

Ўзбек халқ мақоллари ичида миллий қадриятларимизни ифода этувчи оила ва қариндош – уруғ ҳақидаги мақоллар ҳам талайгина. Буларга кўплаб мисол-лар келтириб ўтиш мумкин. *Яхши эрга берсанг қизни, силай-силаи султон қилур, ёмон эрга берсанг қизни, ура-ура ултон қилур; Чиққан қиз – чигириқдан нари; болалик уй бозор – боласиз уй мазор* кабиларни мисол келтириш мумкин. Юқорида санаб ўтилган мақолларнинг ҳар бири алоҳида аҳамиятга эга, ҳар бири ўз ўрнида долзарб ҳисобланади. Аммо буларнинг ичида мени эътиборимни тортгани ва долзарб деб ҳисоблаганим бу *чиққан қиз – чигириқдан нари* мақолидир. Хўш нега бундай? Аввало бу мақолнинг қай ўринда ишлатилишига эътибор қаратишимиз лозим. Ҳозирги кунда, нафақат ҳозирги кунда балки барча замонларда ҳам оила қурган икки ёш жуфтлик ўр-тасида турли хил баҳс-мунозаралар бўлиб турган. Бу нарса қайсидир маънода турмушнинг ажралмас бир бўлагидир. Кўпинча гувоҳи бўламлики шундай пайтларда қизлар ўз ота уйларига кетиб қоладилар, ёки кетиб қолиш билан кўрkitишга уринадилар. Шундай пайтларда кўпинча ота-оналаримиз ёш-ларнинг турмушини сақлаб қолиш учун айнан шу мақолни ишлатадилар ва унга амал қиладилар. Қизларига энди у бошқа оила аъзоси эканлигини тушунтириб, турмуш ўртоғи билан ҳар қандай ҳолатда ҳам ярашиш лозим-лигини уқтирадилар. Оиланинг сирини ота уйига олиб келмаслиги шартлиги уқтирилади. Бир сўз билан айтганда қондош бўлсаларда энди бошқа-бошқа оила аъзолари эканлиги, *эр хотиннинг уруши – дока рўмолнинг қуриши* эканлиги тушунтилади. Албатта, гуруч курмаксиз бўлмаганлиги каби шу каби вазиятларда фақат қизини ёнини олиб, дарров ажримгача олиб борадиган ота-оналар ҳам йўқ эмаслар. Улар айни вазиятда билишмайдики, фарзандларининг келажагига жиддий зарба беришадиганликларини. Айнан шу каби иллатлар ажрашган оилалар ва етим болалар сонининг ошишига катта таъсир кўрсатади.

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USAGE OF LITERARY STYLISTIC DEVICES IN WORKS BY THOMAS MORE

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Abstract: It is a strange and widely held belief that literature, like all art, is merely a game of imagination, enjoyable enough, like a new novel, but lacking in serious or practical value. The opposite could not be further from the truth. Literature protects a people's values, and ideas—love, religion, duty, friendship, freedom, and reverence—are the most valuable aspects of human life. The Greeks were a magnificent people, but we retain only a few ideals from their enormous achievements, ideals of beauty in perishable stone and ideals of truth in imperishable prose and poetry. The Greeks, Hebrews, and Romans were defined by their ideas, which were maintained in their writings, and which dictated their value to future generations.

Key words: generic stylistics, extra-linguistic reality, phenomena, deviant

1) Stylistic analysis is called stylistics by the author, or generic stylistics, if the goal is to reveal the writer's intention. The study of non-textual reality is usually the starting point for stylistic analysis (extra-linguistic reality). That is, the writer's personal, social, economic, and political variables impacted his beliefs and the characteristics of his creative work in a direct or indirect way.

A number of schools and trends exemplify generic analytics, including:

logical analytics and psychological analytics are two types of analytics.

2) If the reader's comprehension of the words of imaginative literature is the focus of stylistic analysis, the term "stylistics by the reader" or "stylistics of perception" is used. This type is also represented by a number of trends – the linguistics by L.V Shcherba, M. Riffater and the stylistics of decoding elaborated by I.V. Arnold.

In information theory, the author's style is known as the stylistics of encode – the language is considered as the code to shape the information into the message and the supplier of information, and the author is the encoder (addresser). In this situation, the audience takes on the role of decoder of the information included in the message, and the issue is one of sufficient receipt of the message without any information loss or deformation, which is related to decoding stylistics.

According to Alex Murkowski (Ukrainian linguist) in the most general way the object of style may be defined.

The language system's communicative and nominative resources, as well as the rules of language selection and use for communicating information, thoughts, feelings, and emotions, with the goal of obtaining certain pragmatic consequences in many fields of human verbal communication.

As a result, we can define stylistics as two functional styles of language (f.s.) on the one hand, and expressive means and style devices on the other.

It is general knowledge that a language's richness and emotive dynamic energy are inextricably linked to the subjective ability to use the potential of linguistic units. Like any other language, English has its own style characteristics and stylistic devices that are frequently used to fulfill various objectives in communication.

Representatives of the psychological Prague school of linguists (areyc, аек, аврапек) and others emphasized on the importance of proper functioning as a linguistic component. As a result, they provided the groundwork for functional stylistics, which is now a recognized scientific discipline.

The literary standard of the English language, like that of any other language, is not a homogeneous phenomena in terms of functional stylistics. The standards of English literary language have broken down over time into various sub-systems, each with its own set of characteristics. On the phonetic, morphological, syntactical, and lexico-semantic levels, various types of actual human verbal communication find immediate language representation. Functional levels of language are the sub-sequences indicated above.

We'll stick to I.R. Galperin's definition of functional style, which Kukharensko has acknowledged.

A number of functional styles can be recognized within the English literary language. The scientific prose style, the publicistic style, the newspaper style, and the belles-lettres style all belong to them (or belletristic style).

Each of the enumerated styles has two manifestations (written and oral): an article and a lecture are two instances of the scientific style.

All of the above-mentioned styles are styled out within the literary type of language. News broadcasts on radio and television, newspaper information, newspaper material, essays and publications – all of the above-mentioned styles are styled out within the literary type of language. Their operation is characterized by the speaker's deliberate approach to the selection of language means appropriate for specific communicative contexts, as well as the latter's official, formal, and preplanned nature.

According to Fowler, different fields yield different language, most notably in terms of vocabulary. Linguist David Crystal points out that Halliday's 'tenor' is approximately comparable to 'style,' which linguists utilize to prevent ambiguity. The third category, mode, is what Halliday refers to as the situation's symbolic

organization. Downes recognizes two unique characteristics under the concept of mode, claiming that it not only indicates the relationship to the medium (written, spoken, etc.) but also the text's genre. [Downes, 316, 1998] Genre, according to Halliday, is "pre-coded language," or "language that has not simply been used before." However, it also describes the text's genre. Genre, according to Halliday, is pre-coded language, that is, language that has not only been used before, but also predetermines the choice of textual interpretations. According to linguist William Downes, the most important feature of register, no matter how unusual or different, is that it is evident and immediately recognisable.

Crystal observes in *The Cambridge Encyclopedia of Language* that most stylistic analysis has attempted to deal with the complicated and "valued" language within literature, i.e. "literary stylistics." He goes on to add that the scope of such investigations is sometimes reduced to focus on the more remarkable characteristics of literary language, such as its 'deviant' and abnormal features, rather than the larger structures present in entire texts or discourses. The condensed language of poetry, for example, is more likely to expose the stylistic secrets of its composition than the language of plays and novels.

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МИҚДОР ФЕЪЛ БИРЛИКЛАРИНИНГ АСПЕКТУАЛ СЕМАНТИКАСИ

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Аннотация. Мазкур мақолада инглиз ва ўзбек тилларида миқдор феъл бирликларининг таркибий ва семантик хусусиятлари, уларнинг итератив маъноларига бағишланган. Миқдор феъл бирликларининг лексемасида мавжуд бўлган маълум вақт жараёнида ягона субъектнинг бир хил, тўхтовсиз, бир-бирига ўхшаш кичик ҳаракатларнинг амалга оширилишини аниқлашга қаратилган. Тадқиқотчи ўз ишида амалий мисоллар таҳлилини келтириб, улар бўйича хулоса қилган.

Калит сўзлар: миқдорий аспектualлик; итеративлик; ҳаракат; семельфактив феъллар; функционал-семантик майдон.

Миқдорий аспектualлик саналадиган такрорий, кўп қарралик ёки бир қарралик ҳаракат ҳодисаларнинг итератив маъноларни билдиради. Шулардан бири семельфактив феълларнинг вақт