

embarrass his parents and relatives by burning them with his negligence. So, proverb says, a good child always brings respect to the parents, while the parent is disrespected with the bad-mannered one. The Karakalpak word ‘*súyinish*’ can be translated into English as ‘respect’ to the parent, however the Karakalpak word ‘*kúyinish*’ translated into English as ‘disrespect’.

Súydiretuǵm da til,

Kúydiretuǵm da til. [1; 158].

Proverb says that when a person speaks without thinking, he uses his words as a pretext and causes trouble for others. This means that a person expresses his or her behavior through words, that he or she may be loved or that others may have a negative view of him or her. By Karakalpak word ‘*Súydiretuǵm*’ means ‘to make **love** someone’, however the word ‘*Kúydiretuǵm*’ represents negative to the word **love**.

Eldi **súygen**, elge dos. [2; 187].

There are different types of MUHABBAT in a context, which may vary according to their object, like: Love to Motherland, Love to Child, Love to Parents, Love to Spouse, and etc. This proverb describes the love to motherland that enmity and evil will never come out of a person who loves and respects the people. A man who loves, he can be a true friend.

Muhabbat degen duzlı suw,

Isheseńde shólleyseń.

Qansha ashshı bolsada,

Ábizámzámgada bermeysesń. [2; 189].

The concept MUHABBAT – Love is equated to water in order to show its necessity to humanity. It has been said that people drink water and become thirsty again and again. That is, when a person loves, he will become thirsty for love again and again without feeling it, he is thirsty for love, he is overwhelmed with emotion and feelings. Happiness is found in the trials of love.

As we have seen, it has become clear that the concept of MUHABBAT (Love) has several meanings and that its meanings in Karakalpak folk proverbs are also different.

Hence, MUHABBAT (Love) is not only a feeling between a man and a woman, friendship, fidelity, love for the motherland, but also has negative meanings such as separation, resentment and enmity.

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INGLIZ TILI DISKURSIDA FE’LLARNING NISBAT SHAKLLARIDA ISHLATILISH OMILLARI

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Annotatsiya: Bu maqolada fe’l nisbat shakllarining ingliz tilida ishlatishi, uning ma’nosiga shakliga asoslangan holda distributsiya bo’lishi haqida aytib o’tilgan.

Kalit so’zlar: fe’l nisbat, semantika, til kategoriyasi, transformatsiya, o’timli fe’l.

Ushbu maqolada fe’llarning nisbat shakllarida ishlatilishini belgilovchi omillar va kauzatsiyaning mana shu omillar ichida tutgan o’rni haqida so’z yuritamiz. Chunki fe’lning

nisbat shakllarida ishlatilishi ko‘p jihatdan uning ma’nosiga, shakliga va distributsiyasiga bog‘liqdir. Hatto “**to have**” fe’li ham ayrim o‘rinlarda majhul nisbatda ishlatilishi mumkin, ammo bunda fe’lning ma’nosida ko‘chish (o‘zgarish) ro‘y beradi. Bu fe’l “**ega bo‘lmoq**” ma’nosida faqat aktivda ishlatilishi mumkin, boshqa ma’nolarda esa passivda ishlatilishi mumkin, “**aldab ketmoq, ahmoq qilmoq, chuv tushirmoq**” ma’nosida faqat passivda ishlatiladi. Xuddi shunday og‘zaki nutqda “**up**” bilan birga kelganda “**sudga bermoq, sudyaning oldiga olib bormoq**” ma’nosida ko‘proq passivda ishlatiladi. Masalan:

a) *They have a beautiful house, lekin A beautiful house is had by them*

Then suddenly we’re a joke, then we’ve been had. [1, 25 6.]

b) *We had a good time; Coffee and hot dogs are in plentiful supply, and a grand time is had by thousands of onlookers.*

Boshqa misollarni ko‘ring.

A good time was had by us all. (Longman). What shall we have for dinner (A.Hornby)

Free seats were not to be had. Anything in the market can be had for the right price (Longman). He was had up for exceeding the speed limit [2, 166 6]

Predlogli to‘ldiruvchi bilan qo‘llaniladigan ayrim fe’llar yolg‘iz (predlogsiz) shaklda passiv darajada kam ishlatilgani holda, modal fe’llar ulardan avval kelgan holatlarda bu birikma majhul darajada ko‘p ishlatiladi. Masalan:

**The lawn wasn’t walked over by visitors.*

The lawn can’t be walked over by visitors.

Ayrim paytlarda esa fe’lning aktivdagi shakli ma’no jihatidan passivdagi shakliga butunlay to‘g‘ri kelmaydi. Masalan:

John can’t do it. – Jon bu ishni qila olmaydi. (Uning qo‘lidan bunaqa ishlar kelmaydi).

It can’t be done by John. – Bu ishni Jon qilgan bo‘lishi mumkin emas (y’ani hech kim bunga ishonmaydi).

Nisbat formalarining bu kabi ko‘chishlari faqat passiv bilan emas, balki mediopassivda ham kuzatilishi mumkin. Bunda aktiv nisbatda o‘timli fe’l bilan ishlatiladigan fe’llar o‘timsiz ma’noda to‘ldiruvchisiz ishlatiladi. Masalan:

The house was building dagi Continuous Active keyinchalik Continuous Passive bilan almashtirilgan edi. *The house was being built.* Lekin keyingi paytda yana eski aktiv formalarga qaytish kuzatilmoqda. Masalan:

I took her measure when she came down while the house was building. The oats are threshing. The Coffee is making.

Bu kabi gaplarning paydo bo‘lishiga namuna bo‘lib, avvaldan ishlatilib, kelingan quyidagi gaplar xizmat qilgan ko‘rinadi. Masalan:

The eggs are frying. The cereal is cooking. The water is boiling.

Bu kabi gaplar o‘zbek tilida mediopassiv va aktiv nisbatlari orqali beriladi. **Masalan:** *Tuxumlar qovurilayapti (mediopassiv).*

Suv qaynamoqda (aktiv).

Gaplarning semantikasini tahlil qilsak, shu narsani sezamizki, bu subyektlarning aktivlashuvi kauzatorning rolini inkor qilish yordamida amalga oshiriladi. Masalan:

Suv qaynamoqda gapini transformatsiya qilsak, quyidagi gaplarga ega bo‘lamiz: a. *Suv qaynatilmoqda.* b. *Kimdir suvni qaynatmoqda.* Har ikkala variantda ham kauzativning qo‘shimchasi -t- ni kuzatamizki, gapda esa bu qo‘shimcha yo‘qoladi. Demak, kauzativ markerining yo‘qolishi, subyektni aktivlashtirib mediopassiv kabi formalarning yuzaga chiqishiga olib keladi. Xo‘sh, kauzativlikning yashirin ma’nosi barcha gaplarda mavjudmi? Buni misollarda ko‘rib chiqaylik.

1. *Tom killed the cat – Tom forced the cat to die.*

2. *Tom washed himself – Tom forced himself to be washed.*

3. *Ahmad keldi – Ahmad o‘zini kelishga majbur qildi.*

4. *Ahmad yuvindi – Ahmad o‘zini yuvilishiga olib keldi.*

5. *Ahmad kitobni ko‘rsatdi – Ahmad kitobni ko‘rinishga majbur qildi.*

6. *Ahmad Gulnoz bilan o'pishdi – Ahmad Gulnozni o'pishga majbur qildi.*
7. *Ahmad Gulnozni o'pdi – Ahmad Gulnozni o'ptirishga majbur qildi.*
8. *Ahmad to'yga taklif qilindi – Ahmadni to'yga kelishga majbur qilishdi.*
9. *Eshik ochildi – Eshik ochilishga majbur bo'ldi.*
10. *Ahmad choy ichdi – Ahmad choyni ichilishiga majbur qildi – Ahmad o'zini choyni ichishga majbur qildi.*

11. *Ahmad toshni uloqtirdi – Ahmad toshni uchib ketishga majbur qildi.*

12. *Ahmad toshni tushurib yubordi – Ahmad toshning tushib ketishga yo'l qo'ydi.*

Bulardan ayrimlari (mas., 12) gapni Г.Г. Почепцов [3,56 б]“permissiv” atamasi bilan nomlab, ularni kauzativdan biroz farqlanishini ta'kidlaydi. Bu albatta, gapning semantik turlaridan biri bo'lib, ularning har birida nisbat formalarining ishlatilish qonuniyatlarini o'rganish, ularning yuqoridagi kabi qiziq xossalarni ochib berish mumkin. Tilning taraqqiyotini kuzatish esa, til kategoriyalari, grammatik ma'nolari sohasida ro'y beradigan turli hodisalarni aniqlash va ularning til normasiga nisbatan bo'lgan munosabatlari, til rivojlanishining keyingi bosqichidagi taqdiri, bu formalarining ishlatilishi oqibatida til tuzilishida sodir bo'ladigan funksional o'zgarishlarning tabiati va til tizimida turli unsurlarning iste'moldan chiqib ketishi yoki paydo bo'lishi kabi hodisalar haqida to'liq ma'lumot beradi.

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ЭВОЛЮЦИЯ ПОНЯТИЯ ТВОРЧЕСКОЕ МЫШЛЕНИЕ

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Аннотация: В данной статье раскрывается понятие «творческое мышление». Выделены основные научные направления, занимавшиеся вопросами творчества, креативности и творческого мышления.

Ключевые слова: научное направление, креативность, творческое мышление, личность, воображение.

Проследим развитие понятия творческое мышление. Еще античные философы (Гераклит, Демокрит, Платон) пытались объяснить природу творчества, поставив человека в центр философского изучения. Для этого периода характерно разделение творчества на Божественное (акт рождения, творения космоса) и человеческого (ремесло, искусство). «Божественное творчество», плодом которого является мироздание, есть момент божественного созерцания. Аналогично этому и человеческое творчество есть только момент в достижении высшего, доступного человеку «умного» созерцания», которое совершается под влиянием божественного наития.

Таким образом, творчеству античная философия отводит подчиненное значение созерцания вечного и неизменного бытия.

Углубленное изучение человека продолжили мыслители эпохи Возрождения (Ф.Петрарка, Д.П.Мирандола),[2] развивавшие идеи гуманизма, согласно которым благо человека – главная цель социального и культурного развития. Гуманисты подходят к пониманию человека с точки зрения деятельности; ценность человеческой личности определяется ее заслугами и плодотворностью деятельности.