

component of the legendary hit “Yesterday”. This text can be considered as simple as possible, accessible to students with the “A1” level, but this impression is misleading: the text contains grammatical points related to higher levels of language proficiency: (turn “used to”, conjunction “as though”, etc. .d.). For this reason, when teaching beginners, it is better to use band compositions such as “Let it Be” and “Yellow Submarine”. It should be emphasized that in some songs included in the repertoire of The Beatles, there are serious grammatical errors - for example, “don't” instead of “doesn't” and double negation (in the works “Ticket to Ride” and “Can't Buy Me Love” respectively). It is unlikely that the authors, who are well educated native Britons, allowed this out of illiteracy; obviously, it was calculated to produce a certain stylistic effect. And yet, we would not recommend using such compositions in English classes ... The teacher may feel a desire to ask students to find and correct a mistake in the song text. There are similar exercises in many textbooks, but we consider this approach to be unsuccessful from a methodological point of view: memory can retain the wrong option. The risk of this is higher the younger the student and the weaker his language skills. According to T. I. Belik and N. A. Poletaeva, it is better to choose works with a harmonious, consistently developing plot for classes, since they are easier to perceive and remember. In the pop music genre, such songs are not very common: as a rule, emotions are described, not facts.

CONCLUSION

Let us repeat the main idea of our article stated in the introduction: the use of songs in foreign language lessons should not be taken as an educational panacea or the main teaching method. Therefore, we are not ready to argue with T.I. Belik and N.A. Poletaeva, who consider musical works to be the main catalysts for cognitive activity and enthusiasm for the subject being studied. This situation characterizes the lesson and the teacher himself far from the best. It is also difficult to agree with another author who compares the “musical approach” to learning with a sweet icing enveloping a bitter pill: after all, in an inclusive era, the “pill” of education should not be bitter on its own... In our opinion, a song with all the complementary her exercises - only one note of the pedagogical fugue, which is obliged to emphasize its integrity and balance. We recommend accepting this metaphor and relying on it in the educational process.

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STYLISTIC PECULARITIES. THEMES OF REVENGE AND TRIUMPHANT LOVE IN BRONTE'S “WUTHERING HEIGHT”

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Annotation: Wuthering Heights by Emily Bronte (1818-1848) is a novel which is windswept and weather-beaten both in the world outside and in the world inside of human emotion. The total book leaves a deep impression of an intense but dreary romantic view of life and of an unusual mystery and conflict. None of the Victorian novelists has been able to create these traits. Some of Emily's characters appear like creature soft heir autonomous, unreal world. This papers shows that the novel is an expression of Emily's rare sense of imagination that is absent in many other contemporary novelists. It also shows that Emily paints an unusual love before which the demonic passion melts. So, this novel stands far apart from other Victorian masterpieces. Notonly this, Wuthering Heights does not portray Victorian realism which is the focal point of most of the Victorian great novels.

Keywords: Unconventional, love, mystery, cruelty, Victorian,realism

Wuthering Heights is an absorbing story and a carefully organized work of art. Unlike otherVictorian novels, Wuthering Heights concerns itself with the inner adventures of feeling and imagination, with the

emphasis laid on physical adventures. When viewed from the point of excitement and tension or, rather, as an outer adventure story, we find Emily Bronte's novel perfect in such situations. Taking the story in a nutshell, it could be well illustrated thus⁴⁴: Amanspends a night in a lonely house on the moors. There is a great storm and snow, the weather is frightful. A father brings home a wild and strange boy whom he found lost in the streets of Liverpool. The foundling is adopted, but is unaccepted by some members of the family. The realson of the family hates the adopted boy and grows up harbouring great jealousy in his mind. The sister likes the strange boy and gradually with the passage of years, a deep-rooted love grows between them. The father dies and the real son degrades and humiliates the adopted boy. The sister marries a man of a high station, but never ceases loving the foundling whom she has left behind. In the end she wills her own death, after giving birth to a girl. The lover carries out a ruthless plan of revenge on all his victims. The ghost of his beloved haunts him and he has no other thought in his life and is ever ready to atone himself with her spirit. For the fulfillment of his plans, at one time, he forcibly marries the daughter of the dead woman to his own son⁴⁵.

Reading the novel, we realise that Emily Bronte skillfully combines the situations of mystery story with the inner adventures and tensions of the characters. Emily creates a special power and grandeur throughout her book. If we are left to make our own judgment, we see that the author unlike the other Victorian novelists of her time, does not moralize. *Wuthering Heights* has a code of conduct which springs from the very natural impulses of man. What the main characters think and feel and what they do, are not based on contemporary considerations of society.

The 19th century society shows rich diversity in different aspects. Of these aspects, fiction was the true reflection. The dominant feature of the novel was that its subject matter quickly expanded. Charles Dickens (1812-1870) who is said to be the greatest Victorian novelist descended into the subterranean life of London for themes. In his semi-autobiographical novel *David Copperfield*, Dickens' world is populated by a large number of people of wide variety. Anthony Trollope (1815-1888) depicted the typical society of Cathedral town. William Makepeace Thackeray (1811- 1863) wrote about the upper classes. Charlotte Bronte (1816-1855) handled her personal experiences. Mrs. Gaskell (1810-1865) found materials in the conflicts of labour and capital in a manufacturing town. There emerged the novels of war fare of crime and detection and many other types. But the general tendency was towards realism though they often found a mixed romantic treatment. The novelists producing their novels and masterpieces in the Victorian era ranging from pre-Victorian to late Victorian have dealt with the themes of realism and romance, crime and adventure and conflicts and exploration. But Emily Bronte, with her gifted genius, presented a singular novel called *Wuthering Heights*, breaking away from the common convention made by the other Victorian novelists. Structurally, it stands apart from all other Victorian masterpieces. Thematically, it outshines as an ever brilliant star in the firmament of Victorian fiction literature. Characteristically, Emily's masterpiece, though not a voluminous one, is a peerless and matchless contribution of lyrical prose to the world of English literature. In character delineation, Emily followed her own technique. Unlike other Victorian novelists, Emily created a rare psychological insight into the nature of her main characters⁴⁶.

Wuthering Heights is a strange Victorian novel without any parallel. 'This intense, solidly imagined novel is distinguished from other novels of the period by its dramatic and poetic presentation, its abstention from authorial intrusion, and its unusual structure'. Emily explores two worlds: the world of the passionate emotions of love and revenge as symbolized by *Wuthering Heights* ('wuthering' is a Yorkshire dialect word for stormy weather), and the rational, civilized world symbolized by *Thrushcross Grange*. The world of *Wuthering Heights* is often cruel and barbaric as in Heathcliff's monstrous revenge against Hindley and Lintons. But it is also capable of a passionate love that transcends even death.

The novel is not 'moral' or 'immoral'. As a result, it proves that Emily was not interested in conventional ideas of good and evil. *Wuthering Heights* in fact presents an anaesthetic sense which is as delightful as soul-ravishing. Besides, a mystic vision is discernible in this novel, especially in the profound feelings and emotion and elemental and ethereal aspects of the characters.

Wuthering Heights is a supreme triumph of English romanticism. It sincerely provides an intense but dreary romantic view of life. 'A terrible beauty is born' in Emily's novel, a beauty to which strangeness has

⁴⁴Chatterjee,

Sita. (2018) "Charlotte Bronte's, Preface to the new (2010) Edition of *Wuthering Heights*," *A Critical Approach to Emily Bronte's Wuthering Heights*, Ray Book Concern, 2, Shyamacharan De Street, Calcutta, 12. p.139.

⁴⁵Merriam-Webster. (2015) Merriam Webster's Encyclopedia of Literature, Incorporated, Publishers Springfield, Massachusetts, p.1217.

⁴⁶Abraham H. (2012) *50 British Novels*, Washington Square Press, Pocket Books, 1 West 13th Street, New York, 10018, p.113.

been added. Like the other Romantics, she sets a greater store by feelings and emotions. The primary passion, passion of love, is her theme in Wuthering Heights, and she lays bare to us the hearts of her two principal characters, Heath cliffand Catherine.

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БАДИЙ МАТНЛАРДА ФРАНЦУЗЧА ЎЗЛАШТИРМАЛАРНИНГ СТРУКТУР-СЕМАНТИК ХУСУСИЯТЛАРИ

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Самарқанд давлат чет тиллар институти катта ўқитувчиси, мустақил тадқиқотчи

Аннотация. Мазкур мақола 18-19 асрларда рус лисоний жамиятида француз сўзлар ва нуткий формулалар мавжуд бўлган рус бадий асарлардаги матнлар келтирган. Бундай француз ўзлашмалар рус бадий матнлардаги структур-семантик хусусиятлари таҳлил қилинди.

Калит сўзлар: французча ўзлаштирма, ибора, структур-семантик хусусият, маъно, прагматик вазифа, бадий асар.

Французча ўзлаштирмалар бадий матнда стилистик ва прагматик мазмунини ифодалайди. Биргина французча сўз муҳим стилистик ва прагматик вазифасини бажариши мумкин. Л.В. Чернец таъкидлашича, француз ўзлашмаларининг бадий матнда асосий вазифаси – китобхон, адабиётшунос ва танқидчи эътиборини тортишдан иборат [Л.В. Чернец, 2004, б. 6].

Рус матнда ишлатилган французча сўз одатда рус эквивалентга эга бўлмайди ва китобхондан захира билимларини талаб қилади. Айтилган фикрни Н.А. Дурованинг асаридан олинган парча билан исботлаб берамиз:

Наконец я увидела провозимые мимо нас орудия. Я спросила своего protégé, не хочет ли он при них остаться, что ему покойнее будет лежать на лафете, нежели сидеть на лошади [Н.А. Дурова, «Записки кавалерист-девицы», с. 55].

Мазкур контекста protégé сўзи “васий” маъносини ифодалайди. Замонавий рус тилида мазкур сўз французча талафуз билан ишлатилади – протеже, яъни “находящийся под покровительством, благодетельствованный кем-либо” маъноси билан [Словарь иностранных слов, 2010, с. 127].

Баъзан бадий персонажлар нуткида фақат битта сўз французча айтилади:

- Ничего, все то же; я только пришел поговорить с тобой, Катись, о деле, - проговорил князь, устало садясь в кресло, с которого она встала. – Как ты нагрела, однако, - сказал он, - ну, садись сюда, caissons [Л.Н. Толстой, «Война и мир», т.1, с. 66-67]. Мазкур сўзнинг таржимаси: “гаплашамиз”. Бошқа мисол келтирамиз:

Анна Михайловна дотронулась до руки Пьера и сказала ему: «Venez». Пьер вместе с нею подошел к кровати, на которой, в праздничной позе, видимо имевшей отношение к только что совершенному таинству, был положен больной [Л.Н. Толстой, «Война и мир», т.1, с. 76]. Мазкур французча сўз “юринг” маънони ифодалайди.

Бадий матнларда французча иборалар ҳам тез-тез қўлланилади:

- Mais, ma pauvre Catiche, c'est clair comme le jour. Он один тогда законный наследник всего, а вы не получите ни вот этого [Л.Н. Толстой, «Война и мир», т.1, с. 68]. Ибора “бу кундек равшанку” маънони ифодалайди.

Рус бадий матнларда персонажларнинг нуткида қўшма гаплар ҳам учрайди: