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Section 1. Applied linguistic

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STRUCTURAL-SEMANTIC STUDY OF THE MEANS OF LINGUISTIC EXPRESSION OF THE CONCEPT “KINSHIP” IN ENGLISH AND UZBEK

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Abstract

The word also means those who come to a particular mosque with regular prayer. By combining this word with its first meaning into a cognate word, a people-relative pair word is constructed. Among the parts of this pair of words – it is worth writing in the manner of a relative-a people, if he participates in a binding.

Keywords: *semantic, kinship, structural, means, english, uzbek, language, concept, relation, brother, sister, father, mother*

Introduction

“The third new International Dictionary of the English language” of the annotated dictionary “Webster” (Webster’s third new international dictionary of the English Language”, Könemann, 1993) according to the publication of the concept of “blood-relative”, which is part of the noun phrase category, this term began to enter into communication in 1833 (Webster’s third international dictionary of the English language. Könemann. 1993. 2). Focusing on its meanings in the dictionary: **kinship** (Webster’s third international dictionary of the English language. Könemann. 1993. 3) – the quality or state of being kin: (quality or condition of kinship). **Kinship** (Webster’s third international dictionary of the English language. Könemann. 1993. 5) –

affinity, connection, relation, association, relationship, bearing, linkage liaison (affinity, attachment, Union, kinship relationship, attachment relationship).

First of all, considering also the etymological origin of the **kinship** lexeme: Middle English, from Old English **cynn**; akin to Old High German **chunni** race, Latin **genus** birth, race, kind, Greek **genos**, Latin **gignere to beget**, Greek **gignesthai to be born** (Webster’s third international dictionary of the English language. Könemann. 1993. 9) – **cynn** from Middle English, Old English; similar to the **chunni** race from old high German, from Latin **birth, race, species**, Greek **genos**, Latin **gignere birth**, Greek **gignesthai from birth** (Kin. 2024. 23). The earliest use of the word dates from the 12th century.

Etymological Dictionary of the Uzbek language (Rahmatullayev Sh., 2003. 523) we focus on the definition given to the blood-cognate concept: a people is an Arabic word with the form of a people(un) (APC, 667); the original is a chapter I masdari formed by the meaning of the ambiguous qama verb “formed” (APC, 666)., (ATG, 142) people in kinship relations’, meaning urut (O’TIL, II, 532). The word also means those who come to a particular mosque with regular prayer. By combining this word with its first meaning into a cognate word, a people-relative pair word is constructed. Among the parts of this pair of words – it is worth writing in the manner of a relative-a people, if he participates in a binding.

In the Explanatory Dictionary of the Uzbek language, we also cite the definitions given to the concept of “blood-relative”: **kinship** (O’zbek tilining izohli lug’ati Q-harfi. – B. 135) people born to one parent, belonging to one generation (relative to one another); relative, blood.

Blood-kinship (O’zbek tilining izohli lug’ati Q-harfi.-B. 135) – kinship, consanguinity; intimacy. It turns out that the great friendship of our Sirboy Rings is on par with the day of the beginning of the blood-brotherhood. Mirtemir, Well, My Liver.

Kinship (O’zbek tilining izohli lug’ati Q-harfi. – B. 55). Kinship. Maternal kinship. I know that it is related to our neighbor.

2. Kinship has connection, attitude; blood connection between humans. Tajiboy muttered and replied: “Olaho’ja mahsum will be my uncle. Previously there were unch-came by kinship. P. Tursun, “O’qituvchi”.

3 ayn. Kinship. Tell your husband that when I did not have kinship, you would lay down your hammocks in your beds. T. Malik, “Ajab dunyo”.

We have observed that there is also a similar lexeme in English, meaning a kinshiplexeme. The Webster’s Dictionary of the English language defines: blood relative (Webster’s third international dictionary of the English language. Könnemann. 1993. 5) – someone who has the same parents or ancestors as another person. Your sister is your *blood relative*, but your brother-in-law is not.

Main Part

We will witness that the concept of “kinship” in the Uzbek language is given as the definition that comes. This also suggests that there is semantic bias between the two peoples.

Examples of the Kin lexeme include: He feels a strong kinship with other survivors of the war feelings of kinship between the team’s players and their fans (Webster’s third international dictionary of the English language. Könnemann. 1993. 5).

The lexeme “Kin “may also refer to the lexeme” clan” as a conceptuosphere

Quoting the annotation to the lexeme “clan” in the Webster annotated dictionary: celtic group especially in the Scottish Highlands comprising a number of households whose heads claim descent from a common ancestor (Webster’s third international dictionary of the English language. Könnemann. 1993. 36).

A group of people tracing descent from a common ancestor: Family-the whole clan gets together for the holidays.

We can also cite the relationship as a consenosphere to another “kin” concept. The Relationship lexeme is considered a relationship that binds or binds relationship participants, and it can also be used as a conceptuosphere to the kinshiplexeme.

For example: He had a good *relationship* with his family

The *relationship* between the two countries has improved.

She has a close *relationship* with her sister.

She has had many bad *relationships*.

I am not in a *relationship* right now (Webster’s third international dictionary of the English language. Könnemann. 1993. 2203).

Quoting also phraseological units of the Relationship lexeme:

bear little relationship (Webster’s third international dictionary of the English language. Könnemann. 1993. 2207) – to be very different from;

to have no obvious connection to (Webster’s third international dictionary of the English language. Könnemann. 1993. 2407) – not having a clear connection with

Her earlier paintings *bear little relationship* to her later work.

love – hate relationship (Webster's third international dictionary of the English language. Könemann. 1993. 2401) – strong feelings of love and hatred for someone.

I have a *love-hate relationship* with my ex-husband.

Semantically Ma'n lexeme affinity to the conceptosphere of another "kinship" lexeme (Webster's third international dictionary of the English language. Könemann. 1993. 2407) – let us also comment on the lexeme: as a horse – means a relationship built through marriage. She has an *affinity* to him because of their common musical interests. **Affinity** (Webster's third international dictionary of the English language. Könemann. 1993. 2407) – the lexeme is also used in the sense of similarity based on relationship or cause-and-effect binding. Denotes a type of relationship that shares similarity in terms of biological origin and is also similar on the general side of origin.

Even if there is no further bloodthirsty, a blood-related lexeme may also be used to refer to the Shahs who joined the family through marriage. An example of this is the bride, groom, quda-anda and others.

We will also cite lexemes that represent the concept of kinship in Uzbek.

Kinship ties first begin with the family. We first bring to the family lexeme from the comments given in the Explanatory Dictionary of the Uzbek language.

1. Family (O'zbek tilining izohli lug'ati O-harfi. – B. 29) – child, honadon; seed, generation. A set of cohabiting persons consisting of a couple, their children and the nearest bearers; the household. Achille family. Family of artists. Head of the family. (Eshvoy) Despite being poor, to the family of a Road Runner was providing assistance. Aybek, "Selected works".

Each member of the family is busy with his work. H. G'ulom, "Mash'al".

Interest in someone, build a family. These statements made Zamira fearful, Ochil seemed to start him on a bad path. P. Qadirov, "Three roots".

Looking at the English explanation of the family lexeme: using the definition given to the family lexeme in the Webster's Dictionary of English: **family** – (Webster's third international dictionary of the English language.

Könemann. 1993. 1452) – the basic unit in society traditionally consisting of two parents rearing their children. Also: any of various social units differing from but regarded as equivalent to the traditional family **spouse and children** (Webster's third international dictionary of the English language. Könemann. 1993. 145) the phrase is used to refer to people who can afford to spend a lot of time together with their family.

2. Household (Webster's third international dictionary of the English language. Könemann. 1993. 145) – group of individuals living under one roof and usually under one head;

Fellowship (Webster's third international dictionary of the English language. Könemann. 1993. 145) – a group of people united by a certain belief or commonality;

Family (Webster's third international dictionary of the English language. Könemann. 1993. 145) the lexeme can also be used as an adjective word category. Applies to areas designed or suitable for children and adults. For example, *family* restaurants, *family* movies;

Results

One active lexeme representing the Kin lexeme is the jigarband (O'zbek tilining izohli lug'ati. E-harfi. – B. 23) lexeme. In the Explanatory Dictionary of the Uzbek language, the lexeme jigarband (O'zbek tilining izohli lug'ati. E-harfi. – B. 23) is defined as follows: the nearest one-bearing relative (child, brother. Sister). Mothers with eyes on the way of their liverbands, boys and girls who grew up with a father-free kiss, heart-broken blood on the child stain are fathers even less now? N. Safarov, "Olovli izlar". Perhaps the victim is missing her mother, her liverbands, her lover, and her heart is burning in the peat grass. T. Rustamov, "Mangu jasorat". Elgeli, as if feeling the cold breath of death, would stand to justify himself in front of a lonely jigarbandi. A. Mukhtor, "Qoraqalpoq".

Jigargo'sha (O'zbek tilining izohli lug'ati. E-harfi. – B. 23) the lexeme kin can also be used as a conceptosphere to the related lexeme. Meaning – **child, jigar** (O'zbek tilining izohli lug'ati. E-harfi. – B. 23). Have you come to me, my Lord, healthy? Harmonious and I. Sultan, Alisher Navoy. The liverworts

sat down their food. M. Mukhamedov, "In the footsteps of the hero".

1. Now let's start by quoting the lexemes that represent the "blood-relative" concept one after the other: grandfather (O'zbek tilining izohli lug'ati. B-harfi. – B. 162) – (father; grandfather; elder) 1. Father or mother's father (nisabtan to grandson). Grandfather's mole eccan is a name eccan for himself. Proverb. My grandfather looked at me with an eagle necklace. S. Akhmad, "Star". The boy drank his grandfather without seeing him two or three times. S. Akhmad, "Ufq".

2. Related people who lived in the past, ancestors. If the great-grandfather mirzo did not take Samarkand faster, the Kingdom left by the great-grandfathers may have passed to the forefront of an alien dynasty. P. Kadyrov, starry nights, I spoke from the grandfathers, but there is one God. A. Oripov, the wind of my land.

3. The saint is used in addition to the name of Saints. The person is grandfather Zainiddin. Grandpa Zangi. May grandfather Hizr raise your hand high. U. Ismailov, Not Elected.

Focusing on our next lexeme: buva (O'zbek tilining izohli lug'ati. B-harfi. – B. 230) – grandfather. When his grandmother does business, Nigora helps, "Oh, oh, ermakinam, dastyorginam!" – said her grandmother. S. Anorboev, Oqsoy. Grandma's words were reminiscent of a softly boiling Bell spring. "Happiness".

Grandfather (Webster's third international dictionary of the English language. Könemann. 1993.– B. 143) – the father of one's father or mother.

Ancestor (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145) – (one from whom a person is descended and who is usually more remote in the line of descent than a grandparent) Her *ancestors* came to America in the 1880 s.

Forefather (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145) – a person of an earlier period and common heritage.

Our *forefathers* bought this farm, and our family has worked it for three generations

During our study, we observed that there is also a lexeme that is used to

mean primogenitor (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145), **another ancestral meaning ancestor, forefather.**

Another lexeme, the nanny (O'zbek tilining izohli lug'ati. E-harfi. – B. 24) – lexeme, can also be considered part of the kinship-lexeme, since the wife who raised someone's child, that is, the one who helped take care of the family child, can be seen as a relative, but the kinship cannot be counted. The two nannies lifted their Sarpos and entered behind Zuhra. S. Abdullah, Tahir and Zukhra. According to the agreement, the boyhood began to bring the girl into Yan's hands after a few hours every day. D. Nuri, pillar of Heaven.

If we also give the turn to the lexeme mother (O'zbek tilining izohli lug'ati. O-harfi. – B. 57), the heart of the concept of "blood-relative": – a wife with a child or children (in relation to the children who gave birth themselves); a wife with a child. Mother with many children. If the child does not cry, then the mother does not give a pacifier. Proverb. Erka tutsa mother, taltayadi child. Proverb. The girl got up in the morning and immediately gave her mother a grudge. Oybek, Selected Works.

Considering the definition given to the mother lexeme in English too: mother (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145) is a female parent. **Synonyms:** mom, mama, momma, mamma, mommy, ma, mammy, mater, stepmother, matron, old lady, matriarch, materfamilias, superwoman, supermom (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145).

We can also use the mother lexeme in the adjective word category example. In it, its meaning can be applied in its meanings, such as belonging to the mother or characteristic of the mother. For example, she often offered to babysit for friends, hoping to satisfy her mother urges until she had children of her own (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145). **Synonyms:** maternal, parental, motherly, female, feminine, womanly, nurturing, caring, matronly, womanlike, womanish, matriarchal, giving;

Mother we have observed that the lexeme is also used as a verb: **to bring forth**

from the womb (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145) – in the sense of giving birth from the uterus. I hope to *mother* at least one child; **Synonyms:** have, produce, deliver, birth, to give birth to, bear, father, drop, labor, breed, spawn, reproduce, get, sire, generate, kid, propagate, multiply, beget, litter, kindle, pup, kitten, calve, whelp;

The next lexeme in line is the parent (O'zbek tilining izohli lug'ati. O-harfi.– B. 83) lexeme. If we consider the annotation to the ota lexeme in the Explanatory Dictionary of the Uzbek language: father (O'zbek tilining izohli lug'ati. O-harfi.– B. 83) – a child, child-a jackal husband person (in relation to his own children). Without a father, the father does not know his value. Proverb. Did you remember that you were a father? A. Kadiri, "O'tkan kunlar". Tojiddin's father Ham had died shortly after the death of his old woman. S. Zunnunova, "Fire".

When we look at the comments to the father lexeme in English too: father (Webster's third international dictionary of the English language. Könemann. 1993.– B. 145) is the male gender of the parent. Synonyms for the special relationship that exists between fathers and sons: dad, daddy, papa, pa, pop, poppa, sire, stepfather, pater, old man, patriarch, father figure, paterfamilias, father image.

The second meaning of the Father lexeme is applied in the sense of a person who constitutes an entirely new field of activity, knowing the meaning of the founder. Sir Isaac Newton is regarded by many as the *father* of modern science.

Providing a series of synonymic series to the founding meaning of the Father lexeme: founder, creator, inventor, author, pioneer, begetter, maker, originator, generator, sire, institutor, initiator, founding father, designer, inaugurator, establisher, instituter, innovator, builder, cofounder, developer, researcher, producer, promoter, introducer, contriver, formulator, organizer, cocreator, spawner, conceiver, inspirer, deviser, researchist, encourager, inspiration, galvanizer (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152).

We have observed that the Father lexeme is also used in the sense of a large father: (Webster's third international dictionary of

the English language. Könemann. 1993.– B. 152) – a person who is several generations earlier in an individual's line of descent;

For example, Our *fathers* founded this nation on the fundamental belief that no person is entitled to rule by divine right; **Synonyms:** grandfather, ancestor, grandmother, forefather, progenitor, forebear, forbear, primogenitor, forebearer, predecessor, patriarch, ancestry, matriarch, ancestress, grandsire, antecessor, foremother, sire, antecedents, roots (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152).

Anonyms: family, children, descendant, son, daughter, offspring, issue, seed, stock, progeny, descendent, lineage, posterity, heir, successor, scion, inheritor (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152).

Father focusing on the lexeme also being used in the sense of Lord: **father** (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152) – capitalized the being worshipped as the creator and ruler of the universe. **For example**, Paul Revere somehow found room in his small house for the large family he had *fathered*; **Synonyms:** sire, spawn, produce, beget, reproduce, get, propagate, multiply, generate, procreate, bear, gender, engender (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152).

Father phraseological units in the lexeme: *founding father*; *father figure*;

Another verbalizer of the "kinship" concept is the lexeme brother (O'zbek tilining izohli lug'ati A-harfi.– B. 37). **Brother** (O'zbek tilining izohli lug'ati A-harfi.– B. 37) – **1. the eldest son born to one parent (in relation to his younger, younger brothers). Big Brother.**

Now let's focus on the annotations of the brother lexeme in explanatory dictionaries of the English language: **brother** (O'zbek tilining izohli lug'ati. E-harfi.– B. 152) – a male who has the same parents as another or one parent in common with another;

Synonyms or similar words: sister, cousin, sibling, family, relative, stepbrother, house, kinsman, stepsister, in-law, relation, kinswoman, tribe, race, people, clan, folk, kindred, blood, lineage, kinfolks, kinfolk,

stock, kinsfolk, kissing cousin, line (Webster's third international dictionary of the English language. Könemann. 1993.– B. 152).

Antonyms: nonrelative.

Brother lexeme monk (Webster's third international dictionary of the English language. Könemann. 1993.– B. 169) – we have observed that it is also used in the sense of a member of a male religious society: He was loved and respected among his *brothers* at the monastery.

Synonyms: monk, father, nun, preacher, bishop, friar, reverend, deacon, minister, cleric, abbot, mendicant, monastic, archbishop, clergyman, clerical, pope, dean, pastor, prelate, dominie, clergyperson, divine, ecclesiastic, clerk, presbyter, high priest, oblate, rector, churchman, padre, diocesan, vicar, monsignor, missionary, parson, abbé, curé, confessor, chaplain, shepherd, archpriest, curate, Holy Joe, sky pilot, revivalist, evangelist, missionary, novice, mother superior, Reverend, other, religious, priestess, abbess, missionizer, prioress, anchoress, high priestess, votary, deaconess, ancess, cloistress, conventual, clergywoman (Webster's third international dictionary of the English language. Könemann. 1993.– B. 169).

Antonyms: layman, lay reader, secular, lector, layperson.

Brother lexeme friend – can also be used in the sense of a person who feels a sense of solidarity: As veterans, we support our *brothers* and sisters in the military (Webster's third international dictionary of the English language. Könemann. 1993.– B. 169).

Synonyms or similar words in meaning: friend, comrade, partner, sister, buddy, fellow, colleague, pal, acquaintance, confidant, chum, compadre, confidante, intimate, peer, familiar, associate, musketeer, alter ego, crony, amigo, cohort, accomplice, ally, blood brother, companion, hearty, collaborator, mate, sport, benefactor, hobnobber, pen pal, abettor, supporter, main man, sympathizer, abetter, confederate, friendly, well-wisher (Webster's third international dictionary of the English language. Könemann. 1993.– B. 170).

Antonyms: competitor, opponent, adversary, rival, antagonist, enemy, foe, nemesis, archenemy (Webster's third international dictionary of the English language. Könemann. 1993.– B. 170);

When was the last time you called your *brother*?

Little brother (O'zbek tilining izohli lug'ati U-harfi.– B. 17) – 1. one parent is the younger of their sons (compared to older children). When his younger brother, har gal, left the house, he would have become an allanechuk, someone. C. Akhmad, Horizon. Sherali was then eleven to twelve, and his younger brother Mukhammadjan was a four-year-old boy. S. Karomatov, Golden Autumn.

In general, the youngest of their children, the youngest (in relation to the eldest). The maidens take a pot-hole, sidur-supur, their fists from their mother's hands, play their brother. S. Nurov, Frost does not hit the grass. He is twenty years old from his father, and he stares his brothers with difficulty. I. Rahim, Chin mukhabat.

Bro (Webster's third international dictionary of the English language. Könemann. 1993.– B. 172); – official. **Brother.** Tommy has a worldview that's larger than his baby *bro's*.– Leah Rozen;

AQSH slengida: **a male friend** (Webster's third international dictionary of the English language. Könemann. 1993.– B. 172); (male friend); communicating with his siblings; One quirky edge the Olympics haven't yet sanded away is the habit of extreme athletes to stick together. Like, no matter where we're from, we're all *bros*. That kind of thing.– Devin Gordon et al.

b. used as a friendly way to refer to a man or child;

Hey, *bro*, what's up?

Catch you later, *bro*.

Looking at the definition given to the next *bro* lexeme: young male who is part of a group of similar male friends stereotypically characterized as hearty, athletic, self-confident, party-loving, etc.– A young man, part of a similar group of male friends, is stereotypically described as sincere, athletic, confident, party-loving, etc. (Webster's third international dictionary of the English language. Könemann. 1993.– B. 172).

The recent season of "Project Greenlight," on HBO, made explicit how resistant to race talk Hollywood can be, a stifling culture of *bros* bonding with mirror versions of themselves.– Emily Nussbaum.

These were nerds who could pass for *bros* on a dorm-room sofa ... – Ben Mc Grath;

We have observed that the bro lexeme is used again before something else. It's the continuation of the bro culture. In my experience, in this world right now, white guys have an advantage. In their training, they've been given access and tools that I haven't. White men get behind each other and empower themselves. – Tanya Holland (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173).

Another of the most active lexemes of the "kinship" concept is the sister (O'zbek tilining izohli lug'ati O-harfi.– B. 60) – lexeme. Sister (O'zbek tilining izohli lug'ati O-harfi.– B. 60) – 1. in children born to one parent, the eldest daughter in relation to the younger (brothers, sisters) than herself. When her sister touched the ground, justice was an eleven-year-old girl. A. Khakhar, Girls. Nizamjan did not appear to his sister and went round the back of the nut. S. Akhmad, Horizon.

Let's also look at the use of the sister lexeme in English: sister (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173) – a female who has one or both parents in common with;

Let us also cite a yan meaning of the sister lexeme: a member of the women's religious sect (like nuns or deacones);

Focusing also on its later meaning: a girl or woman who is a member of a Christian church (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173) the Cistercian lexeme (a girl or woman who is a member of the Christian Church) is used here as a nun.

Let's look at the comments to another sister lexeme: **a girl or woman regarded as a comrade** (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173) it appears that the sister lexeme applies here to a girl or woman considered a comrade.

Looking at the definition given to the next sister lexeme: a girl or woman who shares with another a common national or racial origin *especially*: **a Black girl or woman** (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173), that is, a girl or woman with a common national or racial background with another person can

be applied equally especially: in the sense of a black girl or woman.

So bir one that is closely similar to or associated with another (Webster's third international dictionary of the English language. Könemann. 1993.– B. 173) – **sister** we have observed that the lexeme is used in the sense that it is closely similar or connected to another.

Conclusion

Let us also comment on the lexeme of the next sister O'zbek tilining izohli lug'ati. S-harfi.– B. 103): sister (O'zbek tilining izohli lug'ati. S-harfi.– B. 103) – (3-sh birl. single and single) 1. the youngest of the girls born to one parent (relative to their sisters, brothers). Little sister. Middle sister. Now my work will be right. Oybek, Selected Works. Solikh Makhdum stayed in Kokand with his mother and sixteen-year-old sister named Naima. A. Cairius, a scorpion from Mechrobe.

Quoting also the definition given to the sister lexeme in English: **sister** (Webster's third international dictionary of the English language. Könemann. 1993.– B. 174),– a female who has one or both parents in common with another (a woman whose parents have one or both in common with the other) ma'nosini bidiradi. Quoting the sister lexeme again for other meanings: a member of a women's religious order (as of nuns or deaconesses) (Webster's third international dictionary of the English language. Könemann. 1993.– B. 174) – women are also used in the sense of a member of a religious denomination (like nuns or deacones), which is considered one of the ordinary Roman Catholic congregations; another sense is equally used in the sense of a girl or woman who is a member of the Christian Church. Sister lexeme is also commonly used when addressing women and girls as Comrade (Webster's third international dictionary of the English language. Könemann. 1993.– B. 174), (comrade). Again the sister lexeme is also applied to a girl or woman with a common national or racial background with another person, especially in relation to black women and girls.

Phraseological units used with the sister lexeme: foster brother/sister; big sister; sister chromatid; brother/sister/comrade in arms; little brother/sister; sob sister; sister city; soul sister; sister-in-law; weak

sister; half sister (Webster's third interna- tional dictionary of the English language. Könnemann. 1993.– B. 175).

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NORMS OF EDUCATION AND MORALITY IN THE ARCTIC TEXTS BY B. SHERGIN

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Abstract

The writer B. Shergin depicts the national life of the peoples of the Arctic. His texts organize a communicative system, which is based mainly on the use of certain linguistic units: schemes, clichés related to the peculiarities of the linguistic thinking of Pomors, people living in the North of Russia. In his work, the author refers to the Pomeranian culture and folk memory, describing the events of a long-gone time at the turn of the XIX – XX centuries, the writer depicts the life and way of life of sailors, fishermen, craftsmen. He showed the norms of morality that have been developing for centuries in the lives of people in the North. Creativity of B. Shergina is characterized by social rules, ritual forms of functioning, certain communicative attitudes that are aimed at forming exemplary models of linguistic personality and communication.

Keywords: *communication, moral norms, discourse, modality, idiostyle*

Introduction

Modern linguistic methods of language analysis allow us to determine the optimal ways of verbal influence on the audience, to study an artistic text from the standpoint of the relationship between language and consciousness, the role of language in generalizing human experience, the author's position in the representation of the artistic picture of the world.

The Northern writer Boris Shergin, like A. P. Pyrerka, in his works sought to show future generations the phenomenon of the living life of the northern people. The modal dominants of his works are the cultural values of the outgoing knowledge, which has original

Russian roots and traditions, the loss of which the writer so painfully expressed. Analyzing the events of a long time ago, the writer creates a prototype of an ideal understanding of the norms of the social way of life of people living in the harsh northern region. Perhaps this is the reason why the Arctic has been the sole guardian of the Russian national epic for so long. Most text scholars suppose that the prototype has a mental nature and typicality. Thus, Nikolai Boldyrev considers the prototype a tool for categorizing reality. Emphasizing the variety of prototypes, the scientist names social prototypes, typical examples, ideals, samples, images, stereotypes. Social prototypes are the most recognizable ones,

the scope of their application often has clear chronological and spatial boundaries. Prototypes help a person navigate in reality, classify new information, evaluate new objects – things and phenomena (Boldyrev, 2002, p. 81–82).

Shergin's works, which depict the life of sailors, fishermen, masters of the North of Russia, should be considered primarily as a dynamic unit with extra – and intralinguistic parameters. The text analysis reveals a semantic strategy for the discourse of the artistic picture of the writer's world. It is characterized by social rules, ritual forms of functioning, certain communicative attitudes. The analysis of Shergin's works allows us to understand how the text "works".

Boris Viktorovich Shergin was born at the turn of the XXth century, in the north of Russia. A philosopher, artist and writer, Shergin foresaw the moral loss from the destruction of the millennial lifestyle of Pomor culture. In his works, the author turns to the Pomor culture and folk memory: on the basis of oral folk art, the Russian literary language and Pomors' way of speaking (as a part of the Pomor culture) and the lofty style of church books, he created the phenomenon of the unique northern Russian text: "There's something to be sad and envious about: in the middle of the past century, experts in collecting epic poems, experts in collecting fairy tales and songs, experts in folk arts and crafts went to the North. In the 20s, experts went to the North to collect and describe tin dishes: they did not look at anything but tin spoons and dishes. But, unfortunately, the North has never, ever seen those who would persistently, purposefully ask, search, and compile marine vocabulary in particular. No one ever told the Pomors that all "ustavtsy" (mandates), "uryadniki" (village policemen)", and "lotsii" (sailing directions) are important for science and have historical significance. No one recorded oral traditions, stories about great sailors and famous shipbuilders. But life doesn't stand still. Not only the old and worthless is forgotten, but also things that are interesting for history, for living science."

The meaning of an artistic image is revealed in a certain communicative situation, and the result depends on a reader's mood, as well as on the specific culture to which he

or she belongs. Therefore, after a century or two, a work of art can't be perceived in the exact same way as its contemporaries and even the author himself perceived it. In the stories of B. Shergin, knowledge is imparted from father to son, from helmsmen to young Pomors, the names of these stories are indicative in this sense: "Novaya Zemlya's knowledge", "Immortalized glory", "The concept of courtesy", "Markel Ushakov's words", "Question and answer", "Russian word". All this, according to the author, should be remembered by the youth so they could determine the correct norms and assessments.

Analyzing the author's discourse, it is important to note the close relationship between the author and the addressee. Shergin considers the totality of spiritual and material values as people's activity in the totality of the norms and rules of life. Shergin presents a certain scheme of normative parameters, which are based on the character presentation of the characters, their action, social prerequisites and arguments proving the objectivity of the result. The verbal fixation of a social norm, the justification of its objectivity, is addressed to the reader.

The choice of words is a universal tool that helps to establish the hierarchy of values of people living in the Russian North. In the series of stories "The great helmsmen" B. Shergin cites such statements: "*Let those people with whom you live do not like you, but you'll know them and you'll learn how to behave with everyone. And with good people, will it not be a hundred times harder for you?*" Repetition of the word "people" focuses the reader's mind on the norm of behavior enshrined in the collective consciousness of sailors (the old helmsman Ivan Ryadnik was an experienced sailor from the Peter I era), finally, the semantics of the words "behavior", "custom", "disposition" express the strategy of institutional moral norm. "*Whoever you're anchored to, stay with them, even if it seems easier for you in another place and people seem better there*" – the word "anchored" is semantically marked in the text, it is associated with the reliability of the sailors, hardened by the harsh northern climate and difficult fishing. Contextual antonymy «*more profitable, easier, better – more difficult*» emphasizes the author's attitude to moral choice.

The strategy of suggestion and motivation is implemented in the form of the imperative mood and in the interrogative form of the final sentence. Stylistically, neutral words in the text acquire a textual connotation with a meliorative assessment, which contributes to the realization of the goal of speech exposure, it is addressed to the feelings of a person. Choosing a well-defined vocabulary, the author forms a speech strategy and tactics, actively influencing the readers. As a result, the text represents the process and products of speech activity as values that translate the author's social assessment, which has a strong emotional impact, actualizes the reader's attention on what has been historically recognized as good and bad.

The interaction of the linguistic unit and context actualizes the background knowledge and context, which makes it possible to identify the author's intentions. The main social and intellectual intention of B. Shergin is to transfer the moral standards and professional knowledge to the readers. It is in language that the experience of mankind and its way of thinking are expressed. Language is a cognitive mechanism, a system of signs that is used specifically to codify and transform information. In the artistic depiction of the Pomors' life, Shergin focuses the reader's attention on the highly professional activities of people living in the harsh conditions of the Russian North, which is revealed in the author's picture of the world through the following components: 1) presentation of traditional occupations, crafts that have long been developed in the Russian North; 2) Pomors as subjects of description: seafarers, helmsmen, hunters, shipbuilders, craftsmen, demonstrating their "art", their way of life; 3) "Pomors' way of speaking" and surprisingly melodious, "beautiful" northern words as an element of idiosyncrasy form a linguistic model of the picture of the world of communicants.

The stories of the series "The great helmsmen" show the images of the Pomors that remained in the legends, their life, professional skills, moral qualities became an example for the next generations, not only for Pomors, these are Russian people, national characters: master Molchan, Markel Ushakov, Ustyan Borodatyi, Ivan Ryadnik.

B. Shergin creates stereotypes of the Pomor culture. Scientists agree that stereotypes

are the basis of culture, they provide mutual understanding of people. The main reason for the appearance of a stereotype is the desire for simplification, which saves effort and simplifies communication. The stereotype of the assessment is not in doubt, and at the same time combines the individual and the typical.

The author reveals simple and, at the same time, high moral and ethical concepts that were associated by northern people with work. Their work was often very difficult, but the author's assessment is always positive. To understand the life of Pomors, the author actively uses prototypical images, like, for example, in the story "Master Molchan": "The master's heavy hand gently stroked Markel's rebellious curls; the old man said:

– Not from words, but from deeds and my example, you should learn our art. Our axes speak for us. Wipe the tears, kid. You're an artist. Your planks are like swan feathers. If you run your hand over them, it feels like velvet.

"At last, Markel caught the eye of the master: he saw the morning dawns shining from beneath the beetling brows of the old man."

B. Shergin loves to portray ordinary people in his works, their images emphasize the high moral qualities of the northerners: veneration of ancestors, professional experience, modesty and obedience, good attitude to wife and children. Some researchers believe that the everyday descriptions from his works are somewhat idealized, but it should be borne in mind that the moral principles the author is trying to draw attention to are national wealth, the spiritual foundation that makes up Russian culture, which forms the idea of the world around us through language as an "intermediate world".

In the story "Matvey's Joy": "I never had a rest on holidays, on weekdays, or in winter, or in summer. Worked a lot... The horse is beaten, but still carries the load – no matter where". It was very hard for Matryoshka. She collapses, can't straighten her back, falls to the floor:

– Kids, walk on my back, please...

Vanya, a younger one, walks on her back barefoot, 'cause the older ones don't want to:

– Mom, we can break you ... The work's hard, so your spine falls apart. You need to put pressure on it.

Matryona was corpulent, stout-build, when she was younger, now she's knackered. I felt so sorry for her.

- Matryoshichko, you'd rather die!
- Nonsense, Matvey! I'll even wash your shirt after this!

Highlighting vivid fragments of reality, the author determines the dominant, which is expressed grammatically, lexically and is realized in the characterization of people Shergin portrayed.

The beauty and spontaneity of the narrative is the main theme of B. Shergin's artistic world – “Not on the land we walk, but on the depth of the sea. And a common fate we share”, here are more of those simple, but very touching words: “The sea feeds us, and the sea buries us”, “For us, Pomors, the sea is a drinker, a breadwinner. But the sea gives only what you can take.” “The sea makes a man a man.” “For Pomors, both joy and grief are carried from the sea.” “For Pomors, it is a pleasure to see the White Sea. They walked into it for centuries, lived in it, they know every stone, they sailed their ships whatever way the wind blew, they have seen every wave possible”. “The sea is our life – these words say everything. We settle by the sea, on the seashores. But we work in the open sea, it feeds us.” “Pomors cannot live without The Sea. Our whole life is here, in it, it gives us joy and grief”.

B. Shergin's works represent the habitat of Pomors as a system that characterizes high moral and cultural standards. It allows to openly evaluate what is good or bad.

The story of B. Shergin “Danish Vanya” is quite interesting – it actualizes everyday parallels even now, revealing important character traits of Russian people. The plot of the story is simple: the widow Agrafena Ivanovna worked from daylight till dark and raised her son Vanya, who dreamed to be a sailor. At fourteen, Ivan escaped on a Danish ship and disappeared.

A positive modality as a communicative strategy is stated from the very beginning of the story: “A long, long time ago, at the Arkhangelsk city, at the ship's haven...” – the epic beginning creates a certain atmosphere, gives the impression of datelessness of the story's events, but the following phrase gives a social coloring – “[a woman] was selling

loafs”. The author uses a humorous form of presentation of his characters “Honest widow Agrafena Ivanovna among “tradeswomen – piewomen, roisterers, kvass vendors”. The writer gives the following characterization to Agrafena Ivanovna: “She speaks and quarrels with the whole market”, “Agrafena could praise and badmouth any Mister.”

In the text, the emotional assessment of verbal actions and products is expressed by lexical and word-forming means. Nouns with diminutive suffixes are used frequently: bulochki-hvalyonochki (wonderful loafs), lived with his grandmother, russkoe gnyozdyshko (a small Russian nest), dityatko (my little child), the author calls Agrafena's son Ivanushko.

The narrative does not condemn the actions of the hero: there is no negative sems either at the denotative or connotative levels. The positive modality can be traced throughout the story: “Vanya's heart raced: “I need to see my mom! Is she alive?..” And then he decided to sail as a quarter master to Russia and back.”

Vanya was in Arkhangelsk several times, but he was afraid to admit to his mother that it was him. Vanya was afraid that he might stay with her, he didn't want to leave his wife and children in Denmark.

B. Shergin reveals the peculiarities of the Russian national character, depicting the protagonist's suffering: “Again, Ivanushko goes out of his mind with worry: “I need to get back to Russia, I need to see my mother”. The text shows the best character traits of a northern seaman:

love for the motherland (“Summer winds blow, a loon screams across the sea, tells Ivanushko to go to Russia, to see his mother”);

– love for mother (“The ship was in the haven for a week, every day the son bought loafs from his mother, but did not admit. Only on the last day, he put fifty rubles into her box and left for Denmark”);

– loyalty (“His wife cried: Oh, John! In Russia, it is strict: if your mother knows, she won't let you go.– She won't know. I won't show myself to her, I'll just take a look from afar...”);

– sense of duty (“- Mama, I'm your son! Have mercy on me, let me go! I have a wife and three sons in Denmark. Here's all my

money, five hundred rubles. Take it, just let me go!”);

– honesty, unselfishness (“She made a noise all over the pier: – Hey, wifey-traders! Someone dropped twenty-five rubles into my box!.. Agrafena banged her fist on the table: “Take away your money! I don’t need it – I need my son. I mourned my son for twenty-three years...”).

Concluding the story, the author logically brings the addressee to the understanding that the Russian person cannot betray the most important values of his life: “Vanya cried, too:

– Mom, take pity on your grandchildren! They are gone without a father ... Tradeswomen started sobbing.

Indeed, the next year he brought his eldest son to her. He spent a winter with Agrafena... Vanya brought his middle son... Then Vanya’s wife arrived with her youngest son. And that gentle woman from Denmark grew fond of her husband’s mother.”

True feelings, the emotional state of the characters go into subtext, forming a generalized perception of the text. “Agrafena’s grandchildren and great-grandchildren still live in the North. By the name of Vanya, who

fled to Denmark, they were given a surname “Danish”.

Conclusions

Morality is defined principles, ideals, norms that regulate and strictly guide people’s behavior. The process of generalization and exchange of knowledge involves the objectification of knowledge in the form of objects and texts. In the works of B. Shergin, knowledge is imparted from the eldest to the youngest, from father to son, from helmsmen to young. Pomors. Wilhelm von Humboldt wrote: “People understand each other not because they send the signs of objects... but because they mutually affect the same link in the chain of sensory representations and the rudiments of internal concepts... this makes corresponding, but not identical meanings flash through their minds” (Humboldt 1977, p. 165). The implementation of the epistemological goal set by the author carries information about the linguistic era, typical personalities, is a means of ensuring two-way communication between generations and forming the social norm of the nation verbally. It is defined as a system of layered cultural eras, traditions, literary and aesthetic stereotypes.

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Section 2. General philology and linguistic

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FUNCTIONING OF NEOLOGISMS AND INFLUENCE ON THE NATIONAL LANGUAGE IN CONDITIONS OF INTERFERENCE CULTURES

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Abstract

The article examines the linguistic and cultural specificity of the conceptual spheres that form the neologisms of the modern English language. The findings make it possible to establish and compare a set of basic concepts that reflect cultural values, as well as changes in the life of the corresponding societies. The concept of a bilingual linguacultural dictionary of neologisms containing national cultural features of units of new vocabulary of a foreign language is substantiated.

Keywords: *culture, neologisms, linguaculturology, globalization, neology*

Introduction

Culture is indeed a complex phenomenon with material, spiritual, and social components. When we discuss the interaction of cultures, we are referring to the relationships between large groups of people, including cultures and subcultures. In modern times, cultural ties are realized in various spheres of human life, such as tourism, sports, and personal relationships. Global social, political, and economic changes have also led to large-scale migrations, resulting in the mixing and blending of different cultures. As a result, people are increasingly overcoming cultural barriers and experiencing interactions with other cultures. This interaction oc-

curs through relationships between individuals, both through direct and indirect forms of communication.

Intercultural communication is interaction, communication between representatives of different cultures, including indirect communication between people, as well as indirect forms of communication (language, speech, writing, electronic communication) (Usmanova Sh., Rixsiyeva G., 2017).

Culture is one of the basic concepts of intercultural communication. Therefore, it is appropriate to consider the ontology of culture, its semiotic and other features.

E. Sapir describes culture as "... a set of socially inherited practical skills and ideas

that describe our way of life” (Sapir E. 1921. 185).

According to another interpretation by E. Sapir, “culture is a set of values realized by society” (Sapir E. 1921. 193), “...culture is compared with behavior” (Sapir E. 1921. 207).

What do we mean by culture? One of the first definitions of the word culture in scientific literature was given by E. Taylor, who defined culture as knowledge, beliefs, art, laws, morals, customs, skills and abilities acquired by a person, a member of society (Taylor E. B., 1989).

Summarizing the above, culture can be defined as follows: culture is the totality of all forms of activity of subjects based on a system of norms, values, ideals, examples and guidelines that interact with other cultures, the inherited memory of the community in which he lives. So, each person does not inherit a culture, but assimilates it and becomes a representative of a certain culture.

Language plays a crucial role in culture as it serves as a reflection of the society’s values, beliefs, traditions, and way of life. It acts as a medium of communication and also facilitates the transmission of cultural heritage from one generation to another. Language is deeply intertwined with the culture of a society and serves as an indicator of its development and evolution. As a society’s material and spiritual life progresses, language evolves to reflect the accumulated knowledge, principles, and moral standards of the community.

Language is a mirror of culture, which reflects not only the real social identity surrounding a person, but also his mentality, national character, way of life, traditions, customs, mores, as well as a set of values and worldview (Usmanova Sh., Rixsiyeva G., 2017).

Language is not only the main means of communication in society, it also performs the function of communication and at the same time allows the transmission of cultural heritage from one generation to another through the function of processing (collecting).

Language is inextricably linked with the culture of society and is one of the indicators of its development and perfection. Any historical period experienced by a people changes it and leaves its mark on the national mentality. As the material and spiritual life of a person develops, language changes and de-

velops, reflecting the positive experience of knowing the people and mistakes in human life, life principles, moral standards, moral ideas, understanding and assessment of the surrounding reality.

The author of the linguistic concept, Wilhelm von Humboldt, identifies the following theoretical principles about the interdependence of language and culture (Humboldt W., 1985).

1) material and spiritual culture is embodied in language;

2) language is the “soul of the people” and its task is to record, preserve and reflect the knowledge accumulated by civilization;

3) language is the most important factor in the formation of an image of the world that reflects a reality that does not belong to language.

W. von Humboldt’s opinion that “language reflects the spirit of the people” can be seen in the works of the Uzbek linguist N. Makhmudov, peculiarly continued: “... in language, folk customs, everyday life, economic situations, in short, reflect wealth nation. To know the language of a particular people means to understand its entire existence. Understanding the meaning and essence of a particular national language means understanding the history and future of this people. Language is the priceless and sacred wealth of the people; it is both the duty and obligation of every indigenous child of the people to be persistent in their language and faithful to their language” (Mirtojiev M., Mahmudov N. 1992).

The anthropocentric nature of language is a fundamental concept in modern linguistics. It recognizes that language revolves around the individual and their perception of the world. Through language, individuals study and understand themselves, engage in theoretical and practical activities, and analyze language as an integral part of their identity. From the position of the anthropocentric paradigm, a person studies the world, getting to know himself, his theoretical and subject-related activities; this paradigm is based on the transfer of the interests of the researcher from objects of knowledge to the subject, i.e. language in a person and is analyzed as a person in language.

According to N.L. Shamne, we believe that the formation of a national cultural

sphere is influenced by human experience and activity. Each culture is characterized by its own unique features, and these features are often expressed through language. The concepts, ideas, images, and other semantic structures that exist in the human mind are considered as a system of symbols that coordinate significant forms and their relationships. New words that emerge in a language are a result of human activity and can carry cultural significance.

The specific features of a certain culture are described in the scientific literature as the “language of culture,” that is, a concept, idea, image and other semantic structures that exist or arise in the human mind are understood as a system of symbols that coordinate significant forms and their relationships (Shamne, N. L. 2000). Any new word is the result of human activity and can have cultural force.

Linguistics is one of the main, leading areas of linguistic research. Based on the spirit of language, certain phenomena associated with linguistic mentality (originality), he studies the national-cultural specific patterns of constructing speech communication. It shows the national spirit reflected in the language. This area of linguistics is associated with philosophical thinking, national character and mentality. It represents knowledge that has a national-cultural character, the structure of a complex of speech communication (URL: https://www.researchgate.net/publication/337655935_TIL_VA_MADANIAT_konvertirovan/link/5de34c3592851c836457de24/download).

According to V.V. Vorobyov, “today linguaculturology is the study of a set of cultural values identified and organized in a certain way, living communicative processes of speech formation and perception, the experience of a linguistic personality and national mentality. that this is a new philological science that studies and systematically describes the linguistic picture of the world...” (Ter-Minasova S. G. 2000. 18).

Linguaculturology, as a branch of linguistics, focuses on the study of cultural values, communication processes, linguistic person-

alities, and national mentalities. It explores the correlation between language and culture and examines the changes in language and its components due to cultural dynamics. The study of linguaculturology provides insights into the linguistic worldview and the cultural meanings embedded in language.

V.N. Telia defines linguaculturology as a part of ethno linguistics devoted to the study and description of the correspondence between language and culture in their synchronous interaction. The subject of linguaculture is fundamental issues related to the changing side of the connection between language and culture: changes in language and its components as a result of the dynamics of culture, as well as the linguistic implementation of the cultural meanings of a predetermined culture, changes in its structure and activity” (Telia V.N. 1996. 217).

The study of neologisms, new words or expressions that emerge in a language, is closely related to both the linguistic and cognitive approaches. Linguists and cognitive researchers seek to understand the structure of knowledge that underlies neologisms and their impact on the linguistic and conceptual worldview of individuals within a linguistic community. These approaches contribute to the ongoing development of linguistic research.

In conclusion, the study of language and culture is vital for understanding the complexities of human interaction and societal development. Language serves as a reflection of culture, and the interplay between language and culture shapes the worldview of individuals and communities. The field of linguaculturology provides valuable insights into the relationship between language and culture, contributing to our understanding of linguistic and sociocultural processes.

Taking into account that the anthropocentric paradigm predominates in linguistics and newest words appear in the socio-political, scientific, technical and cultural spheres of human activity, at the present stage of development of linguistics, linguistic and sociocultural processes, as well as distant areas of knowledge are studied in their functional relationships.

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PHILOSOPHICAL STYLE OF THE POET ULMAMBET KHOJANAZAROV

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Abstract

Karakalpak lyrics have risen to a new level since the 50–60s of the last century. Now the poets sought to make deep philosophical observations rather than didactic content. In this article, the philosophical lyrics of the famous Karakalpak poet Ulmambet Khojanazarov are studied in relation to his style. At the same time, the compositional features and ideological and philosophical intentions of his poems were taken into account. In the composition of U. Khojanazarov's poems, philosophical thoughts take a sharp turn at the end of the poem. The poet used artistic details and symbols to convey philosophical thoughts. Also in his poems one can feel the influence of world philosophical movements. The poet's style was studied by methods of analysis and comparison. Since the texts taken as examples are written in the Karakalpak language, the explanations are written in English.

Keywords: *Karakalpak lyrics, poet's style, composition, philosophy*

Introduction

Philosophy did not suddenly arise in the Karakalpak lyrics of the twentieth century. As its artistic and aesthetic sources, one can indicate folklore, oriental classical literature, the work of Zhyraua, Karakalpak classical lyrics of the 19th century, philosophical genres in Russian and European literature of modern times. The philosophical features in them rose to a new level in the Karakalpak lyrics of the 60–80s of the last century and developed as a separate genre and style direction. In particular, the general style of the famous Karakalpak poet Ulmambet Khojanazarov is philosophical; his thinking is characterized by national flavor, oriental traditions, and deep lyricism. The poet skillfully embodied

philosophical reflections in his poems. In this mastery, he used unique poetic techniques.

Kamal Mambetov, a famous Karakalpak writer and literary critic, said about the poet's style: "Just as every poet has his own path and creative style, Ulmambet began to exhibit unique creative traits. From Ulmambet's first collection of poetry, the original expression of the realities of life was appreciated by many literary scholars" (Mambetov K. 1993. p. 118). Literary critic Turdybai Mambetniyazov notes: "The peculiarity of Ulmambet's poetic style is not just the expression of events or feelings, but also the depth of philosophical thought, the variety of phrases – the beauty of rhyme in the poem" (Mambetniyazov T., 1993. 10).

Main Section

Indeed, if we take into account the “philosophical” characteristics of U. Khojanazarov’s lyrics, then the poet uses special compositional techniques to convey these philosophical views to the reader. In the compositions of the poem “It is getting old”, “Tower”, “Dungeon”, “The Legend of Hakim Ulykman”, “Goalkeeper”, “The Mare is Coming”, “Race”, “Peacock”, “Curved Lines” (Khojanazarov U. 1977), after the expression a certain event, phenomenon, feeling is suddenly given a sharp poetic conclusion. The poet used poetic details and symbolism in these works.

In U. Khojanazarov’s poems “To the Polar Star”, “Dream of the Evening after Reading Dante’s Divine Comedy”, the need to live in the pursuit of greatness and height is figuratively expressed through legendary mythological images. For example, in the poem “To the Polar Star” (Khojanazarov U. 1976. 86–87), the lyrical hero addresses the polar star in the universe and says that it preserves the purity of love and is a symbol of beauty. For this reason, the pole star is said to have suffered the herbaceous hatred of the legendary Zeus, which even Aphrodite could not overcome. He says that only poets can save him if he strives for greatness and height, thereby expelling evil from the surface of the earth and from the universe:

(In Karakalpak)

Tekte, shayır qolı sağan jetkende
Juldızlar sıqırlar, qozgalañ tawıp!
Quwıp jawızlıqtı jerden, kókten de,
Zevstiñ gellesin taslaydı shawıp!

(Meaning: These lines say that Zeus will be beheaded only when the poet’s hand reaches the stars. The stars will rise and drive out evil on earth and in the universe.)

The poem is figurative in nature, and only poets with high spirit can appreciate beauty and preserve pure love. We see the continuation of these thoughts in the poem “An Evening Dream after Reading Dante’s Divine Comedy” (Khojanazarov U. 1976. 87–88). In the poem, the lyrical hero flies into another world in a dream and finds himself among dragon-like creatures. They rush at the poet, tear out his tongue, crush his brain and threaten him. They even threaten Dante and Firdausi, who are considered great, to throw them out of the seventh heaven.

(In Karakalpak)

...Sonnan soñ kim kúshli, qoyasañ bilip.
Bular, shayırlar ma, aldamslı insan!
Awızına kelgenin sandalap júrip,
Jánnetten shıgadı, jánnetten quwsañ!
Bilip qoy, janıñnan waz keshpey turıp:
Ázirayıl – piyrimiz bizler sıyınğan.
Júzine dozaqtıñ zárdabın jutıp,
Dushpanbız Muzağa – sizler sıyınğan!

(Meaning: In these lines, dragon-like creatures talk about poets, how they are deceitful and say whatever comes to mind, but will not come down from heaven if you drive them out of heaven. The creatures claim that they serve Azrael (the angel of death) and are at enmity with the Muse whom poets worship.)

When the lyrical hero gets angry at these words and confesses to fate, the sun begins to shine through the mountains. From these rays, timid creatures go into dark pits and disappear. Firdausi came out of the fires, took the poet on his horse and flew away from the mountains:

(In Karakalpak)

Sonda, seskendi de shashırağan nurdan:
Jılanday ısıldap quwıs-qoltıqtan –
Tereñ úngirlerge shegindi jildam
maqluqlar, tún boyı meni qorqıtqan.
Hám Ferdawsiy shıgıp nur arasınan
– Minges, – dep tulparın tarttı aldım.
Sóytip, asqar tawdıñ usha basınan
Tağı bálent ushtı, meni aldı da.

Dante’s theological philosophy is very complex. Although his Divine Comedy is based on a traditional religious plot, its sense of humanism is shaped by the lives of people in real life. In his work, Dante expresses his attitude to the complex philosophical views of people who lived in different periods of human history. In the first part of the work, entitled “Hell,” it is described through symbols that people with qualities such as greed, deceit, meanness, bloodthirstiness feed on various creatures of the world or suffer at their hands (Ibragimov R.) U. Khojanazarov takes Dante’s idea of the desire for “Altezza” as the main leitmotif of his poem. Dawn, the rays of the sun – this is wisdom, knowledge, love of life. The desire for it lifts a person to heights and saves him from all disappointments. This philosophical thought can be considered relevant for the poet’s poem mentioned above.

Another concept characteristic of the philosophy of U. Khojanazarov is the concept of anthropological philosophy, based on “know yourself.” Directly in this concept, “human nature, its origin and purpose, the question of man’s place in life are among the main issues” (URL: <https://old.bigenc.ru/philosophy/text/4713457>). In the poet’s philosophy, thoughts, which are abstract concepts opposed to matter, manifest themselves in the form of a “search for oneself” under the influence of emotions. Academician Zh. Bazarbaev noted: “...philosophical thinking began with human self-awareness” (Bazarbaev Zh. 2010. 8). Sparks of these qualities can be seen in U. Khojanazarov’s poems “Dream”, “Thoughts”, “High Dreams”, “I Don’t Stop My Heart”, “Some Times” (Khojanazarov U. 2010). In these poems one can see the attitude of the lyrical subject to the world around him, the desire for his goals, the dialectic of the lyrical subject and the lyrical object along this path. In particular, the poet’s poems “Letter to a Friend” and “I Have Two Friends” are written directly on the basis of the concept of “searching for oneself in oneself,” reflecting the inner world of the lyrical subject and contradictions. Expression in such a philosophical style and form of deep sorrows and feelings of the human heart was new for Karakalpak lyrics of the 60–80s of the last century.

We see these stylistic features in the lyrics of Abdulla Aripov and Erkin Vakhidov in Uzbek literature. Literary critic M. Davronova noted: “Abdulla Aripov’s style is characterized by deep philosophical and oriental wisdom. The poet looks closely at the world and appears in the image of a philosopher who understands the present and predicts the future” (Davronova M., 2019. 229). The poet’s lyrical hero asks himself questions in order to understand that human life is fleeting, what is the purpose of life in it:

(In Uzbek)

Nimani hohlayman? Istagim nima?
Changalzor shovqinin tinglab turaman.

Yaproqlar bandida kezgan jimgina
Ma’yus va bezovta kuzni ko’raman.
Uning qo’shig’ida, uning ohida
Sezaman odamzod qalbin gohida.

(Oripov A. 1971. 64)

(*Meaning: In these lines, the lyrical hero asks the question “what do I want?”, “what do I desire?” He quietly wanders among the leaves, listens to the sound of the meadow and sees the gloomy and restless autumn. In her song, in her heart he feels the human heart.*)

The concept of “searching for oneself” also dominates in Abdulla Aripov’s lyrics. It often manifests itself in an autobiographical, autopsychological character. Literary critic Adiba Davlatova said: “Abdulla Aripov learns from every situation in his life, from the good and bad events that happen on his way. Successes and losses, hopes and uncertainties along the path of life leave a mark on the poet’s psyche. The restraint in his songs testifies to the unity of the poet with the lyrical hero. The uniqueness of the poet can be explained by giving a philosophical conclusion at the end of the work” (Davlatova A., 2021. 113).

The desire to provide a philosophical conclusion in the compositional finale of the poem is also characteristic of U. Khojanazarov’s lyrics. In the poet’s lyrics at the end of the poem, the train of thought suddenly changes and a philosophical metaphorized conclusion is given. We mentioned this above. From this point of view, one can see mutual stylistic similarity in the transmission of philosophical thoughts in the lyrics of A. Oripov and U. Khojanazarov.

Conclusion

In conclusion, it should be said that the philosophical lyrics of U. Khojanazarov took a leading place as the main genre and style direction in his work. That is, the poet’s philosophical style was formed. At the same time, the poet used techniques and poetic images characteristic of his style.

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Section 3. World literary

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THE INTERPRETATION OF THE HISTORICAL SPACE IN ABDULLA KADIRI'S NOVEL "BYGONE DAYS" IN RUSSIAN AND GERMAN TRANSLATIONS

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Abstract

This article discusses the interpretation of the historical space in the Russian and German translations of Abdulla Kadiri's novel "Bygone Days", the stylistic uniqueness of the translators, the similarities and differences between the translations.

Keywords: *concept of space, translation, difference, stylistic uniqueness, similarity*

Introduction

In literary studies, the issues of the concept of the space that surrounds us have been interpreted in different ways. The concept of space is an anthropocentric concept, which is reflected in the language of the relationship between man and space. In any artistic work, lexical tools representing space are of particular importance. In novels, the epic image allows for a deeper understanding of the relationship between events and characters in space and time.

In Uzbek literary studies, the concept of space and time has always been the center of attention of scientists. After all, the artistic image is reflected through human mind, soul and feelings, and in the image, first of all, the image of time and being, and then the image of the character is expressed. In this

case, they appear in the form of a specific space and image. This space and time make up the composition of the plot in the work and serve to reflect the character and spiritual world of a certain character in the course of events. The Uzbek scholar Boboniyozov (1995) also mentions about space and time in his research work entitled "Visual tools and linguistic art in Abdulla Kadiri's novel "Bygone Days". According to Boboniyozov (1995), the image of each space in the work is expressed according to the mentality, character and place in society of the people who settled in this space.

Materials and Methods

Otabek, who is the protagonist won the hearts of the people of Margylon with his intelligence, good looks, wisdom, and business

acumen, was described “ he is standing in a room with a red carpet and blankets, more beautiful than the others”, in comparison with Hamid who is talkative, black inside, who does not back down from any evil for his own benefit, and who stands by Hamid’s side and is the cause of his gossip and conspiracies, and the yard, which is a witness to several crimes and misdeeds. Hamid is described as a protagonist who is standing in old ruined house where every item is broken and cracked everywhere, the courtyard is full of various garbage, and seems that it has not been cleaned for years, dishes lying unwashed and untidy on the stove and a pile of cotton wool on an old chest” (Boboniyozov, 1995).

The writer Oybek (1936) also expressed the following opinion about the depiction of time and space in “Bygone Days”: “the atmosphere surrounding people, household pictures are described in detail and in every way. The atmosphere gives a description of the house in accordance with the person’s situation and with a feeling reminiscent of the historical past (Oybek, 1936).

We would like to draw attention to the image of the khanate in the work and its Russian and German counterparts: First of all, let’s look at the explanation of the word Horde: in different historical periods, Horde was a fortress (up to the 5th-6th centuries), an ark (9–17 centuries) is also called. The fortress is mainly built on a height, it is entered through a long sloping corridor; it is a historical structure surrounded by a wall with constellations, including buildings of state importance, administrative buildings, the palace of the ruler, etc. How is the image of this building described in the translations?

The language in the original context: *Yormozor mavze`ida shahar qo`rg`o`niga tiralib soling`an o`rda. O`rda darbozasining sahni botmonlab hisoblang`an mevazor bo`lib, bunda olma, o`rik, nok va tut yog`ochlari xilig`ina bor edilar. Darbozaning ikki biqinini o`rab olg`an loyig`a gullar, naqshlar tushirilib ishlangan sakkiz gazlar yuksaklikda o`rda qo`rg`oni, darbozaning ikki burjida alachami, bo`zdanmi uzun choponlar kiyib, boshlarig`a quloqchin qo`ndirg`an, qayish kamar ustidan qilich tiqinib miltiqlarig`a suyang`an ikki yigit ko`rinadir...(Kadiri, 1980).*

In Russian translation: *Дворцовая крепость была расположена в местности Яр-Мазар, у самой городской стены. По обе стороны резных ворот шли стены высотой в восемь аршин. Перед воротами раскинулся большой плодовый сад, где росли яблони, урюк, груши и разных видов тутовые деревья. У крепости на карауле стояли два стражника, одетые в длинные халаты и вооруженные саблями. Их головы покрывали кулакчины* (Meaning: The palace fortress was located in Yor-Mozor area, near the city wall. There were walls eight high on both sides of the carved gate. There was a big garden in front of the gate, where apple, apricot, pear and all kinds of mulberry trees grew. Two guards guard the castle, wearing long robes and armed with swords. Their heads are covered with earmuffs) (Kadiri, 1958).

In German translation: *Die Zitadelle von Margelan befand sich in der Ortschaft Jormasor, nahe der Stadtmauer, die etwa sechs Meter hoch war und beiden Seiten des geschnitzten Tores ausging. Dem Tor gegenüber lag ein großer Obstgarten mit Apfel-, Aprikosen-, Birn- und Maulbeerbäumen. Vor der Zitadelle standen zwei langberockte, mit Säbeln bewaffnete Wächter. Auf dem Kopf trugen sie Pelzmützen, sogenannte Kuloktschin.* (Meaning: Margilan Castle is located in the Yormazor region, near the city walls with a height of about six meters and carved gates on both sides. In front of the gate there is a big garden with apple, apricot, pear and mulberry trees. Two tall guards armed with swords stood in front of the fortress. They wore a fur hat called earmuffs on their heads), (Kadiri, 1958).

It can be seen from the translation that both translators translate Horde as Castle. First of all, let’s pay attention to the different aspects of the words “horde” and “fortress”. We mentioned above about the Horde. According to National encyclopedia of Uzbekistan, “A fortress is a military structure built on strategically important cities, crossings and narrow straits and roads where the enemy is expected to arrive” (2006). It is clear from these two definitions that it is not correct to translate the word “horda” as “castle”. Perhaps it is difficult to find the German and Russian versions of the word Horde. At this point, it would be ap-

appropriate for both translators to underline or directly explain this word.

(Just as the Russian translator interpreted the word earmuff under the line – меховая шапка с ушами, and at the same time the German translator described this word in the context as Pelzmützen, sogenannte Kuloktschin).

Here, blaming the German translator is incorrect. Since it is common knowledge that the Russian language was used as an intermediary for the German translation. We'll keep examining the translation: in the original "sakkiz gazlar yuksaklikdagi o`rda qo`rg`oni" is reduced to "six gas" both in the German translation and in the Russian translation. Gaz is an ancient unit of measurement for measuring length and distance, and it is also known as dice in some parts of Central Asia, including Uzbekistan. The value is taken as 0.71 m (48, 38). Based on this, the walls of the khan's courtyard, which are about 6 meters long, are described in the translations of the work as 4–4.5 meters long. In fact, the word "fort" is translated as "wall" and it is a translation that is somewhat suitable for this context.

The two young men wearing long gray cloaks are depicted in long robes in the Russian translation, while in the German translation they are shown as *langberockte*, i.e. in long skirts. Chopon (garment worn by men) is the national clothing of the peoples of Central Asia, it is long, made of cotton, intended mainly for men. There are many types of it. Zarbof chopon, Kimhob chopon, etc. Based on the context, we tried to give our explanation to the chopon as follows.

In Russian translation: носится поверх одежды, мужская длинная национальная одежда из хлопка (a long national garment made of cotton, worn over clothes).

In German translation: Über der Kleidung getragen, lange Nationalkleidung für Männer aus Baumwolle.

We might study another image of space in the work. As the researcher Boboniyozov noted above, Abdulla Kadiri describes each person in harmony with the description of the place where he lives or settles. In short, with the image of the space in the work, we can get information about the soul of the person who owns this space, his character, actions, place in society and even his thoughts.

It is enough to remember the image of the yard of Sadiq and Jannatlar, who is a negative character in the work, Hamid, who is a negative character in the work, goes to implement several evil plans and deeds, and at the same time, Hamid is a partner in these actions and supports him. However, rather of focusing on these facets of the space's picture, we would want to draw attention to its translations as rendered by German and Russian translators. Let's find out to what extent the translators polished the image of this space in the original:

The language in the original context: *Havlining sharq va janub tomonlari buzulib-yorilib yotqan eski xaroba imoratlar bo`lib, havli yuzi turlik axlatlar bilan bulg`anch, go`yo yillardan beritozalanmag`an, supurgi ko`rmagandek edi. Havlining o`rta yerida pakaniga baliq tut o`sib, ostig`a kul va boshqa axlatlar to`plang`an edi. Buning ustiga o`choq boshidag`i tovoq-qoshiqlar, tog`ora va qozonlar tartibsiz ravishda iflos yotarlar, qozon tevaragida uymalashmada bo`lg`an uch-to`rtta tovuqlar mundagi ifloslikni yana bir qat oshirmoqda edilar* (Kadiri, 1980).

In Russian translation: *С востока и с юга по краям двора виднелись полуразвалившиеся строения, а сам двор был до такой степени завален мусором и всякими отбросами, как будто много лет не видал ни метлы, ни веника. Посреди двора росло невысокое тутовое дерево, а под ним-куча золы и мусора. У очага в беспорядке валялись немывтые чашки, миски, ложки. Возле казана бродили куры.* (On the eastern and southern edges of the yard is an ancient structure, and the yard itself is overflowing with trash, as though it hasn't been swept in a long time. There are piles of trash and ashes beneath the little mulberry tree in the centre of the yard. On the stove are spoons, bowls, and glasses that haven't been cleaned. Chickens roam around the cauldron) (Kadiri, 1958).

In German translation: *An der Ost- und Westseite des Hofes erhoben sich halbzzerfallene Bauten. Haufen von Unrat lagen herum, als sei der Hof jahrelang nicht gefegt worden. Mitten im Hof stand ein Maulbeerbaum, unter dem sich ebenfalls Asche und Abfall türmten. Am Herd lagen in*

wüstem durcheinander schmutzige Tassen, Näpfe und Löffel. Hühner liefen am Waschkessel umher (On the east and west sides of the courtyard, half-ruined buildings stood. There are piles of trash lying around, as if the yard hasn't been swept in years. There is a mulberry tree in the middle of the yard, and ashes and garbage were piled under it. There were dirty glasses, bowls and spoons on the stove. The chickens were running around the pot).

The expression in the original language “*havlining sharq va janub tomonlari*” is translated as east and west side (*die Ost-und Westseite*) in the German translation. There is no translation of the word “*yorilib yotgan xaroba*”, the writer used exaggeration to describe the pitiful and disgusting condition of the courtyard, he could not describe the courtyard as an old building.

But these aspects were carefully omitted by the translators. The word “*Buzilib yotgan*” in Russian is *полуразвалившиеся* (half-broken), and in German it is translated as *halbzerfallene* (half-ruined). The expression “*o`choq boshidag`i tartibsiz ravishda iflos yotgan tovoq-qoshiqlar, tog`ora va qozonlar*” was translated both by the Russian translator (чашки, миски, ложки) and by the German translator who took a model from the Russian translation, was translated as cups, bowls, spoons (Tassen, Näpfe und Löffel). That is, the original words “plate” and “pot” are lost in the translation, and the word “chashka” (Russian) and “Tasse” (German) are added to the translation.

We are discussing the 18th-century Uzbek home. At that time, it was unusual to have a so-called “stakan” in Uzbek life. The translation of the word *kazan* is not a problem for the translators, because they used this

word in the translation of the next sentence (in Russian *Возле казана бродили куры*, in German *Hühner liefen am Waschkessel umher*). In addition, unlike the author of the original, the translators follow simplicity in the description of this yard. They don't even pay attention to the fact that dirty dishes lying unwashed on the stove in the yard “increase the dirtiness here one more level”, they just describe it. We tried to give our version of the translation by adding this sentence:

In Russian translation: *Кроме того выглядело это ещё грязнее с немытые миски, ложки, казаны, которые у очага в беспорядке валялись и с возле казана бродящими куры.*

In German translation: *Ausserdem sieht er so noch schmutziger aus, mit am Herd gelegenen ungewaschenen Näpfe, Löffel und Kessel, mit Hühner, die am Topf herumlaufen.*

Conclusion

It was stated that the main idea of the work “Bygone Days” was to describe the “dirtiest and darkest days of our history”. However, it was recognized by experts that the idea of independence and liberating the homeland existed in the 20s of the last XX century, even if it was expressed secretly. As noted by the critic and writer Umarali Normatov, “Before the novel “Bygone Days”, at the time of the writing of the work and after it, no one in the past century could dare to write about the historical events of life-death importance for the fate of the nation, the country deprived of its independence, but Kadiri was able to create a novel which analyzed the factors deeply, impartially and impressively led to the surrender to the colonialists!”.

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Section 1. Applied linguistic

Uliqova Mavludakhon

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