus, told the Trojans that the horse would make Troy impregnable and they decided to bring it into the city. The priest of Apollo Laocoön dissuaded them, saying what became a catchphrase: “Fear the Danaans, even those who bring gifts.” He even threw a spear into the belly of the horse so that the Trojans could hear the clanking of the Greek weapons, but Athena sent two snakes that strangled

Laocoon and his two sons. The Trojan princess Cassandra also predicted the death of Troy because of a horse, but the Trojans did not believe her either. In order to bring the horse into the city, the Trojans destroyed the fortress wall at the gate. When the happy Trojans fell asleep, the Greeks got out of the horse, set it on fire and attacked the Trojans. Seeing the glow, the Greeks swam out from behind the island where they were hiding and attacked Troy, breaking through a hole in the wall. For three days the Greeks plundered the city and, finally, loading treasures and captured Trojan women onto ships, they headed to their native shores. Of all the Trojans, only Aphrodite's son Aeneas was saved, who carried his father Anchises and son Ascanius in his arms.

5. "Returns" – The Greeks returned with rich booty. Many returned without complications, but Menelaus wandered for 7 years, got into storms, and waited for a fair wind on the island of Pharos for 20 days. The younger Ajax died, punished by Poseidon for his arrogance. Agamemnon also had a hard time getting there, but upon arriving home, he was killed by his wife Clytemnestra.

6. "Odyssey" - this poem is also attributed to Homer, it forms part of the "Returns", dedicated to the 10-year wanderings of Odysseus before arriving in his native Ithaca.

7. "Telegony". – The son of Odysseus and Circe (Circe), Telegonus, goes to look for his father, arrives in Ithaca and, not recognizing him, kills him. Telegonus and Penelope take the body of Odysseus to Kirke, but she cannot resurrect him, but she grants immortality to Telegonus and Penelope.

8. "Batrachomyomachy" (War of the Mice and Frogs). – A direct parody of the heroic epic (VI-V centuries BC). The heroics of the epic, the Olympic gods, traditional techniques of the epic style (starting with the obligatory appeal to the Muse in the introduction), sublime pathos and plot are parodied. The frog king Vzduolomorda, carrying the little mouse Krokhobor across the stream, was frightened by a water snake, dived and drowned the little mouse, who turned out to be from the royal family. A great war begins. At the same time, a council of the gods is taking place on Olympus. Athena refuses to help both sides. The mice win, but Zeus sends crayfish to help them. The mice are running. Thus ends the "great one-day war."

There are 2 types of epic:

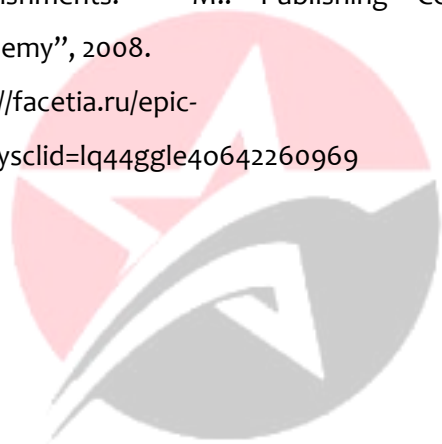
– heroic – tells about the glorious past, about gods and heroes ("Iliad" and "Odyssey" by Homer).

– didactic (from the Greek "didaktikos" - "instructive", "instructive") - tells about how to live and work correctly ("Works and Days" by Hesiod).

The oldest surviving monuments of Greek literature are two great poems, the Iliad and the Odyssey, the author of which Homer was considered by antiquity.

REFERENCES

1. Gilenson A. N. History of ancient literature. Part 1. Literature of Ancient Greece. – M.: 2003.
2. Lukov VI. A. History of literature. Foreign literature from its origins to the present day: a textbook for students. Higher Textbook Establishments. – M.: Publishing Center “Academy”, 2008.
3. <https://facetia.ru/epic-cycle?ysclid=lq44gggle4o642260969>



OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

TEACHING TECHNOLOGIES BASED ON THE INTEGRATED EDUCATION OF EXAMPLES OF WORLD LITERATURE

Submission Date: December 12, 2023, Accepted Date: December 17, 2023,

Published Date: December 22, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-20>

Usmanova Rozikhan Bozorovna

Teacher Of Chirchik State Pedagogical University, Uzbekistan

ABSTRACT

This article analyzes modern technologies of teaching examples of world literature to students. The advantages of integrated education are emphasized.

KEYWORDS

Education, innovative technologies, integrated education, differential education.

INTRODUCTION

Active changes observed in society, constant awareness of the latest news in science is one of the necessary requirements for today's teacher. Today, in order to achieve some results in education, it is necessary to abandon traditional methods of teaching. This makes it possible to significantly increase the quality of education. Currently, students can independently improve the knowledge provided in the educational institution using the unlimited possibilities of the Internet, work on themselves, conduct scientific research, participate online in the classes of professors

and teachers working in the world's leading higher educational institutions, their they have the opportunity to be aware of the teaching techniques and the results of the research conducted in the field of science. It is known from the experience of the world that in the modern education system, teaching subjects in an integrated state, not separately, gives the expected result.

It is very important to use interdisciplinary integration in teaching literature to students. Because in literature

classes, the history of creation of literary works, style, language features, genre possibilities, writer's life, relationship with social life are analyzed. It uses external and internal integration. Literature classes require the teacher to have sufficient knowledge and skills in the fields of pedagogy, psychology, history, ethnography, culture, politics, geography, linguistics, and theology. This situation is especially evident in the analysis of works of world literature. From the literature of the ancient world to today's modern examples of literature, the human factor is at the forefront of everything. In each period, certain developments in the human mind, its psychological conditions, and social status are discussed.

It is known that ancient literature is mostly based on mythology. That is, in all the works created during this period, along with ordinary people, gods, goddesses, mythical creatures and strange creatures also play an important role in the development of events. Homer's epics "Iliad" and "Odyssey" are the most perfect sources that have reached our days. Before starting the analysis of these works with students, it is appropriate to test their knowledge in the field of ancient Greek myths, history, ethnography, geography, culture, and religious studies. Because the heroes of these works are not only people, but, as we mentioned above, Greek gods and mythical creatures. A student cannot analyze the essence of the work, its original reality, assumptions about man and the world

without sufficient knowledge in this regard. The events of the work take place in a certain place and time. The events take place mainly in Sparta in Greece and Troy in Asia Minor. It is important to know the students' opinions about these cities, their current situation, and the basic livelihood of the country's population. Because these cities are historically real places. Literary scholar H. Ismailov: - "The city of Troy was really one of the ancient cities located in Asia Minor, on the southern shore of the Dardanelles Strait. As a result of archeological research conducted by scientists a few years ago on the site of the ancient city of Troy, the ruins of a settlement that flourished nearly three thousand years before our era and later perished due to various disasters were found. Scholars say that the invasion of the Greeks on the Trojans is a historical event, and it happened around the 13th-12th century AD (1:8), he says.

It is important to use innovative methods to develop students' ability to think logically based on an integrative approach. In this process, you should pay attention to the following features:

- 1) intellectual processes, which arouse the states of thinking, reasoning, justification, proof (analysis, synthesis, generalization, comparison);
- 2) emotional processes (success, joy, pride in one's achievements, experiencing satisfaction from activity);

3) regulatory processes (volitional aspirations as a concentration of forces, goal orientation, decision-making, diligence, determination, attention);

The activities of higher education institutions in the field of pedagogy cannot be imagined without cooperation with schools. Future teachers apply the acquired knowledge in schools, and on this basis, they develop competence. Students follow the lessons of qualified teachers teaching in schools, participate in the organization of spiritual and educational events held at the school, and in creative meetings with poets and writers, they become aware of the news happening in the life of society, in the world of literature.

CONCLUSION

In conclusion, the advantages of teaching students based on integrated education are justified in all areas. Students will have the opportunity to acquire comprehensive knowledge, generalize their knowledge in subjects, and independently acquire new knowledge related to the field.

REFERENCES

1. Ismoilov H. Jahon adabiyoti tarixi. 1-jild. O'quv qo'llanma. – T.; O'zDSI, 2009.
2. Husanboyeva Q., Niyozmetova R. Adabiyot o'qitish metodikasi. 1-kitob. Darslik. – T.; "Innovatsiya-ziyo", 2022.

3. Usmanova Z. Xurshid Davronning "Sohibqiron nabirasi" asarida temuriylar tarixining badiiy talqini. UzA elektron jurnali, 2023-yil 5-soni, 129-134.
4. Usmonova R. Study Of Typology Of Topic Scope Of Classical Lyrics. International Journal of Language Learning and Applied Linguistics. 2023-yil 10-soni, 79-81.
5. Кучкаров Х.Х. Личность в системе человеческих общении и педагогических взаимоотношений. Сборник материалов 1-международной онлайн-научной конференции по теме "Innovative Achievements In Science – 2020". - 2020. стр. 439-441
6. Қучқоров Х.Х. Таълим-тарбия жараёнида миллий кадрятларнинг ўрни. Science And Education. Vol. 1, Special issue 3. 2020. p. 158-164.



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

GENDER ANALYZE OF GAZE IN DIFFERENT CULTURES

Submission Date: December 16, 2023, Accepted Date: December 21, 2023,

Published Date: December 26, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-21>

Rakhmatullayeva Umida Khomidovna

National University Named After Mirzo Ulugbek Faculty: Interfaculty Of English Language, Uzbekistan

ABSTRACT

The look of the listener in the direction of speaker indicates the attention of the listener. If the listener does not direct his gaze from time to time in the direction of speaker, the latter may decide that they have stopped listening to him. This may lead to termination of communication. On the other hand, if the speaker does not look at the listener, he may assume that the speech is not addressed to him. It can also cause communication interruption. The glance usually accompanies the change of communicative roles in the dialogue.

KEYWORDS

Masculine, signal, typology, visual, mimicry.

INTRODUCTION

In Uzbek culture, women show restraint of emotions, they are characterized by hidden, embarrassed laughter. “Khamidabonu’s eyes’ stars sparkled. She smiled frankly and informed that she loved poem”. [1] The gaze occupies a large place in the gender social behaviour of a person, since it is not a means of perceiving others, but also a non-verbal signal, for example, it indicates interest in another and has the

intention of a signal [2]. In our opinion, a look is not only a channel of a perception and a non-verbal signal, but also a communicative non-verbal sign that performs a communicative function. With the help of the glance, you can transmit and receive certain social information. In some countries, in particular in Japan, the look considered even more important than the spoken words themselves, so the difference between

Europeans and representatives of the Eastern peoples is interpreted as the difference between “people of sight and people of voice”. And researcher V.V. Bogdanov emphasizes that the Japanese convey much more information through their eyes than Europeans. [3].

The main function of the gaze is contract-setting and contactor regulating. In the process of contact, the speaker and listener repeatedly exchange glances, which indicates active communication between the speaker and listener. So, the look of the speaker in the direction of the listener. So, the look of the speaker in the direction of the listener means that the speech is addressed to him. In this case, the look may be accompanied by the gesture or a nod of the head [4]. Given the important role of gaze in the implementation of communication, researchers have recently begun to actively study this communicative tool, measuring the longitude of the gaze, its direction and on the basis of this make various classifications.

Features of the gaze were considered in the works of such scientists as A.A. Leontiev, A. Pease, M.I. Stankin, G. Wainwright, V.A. Labunskaya, S.S. Tatubaev, K.M. Abishev. They contain information about the typology and function of gaze in the process of communication, but there are no works specifically devoted to the study of gaze in the gender aspect. The typology of the gaze is given by A. Pease, who singles out business, social and intimate contacts [5].

M.I. Stankin characterizes such views as: bulging eyes, closed eyes, direct look, side view, bottom view, top down view, fixed look, hard look, wandering look [6]. This typology is based on the study of the direction of gaze. K.M. Abisheva offers a typology of views based on the study of views in the process of updating social roles and social relations “superiority-subordination”, “reader-follower”. “agent-client”. At the same time, she distinguishes such views as: socially-oriented, the view of the boss, the view of the subordinate, the trusting view etc. [7].

In our opinion, it is possible to differentiate the views that are characteristic of male and female nonverbal behaviour. We distinguish in the typology of male views such as socially humane, direct, long, evaluating, staring, cold, domineering, hard, prickly, sharp, as well as the views inherent in women: expressive, affectionate, trusting, indirect, absent look, lowered, bulging eyes, etc.

The gender aspect of eyes research allows us to note that discrepancies in non-verbal visual behavior arise due to biological and social reasons. So, according to G. E. Kreidlin biologically the eyes of a man and a woman have certain differences. Noticeable discrepancies in the eye behavior of women and men are due to various reasons: 1) increased emotionality of women; 2) the subconscious desire of a woman to keep the “warmth” of the conversation 3) a women’s search for attention and participation from a man; 4) conscious or

unconscious desire to get his approval and encouragement of actions; 5) the manifestation of a more dependent position of women in society [8].

According to A Pease, a woman is a guardian of the hearth, therefore women have a wider peripheral vision than men, which allows her to see a sector of at least 45 degrees on each side of the head left and right up and down. The eyes of men, on the other hand, have the ability to see directly at a distance, since a man, as a hunter, needs to catch the target with his eye and not let it out of sight. The eyes of men, on the other hand, have the ability to see directly at a great distance, since a man as a hunter needs to catch the target with his eye and not left it out of sight. A woman's eyes have more protein which gives her more ability to perceive and send a signal. Women have more cone cells in the eyeball than men. This difference is reflected in the amount of detail used in describing the color scheme. Men usually talk about the basic elements of the spectrum: red, blue, green. Women use terms such as ivory, aqua, mauve, apple green [9].

E.A. Zemskaya believes that the frequency of views depends on the specific conditions of communication (so an increase in the distance between partners is compensated by an increase in the frequency of views) and the characteristic social roles performed. Women use direct gaze much more than men—they look at the interlocutor more often and their gaze is longer. This is explained by the social role of a woman as a teacher of

the children—the look is used as a means of communication to establish psychological contact with a child who is not yet able to speak [10].

Researcher G.E. Kreidlin, analyzing eye behavior of men and women, identifies the following gender properties: a) women look more at the one they like more b) although they usually don't look more at the one they like, men do not look less at the one they like the least; c) men most of all look at the "cold" male interviewer that the one who talks little, smiles little d) women look more at other women in friendly meetings and men look more men in unfriendly contacts and dialogues; e) in a situation of communication with unfamiliar partners, as a rule men consider those women who look at them more attractive and women, on the contrary, often believe that unfamiliar men who stare at them behave impudently and less attractive; f) women who need to learn something or get something from another person, it does not matter whether it is a woman or a man, look at their partner more, try to catch his eye and at the same time talk more compared to those women who have nothing from the interlocutor. The behavior of the men in this kind of context is exactly the opposite [11].

Each culture has its own typical patterns of ocular behavior which are significantly influenced by gender stereotypes. Eastern cultures, unlike European ones, are aimed at the normative education of the individual, at observing the religious and cultural traditions

accepted in a given society. Thus, the absence of gaze when talking with elders is generally accepted sign of respect. It is not customary for young women and girls to look men in the eyes. It is not also customary for men to pay much attention to girls and young women: “The girl looked at down and opened, closed the book on the table, the guy stared at her face, furrowed brow. That’s why I got frustrated” [12].

If a man wants to demonstrate his attention to a woman, he uses prolonged or repeated gaze as the “falcon gaze”. Through their gaze, men express negative emotions such as anger and rage. Men also use a long gaze in case of hostility or dissatisfaction with the interlocutor: “Shame on you for accosting to a Muslim’s wife! -said the father and frowned. He left the room silently” [13]. A man’s gaze can be sharp, direct, intent: “His eyebrows are sick, eyes are blue, his beard and mustache suit him very well. Sherkhan’s eyes had an expression reminiscent of an eagle” [14].

Women’s eyes are more often used to express positive emotions kindness, care, gratitude: “He made eye contact with Gulbadanbegim slyly and replied with joke”. Sir, we appreciate your generosity but we can not take away this great ship to house. [14:42]

Staring (eyes wide open) occur with concern surprise or an unexpected meeting. Thus, women often express their curiosity with wide open eyes: “Khonzodabegim felt the reason of her daughter’s

eyes surprise. I have got other horses-said, then he presents the horse with golden tools” [14:11]. Women, mostly young girls, show their modesty using downcast gaze: “There are some guys who wrote a poem devoting you, Khamidabonu! Khamida got ashamed, laughed and looked down” [14:10].

So, gaze is one of the important communicative methods of nonverbal communication. Analysis of it in terms of gender shows a discrepancy between visual nonverbal behavior of men and women.

REFERENCES

1. Primqul Qodirov. Passage of generations. 2018. 9-p.
2. Beglova V. B. Field Vocabulary “kinetics”. AKD. -M., 1997.46-p.
3. Functions of verbal and non-verbal components in speech communication // Language communication: Units and regulators, Kalinin. 1987.-20-21-p.
4. Clarc G., Karlson T. Listeners and the speech act // New in foreign linguistics. Theory of speech acts. – M.,1986. -287.
5. Pease A. Relationship language: man and woman. - M.: ECSMO-PRESS, 2000.-p 169.
6. Birdwistell R.L. Kinesics and context: Essays on body-motion communication Philadelphia: Univ.of Pennsylvania press, 1970.-p 5.

7. Abisheva K.M. Socio-linguistic contactology, Almaty: 2001.-p 205.
8. Kreidlin G. E. Non-verbal semiotics. Body language and natural language. M. New literary review-2002. -p 392.
9. Пиз А. язык телодвижений. Как читать мысли других по их жестам. Нижний Новгород: Ай-Кью. -1992. -35 с.
10. Pease A. Body language. How to read minds of others by their gestures. Nizhny Novgorod: Ay-Kyu. -1992.-35 p.
11. Zemskaya E.A. Kitaigorodskaya M.A., Rozanova N.N. Features of male and female speech. Russian language in its function. –M., 1993.-112 p.
12. Kreidlin G.E. Nonverbal semiotics: Body language and native language. New Literary Review. -2002. - 394-395 p.
13. Yokubov O. Mukaddas. -1963.-102 p. A. Kakhor Tales from the past. -1988.-11-p.
14. P. Kodirov Passage of generation. -2005.-48p.

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

POSSESSIVE AND PLURAL CATEGORIES IN THE EPIC LANGUAGE «ZEVARKHON»

Submission Date: December 18, 2023, Accepted Date: December 23, 2023,

Published Date: December 28, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-22>

G.S.Qodirova

Jizzakh Academic Lyceum Of Mia At The Republic Of Uzbekistan, Uzbekistan

ABSTRACT

The article talks about the expression of possessive and plural categories used in epic language through lexical-semantic and grammatical means. Their lexical and methodological possibilities are revealed.

KEYWORDS

Possessive category, literary language, epic, text, vocative, plural category, epic hero, speech, oral speech, stylistic, norm, past tense, morphological means.

INTRODUCTION

The possessive category in the text of the epic "Zevarkhan" has the same indicators as its forms in the Uzbek literary language, but differs in certain stylistic aspects in its use. In particular, we observe that word endings with vowels and consonants do not require a separate referent before the possessive word. For example Ота, энам Боғдод элда // Ҳолимдан беҳабар қолди (З.:131); Эна сенга оқ сут берган // Интизор бўл бунда қолган (З.:198); Энаси Зеварни билиб // -Болам, - деб олдига келиб // Шул замон бағрига босиб...(

З.:197); Юракдан кечириб доғу аламни // Боғдод элда оқ сут берган энамни (З.:157).

In the text of the epic, vocative forms formed by possessive suffixes are used quite a lot, in which the meanings of calling, appeal, and encouragement prevail and indicate the second person. Linguists have already pointed out that such a linguistic regularity also exists in the current Uzbek literary language. If words such as бегим, авлодим, сарвинозим, ойим,

булбулим, хотиним, моҳитабоним, жоним, дармоним, мастоним, дилбарим, гавҳарим, ёрим, мадорим, шунқорим, қиблагоҳим, болам, дийдам, хонзодам, санам, бўтам in the text of the epic, the initial can be observed to be used in its own sense. If a possessive suffix is added to such words, we see that the main goal of the epic hero (speaker) is expressed through these additions, and the emotional-expressive value of the speech is further increased. In such linguistic cases, meanings such as address and respect take priority in the text rather than the possessive suffix. In order to substantiate our observations, we will pay attention to the following examples taken from the text: Мусофирмиз, бегим, шаҳри Шамшодда // Бундайин ётмагин сен ҳам ғафлатда (З.:152); Юрардим ҳар ёққа остимда отим, Боғдоднинг шаҳрида қолди авлодим (З.:136); Қулоқ солинг менинг арзима // Жавоб беринг, қиблагоҳим, кетарман! (З.:124); Ул вақтда менга йўлиққан ёрим // Кўриб қолмади-ку сабри қарорим // Қани қўлда бўлса ул ихтиёрим // Излаб кепти шундай лочин шунқорим! (З.:155). Words such as матнлардаги бегим, авлодим, қиблагоҳим, ёрим, шунқорим in these texts taken as a sample are formed in the form [ot+ek], and in them the vocative meaning respect, appeal, etc.

In the text of the "Zevarkhon" epic, the possessive categories -i, -si, as well as -niki, which is considered an abstract possessive suffix, are used quite actively. This

situation is considered a linguistic norm (law) specific to the Uzbek literary language. Let's pay attention to the examples: матнлардаги бегим, авлодим, қиблагоҳим, ёрим, шунқорим

In some of the examples given as examples, the initial -si and -i have been so absorbed into the stem that, as a result, the meaning of reinforcement-emphasis prevailed. In our linguistics, it has been proven that the use of the form (-и) + (-си) is connected with two different phenomena (expressive-stylistic and lexicological). In this case, the form (-и) + (-си) served to strengthen the meaning. This situation is considered a linguistic feature specific to dialects and the language of epics. In addition to these, in the epic, when the form of the suffix -niki, which expresses the meaning of abstract ownership, is added to nouns and pronouns, the meaning of emphasis is also noticeable (for example душманники, дўстники, фақирники). We pay attention to the following examples in the text of the epic: Пошшонинг қаноти — қушин олибсан, // Туҳмат қилиб меники деб турибсан (З.:138); Ўз оёғи билан жонон етишди, // Биз талаш қилмаймиз, бўлди сеники! (З.:165); Бари, энди сеники бўлди, биз ҳеч нима деёлмаймиз... (З.:166).

So, the possessive suffixes used in the language of the "Zevarkhon" epic are close to the possessive forms in our literary language. But the various functional-stylistic situations created in the speech of the epic hero of the epic cause a slight expansion of the

semantic meaning of the lexical units and other meanings of the possessive suffix itself.

The plural category is expressed in the epic language by the following lexical-semantic tools:

1. The plural is formed by the addition of –лар and is often added to nouns, pronouns and predicates: Ҳой, амалдорлар, хизматкорлар, кўчада юрган қанча чоллар, бир неча кампирлар ҳам табибнинг сувидан олиб, ёш бўламиз деб, ёш бўлиб олди (З.:149); Буларнинг яхши этикларини кийиб, тўнларини, жиякли салларини ўраб, эркак суратида бўлиб, туясини миниб кетиб қопти (З.:166) каби.

2. The plural is expressed with the help of noun-forming suffixes such as –дош, -зор: Дарахтлар мевазор, гуллар очилиб, булбуллар бир-бирига чақ-чақ учуриб, тўти, майналар сайраб, қушлар ҳар турли оҳанг қилиб турибди (З.:132); Ҳасан эшит, менинг айтган сўзимни, // Сенга йўлдош қилдим Зевар қўзимни (З.:125).

3. The plural form of verbs is formed using the suffix –лар representing the number category (for example, изланглар, қилманглар etc. are included in this sentence).

4. Present tense forms such as –миз, -сиз, -дилар, as well as past tense forms such as -к, -ингиз, -дилар serve to express the plural when added to verbs (for

example, келамиз (З.:140), биламиз (З.:140), қиламиз (З.:137), ўлдирамиз (З.:183), тузатамиз (З.:170), кетамиз (З.:158), топасиз (З.:143), ўласиз (З.:143), кўрибсиз (З.:193), боқибсиз (З.:126), кетдилар (З.:194), бордилар (З.:140), бердилар (З.:126), келдилар (З.:191), шунингдек, борсангиз (З.:147), берсангиз (З.:124), қилмасангиз (З.:143), солдингиз (З.:197)

5. The plural is formed with the presence of relative adverbs such as –ш, -иш (for example, they hit, they hit, they did).

In Dostan language, the plural category is expressed by the following morphological means:

a) plural meaning is expressed in the root of the word itself through noun phrases. (For example, авлод, ҳақ, халойиқ, фуқаро, сел, жуфт, пода, etc. are singular in form, but in the text of the epic, they express the meaning of plural, collective).

b) by means of words specific to the word group of adjectives (including адоқсиз, сероб, беҳад, гўзал, etc.).

c) through pronouns: (биз, сиз, ҳамма, жами, барча, неча, қанча, etc.).

d) through numbers: (such туман лак, олтов, иккам тўқсон).

e) through adverbs: (беҳисоб, кўп, анча, бисёр).

f) through repeated and paired words: (кеча-кундуз, бола-чақа, даста-даста, катта-кичик, узун-яқин, хотин-халаж).

So, in the language of the "Zevarkhan" epic that we studied, the plural category is expressed through lexical-semantic and grammatical means. Some of these tools are not only plural, but also bring out meanings such as "several", "plural + similar", "plural + total", "plural + approximate + guess" in the speech process. This linguistic situation testifies to the functioning of plural categories as a methodological tool, and also to the wide range of lexical and methodological possibilities. In due course, we would like to emphasize that: in our linguistics, in the researches devoted to the language of folk epics, we have hardly encountered comments on the plural category. Our linguistic observations found in the "Zevarkhon" epic can be called a preliminary attempt.

3. Раҳматуллаев Ш.Ўзбек тилида феъл фраземаларининг боғлашуви. – Тошкент: Университет, 1992. – Б. 126.

REFERENCES

1. Зевархон // Баҳром ва Гуландом. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1986.
2. Маҳмудов Н. Семантико-синтаксическая ассиметрия в простом предложении узбекского языка: Дисс. д-ра филол. наук.– Ташкент, 1984. – С.259.



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

PROBLEM OF RESEARCH METHODS IN KARAKALPAK LITERARY STUDIES

Submission Date: December 18, 2023, Accepted Date: December 23, 2023,

Published Date: December 28, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-23>

T.Q. Bayniyazova

Karakalpak Humanitarian Sciences Research Institute, Nukus City, Uzbekistan

ABSTRACT

The problem of methods of scientific analysis and methodology is one of the main ones in modern Literary Study. Scientific and theoretical knowledge and views in this direction are increasingly expanding and deepening. In the article puts forward the opinion on the need for a holistic study of such issues as basic and particular methods in Karakalpak Literary Study, the process mastering scientific methods and their effectiveness, the methodological validity of scientific research, the relationship with the Literary Studies of other peoples and originality, the presence of scientific directions and schools.

KEYWORDS

Scientific analysis, method, Karakalpak Literary Study, research, methodology, basic methods.

INTRODUCTION

As it is known, literary studies is a science that studies artistic literature. World literary studies, including Karakalpak literary studies, the subject of literary work, its author (author), information on literary theory, literary history, as well as literary critical articles and scientific-theoretical studies. To this day, in the Karakalpak Literary Studies, the history and theory of

artistic words, national literary criticism, textology and bibliography have been put into scientific circulation. The results achieved in this direction make it possible to talk about the methodological foundations of Karakalpak literary studies, the methods used in it today.

In the study of artistic literature, it is necessary to resort to specific methods of studying literary literature to reveal the importance of the material and its inherent differences, in this case, "and every author uses it (method – T.B.) to follow his own example" [3, p. 17]. The author's work, the plot and the logic of the creation of images in it, related aspects: the author's content, the text, the book, The Reader's perception, that is, the essence of the scientifically look, which is different from the scientifically look, which is based on this method.

In scientific data, the following definitions and opinions are given for the terms approach and method.

Research is a collection of various methods used to solve scientific problems, and one of them dominates [11]. The approach shapes the way of putting a point of view, an aspect, into a scientific system. The richness and productivity of the scientific method is revealed in the union of literary studies, which define the field of application and character of the method [14].

What is a method? "Method" (Greek methodos "word"): a) research method; b) theory, reading) - "research", "method of research". The scientific method is a systematic system of principles and methods, with the help of which objective knowledge of existence is achieved, new knowledge is gathered [12]. Methodology (lat. methodos theory, reading, word logos) means the method of philosophical

recognition, that is, scientific theory, the structure of scientific knowledge, logical design, methods and tools [17].

If we pay attention to the scientific and theoretical opinions given to the term "Method". "Method means the principle of studying an artistic work. The method shows the ways of art as a form of life-enhancing and creative re-creation. The method of literary analysis is the most fundamental part of literary analysis, on which the whole theory of literature is based. Specific methods of literary science were used in all kinds of historical writers. But despite the existence of literary studies as a science for more than two hundred years, there are not many methods of literary studies" [9]. According to Yu.B. Borevtin, the method is a method of thinking [13].

The variety of ways to analyze and discuss literary material, as well as the specificity of scientific methods, make different approaches different. For example, in the textbook "Methodology of Literary Studies" B. Karimov mentions the following research methods: according to the German method M. Krisenbach: 1. Positivist method; 2. Socio-historical method; 3. Phenomenological method; 4. Existential method; 5. Morphological method; 6. Sociological method; 7. Statistical method; 8. Structural method. The classification developed by Yu.Borev is: 1. sociological approach; 2. epistemological approach; 3. narrow-cultural approach; 4. comparative-narrow approach; 5.

biographical approach; 6. rudimentary-genetic approach; 7. ontological approach [3, p.13].

In the teaching-methodical manual of the Azerbaijani scientist A. Hajiyev "History and Methodology of Literary Studies", the methods are given either by name or by the names of orientations or scientific schools in literary studies: mythological school, biographical method, cultural-historical method, anthropological school, comparative-historical method (comparativism), psychological school, religious-historical school, psychoanalysis in literary studies, formalism, historical poetics, hermeneutics, sociological literary studies, structuralism, semiotics, poststructuralism and deconstruction, receptive criticism, neo-Marxism, feminist criticism, individual methods of literary analysis [1, pp. 15-34]. It includes teaching methods, functional, axiological, ritual-mythological, statistical, literary complex learning, mathematical and computer models in the history and theory of literature [1, p. 34.]

In the educational course "Ethics and methods of its study", which is written in the form of a systematic and synergistic approach, we include the following terms and categories: 1. Systematic approach; 2. Biographical method; 3. Cultural-historical method; 4. Comparative-historical method. Comparative studies; 5. Sociological method; 6. Psychological inclination; 7. Formal method; 8. Method of literary hermeneutics; 9. Structural method; 10. Receptive aesthetics. Aesthetics

of influence. 11. The category of "meaning" in the context of systematic and synergistic approach to literary learning. 12. Concept in literature. 13. Literature as discourse [7, p.28-233].

Among the relevant methods of learning the literary process, V.I. Lukov shows the following: 1. Biographical method; 2. Cultural-historical method; 3. Comparative-historical method; 4. Sociological method; 5. Formal method; 6. Systematic structural method; 7. Deconstructivism; 8. Typological method; 9. Historical-functional method; 10. Historical-genetic method; 11. Historical-theoretical method [14].

In the workshop "History of Literary Education" (author: A. Belskaya), the methods of literary study are presented as follows: 1. Biographical method; 2. Psychological method; 3. Psychoanalytic method; 4. Phenomenological approach; 5. Formal method; 6. Structural method; 7. Cultural-historical method; 8. Comparative method; 9. Comparative-historical method; 10. Sociological method; 11. Mythopoetic analysis method; 12. Archetypal method; 13. Motive analysis method; 14. Intertextual analysis method; 15. Method of literary hermeneutics; 16. Receptive aesthetics [10, p.9-33].

The classification presented in the educational-methodological complex "Theoretical-methodological foundations of modern literary studies" in Uzbek fully corresponds to the classification proposed by Y. Borev

[3, p. 13]. It is said that the complex includes philological, aesthetic, formal, biographical, historical-cultural, comparative-historical, sociological methods of analysis, as well as psychoanalytical, structural, existential, linguo poetic, phenomenological methods [3, p.16]. Also, the study guide "Methodology of Literary Studies" authored by B. Karimov, the author of this complex, mentions the following methods: 1. Biographical method; 2. Sociological method; 3. Formal method; 4. Structural method; 5. Psychological method; 6. Linguistic method; 7. Comparative-historical method [5, p.19-82].

In the application, it is noted that the historical-biographical and historical-functional aspects of Uzbek literature were disclosed by the Uzbek scientist A. Rasulov, and the interest in methods of literary study, its history, and analysis criteria increased in Uzbek literary studies [5, p.16].

In addition to this, the information on scientific methods in Uzbek literary studies and, if we stop, historical-typological, historical-cultural, comparative-historical, sociological, formal, structural, biographical, psychological, psychoanalytical, etc. It is noted that a number of analysis systems have been formed, as well as the use of two or more of these systems of artistic text analysis together, and several types of analysis have been realized, and in the practice of analysis, there have been different orientations of analysis of artistic works [4, p. 211-212].

In D. Kuronov's course "Artistic analysis tools", contextual and immanent analysis of the work of art will be discussed, sociological analysis method, historical-cultural analysis, comparative method, biographical method, qualitative-genetic methods in contextual analysis will be discussed. The scientist mentions structural, stylistic and semiotic methods as methods of immanent analysis and confirms the importance of learning the reception of a literary work, despite the wide spread of researches in this field, the methods of learning the reception of a literary work have not been sufficiently developed and tested. The author of the book says that in the analysis of a specific work of art, the previously mentioned methods are used in combination, that is, one or two of them are the leader in the analysis, and the rest complement them. This situation tells the author that the literary work has a composite structure, that this compositeness makes it possible to study the artistic work directly within the framework of a study, and that the study of the work is based on one or several theoretical aspects connected in a circular manner, and the analysis of the literary work It is the opinion that the system approach is considered as a fundamental criterion for systematic approach, and that this criterion is widely used in modern literature, combining concepts such as systematic analysis, complex analysis (philological), and all of these are considered to be a complete study of a literary work [6, p. 460-470].

B. Karimov's manual entitled "Methodology of Literary Studies" provides information on scientific methods in a slightly different way, and focuses on the importance of learning critical works of literary works. In the section called "Hermeneutics and Methodology" of the application, the author draws attention to the Eastern culture, its interpretations of the Holy Qur'an, commentaries on the Hadiths, and confirms that hermeneutics exists in its own form in the East: T.B.) like "Eastern hermeneutics" ... expanded the scope of the topic of its discussion and "moved" in the West, but did not enter the scope of the science of artistic literature. In the 20th century, Uzbek literary scholars were forced to turn not to the traditional scientific criteria of the East, but to the scientific and literary principles of Western methods. According to the author, this situation creates an opportunity for Uzbek literary studies to adopt the most advanced theoretical-philosophical principles of world literary studies, to synthesize Western and Eastern literary studies, and to embark on its own fundamental path [5, p.83-84].

In general, research methods in literary studies vary according to the criteria of scientific approach, and they are:

1. Methods focused on studying the author (biographical, psychological, psychoanalytical methods);

2. Methods focused on learning the text's formal differences (formal, structural methods);
3. Methods focused on learning the literary and cultural-historical context (cultural-historical, historical-typological, comparative method (comparativistics), comparative historical method, sociological method, mythopoetic analysis method, motive analysis method, intertextual analysis method);
4. Methods oriented to the book reader (hermeneutics) are divided into 4 groups [16].

Thus, a brief look at the materials of Russian and Uzbek literary studies will help to clarify the understanding that there are many different scientific opinions and points of view in this direction.

As for Karakalpak literary studies, we have N. Zhapakov's monographs entitled "Problem of realism in Karakalpak literature on the verge of revolution", "On the road to socialist realism" [2], as well as K. Maksetov's "Poetics of Karakalpak heroic epics", "Aesthetics of Karakalpak folklore" [8] is devoted to the moment. In addition, K. Kamalov's monograph "Evolution of the artistic method in Karakalpak literature" examines the emergence, variation and uniqueness of the artistic method in Karakalpak literature from a historical point of view. As we have seen, the problem of artistic method has been solved to one degree or another in these studies. That said,

research methods in Karakalpak literary studies have not been the object of special research until now.

Karakalpak literary studies appeared as a part of world literary studies in the first quarter of the 20th century, went through its own evolutionary path, and until the 1990s, it developed in cooperation with Russian literary studies, including the literature studies of former Aukham republics. It is known to everyone that during almost 100 years of scientific study of Karakalpak literature, a number of researches, scientific articles, and literary reviews were published. Undoubtedly, these materials enriched Karakalpak literature from a scientific, theoretical and methodological point of view, and created a basis for further research. In particular, in Karakalpak literary studies, the personality of the writer and his authorship, ideological-artistic, genre-stylistic, formal, structural, artistic-aesthetic features of individual works, the evolution of national literature and its place in world literature and culture, etc. learned. This situation makes it possible to discuss the methods and methodological foundations of Karakalpak literary studies, the leading (point) and individual methods, orientations and scientific schools in literature.

In short, the methods of scientific research are one of the most important issues in contemporary literary studies, and the scientific concepts and views in this direction are gradually becoming more complex and deepening. Scientific methods and methodology in the

study of Karakalpak literature are currently open issues, the process of mastering research methods by local methods and the effectiveness of research, the state of methodological preparation of research works, the connection and difference with the literature studies of other peoples, orientations in national literature studies and scientific schools require learning on their own.

REFERENCES

1. Гаджиев А.А. История и методология литературоведения [Электронный ресурс]: учебно-методическое пособие. Саратов: Вузовское образование, 2019. – 37 с.
2. Жапақов Н. Социалистик реализм жолында. – Нөкис: Қарақалпақстан, 1967. – 176 б.; Усы автор. Революцияға шекемги қарақалпақ әдебиятында реализм мәселеси. – Нөкис: Қарақалпақстан, 1972. – 254 б.
3. «Замонавий адабиётшуносликнинг назарий-методологик асослари» модули бўйича ўқув-услубий мажмуа. Тузувчи Б.Каримов. – Тошкент, 2019. – 79 б.
4. Йулдош Қ., Йулдош М. Бадий таҳлил асослари. – Тошкент: “Kamalak”, 2016. – 306 б. б.211-212
5. Каримов Б. Адабиётшунослик методологияси. – Тошкент: Мухаррир, 2011. – 80 б.
6. Quronov D. Adabiyot nazariyasi asoslari. – Toskent: Navoiy universiteti, 2018. – 418 b.

7. Литература и методы её изучения. Системно-синергетический подход: Учебное пособие / Зинченко В.Г., Зусман В.Г., Кирнозе З.И. – М.: Флинта: Наука, 2011. – 280 с., с.28-233
8. Мақсетов Қ. Қарақалпақ қахарманлық дәстанларының поэтикасы. – Ташкент: Фан, 1965; Усы автор. Қарақалпақ фольклорының эстетикасы. – Нөкис: Қарақалпақстан, 1971
9. Николаев П.А. Метод литературоведения // П.А.Николаев. Словарь по литературоведению – электронная версия (nature.web.ru/litera/)
10. Практикум «История литературоведческих учений». Сост. А.Бельская. – Орел, 2011, – 104 с.
11. <http://sargelas.com/metody-izucheniya-literatury>
12. <https://scibook.net/filosofiya-nauki-knigi/224-metodologicheskij-instrumentari-6522.html>
13. <https://voplit.ru/article/sistemno-tselostnyj-analiz-hudozhestvennogo-proizvedeniya/>
14. <http://17v-euro-lit.niv.ru/17v-euro-lit/lukov-praktikum/metody-izucheniya-literaturnogo-processa.htm>
15. https://eor.dgu.ru/lectures_f/%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/public_html/page21.html
16. https://adebiportal.kz/kz/news/view/adebiettanudagy-zertteu-adisteri__24421
17. https://eor.dgu.ru/lectures_f/%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/public_html/page21.html

[7%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/public_html/page21.html](https://eor.dgu.ru/lectures_f/%D0%A3%D1%87%D0%B5%D0%B1%D0%BD%D0%B8%D0%BA/public_html/page21.html)

OSCAR
PUBLISHING SERVICES



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE ART OF TRANSLATING; CAN EVERY BILINGUAL BECOME A SUCCESSFUL TRANSLATOR?

Submission Date: December 19, 2023, Accepted Date: December 24, 2023,

Published Date: December 29, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-24>

Abdikhamidova Sevinch Obidjon Kizi

2nd Grade, Faculty Of English Philology And Translation Studies Samarkand State Institute Of Foreign Languages Samarkand/Uzbekistan, Uzbekistan

ABSTRACT

Translation, which is considered as one of the intricate and complex art forms, has a huge influence in communication, and intercultural exchange processes. In this scientific article, the art of translation, and the potential of all bilingual people to become translators are discussed by shedding light on the individual's skills and abilities. The article also emphasizes that being bilingual itself is not enough for being a professional translator, and it aims to provide with other skills that are sufficient to ensure competence in the process of translation.

KEYWORDS

Translation, compound bilingualism, coordinate bilingualism, meta-linguistic skills, training and individual opportunities.

INTRODUCTION

With global trade, travel, and communication becoming more widespread, the need for translation in today's globalized world becomes increasingly vital. Because translation plays a crucial role in fostering effective communication, overcoming linguistic

barriers, promoting global understanding, and allowing people to exchange ideas, and learn from different cultures, and perspectives. That's why many books have been translated until now and this process is still continuing in the present day. But, why is the

only value of translation apparent today, while hard work and efforts behind it go unnoticed?

At first glance, the art of translation seems only to convert a written text or speech from one language to another; however, while converting, its original meaning, tone, and style should also be carried. It appears to be an attempt to resolve an unsolvable issue, as every translator is inevitably confronted with either adhering excessively to the uniqueness and style of their own culture, or striving for complete faithfulness to the original language. Finding a balance between these two proves to be not only challenging but ultimately unattainable.

The process of translation is definitely an art, but a complicated one which requires the ability to deeply understand both the source and the intended target language. That's why translators face numerous challenges while translating. What makes this process even more complex is the fact that all languages are not perfectly equivalent at all. Each of them has its own unique vocabulary, grammar, and syntax structures. Even, cultural references and lots of idiomatic expressions of two or more languages completely differ from each other. Sometimes, some words and concepts might not have a direct meaning in another language, leading translators to find creative solutions, and to bridge both cultural and linguistic gaps of different people from all over the world. Despite these

difficulties, accuracy and huge responsibility is required from translators all of the time.

The process of translation can occur anytime when there is a need to convert information or text from one language to another. It can happen in various contexts, such as literature, business, legal documents, or communication between individuals who speak different languages. But it will never take place unless there are at least two languages. For this reason translation and bilingualism are two concepts that are absolutely connected to each other.

What is Bilingualism?

The term bilingualism originates from the combination of "bi" and "lingua," indicating the ability to use two languages. Complete fluency in two languages is referred to as bilingualism. Typically, individuals first acquire proficiency in a single language, commonly known as their first language or mother tongue. Additional languages are then acquired to varying levels of proficiency under diverse circumstances. Individuals who grow up speaking these acquired languages become bilingual, although the process of learning a second or subsequent language is distinct intellectually, as it is built upon the foundation of mastering one's first language.

There are lots of languages spoken worldwide. Every person knows at least one language which is acquired during childhood, and regularly used for

communication and writing. Nevertheless, considerable amount of people prefer, or forced to learn additional languages. And every person has the ability to acquire proficiency in a second language, whether it would be a language from within their own country or a completely different language from another country. Nowadays, there are numerous institutions and schools that provide courses for learning foreign languages. Additionally, many colleges and universities have incorporated foreign language courses into their regular curriculum.

But, why everyone prefers to learn another language in addition to their native languages? Because, being bilingual not only enhances one's linguistic skills, but also offers greater mental flexibility, and improved listening skills. It enhances one's comprehension of their native language and exposes them to different cultures. Moreover, possessing knowledge of multiple languages increases career prospects and provides further job opportunities.

Coordinate and Compound Bilingualism

The categorization of compound and coordinate bilingualism has been examined deeply. There are generally two types of bilingualism that can be distinguished based on how the two languages were acquired. The first type is when someone can speak both languages equally well. The second type is when someone has two native languages. For example,

Russian children who lived in Central Asia during the times of Soviet Union learned Russian from their parents and an Uzbek language from their teachers or friends. In the case of the second type of bilingualism, it is important to understand what is meant by "mother tongue" and how languages are acquired.

A coordinate bilingual refers to someone who has acquired two languages in different settings and at different times like the first type of bilingualism. This means that one language is learned at home while the other is learned outside of home, such as at school or in the neighborhood. Being coordinate bilingual means being proficient in a second language for practical use, but not necessarily speaking it fluently. For instance, someone may speak excellent Uzbek but struggle with English. In the mind of a coordinate bilingual, words and phrases are associated with unique concepts. Therefore, the associations for words like "choy" and "tea" would be different for them. Usually, one language, often the first language learned, is dominant and can influence the thinking in the second language.

A compound bilingual is someone who has learned two languages simultaneously from infancy, with both languages being used equally well like the second type of bilingualism. This is also known as true or perfect bilingualism. For compound bilinguals, words and phrases in different languages represent the same concepts. For example, a Uzbek-English language speaker of this type would understand that "choy" and

"tea" refer to the same thing. Typically, these speakers are fluent in both languages.

The relationship between Translation and Bilingualism

In fact, being bilingual has many advantages. For instance, people who can speak two languages have a unique way of understanding words that goes beyond what is written in the dictionary. This can also be explained psychologically. Bilingual individuals often encounter words within specific contexts, influenced by their surroundings and personal experiences, which shape their understanding of these words. Their mental and emotional states play a huge role in how they interpret and assign meanings to the words when they hear or read them. But does this mean that all bilinguals can have the capability to become professional translators?

Translation is often seen as a valuable ability that is thought to be only accessible to bilingual individuals. It is not commonly believed to be a skill that can be naturally performed by any bilingual child although some scholars argue that all bilingual children have the capability to translate from a very young age. It is true that translation is a skill that requires bilingual proficiency, but that does not mean being bilingual alone does guarantee proficiency in translation. While being bilingual is important, it is not enough to be proficient and efficient in translation. Each translator's

unique style, terminology, and way of conveying meaning are another most important things in the translation process. Other factors such as natural talent, education, and cultural knowledge are also necessary to be a good translator.

Training and individual opportunities for bilinguals

Bilingual individuals have lots of opportunities to become professional translators compared to ordinary people who know only one language. But, if they want to pursue a career in translation they should also need some language training activities. Nowadays, many colleges and universities are offering degree programs and online courses in translation and interpretation studies. Language training courses are extremely vital for those who want to become successful translators; because, they provide bilingual individuals with the foundation skills and knowledge to become proficient and efficient translators. For example, they help them to develop a deep understanding of both their source and target languages, including grammar, vocabulary, idiomatic expressions, and cultural nuances. Training in translation also covers ethical considerations such as confidentiality, accuracy, and impartiality, which are essential for maintaining standards in the field.

All in all, we cannot deny the fact that the science of translation is not limited to a specific time or place, as it continues to enrich cultures by the numerous works of bilingual translators. But, we cannot say that

bilingualism is the same thing as being a good translator. And, the art of translating is the result of a combination of both bilingual proficiency and other meta-linguistic skills.

REFERENCES

1. Dr S. O. Kolawole. (2012). Is every bilingual a translator? (8 p).
<http://translationjournal.net/journal/>
2. Togato, Giulia & Pedro Macizo Soria. (2022). "Translation and Bilingualism through the lens of Cognition" (21 p). @ ENTI (Encyclopedia of translation & interpreting). AIETI.
3. John W. Schwieter & Aline Ferreira. (2018). Bilingualism, translation, and interpreting. <https://www.researchgate.net/publication/359770912>
4. M. E. Malakoff. (1992). Translation Ability: A Natural Bilingual and Metalinguistic Skill (15 p). Elsevier Science Publishers B.V.
5. Rakhmatov Furkat. (2022). The art of translation and the history of translation studies. (5 p). "Экономика и социум" №6(97)

OSCAR
PUBLISHING SERVICES