

International Journal Of Literature And Languages

ISSN 2771-2834

SJIF 2021 - 5.631, 2022 - 5.829, 2023- 6.997

2023
VOLUME 03



Open Access, International Peer
Reviewed Scholarly Research Journal

INTERNATIONAL JOURNAL OF LITERATURE AND LANGUAGES

(IJLL)

Journal Impact Factor

SJIF: 2023-6.997

DOI-10.37547/IJLL

Volume 03 Issue 12- 2023

ISSN (2771-2834)

Oscar Publishing Services

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

Email: editor@theusajournals.com

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



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**INTERNATIONAL JOURNAL OF LITERATURE AND LANGUAGES
(IJLL)**

ISSN: 2771-2834

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SYNCHRONY OF EXPRESSION: UNRAVELING EQUIVALENCE IN TRANSLATING ISMAIL'S SELECTED POEMS FROM INDONESIAN TO ENGLISH

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

Published Date: December 01, 2023

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

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ABSTRACT

"Synchrony of Expression: Unraveling Equivalence in Translating Ismail's Selected Poems from Indonesian to English" delves into the intricate process of translating the poetic works of Ismail from Indonesian to English. This study aims to unravel the concept of equivalence in translation, exploring the challenges and creative decisions made by translators to capture the essence of Ismail's poetry in a different linguistic and cultural context. Through a close analysis of linguistic nuances, cultural intricacies, and poetic devices, this research sheds light on the delicate art of maintaining synchrony in expression between the source and target languages. The findings contribute not only to the understanding of Ismail's poetic legacy but also to the broader discourse on translation theory and practice.

KEYWORDS

Translation, Equivalence, Ismail's Poetry, Indonesian Literature, English Translation, Synchrony of Expression, Poetic Devices, Cross-cultural Communication, Linguistic Nuances, Cultural Sensitivity.

INTRODUCTION

"Synchrony of Expression: Unraveling Equivalence in Translating Ismail's Selected Poems from Indonesian to English" embarks on a captivating exploration of the intricate art of translation, delving into the challenges and nuances inherent in rendering the poetic brilliance of Ismail's work from Indonesian to English. Ismail's poetry, with its profound cultural and linguistic depth, presents a rich tapestry that beckons translation to navigate the delicate balance between fidelity to the original and resonance in the target language.

Contextualizing Ismail's Poetry:

Ismail's poetry, a hallmark of Indonesian literature, embodies a unique amalgamation of cultural motifs, historical reflections, and linguistic subtleties. The challenge in translating Ismail's selected poems lies not only in the transfer of words but in capturing the essence of his creative expression — a delicate dance of imagery, rhythm, and cultural nuance that defines the soul of his work.

The Essence of Equivalence:

At the heart of this exploration is the concept of equivalence in translation. This study seeks to unravel the multifaceted layers of equivalence as it applies to the poetic realm, where the fidelity to the original extends beyond mere lexical accuracy to encompass the preservation of cultural resonances, emotional nuances, and the very soul of Ismail's poetic voice.

Significance of the Study:

The significance of this study lies not only in its contribution to the understanding of Ismail's literary legacy but also in its broader implications for translation theory and practice. As we navigate the intricate interplay of linguistic and cultural elements,

this research sheds light on the dynamic process of maintaining synchrony in expression between languages — a pursuit that is both an art and a science.

METHOD

Selection of Poems:

The methodology for "Synchrony of Expression" begins with a meticulous selection of Ismail's poems, taking into consideration their cultural richness, linguistic intricacies, and thematic diversity. A representative sample is chosen to ensure a comprehensive analysis of Ismail's poetic spectrum, allowing for a nuanced examination of the translation challenges across different themes and styles.

Comparative Analysis:

A cornerstone of the research involves a rigorous comparative analysis between the original Indonesian poems and their English translations. This process entails a line-by-line examination to identify linguistic nuances, cultural references, and poetic devices. By closely aligning the original and translated texts, the study aims to illuminate the strategies employed by translators to achieve equivalence while preserving the artistic integrity of Ismail's poetry.

Translator Interviews:

To provide depth and context to the comparative analysis, the methodology includes interviews with translators who have undertaken the challenging task of rendering Ismail's poetry into English. These conversations delve into the conscious decisions, interpretative choices, and linguistic dilemmas faced during the translation process. The insights garnered from these interviews contribute valuable qualitative

data, enriching the understanding of the intricacies involved in maintaining synchrony of expression.

Linguistic and Cultural Examination:

A linguistic and cultural examination forms a crucial component of the methodology. Linguistic nuances, such as wordplay, rhyme, and rhythm, are meticulously analyzed to grasp the subtleties that contribute to the poetic essence. Cultural references embedded in Ismail's work are explored to understand the challenges and creative solutions in bridging cultural gaps. This dual examination aims to unravel the complex interplay between language and culture in the translated poems.

Reader Reception:

The study incorporates a qualitative analysis of reader reception, seeking insights into how English-speaking audiences perceive and connect with the translated poems. Surveys and focus group discussions provide a platform for readers to share their experiences, preferences, and challenges encountered in engaging with the translated verses. This feedback loop enhances the study's holistic approach, considering not only the technical aspects of translation but also its impact on the audience.

Ethical Considerations:

Ethical considerations underpin the entire research process. Respect for the original author's intent, transparency in acknowledging the subjective nature of translation, and confidentiality in handling sensitive information from interviews are paramount. The research is conducted with the utmost sensitivity to cultural representations, ensuring a respectful and inclusive exploration of Ismail's poetic legacy.

The comprehensive methodology, encompassing poem selection, comparative analysis, translator interviews, linguistic-cultural examination, and reader reception, forms a robust framework for unraveling the intricacies of equivalence in translating Ismail's selected poems. This multifaceted approach aims to provide a holistic understanding of the challenges and creative solutions involved in maintaining synchrony of expression, contributing valuable insights to the broader field of literary translation and cross-cultural communication.

RESULTS

The exploration of "Synchrony of Expression" revealed a dynamic interplay of linguistic intricacies, cultural nuances, and artistic choices in the translation of Ismail's selected poems from Indonesian to English. The comprehensive comparative analysis showcased the diverse strategies employed by translators to achieve equivalence while preserving the aesthetic and emotional dimensions of Ismail's poetry. The interviews with translators illuminated the deliberate decisions made during the translation process, providing valuable insights into the complexities inherent in maintaining synchrony of expression.

DISCUSSION

The discussion section delves into the multifaceted layers encountered during the translation journey. Linguistic challenges, such as untranslatable cultural terms and the intricacies of poetic devices, are explored. Cultural considerations, including the preservation of cultural references and contextual meanings, emerge as pivotal elements influencing the translation process. The interviews with translators offer a rich tapestry of perspectives, showcasing the

delicate balance between fidelity to the source text and the necessity for creative adaptation in the target language.

The study highlights the significance of poetic devices, such as rhyme, meter, and imagery, in conveying the essence of Ismail's poetry. It engages in a nuanced examination of the ways in which these elements are retained or creatively adapted to resonate with English-speaking audiences. The discussion also addresses the impact of translation choices on the emotional and aesthetic experience of readers, emphasizing the importance of striking a harmonious balance between linguistic accuracy and poetic resonance.

CONCLUSION

In conclusion, "Synchrony of Expression" unravels the complexities of equivalence in translating Ismail's selected poems, providing a nuanced understanding of the challenges and creative strategies employed by translators. The study underscores the dynamic nature of literary translation, emphasizing that achieving equivalence involves more than linguistic accuracy; it necessitates a delicate dance that encompasses cultural sensitivity, poetic flair, and a deep appreciation for the nuances of both source and target languages.

The research contributes to the broader field of translation studies by shedding light on the intricacies of cross-cultural communication in the realm of poetry. It encourages a continued dialogue on the transformative power of literary translation and the ways in which it serves as a bridge between diverse linguistic and cultural landscapes. As Ismail's poetic legacy resonates across linguistic boundaries, this study stands as a testament to the ongoing exploration

of synchrony in expression and the enduring richness of translated literary works.

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LEGAL PRINCIPLES OF REGULATION OF MEETING DECISIONS AND RELATED ISSUES

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

Published Date: December 09, 2023

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

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ABSTRACT

This article analyzes both the practical and theoretical aspects of the formation of civil law relations as a result of the decisions of the meeting and the need to adopt regulations governing them. In addition, the article defines the legal nature of the decision of the meeting as a legal fact, a comprehensive study and analysis of various decisions of the meeting, the study of the legal consequences of invalidity of the decisions of the meeting, the elements and conditions of the decision. Also, in the article, the gap in the legislation regulating the adoption of meeting decisions and the legal consequences they cause in citizens' self-governing bodies was also discussed in detail, and the author gave his suggestions.

KEYWORDS

Meeting resolution, decisions of the Plenum of the Supreme Court, legal fact, corporate legal relations.

INTRODUCTION

In our country, in law enforcement agencies, state and administrative bodies, local governments, self-governing bodies, enterprises and organizations, organize work, organize the implementation of assigned tasks and consider important issues related to the field at its meetings and make appropriate decisions on the issues considered is important.

Article 82 of the Constitution of the Republic of Uzbekistan clearly stipulates that decisions of the Legislative Chamber and the Senate of the Oliy Majlis of the Republic of Uzbekistan shall be adopted by a majority vote of the total number of members of the Legislative Chamber or the Senate. In particular, the Legislative Chamber and the Senate of the Oliy Majlis of the Republic of Uzbekistan make decisions on issues within their jurisdiction .

V.C. Mikhaylov said that it is not entirely clear which organization's body the general meeting is, because the concept of "management body" means that it belongs to a certain organization and it is formed to carry out the legal activities of a certain organization.

In the same way, the Plenum of the Supreme Court of the Republic of Uzbekistan, which is the executive body of the Supreme Court of the Republic of Uzbekistan, works in the composition of the judges of the Supreme Court of the Republic of Uzbekistan, the chairpersons of the Court of the Republic of Uzbekistan and the Administrative Court of the Republic of Uzbekistan.

THE MAIN FINDINGS AND RESULTS

The chairman of the Constitutional Court of the Republic of Uzbekistan, the chairman of the Supreme Council of Judges, the Prosecutor General, the Minister of Justice, the chairman of the Chamber of Advocates, judges, as well as the members of the scientific advisory council of the Supreme Court of the Republic of Uzbekistan can participate in the sessions of the Plenum of the Supreme Court of the Republic of Uzbekistan.

The Plenum of the Supreme Court of the Republic of Uzbekistan is convened as necessary, but at least once every four months.

The Plenum of the Supreme Court of the Republic of Uzbekistan is competent if at least two-thirds of the members of the Plenum are present.

Plenum of the Supreme Court of the Republic of Uzbekistan:

- examines materials summarizing judicial practice and provides explanations on issues of application of legislation;
- considers the issue of introducing draft laws developed as part of the legislative initiative to the Legislative Chamber of the Oliy Majlis of the Republic of Uzbekistan;
- Appeal to the Constitutional Court by the Chairman of the Supreme Court regarding the issue of official interpretation of the Constitution and laws, as well as an appeal to the Constitutional Court regarding the issues introduced by the courts on the conformity of normative legal documents to the Constitution of the Republic of Uzbekistan to be applied in a specific case reviews its submission for inclusion;
- approves the composition of the scientific advisory council under the Supreme Court of the Republic of Uzbekistan according to the presentation of the Chairman of the Supreme Court;
- approves the composition of the Presidium of the Supreme Court, the composition of judicial panels, as well as the secretary of the Plenum of the Supreme Court according to the submissions of the Chairman of the Supreme Court;
- hears information on the work of the Supreme Court, as well as reports on the activity of the judicial panels;
- listens to the reports of the presidents of the Military Court, the Court of the Republic of Uzbekistan, regional and Tashkent city courts, the administrative court of the Republic of Uzbekistan, regional and Tashkent administrative courts on the practice of applying legislation, as well as the implementation of the explanations of the Plenum of the Supreme Court of the Republic of Uzbekistan on the application of legislation;

- approves the head of the staff of the Supreme Court based on the presentation of the Chairman of the Supreme Court and listens to his reports on the activities of the Supreme Court of the Republic of Uzbekistan;
- The Supreme Court approves the composition of the editorial board of the press body;
- Approves the regulations of the Plenum and Presidium of the Supreme Court of the Republic of Uzbekistan.

The Plenum of the Supreme Court makes decisions on issues within its jurisdiction.

The decision of the Plenum of the Supreme Court is adopted by open voting with the majority of the members of the Plenum of the Supreme Court of the Republic of Uzbekistan participating in the meeting.

In particular, in Article 19 of the Law of the Republic of Uzbekistan "On the Prosecutor's Office", a commission is formed in the General Prosecutor's Office of the Republic of Uzbekistan under the chairmanship of the Prosecutor General, his first deputy, deputies, prosecutor of the Republic of Uzbekistan, and other employees of the prosecutor's office. The composition of the committee is approved by the President of the Republic of Uzbekistan.

The commissions established in the Prosecutor General's Office of the Republic of Uzbekistan, the Prosecutor's Office of the Republic of Uzbekistan, regional prosecutor's offices, Tashkent city prosecutor's offices and similar prosecutor's offices are advisory bodies, and at the meetings of the commission, they deal with the legality and crime situation, the activities of prosecutor's offices, the execution of orders and instructions of the Prosecutor

General, the selection and placement of personnel. and other issues, listens to the reports of the heads of the structural divisions of the prosecutor's office and other employees.

Based on the board's decisions, the relevant prosecutors can issue orders.

Also, in joint-stock companies, the general meeting, the supervisory board and the executive body are the governing bodies of the company according to the Law "On protection of the rights of joint-stock companies and shareholders" It is defined in Article 57.

Among the legal facts available in our jurisprudence, meeting decisions are one of the least studied. Naturally, the reason for this is the lack of a concrete legal definition of the decisions of the meeting, the lack of sufficient norms regulating it. Meetings, decisions of meetings are considered as factors of civil-legal importance.

Summarizing the existing scientific views, it can be noted that the decision to meet in corporate legal relations is always a legal fact. The corporate nature itself implies the following decisions made within the framework of legal relations:

- on establishing or reorganizing a legal entity;
- making a decision on approval of the annual report in the joint-stock company;
- appointment of the general director and others are included.

Article 58 of the Law "On Joint Stock Companies and Protection of Shareholders' Rights" stipulates that the general meeting of shareholders is the highest management body of the company.

"The society must hold a general meeting of shareholders every year. The annual general meeting of shareholders shall be held within the terms established by the company's charter, but no later than six months after the end of the financial year. At the annual general meeting of shareholders, on the possibility of extending the term of the contract concluded with the company's supervisory board and audit commission (inspector), the executive body of the company based on sole leadership, the members of the collegial executive body (hereinafter referred to as management), and the trustee issues will be resolved".

Decisions on issues put to the vote at the general meeting of shareholders are adopted by the general meeting of shareholders by a three-fourths majority vote of the shareholders who are the owners of voting shares participating in the general meeting of shareholders.

The procedure for decision-making by the general meeting of shareholders on the procedure for conducting the general meeting of shareholders shall be established in the charter of the company or in other documents approved by the decision of the general meeting of shareholders.

The Resolution of the Plenum of the Supreme Court of the Republic of Uzbekistan dated 24.12.2019 No. 24 "On the judicial practice of considering appeals against the decisions, actions (inaction) of administrative bodies and their officials" was adopted.

1. According to Article 44 of the Constitution of the Republic of Uzbekistan, Article 4 of the Code of Administrative Court Proceedings of the Republic of Uzbekistan, an interested person, and in the cases

provided for by law, the prosecutor, as well as certain citizens and state bodies authorized to protect the rights and interests of other persons, may challenge the decision of the administrative body. invalid and with an application (complaint) to declare the action (inaction) of its official as illegal, provided that this decision, due to the action (inaction) of his:

rights and interests protected by law are violated;

an obstacle was created in the realization of rights, freedoms and realization of legal interests;

any obligation imposed on him in violation of the law;

he has the right to apply to the court if he believes that another obstacle has been created to carry out his activities in this or that field.

2. It should be explained to the courts that the decisions of the state bodies, the verification of which is under the exclusive authority of the Constitutional Court of the Republic of Uzbekistan, as well as the decisions, actions (inaction) against which a different procedure for filing an appeal to the court is provided for in the legal documents, will not be considered in the manner established in Chapter 23 of the Criminal Code of the Republic of Uzbekistan.

In particular, the decisions, actions (inaction) of the officials of the administrative bodies related to the proceedings of the criminal case or the case of the administrative offense shall be appealed in accordance with the procedure established by the Code of Criminal Procedure of the Republic of Uzbekistan and the Code of Administrative Responsibility of the Republic of Uzbekistan.

3. Courts should provide that complaints against decisions, actions (inaction) of administrative bodies related to the following shall be considered in accordance with the procedure provided for in Chapter 23 of the Criminal Code of Uzbekistan:

agreement and permission to place, design, construct, reconstruct, commission, use and demolish buildings, structures and other objects;

refusal of state registration of public associations, including political parties, religious organizations, as well as evasion of such registration by a state body within the specified period;

refusal of state registration of a mass media or refusal of a state body to register it within the specified period, finding the mass media registration certificate invalid, suspending or stopping the release of a mass media;

implementation of citizens' right to information.

Explanations of the Plenum of the Supreme Court of the Republic of Uzbekistan on issues of application of legislation are mandatory for courts, state bodies and other bodies, enterprises, institutions, organizations and officials applying the legislation to which this explanation was given (Article 25 of the Law of the Republic of Uzbekistan on Courts).

The analysis of statistical data allows us to conclude that there is a constant number of corporate disputes and cases challenging the decisions of management bodies, which are considered every year. This situation indicates the instability of civil-legal relations and the need to develop rules for balancing the interests of the participants in civil transactions, which also serves the socio-political stability of the legal state.

At the same time, the decisions of the meeting in civil law have been studied in one way or another as part of some issues of legal regulation, but they have not been systematically considered as an object of independent research. The purpose of studying the issues of civil-legal regulation of meeting decisions is to determine the legal essence of the meeting decision as a legal fact, to comprehensively study and analyze various decisions of the meetings, to study the legal consequences of invalidity of the decisions of the meetings, to determine the elements and conditions of the composition of the meeting decision. To achieve the set goal, the following tasks are required. In particular, theoretical analysis of the decision of the assembly as a legal fact, determination of its legal nature and composition; review options for its defects, determine consequences of defects and separate classification; to study the controversial issues of the invalidity of the decision of the meeting and the legal consequences of the protection of the rights of third parties from the point of view of the need to ensure the stability of civil transactions and to observe the principle of good faith; among them is the development of proposals for the improvement of legal documents.

Analyzing the characteristics of the meetings, it should be noted that the legislation provides for the following forms of decision-making by the general meeting:

- a meeting in which community members participate together to discuss the agenda and make decisions;
- voted issues;
- meetings held in absentia in the form of voting by exchanging documents through various types of communication, which ensure the correctness of

transmitted and received messages and their documentary confirmation, are included.

Voting at the meeting is directly determined by the interest of the civil society member in making a specific decision.

Authors such as A.V. Maifat, D.V. Lomakin, A.I. Kaminka consider the right to participate in the meeting from the point of view of including it in the element of legal capacity (in particular, the capacity of corporate law – the ability to be a participant in corporate legal relations) or considering it as a subjective right those who came out.

V.A. Belov analyzes the rights of the participants and their dependence on specific circumstances and legal facts, and concludes that in such a situation, corporate rights cannot be put in the form of legal relations, but can be invested in a legal form.

Different meanings of the concept of "meeting" actually reflect the same phenomenon – the way of performing the management function expressed in the activity of a legal entity body or in the activity of persons who exercise management without forming permanent management. Voting at the meeting is directly determined by the interest of the civil society member in making a specific decision. Also, if the participants of the meeting are people who are not interested in making a decision on the issue on the agenda, the following practical problem should be paid attention to. Paragraph 16 of the Decree of the President of the Republic of Uzbekistan No. 5938, adopted on February 18, 2020, "On measures to improve the social and spiritual environment in society, further support the neighborhood institution, and bring the system of work with family and women to a

new level" in the seventh paragraph "Deputies of the chairman of the citizens' meeting on family, women's and social-spiritual issues, and on improvement, real estate and entrepreneurship issues, as well as experts on family and women's issues are approved by the council of the citizens' meeting based on the presentation of the chairman of the citizens' meeting will be released" .

Citizens' self-government bodies independently dispose of their financial funds in bank accounts in accordance with the procedure established by law. The funds of citizens' self-government bodies cannot be withdrawn.

The Council of the Citizens' Assembly reports quarterly to the Citizens' Assembly on the use of financial resources.

However, it is not planned to allocate funds from the budget to citizens' self-government bodies in addition to the established estimate.

In addition, the issue of recovery of the damages caused by the procedure established by the labor legislation in the recourse procedure, that is, from the guilty persons, remains open, because the current Labor Code Article 188 states that "In all cases where an employee is illegally deprived of the opportunity to work, the employer is obliged to pay him the wages he has not received." Such an obligation, if the employment contract was illegally refused, the employment contract was illegally terminated, or the employee was illegally transferred to another job, and the decision of the body dealing with labor disputes was not implemented on time, the issuance of the employment record was delayed, in any way as a result of disseminating information that tarnishes the honor

of the employee, if this information is untrue, as well as if it was not obtained in other cases .

In the above-mentioned practical example, the plaintiff D.S. He was dismissed from his position by the decision of a meeting of 17 members of the Council working on a public basis. In this situation, the court's execution document indicates that the defendant is the of Furqat district, in such a situation, it is not possible to determine the scope of the defendants based on the execution document. For this reason, it remains unclear who should pay for the material and moral damage caused to the plaintiff.

Also, according to Article 14 of the Law of the Republic of Uzbekistan "On Self-Governing Bodies of Citizens", it is established that the Chairman of the Citizens' Assembly can make a proposal to the council on the appointment or dismissal of responsible employees in self-governing bodies of citizens.

Based on the above, we would like to propose the following,

Firstly, articles regulating the civil-law regulation of meeting decisions should be included in the Civil Code of the Republic of Uzbekistan;

Secondly, the issue of appointment and dismissal of the responsible employees in the citizens' self-governing bodies should be included in the powers of the chairman (elder) of the citizens' assembly, not by the decisions of the meeting of the members of the Council working on a public basis, but in accordance with Article 14 of the Law "On Citizens' Self-Government Bodies".

. Continuous media coverage of decisions of the meeting and its implementation, which are important for individuals and legal entities;

Thirdly, paying attention to proposals made by individuals and legal entities regarding the issues discussed at the meetings.

It can be seen from the above that the meeting and the decisions taken at the end of it are important legal documents.

CONCLUSION

In conclusion, we can say that, based on the fact that the resolutions of the meeting are an important civil-legal document and many legal relations may arise as a result of it, it is necessary to study the scientific research of many foreign scientists who have conducted research in this field and the existing norms of international law and introduce it into our national legislation. We believe that it is necessary to make proposals.

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

Published Date: December 10, 2023

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

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ABSTRACT

Karl Reichl, a German linguist and folklorist, made significant contributions to the study of Karakalpak folklore in the early 20th century. He collected and recorded many Karakalpak tales, legends, and myths, which provided valuable insights into the culture and beliefs of the Karakalpak people. Reichl's work on Karakalpak folklore also shed light on the linguistic and cultural connections between the Karakalpak people and their Turkic neighbors. He identified many common themes and motifs in Karakalpak tales that were also present in Turkic folklore from other regions. Reichl's legacy continues to inspire scholars and researchers who are interested in the rich cultural heritage of Central Asia. His contributions to the study of Karakalpak folklore remain an important resource for understanding the history, language, and traditions of the Karakalpak people. Therefore, the article discusses the contributions of Karl Reichl on Karakalpak folklore.

KEYWORDS

Contributions, Karakalpak tales, legends, myths, culture, beliefs, linguistic connections, Turkic neighbors, common themes, motifs, legacy, scholars, researchers, Central Asia, history, language, traditions.

INTRODUCTION

Karakalpak folklore is rich and diverse, with a long history of tales, legends, myths, and cultural beliefs that have been passed down through generations. The Karakalpak people are a Turkic-speaking ethnic group that primarily inhabits the Karakalpakstan region of Uzbekistan, although they also have communities in Kazakhstan and Turkmenistan.

One of the most significant contributions to Karakalpak folklore was made by Karl Reichl, a German scholar who specialized in Central Asian studies. Reichl spent several years living among the Karakalpak people in the early 20th century, collecting and documenting their folklore and traditions [2].

Karl Reichl is a prominent scholar in the field of Turkic studies, known for his expertise in Central Asian folklore. His research has focused on the folklore and literature of the Karakalpak people, an ethnic group residing in the Republic of Karakalpakstan within Uzbekistan. Reichl's scholarly contributions have greatly advanced the understanding of Karakalpak folklore, particularly through his analysis of epic narratives, oral poetry, myths, and legends within the Karakalpak tradition [1]. His work has profound implications for the preservation and appreciation of the cultural heritage of the Karakalpak people, as well as for the broader exploration of Turkic folklore traditions. Reichl's studies have shed light on the importance of folklore as a means of cultural expression and identity and have significantly enriched the academic understanding of Karakalpak folklore, establishing him as a leading authority in the field.

Reichl's scholarly contributions have not only advanced academic knowledge in the field but have also played a crucial role in preserving and promoting the cultural heritage of Turkic peoples, particularly through his in-depth analysis of epic narratives such as "Goruglu" and legendary figures like Edige [3].

"Goruglu" is a popular heroic epic that has been transmitted orally across various Turkic-speaking communities, including the Karakalpaks. Reichl's research on "Goruglu" delves into its narrative structure, themes, and its significance as a cultural and literary expression within the Turkic folklore tradition. His analysis provides valuable insights into the transmission of the epic, its variations across different regions, and its role as a source of shared heritage and identity for Turkic peoples.

Karl Reichl, a prominent scholar in Turkic studies, has conducted significant research on the legendary figure of Edige, also known as Idikut, within the context of Turkic folklore. Edige is a celebrated hero in Turkic epic narratives, particularly among the Kazakh and Kyrgyz people, and his legendary exploits have been transmitted orally across generations. Reichl's scholarship on Edige encompasses an in-depth exploration of the heroic epic traditions surrounding the figure, including an analysis of the narrative structure, themes, and cultural significance of the Edige stories. His research has contributed to a better understanding of Edige as a central figure in Turkic oral literature and has shed light on the enduring appeal of his tales as a source of cultural identity and historical memory for Turkic-speaking communities. By delving into the oral traditions and variations of the Edige epic, Karl Reichl's work has enriched scholarly understanding of the cultural and literary significance of this legendary hero within the broader Turkic folklore tradition, highlighting his enduring impact as a revered figure in Turkic cultural heritage [6].

Other works of Karl Reichl on Karakalpak folklore include:

"Karakalpak Folk Tales: A Collection of Traditional Stories" - This book is a compilation of traditional folk tales from the Karakalpak people, collected and translated by Karl Reichl. The stories cover a wide range of themes, including love, adventure, and morality, and provide insight into the cultural beliefs and values of the Karakalpak people.

"Songs and Dances of the Karakalpaks" - In this book, Karl Reichl documents the music and dance traditions of the Karakalpak people. He includes descriptions and

analyses of various traditional songs and dances, as well as their significance in Karakalpak culture.

"Folk Beliefs and Superstitions of the Karakalpaks" - This work by Karl Reichl delves into the rich world of Karakalpak folklore, exploring their beliefs and superstitions surrounding nature, animals, and everyday life. Reichl provides a comprehensive overview of the role of folklore in Karakalpak society.

"Karakalpak Proverbs and Sayings" - As part of his research on Karakalpak folklore, Karl Reichl collected and compiled a selection of proverbs and sayings from the region. This book offers a glimpse into the wisdom and wit of the Karakalpak people, as well as their unique way of expressing themselves.

"Legends and Myths of the Karakalpaks" - In this book, Karl Reichl presents a collection of traditional legends and myths from the Karakalpak people. These stories offer insight into the origins of the Karakalpak people, their relationship with nature, and their beliefs about the supernatural.

"Karakalpak Folk Art: Traditions and Techniques" - In addition to oral traditions, Karl Reichl also studied the visual arts of the Karakalpak people. This book explores the various forms of folk art, such as embroidery, weaving, and pottery, and their cultural significance in Karakalpak society [5].

As it can be seen, Karl Reichl's works on Karakalpak folklore are of great importance in preserving cultural heritage, promoting cross-cultural exchange, contributing to the field of folklore studies, and reviving traditional cultures. They are valuable resources for anyone interested in learning about the Karakalpak people and their rich cultural traditions.

CONCLUSION

Karl Reichl's extensive research into Karakalpak folklore has significantly enriched our understanding of the cultural heritage and oral traditions of the Karakalpak people. Through his scholarly contributions, Reichl has shed light on the significance of epic narratives, myths, and legends within the Karakalpak tradition, providing valuable insights into the cultural expression and identity of this Central Asian ethnic group. His work has not only advanced the academic exploration of Karakalpak folklore but has also contributed to the broader knowledge of Turkic folklore traditions. Reichl's expertise has had a profound impact on the preservation and appreciation of the cultural heritage of the Karakalpak people, establishing him as a leading authority in the field of Turkic studies and Central Asian folklore.

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CHARACTERISTICS OF THE DEVELOPMENT OF KOREAN LITERATURE

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

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

Published Date: December 10, 2023

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

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ABSTRACT

The literature of each nation goes through various processes that affect its stages of formation and development. These factors, of course, reflect the nation's literature. In this article, all stages of the development of Korean literature are studied in detail, and the factors that contributed to it are discussed in detail.

KEYWORDS

Korean literature, genre characteristics, Chinese literature, hieroglyphs, Choson, 唐詩 Tan (Tang) era poetry, customs, tradition of events, Hyangang Hangu.

INTRODUCTION

Periodization is important in the study of Korean literature. In Korean literary criticism, it is argued that these periods are related to the period of the existence of the first states on the peninsula, and then to the rule of dynasties. Accordingly, researchers of Korean literature distinguish three major periods;

- 1) Three Kingdoms and Silla (until the 10th century);
- 2) Koryo (X-XIV centuries);
- 3) Joseon (Lee) (XIV - early XX centuries).

The accession of a new dynasty in Korea was always associated with a period of unrest and changes in the

spiritual life of the country. Literature lived in accordance with these changes, and sometimes could foresee them. Each period is distinguished by its priority themes, tendency to different types and genres in the history of literature. For example, the Goryeo dynasty was famous for its historical writings and poems in Chinese, and in the literature of the Li period, it was famous for the development of national genres of poetry and prose. Therefore, the traditional periodization of literary history accepted in Korea is proposed as a basis.

1. Early literature (Three Kingdoms and the Silla period - until the middle of the 10th century)

2. “Koryo literature” (918-1392); the first period (10th century - the first half of the 12th century), its period (the end of the 12th century - the 14th century). Essays and works related to the creativity of writers in these periods have appropriate chronological properties. They are divided by language, and then by types and genres, depending on whether the works are written in Korean or Chinese.

Korean literature is a part of the Far Eastern cultural complex, and this determines many of its features - primarily writing and language. Already in the first centuries of our era, the Chinese hieroglyphic writing and language were adopted by the Koreans, which are completely different from the Korean language in terms of phonetic system and structure. Along with the Chinese hieroglyphs, its sound also enters. In the dictionary of the Korean language, such hieroglyphs have been changed according to the phonetic system of the Korean language. Although the Korean national language was formed in the 14th century, Korean prose and poetry were written in Chinese until the end of the 19th century. It remained the official “State language” of documents, historical-philosophical treatises and literature in general until the 15th century. During the reign of King Sejong in the 15th century, the state of Goryeo created its own easy-to-remember alphabet, the characters of which correspond exactly to the sounds of Korean speech, and sometimes began to be written not in hieroglyphs, but in “reading Korean” - alphabet graphics. One should not think that there was no written literature in the Korean language before the creation of the national alphabet. Even in ancient times, Koreans tried to adapt hieroglyphic writing to record texts in their native language. For this, the hieroglyph was usually used as a phonetic sign, but the “phonetic role” of the hieroglyph was not determined

by a strictly ordered system. Each author chooses a Chinese character to write a Korean word according to their choice (the number of characters used is more than a thousand) and it is written in this way. It was not easy to read them at that time. Thus, initially Korean literature was created in two languages, but in the early stages, the works written in Korean and Chinese languages were considered equivalent and formed a whole according to the level of excellence and origin. Compositions written in Korean began to be perceived as “low” and in Chinese “high”. For various types of records, for example, for texts related to local culture - Korean, for official historical records - it was preferred to use only one or the other language over Chinese. Disregarding the mother tongue as “vulgar” came much later, only during the Li Dynasty. During this period, among the scholars, it was widely believed that it is correct for common people to write in Korean, and that real literature can be created only in Chinese. However, after the emergence of the national script, especially in the second half of the Li Dynasty, many writers began to appear in both Chinese and Korean. In addition, some writers accused their brothers of servitude to someone else's written word and began to invite them to turn to the creativity of their people.

Genres of Chinese poetry and prose came to Korea along with writing. Genres had their own names and symbols. For example, in poetry (Chinese cholgu jueju), yulsi (Chinese luishi), (akpu Chinese yuefu), in prose - chan (Chinese zhuan), ki (Chinese ji), salt (Chinese sho), pear (Chinese lu). China General views on versification are given in the sections on Korean poetry in Chinese. Similar considerations apply to the genre indicators of prose: Korean “story” and “novel” chapters can be clarified. These genre symbols are usually placed after the title of the work, regardless of the language in

which it is written. At the same time, it is necessary to pay attention to the fact that the names of poetry and prose works, as a rule, are written in Chinese. It is worth noting that Chinese characters were preserved in the titles of traditional literary works until the 20th century, and sometimes they can be seen in modern prose. Of course, many works, large and small, of different content have appeared over the centuries, but each of them is distinguished by the traditional Chinese definition of the genre. Western and Russian researchers, as a rule, ignore this feature of literature and divide their works according to their usual genres.

It should be noted that works of Korean poetry in the native language were not incorporated into Chinese or European genre systems, retaining Korean genre names such as *sijo* (short poems) or *kasa* (long poems), although these names even if it uses Chinese characters. After the story about each period, a list of literature in Russian and Western European languages is offered, which contains translations of works and monographs dedicated to the literary monuments of this period.

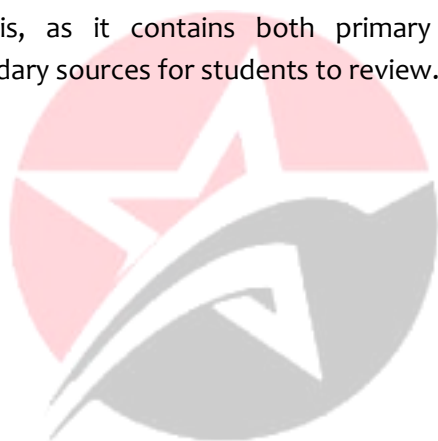
Chinese civilization brought Confucianism and Taoism to Korea. Buddhism entered Korea through China. Foreign teachings were combined with local cultural ideas expressed in myths and rituals. Perhaps the commonality of the ancient roots of Korean and continental cultures helped Confucianism and Buddhism to develop and take root in the local Korean soil. In addition, Buddhism not only took root, but also became the custodian of the texts of Korean traditional culture. Through the efforts of Buddhist teachers, ancient ritual songs and legends were recorded. As a result, as a result of the formation of a unique image of Korean literature, “Cultural harmony” was created.

In works on the history of literature, the question of who is addressed to prose and poetry is usually not raised. Who has read many works written in Chinese and Korean? Of course, works written in Hanmun (Wenyan, the Korean language of the Chinese literary language) were intended for educated people. In order to understand the meaning of a work written in the Chinese literary language, it was necessary to go deep into the works of Chinese classics, because behind every mentioned name or quotation from a Chinese work there is a chain of historical and literary associations. The names of the heroes of Chinese literature and stable poetic expressions taken from the works of Chinese classics served as symbols of certain situations, objects and their qualities in Korean poetry and prose. In the works, Hanmun words and poems are often written in the Korean alphabet and are not always understood by the reader.

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SOME FEATURES OF SLANG COMPOUND NOUNS

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

Published Date: December 10, 2023

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

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ABSTRACT

The article delves into the intricate feature of informal language by examining the formation and usage of compound nouns within slang. This exploration focuses on how these compound nouns encapsulate specific cultural and subcultural nuances, thus becoming integral to language evolution and social dynamics. By analyzing concrete examples, this article seeks to unveil the distinct characteristics of slang compound nouns and their profound implications for comprehending present-day language usage and social identity formation.

KEYWORDS

Informal speech, identity marker, urban, subcultural speech, metonymic compounds, non-transparent exocentric, endocentric, metaphoric.

INTRODUCTION

Slang compound nouns are a fascinating aspect of language, offering insight into the dynamism and creativity of informal speech. When we talk about compound nouns in slang, we're delving into how words are combined in informal settings to convey very specific meanings or nuances.

Slang compound nouns are often formed through the fusion of two or more words, and they play a significant role in capturing the essence of a culture, subculture,

or particular social group. These compound nouns are inherently tied to the context in which they are used, and they often reflect the evolving nature of language, as well as the inventiveness and adaptability of speakers in creating new expressions [2, 373].

For example, in modern slang, we might encounter compound nouns such as «haterade» (a blend of «hater» and «Gatorade» used to describe someone who is being excessively negative), «brogrammer» (a

blend of «bro» and «programmer» referring to a certain type of male programmer associated with frat-boy culture), or «hangry» (a blend of «hungry» and «angry» signifying irritability due to hunger).

It's interesting to note that the meanings of these slang compound nouns often aren't immediately obvious to those outside the specific linguistic community. This characteristic adds an element of exclusivity and cohesion within the group using the slang, serving as a form of identity marker or in-group language [18, 533].

It is worth to bring as an example the work of linguist Tony Thorne on slang and subcultural speech, particularly in urban environments. He's known for his in-depth exploration of how slang reflects social change, technological advancements, and global influences, shedding light on the rich tapestry of language evolution.

Compound nouns in slang often serve as cultural signifiers, representing nuances and idiosyncrasies within a particular community or subculture. These compounds can reflect the values, experiences, and even the humor of a group. They can also serve as linguistic artifacts that highlight the uniqueness of a social group's communication style.

For instance, in urban slang, terms like «hustlepreneur» (a blend of «hustle» and «entrepreneur» indicating a person who is simultaneously entrepreneurial and a hustler) demonstrate how compound nouns in slang encapsulate specific cultural attitudes, aspirations, and lifestyles.

Slang compound nouns have a particular flair for expressing emotions and attitudes with brevity and impact. These compounds can convey intense or

nuanced emotions, often drawing on metaphorical or evocative imagery to convey their meaning. They are adept at capturing not just a concept, but also the feelings and associations associated with it [7, 30].

For example, compound nouns like «heartbreak hotel» (used to describe a state of emotional distress following a romantic loss) reflect the capacity of slang to succinctly evoke powerful emotional states within a single term.

The most common slang compound nouns are, as in standard English, two nouns (house-man) and an adjective modifier (main man). Less common bases are provided by grammatical rather than lexical words, as in I AM or she-male, with a pronominal first member. What follows is an attempt to identify the possible combinations among base categories.

Noun-noun compounds are richly illustrated in slang. Within this pattern, the most frequent subgroup is represented by metonymic compounds, in which the syntactic head is a part of the semantic head. In particular, the syntactic head is a body part, which stands for the whole person [10, 65].

Metonymic compounds with head as the second member mainly denote 'a stupid or despicable person'. This sense is in airhead, bonehead, bubblehead, knucklehead, meat-head, mush-head, mutton-head, shithead, and, with a deverbal first member, propeller-head. They are all analysable as 'a person having a head as indicated by the first member'.

A small subgroup of metonymic compounds denotes the person through his/her clothing: e.g., droopy drawers 'an untidy, sloppy, or depressing woman', fancy pants 'a dandy; a snob', old boot 'a woman; a wife', red-cap (Brit., Military) 'a military policeman',

red-hat (Military) ‘a staff officer’, slyboots (mainly jocular) ‘a sly, cunning, or crafty person’.

People are also denoted through non-transparent exocentric compounds whose second member is difficult to assign to the semantic head: e.g., main squeeze (N. Amer.) ‘an important person; a sweetheart’, oddball (orig. U.S.) ‘an eccentric or odd person’, old bean/fruit ‘a familiar form of address’, old ship ‘a jocular address to a sailor’, old sweat ‘an experienced soldier or military pilot’, pink button (Stock Market) ‘a jobber’s clerk’, Roman Candle ‘a Roman Catholic’, second banana (orig. U.S., Theatre) ‘a supporting comedian’ (cf. top banana ‘the leading comic in a burlesque entertainment’), small potatoes (orig. U.S.) ‘a person or thing considered unimportant or worthless’, sweetie-pie (orig. U.S.) ‘a lovable person; also as a term of endearment’ [11, 20].

Endocentric compounds are far less frequent. Examples include animate and inanimate terms. Compounds denoting animate beings are main guy (U.S.) ‘a man of authority or importance’, main man (U.S.) ‘a favourite male friend’, wise guy (orig. U.S.) ‘a know-all’. Compounds denoting inanimate things are hot chair, liquid lunch (often jocular) ‘a midday meal at which drink rather than food is consumed’, mad money ‘money for use in an emergency’, wooden cross (Military) ‘a wooden cross on a serviceman’s grave’.

The type verb + noun generally refers to a person (agent) performing the action denoted by the verb, as in jitterbug (orig. U.S.) denoting ‘a bug ‘a person obsessed by an idea’ who jitters ‘acts in a nervous way’ and plug-ugly (orig. and chiefly U.S.) ‘an ugly ‘ugly person’ who plugs ‘strikes’.

Within this pattern, the noun may represent an object (patient), as in sawbones ‘surgeon’ and slaphead (orig. and chiefly Brit., humorous or deprec.) ‘a bald or shaven head’.

The type adverb + noun is found in the endocentric compound outside man (U.S.) ‘a person involved in robbery’, and in the exocentric, but metaphoric, compound outside job ‘a crime committed by a person not connected with the building in which it took place’.

The first member is a numeral in four-eyes ‘a person who habitually wears spectacles’ and nineteenth hole (humorous, orig. U.S.) ‘the bar room in a golf clubhouse, as reached at the end of a standard round of eighteen holes’. It is a preposition in undercover ‘an undercover agent’ [17, 4].

There are other possible base combinations, which however represent marginal cases. For instance, compounds with a nominal/verbal base followed by a verb (look-see ‘a survey; a tour of inspection’), by an adverb (speak-easy ‘an illicit liquor shop’, star-back ‘an expensive, reserved seat at a circus’), by a preposition (beer-off ‘an off-licence’, beer-up ‘a drinking-bout or party’, booze-up ‘a drinking-bout’, going-over ‘a beating’), or by a numeral (as in Military slang Section Eight). An adjective followed by an adverb is found in low-down ‘the fundamental facts on (about) a person, situation, etc.’.

Some rare cases of composition have a grammatical word (gen. a pronoun) as their first base (e.g. her indoors ‘one’s wife or girlfriend’, I AM ‘a self-important person’) or they may combine a word with an interjection, as in shoo-fly (U.S.) ‘a policeman, usu. in plain clothes’ and Hooray Henry ‘a type of loud, rich,

rather ineffectual young society man', which has a proper name as its second member.

CONCLUSION

In conclusion, the exploration into slang compound nouns has revealed not only the inventive and dynamic nature of informal language but also the profound role such expressions play in capturing cultural and subcultural intricacies. The findings have underscored the unique linguistic and cultural significance of slang compound nouns, serving as vital elements in the tapestry of contemporary language usage. Furthermore, the implications of this study extend to language education, intercultural communication, and the broader understanding of linguistic innovation within contemporary society. As language continues to evolve, the ongoing investigation of slang compound nouns remains crucial for unraveling the ever-changing intricacies of communicative expression and cultural identity.

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Submission Date: December 02, 2023, Accepted Date: December 07, 2023,

Published Date: December 12, 2023

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

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ABSTRACT

The article examines the work of the Uzbek modern writer Zulfiya Kuroloy kizi, as a master of women's prose. The author focuses his attention in his works on the artistic and means of displaying the mother's inner world in an internal image, in modern Uzbek literature, which is currently relevant.

KEYWORDS

Woman, mother, understanding, images, feelings, image of the mother.

INTRODUCTION

Modern Uzbek "women's prose" is represented by such talented novelists as Zulfiya Kuroloy kizi.

The work of this writer opens up new facets of the image of an Uzbek woman, which no one has touched before in Uzbek literature. Changes in social life and national values also changed the moral world of the Uzbek woman-mother. In the works of the named author, the subtle feelings, aspirations, suffering, and inner world of an Uzbek woman-mother are especially evident, living full of hope, ready to fight for her destiny, but sometimes powerless in the face of fate, but not losing faith in the future.

In the works of Zulfiya Kuroloy Kizi, different situations related to the maternal image are considered from different sides, because it is problematic circumstances that are the most dangerous for the existence of the family. The writer comes to the conclusion that the right answer, the right behavior, does not exist at all. In one of her works

at the moment when Alexander has a new lover, Lena, the focus of attention shifts from the figure of Vera to the relationship between Lena and Alexander.[2,234].

And here we can observe that, even without the intention of hurting his own wife in the social and humanities in the 21st century, a person turns the situation into such that it traumatizes all three - his wife, him, and his beloved.

This demonstrates another possibility of “women’s prose” - the opportunity to look at different options for the development of the same situation. Since problems in women's prose are considered, as a rule, everyday ones, such texts become practically necessary for readers to have an idea of how the situation in their own lives might develop if something similar ever happens to them.

A man’s attempt to save his family and divorce only five years later, when his son grows up, ultimately destroys everyone’s happiness. Having already lost love for his wife, he eventually divorces her, but marries not his long-time mistress, but a completely different woman. Waiting, humility, hope that everything would somehow be resolved on its own led to the death of love between them all, to the fact that everyone was just trying to break out of this triad, as if from heavy bonds. Even Vera, who wanted to save her family, felt lost when Alexander gave her the keys to the house, thereby showing that she had won. [1,27].

And, as events showed, her victory turned out to be Pyrrhic, since she and her husband divorced anyway.

The husband is preparing to marry his second wife in Kuroloyboy Kizi’s story “The Daughter-in-Law.” The reader sees the situation mostly through the eyes of her husband’s mother, Grandma Muslim, but this limited view only emphasizes that in fact the focus is on the feelings of her daughter-in-law Holdor. [4,56].

Holdor is unpleasant about her husband's infidelities, but she does not show feelings. Kuroloyboy Kizi uses this writing technique so that the reader tries to reconstruct Holdor’s feelings himself, because only in this way will the reader realize that it is her feelings, her emotional state that are always neglected. This is another moral dilemma that also does not have a correct solution; here, as in Tokareva’s previous story, everyone has “their own truth.” [3,189]. A family without love and respect between father and mother will not be able to raise normal children, future citizens. Grandmother Muslim correctly thinks that since her son loves Oygul, and Oygul is rich, flatters her future mother-in-law, and Oygul is loved by her future husband, she will be an excellent acquisition for the family.[6,346].

But the feelings of daughter-in-law Holdor are sacrificed in this case. And, as both writers show, the only way out of such relationships, which begin to fall apart, is the woman’s self-realization. Perhaps self-realization as a mother of children, perhaps as a specialist, but not an attempt to sacrifice herself to a man, his desires, since self-denial will not bring her respect from a man.

The idea of a mother’s self-development is well demonstrated in Kuroloyba Kizi’s story “Pain.” The heroine Fazilat gives birth to seven children in a row for her husband in the hope that at least one of the children will be a boy. At the same time, she knew that she was sick, that she had a hernia in her spine, and this ultimately led to disability, which is mentioned right at the beginning of the story. [5,276].

An attempt to sacrifice herself to her husband and his desire to have a son put an end to not only Fazilat’s family life, as will be shown later in the story when her

husband Abdumumin takes another wife, but also crossed out her opportunity to be a good mother for her girls, so how now it is not she who will take care of them, but they of her. She herself insists that her husband marry his mistress Zulhumor, but then she suffers when she realizes that her husband is now with someone else.

Through this heroine, Kuroloy Kizi demonstrates that being a wife and mother is not just fulfilling all the desires of a man, but being a wife is being a woman, that is, understanding that a woman has the whole house, and a mother takes care of children, cares about how the family will live with her help or when she is gone. [8,76].

Having not realized herself as a woman, Fazilat experiences not only physical, but also mental pain, since she could not become an ideal wife. In the story "Pain" Zulfiya Kuroloy kizi showed high artistic psychologism.[7,250].

The author shows strong psychological conflicts of the heroine in the last episode. Fazilat, confined to a wheelchair, sat near the window and watched the wedding taking place in the courtyard. Fazilat was so tense that there was not even a single movement in her veins. Finally the wedding is over. The guests went home. The newlyweds - husband Fazilat and his young wife Zulhumor - went to their rooms prepared for them. The eldest daughter wanted to put her to bed. But she refused and sent her daughter to her room. It was deep night. She was jealous of her husband. Fazilat wanted to take revenge on them. The brain worked mechanically. It was not possible to cross the threshold in a wheelchair. She fell to the floor. She crawled and crossed the threshold, and found herself on the landing. It was very painful to go down to the yard. She

crawled across the courtyard dividing the distance between Fazilat's room and the newlyweds' room. I reached their landing. Something hit her. She crawled back to her place. Then from myself to them... First, my knee was scratched. She felt no pain. The ground turned red from the blood leaking from his leg. This continued until she fainted [10, p. 297].

It is in this episode that one can trace how a change in artistic coordinates occurs in the writer's style - from an epic narrative to the highest drama. Psychological analysis is replaced by psychological gestures of the heroine. It is worth noting the artistic feature of Zulfiya Kuroloy kizi's prose - if in some stories female characters are in opposition to men, they are vindictive ("Pain", "Daughter-in-law", "Love and Hate" and others), then in others a woman wants to look beautiful for her beloved a person even before death ("Woman").

The writer herself does not give a moral assessment of what is happening, leaving this work to the reader. It thereby achieves a high concentration of involvement of the reader himself in the text.[9, p.391].

Literary critic S.E. Kamilova commented: "Zulfiya Kuroloy Kizi selects life material in her works with wonderful aesthetic enthusiasm. She deliberately refuses the author's assessments, exposition, condemnation, and at the same time deepens the reader into the flow of life, only this flow is carefully sorted out by aesthetic ideas. As a result, the reader contemplates life without the intervention of the author. Social and human sciences in the 21st century, due to the genius of the writer, feels the suffering, sorrows and tragedies that the heroes of her stories face" [12, p. 143].

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THE THEME OF MOTHERHOOD IN “WOMEN’S PROSE” BY MASHA TRAUB

Submission Date: December 02, 2023, Accepted Date: December 07, 2023,

Published Date: December 12, 2023

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

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Women's prose exists - because the world exists
women, different from the world of men...

Nina Gabrielyan

ABSTRACT

The article examines the work of the modern writer Masha Traub, we come to the conclusion that in “women's prose” the same processes occur as in the rest of literature, processes aimed at finding new relationships in art and new methods of fixing them.

KEYWORDS

“women’s prose”, women’s world, motherhood, women’s fate, women’s point of view.

INTRODUCTION

The highlighting of the theme of motherhood in “women’s prose” in the context of modern literature is due to several factors: the author is a woman, (Masha Traub) the central character is a woman, the issues are in one way or another connected with women’s fate. [3.s. 35].

In the works of Masha Traub, an important role is played by looking at the surrounding reality from a female point of view, taking into account the characteristics of female psychology. “Women's prose” was officially recognized as a literary phenomenon at the end of the twentieth century and

today stands out as a stable phenomenon of literature and a very important phenomenon in modern life, which does not lose its relevance to this day.[8.p.12].

The work of Masha Traub is analyzed, special studies are published, examining various aspects of women's prose and the topic of motherhood, discussions are held, and conferences are held. The phenomenon is studied by philologists, historians and sociologists. Questions are being addressed about whether there are special female aesthetics, female language, and female ability to write. Critics associate the concept of "women's literature" with two main meanings: in a broad sense, these are all works written by women, regardless of whether the author adheres to feminist positions in her work or follows patriarchal traditions. And in the narrow sense, this is a circle of texts by Masha Traub, which are based on a woman's view of traditional universal problems (life and death, feelings and duty, the relationship between man and nature, family, themes of motherhood and many others).[12.p.19].

Among the numerous works of Masha Traub, various forms of "women's prose" appear, the theme of motherhood, among which the most often used are the socio-psychological, sentimental novel, biography novel, short story, essay, and novella. The property of modernity in "women's prose" can be considered increased journalisticism, topicality, and increased expressiveness of women's prose. A distinctive feature of Masha Traub's works is that issues related to dreams, happiness, love and childhood, and the theme of motherhood acquire great importance in the writer's works. A new type of hero and a new reality, a unique artistic world of motherhood, are emerging. [4.p.79].

In Masha Traub's prose, new issues of "women's prose" led to the creation of works in which the woman acted as the main character, and not just the exponent of the author's idea. Today we can say that in the works of Masha Traub, women's prose has stood out as a stable significant phenomenon of modern literature, arousing deep interest among readers and critics, thanks to its high creative merits.[6.p.213].

The main themes of women's prose cover the problems of family, the contrast of childhood and adult life, the theme of "lost paradise", the search for the meaning of life, the connection between the individual and society, the problems of the "little man" in the multifaceted works of M. Traub ("Mom's Diary", "Bad Mother" , "Don't give a mother", "Foil ring", "Extra children", "I don't owe anyone anything", "On the verge of divorce", "Bad daughter", etc.).[5.p.80].

Writer, creative personality. Currently, he is a columnist for the Russian weekly magazine Ogonyok. Author of more than thirty books of prose and two children's books.[7.p.51].

Based on the bestseller "The Diary of a Mother of a First-Grader," a feature film was made at Stanislav Govorukhin's "Vertical" studio. The film "House for Rent with All the Inconveniences" directed by Vera Storozheva is based on the story "House in the South." [9.p.68].

Many of Masha Traub's books are devoted to the topic of motherhood and the problems of raising children, the everyday life and lifestyle of the modern Russian urban middle class.[11.p.157].

Critics called Masha Traub "Trifonov in a skirt," "Dovlatov in the feminine gender," and "a master of miniatures." In modern Russian prose, women play a

key role, and it is impossible to list all the important names. However, towering over all of them like a pillar is the Russian word magician Masha Traub. The author of novels, short stories, songs, fairy tales and a script for mystical fiction, the writer is still actively writing, as well as drawing and doing everything else.[10.p.76].

Stories, novels, and the story “On the Verge of Divorce,” which brought Masha Traub her first fame, are really difficult to read, because what makes her prose frightening is not the fantastic component (where it exists at all), but Gogol’s irony and the vitality of the nightmares that occur. However, the oppressive and magical world of Masha Traub is attractive, and not only for her compatriots: she managed to achieve recognition in the modern space, her books are popular both in Russia and abroad. To this day, she remains one of the most translated Russian writers.[2.p.73].

In the Eksmo publishing house, where Masha Traub’s next book was published - the novel “In Half”. This is a story about two people who did not love each other, but built a family because “that’s the way it should be.” This did not bring them happiness - only pain and misfortune not only for themselves, but also for their two children. The natural result was divorce, and the parents simply divided the children in half based on gender. But why didn’t anyone ask the children themselves for their opinions? How can they come to terms with the fact that they will now live separately? Masha Traub tells the stories of her characters in such a way that you feel sympathy for each of them.[15.p.57].

A bright representative of Russian literature of the modern period. She began writing prose when she was

just over eighteen. In her own words: “First she grew out of childhood, then she became a writer.”[12.p.183].

The first collection of stories by the writer, “Don’t Mom,” was very simple and understandable to the modern reader, who is now little surprised. The autobiographical prose and essays of the writer Maria Traub were included in the book “When Mom is You,” which was published recently. Fans of the writer characterize her work exclusively as bold, subtle, intelligent, interesting, and attractive.

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SPEAKING BEYOND SILENCE: UNMASKING ENGLISH TEACHERS' BELIEFS AND PRACTICES IN ASSESSMENT

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

Published Date: December 15, 2023

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

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ABSTRACT

This study delves into the often-overlooked realm of English teachers' beliefs and practices in the assessment of speaking skills. As the speaking component gains prominence in language education, it becomes crucial to understand the perspectives and methodologies employed by educators. Through interviews, surveys, and classroom observations, this research aims to unveil the intricate relationship between teachers' beliefs and their practical approaches to speaking assessment. The findings contribute valuable insights to language education, offering a nuanced understanding of the diverse strategies employed by English teachers in the assessment of spoken language proficiency.

KEYWORDS

Speaking assessment, English language teaching, teacher beliefs, pedagogical practices, oral proficiency, language education, assessment methodologies, teacher perspectives, classroom observation, qualitative research.

INTRODUCTION

In the dynamic landscape of language education, the assessment of speaking skills is assuming a pivotal role, reflecting a broader paradigm shift towards

communicative competence. As the importance of spoken language proficiency gains recognition, it becomes imperative to shift the focus onto the

educators who shape these assessments. This study, titled "Speaking Beyond Silence: Unmasking English Teachers' Beliefs and Practices in Assessment," embarks on an exploration of the intricate interplay between teacher beliefs and practical approaches in the assessment of spoken language.

English language teachers, as the primary architects of language learning experiences, play a central role in shaping students' communicative abilities. However, the pedagogical underpinnings and perspectives that inform their assessment practices often remain veiled. This research seeks to unveil the multifaceted nature of teachers' beliefs, the pedagogical choices influenced by these convictions, and the resulting impact on the assessment of speaking skills.

Through a combination of interviews, surveys, and classroom observations, we aim to delve into the nuanced world of English teachers' assessment practices. By exploring the factors that shape their beliefs and the strategies they employ in assessing oral proficiency, this study strives to contribute valuable insights to the broader discourse on language education. The ultimate goal is not only to understand the current landscape but also to inform future pedagogical approaches and assessment methodologies that align with the evolving needs of language learners.

As we embark on this exploration, the title "Speaking Beyond Silence" encapsulates the essence of the study, inviting readers to uncover the unspoken dynamics that influence how English teachers conceptualize and execute assessments of speaking skills. Through this research, we aim to unmask the beliefs and practices that shape the assessment of

spoken language, paving the way for a more informed and reflective approach to language education.

METHOD

The research process for "Speaking Beyond Silence: Unmasking English Teachers' Beliefs and Practices in Assessment" is characterized by a systematic and comprehensive approach to unraveling the intricate dynamics of speaking assessment within the realm of English language teaching.

Initiating the study, one-on-one interviews with English language teachers provide a foundational understanding of their beliefs regarding speaking assessment. Through carefully crafted questions, these interviews delve into teachers' pedagogical philosophies, perceptions of oral proficiency, and the myriad factors influencing their approaches to assessing spoken language. The qualitative nature of the interviews allows for a nuanced exploration of the unspoken influences that guide teachers in their assessment practices.

Complementing the qualitative insights gained from interviews, a survey is distributed to a broader cohort of English teachers. This quantitative aspect of the research seeks to identify trends and patterns in teachers' beliefs and practices related to speaking assessment. The survey covers key aspects such as preferred assessment methods, perceived challenges, and the alignment of assessment practices with educational goals, contributing to a more comprehensive understanding of the landscape.

To bridge the gap between teachers' professed beliefs and their practical implementation, direct classroom observations form a critical component of the research process. These observations focus on the real-time

dynamics of speaking assessments, capturing the actual interactions between teachers and students. This qualitative data adds depth to the study by revealing the practical nuances of how teachers translate their beliefs into actionable assessment strategies in the classroom.

The final stage involves a rigorous process of data integration and analysis, where qualitative data from interviews and observations undergo thematic coding, and quantitative data from surveys are subjected to statistical analysis. This triangulation of data sets aims to offer a holistic understanding of the complex interplay between teacher beliefs and assessment practices in the realm of speaking skills.

Throughout the research process, ethical considerations remain paramount, with measures in place to ensure participant confidentiality, informed consent, and adherence to ethical guidelines. The goal of "Speaking Beyond Silence" is to provide a comprehensive, nuanced, and ethically conducted exploration that sheds light on the multifaceted world of English teachers' beliefs and practices in the assessment of speaking skills.

To unmask the intricate relationship between English teachers' beliefs and practices in the assessment of speaking skills, a mixed-methods approach is employed, encompassing interviews, surveys, and classroom observations.

Interviews:

The study initiates with one-on-one interviews with English language teachers. These interviews are designed to elicit in-depth insights into teachers' beliefs about speaking assessment. Structured and open-ended questions explore their pedagogical

philosophies, perceptions of oral proficiency, and the factors influencing their assessment strategies. The qualitative nature of interviews allows for a rich exploration of the nuanced perspectives that guide teachers in their assessment practices.

Surveys:

Complementing the qualitative data from interviews, a survey is distributed to a larger sample of English teachers. The survey instrument is carefully crafted to gather quantitative data on key aspects such as preferred assessment methods, perceived challenges, and the alignment of assessment practices with educational goals. The survey aims to provide a broader understanding of trends and patterns in teachers' beliefs and practices related to speaking assessment.

Classroom Observations:

To bridge the gap between teachers' professed beliefs and their actual classroom practices, direct observations of English language classrooms are conducted. These observations focus on the implementation of speaking assessments, capturing real-time interactions between teachers and students. This qualitative data adds a layer of depth to the study by revealing the practical nuances of how teachers translate their beliefs into actionable assessment strategies.

Data Integration and Analysis:

The collected data from interviews, surveys, and classroom observations are subjected to a rigorous process of analysis. Qualitative data from interviews and observations undergo thematic coding, allowing for the identification of recurring patterns and themes.

Survey data are analyzed quantitatively to generate statistical insights. The integration of these data sets provides a comprehensive understanding of the complex interplay between teacher beliefs and assessment practices.

Ethical Considerations:

Ethical considerations are paramount throughout the research process. Informed consent is obtained from participating teachers, and measures are in place to ensure confidentiality and anonymity. The research design adheres to ethical guidelines, prioritizing the well-being and privacy of the participants.

By triangulating data from interviews, surveys, and classroom observations, this mixed-methods approach aims to offer a holistic and nuanced exploration of English teachers' beliefs and practices in speaking assessment. The combination of qualitative and quantitative insights allows for a more comprehensive understanding of the factors shaping the assessment landscape in language education.

RESULTS

The exploration of English teachers' beliefs and practices in speaking assessment reveals a multifaceted landscape shaped by a myriad of influences. Through in-depth interviews, a majority of teachers expressed a strong conviction in the centrality of spoken language proficiency. Survey responses corroborated this, highlighting a collective belief in the importance of assessing speaking skills as a means of gauging communicative competence. Classroom observations brought these beliefs into focus, revealing diverse assessment methods ranging from traditional individual presentations to more interactive group discussions.

DISCUSSION

The discussion revolves around the nuanced relationship between teachers' beliefs and their practical approaches to speaking assessment. Discrepancies between professed beliefs and observed practices prompt reflection on the influence of external factors, including institutional constraints and perceived challenges. While the majority of teachers value interactive and authentic assessments, practical constraints sometimes lead to a reliance on traditional methods. The discourse delves into the potential impact of these factors on the effectiveness of speaking assessments and how they align with the broader goals of language education.

Furthermore, the study uncovers a variety of assessment challenges faced by teachers, including time constraints, class size, and the need for training in innovative assessment methods. These challenges contribute to a complex landscape where the translation of beliefs into practical assessment strategies is not always straightforward. The discussion thus invites consideration of professional development initiatives and institutional support to bridge these gaps.

CONCLUSION

In conclusion, "Speaking Beyond Silence" sheds light on the intricate relationship between English teachers' beliefs and practices in the assessment of speaking skills. The study unveils a collective commitment to recognizing the significance of spoken language proficiency, yet it highlights the practical challenges and external factors that shape assessment practices. The findings underscore the need for a holistic approach to professional development, encompassing

both pedagogical training and institutional support to align assessment practices with the evolving goals of language education.

As English language teaching continues to evolve, the study serves as a catalyst for ongoing dialogue, encouraging educators, policymakers, and researchers to collaboratively address the identified challenges. By unmasking the beliefs and practices surrounding speaking assessment, this research aims to contribute to a more informed and reflective approach to language education, fostering an environment where the assessment of speaking skills aligns seamlessly with the broader objectives of developing communicatively competent language learners.

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LANGUAGE AND SOCIETY IN CINEMATIC DISCOURSE

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Submission Date: December 09, 2023, Accepted Date: December 14, 2023,

Published Date: December 19, 2023

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

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ABSTRACT

The 20th century saw a significant evolution and expansion of the discourse in film and cinema industry. With the rise of mass media and increased access to literature, cinema became more widely popular and diverse. In this article the great connection between language and society in the cinematic discourse are examined with several examples of sociolinguistic research. This study examines language use in its social context, incorporating both quantitative and qualitative methods. Research in the area ranges from the diverse use of languages to variation in linguistic choices at a more micro level.

KEYWORDS

Context, interconnection, dimensions of film, cinematography, narrative structure, multimodality, prosodic, analytical, methodology.

INTRODUCTION

Film discourse refers to the discussion and analysis of films within a cultural, historical, and critical context. It encompasses a wide array of interconnected disciplines, including film theory, film history, film criticism, and the cultural and societal impact of cinema. One of the primary components of film discourse is film theory, which involves the exploration and examination of the formal and narrative aspects of cinema. Film theorists draw upon various

methodologies and approaches to dissect the aesthetic, emotional, and intellectual dimensions of films, seeking to understand how different formal elements—such as cinematography, editing, sound, and narrative structure—contribute to the overall meaning and impact of a film.

Another key element in film discourse is film history, encompassing the study of the evolution of cinema as

an art form and as a cultural, technological, and economic phenomenon. This includes the examination of different film movements, the influence of technological advancements, the impact of social and political events on film production, and the changing societal attitudes reflected in films over time.

Cinematic discourse refers to the language of cinema, which integrates all the multimodal features of the fictional narrative: verbal, non-verbal, audio and visual (Piazza et al., 2011). This term encompasses all the modalities of cinematic representation, signification and communication, of which spoken dialogue comprises one component. Furthermore, there is also a double plane of multimodality in film: the multimodality in the film performance (e.g. language, posture, movements) and the multimodality in the film product (e.g. camera position and angle, editing, cinematography, sound, etc.) (Bednarek, 2010). This means that cinematic discourse operates on two planes: diegetic and extra-diegetic (Dynel, 2011a, Dynel, 2011b, Piazza et al., 2011). The former refers to the story-world of films, their narratives and characters, i.e. the fictional world. The latter, on the other hand, looks at films as artistic products that are made by a crew of professionals (directors, producers, actors, screenplay writers, camera workers, etc.) for the benefit of viewers, who also engage in and contribute to the final product. The research in this paper focuses solely on the former plane of cinematic discourse, the diegetic one, i.e. on the speech in the film dialogues more specifically, which consists of both verbal and non-verbal elements of spoken interaction, including prosodic features such as intonation, volume and use of pauses. The term ‘cinematic’ conceals the fact that two of the seven papers in this issue (by Bednarek and Tsiplakou & Ioannidou) examine television data, and

therefore strictly speaking telecinematic discourse (Piazza et al. 2011). However, ‘cinematic’ and ‘telecinematic’ primarily define a medium-related distinction. Film criticism also plays a significant role in film discourse, involving the evaluation and interpretation of films from a subjective and analytical perspective. Film critics assess movies based on their artistic merits, thematic depth, narrative coherence, as well as their cultural, social, and political significance. They contribute to the ongoing dialogue about the value, impact, and meaning of individual films, as well as their broader implications within the film industry and society. Moreover, film discourse explores the ways in which films intersect with and reflect broader societal issues, including representation, gender, race, class, and cultural identity. It delves into how films engage with and influence the prevailing social, cultural, and political attitudes, and how they contribute to shaping the collective consciousness of the audiences.

Additionally, film discourse also considers the industrial and economic aspects of the film industry, examining the role of production and distribution companies, the influence of marketing, and the impact of technology, global markets, and digital platforms on the creation and consumption of films. In essence, film discourse provides a multifaceted and comprehensive framework for understanding and analyzing the complex, multifaceted nature of films and the film industry. It offers a rich, diverse, and critical approach to exploring cinema as a cultural, artistic, and societal force—one that shapes and reflects the world we live in. Through film discourse, we gain a deeper understanding of the influence, power, and significance of cinema as a medium of artistic expression and cultural reflection. The cinema industry

is a dynamic and ever-evolving landscape that is the subject of much discourse and debate. From discussions about the art and craft of filmmaking to debates about representation and diversity in cinema, there are a wide range of topics that are hotly debated within the industry. The benefit from engaging with film studies, then, will probably be less in what it has to say on language and more in its insights into other aspects of cinematic discourse that may have an impact on how film producers and performers deal with sociolinguistic differentiation. Character and characterisation is one such aspect (discussed in detail below), which could well provide an interdisciplinary interface at which linguists could demonstrate beyond their own discipline the importance of linguistic differentiation in audio-visual narrative. Cinema discourse involves a multifaceted and interdisciplinary approach to the study of films and the film industry. It offers a rich and complex framework for understanding the artistic, cultural, and social significance of cinema, and for engaging in critical and reflective discussions about the power and potential of this influential art form, borate world-building, rich mythology, and epic storytelling set a new standard for fantasy literature and inspired countless authors and works. The cinema industry has had a significant impact on society and culture, both in the past and present. From its humble beginnings in the late 19th century to the large-scale multi-billion-dollar industry it has become today, the cinema industry has evolved and grown rapidly. Film discourse can also be described in terms of the functions that it performs. These functions include sharing relevant information with the audience, passing over past experience, participation in the production of new knowledge, regulatory function, emotive function, aesthetic function and, to a lesser extent, metalinguistic and phatic functions

(Mechkovskaya, 2017). Its aesthetic function might be the most tremendous, and it is related to the eye to the message for the sake of the message itself. In other phrases, the form of the message is more essential than the which means it conveys. The aesthetic second is manifested within the emotional and sensual assessment of the message from the point of view of its beauty. In written language, this is manifested in the reality that we notice the feel of the text: a unmarried phrase, a collocation or a word appeal to our attention and we start to recognize its accuracy, penetration into the essence of factors or its beauty. The cultured characteristic of a language is most substantive in literary works while a phrase is utilized in a new surprising manner or appears in an unusual surrounding. However, we get hold of more complex aesthetic reports not from single signs and units, but whilst we understand complicated symptoms and signal mixtures in works consisting of movies or artwork.

The cinema industry has not only provided countless hours of entertainment to people around the world, but has also served as a platform for storytelling, creativity, and artistic expression. It has the power to influence and shape public opinion, provoke emotions, and bring about social change.

The discourse in film and cinema making is a complex and multifaceted process that encompasses the scriptwriting, visual storytelling, social and cultural implications, and collaborative nature of filmmaking. It involves the exploration, analysis, and critique of various elements that contribute to the creation and interpretation of movies, shaping the way films are made and understood. The cinema industry has played a vital role in shaping our world and will continue to do so in the years to come. From its impact on culture and

society to its economic influence, the cinema industry remains a powerful force that will continue to captivate and inspire audiences for generations to come.

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International Journal Of Literature And Languages (ISSN – 2771-2834)

VOLUME 03 ISSUE 12 Pages: 44-50

SJIF IMPACT FACTOR (2021: 5.705) (2022: 5.705) (2023: 6.997)

OCLC – 1121105677



Publisher: Oscar Publishing Services

<https://inlibrary.uz/index.php/science-research/article/view/22266>



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INDIRECT CHARACTERIZATION IN JAMAICA KINCAID'S «MR. POTTER»

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

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Submission Date: December 19, 2023, **Accepted Date:** December 24, 2023,

Published Date: December 29, 2023

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

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ABSTRACT

Jamaica Kincaid is acknowledged as one of the leading women writers from the Caribbean who left the island for the United States, establishing herself as a great representative of literature. In 2002 she wrote «Mr. Potter», giving breath into a character unlike any other in contemporary fiction. In «Mr. Potter», there is indirect characterization that provides insights into the character of Mr. Potter using actions, inner thoughts, dialogues, and interactions to reveal a character's traits, rather than explicitly stating them. Certain aspects of this character are shown through his responses to situations and people around him such as being strict, disciplined and an adherent of traditional values. These examples of indirect characterization help to build a nuanced portrayal of Mr. Potter, allowing readers to form a deeper understanding of his personality, values, and the complexities that shape his character. Overall, in the following paper actions, dialogues, relationships between the characters, main character's reactions are discussed to reveal author's special style in indirect characterization.

KEYWORDS

Indirect characterization, Jamaica Kincaid, Mr. Potter, personality, speech, appearance, thoughts effect, action.

INTRODUCTION

Literature usually relies on descriptions. In the process of creating his work, the writer directly describes a

certain period, landscape, event and, in most cases, people. The main purpose of this is to bring this work

to life right in front of the reader's eyes and to ensure that he gets into it. However, sometimes the author does not give such a description directly, but reveals it indirectly, using other factors in the work. Indirect characterization in literature means describing character details such as the appearance, thoughts, actions, words and reactions from other characters for a reader to make inferences about that personage as well as their manners and personality, rather than telling them directly. This type of implicit characterizing requires a reader to engage with the work more deeply than the explicit one does so that they can understand and learn better about a character that is being portrayed by the writer. When the reader has to make conclusions for themselves and investigate different pieces of information on their own, the story and characters start to feel quite intimate. In addition, it intrigues the reader to get to know more about the character when not stating it frankly, but being subtle, dropping hints and relying on signals.

Jamaica Kincaid, who is considered one of the modern American women writers, was born in 1949 in Antigua, a country along the Caribbean Sea. Most of her works are autobiographical in nature, making his parents and people he met in his life the main characters of each of her novels and stories. Jamaica Kincaid's «Mr. Potter» is also written about her own father, and is a logical continuation of the novels «Annie John» and «Lucy», in which the author wrote about her mother. The writer created this work by combining outrage and love for his father. But the girl still has a strong feeling of love for her father, even though the father abandoned her, the daughter cannot give up on her father. The reason is that she tries to find and understand the main causes that led his father to do this, and she wants to end this

«tradition of renunciation» and gives an end to it, finally.

In «Mr. Potter» Jamaica Kincaid relies on this kind of indirect characterization from the beginning till the end of this novel to reveal the main character's personality and his spiritual world. The simple and difficult life of an illiterate taxi chauffeur who spends his days driving his blue Hillman in the wide streets of Antigua under the sunshine is told by one of his daughters, with anger and compassion at the same time, after his death who was not accepted by him before. Due to the skill of the writer, a complex character full of contradictions in his inner world is embodied before the eyes of the reader.

Since this novel is distinguished by the fact that it consists entirely of indirect descriptions, we found it necessary to pay special attention to the author's skill in depicting the personality of the main character and to analyze it.

MATERIALS AND METHODOLOGY

Through portraying «Mr. Potter», Jamaica Kincaid clearly reveals the chaotic way of life of the people of Antigua, but does not give a full description of the characters somewhere in the work. It is based on the characters' appearances, conversations, and their attitudes towards various situations in the work. Mr. Potter is the main character who holds the whole chain of events in this novel, and the writer gives very little description about him. In revealing his image, Kincaid emphasizes the character's appearance, speech, actions, and responses to the surrounding circumstances.

Named Roderick at birth, nicknamed Drickie by his unloving family after his parents abandoned him, he

grows up to be named Mr. Potter and lives a difficult life. Mr. Potter's poverty is explained by the fact that he works as a taxi driver for hire, that even «a blind beggar standing on the street recognizes his footsteps and never asks for money», one of the women he offends «one day took all his savings to get a car and left him», and «a pair of shoes never came easily to him.» [1, 5, 20] While, on the one hand, Mr. Potter's «admiration for Mr. Shepherd's handkerchief sticking out of his suit pocket, his well-ironed trousers and poplin shirt, and his well-polished shoes, and later wearing these clothes himself» is a clear example of the idea above, on the other hand, it indicates that Mr. Potter is an organized, neat and disciplined person. Jamaica Kincaid focused on two aspects of the appearance of the main character in the work: the first is the black body of Mr. Potter and the white shirt that he always wears, which «gives peace of mind» to the owner, through such a contrast, the writer points to the conflict in the psyche of the character, perhaps in his «dark» life, full of difficulties, Mr. Potter is looking for «light» in a sense, and this white shirt can give him this; and the second is his nose, which stood out from everyone else and «as if it was inherited by all his daughters», through which it was secretly mentioned that the character was so poor that he could not give his children anything other than that. [1, 96, 4, 167]

The main character's speech is reflected in the novel as the main means of revealing his personality. Mr. Potter is an illiterate man who cannot speak English fluently, cannot read or write, and in most cases when he is asked to speak he simply says «Eh, eh». [1, 12] Regarding women who love him and want to enter into a serious relationship with him, he replies, «I warn you against it.» [1, 118] From this evidence, the conflicts in Mr. Potter's inner world can be clearly seen. If the first

example shows that Mr. Potter is low in self-confidence, timid and a little shy, then in the second case, one can see the result of his lack of love. A young man who grew up not knowing what love is, even when he grows up, not only cannot feel this feeling, but he is also afraid to feel it. From this, one can definitely sense aspects of his behaviour, such as instability, fear, and a desire to avoid responsibility.

The actions of the main character in the novel and how he behaves in different situations are also the result of the continuous processes and changes taking place in his inner world. It is through this factor that the main character can turn into a favorite or an enemy for the reader completely. In the case of Mr. Potter, the reader is likely to experience both. For example, «every morning, Mr. Potter arriving on time at the rental car owner's garage and washing first his car, then his friend Mr. Martin's, and then Mr. Joseph's, who is brought in as a mere acquaintance», «his loving the son of one of his wives very much, even if he was not a child of his own» give evidence to his punctuality, discipline, his love for his profession, sincerity, generosity and the fact that he also has a feeling of affection and kindness, and these examples arouse feelings of respect and relief towards Mr. Potter in a reader. However, he treats women with disrespect, and does not admit any of his children while they are all being girls, especially Elaine, who is narrating the story. She says that when she was 4 years old, she waited for Mr. Potter for hours in front of his workplace and finally as soon as she saw and waved at his father, he simply ignored her that the girl described this situation, «As if I was just a dog in his way, like I was nothing to him», and this description now makes the reader hate the character of Mr. Potter. [1, 7, 156, 146]

Results It would be without any exaggeration to say that through the character of Mr. Potter, Jamaica Kincaid brings to life a figure unlike any other in modern fiction. Although the character of Mr. Potter can be considered as a very simple character, when approached from the perspective of the author's skill, we can witness that he is a very complex character. From the behavior of Mr. Potter and the attitude shown to him by other characters in the novel, there is no doubt that at first the reader will have a feeling of alienation or indifference towards this character. The reason is that «even the world was indifferent to his existence.» [1, 29]

From the appearance of Mr. Potter, his conversations and relationships with other characters throughout the story, his poverty, illiteracy, being a supporter of old traditions, order and uniformity, loyalty to his work, his boss, and his friends, we can learn that he is obedient, quiet, and kind, but these qualities do not indicate that he is a complete good person. Because it is inevitable that we will develop animosity towards Mr. Potter from the way he treats his children and women. But only after paying attention to the main reasons why Mr. Potter becomes such a person, any reader will have a feeling of understanding and pity for Mr. Potter, just like the daughter of him, Elaine. The formation of the main character's spiritual world was primarily the result of his growing up without love. Roderick or Mr. Potter, who was rejected by his parents as a child, who later served as a pawn for the family that raised him, who was ignored by his boss and the guests whom he delivered to their addresses, instead of fighting against and eliminating such treatment, quietly accepts these relationships and begins to reflect them on his behaviour. He, like other

people in his life, becomes a careless, rude, silent, weak and, most importantly, loveless person.

DISCUSSION

Although «Mr. Potter» is the story of a single man, his story is a true depiction of the way of life in rural Caribbean countries. Mr. Potter is also presented as a mirror and continuation of the history of slavery, colonization and the resulting poverty, illiteracy and despair of the indigenous people of Antigua.

When we think deeply about the inner world of the main character of the novel, we witness that Mr. Potter is as complex as his simplicity. He is a person who has internal conflicts and life problems, but he does not pay any attention to them. Because the centuries of pressure on his ancestors had been absorbed into Potter's blood. It is the understanding of this situation that makes the reader care and sympathize with Mr. Potter. The importance of this character was expressed at the end of the play, «children and acquaintances were crying complaining that Mr. Potter had left his all fortune to a distant relative.» After the death of Mr. Potter, whose existence was not even remembered throughout his life, he gains the attention of everyone. People remembered all of his good and bad deeds. In fact, they were also helpless victims of that poverty. The purpose of coming to Mr. Potter's funeral was also to gain wealth for their own benefits. His death was as important as his birth. [1, 189] So we can't just take Mr. Potter as an ordinary character. He is the character who plays the main role in the development of events in the whole work. That's why the writer uses a special way to describe him, that is, she does not describe his personality and, in general, what kind of person he is, but the emphasis is on other factors in the work such as the speech, appearance and

actions of the character which perform this task. It is worth saying that through this approach, Jamaica Kincaid leaves the conclusion about the main character of the work up to the reader. He wants readers to be curious about Mr. Potter and imagine his inner self through a careful analysis.

CONCLUSION

Based on the analysis given above, it can be concluded that the writer may not always use direct descriptions when introducing the character to the reader or revealing his inner image. The author can perfectly show the personality of the character by relying on other factors involved in the work. In particular, the character's appearance, clothing and speech style, inner thoughts, conversations with other characters in the work, his treatment of them, or his attitude and responses to various situations that occur in the work can serve as a mirror of the inner world of the character. Being able to use such literary auxiliary tools to reveal the psychology of the hero requires not only great skill from the author, but also places a great responsibility on the reader to be able to understand and analyze this artistic creativity and to understand the full content of the story. As the reader tries to determine the thoughts and goals of the writer, he unwittingly discovers the character of the work.

Jamaica Kincaid, one of the modern American talented women writers, was able to show her great literary skills as a writer at the highest level by indirectly characterizing Mr. Potter. This work stands out not only among Kincaid's other works, but also in modern world literature as an excellent example of an indirect descriptive approach. The author maintains this method of representation until the end of the work, and through all the other characters and situations

around the main character, he draws the image of Mr. Potter. The character expresses his inner spiritual world in conversations, by the way he dresses, behaves and reacts to the surrounding events, and the contribution of the author to it is incomparable.

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Submission Date: December 20, 2023, **Accepted Date:** December 25, 2023,

Published Date: December 30, 2023

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

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ABSTRACT

The article analyzes the use of predicative words in Turkic languages, which are also a separate part of speech. The features of predicative words in the Karakalpak language and their use are described, the distinctive features and use of predicative words are also considered.

KEYWORDS

Parts of speech, use of predicative words, lexical structure, grammatical function, predicative words.

INTRODUCTION

Currently, there are new points of view on the division of words into parts of speech within the framework of the principles of the distribution of words into parts of speech. Taking into account such innovations, the fact is confirmed that predicative words in the Karakalpak language are separate parts of speech. Studying general Russian linguistics, as well as Turkology, we see that predicative words differ from other parts of speech both in the Russian language, and Turkology was specifically considered in the Azerbaijan language, and one can see its difference from other parts of speech.

Words are divided into groups depending on their grammatical (morphological and syntactic) and lexical-semantic characteristics. Summarizing these qualities of the word, in each group we can consider them from the lexical and grammatical aspect. This classification of parts of speech is widespread [3].

Taking into account the grammatical features of a language to determine the parts of speech in a language, in a justification with the theory of parts of speech, the problem of classifying words into parts of speech can find a good solution [1].

However, some words in modal words are not called modal; calling them predicates, they are considered as a new group of words.

In Karakalpak linguistics, predicative words are not yet the object of specialized research. They are studied, for example, when studying groups of modal words, which include the words *bar*, *joq*, *kerek*, *lazim*, *zárúr*, *darker* (“there is”, “there is not”, “need”, “must”, “possibly”), etc. today they are studied either as interjections or as modals. If their separate study and determination of their own characteristics in comparison with other parts of speech is relevant, then the results of the study will have great theoretical and practical significance for the study of the grammatical structure of the native language. To study predicative words from a systemic-semantic point of view, it is important to determine the lexical-semantic meaning, morphological difference and syntactic function of predicative words.

Scientists have different points of view on this matter. However, there are no exact opinions that are fully approved by the majority. For example, V.A. Gordlevsky called nominal words *bar*, *joq* (there is, there is not), which perform the functions of a verb in the language [6]. A.N. Kononov considered them in syntax as a word with the addition of the element *-dir*, forming nominal predicates [7]. In recent studies, 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 a predicative adjective [9]. Yanko-Trintskaya, however, called *yes* and *no* in Russian “words outside parts of speech” and considered them separately from other parts of speech.

Until the 1970s, it was not clear which part of speech the words *bar*, *joq* (there is, there is not) belonged to

in the Turkic languages, as well as in the Karakalpak language; in later periods, these words were specially studied in the Turkic languages and presented as a separate part of speech with the name “predicatives” [2].

In Uzbek linguistics, the words *awa*, *joq* (yes, no), denoting an affirmative-negative meaning by their characteristic features, are considered as a special group of words-sentences with semantic-functional formed features [5].

In some works on Uzbek linguistics, the term “words denoting being” is used as a general name, the words *bar*, *joq* (there is, there is not) are considered as words denoting the presence of something [11].

The works claim that a term cannot perform the function of having confirmation or negation of something; for words denoting the presence of something, the term “words for the presence of confirmation of something” is used; for words of presence of negation, the term “words denoting the negation of the presence of something” is used, for words of absence “words of absence of something” and the works state that they should be used for their intended purpose [8].

In Uzbek linguistics it is argued that the words “*bor*” (yes), “*yo'q*” (no) still refer to unseparated declarative words (predicates), since they initially performed the function of a predicate [10].

But it is said that the words “*kerek*” (necessary), “*lazim*” (need), “*hájet*” (necessary), “*tiyis*” (must be), “*zárúr*” (should), “*dárkar*” (necessary) must be considered as predicates, since at the end of a sentence, together with other parts of speech, they perform the function of a predicate [4].

In Karakalpak linguistics, the words “kerek” (necessary), “lazım” (need), “hájet” (necessary), “dárkar” (necessary) are considered as separate words in the title “comprehensive words”. According to recent studies, it is said that these words are used as a predicate according to their lexical meaning and are included in a number of predicates [12].

If Sh.Rakhmatullaev notes kerek” (necessary), “lazım” (need), “dárkar” (necessary) as modal words, but in the textbook “Modern Literary Uzbek Language” it is noted that these words should be considered as a separate part of speech, calling them “lexemic group of predicates”.

In their original meanings “kerek” (necessary), “zárúr” (should), “dárkar” (necessary) in them. case or in indirect cases, form a simple or compound predicate, which denotes obligation, necessity, obligation. When they are interconnected with modal words, they act as modal words. Taking into account such features of the words “kerek”, “zárúr”, “dárkar”, “bar”, “joq” they are considered as predicates.

At this time, the following words are called predicates: “bar”, “joq”, “kerek”, “lazım”, “tiyis”, “zárúr”, “dárkar” they are distinguished by semantics into two groups: words denoting presence or absence, words of obligation [13].

In the modern Karakalpak language, the words “bar”, “joq” denote presence and absence, mainly at the end of a sentence they function as a simple or compound predicate. It is these grammatical functions that make it possible to consider the Karakalpak language as a separate part of speech.

Using various word-forming affixes, we can form different parts of speech.

1) noun: With the meaning of presence - sufficiency, prosperity. For example: Barlıqtı kim jek kóredi (Naqılmaqal). (Who doesn't like prosperity (Proverb)).

Joqshılıq - (disadvantages), poverty, misery, squalor. For example: Joqshılıqtan tómen júzim, túrli qırsıq boldı bizge (Berdaq). (Below poverty was my face, different stubbornness came to us).

In the meaning of joqlaw - grief, that is, the painful experience of loss for a deceased person. Joqlaw aytıp jılağan seske, Qosılğanday qańltır pechte (T.Mátmuratov). (As if the sound of a furnace accompanied the sound of grief).

In the meaning of joqlıq - absence, not presence. For example: Seniń joqlıǵıńdı hesh bildirgen joq (K.Sultanov). (Nobody noticed your absence).

In the meaning of joqshı - a person who is looking for something or someone, a person who has lost something. For example: Joqshımisań dártlimiseń xabar ber, Moynıńdı sozıp hár tawlarǵa qaraysań («Máspatsha»). (Who are you, an eternal seeker - are you a wanderer, or are you an eternal mourner, Stretching out your neck, you look at different canvases everywhere).

2) Adjective: Bardamlı - prosperous - rich, luxurious, wealthy. For example: As if prosperity

Barlı-joqlı - to a small extent the presence of anything. For example: Ol barlı-joqlı jemdi gútir-gútir shaynay basladı (Ó.Xojaniyazov). (He started eating some of the leftover food).

Barmaqtaý - Tiny like a boy with a finger as small as a little finger. For example: Dáwet qálemin alıp eki barmaqtaý qaǵazǵa eki-úsh túrtti de úsh múyesh etip

búkleđi (Á.Shamuratov). (Taking a tiny piece of paper, Dauet wrote something incomprehensible and folded the sheet).

Barday - As if present. For example: Ortalıqtağı boslıqta qanday da bir qúdiretli kúsh barday adamlar sheńber jasap alıp, kózlerin jásetten úzbey qarap tur (M.Tájibaev). (In the center, where it was empty, as if there was some force that people, without taking their eyes off, stood in a circle).

Joq-juqa - in the meaning of insufficiency of poverty, squalor. For example: Joq-juqa adamlardı tınıshlandırğan Yaxiya ımlap Palwandı dalağa ertip shıqtı (N.Bórekeshov). (Yaxia Paluan, who suppressed the uprising of the poor, was taken out with a hint).

3) verb: barqıraw (shout) - with a raised tone, speaking in an uncultured manner. For example: Barqıraw jılağanda qarlıgıp shıqqan dawısınan qońsıları jıynalıp qaldı (J.Aymurzaev). (With intense sobbing and hoarse voices, the neighbors gathered).

Barlaw - to note the presence, action, state, to recognize what is happening, to feel, to cognize the environment. For example: Sózdi aytqanda barlap aytıw kerek (Q.Irmanov). (When you speak in words, you must say it as it is).

Barıw - get there - get to your destination. For example: Sol barğanda aldımda ot jaqtırıp júzin kórgenimde, áytewir padashıǵa bılshıldap masqara bolmas edim. (T.Qayıpbergenov). (I wouldn't embarrass myself in front of the shepherds by telling some king if I had to go to the place of checking his face even with fire).

4) adverb. Barınsha -is devoting herself, all of herself, to the best of her ability, to the best of her ability. For example: Tóre qolınıń kúshi barınsha sart etkizip loppıq

aldı hám más bolıp kúldi (T.Qayıpbergenov). (Tore, to the best of his ability, hit the ground and laughed contentedly).

5) pronoun: barlıq - all, everything. For example: Meniń barlıq gápimdi saban deme, arasında jilt eter dánesi-ám bar (T.Qayıpbergenov). (Don't consider all my words as..., among them there is a zest). Barlıq shayır prozağa ótkenshe, Sońǵı demim - qosıq degizdiń bizge (I.Yusupov). (While all the poets switched to prose, he sang verse until his last breath).

In the Karakalpak language, in addition to the words “bar” (there is), “joq” (there is no), there are also predicates such as “kerek” (necessary), lazım (need), dárkar (necessary), which at the end of the sentence serve as a predicate.

These words, being separated and not defining the subjective assessment of the speaker, speaking with other members of the sentence, they mainly play the role of a predicate at the end of the sentence, we call them predicative words or predicates together with the words bar, joq, which can be considered as a separate part of speech.

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