

# **European Journal of Literature and Linguistics**

**№ 2 2023**

# European Journal of Literature and Linguistics

## Scientific journal

### № 2 2023

ISSN 2310-5720

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SJIF 2023 = 5.614 (Scientific Journal Impact Factor Value for 2023).



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Typeset in Berling by Ziegler Buchdruckerei, Linz, Austria.

Printed by Premier Publishing s.r.o., Vienna, Austria on acid-free paper.

## Section 1. History of Literature

<https://doi.org/10.29013/EJLL-23-2-3-9>

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### BEHBUDI'S ACTIVITY ON EDUCATION REFORM

**Abstract.** In the article, Mahmudhoja Behbudi's work on educational reform is studied in the context of the Turkestan jadidist movement. The theoretical views of the great enlightener on educational reform published in the press and his practical activities in this direction are covered based on the analysis of concrete examples.

**Key words:** Jadidism, press, education reform, education, language issue, usuli savtiya, new school.

#### Introduction

It is clear that the reform of education, recognized as the cornerstone of Jadidism, was a matter of life and death for Jadids. After all, it was impossible to bring the nation from the vortex of decline to the shore of development, from the darkness of crisis to the light of civilization, without raising a generation that is aware of the state of the world and has a new way of thinking. This is the reason why the issue of educational reform is conceptually important in the work of Mahmudhoja Behbudi, "theoretician and practitioner of the idea of a new school" (Begali Kasimov).

In 1892, Mahmudhoja Behbudi was 17 years old when his teacher Ismailbek Gasprali approached Governor-General Baron Vrevskii with a proposal to reform the education system in Turkestan schools. So, under the influence of Ismailbek Gasprali, the idea of "usuli savtiya" schools was formed in the

heart of young Mahmudkhoja. Later, during his travels, while getting to know the world's experience in the field of education, he met directly with Gasprali, who was "the founder of Usuli Savtiya schools in Russia" in Istanbul, and this idea became his life act. Behbudi directed this idea for the sake of the independence of the Motherland and the progress of the nation. According to Academician Naim Karimov: "Educational power in Behbudi Turkestan contributed a lot to the achievements of the new society, that is, modern life, not only with its services in the establishment of the press during the reform period, but also with its speeches and ideas expressed through the press" [10, 38].

In this respect, it is no secret that he became one of the most famous figures of the Turkic world at that time. German historian Ingeborg Baldauf evaluates the work of the great enlightener in this regard: "Regardless of the exceptional nature of Mahmud

Khoja's work, he was a teacher of the people of Central Asia, like Gasprali in the Crimea, Qayum Nasiri of the Kazan Tatars, Ahmad Midhati of the Ottoman Turks" [2, 26].

### Literature analysis and methods

Behbudi's work on educational reform took place in two directions: 1) theoretical and 2) practical. The great thinker's idea of a new school is based on three conceptual issues: **the first** is the need for the generation to be literate in their mother tongue; **the second** is to adapt the educational process to the times, i.e. to introduce "usuli savtiya" instead of "usuli hija", update the method of education; **the third** is to teach worldly sciences, which are considered the need of the times, along with religious sciences, which are the basis of our faith, and through this, educate a potential generation that will serve the rise of the nation to the level of developed nations.

Behbudi considered the need for literacy of the generation to appear in their mother tongue as the main must of national education. Therefore, he paid attention to the issue of language in "Oyna" magazine, where he was the editor. In the article "Four languages are necessary, not two" it is stated that "even though Shariah and religious books are taught in Arabic in all madrasahs, the interpretations and translations of the teachers are in Persian. This rule, that is, the textbook is Arabic, the teacher is Turkish, and the translation is Persian is slightly strange" [3, 152], he was surprised by the neglect of his mother tongue. In his article entitled "Language issue", the great enlightener writes that language is a sensitive issue, and therefore it is necessary to approach it with deep logic to maintain its purity. He calls on the Turki people for mutual cooperation. He emphasizes that it is necessary to make efforts and enthusiasm to understand the scientific and educational books in Turkish dialects, which have been developed using Arabic and Persian as little as possible [3, 184–189]. He seriously objected to the Russians calling our people "sart". In his articles such as "The word Sart is unknown" and "The word Sart

was not known", he gave irrefutable arguments to his objection.

As early as 1907 (ten years before the declaration of Turkestan autonomy!) Mahmudhoja Behbudi, who drew up the "Project of Turkestan Cultural Autonomy" and submitted it to the Russian State Duma for consideration, released Turkestan schools and madrasahs from government control; sets demands such as appointing a commission from Muslims to general secondary and higher schools, not introducing the Russian alphabet to Muslim schools [4, 146–156]. This shows how much attention Behbudi paid to the issues of native language and national orthography.

Mahmudhoja Behbudi paid special attention to the issues of adapting the education method to the times, i.e., introducing "usuli savtiya" instead of "usuli hija", as well as usuli tahsil – teaching methodology. At the same time, he appears as a theoretician and a practitioner. In his opinion, it is necessary for a teacher, firstly, to be a scientist, secondly, to be enthusiastic, and thirdly, to be aware of the method of usuli tahsil. For example, the thinker writes in the article "Islahi Tahsil" as follows: "If the teacher himself, like the majority of today's school teachers and educators, is not good enough and has lack knowledge, or being knowledgeable but if he is ignorant of the method of education, his students will remain ignorant" [5, 289].

Behbudi expresses the ideas of a unique program for reforming education according to the requirements of the times. According to him, a contemporary scholar should: 1) be able to speak Turki with Turkish, Persian with Persian, Arabic with Arabic freely and regularly, and have the ability to edit texts in these three languages at a high level; 2) it is necessary to systematically study books on the science of kalam – aqeedah, and train scholars who can protect our blessed religion from the reproaches and objections of non-sectarians, mulhids (non-religious – N.J.) and dahrists, missionaries.

Along with religious sciences, Behbudi focused on the problem of teaching secular sciences, which are considered a matter of life and death for the

modern development of the nation. According to him, it is necessary to teach the young generation such sciences as medicine, astronomy, mathematics, geography, economics, politics, history, fine arts, and wisdom at the required level. "In order to open daycare centers (boarding houses) and to prepare children for government hospitals, we need "public education" or "community charity" or "educational atfol" society or by any other name, in conclusion, societies. So that these society(s) gather together the nation's people, educate the children of the nation and create a judge, i.e. a judge, a lawyer, i.e. a lawyer, an engineer, i.e. an engineer, a teacher, etc. modern school teacher, patron and employee of the nation, i.e. deputy to the State Duma, reformer and restorer of our national industries, i.e. technical, commercial and warehouse workers, i.e. teach commercial science It is necessary to train people who will enter and be elected by us to the city council offices and the zemstva offices that are opened in Turkestan and work for us, for religion, for Islam, for zufa, and for citizens" [3, 160–161].

Behbudi deeply realized that it is impossible to raise national enlightenment and start the development of the nation without teaching secular sciences in secondary and higher schools. He created several textbooks on geography, such as "Kitobi muntaxabi jug'rofiyai umumiy va namunai jug'rofiya", "Muxtasari tarixi islom", "Madxali jug'rofiyai umroniy", "Muxtasar jug'rofiyai Rusiy", "Kitabat'ul-Atfal".

These textbooks are proof that he is an enlightener who aims to deeply teach religious and worldly sciences to the youth of the nation. Textbooks authored by Behbudi were widely used theoretically, scientifically and practically. "Kitobat ul-atfol" contains about forty samples of official documents in Turkic and Persian languages. The 36-page book, intended for young adults and adults, teaches the rules of writing various documents and provides examples. Behbudi did not limit himself to writing textbooks, but opened a library, a reading room and a school in his yard in the old city of Samarkand. This

library was officially opened on September 11, 1908 in the New Rasta part of the city with the official permission of the governor of Samarkand [1]. The work of the library was supported by his colleagues Haji Muin, Vasliy Samarkandi and Abdulkadir Shakuri. In the library, religious and secular books, illustrated magazines and newspapers, encyclopedias, dictionaries, maps and atlases published in different countries could be read. The coffee shop, later known as the Behbudiya Library, operated in two shifts from 9:00 AM to 5:00 PM and from 6:00 PM to 12:00 PM, providing cultural services to 60 to 110 residents daily. According to Behbudi's article "Islamic Library in Samarkand", at that time there were 600 books and pamphlets, and even more newspapers and magazines in the library fund [11]. At first, the library had 200, then 225 volumes of literature and worked 14 hours a day. Seven months after its opening, this place of enlightenment has 125 members, serving a total of about 2,000 readers. The work of the library was effective in the first two years. But in 1910, his activity began to decline. After that, Behbudi moved the library to his garden and named it "Behbudi Library".

Behbudi wrote many articles for the purpose of establishing modern schools in Turkestan, writing textbooks for them and thereby awakening the nation. Since 1901, it has been published in the newspapers "Turkistan Region Gazette", "Taraqqi", "Khurshid", "Shuhrat", "Savdogar", "Asia", "Hurriyat", "Turon", "Sadoi Turkistan", "Ulug' Turkistan". Many of his articles were published in newspapers and magazines such as "Ozodlik", "Voice of Workers", "Tirik Soz", "Tarjiman", "Majlis", "Vaqt", "Toza Hayot", "Samarkand", "Oyna".

The magazine "Oyna", founded by Behbudi, was published in order to bring modern knowledge to the indigenous population of Turkestan. From the first issue to the last issue of the magazine, the main attention was paid to the issue of school education. The need to teach religious and worldly sciences through modern methods in the newly established

modern schools was widely covered. Articles were published on the role of textbooks for new schools, training of pedagogues in accordance with the requirements of the times, and the problems of realizing national identity. The map of Turkestan was prepared and published. "Oyna" magazine made a great contribution to the development of enlightenment and culture. It contains interesting articles and debates about the nation and its rights, history, language and literature, world situation. As a journalist, Behbudi expressed his thoughts about the nation, homeland, society, and morality in many articles and speeches. Some sources say that the number of his articles is 200, and some say 500 [12, 167–168].

Behbudi continued his work in this regard even after the establishment of the Council of Muslim Workers and Peasants in Samarkand in 1918, and he was appointed as the Commissioner for Education. Developed teacher training courses for new schools. However, the nationalist Russians of that time continued to solve the issue of Muslim education in the educational committee without informing Mahmudhoja. That is why Mahmudhoja had to resign. [3, 32–33]. After the "Osipov" uprising, a campaign of unjust imprisonment began in Samarkand. Educational work came under great pressure. People's feelings and beliefs were humiliated. To find a solution to this, Mahmudhoja Behbudi went to Tashkent in February 1919. But there was no result from this trip [11].

### Results

Behbudi provides valuable information about the management methods of that time in the textbook "Kitobi muntaxabi jug'rofiyai umumiy va namunai jug'rofiya". After all, he deeply understood that the main goal of education is to raise the political consciousness of the nation's youth and to develop the worldview of the generation. In the textbook, Behbudi writes about three types of management typical of that period: 1) idorai mustaqalla (administrative independence); 2) idorai mashruta (office route); 3) idorai jumhuriyat (administrative republic) [2, 243–245].

According to Alloma, the distinctive features of "idorai mustaqalla" are as follows:

- in this case, the will of the ruler is the law, that is, the owner's discretion. In other words, the powers are absolutely unlimited;
- all assemblies and councils under his command are subordinate to the ruler, what he says is a law;
- the government, on the basis of the rules of crown principedom, "is in accordance with the procedure and measures established by that government" [3, 243].

Idorai mustaqalla corresponds to the monarchical method of administration.

The second method – idorai mashruta analyzed by Behbudi is characterized by this:

- most of the people subordinate to this government are well-educated people who are aware of the world. "The nation and its clans advanced in science, craft and world affairs";
- citizens elect honest people as their leaders and managing representatives who are aware of science and the world from among themselves;
- "the king gathers the elected representatives to the necessary courts, state affairs ... Their assemblies and courts remembered with the names "millat majlisi", "maslahatxona", "parlament", "go'sudarski dum", "majlisi sinodiy", "el majlisi" He [3, 243];
- The members of "Millat majlisi" manage the government in consultation. The ruler obeys the order of this assembly. Issues related to the fate of the country cannot be decided at will without discussing them in this meeting.

This way of governing the country is in accordance with the characteristics of the state relying on the constitution and parliament. The fact that he thought about legislative bodies such as parliament, дума, senate, national assembly a hundred years ago shows how mature Behbudi is as a politician.

The specificity of the third method – idorai jumhuriyat described by Behbudi is manifested in the following:

- most citizens are scholars. The representatives elected by the broad-minded population elect a wise man from among them to lead their country and government. He is designated as “Chairman of the Republic”, “Chairman of the Nation” or “President”;
- such a ruler implements every ruling and judgement in accordance with the program, i.e. laws and regulations, drawn up by the National Assembly;
- the “National Assembly” has great power in the government governed by this method. It even has the right to inspect, investigate, and release the minister and his equivalent officials.

This “administrative republic” method of management, in modern terms, is distinguished by the fact that it embodies the characteristics of a truly legal democratic state.

“The attitude and habit of the current European governments includes, subordinates and is consistent with one of these three methods,” writes Behbudi. – There are assemblies and consultative courts under independent rulers. Like ignorant governments, the life, behavior, and will of millions of people are not subject to the whims, opinions, and judgments of one person – the king. What is the difference between one person’s mind and ten people? It is for these reasons that a few European people are the rulers and hosts of the whole country” [3, 244].

### Discussion

These thoughts of Behbudi are equally important for all times. After all, the main goal of the current reforms implemented in our country is to build a progressive society where every citizen can participate in the governance of the country, as the great nationalist dreamed.

Behbudi was a mature person who was aware of the reality of the world and was able to correctly assess the political situation. His comments in the article “Khayr ul-umuri avsatuhu” confirm this. “Now every informed person admits that the rule of the Russian state is flawed,” writes Behbudi. – Everyone is inclined to reform and update state laws” [3, 246].

If it is assumed that these ideas were taught in the textbook, it becomes clear that Behbudi paid great attention to increasing the political and legal education of the young generation.

In 1903, Behbudi, as a practitioner of educational reform, opened Usuli Savtiya schools in the villages of Halvoyi, where Saidahmadhoja Siddiqi lived, and Rajabamin, where Abduqadir Shakuri lived. He wrote the textbook “Kitabat ul-atfol” (“Children’s Letters”) for these schools. The textbook has particular importance as it is aimed at making students capable of handling valid documents and wills in the sharia and national courts of Turkestan. In the textbook, the procedure for maintaining such official documents and what to pay attention to are shown on the basis of 18 points. In particular, the author specifically stated that it is necessary to look at the language responsibly in official documents: ““While writing Turki and the phrase is Turkish, the people of knowledge forbid writing a Russian or foreign name instead of it.”

In addition, each letter is unique depending on the field it belongs to. Writers of letters (articles) or keepers of official documents should keep this in mind: “Letters written specifically to scholars, ulama and udaboga, court and hospital letters, scientific and political articles should be written in a good and literary manner”... Also: “It is necessary to be careful not to exaggerate and praise something or a person, and use the pen in the middle” [3, 218].

Behbudi defines the ethics, i.e. the moral standards of writing such letters: “Letter should be written sparingly and freely... Insults, reproaches, jokes, immorality and words related to sin should not be written in the letter” [3, 218].

These ideas, firstly, introduce young people of that time to the rules of keeping official documents, and secondly, they serve to develop written speech in them. Professor Ulugbek Dolimov states that “this textbook has gained great importance for educational institutions – old and new schools” [7, 202].

In 1913, “Behbudiya Publishing House” was opened. In the same year, the publishing house

published a Russian translation of Fitrat's work "Bayonoti sayyohi hindi". The map of Turkestan compiled by Behbudi was published. Behbudi founded the newspaper "Samarkand" from this date. Unfortunately, the newspaper was discontinued after the 45th issue. On August 20 of the same year, he launched the publication of "Oyna" magazine. Behbudi also devoted a lot of space to the issue of education reform in Turkestan in these press publications. In the article "Our work is our will" published in the first issues of "Oyna", we read, among other things, such thoughts: "Let children be sent to government schools from the wedding and maraka money, and from this money, students should be sent to Mecca, Medina, Egypt, Istanbul, and Russia's medical and pharmaceutical industries, and should be used to educate religious, secular and modern people. There are so few teachers in our Turkestan that it is necessary to send a child to the Caucasus, Crimea, Orunburg and Kazan to learn the method of education with the money spent on weddings and campaigns..." [3, 160].

In addition, it was required to introduce the world's advanced teaching methods into the process of general religious education. This is the truth behind Behbudi's proposal to introduce Hijaz and Cairo educational methods to the education of Turkestan, to send young people to modern educational institutions opened by the government to acquire economics, politics, fine arts and wisdom, and to send them to St. Petersburg and other higher schools to improve their knowledge. Academician Naim Karimov: "Organizing charitable societies and sending talented young people to scientific centers in Eastern and Western countries such as Cairo and Petersburg, he encouraged them to learn not only Turki and Persian, but also Arabic and Russian" [10, 25], also confirms this.

According to the thinker, in order to achieve real progress, the young generation should not be satisfied with learning the sciences of their time. It is necessary to worry about the future, to master the knowledge of the future. The great enlightener said:

"O Muslims! Teach your children the science of the future! Because God Almighty made them a people, except for your time, that is, for the time to come" [5, 56] is proof of this. It seems that the great enlightener wanted the children of the nation to be one step ahead of the times, and mobilized all his activities towards this great goal.

### **Conclusion**

Mahmudhoja Behbudi, the leader of the Turkestan jadidist movement, was seriously engaged in practical activities. He organized Jadid schools, founded a theater, published newspapers and magazines, established publishing houses and libraries. Actively participated in the political, cultural, economic and social life of Turkestan. The fact that he carried out such extensive activities at the same time was the result of his ability to use all his potential, strength and opportunity to develop the future of the Motherland and the nation. The Behbudi library was a practical result of his goal of raising the nation's enlightenment. As the publisher of the first local newspaper and national magazine in Samarkand, he served the development of the country and nation as the author of the first national dramatic work.

In conclusion, the issue of reforming the education sector occupied the main place in Mahmudhoja Behbudi's work. He covered this topic extensively in "Samarkand" newspaper and "Oyna" magazine. In his journalistic articles, he proved that the idea of educational reform, which was formed in his thinking and further strengthened during his travels, was a matter of life and death for Turkestan at that time. In practice, he opened modern schools. He fought hard to provide these schools with textbooks. Turkestan tried to introduce the best international experience into the education system. As the first theoretician and practitioner of Jadid schools in Turkestan, he did incomparable work. The views of the great enlightener on the reform of education and the improvement of teaching methods were as relevant for that time as they are for today.



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## Section 2. World Literature

<https://doi.org/10.29013/EJLL-23-2-10-14>

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### ERKIN SAMANDAR'S INTERPRETATION OF AGAHİY AS A PATRIOT IN THE NOVEL "HARE TRACKS OR AGAHİY"

**Abstract.** This article explores the artistic interpretation of a historical figure. The character of Agahiy in Erkin Samandar's novel "Hare tracks or Agahiy" was taken as the object of research. During the occupation of the Khiva Khanate by Russia, images of Agahiy as a good politician are explored.

**Keyword:** Erkin Samandar, "Hare tracks or Agahiy", historical figure and artistic interpretation.

#### Introduction

Erkin Samandar is one of the talented spreaders of Khorezm, one of the ancient states. "The first information about Khorezm can be found in the Avesta, Bihistun stone inscriptions of Darius I, ancient Greek authors, and Arab geographers. In the "Yasht" section of "Avesta", Khorezm is praised as "a river with a thousand tributaries", "a land rich in lakes and meadows".

Abu Rayhan Beruni writes in his book "Relics of Ancient Peoples": "The people of Khorezm used to take a history from the beginning of the settlement of people in Khorezm. This was 980 years before Alexander. After that, they took the history of the arrival of Siyovush ibn Kaikovus to Khorezm, and the reign of Kaykhusrav and his descendants in Khorezm. At that time, Kaykhusrav moved to Khorezm and ruled (over) the Turkish kings. This event happened 92 years after the settlement of Khorezm". So, 3 thousand years ago, Turkic tribes lived in Khorezm and there was a state system" [1].

This Khorezm produced many scientists and great people during its long history. Including.

Tamaris, Jalaluddin Manguberdi, Muhammad ibn Musa al-Khorami, Abu Rayhan Beruni, and others.

Erkin Samandar takes such great ancestors as the main characters in his historical works. For example, Erkin Samandar's historical works include "The shore that lost its river" (novel, 1989), "God's well" (novel, first book, 1989), "Sounds from the bottom of the well" (novel, second book, 1989), "Pahlavon Mahmud Puryoivali". (2000), "Sultan Jalaluddin" (novel, 2007), "Rabbit Faces or Awareness" (novel, 2009), "Western birds" (novel, stories and stories, 2011); from historical dramas.

He wrote stage works such as "Ancestral Sword" (historical drama, 1986), "Jalaluddin Manguberdi" ("Alien cell", play, 1988), and "Arabmuhammad" (historical drama, 1992). He also created documentaries and non-fiction films called "Avaz O'tar", "Madraim Sheroziy", "Long way wisdom", "The Land of a Thousand Horsemen", "The chairman who took Agahi's hand", "Khiva", "Sand raft", "Paths of Destiny", wrote many essays.

### Materials and methods

Erkin Samandar's novel "Hare tracks or Agahiy" is about Agahiy, the most powerful creator of the 19<sup>th</sup> century. The main idea of the work is patriotism. It almost does not depict battle scenes. But through the psychological breakdown of the characters, especially Agahiy's emotional experiences, the reader understands that the feeling of patriotism is the highest. The novel "Hare Tracks or Agahiy" is based on events such as the causes of the Russian invasion and the struggle against it, and each process is revealed in connection with the image of Agahiy. The work consists of two parts. The first part consists of five chapters, the second part consists of seven chapters, and the conclusion is "After". In the first part, the reasons for the origin of the war, the individual characteristics of each character, their specific characteristics, and their relationship to the concept of the homeland are reflected. In the second part of the novel, the processes of the war, that is, the state of siege and occupation of the Khiva Khanate, are covered, and the sad condition of the Khiva Khanate after the war is reflected. "During the Russian invasion, the people of Khorezm were oppressed by local rich people and Russian invaders. But despite this, cultural and educational activities developed in the khanate. Agahiy's educational contribution was great. The political lessons given by Agahi to Feruz have not lost their value even today" [1].

At this point, let's focus on one thing, the life facts about Agahi. Agahi is known as one of the strongest poets before and after him in Uzbek classical literature. He was also known as a historian, scholar, and person actively involved in state affairs. In particular, he worked as a mentor and closest adviser to Khiva Khan Ferzukhan. According to historical data, Feruz relied on Agahi's advice in many matters related to state policy. In the novel "Hare Tracks or Agahi" we can see the interpretations of Agahi as a wise politician.

At the beginning of the novel [2], symbolic images are given. These are the images of the "blackbird" and "yellow crow". Using them, the characteristics of

traitors, treacherous people, and invading enemies from within are revealed. In particular, let's pay attention to the following definitions given to the symbolic image of the blackworm: "It spreads from the cemetery inside the castle. It begins to gnaw at the stone walls and the metal pillars. Not only the old yards, but the new yards have also started comfortably. How the blackworms got into the houses, which roof they pierced which wall, they would find out only after it collapsed. It was impossible to prevent the disaster and do nothing against it. In this case, the description of the black worm as coming from inside the castle refers to the traitors of the country. A number of characters who have become traitors, including Malang Khan, Amir Tora, Shamurod Inaq, Zamani, Otajon Tora, Kara Sardar, Amir Muzaffar Khan, etc., have been revealed in the work. Through the symbolic image of the yellow crow, Russia and its policy of aggression are revealed. In particular, we can find out through the following definitions: "In the early spring days, a type of wild birds, alien to Khorezm, invaded everywhere. He can't stand alone in one place, he eats whatever he sees without hesitation, no matter how much he eats, he can't get enough, he eats what he doesn't touch, he pollutes the place he goes, no one has seen him before, no one knows his name, his color is yellow because of that, the people called him the yellow crow". Among them, the yellow crow must pollute the place of the brogan. Because these definitions refer directly to Russia.

Chapter 1 begins with a description of the beautiful garden of Maulana Agahiy and suddenly turns to the political process. By this, the author indicated that there were peaceful times in the peaceful Khanate of Khiva at that time. But when the enemy was in danger, Agahiy was very happy about one thing. That is, the prince of Bukhara was happy about the visit of Abdumalik Tora to Khiva. Because Agahiy was well aware of the purpose of this visit. To be more precise, Bukhara had already been conquered, now it was Khiva Khanate's turn. The author described Agahiy as a far-sighted politician. Because this disunity of

Central Asian khanates was the cause of their defeat. That is why Agahiy was hopeful that Bukhara and Khiva would ally due to the visit of Abdumalik Tora, the young prince of Bukhara. After that, the meeting of Khiva Khan Feruz Khan and Prince Abdumalik of Bukhara is described. But the reason for treason, that is, Malangkhan, the leader of the Abduma clan, saying that “father and son are cutthroats”, destroys this mutual alliance. It is pointed out that Agahiy immediately realized that this word was spoken on purpose. So why did one word destroy the union? Because if Feruz Khan was to agree with the prince of Bukhara, Abdumalik Tora, he would have to fight both with the emir of Bukhara, Muzaffar Khan, and with Russia. In such a precarious situation, no king would risk leaving his people in a difficult situation.

### **Result and discussion**

Akh Poshho was a master of finding various excuses to fight. For example, the Russian state sends an ambassador to the Khanate of Khiva asking for the return of twenty-one Russian children who were kidnapped by Cossacks when they were young. In this place, Agahiy is portrayed as a far-sighted politician. Worried about this, Feruz Khan asks for advice from his mentor, Agahiy, who is almost unable to come to the palace due to his ill health. The ill-fated Aghahi correctly assesses the situation through the letter and states that this is a simple excuse for fighting and that it is necessary to satisfy their wishes as much as possible. But due to pride, Feruz Khan knowingly falls into the trap of “sorikarga”. The fate of these children, who were the cause of the war, did not interest the “sorikarga” at all. In this place, the fate of twenty-one children in slavery is highlighted in contrast with the example of the Sotliq boy and Babaqul. That is, the boy Soliq is a character who suffered under the oppression of the tyrant Shamurod Inok under the guise of “karakurt”. Inog made a seven-year-old Sotliq boy (real name Seraphim) suffer badly. In the following passage, this situation is very impressive. He shook the ground under his feet. As if rocks and stones moved. It fell on Sera-

phim’s head. Crushed and injured. They cut his most delicate part...”. The character of Babaqul (real name Borya) grows up under the tutelage of his master Mirab and his neighbor Agahiy. He was circumcised at the age of five and learned to pray from Yakubjon. In the words of the author, if we don’t take into account the blond hair, his appearance is the epitome of Khorezm. We witness that this contradiction is resolved at the end of the play. That is, on the day of Seraphim, Shamurod will carve out the eyes of the ink. The image of Babaqul serves Agahiy like a son in response to the love shown to him. Even when her birth sister Anna came looking for her, she did not leave. He says that he is now in his homeland, in the bosom of his family. This, in turn, contrasts the image of Babaqul with the traitors of the country under the image of a “black man”.

The play refers to Agahiy’s age of sixty-five and his illness several times throughout the play. Agahiy himself expressed this in his letter to Feruz Khan. But even in this situation, the character of Agahiy fought against the Yogis until his last breath, and the fact that he was able to express his thoughts without fear is reflected as courage. These lines are visible in the relationship between Maulana Agahiy and Feruz Khan, who are connected by the bond of mentor and disciple. For example, Feruz Khan always listened to Agahiy along with his ministers on any issue. Abdumalik asked his mentor for help before concluding the alliance agreement with Tora. That is, he intended to use the friendly relationship between Agahiyy and Abdumalik Tora to get full information about the situation in Bukhara. But in the conversation with Tora Abdumalik, Agahiy’s need to support brave boys is reflected. For example, “Good, very good. “If there is a brave person who wants to give Yogi a dark, it is possible to block the path of the dragon who is pulling the people into his trap, and kill him with a majority”. At this meeting, Agahiy’s views on good and bad will be explained regarding the incident of Malangkhan, the general of Abdumalik Tora. For example, “There is someone who does

one good deed, returns it in ten, and there is someone who reciprocates good with evil. It is difficult to know a person. The one you think is bad will be good, and the one you believe is good will be hostile. In my opinion, if good and bad come from the will of the devil, the original bad will never be good".

The occupation of Bukhara was not included in the work for nothing. This was given as a warning to the leaders of Khiva Khanate. The sad situation of the locksmith is very impressively illuminated through the medium of a dream. An example of this is the dialogue of Abdumalik Tora with his father Amir Muzaffar in a dream. In this regard, Amir Muzaffar's condition in the lock-in was "He was tired and tired. He was in a terrible state, which happens to weak kings sitting on the throne in return for losing their free will. A whole scene is formed in the definition of a king and not a king, and a citizen not a citizen" and the sentence of Abdumalik Tora: "Is there a remedy for helplessness in this world?" Also, in the following speech of Abdumalik Tora, a patriotic person who believes that it is right to fight until the last breath is better than to live as a slave to the Yogi in the homeland where the navel blood was spilled. "Government is a lie, a government without rights. It is a government that makes people kneel in oil and plays to the drum of the wind. It is better to be a shepherd in the desert".

When revealing the patriotic qualities of Agahiy's character, almost all the processes related to the homeland are explained depending on him. For example, when the "Karakurts" are destroying the homeland from the inside, the image of Agahiy is embodied alone on the battlefield. He goes on a hunger strike from the time of the siege, and no one can stop him from it, and he openly expresses his opinion. For example, "First of all, you should head to the castle. There is no sign of His Majesty Haman Khan, everyone should stop pulling the rope in all directions and take the reins in the hands of a competent person. ... – be a dead body without a head". Even von Kaufmann acknowledges Agahiy's feats. When

another disaster came to the Khanate of Khiva, when he left the Amudarya valley, he saw Agahiy's skill as a prophet and said the following sentences. "Have you seen the mastery of the Khiva people ...". Also, in the speech of Emperor Alexander II, it is reflected how great the Khanate of Khiva was. "The mountain you destroy is different, Khiva is different. Don't forget that the people of Khiva were trained in every fight and turned into matins, the master of their commanders became a farang".

The second part of the novel begins with the description of the siege of Khiva, the battle. Maulana Agahiy Hazrat Pahlavon Mahmud Puryoivaali died when the oil balls began to rain. He worries that he is not injured. At this point, a legitimate question arises that when the lives of people and how many innocent babies were on the line, Maulana thought about this. The explanation of this can be seen in the following speech of Agahiy. "The step of Pahlavan Mahmud is connected with the faith of the people. Every time a brick is moved, the people understand it as a sign of decline. No matter what happens, the pillars of faith do not break, the fortress of trust does not crack".

We can also see how heavy a burden dependence is in Agahiy's speech below. "If you eat bad food, it will go away with medicine, and if it doesn't go away, you will vomit ... But you can't vomit out the serum of addiction that has entered the stomach. There are many comforts in the world, but there is no cure for the pain of addiction".

In the conversation between General Maneyev and Agahiy, Maulana's readiness to do anything for the defense of the motherland can be seen. "I am ready to go to Petersburg and beyond if necessary, but he will not come to see our property, no, if it is necessary to bring them, I will go, I will go for my life".

In the last chapters of the work, Agahiy looks at all the incidents from a philosophical point of view and concludes that it is necessary to find fault with oneself. The reason for this is the image of a Qalandar, which he met on the road when he went on a trip to Petersburg. Especially after telling the legend of "Fly-

ing Horses”, Agahiy comes to new conclusions. In particular, everyone is convinced that all the troubles that befall them are the result of their actions. Maulana’s views on this matter become clearer in the conversation with Sa’dulla boy. Hafiz first opposes this assumption and finally admits it. Agahiyy reminds us that this assumption is also reflected in the songs he sang.

A river is built by a bad person.

During the trip, Agahi meets the snakes. Maulana, after talking to the mysterious Qalandar, says that there is a rabbit more terrible than these rabbits. And this spiral is inside a person. The enslavement of one person to another, especially the torment caused by the enslavement of a free nation, comes to an end that neither Earth nor heaven can withstand.

After the occupation of the Khiva Khanate, the symbolic symbol “olachipor” was added to the symbolic symbols of “sorikarga” and “karakurt”, which

serves to show the nobility of the yogi. It is a type of fish. If it was an ordinary predatory fish, it would not appear in the last chapters of the work. The purpose of this is to reflect the processes after the conquest of Khiva Khanate. In particular, the individual characteristics of this symbolic image, especially the fact that it was brought from Russia and the Turkmens and that it feeds only on local fish, make it clear that behind this symbol there are plundering invaders.

At the end of the work, the great thinker Muhammad Reza Agahiy’s deeds for the nation are listed one by one, and he is sent on his last journey by the people who loved and respected him.

The reader who reads this work realizes that his name has become symbolic. “Hare tracks” are the internal experiences that arise as a result of the enslavement of a leader and an entire nation, as mentioned above, and no one can bear the pain.

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## Section 3. General philology and linguistics

<https://doi.org/10.29013/EJLL-23-2-15-21>

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### NOUN CLAUSES AND THEIR SYNTACTICAL ROLE IN COMPLEX SENTENCES IN ENGLISH AND ALBANIAN

**Abstract.** The arrangement of words and phrases is essential in the creation of well-formed sentences in a language. The subject, predicator, and object, are the three main limbs of a sentence, and with the absence of one of them, the sentence is not possible nor completed. Knowing that noun clauses play the role of the noun in a sentence when dealing with these types of clauses in two different languages, it will be noted that the position and the order of the words inside the clause and the structure of the complex sentence as a whole will naturally not be the same in all cases.

The main purpose of this research was to give a contrastive analysis of the noun clauses in complex sentences in the English and Albanian languages, looking at how the arrangement of the words stands, the position of the subject, predicator, and the object, and the use of the subordinating conjunctions inside the clause and in the sentence as a whole, in both languages.

The novel “The Old Man and the Sea” by Ernest Hemingway and the version in Albanian “Plaku dhe Deti” by Ylber Pinjolli were used for the analytical part of the research. The clauses were found simultaneously in both novels, and the equivalents were shown and presented through tables, from which we can conclude that in most cases consistency was found between the noun clauses in English and those in Albanian, with some changes mostly valid in the use of the subordinating conjunction and the verb.

**Keywords:** noun clause, subordinating conjunction, complex sentence, English, Albanian.

#### Introduction

For it to be called a clause, there needs to be a subject (kryefjala), predicator (kallëzuesi), and object (kundrinori). Payne [6] defined the independent clause as one that is fully inflected and capable of being used in discourse on its own. As Agolli [1] states, according to the function they have in a sentence, subordinating clauses can be of three (3)

main types: noun or nominal clauses (fjali emërore), adjective clauses (fjali mbiemërore) and adverbial clauses (fjali rrethanore).

Nominal clauses have the function of a noun in a sentence; they can be subject clauses, object clauses, and subject complement clauses [1, p. 12]. As stated above, clauses without predicators cannot function, from what we understand that the

verb in them is very important. Therefore, we have the second division according to their grammatical form, where they can be finite and non-finite clauses.

The main purpose of this research was to give a contrastive analysis of the noun clauses in the English and Albanian languages, present the equivalents and show to what extent they correspond to one another. The objectives included defining the subordinate and nominal clauses, analyzing them in both languages by the aim of the research, as well as present the equivalents through tables.

### **Nominal clauses: Definition, types, and functions in English**

A nominal clause (noun clause) is a dependent clause that performs a nominal function, i.e. it has a range of functions similar to that of a noun/noun phrase. The main functions of nominal clauses include the subject of the complex sentence (subject clause), subject complement (predicate nominative clause), and the direct object (object clause). Finite nominal clauses in English are introduced by *that* or a *wh*-word (what, whatever, which, whichever, who, whoever, whomever, whether/if, how, where, why, when) [1, p. 12].

The subject clause is a dependent clause that performs the function of the subject of the main clause verb, and it can be identified by asking ‘Who or What carried out the action denoted by the verb?’ Example: **What you said** shocked me [1, p. 15].

A subject complement or predicate nominative clause (përcaktor kallëzuesor) usually follows a copular or linking verb and describes the subject of the main clause. Example: My concern is **that she is incapable of change** [1, p. 31].

In English and Albanian, nominal clauses can also function as object complements (përcaktor kallëzuesor i kundrinës). While subject complement clauses describe the subject, object complement clauses describe the status, characteristics, or qualities of the main clause direct object. Example: We made them **what they are** [1, p. 31].

Object clauses perform the function of the direct object in a complex sentence, and can be identified by asking ‘Who or what is affected by the action denoted by the verb?’ Example: I realized **that my best friend was lying** [1, p. 38].

Clauses functioning as indirect objects and prepositional objects: indirect object clauses show the receiver of the activity denoted by the verb. English indirect object clauses are introduced only by non-specific *wh*-words (whoever, whichever, whatever). Example: I will give **whomever I want** my book [1, p. 43]. Nominal clauses and non-finite *-ing* clauses can also occur as prepositional objects, fulfilling the function of a participant in a situation (laugh at, believe in, count on, smile at). Example: I saw **to whom she gave the secret files** [1, p. 43–44].

### **Nominal clauses: Definitions, types, and functions in Albanian (Fjalitë emërore)**

According to function, syntactic relations to the main clause, and parallelism with the limbs of the sentence, the subordinate clauses in Albanian are divided into subject clauses (fjalitë kryefjalore), subject complement clauses/predicate nominative clauses (fjalitë kallëzuesore), object clauses (fjalitë kundrinore), clauses with indirect objects and prepositional objects (fjalitë me kundrinor të zhdrejtë dhe me kundrinor me parafjalë), object complement clauses (fjalitë përcaktore kallëzuesore të kundrinës) [2, p. 496].

Subject clauses in Albanian can be declarative (dëftore), interrogative (pyetëse), exclamative (thirrmore), and nominal relative (përemërore). The main clause usually expresses the speaker’s approach to the issue described in the subject clause. Albanian also allows the extraposition of declarative subject clauses introduced by **që**, especially if the main verb is **jam**. In these cases, the verb always starts the complex sentence, and the conjunction **që** can be present or omitted. Example: *Ishte e qartë që atyre s’u kishte rënë në sy kjo gjë.*; *Është marrëzi të mbyllesh në shtëpi në një kohë të tillë* [1, p. 15–16].



Subject complement or predicate nominative clauses can follow copula verbs such as: *jam, dukem, bëj, quhem, mbes, shtirem*, etc [1, p. 27]. Albanian counterparts of predicate nominative clauses introduced by the conjunction **that** are *fjalitë kallëzuesore* introduced by the conjunction **se, që**. Example: **Një nga arsyet mund të jetë që disa prej tyre kishin harruar mjetet përkatëse.**; **Problemi është se mungonte pjesa më e rëndësishme e detyrës** [1, p. 28]. *To-infinitive* subject complement clauses can be translated into Albanian using finite clauses (*fjalitë kallëzuesore*) with a verb in *mënyra lidhore*. Example: **Kryesorja tani për tani është të bisedojmë me nënën** [1, p. 30].

Object clauses (finite) represented by three main structural subtypes including *declarative, interrogative, and exclamative* object clauses also exist in the Albanian language, respectively termed as *fjali kundrinore dëftore, fjali kundrinore pyetëse, and fjali kundrinore thirrmore*. Albanian declarative object clauses (*fjalitë kundrinore dëftore*) are introduced by the conjunctions **se, që**, following verbs like *mendoj, besoj, kujtoj, pandeh, dëgjoj, shoh, ndiej, kuptoj, di*, etc. For example: **Ne besojmë se personi në fjalë është i pafajshëm.**; **Ata e kuptuan që veprimi nuk ishte bërë me qëllim.** [1, p. 38–39) Object clauses (*to-infinitive*) in English are functionally similar to Albanian *fjalitë kundrinore dëftore* containing a verb in *mënyra lidhore*. For example: **Ajo dëshironte që fëmijët të shkolloheshin jashtë vendit.** Because the *-ing* constructions are very nominal in function, they seem to have a similar use to *foljet e emëruara* in Albanian (*të punuarit, të ecurit*, etc.): **Më pëlqen të ecurit në park** [1, p. 42].

Indirect object clauses and prepositional object clauses: subordinate clauses in English and Albanian can appear as indirect objects (*kundinor i zhdrejtë*) and prepositional objects (*kundrinor me parafjalë*). Albanian indirect object clauses (*fjalitë kundrinore të zhdrejta*) are even more closely related to the verb/verb phrase and the direct object. For example: **Sigurisht ju vjen keq që po ndaheni.**

Object clauses in Albanian can be preceded by the prepositions *për, nga, me, në*: **S'dinte me se t'i gostiste miqtë** [1, p. 43].

Object complement clauses in Albanian (*përcaktor kallëzuesor i kundrinës*) also follow the direct object of the main clause, but they complete verbs like *shoh, dëgjoj, ndiej*, etc. In addition to the object complement clauses introduced by **që** or **tek**, Albanian uses a special type of object complement clause without a conjunction and with a verb in *mënyra lidhore*. For example: **E pa atë të kryente me sulm brenda disa orëve punën e disa ditëve.**; **Ndjeu zemrën t'i rrihte si çekan** [1, p. 31].

### Design and Methodology

For this study, a qualitative method of research was used. The research is two-fold: the equivalents of the noun clauses in English and Albanian are shown and presented through tables – the sentences were taken from the novel in English “The Old Man and the Sea” and the version in Albanian “Plaku dhe Deti” and randomly picked for the analysis. The strategies for translating the noun clauses from the source language into the target language are shown as well and presented in tabular form.

For the theoretical part of the research, respectively the literature review, the descriptive method was applied where different grammar and syntax books were used, both for the English and Albanian languages. The contrastive analysis of the clauses was conducted for the analytical part of the research. Clauses were analyzed in the syntactical aspect to show the equivalents according to the functions they perform in complex sentences, according to the grammatical form, and the use of subordinating conjunctions and verbs.

The content analysis has to do precisely with the examples taken from the novel. This analysis was done to comply with the objectives, the purpose of the study, and the research questions, in which case the examples, noun clauses in complex sentences themselves, were analyzed by the main purpose of this paper.

**Results**

From the findings, we have the equivalents of the noun clauses in English and Albanian as follows:

1. The subject clauses;

2. Clauses functioning as direct objects;
3. Clauses functioning as prepositional objects;
4. Subject complement clauses and;
5. Object complement clauses.

Table 1. – Illustration of Subject Clauses in English and Subject Clauses in Albanian

|            | No. | The Old Man and the Sea – Ernest Hemingway   | Plaku dhe Deti – Ylber Pinjoll  |
|------------|-----|--|---|
| Finite     | 1.  | <b>Everything that shows on the surface</b> today travels very fast and to the northeast. (p. 28)            | Çdo gjë që shfaqet sot në sipërfaqen e detit lëviz shumë shpejt dhe të gjithë shpejtojnë drejt verilindjes. (p. 23) |
| Finite     | 2.  | But it is good <b>that we do not have to try to kill the sun or the moon or the stars.</b> (p. 57)           | Por është gjë e mirë <b>që ne nuk kemi mundësi të vrasim diellin, apo hënë, apo yjet.</b> (p. 46)                   |
| Non-finite | 3.  | It is humiliating before others <b>to have diarrhea from ptomaine poisoning or to vomit from it.</b> (p. 46) | Është gjë poshtëronjëse <b>kur në sy të njerëzve të zë barku ose të vjellat nga një peshk i prishur.</b> (p. 37)    |

In the first example, we have a typical example of a subject clause as it is positioned at the beginning of the sentence. It contains **that clause** and is followed by the main clause beginning with the verb **travels**. Similarly, the subject clause in Albanian is positioned at the beginning of the sentence and is followed by the main clause that begins with the lexical verb **lëviz**.

2. There we have an example of extraposition: in English, the main clause that contains the subject and the copula verb **is**, precedes the subject clause introduced by the conjunction **that**. The extraposition in Albanian: the main clause containing the

copula verb **është** and the subject **gjë**, followed by an adjective **e mirë**, precedes the subject clause introduced by the conjunction **që**.

3. Another example of extraposition in the third sentence: the main clause that contains the subject **It**, the copula verb **is** and the adjective **humiliating**, is followed by the subject clause which is introduced by the infinitive with *to*, **to have**. The extraposition in Albanian: the main clause beginning with the copula verb **Është**, followed by the subject **gjë** and the adjective **e mirë**, precedes the subject clause that is introduced by the *wh*-word **kur** (adverb of time in Albanian), indicating what the subject is about.

Table 2. – Illustration of Object Clauses functioning as Direct Objects in English and Albanian

|            | No. | “The Old Man and the Sea” by Ernest Hemingway   | “Plaku dhe Deti” by Ylber Pinjoll  |
|------------|-----|---|--|
| Finite     | 1.  | The boy did not know <b>whether yesterday’s paper was fiction too.</b> (p. 9)   | Djali nuk e dinte <b>kishe apo jo plaku gazetë apo edhe kjo ishte gjithashtu një fantazi e tij.</b> (p. 8)                             |
| Finite     | 2.  | He cannot know <b>that it is only one man against him, not that it is an old man.</b> (p. 35)   | Ai nuk e di <b>se po lufton vetëm me një njeri ose më mirë me një plak.</b> (p. 29)  |
| Non-finite | 3.  | But he could see <b>the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm.</b> (p. 45) | Por ai vështronte <b>si thyheshin rrezet në ujë dhe si binin drejt në thellësi fjetet dhe lëkundjet e çuditëshme të detit.</b> (p. 36) |
| Non-finite | 4.  | Otherwise, everyone would have wanted <b>it to go to a finish.</b> (p. 53)  | Po të mos kishin punë do të donin <b>që gara të vazhdonte gjer sa të fitonte njeri.</b> (p. 43)  |

The main clause in English precedes the object clause which is introduced by the *wh*-word **whether** and followed by the object of the sentence, **yesterday’s paper**. In Albanian, the main clause with the verb in the negative form **nuk e dinte** precedes the object clause which begins with the verb in the interrogative form **kishte apo jo**.

2. The verb phrase **cannot know** in the main clause is preceded by the object clause introduced by the conjunction **that**. In Albanian, we find the verb in the negative **nuk e di** followed by the object clause introduced by the subordinating conjunction **se**.

3. The main clause in English with the verb phrase **could see** precedes the object clause that begins with the object of the sentence itself. We notice that the clause has two objects within 1. **the prisms in the deep dark water**, and 2. **the line**.

The clause has the direct object *-ing* clause present in it (*stretching ahead*). In Albanian, the main clause with the verb **vështronte** is followed by the object clause rather introduced by the conjunction **si**. This conjunction was used twice in the clause in Albanian, therefore we have two clauses within the clause: 1. **si thyheshin rrezet në ujë**, and 2. **si binin drejt në thellësi fjetet dhe lëkundjet e çuditëshme të detit**.

4. The verb phrase **would have wanted** in the main clause is followed by the object clause that has the direct object *to-infinitive* clause beginning with the object **it**. In Albanian, the main clause with the verb phrase **do të donin** in **mënyra kushtore**, precedes the object clause introduced by the conjunction **që**, followed by the subject of the clause **gara** and verb **të vazhdonte** in **mënyra lidhore**.

Table 3. – Illustration of Prepositional Object Clause in English and Albanian

|            | No. | “The Old Man and the Sea” – Ernest Hemingway   | “Plaku dhe Deti” – Ylber Pinjulli  |
|------------|-----|--|--|
| Non-finite | 1.  | He worked back <b>to where he could feel with his foot the coils of line that he could not see</b> . (p. 63) | U kthye pas <b>gjersa gjeti me këmbë lëmshet e fillit që nuk mund t’i shihte me sy</b> . (p. 51) |

The main clause is followed by the prepositional object clause that begins with the preposition **to** and the *wh*-word **where** and proceeded by **he could feel**, whilst, in Albanian, the main clause has got the

verb in *forma joveprore*, **U kthye pas**, followed by the prepositional object clause which has the concatenated preposition **gjersa** and the verb of the clause **gjeti**.

Table 4. – Illustration of Subject Complement Clauses in English and Subject Complement Clauses in Albanian

|            | No. | The Old Man and the Sea – Ernest Hemingway                               | Plaku dhe Deti – Ylber Pinjulli   |
|------------|-----|--|---|
| Finite     | 1.  | All I know is <b>that young boys sleep late and hard</b> . (p. 15)       | Unë di vetëm <b>që djemtë e rinj flejnë shumë dhe bëjnë gjumë të rëndë</b> . (p. 13)                      |
| Non-finite | 2.  | My choice was <b>to go there to find him beyond all people</b> . (p. 36) | Fati im ishte <b>që të shkoja dhe ta gjeja vetëm, atje ku nuk kish depërtuar asnjeri tjetër</b> . (p. 30) |

The main clause in English contains the copula verb **is** and precedes the finite subject complement clause introduced by the conjunction **that**. In Albanian, the main clause has no copula verb but the particle **vetëm** instead, followed by the subject

complement clause introduced by the conjunction **që**.

2. The main clause in English has the copula verb **was** and precedes the non-finite subject complement clause that begins with the *to-infinitive*

verb **to go**. Another *to-infinitive* verb is present in the same clause, therefore we have two to-infinitive verbs: 1. **to go**, and 2. **to find**. The main clause in Albanian also has the copula verb **ishte** but is preceded by the non-finite subject complement clause

introduced by the conjunction **që**, and followed by the *to-infinitive* verb in *mënyra lidhore*, **të shkoja**. There are two to-infinitive verbs within the same clause in Albanian as well: 1. **të shkoja** and 2. **ta gjeja**.

Table 5. – Illustration of Object Complement Clauses in English and Object Complement Clauses in Albanian

|            | No. | The Old Man and the Sea – Ernest Hemingway   | Plaku dhe Deti – Ylber Pinjulli   |
|------------|-----|--|---|
| Finite     | 1.  | He went back to rowing and to watching the long-winged black bird <i>who was working, now, low over the water.</i> (p. 23) | Ai u vu përsëri të vozite dhe të vërente zogun e zi me krahë të gjata <i>që po gjuante tani fare poshtë, pranë faqes së ujit.</i> (p. 19) |
| Non-finite | 2.  | I can remember the tail <i>slapping and banging and the thwart breaking and the noise of the clubbing.</i> (p. 6)          | Më kujtohet bishti <i>që përplasej dhe godiste dhe që theu fronin dhe zhurma e shkopit tënd kur ti i bie peshkut.</i> (p. 5)              |

1. The object of the sentence **the long-winged blackbird** (an adjective phrase) in the main clause in English precedes the finite object complement clause introduced by the *wh*-word **who**. In Albanian, the object of the sentence, **zogun e zi me krahë të gjata** (a noun phrase) in the main clause is followed by the finite object complement clause introduced by the conjunction **që**.

2. The object **the tail** in the main clause in English precedes the non-finite object complement clause introduced by the -ing clause, beginning with the gerund **slapping**. Three gerunds are present in this clause: 1. **slapping**, 2. **banging**, and 3. **Breaking**. We notice the presence of another object complement clause within the same clause: (*the thwart breaking...*). In Albanian, the main clause with the object **bishti** is followed by the non-finite object complement clause introduced by the conjunction **që**, and instead of gerunds, the two verbs are in **koha e pakryer**: 1. **përplasej** and 2. **godiste**, the first in **forma joveprore** and the second in **forma veprare**.

### Conclusions

With the analysis having been carried out and to summarise the points made in this paper, it can be concluded as follows:

– Noun clauses, both in English and Albanian can be identified by asking “who or what carried out the action denoted by the verb” and “who or what is affected by that action”; based on what they show and describe; based on what they are introduced by (conjunctions, *wh*-words, *wh*-clauses, to-infinitive clauses, -ing clauses)

– In most cases, consistency was found between the noun clauses in English and those in Albanian, with some minor changes mainly valid in the cases of using the subordinating conjunction and the verb. From the examples that were illustrated in this paper, it can be understood that these changes occurred in order not to lose the meaning in the translation of these clauses and the sentences as a whole in Albanian, as well as to keep the naturalness in the Albanian language.

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## THE LINGUOPOETIC ANALYSIS OF PHRASEOLOGISMS IN KARAKALPAK FOLK AITYS

**Abstract.** The article analyzes the linguistic and poetic features of phraseological units used in the Karakalpak folk aitys. Their possibilities of creating an artistic image are studied.

**Key words:** Karakalpak folk aityses, phraseology, poetic speech, linguopoetics, linguopoetical analysis, artistic image.

### Introduction

Phraseologisms serve to express ideas in a figurative, short and compact way. In the literary works, the phraseologisms are used for the purpose of pictorially depicting situations, events, and illuminating them clearly and fully in the eyes of the book lovers. Also, the phraseologisms are considered a big and important tool in describing a person's behavior, lifestyle, daily life, profession, skill, psychology, speech, customs, traditions and various relationships, feelings, habits and understandings, as well as describe him in every way in the language. That's why poet-writers use the phraseologisms as a linguopoetic tool in fiction, and they give life to the language of artistic works. The character is shaped by the use of the phraseologisms in the speech of character, image and the heroes. Communicative intent is expressed artistically with the help of an effective tool – phraseologism.

Since Karakalpak folk aitys are directly related to people's consciousness, everyday life, customs and traditions, various language units, especially the phraseologisms, are skillfully used in their language. In this article, we aimed to make a linguopoetic analysis of the phraseologisms used in the language of aitys. The reason is that the study of the language of folk oral works in the linguopoetic orientation is considered one of the actual problems of modern Karakalpak linguistics.

### Materials and methods

The problem of the study of phraseologisms in the Karakalpak linguistics has been attracting the at-

tention of linguists for many years. There have been many studies on this issue. Issues such as the formation of phraseology, their characteristic features, their development, stylistic sides, etymological differences, comparison with the phraseologisms in some languages, development of dictionaries, research in new directions of linguo-cultural studies, linguopoetics and phono-stylistics were learned. In particular, in E. Berdimuratov's work [2], it was learned in relation with the vocabulary of the language. In S. Nawrizbaeva's work [13], the issue of giving phraseologisms in the Karakalpak-Russian dictionary is learnt. Zh. Eshbaev [5] created a short phraseological dictionary of the Karakalpak language, and T. Jumamuratov [6] prepared a Russian-Karakalpak phraseological dictionary for school pupils. A. Bekbergenov's work [3] mentions the differences in the stylistic use of the phraseologisms. G. Aynazarova [1] studied the equal two-component phraseologisms in the Karakalpak language, their lexical-semantic differences, semantic types and the cases of their use in the literary works. In the work of B. Yusupova [18], extensive information is provided on the structure, semantic and syntactical differences, etymology, style and field of application of the phraseologisms in the Karakalpak language. The work phonostylistics [19] of this author is devoted to the phonostylistic analysis of phraseologisms. The above-mentioned scientific works contributed to the scientific study of Karakalpak phraseology and its

development as a special subject. It is worth noting the works of A. Pirniyazova [15], J. Tangirbergenov [16], G. Allambergenova [2] among special studies. That said, there are issues that need to be studied in Karakalpak linguistics in this area.

Classification, comparison, description, as well as semantic-stylistic, linguopoetic analysis methods were used in revealing the research topic.

### Results

In Karakalpak folk aitys the phraseologisms are very productively used. It is possible to increase the artistic power of the lines of aitys along with the effective narration of the opinion based on this. For example:

Arqadan keledi arqar,/ Jaqsı adam menen sóylessen,/ *Qumarıń tarqar* [8, 271]. (Arhar comes from back,/ If you talk to a good person,/ Your passion will disappear). *Sóz sózden shıǵar,/ Sóylemeseń qaydan shıǵar?/ Sóz piyazdın qabıǵı,/ Sóylesen zeyniń ashular,/ Sóylesip otırayıq qızlar* [8, 271]. (Words come from words,/ Where comes from if you don't speak?/ Words are the peel of an onion,/ If you speak, you will have good mood,/ Let's talk, girls). *Biziń usınǵan kesemiz tımp tur ma?/ Tınǵanın ol zamanlas bilip tur ma?/ Bir kese bergen shaydı alalmastay,/ Qarındastın *dińkesi qurıp tur ma* [8, 321]. (Is the cup that we have offered still?/ Does that friend know that it is still?/ As if not taking a cup of tea,/ is the sister's health well?) *Bilgenler bar bilikli,/ Bilmegen kisi jelikti,/ Bilgenler *aqıl tındırar,/ Bilmegenler *sózdi sindırar* [8, 277] (Those who know have knowledge,/ Those who do not know are empty,/ Those who know sharpen the mind,/ Those who do not know just speak).***

In the first example, the word “*qumarıń tarqar*” is actively used in our lexicon and means pleasure [14,117]. Couplet lines are used to reveal the spiritual condition of a person, i.e., to perform a poetic purpose and an artistic aesthetic task. In the second example, the phraseologism *zeyniń ashular* is used, and it explains the meanings of happy and pleasant [14, 80]. In this example, as in the previous example, it was used for the purpose of clearly revealing the

mood of the person. In the third example, the phraseologism of *dińkesi qurıp tur ma* is used in accordance with the content of the aitys, and it is very appropriately used from the linguopoetic point of view. In the last example, the phraseologisms *aqıl tındırar – sózdi sindırar* are used together with other words in a masterly and antonymic sense. It was achieved to contrast the positive and negative meanings of educated and uneducated people.

In Karakalpak folk aitys, there are increasing cases in which, along with the public phraseology, changes are introduced and used in some phraseologisms related to the content and topic of the aitys. For example:

*Hayt haytlıńıki, toy toylıńıki,/Asılǵan qazan, pısken tamaq,/ Biz usaǵan sorlıńıki,/ Jaqsı at, jaqsı qız,/ Ózińdey ońlıńıki* [8, 325]. (Aid is belonged to person who is having Aid, Wedding to person having wedding,/ Boiling pots, cooked food,/ belonged to poor like us,/ Good horse, good girl,/ Belonged to rich like you). *Ne qılsın bermey seni, mal bolmasa,/ Ishpege ayran, jewge nan bolmasa,/ Burınnan qalǵan jol ǵoy, neter deyseń,/ Kúyewiń alpıs jasar shal bolmasa* [8, 333]. (What will he do not giving you, if he doesn't have livestock,/ If you don't have kefir for drink, or bread to eat,/ It's way from past, what you will say, / If your husband is not a sixty-year-old man). *Duwa jazsam, tabılar sıyadanım,/ Seni kórip, janıp tur jıǵırdanım,/ Duwa emes, berermen dártke dawa,/ Júregińnen jay tawıp, jasnar janım* [8, 340]. (If I write a prayer, I will find ink-pot,/ My stomach is aching when I see you,/ Not a prayer, but a cure I'll give,/ My soul will be refreshed by finding your heart). *Shayırshılıq taysalaqlaw bolmaydı,/ Jasullını húrmetleydi, sıylaydı,/ Tórt awız qosıǵıń ishke sıymaydı,/ Júregiń sháwkildep júrgen usaysań* [8, 372]. (In poetry there is no haste,/ Respects old men and elders,/ Four lined poem won't fit,/ You look like the one who's happy). *Men keldim, aǵayındı, xalqım kórip,/ Atam menen anama sálem berip,/ Qılarıńdı óziń bil, arıw Meńesh,/ Qolıńa bir aq suńqar qondı kelip* [8, 331]. (I have come, brother,

saw my relative, nation,/ Greeting with my father and mother,/ Do what you know yourself, beauty Menesh,/ A white hawk landed on your hand).

In the first example, the two-component phraseology *hayt haytliniki, toy toyliniki* was changed and used to ensure the compatibility of the lines of the poem and the content of aitys. In the second example, the phraseologism *Ishpege ayran, jewge nan* is considered to be synonyms of the phraseologism “*isherge asi, kiyerge kiyimi joq*” in our language. Due to the use of this equal two-component phraseologism, the appropriate effect on the content in the aitys is enhanced. The verbs “*ishpege-jewge* (to drink-to-eat)” related to education are less stylish in comparison to the verbs “*isherge-kiyerge* (to drink-to-eat)”. The phraseologism *Janıp tur jıǵırdanı* is usually used in the vernacular in the form of *jıǵırdanı qaynaw*. The word *qaynaw* (to boil) in the composition of phraseologism is changed to *janıw* (fire) and provided with alliteration. Accordingly, in the following lines, the phraseologism *júreginnen jay tawıp* is used, and the value of the poem lines is increased from the artistic point of view. In the next example the phraseologism *tórt awız qosıq is given*. In most cases, the number four is used in phraseologisms *tórt ayaqladı, tórt kóz túwel*. In this example, the phraseologism *tórt awız qosıq* (a four-word poem) was used to give the meaning of a four-line poem. If it's used as four lined poem, the art of the lines would be reduced and the style would not be given. At the same time, after the phraseologism four-word poem, the phraseologisms *ishke sıymaydı* and *júregiń sháwkildep* are used in a row, and the psychological state of a person is described in a figurative way. In the last example, the phraseologism *qolıńa bir aq suńqar qondı kelip* (A white hawk landed on your hand) from the aitys between Ajiniyaz poet and Kyz Menesh is presented. Ajiniyaz poet introduced changes to this vernacular phraseologism, which was *basına baxıt qası qondı* (bird of happiness landed on your head), with poetic skill. It was changed like your head – your hand, the bird of happiness – a white falcon, and corresponds

to the content of the speech. The bird of happiness is an abstract concept. Hawk is an ornithonym, which means a powerful wild bird, an agile bird, a hawk, a vulture, which belongs to the group of relatives of the vulture [17, 38]. Hawk means brave, courageous, hero in portable meaning [12, 225]. Ajiniyaz poet gives himself a lot of value. Therefore, he equals himself not to the bird of happiness, which expresses abstract concept, but to the one of the strong, powerful birds. We can see that the worldview, figurative thinking, and poetic skill of our classical poet is very high. The reason why the word “head” is changed to “hand” is related to this.

According to the purpose of use and stylistic colors of some phraseologisms in Karakalpak folk aitys, the amount of them has expanded and has increased the range of influence of thought. For example:

Sabır et deseń, men sabır etermen,/ Jıldam kelseń, muradıma jetermen,/ Keshikseńiz, basımdı alıp ketermen,/ Mıń sawda bar, bilseń, basımdamenıń [8, 369]. (If you tell me to be patient, I will be patient,/ If you come quickly, I will reach my goal,/ If you are late, I will leave,/ There are a thousand problems, if you know, on my head). Jaqsılar járdemine súyendi dep,/ Kórdiń be bas qorǵalap sasqanımdı?/ Qazaqtıń xan, qarası qasıńda tur,/ Túsir sen tirep turǵan aspanıńdı [8, 351]. (Relying on the help of good people,/ Did you see me hurrying preventing head?/ Kazakh khan, stands by your side,/ Bring down the sky you are holding). Jaylawdıń shańı shıqqas,/ Jalǵızdıń úni shıqqas,/ Jónsiz bosqa kóp sóyleme,/ Mıljırń sóz qulaqqa jaqqas [8, 320]. (The dust of meadow will not rise,/ The voice of the lonely will not rise,/ Do not talk too much unnecessarily,/ Ears will not like murmuring). Quslardı patsha jıynaǵan,/ Shiyrin janların qıynaǵan,/ Aldı menen bizdi julǵan,/ Sonlıqtan joq boldı párim [8, 315]. (The king collected the birds,/ Tortured their sweet souls,/ He plucked me,/ So that my feather disappeared).

In the first example, in the phraseologism *basımda mıń sawda bar* (there are thousand problems on my head) using the number thousand has expanded



contain of phraseologisms. This has increased the range of influence of the opinion. The reason is that the number “thousand” has many, much, countless meanings in the group of phraseologisms. As you can see, the girl eagerly waited for the arrival of her beloved husband, along with a thousand different internal regrets. The phraseologism used in the second example is a synonym of the words “*aspandı jerge tú-sirdi, aspan úzilip jerge tústi*” (the sky fell to the earth, the sky broke down and fell to the earth), and the use of the words “*tirep turğan* (holding) before the word *aspan* (sky)” expanded the structure of the phraseologism and effected on strengthening its meaning. In the next example, the phraseologism *miljiń sóz qulaqqa jaqqas* (ears don't like murmuring) is used in the form of *qulaqqa jaqqaydı, qulağına jaqqadı* usually in the vernacular. The word “*Miljiń* (murmuring)” was chosen logically and expanded the content of the phraseologism. After all, good, positive opinions, less words worth gold are more pleasant to the ears than many words. In the last example, the phraseologism *shiyirin janların qıynağan* (tormented the souls) is effectively used mainly in the form of *janın qıynadı* (tormenting the soul). In the phraseologism *Shiyirin janın qıynaw* is more effective meaningful than the phraseologism *janın qıynaw*. Compare: *shiyirin janın qıynaw – janın qıynaw*.

Beyish deseń, erte turıp All de,/ Dozaq deseń,  
bağqa kirip alma je,/ Hawa eneni *shaytan kelip azğırğan*,/ Adam ata kúnin basqa salma de [8, 311]. (If you say heaven, Get up early and say to Allah,/ If you say hell, enter the garden and eat apple,/ Eve was tempted by the devil,/ Don't change Adam's day). Meyli jaqın kelseń de, kelmesen de,/ Mennen sen alalmaysañ talabıńdı,/ Úsh ólip, úsh qaytara tirilseń de [8, 345]. (Whether you come close or not,/ You don't get your demand from me,/ Even if you die three times and resurrect three times). Kórdiń be sum qoyshınıń taqıldawın,/ Buwraday qańtardağı saqıldawın,/ *Awzına kelgen sózin qaytarmaydı*,/ Kishe, tóbesine ur otın menen [8, 275]. (Have you seen the sound of the sly shepherd's knocking,/ Like a sound

of camel in the desert,/ He does not take back the words that come to his mouth,/ Sister-in-law, hit the head with wood).

In the first example, the phraseologism *shaytan kelip azğırğan* (was tempted by the devil) is given. In the language of our people, it is the synonyms of the phraseologisms “the devil entered” and “the devil has led astray”. It is used according to the content related to the religious concepts in the poem lines. Here, the word *kelip* (came), while maintaining the equality of the number of syllables in the series, has expanded the scope of phraseologism. In the second example, the phraseologism of *ólip-tirilip* (death and resurrection) has been changed and used in the form of three deaths and three resurrections. Compared to the death-resurrection phraseologism, the effectiveness of the meaning of the phraseologism three deaths and three resurrections is strong. In order to increase the impact of the thought, it was used with poetic skill. In the last example, the phraseologism *awzına kelgen sózin qaytarmaydı* is given, and the synonymous variant of the phraseology is “*awzına kelgenin ayttı* (he said that he came to his mouth)”. But between the two phraseologisms, there is a slight difference in stylistic color. Through the phraseologism *Awzına kelgen sózin qaytarmaydı* (he does not take back the words that come to his mouth), the idea is presented figuratively to a certain extent.

In the lines of Aitys, the cases that two phraseologisms appear in a row, the influence of opinion increases, and gradation happen more often. For example:

Túbi juwan qaraman,/ Eki ayrılса, tal bolar,/ Bir adamğa eki adam gáp aytsa,/ *Aqılı hayran, lal bolar* [8, 320]. (The thick bottom oak,/ If is divided into two, it will become a widow,/ If two people talk to one person,/ The mind will be surprised, it will be dumb). Juwap degen sharım-sharım,/ Baqsha etip, qazsań qarım,/ Bul juwapqa túsinbegenniń,/ *Esi joq, aqılı jarım* [8, 324]. (Answer is many-many,/ When you dig as plant a garden,/ Those who don't understand this answer,/ You're out of your mind, half

minded). Qosshimniń *aqılı pútin, bardı esi*,/ Qaytar izine, basına tiyse tisi,/ Qosshimniń ózi mómin, kópdur kúshi,/ Isine qaytpay barar, aman tóbesi [8, 336]. (Friend's mind is full, thought, / He will return, if it hits his head, / Friend himself is a believer, he has a lot of power, / He will go without turning back, he will be safe).

In the given examples, the two semantically synonymous phraseologisms appeared side by side and were basis to the validity of the gradation phenomenon. In the first example, the phraseologism *aqılı hayran, lal bolar* (surprised, dumbfounded), are presented, and the mental state of a person is emphasized. These two phraseologisms are skillfully arranged. The reason is that the stylistic color prevails in the phraseologism *lal bolar* rather than *aqılı hayran*. That is, the state of not knowing what to do after a person's mind is confused is described in an artistic way with the help of these two language pearls. In the second example, two semantically synonymous phraseologisms are used. In this example, there is not a meaning increase, but a meaning decrease. Because, in a phraseologism *esi joq* (non-conscious), the semantic clarity is stronger than in phraseologism *aqılı jarım*. We will see how it is used to provide harmony in the lines. In the last example, the phraseologisms *aqılı pútin, bardı esi* (*mind is full*), whose meanings are synonymous, were used, and increased the impact of the thought.

Kemsitpe Qıdırsız dep Qızılqumdı,/ Bunnan sen *payda kórip, kewiliń tındı*,/ Shıǵadı túrli keńes kómeyińnen,/ Ónersiz jigitseń ǵoy demeyin men [8, 351]. (Don't belittle Kyzylkum by saying Kydyr,/ You will benefit from this, and your heart will calm down,/ Various advice will come out of your throat,/ I won't say that you are an unskilled young man). Qaraǵay aǵash qattı aǵash,/ Qabıǵın alsa, tal boladı,/ Usınday qısınıspalı jerlerde,/ Sóz tabalmaǵan jigitle,/*Tili shıqqay lal boladı*[8, 326]. (A pine tree is a hard tree,/ If the bark is removed, it will become a willow,/ In such tight places,/ Young men who cannot speak,/ Their tongues will

be mute). Meniń mardanımdı tek sen súyerseń,/ Xalqıń quwsa qutıla almay kúyerseń,/ *Uwayım jep, qabaǵıńdı úyerseń*,/ Sol jaǵı tursın, qız, yađında seniń [8, 370]. (If only you love my hero,/ You can't escape if your people chase him,/ If you worry and frown,/ Remember, girl, on mind). Sol jigitińiz suwqabaq bolsa,/ *Qolıma alsam, moynına arqan salsam*,/ Awıldan-awılǵa súyretip barsam [8, 293]. (If that guy of yours like water pumpkin,/ If I take him by the hand, put a rope around his neck,/ If I drag him from village to village).

In the given examples, semantically and stylistically different phraseologisms are used in a row. In the first example, the phraseologism *payda kórip, kewiliń tındı* are used. We can see that the opinion has been graded based on this. Because *payda kórdi* means it has benefited, it has brought income, it has been successful [14, 133], *kewili tındı* means that it has calmed down, or it has found peace. In this example, we can see that two phraseologisms, which meanings have been differentiated, are used logically right, appropriate. This is because after being successful, a person's mind calms down. In the second example, the phraseologisms *tili shıqqay lal boladı* are used, and it can be seen that the impact of the thoughts in the lines of aitys is increased. In addition, the meaning has also been graded. The situation of the young men, who could not say opposite word, is presented in a very convincing manner. In the next example, the phraseologisms *uwayıp jep, qabaǵıńdı úyerseń* (you'll worry and frown) are used in a row, and the mental state of a person is described in an artistic way. *Uwayım jedi* means worried – sad, upset [14, 152], *qabaǵı úyildi* (frowned) – angry, offended, sad [14, 105]. Therefore, the negative emotional state of a person is clearly and concisely depicted, such as sadness, anger, worry, and frustration. In the last example, the phraseologisms *qolıma alsam, moynına arqan salsam* are used with poetic skill. Here, we can see that the two phraseologisms express the meanings of *boysındırdı, baǵındırdı* (subjugated), and give a different life and style to the aitys lines.

**Discussion – Conclusion**

In short, the phraseologisms serve to make the language of Karakalpak folk aitys vivid, figurative and impressive, play an important role in illustrating the depicted events and phenomena, and in showing the poetic features of the plot characteristic of couplets.

In folk sayings, it is not limited to the phraseologisms existing from ancient times in the folk language, and changes in meaning and structure were introduced to some phraseologisms. This, of course, had a great impact on the increase of artistry and the expansion of their scope of application.

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## Section 4. General questions of literary criticism

<https://doi.org/10.29013/EJLL-23-2-28-32>

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### IDEA AND THEMATIC RESEARCH IN KARAKALPAK WOMEN'S PROSE

**Abstract.** This article discusses the ideological and thematic features of the prose works of the Karakalpak folk writer G. Yesemuratova. In this article, as an object of study, a number of stories and novels by G. Yesemuratova are considered, which is distinguished by its creative skill, individuality and stylistic originality in modern Karakalpak prose.

**Keywords:** Karakalpak literature, women's prose, idea-theme, gender equality, problem, women's theme, human destiny, eternal themes.

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### ИДЕЙНО-ТЕМАТИЧЕСКИЕ ИЗЫСКАНИЯ В КАРАКАЛПАКСКОЙ ЖЕНСКОЙ ПРОЗЕ

**Аннотация.** В данной статье рассматриваются идейно-тематические особенности прозаических произведений каракалпакской народной писательницы Г. Есемуратовой. В данной статье в качестве объекта исследования рассматривается ряд рассказов и повестей Г. Есемуратовой, которая отличается своим творческим мастерством, индивидуальностью и стилистическим своеобразием в современной каракалпакской прозе.

**Ключевые слова:** каракалпакская литература, женская проза, идея-тема, гендерное равенство, проблема, женская тема, человеческая судьба, вечные темы.

#### **Введение**

В литературе народов мира, в частности, в литературе русских и других европейских народов, в последние годы творчество женщин-писательниц рассматривается как самостоятельный объект изучения. К концу XX века в русском литературоведении стало широко изучаться твор-

чество женщин-писателей в гендерном аспекте. Т. А. Ровенская, проблематика женской прозы 1980–1990-х гг., проблемы менталитета и идентификации [1], Г. А. Пушкарь, типология и поэтика прозы русских женщин-писателей Т. Толстой, Л. Петрушевской, Л. Улицкой в гендерном аспекте [2], О. В. Пензина исследовала гендерную сто-

рону авторства на примере женской прозы второй половины XIX века [3]. В литературе других народов, в частности, кабардинской [4] и узбекской [5], женская проза успела стать объектом специального изучения.

До конца 80-х годов XX века считалось, что в каракалпакской литературе женская проза не выходила за рамки изображения повседневных бытовых проблем женской судьбы, мечтаний о замужестве, любви, семейных проблем, передряг и тяготах, связанными с ними. И им не уделялось должного внимания. Еще в 80-х годах XX века наши каракалпакские писательницы, произведения которых широко публиковались в печати, привлекали внимание многих своими произведениями, богатыми идейно-тематическим и художественным содержанием. Среди них особое место заняла проза каракалпакской народной писательницы Гулайши Есемуратовой, в которой в рамках нашей литературы, наряду с прозой писательниц других народов, раскрывало одну из актуальных проблем современности.

Кроме монографии исследователя-литературоведа З. Бекбергеновой о прозе Г. Есемуратовой, о которой идет речь в данной статье, в науке каракалпакского литературоведения не было написано ни одного самостоятельного исследования [6].

### **Теоретическая основа**

При изучении прозаических произведений писателей-женщин естественно возникает вопрос об их идейно-тематическом отличии от прозаических произведений писателей-мужчин. Причина в том, что многих литературоведов и критиков интересует мир мыслей женщины-писателя, уровень ее понимания жизни, отношение к жизни и т.п. – всё это представляет особый интерес.

В написании данной статьи, мы, главным образом, опирались на теоретические положения таких исследователей русской науки литературоведения, как Л. И. Тимофеев [7], В. Е. Хализев [8, 49–58], Г. Н. Поспелов [9, 89–102], которые внесли огромный вклад в разъяснение темы и идеи

художественного произведения; таких узбекских литературоведов, как И. Султан [10, 96], Т. Бобоев [11, 107] и каракалпакских литературоведов К. Жаримбетов и Б. Генжемуратов [12, 100–110].

Если некоторые исследователи женской прозы считают, что существует особый, только им присущий стиль, язык и эстетический вкус, то другие высказывают мнение, что проблемы и задачи, поднимаемые в женской прозе, в целом совпадают с процессами, существующим в литературе вообще.

Например, Ф. Муртазаева считает, в произведениях представительницы узбекской литературы, поднимают в своих произведениях более зрелые, и вбирают в себя такие проблемы, которые связаны с вопросами семьи, будущего, счастьем, любовью и детством [5].

М. Норузи выдвигает такую точку зрения: «Персидских писателей, как и русских, интересует тема женской судьбы, ее места в личной и общественной жизни. Они пишут не только о повседневной жизни и проблемах женщины, но и о детях и мужчинах, и, конечно, оценивают их с точки зрения женщины» [13, 68].

Такие общие темы, характерные для творчества женщин-писателей, были затронуты и в творчестве Г. Есемуратовой. В некоторых рассказах, подробно изображается женская судьба-долюшка, и вместе с тем, в каждом из них в центр повествования выводятся жизненные уроки.

В большинстве произведений Г. Есемуратовой идейная тематика хоть и посвящается, в основном, теме положения женщин в обществе, теме детей и семьи, но на главное место, все-таки выдвигается проблема человеческой судьбы. На первый взгляд кажется, что в рассказе «Нәресте» (ребенок) говорится о легкомысленном отношении женщины к замужеству, но по мере вдумчивого чтения мы начинаем понимать, что основная проблема, поднимаемая автором, – это потеря человеческого лица и материнских инстинктов женщиной, которая оставляет невинного младенца человеку, до глубины души ее полюбившего. Бедственное положение

ребенка никак не трогает мать, автор резко критикует свою героиню.

Умение Г. Есемуратовой выбирать темы, безусловно, связано с ее жизненным опытом. Выбор темы многих произведений продиктован самой жизнью, судьбой народа той эпохи, в которой она сама жила, особенно нелегким положением женщины. В ряде произведений 30–50-х годов XX века автором стали рассматриваться такие мотивы, как тяжелые условия жизни народа, особенно в эпоху новой коммунистической политики, когда происходит падение уровня жизни людей в экономическом плане, социально-экономические конфликты переходят в главную тему. Выходом из сложившейся ситуации, по мнению автора, может стать только миролюбие, поддержка друг друга, сплотившись плечом к плечу, то есть выдвигаются идеи призыва к добру и сплочению.

Такую идейно-тематическую направленность наблюдаем в новелле «Ашлықта жеген қара тақанның» (черное толокно в голод) и рассказе «Мәйек бөрек хәм кемпир» (старушка и вареники с яичной начинкой), где раскрываются различные черты и проявления в характерах разных людей. В новелле «Ашлықта жеген қара тақанның» (черное толокно в голод) впечатляюще изображено, как женщина, чей муж ушел на рыбалку и не вернулся, мучаясь от голода, пошла просить еды для своих детей у золовки. В обмен за мизерную помощь золовка отбирает у нее драгоценности и одежду. Подобное отношение не оставляет читателя равнодушным. Каждый глубоко сочувствует героине. А в рассказе «Мәйек бөрек хәм кемпир» (старушка и вареники с яичной начинкой), напротив, женщине с ребенком, приехавших в город в поисках жилья после притеснений родственников мужа, помогает совершенно чужой человек – старушка, читатель начинает верить, что мир не без добрых людей. И это составляет идейную направленность данного произведения.

Произведения писателя, вошедшие в цикл «Қарақалпақ қызларының кестеге түскен роман-

лары» (романы-кружева, сплетенные каракалпакскими девушками), относятся к числу величайших достижений писательницы, которая с помощью искусства слова мастерски передает описание национального женского рукоделия – вышивки «кесте». На первый взгляд кажется, что в этих произведениях основной темой является искусство вышивания. Но при глубоком анализе понимаем: через искусство рукоделия передается индивидуальный творческий процесс, связанный со счастливыми и несчастными днями каракалпакской девушки, ее внутренние переживания, радости и горести, мечты о счастливых днях. Особенно их чувства к любимому человеку – относительная несложность техники исполнения давали широкий простор для фантазии, особенно долгими зимними вечерами девушки неспешно занимались любимым делом, погружаясь в сокровенный внутренний мир. И во всем этом проявляется отличительная особенность каракалпакских девушек, что является и основной идеей произведений данного цикла – отражение внутреннего мира каракалпакской девушки через искусство вышивания. И вместе с тем, желание художественно и правдоподобно показать, как этими тонкими пальцами во времена советской власти женщинам приходилось пропалывать корни хлопчатника, разрыхлять тяжелым кетменем почву, подготавливать грядки, собирать хлопок, курак – нераскрытые коробочки хлопчатника – всю тяжелую работу, связанную со сбором хлопка-сырца. Или денно и ночью заниматься полевыми работами, к которым привлекались женщины-каракалпачки. В повести «Мыңда бир кеширим» (тысяча и одно извинение) одной из первой в каракалпакской литературе Г. Есемуратова поднимает тему унижения человеческого достоинства, связанной с репрессией религиозно грамотных людей, тяжелой долей их сыновей и дочерей, оказавшихся детьми «врагов народа». Основная тема – тема лишений, гонений, ограничения их прав. Детство и юность писателя приходятся на период времён Второй мировой войны.

Поэтому во многих рассказах и повестях писателя нашли отражение события той эпохи, на примере жизни детей и взрослых. Например, в повести «Дүүдендеги дәптер» (дневник в корзине) изображается жизнь народа во времена Второй мировой войны, когда мирная, счастливая жизнь народа сменяется печалью и всенародной бедой, когда беззаботное детство ребятни незаметно сменяется быстрым взрослением – и всё это передается через язык и действия самих детей в эту пору, – очень впечатляет. Еще одна повесть писателя «Жийрен» (имя коня) хоть и посвящается теме Второй мировой войны, мы совсем не наблюдаем здесь военных баталий. Через события, связанные с войной, автор передает жизнь тыла, людей тыла, которые, как и весь советский народ, мечтают о мире. Мечты и чаяния народа передаются через жизнь рыжего коня и судьбу героев, его окружающих. В повести же «Гөнерген сүрендер» (устаревшие лозунги), описываются события 80-х годов XX века, когда происходит попрание человеческого достоинства из-за политики той эпохи, то есть оскорбление и дискриминация женщин со стороны некоторых руководителей отдельных учреждений и организаций, раскрывается на примере тяжелой судьбы

таких женщин, как Санауар. Поднятая в данном произведении проблема раскрывается путем идейно-тематической направленности, и связывается с кричащими лозунгами тех времен. Автор подвергает резкой критике нарушение прав и свобод людей, а лозунги и воззвания служат только политике, но не для улучшения жизни человека.

#### **Выводы**

В результате нашей исследовательской работы мы пришли к следующему выводу: несмотря на то, что с идейно-тематической точки зрения произведения писательницы сходны и близки с женской прозой других народов, в то же время, они имеют свои особенности. Они в изображении облика эпохи, условий жизни героев, в изображении окружения, где проходило их становление, и в передаче особенностей национального менталитета. Если в данной статье мы попытались рассмотреть отдельные произведения писателя с идейно-тематической точки зрения, то такие вопросы, как построение сюжета и конфликта, создание образа, раскрытие характера героя, вопросы индивидуальных и стилистических особенностей и создание композиции требуют более глубокого исследования в дальнейшем.

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<https://doi.org/10.29013/EJLL-23-2-33-36>

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## HEALTH COLUMNS AND SPECIALIST PUBLICATIONS AS A TOOL FOR PROMOTING MEDICAL CULTURE

**Abstract.** Today, specialization, development of each field through important sectors is demanded by the time itself. Similarly, journalism is moving towards a series of specializations. That is probably why the terms military journalism, sports journalism, international journalism, eco-journalism, and legal journalism are frequently encountered, and these specialties have already created their own schools. Medical journalism is one such important specialized field.

**Keywords:** medical journalism, medical culture, specialization, healthy lifestyle, demographic indicator, social activity.

### Introduction

Many people look down on medical coverage. Some wonder how some TV shows and leading medical publications have gotten to the point where the topic of health is important and interesting to anyone. However, there are terms that have not been formed as terms in the field, but in terms of their content, they should become one of the big branches. Medical journalism is one such term.

Medical journalism is a type of social activity aimed at collecting, processing, and distributing important, up-to-date information and news related to health through mass communication channels (press, radio, television, photography, documentary film, Internet, news agencies, books, etc.), its main subject is medicine and the facts and events directly and indirectly related to it.

T. I. According to Frolova, [1] “Medical journalism is a part of general journalism. No matter how high the demand for it is in the mass media market, there is not always enough of a common base that is interesting for journalists and people. Sometimes health issues are talked about and discussed in the framework of social journalism. “The medical problem always worries people, causes debates, but never loses its relevance.”

In this regard, I. M. Dzyaloshinsky’s opinion is also valid [2]. “High-quality medical journalism is useful and necessary for medical workers themselves. Acquaintance with the material covered in mass media helps to increase their awareness and skills about a certain disease and new technologies for its treatment. That is why it is important to have a qualitative and correct approach in this regard in the mass media. Through this, it will be possible to present new and reliable information to representatives of the medical field.”

A. S. According to Gunter, “... the media plays a huge role in answering questions from the public about health issues. Mass media – press, television, radio and the Internet – are very important as a communication mechanism.” The mass media has a great influence in setting the agenda of how to organize a healthy lifestyle and what should be given importance to it [3].

Health is necessary and one of the most important conditions for an active, creative and full life of a person in society. This is exactly what K. Marx paid attention [4] to in his time and showed disease as a life with limited freedom. Inadequate level of health negatively affects people’s social, physical and economic activity, labor productivity and intensity; has

a negative effect on the natural demographic indicators of the population, as well as on the health and physical development of the offspring. In this regard, information about health should occupy a leading place in the information space of television, radio, press and the Internet.

Health topics covered in the media today may seem overwhelming in scope, but they often consist of only existing medical advice or doctor's prescriptions. Another category of journalists provides texts containing industry terminology. This is a form of scientific journalism and is not intended for the general public. In this regard, Elizaveta Babitskaya, a medical journalist of the "Meduzy" website, says: "Scientific journalists often conduct research and write scientific news based on this. Medical journalists, on the other hand, follow the medical recommendations and guidelines available in the field" [5].

At first glance, there is not much in common between medicine and culture. Nevertheless, there are many intersections between them, because medicine develops in the context of culture, it is influenced by the specific features of the country's historical development, existing traditions. This in itself increases the interest in studying the relationship between culture and medicine, because additional knowledge can contribute to a better understanding of the development of medicine and cultural studies.

Another American researcher who studied the relationship between medicine and culture, L. Payer, 1988, "Medicine and Culture. How Should the United States Treat England, West Germany, and France?" creates a work called According to L. [6] Peer, health and illness, medical opportunities, drug use practices and the image of the doctor are different in different countries. At the same time, cultural factors influence.

### **Materials and methods**

The possibility of increasing medical culture in medical publications is relatively wider. Periodical health education columns and television programs have been serving to improve the healthy lifestyle of

the population for many years, and they have taken a strong position in the media market. These publications cover topics such as medical news, current questions and answers, sports, proper nutrition, women's and men's diseases.

Another serious problem in the industry is the coverage of the health topic by journalists who are far from medicine. Medicine and health is a very broad area for information and material preparation. Accordingly, medical articles prepared by journalists can be divided into several categories.

"First, [7] it is material on various diseases and their treatment methods, preventive measures, medical news and other health related topics. Typically, such articles contain enough industry-specific terms. Even in publications intended for the general public, such a situation can be found. For example, "Why milk bleeds" [8], "Остаться в темноте. Из-за каких болезней может ухудшиться зрение? [9]"

Second, some articles are interpreted closely to the social nature of medical problems. In the center of such articles is the fate of someone, the problems of a certain person. The same method was used in the article "I overcame hypertension" published on the "Muzaffar.uz" website.

Third, although most of the medical topics are published under the heading "Health", they cannot be called medical in the full sense. For example, articles such as "Healthy weight loss, good memory and skin health – about the beneficial properties of walnut water" [10], "5 types of masks made of olive oil for the health of skin and hair" [11], natural cosmetics and its beneficial effects on human health, harmless weight loss methods in gyms this is one of them. On the one hand, the source of information in these cases is often not a doctor, but trainers, stylists, beauticians. But health problems are not fully reflected.

Fourth, news coverage. Although they are relevant to the topic, they do not directly serve to illuminate the issue. Usually, such materials are presented in the form of a statement of a press conference, the

opening of a medical institution or a new hospital building. Many such articles can be found on the official site of the Ministry of Health of the Republic of Uzbekistan, [ssv.uz](http://ssv.uz). As one example, we can take the message “Jizzakh branch of Samarkand State Medical University will be established” [12].

### **Results and discussion section**

Although medical news reports in the mass media are often effective in conveying messages about medicine, they often create misconceptions and misinformation about the subject, partly due to a lack of journalistic knowledge or incomplete clinical research. In addition, in order to attract more public attention, media workers can create an “information storm”. In this case, the user receiving information will not miss the headline called “Cure for cancer has been found”. But when you get into the topic, it turns out that this is the initial conclusion of the ongoing research, that it will take many years and research to be applied to people’s lives, and this may disappoint many readers. That is why such messages and news are called “information storm” [13].

Although this was done to attract the reader’s attention, it partially fulfilled its purpose. He “forced” the reader to read this text. But the reader who reads the message does not get the information he expected and his confidence in such topics begins to fade.

It should be mentioned here that there are a number of complex aspects of covering the topic of medicine. Just one example, if a journalist tries to write the topic as simple as possible, in a language that can be understood by all segments of the population, such texts give the impression that they are too shallow and written on the tip of the hand for doctors. To them, the more the article is rich in medical terms and phrases specific to the field, the more it seems to be prepared based on thorough and in-depth knowledge.

It should be noted that modern mass media can have both positive and negative effects on the dissemination of health information.

Take social advertising. Media can play a positive role in this respect. In particular, advertising of

toothpastes, shampoos, hygiene products, etc. helps to strengthen the need to observe personal hygiene rules in people's minds.

Unfortunately, local media often advertise products that may be harmful to health. For example, food advertising for instant noodles and carbonated drinks focuses on the completeness and healthiness of the offered product. However, according to medical experts, semi-finished products and carbonated drinks only have a negative effect on health, which leads to undesirable consequences such as obesity and metabolic disorders.

Currently, advertising of alcohol and tobacco products is prohibited on television. In addition, in order to effectively fight against bad habits, it is necessary to ban such advertisements not only on television, but also on radio and street billboards.

### **Conclusion**

In general, it can be noted that there are not enough specialized publications and programs dedicated to the formation of health attitudes in Uzbekistan. Modern publications and programs promote behavioral models that do not promote health, but rather lead to a weakening of the body's vital capacity [14].

At this point, let's dwell on a number of mistakes in the coverage of the medical topic. We know that different publications cover the topic of health in different ways. Their sources of information and the literature they use are also different. Unless the subject being covered is consulted with a real expert or verified through reliable sources, the reader will continue to receive incorrect and contradictory information. For example, <https://gepamed.uz/> published an article entitled “14 facts about coffee that you did not know” [15]. In this article, “Coffee is good for the liver. Cirrhosis of the liver is 80% less common in people who drink 4 cups of coffee a day. The site <https://zamin.uz/> confirms the opposite. “Is coffee harmful to human health... (is it)? [16]” and in the article, “When American scientists studied the effect between coffee and human health, the

death rate increased among men who drank 28 cups of coffee per week (4 cups per day) ...” was cited as evidence.

In general, media regulatory policies should protect the public from the harmful effects of material associated with violence, dangerous behavior, and poor quality advertising.

It should be remembered that the main role of mass media in a welfare state is to provide positive information required by the population. In order to

form a traditional way of life and motivation to maintain and strengthen one’s health, positive medical information should be broadcast regularly, as well as the characteristics of the audience (interests, age, gender) should be taken into account. Effectiveness of mass media activities directly depends on how qualified, professional coverage of information about healthcare options and methods. That’s why publications specialized in medicine are necessary and necessary for today.

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<https://doi.org/10.29013/EJLL-23-2-37-39>

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## ÜBER DIE ÜBERSETZUNGSWISSENSCHAFT

**Abstrakt.** In diesem Artikel geht es um die Wissenschaft der Übersetzung. Darüber hinaus wurden die Arten dargestellt, die zu der Übertragung gehören und die notwendigen Methoden, mit denen man die Übersetzungswissen gut beherrschen kann.

**Die Schlüsselwörter:** Übersetzungswissenschaft, literarische, technische, juristische, medizinische Übertragung, Lokalisierung, Simultandolmetschen, Konsekutivdolmetschen, Mentoring, kultureller Austausch, geschäftliche Kommunikation.

### Einführung

Übersetzungswissenschaft ist ein interdisziplinäres Feld, das sich mit der Theorie und Praxis der Übersetzung beschäftigt. Es umfasst verschiedene Bereiche wie Sprachwissenschaft, Linguistik, Kulturwissenschaft, Literaturwissenschaft, Technologie und Kommunikation. Das Ziel der Übersetzungswissenschaft ist es, die Prozesse und Strategien zu untersuchen, die bei der Übersetzung von Texten aus einer Sprache in eine andere Sprache angewendet werden. Dazu gehören die Analyse von Texten, die Untersuchung von Sprach- und Kulturunterschieden, die Entwicklung von Übersetzungstechnologien und die Bewertung von Übersetzungsqualität. Übersetzungswissenschaftler arbeiten in verschiedenen Bereichen wie Übersetzungsagenturen, Verlagen, Regierungsbehörden, internationalen Organisationen und akademischen Institutionen.

### Materialien und Methoden

Es gibt verschiedene Arten von Übersetzungen, die je nach Zweck und Zielgruppe unterschieden werden können. Hier sind einige der häufigsten Arten von Übersetzungen:

1. *Literarische* Übersetzung: Diese Art von Übersetzung bezieht sich auf die Übertragung von literarischen Werken wie Romane, Gedichte, Theaterstücke und Kurzgeschichten in eine andere Sprache. Der Schwerpunkt liegt hierbei auf der Wiedergabe

des Stils, der Sprache und der kulturellen Nuancen des Originalwerks.

2. *Technische* Übersetzung: Diese Art von Übersetzung bezieht sich auf die Übertragung von technischen Dokumenten wie Bedienungsanleitungen, Handbüchern, technischen Spezifikationen und Patenten in eine andere Sprache. Hierbei ist es wichtig, die technischen Begriffe und Konzepte korrekt zu übersetzen.

3. *Juristische* Übersetzung: Diese Art von Übersetzung bezieht sich auf die Übertragung von juristischen Dokumenten wie Verträgen, Gerichtsurteilen, Gesetzen und Rechtsvorschriften in eine andere Sprache. Hierbei ist es wichtig, die juristischen Begriffe und Konzepte korrekt zu übersetzen.

4. *Medizinische* Übersetzung: Diese Art von Übersetzung bezieht sich auf die Übertragung von medizinischen Dokumenten wie Patientenakten, medizinischen Berichten, Arzneimittelinformationen und medizinischen Studien in eine andere Sprache. Hierbei ist es wichtig, die medizinischen Begriffe und Konzepte korrekt zu übersetzen.

5. *Lokalisierung*: Diese Art von Übersetzung bezieht sich auf die Anpassung von Produkten oder Dienstleistungen an eine bestimmte Zielgruppe oder Kultur. Hierbei werden nicht nur Texte, sondern auch Bilder, Symbole und andere kulturelle Elemente angepasst.

6. *Simultandolmetschen*: Diese Art von Übersetzung bezieht sich auf die mündliche Übersetzung von Reden, Präsentationen oder Konferenzen in Echtzeit. Hierbei übersetzt der Dolmetscher die Worte des Sprechers fast gleichzeitig in die Zielsprache.

7. *Konsequetivdolmetschen*: Diese Art von Übersetzung bezieht sich auf die mündliche Übersetzung von Reden, Präsentationen oder Konferenzen, bei der der Dolmetscher nach einer kurzen Pause die Worte des Sprechers in die Zielsprache übersetzt.

Diese sind nur einige der häufigsten Arten von Übersetzungen, es gibt jedoch noch viele weitere Arten von Übersetzungen, die je nach Bedarf und Zweck angepasst werden können.

### **Ergebnis und Diskussion**

Es gibt verschiedene Methoden, um das Übersetzen zu lernen. Hier sind einige der häufigsten Methoden:

1. *Studium der Sprachen*: Um ein guter Übersetzer zu werden, ist es wichtig, die Sprachen, die man übersetzen möchte, gründlich zu studieren. Dies umfasst das Erlernen der Grammatik, des Wortschatzes und der Aussprache.

2. *Praktische Übungen*: Übersetzung ist eine Fertigkeit, die durch Übung verbessert wird. Es ist wichtig, regelmäßig praktische Übungen durchzuführen, um das Übersetzen zu üben und zu verbessern.

3. *Lesen und Schreiben*: Lesen und Schreiben sind wichtige Fähigkeiten für Übersetzer. Durch das Lesen von Texten in der Zielsprache kann man das Vokabular und die Grammatik verbessern, während das Schreiben von Übersetzungen die Fähigkeit verbessert, Texte in die Zielsprache zu übertragen.

4. *Mentoring*: Ein erfahrener Übersetzer kann als Mentor dienen und wertvolle Einblicke und Feedback geben, um das Übersetzen zu verbessern.

5. *Teilnahme an Kursen und Workshops*: Es gibt viele Kurse und Workshops, die speziell für Übersetzer angeboten werden. Diese können helfen, die Fähigkeiten und Kenntnisse zu verbessern und neue Techniken und Methoden zu erlernen.

6. *Verwendung von Übersetzungssoftware*: Es gibt viele Übersetzungssoftware-Tools, die Übersetzern helfen können, ihre Arbeit zu verbessern. Diese Tools können bei der Übersetzung von Texten helfen und Feedback zur Qualität der Übersetzung geben.

7. *Praktikum*: Ein Praktikum bei einer Übersetzungsagentur oder einem Unternehmen kann wertvolle Erfahrungen und Einblicke in die Arbeitsweise von Übersetzern bieten.

Diese Methoden können einzeln oder in Kombination verwendet werden, um das Übersetzen zu lernen und zu verbessern.

Übersetzung spielt eine wichtige Rolle in unserem Leben, da sie es uns ermöglicht, mit Menschen aus verschiedenen Ländern und Kulturen zu kommunizieren und Informationen auszutauschen. Hier sind einige Gründe, warum Übersetzungsbereiche wichtig sind:

1. *Kultureller Austausch*: Übersetzung ermöglicht es uns, kulturelle Unterschiede zu überbrücken und uns mit Menschen aus anderen Ländern und Kulturen zu verbinden. Durch Übersetzung können wir Bücher, Filme, Musik und andere kulturelle Werke genießen und verstehen, die sonst für uns unzugänglich wären.

2. *Geschäftliche Kommunikation*: In der globalisierten Welt ist Übersetzung für Unternehmen unerlässlich, um mit Kunden und Geschäftspartnern aus verschiedenen Ländern zu kommunizieren. Übersetzung von Geschäftsdokumenten wie Verträgen, Berichten und Präsentationen ist wichtig, um Geschäftsbeziehungen aufzubauen und zu pflegen.

3. *Bildung*: Übersetzung spielt auch eine wichtige Rolle in der Bildung. Durch Übersetzung können Schüler und Studenten Texte in anderen Sprachen lesen und verstehen, was ihnen Zugang zu einer breiteren Palette von Wissen und Informationen ermöglicht.

4. *Reisen*: Übersetzung ist auch wichtig für Reisende, die in Länder reisen, in denen sie die Sprache nicht sprechen. Übersetzung von Reiseführern,

Menüs und anderen wichtigen Informationen kann dazu beitragen, dass Reisende sich sicher und wohl fühlen.

5. *Medizin*: In der Medizin ist Übersetzung wichtig, um sicherzustellen, dass Patienten die richtigen Informationen über ihre Gesundheit und Behandlung erhalten. Übersetzung von medizinischen Berichten, Anweisungen und Arzneimittelinformationen kann dazu beitragen, dass Patienten die bestmögliche Pflege erhalten. Insgesamt ist Übersetzungsbereich wichtig, um die Kommunikation zwischen Menschen aus verschiedenen Ländern und

Kulturen zu erleichtern und den Zugang zu Wissen und Informationen zu verbessern.

Zum Schluss ist es zu betonen, dass die Übersetzung große Bedeutung von vielen Bereichen ist. Aus diesem Grund musste man mindestens eine Fremdsprache gut beherrschen und die Sätze übertragen können. Dann kann man auch durch diese Sprache das Land kennenlernen, dorthin reisen, die Bräuche und Sitten lernen, den Schwierigkeiten nicht begegnen, die es im fremden Land geben kann. Das bedeutet, dass man vieles durch eine Sprache und Übersetzungswissenschaft erreichen kann.

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## Section 5. Applied Linguistics

<https://doi.org/10.29013/EJLL-23-2-40-50>

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### **A STUDY ON THE IDEOLOGICAL AND POLITICAL CONNOTATION OF TEXTS IN COLLEGE ENGLISH TEXTBOOK BASED ON CORPUS – WITH THE THIRD EDITION OF NEW HORIZON ENGLISH COURSE (READING & WRITING) AS AN EXAMPLE**

**Abstract.** With the development of ideological and political education, integrating the curriculum ideological and political teaching system into the construction of college textbooks has been in full swing in colleges and universities nationwide. Since language materials are the carriers of culture, studying the ideological and political connotation by taking the cultural content of textbook as an example is conducive to students' establishment of correct values, and at the same time provides insights for the integration of ideological and political education into the writing and use of English textbooks. Based on the Wmatrix4 corpus, the present study analyzes the ideological and political connotation of the texts in the third edition of New Horizon English Course (Reading & Writing) and finds that the elements of cultural products, cultural practices, cultural perspectives and cultural persons are all reflected in the texts of the textbook, but the proportion of their distribution is uneven; the ideological and political connotation of socialist core values and professional ethics education in the textbooks is rich, while the connotations of Xi Jinping's thoughts on socialism with Chinese characteristics in the new era, Chinese traditional culture and rule of law education are deficient.

**Keywords:** Ideological and Political Connotation; Culture; English Textbooks; Corpus.

#### **Introduction**

Since the 18<sup>th</sup> CPC National Congress, the Central Committee of the Communist Party of China, with Xi Jinping as the core, has attached great importance to the ideological and political work in colleges. In 2016, General Secretary Xi Jinping emphasized in the National Conference on Ideological and Political Work in Colleges and Universities that making moral education the central link and integrate ideological and political work into the whole process of education and teaching should be implemented[1]. In 2020, China's

Ministry of Education issued the "Guidelines for the Construction of ideological and Political Education in Colleges and Universities" [2], which requires that the fundamental task of establishing moral education should be fully implemented in in-class instruction, and the role of each course in educating people should be brought into play. The construction of curriculum ideological and political education pattern "education for all staff, education for the whole process and education for all aspects" is carrying out enthusiastically in colleges and universities nationwide.



College English is an important part of general education in higher education institutions and plays an irreplaceable and important role in talent cultivation. *Guidelines for Integrating Moral Education into College Foreign Language Teaching* (2020) clearly points out that “College English should be integrated into the teaching system of school curriculum ideology and politics, so that it can play an important role in implementing the fundamental task of establishing moral education in higher education institutions” [3]. Language is a carrier of culture, and English teaching is also cultural teaching. Curriculum ideological and political education can guide students to look at the similarities and differences between Chinese and foreign cultures in the process of learning foreign languages, to deal with cross-cultural comparisons and collisions correctly, so as to deepen their understanding of Chinese characteristics and culture, and to build up their cultural confidence, and finally solve the questions of “who to train”, “how to train” and “for whom to train” raised by curriculum ideology and politics.

As an important carrier of the teaching content of the curriculum, the textbook plays a key role in supporting the improvement of education and teaching level and talent training quality. Integrating the curriculum ideological elements into the construction of college textbooks is one of the fundamental tasks to implement the Guidelines and an important guarantee for the high-quality development of curriculum ideology construction [4]. Language and ideology are closely related, and ideology is hidden in linguistic expressions. Almost all language materials contain cultural information [5], and English textbook texts reflect the mainstream cultural ideas and values of English-speaking countries between the lines. Therefore, if the distribution of cultural elements in English textbooks is unbalanced, it is not conducive to students to tell and transmit Chinese culture in English, making it impossible to start the curriculum ideological and political education. Therefore, it is feasible and valuable to analyze the ideological and political con-

notation in the English textbooks from the perspective of cultural elements setting.

The usage rate of the third edition of *New Horizon English Course (Reading & Writing)* is 49.3%, which ranks the top among textbooks used by non-English major undergraduates in China [6]. Using the cross-cultural content of this textbook as an example to study the ideological and political connotation can provide insights for the integration of ideological and political education into the writing and use of English textbooks.

### **Previous Study and Application**

#### ***A. Research on the Cultural Content of English Textbooks***

Both of scholars in China and other countries have studied the cultural content of various university English textbooks from different perspectives. Most college English textbooks in China have cultural content that emphasizes British and American culture and light on local Chinese cultural content. Lu Aihua (2014) investigated and studied the use of English textbooks in universities of East China and concluded that the existing studies on textbooks are mostly introductory articles, with a limited number of empirical studies and a lack of survey studies on textbooks [7]. Liu Yanhong et al. (2015) used a corpus approach to explore the cultural content of 10 sets of college English textbooks and found that the cultural selection and configuration of the textbooks had the problem of strong American and British culture, and then discussed the impact of the cultural imbalance phenomenon of the textbooks on students [8]. Other scholars have conducted in-depth studies on the cultural issues of college English textbooks using questionnaires and interviews, but commenting on the textbooks from users' subjective perspectives, some of the studies lack systematization and objectivity. For this reason, Guo Baoxian (2020) discussed the cultural mission carried by English textbooks in the new era in detail, suggesting that the writing of textbooks in the new era should enhance cultural self-awareness, select diversified Chinese cultural

contents, and play the professional leading role of teaching materials [9]. Based on the analysis of seven sets of English textbooks, Zhang Hong and Li Xiaonan (2022) developed the Framework for Analysis of Cultural Presentation of English Textbooks, which provided a reference for the study of textbook analysis and evaluation around two dimensions of cultural presentation content and presentation mode [10].

Scholars from other countries have also critically reflected on the cultural content of textbooks through different research methods, pointing out that there is an imbalance and distortion in the selection and presentation of socio-cultural knowledge in textbooks [11]. Angouri (2010) analyzed the texts in six British business English textbooks from the perspective of cultural concept manipulation and found that these textbooks mainly divided culture by country/region and lacked micro perspective exploration [12]. Lee (2014) and other scholars discussed the conflict between globalization consciousness and national identity in the compilation of Korean English textbooks, and clearly pointed out that American culture is the dominant culture in Korean English textbooks [13]. Keles & Yazan (2020) examined the cultural presentation of multiple versions of the English textbook *New Headway*, conducted a study over time and found that the textbook concentrated on presenting the culture of the target language countries, followed by the culture of European countries, and they argued that this imbalance in the proportion of different geographical cultural presentations affects students' understanding of multiculturalism [14].

In summary, there are few studies on the cultural content of English textbooks at home and abroad, which have laid the foundation for this study, but most of them focus on the analysis of cultural content, and lack research on cultural dimensions and presentation.

### ***B. Research on the Ideological and Political Connotation of English Textbooks***

English textbooks are the basis of English teaching, and they are the instructional materials used

by teachers and students. It is a general trend to integrate ideological and political connotation into college English textbooks, which is conducive to promoting the construction and development of university English courses, facilitating the comprehensive implementation of ideological and political education, improving the socialist education system with Chinese characteristics, and cultivating the core values of socialism with Chinese characteristics. When we enter "curriculum ideology and politics" in the subject field of CNKI, the distribution of related disciplines shows that foreign language and literature ranks the third, which reflects to a certain extent the close connection between foreign language disciplines and curriculum ideological and political connotation. When we enter both "curriculum ideology and politics" and "English textbooks" in the subject field, and as of February 2023, there were 2014 related studies. According to the trend of yearly changes in the number of publications, the number of studies related to curriculum ideology and politics and college English textbooks has increased dramatically since 2018, with as many as 200 studies in 2021.

The current research on the integration of curriculum ideology and politics with English textbooks mainly includes: the exploration of the design, development, and use of English textbooks in conjunction with curriculum ideology and politics at the macro level. For instance, Sun Youzhong (2020) defined the teaching objectives of foreign language skills courses in colleges and universities from the perspective of curriculum ideology and politics, and on this basis explained the basic principles and methods of writing foreign language textbooks focusing on ideology and politics [15]; Xu Xiaoyan (2021) explored the guiding role of the *Introduction to College English ideology and Politics* in the development of foreign language textbooks incorporating the concept and content of curriculum ideology and politics [16]; Xu Jinfen (2021) argued that teachers need to effectively tap into the ideological and political teaching elements of the materials, integrate the

ideological and political content into the teaching materials, and enrich and improve the contemporary and ideological nature of English teaching [17]. Some other scholars have taken specific English textbooks as an example from the micro level, and have explored the distribution of curriculum ideological and political elements from the perspectives of teaching material writing, teaching material evaluation, and teaching material analysis. For example, Xiao Qiong and Huang Guowen (2021) took *New Era Mingde University English* as an example and focus on the multiple syllabus of foreign language curriculum ideology and politics elements used in the textbook [18]; Wang Juan and Gu Feng (2021) took *New Horizons College English (reading & writing)* as an example and explored the integration of curriculum ideology and politics in English textbooks [19]; Zhang Ting (2022) takes *New Interaction English Reading Tutorial, Book 2, Unit 4* as an example. Based on POA theory and with a case presentation, Zhang (2022) discusses the construction and application of the teaching model of English curriculum ideology and politics [20].

### 3. Theoretical framework and research methods

#### A. Cultural Aspect Framework of Yuen

In 1996, the National Standards for Foreign Language Education Research Project (NSFLEP) developed the “Standards for Foreign Language Learning in the 21<sup>st</sup> Century”, which listed five main target areas and eleven criteria, classifying different aspects of culture into “Products”, “Practices” and “Perspectives”. It systematically explains the nature, theory and practice of the relationship between foreign language learning and culture. Moran (2001, 2009) adds two cultural elements to these three categories and divides culture into five aspects: cultural products, cultural practices, cultural perspectives, cultural communities and cultural persons [21]. According to Yuen (2011), language is an artifact or a system of codes (products) that are used by different persons to represent ideas and communicate with each other (practices). Therefore, based on previ-

ous research, Yuen argues that the cultural aspects framework should include four elements: cultural products, cultural perspectives, cultural practices, and cultural persons [22].

Cultural products are the material forms of culture, including language, place, and specific names of cultural objects, such as food, clothes, movies, and literature. Cultural practices refer to product-related activities, including individual’s daily activities, customs, and codes of conduct. Cultural perspectives include historically significant religious revelations, myths, and values. Cultural persons are contextualized real or fictional people, both famous and ordinary, created by the authors of textbook.

#### B. Research Questions

1) What is the distribution of cultural elements in the third edition of *New Horizon English Course (Reading & Writing)*?

2) How does the third edition of *New Horizon English Course (Reading & Writing)*? reflect the ideological and political connotation?

#### C. Research Methods

##### 1) Research tools

This study mainly adopts a corpus analysis method, and the research tool is the corpus semantic annotation and analysis tool Wmatrix 4, a web-based corpus analysis tool developed by Paul Rayson (2003), whose main function is to annotate and generate word lists. Two corpus annotation tools are embedded: CLAWS for syntactic annotation and USAS for semantic annotation. 97–98% accuracy of CLAWS for syntactic annotation and 91–92% accuracy of USAS for semantic annotation are achieved without human intervention [23]. The most significant lexical, word, chunk, and semantic categories occurring in the text can be studied using Wmatrix.

2) *Self-constructed corpus of the New Horizon English Course (Reading & Writing)*

The corpus constructed in this study includes 64 texts of Text A and Text B in the third edition of *New Horizon English Course (Reading & Writing)* [24]. The texts reflect the core content of the text-

book, so only the textbook texts are examined in this study, excluding other parts such as preview, practices, projects, etc.

### 3) Classification of texts

In order to explore the cultural content of the textbook in depth, this study adopts Yuen's (2011) cultural aspects framework, combined with Zhang Hong et al.'s (2022) framework for analyzing the cultural presentation of English textbooks, and classifies the text discourse into four aspects: cultural practices, cultural products, cultural perspectives, and cultural persons.

### 4) Data Analysis

The textbook texts are written discourses, so the BNC Sampler Written sub-corpus was chosen as the reference corpus for this study. The topic semantic domain is ranked according to its criticality, namely, the log-likelihood (LL), which indicates the signifi-

cance of the unusual use of the semantic domain. This study follows the setting of Rayson (2003) with LL6.63 as the critical cut-off value. The thematic semantic domain analysis function of Wmatrix are objective and reproductive [25]. The method of corpus research combines the whole and partial analysis of the text, which promotes the comprehensiveness and accuracy of the analysis.

## 4. Research results

The texts of third edition of New Horizon English Course (Reading & Writing) were uploaded to Wmatrix 4, followed by online grammar tagging, semantic coding and comparison with the reference corpus BNC Sampler Writer. LL6.63 was set as the critical boundary value, and the function words were removed, after which 58 significant subject semantic domains were obtained. Some significant semantic domains are shown in (Table 1).

Table 1. – Semantic domains of key topics in New Horizon English Course (Reading & Writing) (Part)

|    | Item                          | O1  | %1   | O2    | %2     | LL     | LogRatio |                                      |
|----|-------------------------------|-----|------|-------|--------|--------|----------|--------------------------------------|
| 1  | List1   Concordance P1        | 267 | 2.13 | 3691  | 0.38 + | 467.40 | 2.48     | Education in general                 |
| 2  | List1   Concordance L1+       | 36  | 0.29 | 93    | 0.01 + | 163.49 | 4.90     | Alive                                |
| 3  | List1   Concordance S3.1      | 84  | 0.67 | 1122  | 0.12 + | 151.61 | 2.53     | Personal relationship: General       |
| 4  | List1   Concordance X2.3+     | 37  | 0.29 | 307   | 0.03 + | 95.61  | 3.22     | Learning                             |
| 5  | List1   Concordance Y2        | 66  | 0.53 | 1126  | 0.12 + | 94.14  | 2.18     | Information technology and computing |
| 6  | List1   Concordance A13       | 7   | 0.06 | 0     | 0.00 + | 61.03  | 10.08    | Degree                               |
| 7  | List1   Concordance M3        | 76  | 0.61 | 2171  | 0.22 + | 54.31  | 1.43     | Vehicles and transport on land       |
| 8  | List1   Concordance W2        | 6   | 0.05 | 0     | 0.00 + | 52.31  | 9.86     | Light                                |
| 9  | List1   Concordance S2        | 85  | 0.68 | 2896  | 0.30 + | 43.30  | 1.18     | People                               |
| 10 | List1   Concordance S1.2      | 11  | 0.09 | 73    | 0.01 + | 32.56  | 3.54     | Personality traits                   |
| 11 | List1   Concordance X2.2+     | 66  | 0.53 | 2302  | 0.24 + | 31.94  | 1.15     | Knowledgeable                        |
| 12 | List1   Concordance K5.1      | 61  | 0.49 | 2053  | 0.21 + | 31.89  | 1.20     | Sports                               |
| 13 | List1   Concordance W1        | 36  | 0.29 | 912   | 0.09 + | 31.22  | 1.61     | The universe                         |
| 14 | List1   Concordance I3.1      | 84  | 0.67 | 3381  | 0.35 + | 28.52  | 0.94     | Work and employment: Generally       |
| 15 | List1   Concordance E2+       | 44  | 0.35 | 1372  | 0.14 + | 26.82  | 1.31     | Like                                 |
| 16 | List1   Concordance X2        | 8   | 0.06 | 46    | 0.00 + | 25.63  | 3.75     | Mental actions and processes         |
| 17 | List1   Concordance A5.2+     | 30  | 0.24 | 779   | 0.08 + | 25.05  | 1.57     | Evaluation: True                     |
| 18 | List1   Concordance X9.2-     | 19  | 0.15 | 369   | 0.04 + | 23.46  | 1.99     | Failure                              |
| 19 | List1   Concordance T1.1.3    | 105 | 0.84 | 4846  | 0.50 + | 23.20  | 0.74     | Time: Future                         |
| 20 | List1   Concordance E5+       | 11  | 0.09 | 134   | 0.01 + | 21.47  | 2.66     | Bravery                              |
| 21 | List1   Concordance N1        | 272 | 2.17 | 15606 | 1.61 + | 21.42  | 0.43     | Numbers                              |
| 22 | List1   Concordance N5        | 8   | 0.06 | 65    | 0.01 + | 20.95  | 3.25     | Quantities: little                   |
| 23 | List1   Concordance T1.1      | 7   | 0.06 | 47    | 0.00 + | 20.58  | 3.52     | Time: General                        |
| 24 | List1   Concordance S1.1.4+   | 7   | 0.06 | 54    | 0.01 + | 18.94  | 3.32     | Deserving                            |
| 25 | List1   Concordance T1        | 49  | 0.39 | 1913  | 0.20 + | 18.06  | 0.98     | Time                                 |
| 26 | List1   Concordance W2-       | 2   | 0.02 | 0     | 0.00 + | 17.44  | 8.27     | Darkness                             |
| 27 | List1   Concordance S1.1.3+++ | 2   | 0.02 | 0     | 0.00 + | 17.44  | 8.27     | Participating                        |
| 28 | List1   Concordance A5.1+++   | 24  | 0.19 | 723   | 0.07 + | 15.60  | 1.36     | Evaluation: Good                     |
| 29 | List1   Concordance G2.2-     | 19  | 0.15 | 516   | 0.05 + | 14.77  | 1.51     | Unethical                            |
| 30 | List1   Concordance X5.2+     | 39  | 0.31 | 1511  | 0.16 + | 14.67  | 0.99     | Interested/excited/energetic         |
| 31 | List1   Concordance A6.1-     | 92  | 0.73 | 4629  | 0.48 + | 14.46  | 0.62     | Comparing: Different                 |
| 32 | List1   Concordance N5+       | 89  | 0.71 | 4457  | 0.46 + | 14.28  | 0.62     | Quantities: many/much                |

In order to more comprehensively analyze the cultural aspects of the text in the textbook, the

present study adopts the analytical framework of cultural presentation in the textbook of Zhang

Hong et al, and another graduate student of linguistics was invited to jointly assign a weighted value to the cultural presentation of the 64 texts of the textbook, that is, according to the different cultural presentation methods, give a weight ranging from 1 to 10 points, and give a higher weight to the presentation methods that pay more atten-

tion to or highlight the cultural content [26]. After weighting, analyzing and classifying, it is found that there are 26 texts (40.6%) of “cultural practices”, 23 texts (35.9%) of “cultural perspectives”, 12 texts (18.8%) of “cultural persons” and 3 texts (4.7%) of “cultural products” among 64 texts, as shown in (Figure 1).

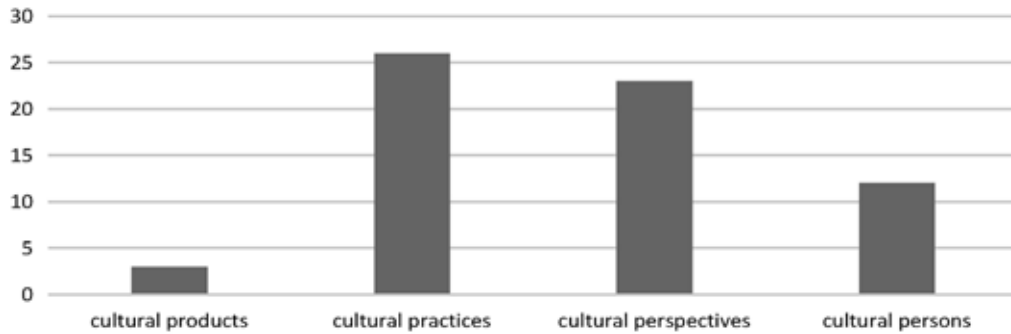


Figure 1. Cultural aspects of textbook texts

#### A. Distribution of Cultural Aspects in the Textbook

According to statistical analysis, texts belong to “cultural practices” account for 40.6%, ranking first among the texts in the third edition of *New Horizon English Course (Reading & Writing)*. As shown in the key topic semantic domain table, the semantic domain “P1: Education in general” ranks first. For example, the text “Toward a bright future for all” in the first volume expresses the earnest teaching and encouragement of a university president to college freshmen, and the text “What college brings us?” in the second volume describes the impact of college life on students. The semantic domain “personal relationships” (S3.1: Personal relationships: General) ranks third. The text “A child’s club awaits an adult’s return” in the first volume describes the conflict and warmth between a mother and daughter, and the text “Similarities and differences: Friendship across cultures” compares the similarities and differences of cross-cultural friendship; The text “College Sweethearts” in the second volume tells a romantic and traditional campus love story of a couple in college, which belongs to the category of interpersonal relationship. The semantic domain “M3: Vehicles and transport on land” ranks seventh, and the semantic domain “I3.1: Work and

employment: Generally” ranks fourteenth. In addition, other semantic domains such as “participation” (S1.1.3++: Participating) are also very significant. It can be seen that “cultural practices” discourse occupies the main position of this series of textbooks.

The “cultural perspectives” texts account for 35.9%, ranking second. The semantic domain “E2+: Like”, “X2: mental actions and processes” and “courage” rank 15<sup>th</sup>, 16<sup>th</sup> and 20<sup>th</sup> respectively. In the text “Swimming through fear” in the third volume, the author describes his experience of overcoming his fear of water and successfully saving drowning children, and the text “Never, ever give up!” describes the theme of “where there is a will, there is a way”. In the semantic domain, “morality” (G2.2-: Unethical) and “politeness” (S1.2.4-: Implite) rank 29<sup>th</sup> and 33<sup>rd</sup> respectively. For example, the text “The Humanities: Out of date?” in the second volume discusses the importance of humanities, and the text “Animals or children? – A scientist’s choice” discusses the choice between human rights and animal rights. In addition, semantic domains such as “A5.2+: Evaluation: True” and “A5.1++: Evaluation: Good” are also significant.

The “cultural persons” texts account for 18.8%, ranking third. The semantic domain “S: People”

and “S1.2: Personality traits” rank ninth and tenth respectively. For example, the first volume of the text “Cliff Young, an unlikely hero” introduces the inspirational story of Cliff Young, an old farmer who loves the marathon race. The text “Smith and Luis” in the third volume tells the profound friendship between an American captain named Smith and a French boy Louis in the World War II. The text “Building the dream of Starbucks” in the fourth volume tells the entrepreneurial story of Howard Schultz, the founder of Starbucks.

The proportion of “cultural products” texts is the smallest, about 4.7%. The semantic domain “Y2: Information technology and computing” ranks fifth. The text “College life in the Internet age” in Volume 1 describes the impact of the information revolution on college campus life and education. In addition, the text “Speaking Chinese in America” in Volume 4 describes the characteristics of Chinese language and the differences between different languages.

#### *B. Curriculum Ideological and Political Connotation in the Textbook*

The “Guidelines for the Construction of ideological and Political Education in Colleges and Universities” points out that “to comprehensively promote the ideological and political construction of curriculum is to guide the values in knowledge teaching and ability training, and help students shape correct world outlook, outlook on life and values, which is the due meaning of talent training, but also the necessary content.” Specifically, the *Outline* stipulates five aspects of curriculum ideological and political content: first, integrate Xi Jinping’s thought on socialism with Chinese characteristics in the new era into class, textbooks, and brains; second, cultivate and practice the core socialist values; third, strengthen the education of excellent traditional Chinese culture; fourth, carry out in-depth education on the rule of law in the Constitution; fifth, deepen the education of professional ideals and professional ethics [27]. This chapter examines the ideological and political content of the third edition of *New Ho-*

*rizon English Course (Reading & Writing)*, based on the provisions of the *Outline* on the ideological and political connotation of the course.

First of all, contents of Xi Jinping’s thought on socialism with Chinese characteristics in the new era, excellent traditional Chinese culture, as well as education on the rule of law in the Constitution are rarely covered in this series of textbooks. The text “Reflections of a Chinese mother in the West” in Unit 8 of Volume 3 simply mentions the differences in the traditional ways and concepts of Chinese family education for children, which reflects little of the excellent traditional Chinese culture. In addition, most of the texts only stay at the moral and ethical level, such as integrity, gender equality, human rights and animal rights, and have not yet risen to the legal level, which makes it difficult to educate students about the rule of law.

Secondly, there are many texts that can reflect the “core socialist values”. The 18<sup>th</sup> National Congress of the Communist Party of China proposed to advocate prosperity, democracy, civility and harmony, freedom, equality, justice and the rule of law, patriotism, dedication, integrity and friendliness, and actively cultivate and practice the core socialist values [28], which are the values at the national, social and individual levels. The texts “Under the bombs: 1945” and “Smith and Luis” in Unit 6 of Volume 3 are both national political texts, which tell about the physical and psychological damage caused by war, and permeate students with the values of reflecting on war and cherishing peace. However, the textbook does not mention the current world political situation and the achievements of China’s national leaders in governing the country in the new era, and it neglects to guide college students in the correct political ideology. The texts “Women at the management level”, “A proud homemaker” and “The weight men carry”, “What does feminism really mean?” in Unit 7 of Volume 2, and the texts “The weight men carry”, “What does feminism really mean?” in Unit 6 of Volume 4, all reflect the concept of gender equality. The text



“Animals or children? – A scientist’s choice” in Unit 8 of Volume 2 as well as “The right to live-A dog’s account” convey the view of equality between human rights and animal rights, and embodies the values at the social level. There are the most relevant texts on personal values, such as “Gender variables in friendship: Contradiction or not?” and “Similarities and differences: Friendship across cultures” in Unit 8 of Volume 1, which discuss the importance of friendship between different sexes and cultures and convey friendly values. The two texts in Unit 7, “When honesty disappears” and “Rays of hope in rising rudeness” describe the dishonest and rude behaviors in today’s society and on campus, and let students feel the value of honesty. As shown in Table 1, the semantic domains “interpersonal relationships” (S3.1: Personal relationships: General), “morality” (G2.2-: Unethical), “politeness” (S1.2.4-: Implite), etc., all reflect the core of socialist core values.

Finally, the textbook also intends to cultivate students’ economic and professional awareness, reflecting the fifth point of “professional ideal and professional ethics education”. Two texts in Unit 5 of Volume 3 of the textbook “Will you be a worker or a laborer?” and “The joy of a prideful tradition” show the thinking about the career. The two texts in Unit 7, “Surviving an economic crisis” and “Economic bubbles: Causes and conditions”, tell about the serious impact and painful experience of the economic crisis on personal work and life, and let students feel and think about economic activities and career problems from the emotional and rational levels. For example, the semantic domain “I3.1: Work and employment: General” in (Table 1) ranks 14<sup>th</sup>, with certain significance.

### 5. Result discussion

The present study is an attempt to analyze the curriculum ideological and political connotation of English textbooks based on corpus. Combining the macro data and the micro context of the textbook after batch retrieval of the corpus can largely avoid the purely subjective evaluation. After data analysis,

this study mainly draws two conclusions. 1) Cultural products, cultural practices, cultural perspectives and cultural persons are all reflected in the third edition of *New Horizon English Course (Reading & Writing)*, but the proportion is uneven. The proportion of cultural practices and cultural perspectives is significantly higher than that of cultural products and cultural persons. This is consistent with the research results of Zhang Jun et al. (2022) on German textbooks, which may indicate that the distribution of cultural categories of textbooks in different languages is similar. There are two possible reasons for the distribution of cultural weight in this study: one is that some cultural aspects overlap with each other, such as cultural perspectives are explained through cultural persons; second, because cultural products, cultural practices belong to dominant cultural content, while cultural perspectives and cultural practices belong to recessive cultural content, the textbook has achieved a relative balance in the distribution of dominant and recessive cultural content. 2) Ideological and political elements are unevenly distributed, and Chinese elements are relatively scarce in the third edition of *New Horizon English Course (Reading & Writing)*. There are many texts that can reflect the “core socialist values” in the third edition of *New Horizon English Course (Reading & Writing)*, while contents of Xi Jinping’s thought on socialism with Chinese characteristics in the new era, excellent traditional Chinese culture, as well as education on the rule of law in the Constitution are rarely covered in this series of textbooks. This is consistent with the research results of Liu Yanhong et al. (2015). This may be due to there was a serious imbalance between the proportion of Western culture and Chinese culture in the compilation of this set of textbooks, and the author did not weigh the proportion of Chinese and Western culture well; in addition, the textbook has the characteristics of the times, and the materials reflecting the current politics have become old, and the new content and new ideas of the curriculum ideological and political connotation are

not fully reflected. Therefore, under the curriculum ideological and political background of the new era, the ideological and political connotation of this set of textbooks is obviously insufficient, the cultural content needs to be updated, and the new current affairs materials need to be supplemented.

For various reasons, this study has some limitations. First of all, the content of each Unit in the third edition of *New Horizon English Course (Reading & Writing)* includes preview, text, practices and even the images. This paper only analyzes the texts of the textbook, and the grasp of the whole set of textbooks is incomplete. Future research can be extended to the whole set of textbooks to dig more detailed cultural content and ideological and political ideas; Secondly, the enlightenment and conclusions drawn from the study of the cultural content and ideological and political connotation of a single set of textbooks are not convincing. Subsequent studies can analyze multiple sets of textbooks, such as the summary of the cultural content and ideological and political connotation of multiple sets of textbooks in the same period, or the comparison of the cultural content and ideological and political connotation of different versions of the same series of textbooks in

different periods, which should make the study more substantial and valuable.

## 6. Conclusion

The textbook is an important carrier of talent training. To answer the fundamental questions of “who to train”, “how to train” and “for whom to train”, we must reasonably arrange and use textbooks to reflect the new era and new requirements. Therefore, the compilers of college English textbooks should consider the reasonable arrangement of the proportion and distribution of the content of Chinese culture in the whole set of textbooks. Not only should they pay attention to the teaching of language knowledge, but also fully explore the cultural elements and ideological and political connotations, and properly integrate them into the English classroom, so as to guide students to gradually strengthen their cultural self-confidence and establish correct world outlook, outlook on life and values in college English course learning, and then grow up to be the builders and successors of socialism in the new era with the feelings of family and country, so that the curriculum ideology and politics can educate people imperceptibly.

## Conflict of Interest

The authors declare no conflict of interest.

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<https://doi.org/10.29013/EJLL-23-2-51-52>

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## THE SKILLS OF TRANSLATOR ON TRANSLATING "RASCAL"

**Abstract.** Linguoculturology studies various aspects of the problems associated with understanding the ethnolinguistic picture of the world, worldview, linguistic consciousness, features of the cultural-cognitive space of language. In Uzbek the study of the culture, traditions and history of the people from a linguocultural point of view has become an object of extensive research.

**Keywords:** worldview, mythological school, folk culture, mythologist.

### Introduction

Linguoculturology studies various aspects of problems related to understanding the ethnolinguistic picture of the world, the image of the world, linguistic consciousness, the features of the cultural-cognitive space of the language. So, linguocultural science is a scientific discipline, its subject is the expression of cultural facts of different languages in language, and its product is the factor of linguoculture [1, 41].

Linguist-scientist N. I. Tolstoy notes that linguocultural science entered world linguistics at the beginning of the 19th century. This view was continued in Russian linguistics in the 1960s and 1970s in the works of F. I. Buslaev, A. N. Afanasev, and partially A. A. Potebny, and we can see that it was successfully developed by the Grimm brothers, the creators of the world-famous mythological school [2, 34].

A century later, the Austrian school known as "Wörter und Sachen" started the researchers of the "Language and Culture" problem by concretely studying the structural elements of language culture – "atoms" and emphasized the importance of language culture in many areas of linguistics, primarily showed the cultural approach in lexicology and etymology [3, 22].

### Materials and methods

According to the information provided by N. I. Tolstoy, language as a mirror of national culture,

national psychology and philosophy, in many cases as the only source of national history and its soul, has been used by culturologists and mythologists who have been researching in this field for a long time.

The Sapir-Whorf hypothesis, popular in the 1930s and 1940s, is based on an understanding of the inseparability and unity of language and culture in a broad sense [3, 54].

Another aspect of this is the fact that the active and constructive nature of the language, its ability to influence the formation of national culture, psychology and creativity was discovered by I. G. Herder and W. von Humboldt in the 18th and early 19th centuries and their use in many Slavic countries, including such views have not gone unnoticed in Russia.

Including, in Uzbek linguistics, the culture, tradition, and linguistic-cultural research of the people's history has become a wide research object. In order to carry out our work in this direction, we turn to Gofur Ghulam's work "Rascal" and its translation, analyze the folk customs, culture and the use of the pure Uzbek language in the text, linguistically, the skill of the translator in the translation and the translation of Uzbek culture into another language and finding ways to overcome difficulties in it is one of the tasks of our research [4, 46].

### Result and discussion

Including, the original text of the first chapter of the work is given as follows: Уста Мирғазиз

**этиқдўзликда** менинг устам Отаси Салимбой сўфи қушхонадан **сўнғак** олиб келиб, қайнатиб егани олиб тирикчилик қилар эди. Сўфи ота ўз вақтида – 1860 йилларда Ёқуббекнинг аскарлари бўлиб, Қашқар **кўзғалонида** битта хитой қизини **ўлжа қилиб никоҳдаб олган экан**. Унинг хитойча отини Бахтибуви деб ўзгартирган. Миразиз ака Бахтибувининг уч ўғлидан энг кенжаси [5, 34].

The translation into German is as follows: – Mit der **Schuhmacherei** beschäftigte sich Mirasis Aka in unse rer Mahalla. Ich war sogar kurzzeitig sein Lehrling. Er stammte aus einer bemerkenswerten Familie. Sein Vater Salimbay Sufi er nährte seine Familie

dadurch, dass er aus den **Schlachthöfen Tier knochen** holte, **deren Fett** er auskochte und verkaufte.

Im Jahre 1860 war er ein Krieger bei Yakubbek und brachte als Trophäe 14 [6, 39].

Let's focus on the given translation: **этиқдўзлик – Schuhmacherei** is translated correctly in both languages. So, shoemaking exists in two languages and these words are still used. This is an example of linguistic and cultural similarity in both languages.

**Сўнғак** – this word means bone in the explanatory dictionary of the Uzbek language. The German word **knochen** also means bone in Uzbek language. It is clear from this that the translator was able to choose the original meaning of Uzbek cultural words [8, 69].

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<https://doi.org/10.29013/EJLL-23-2-53-56>

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## NATIONAL-MENTAL FACTORS IN THE ARTISTIC DISCOURSE OF ISAJON SULTAN (ON THE EXAMPLE OF THE NOVEL "GENETICIST")

**Abstract.** The article analyzes the units of the national-mental landscape of the world used in the artistic discourse of Isajon Sultan from the perspective of anthropocentric linguistics in order to determine the linguistic capabilities of the writer.

**Keywords:** linguoconceptology, conceptual landscape of the world, national-mental image of the world, artistic discourse, national-mental units.

In modern linguistic anthropocentrism, the assessment of "language as a basic element of human personality" [1, 6–7] is the basic principle of the modern rapidly developing field of linguistics. It is known that worldview is understood as images and concepts, generally describing the world of man and humanity, trying to determine their place in this bright world [2, 28]. Since birth, human activity takes place within a certain national-cultural environment, and in this process, the multilayered landscape of the universe comes alive in our thinking in various images. According to Professor N. Makhmudov, "... Each nation has its own way of seeing, its own discipline of perception, in general, its own principle of thinking. That is why the simple concepts of 'national consciousness', 'national thinking', 'national feeling' for thousands of years have given strength and spaciousness to the light in the heart of a human child" [3, 10]. In modern linguistics linguoconceptology is one of the most promising linguistic directions, allowing the use of different approaches. If linguoculturology requires the disclosure of the peculiarity of concepts by the cultural function of language, cognitive linguistics is focused on the cognitive function of language, as well as on the conceptual image of the world and the formation of individual concepts. Recently, ef-

forts have been made to integrate the achievements of these two directions in linguistics [4].

Science also says that conceptology is a branch of cognitive linguistics and is separated from linguo-cultural studies [5]. S. G. Vorkachev: "Noting that the process of "internal division" of anthropocentric linguistics will never end: it is possible to predict the formation of linguistic conceptology (linguoconceptology), at the junction of linguoculturology and cognitive linguistics", and for this purpose the aim is initially developing methods of linguoconceptology, notes the necessity [6, 79]. We can say that linguoconceptology seeks to describe all linguistic concepts with the help of linguistic means. In this approach, language is not only a means of communication, but also includes the worldview of a speaker of this language, the biography of this nation. National and cultural traditions and everyday life of the people are expressed in the basic concepts, reflecting the cultural self-consciousness of an individual, the awareness of one's belonging to the common culture [7, 348–356]. A legitimate question arises: what is the national-mental factor in linguoconceptual studies of mentality? In the "Annotated Dictionary of the Uzbek Language" [8, 580] in addition to the philosophical-ethnic content of mentality, the specific traditions, customs, habits, religious beliefs and rituals of the society, nation

or individual, which are mentioned in the coverage, are also included. According to the linguist L. Raupova, “the national-mental factor means the material conditions of life of the people, spiritual way of life, worldview, faith, spirituality, history and religion, literature and art, traditions and customs, original traditions and values, moral convictions, wise sayings and proverbs, Uzbek morals and behavior are reflected in the speech of the characters [9, 36–37]. “... Language embodies both national character, national idea, and national identities, and is ultimately a form that can be expressed in the traditional symbols of a particular culture” [10]. Here is what F. I. Buslaev says about it in his book “About teaching Russian language”: “Language is not only the mentality of the people, but also the whole life, customs and beliefs, the expression of the national life of the country. and peoples” [11, 13]. To these definitions I would like to add: if all the possibilities of language are revealed in a work of fiction, if language expresses the nationality as a mirror of the nation, then all the attraction of national and elemental factors are manifested in a work of fiction.

Among the elements of the new linguistic means is the concept of “discourse”, actualized in works since the late 60s. The scientific theory of discourse text linguistics was first proved in 1952 in the article “Discourse Analysis” by the American scientist Z. Harris. Since then the concept of “discourse”, which grew out of structural linguistics, has received a more scientific interpretation, including cognitive interpretation, linguocultural interpretation, pragmatic interpretation, sociolinguistic interpretation, ethnolinguistic interpretation, etc. within anthropocentric linguistics. Due to the uncertainty of the direct interpretation of this concept in modern linguistics, the need to clarify its semantic content has been taken over by a number of social sciences and humanities and research areas. As a result, it was found that the broad possibilities of discourse belong to different disciplines [12]. This chain created the basis for the emergence of types and forms of discourse, the implementation of discursive analysis of the oral and written text in the linguistic

prism. The main aspects of discursive semantics can be seen in artistic discourse. In fact, according to many domestic and foreign scholars, “discourse is a complex communicative event, including, in addition to the text, also extra-linguistic factors (knowledge of the world, thinking, the addressee’s point of view, goals). Discourse is “an intermediary between the reader and the text” [13]. There are several definitions and descriptions of artistic discourse in world linguistics. In this article we want to focus on the linguistic nature of artistic discourse, the peculiarities of the discursive functions of national and elemental factors, their significance in the artistic text. It is worth saying that in a work there is always an artistic image of the world, which is “the result of a special collective artistic activity” [14]. Artistic discourse is one of the most complex types of literary communication. In it, not only the author and the reader, but all the characters of the work become the subjects. Therefore, the implementation of the anthropocentric principle in the analysis opens the way to new possibilities of artistic discourse. Each creator, through his observation of the reality of social life, shows his possibilities through linguistic units. “In moments of creativity the writer communicates with the reader in his imagination: he communicates to him certain artistic information, shares with him his thoughts, argues with him, tries to convince him of something... This communication is a creative process. in the text of the work”. [15, 18–19]. If the creative process is an artistic discourse, an imprinted text is considered. Therefore, the writer Isajon Sultan also “... by his speech demonstrates his relation to the subjective world, and at the same time demonstrates his national identity. National identity is expressed in the national mentality, and the national mentality is not separate from people. Writer Togay Murad writes: “What are people with people? With their traditions! People with national traditions left over from their ancestors!” [16, 29]. He has already taken a deep place in the hearts of our readers and our people with his words, his voice, his deep thoughts, his works have been translated into several languages (English, Ger-

man, Turkish, Russian), the state (as well as foreign countries it would not be wrong to say that all works of our writer Isajon Sultan, winner of awards and competitions, are inspired by nationalism. After all, the writer is a child of this land, blessed by the swings of this land. One of the age-old religious characteristics of the Uzbek nation is the issue of honoring the girl in the neighborhood and family:

The growing girl was equally **protected** by her brothers, uncles, aunts, uncles and cousins, not sent alone for water or other work, if she went to weddings or events in the evenings, of course, she was always accompanied by guards. [17, 42–43]. In the author's artistic discourse, the value of women and girls is above all, their honor in society is associated not only with family, but also with the village, the neighborhood where they were born and grew up, described in a linguistic unit of measurement. In describing this process, the writer used pairs of words with the same meaning, such as **honor, care-protect**, to reinforce the meaning. The Uzbek people have surprised people all over the world with their hospitality. This is how the writer expresses the Uzbek's attitude to the guest:

Near the gatehouse, at the entrance, they built a hotel. Children are not allowed in the hotel. New beds will be installed there. The owner of the apartment furnishes it as best he can. He lives in another house near Moscow... [17, 47]. An Uzbek reserves a place for a guest while the yard is still being planned. Every sentence in this text confirms this. Based on this speech act, the purpose of the information (illocution) communicated by the writer is to convey to the addressee the hospitality of the Uzbek and to realize the perlocution in the image. So, in the mind and imagination of the reader familiar with the text, hospitality as a unique quality implicitly embodies the author-text-reader-hotel dialogue. Also, the writer purposefully uses pronouns to show **there, like**, with the intention of realizing artistic discourse and avoiding repetition.

... The younger son, lying in his father's tender bosom, watches them without a sigh. The younger

brother is small, and his brothers are big. But because of the fight with the giant, something is bothering Kenja. The reason is that the older brothers move out of the house in time, and the younger one stays with his parents. Therefore, he must grow up smart and fearless [17, 62–63]. At first glance, the text resembles the fairy tale "The Three Drowned Brothers". A centuries-old custom of the Uzbek people, unwritten laws, formed in the course of long historical development – in a family the youngest son owns the yard where his parents live, and his brothers do not share anything, the younger son is the warmth of his father to behave freely in his arms, grow strong and brave in any situation, because he is the guardian of his parents when their strength goes – in short, the tolerance and generosity of the Uzbek target. In the text, even the anthroponym Kenja batyr acquires its nationality. In the writer's artistic discourse, the unity and diligence of the Uzbek nation, which does not allow extravagance, also expresses national identity: ... The village sun equally darkened all our faces. All our hands and palms were equally coarsened by the work. Teenagers, dressed in the old clothes of their brothers and uncles, stand hand in hand at wedding ceremonies. (...) We all live together as if we were a big family... [17,79]. Why are faces dark, why are hands and palms brown? This is evidence of the hard work of Uzbeks from sunrise to sunset. But in spite of this, Uzbeks are united and support each other at wedding ceremonies held nearby. Even his teenagers don't look up to him, he does what he can. At this point, the phrase "standing with folded arms" is used to mean "standing ready to do something". One feels that not only this work, but also other works of the author are written exclusively for the Uzbek people, from beginning to end enriched with mental factors, in one word, I want to say that it is a vivid expression of the national mentality. Our analysis shows that the national mental field in the works of Isajon Sultan can be conventionally grouped as follows:

1. National-mental factors underlying human relations;

- |   |  |
|---|--|
| <p>2. National-mental factors related to behavior;<br/>         3. Ethnographic national-mental factors;<br/>         4. Religious national-mental factors;<br/>         5. National-mental factors related to nature, etc.</p> <p>In conclusion, in artistic discourse, national-mental factors serve as beacons indicating a nation's</p> | <p>nationality. This beacon continues to improve over the centuries under the influence of human society and never “fades”. Mental vocabulary is the main factor that brings artistic texts closer to the future as a factor that clearly defines the possibilities of national-fiction discourse.</p> |
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<https://doi.org/10.29013/EJLL-23-2-57-61>

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## SEMANTIC-STRUCTURAL ANALYSIS OF COMPARATIVE EXPRESSIONS OF ENGLISH AND KARAKALPAK LANGUAGES

**Abstract.** In this article based on the structural-semantic, cognitive and discursive approach, comparative adjectival phraseological units are interpreted as the basis of conceptual understanding. The purpose of this article is to comprehensively analyze the structure and semantics of adjectival comparative phraseological units in the English and Karakalpak languages and to determine their general and specific features.

**Keywords:** Phraseological units, semantic structures, comparative expressions, adjectival phraseological unit, lexical-semantic.

### Introduction

The semantics of the phraseological units being compared is determined in the analysis of the basis of comparison or the object of comparison. In most cases, the semantic classification is thematic, in which “expressions are classified according to the basis of comparison or the object of comparison” [10]. Thematic group appears as a set of lexical units used in communication on a specific topic. The basis of the integration of the thematic group is the interrelations of the objects of objective reality, which are the denotations of the lexical units that make up the thematic group. The relationship between objects of real existence and lexical symbols and the term “denotation” are thoroughly covered in the studies of Shmelyova (1973), Seliverstova (1975) and Zalevskaya (1978).

### Results and Discussion

O. M. Nevedomskaya provides a lexical-semantic analysis of the first and second components of phraseologisms [9. 64]. Adjectives (the basis of comparison) are divided by the author according to the productivity in creating similes. Nouns (objects of analogy) are divided into four thematic groups: a) nouns related to living nature (plants and animals), b) nouns representing inanimate nature objects, c) nouns related

to human activity, g) nouns expressing abstract concepts. In this group of nouns according to productivity, the author distinguishes further subgroups. Michael McCarthy and Felicity O’Dell [8] present such a classification, which for practical purposes presents 44 thematic groups and subgroups of phrases containing somatism or another lexical unit, separated as the main component of the semantic structure of the phraseological unit. Their number is 16 units, total thematic groups of semantic structures – 60.

The issue of equivalence of phraseological units in Indo-European languages was discussed by A. V. Kunin, A. D. Reichstein, Ya. I. Retsker, V. N. Komissarov, N. V. Alefirenko, A. N. Lyubova, A. N. Considered in the studies of Terentev et al. In the case of Turkic languages, S. N. Muratov, S. K. Kenesbaev, U. Kenesbaeva, G. A. Bayramova, N. A. Basakakov, E. Berdimuratov, K. Babaev, Sh. Rakhmatullaev, A. Orudjev, A. Annanurov, N. B. Burganova, L. T. Makhmutova, S. T. The works of Nauryzbaeva and others are known. In Turkology, a number of Turkic languages are mainly compared with Russian and related languages. Only recently, works devoted to the comparison of one or another aspect began to appear. Among such studies, it is possible to include the research of L. T. Muftakhutdinova, L. R. Sakaeva,

R. R. Zakirov, G. M. Polkina, A. M. Taukenova and others.

As A. N. Lyubova noted, the degree of alternation can be analyzed from the point of view of complete compatibility of the meanings of the compared phraseological units, lexical completeness and stylistic features [7, 73]. Alternatives according to the first sign are called constant alternatives, that is, expressions that are consistent in meaning, as well as polysemantic expressions that differ partially in their semantic meaning. Alternatives according to the second sign are called absolute alternatives, that is, there are partial differences and methodological orientation in the lexical structure of such phraseological units. As Solodukho noted, the external side of phraseological equivalents, i.e., grammatical formation and quantitative composition of components that make up phraseological units, does not have a significant impact on the level of equivalence [12, 142]. Therefore, in distinguishing three types of interlinguistic equivalents, we consider it logically correct that the linguists of the Yu. G. Solodub phraseological school refer to the figurative basis [11]:

1. the same phraseologisms, whose figurative structure is close to each other;
2. the same phraseologisms that are not similar in image;
3. non-alternative phraseologisms that do not have a semantic or phraseological alternative in the languages being compared.

Similarities and differences in the figurative structure of phraseological units should be the main criteria for determining the alternative or opposite in the languages being compared. In the study, the semantics of the adjectival phraseological unit in the English and Karakalpak languages were compared.

When comparing the semantics of adjectival phraseological units, mainly L. K. Using Bayramova's approach, phraseosemantic fields can be called "methodological universals" in phraseology. A number of comparative analyzes of the linguistic material

of the languages being compared with the help of semantic fields can be cited below [1, 3–11].

In the analysis, a number of adjectival comparative phraseological units can be included in the full structural-semantic equivalents, in which the following components are used as the object of comparison:

1. The name of the part of the day. For example: **as clear as a day** – kúndizgidey jariq, kúndizgidey anıq, quyashtay anıq (kunduzday anıq, xudoning kuniday ravshan); **as black as night** – tündeý qarangı (tunday qora);

2. Name of the household items: **as sharp as a razor** – almastay keskir, pıshaqtay keskir (olmoday keskir, pıchoqday utkir); **as white as sheet** – súttey aq (sutday oq);

3. Name of the abstracts: **as ugly as sin** – jaladay jağımsız, jazaday jağımsız (gunohdek xunuk); **as innocent as a babe unborn** – nárestedey girbiñsiz, nárestedey haq, jaña tuwılğan baladay (gudakdek masum), as quick as thought – qıyalday júyrik (hayoldek uchqur).

Specially, noteworthy words in phraseologisms serve as the nucleus of these stable structures from a lexical-semantic point of view. "The majority of phraseological combinations in the Karakalpak language were created on the basis of things and events of vital importance for humanity", says Professor E. Berdimuratov – "among them there are often words denoting human body parts (head, heart, tongue, eye, mouth, ear, foot, etc.) and animal names (horse, camel, sheep, donkey, dog, etc.)" [2, 136–137]. Many studies have been devoted to this issue in Turkology, including A. Isaev, S. Kenesbaev, U. Kenesbaeva, K. Gabitkanuli, Sh. Usmanova's works can be shown. In these works, it is emphasized that the components of phraseological units arise in direct connection with various objective household phenomena, flora and fauna [3; 4; 5; 9; 13].

When dividing phraseologisms into thematic groups, attention was paid to the main components, that is, the cores belonging to one group. In G. Aynazarova's candidate thesis, based on the

opinions of the above-mentioned linguist Turkologists, symmetrical two-component expressions in the Karakalpak language were divided into the following thematic groups:

Phrases formed on the basis of the main component (nucleus) representing the relationship between people

1) Phrases formed on the basis of the main component (core) representing the cosmic universe: *pan ayaday, jer tebingendey* – every time one turns around (odatiy, avvalgidek); *ay dese awzi, kún dese kózi bar* – as pretty as a picture (ajoyib).

2) Phrases formed on the basis of the main component (core) representing time intervals: *kúndiz kúlki, tuned uyqı kórmegendey, kún-tún demeytuğın* – all the time, at all times (har doim, har vaqt).

3) Phrases formed on the basis of the main component (core) representing the relationship between people: *dosqa kúlki, dushpanğa taba* – curiosity killed the cat (do'stga kulgu, dushmanga emish bo'lmaslik uchun); *ózi biy, ózi xoja* – ahead of the game/ as conceited as a barber's cat (o'ziga xon, o'ziga bek); *dos egiz, dushpan segiz* – strike up a friendship with someone (do'stdan dushman ko'p); *miñsiz bizden bir shij-pij* – as easy as apple pie.

4) Phrases formed on the basis of the main component (core) representing relative relationships: *бири ини, бири аға* – match made in heaven (родственные); *uldi uyağa, qızdı qıyağa qondırğan* – get hitched (бывалый).

5) Phrases formed on the basis of the main component (core) representing religious concepts: *Quday bir payğambar haq* – religious about doing something (xudo bir payğambar haq); *Quday deggen (dep jürgen) bendemiz* – in someone's prayers (Xudo degan odammiz).

6) Phrases formed on the basis of the main component (core) expressing emotional state: *sırtı jiltıraq, ishi qaltıraq* – beat around the bush (sirti yaltiroq ichi qaltiroq); *juwıq arada, sır shashpaytuğın* – down to the wire. (sabr-toqatli);

*dos dushpanğa birdey* – cover ground (do'st-dushmanga birday); *aspaytuğın, taspaytuğın* – common or garden (maqtagulik emas).

7) Phrases formed on the basis of the main component (core) expressing mental state of a person, human activity: *otı menen kirip, kúli menen shıǵıw*, – bog down (halol mehnat qiladigan); *tumsıqlıǵa shoqıtpaytuğın, tuyaqlıǵa tepkizbeytuğın* – ball is in the court (o'zini himoya qila oladigan); *dárya tassa tobıǵına kelmeytuğın* – cave into someone or something/ hold one's horses; *miñ ursada bir joritpaytuğın* – as sool as cucumber (sabr-toqatli, javob qaytarmaydigan); *shaǵal máslik penen ómir ótkergen; kayfu-safoda hayot kechiradigan* – run like a hairy goat.

8) Phrases formed on the basis of the main component (core) representing household items: *bosağasın barlatqan, keregesin sırlatqan* – босағасын барлатқан, керегисин сырлатқан – as warm as a toast (boy-badavlat).

9) Phrases formed on the basis of the main component (core) representing kitchen items: *qazanda may, shómishte may* – as sweet as honey/sugar (boy-badavlat).

10) Phrases formed on the basis of the main component (core) representing concepts related to the animal world: *úyrek uship ǵaz qonǵan* – as gentle as a lamb (hayvonot olamiga boy).

*Kólinde bar qasqaldaǵı úyregi* (Ajiniyaz “Ellerim bardı”) – ...;

*Dunyani suw alsada, úyrekke bir pul* – dime a dozen (parvoyi falak). *Beǵam befarq. Dunyoni suv olsada, o'rdakka bir pul.*

As can be seen from the content of the above-mentioned phrases, such classification signs are characteristic of both comparative and non-comparative adjectival phraseological units.

In addition, the main component (core) in the semantic structure of phraseological units may include: a) geographical names, b) historical events (facts, v). The concept of “money” can also be found in these phraseological structures:

A) Ulin Rumğa, qızın Qırımğa qondırğan – kith and kin xorijliklar bilan quad-andachilik qilgan odam – olamga mashxur – glorified, well-known.

Б) Aq túyeni kórgen (megen) – cat gets ones' tongue (быть не в состоянии что-либо сказать “язык проглотил”) oq tuyani ko'r(ма)gan – aybdor (aybsiz).

B) Qattı nanga zar, bir tisle nanga zar – be on the breadline (juda muhtoj, bir burda nonga zor); aqshağa duza qurğan – dirty money, (iflos pullar; no-qonuniy daromad, nopok yullar bilan pul topadigan) black money (amer. jarg. “qora pullar”, soliqqa tortish-dan yashiriladigan yashirin daromad); bir pul – dime a dozen (bir pul- befarq, beparvo); soqır tiyini joq – below par/to cut off without a penny (не имеющий ни гроши/оставить кого-либо без гроши); aqshani suwday ağızıw, samalğa suwirğanday jumsaw – have more money than sense, spend money like water; shirigen bay – money bag, be flush with money (chaqadan pul qiladigan); aqsha jumsap bilmegennin dawleti tayar – money is a good servant but a bad masters; aqsha qoldıñ kirindey – almighty dollar (pul qolning kiri); qağaz aqsha – soft money (qogoz pullar); aqshani qazıp alıp atırğan – be flush of money, stink of money (pulni ko'chadan supurib olish); mañlay tersiz tabılğan dunya (aqsha), juğımsız aqsha – easy money, maney for jam, muck and money go together (bebiliska pul); sawaplı aqsha (pul), sadaqa pul, járdem pul – smart money (yordam pul); aqshaniñ (dunyaniñ) qasapatına ushırağan – money unmakes the men who make it.

Altın menen toltırsada arshalar

Baydıñ kúni kesher barha el menen. (Kúnxoja “El menen”).

Thus, the comparative method allows for a deeper, more detailed study of the material of each of the compared languages and becomes the basis for further typological studies, which is of particular importance in identifying phraseological alternatives, analogs and non-equivalent phraseological units. The path from the structure of phraseological units in English and Karakalpak languages to the study of their semantic

and stylistic features, and on this basis to identify alternative and non-alternative expressions, is, in our opinion, a consistent and step-by-step path.

The development of many general problems of semantics and the accumulated experience in the study of thematic groups, synonymous and antonymic lines, semantic fields, including phraseosemantic fields, within the framework of this work, provides an opportunity to systematically study the phraseology of English and Karakalpak languages based on semantic analysis.

Adjectival phraseological units in the Karakalpak language are divided into several groups in terms of meaning: 1. Adjectival phraseological units related to human nature aq kókirek – soft-hearted; júrek jutqan (samimiy) – whole-hearted; tas bawir – hard-hearted, stony-heart; ash kóz (jonsiz buyum, hissiz odam) – a stick and (yoki .. dan) a stone, so'zlashuv.a cold fish; beti qalıñ – as bold as brass; til alğış – gold mouth; eki júzli – two-faced, have the face to (beti qalin, sulloh (nimadir qilmoq)); eki sózli – as cunning as a fox, as sly as a fox; yoki – as barmy (crazy) as bedbug; qoyan júrek – faint-hearted; daw júrek – heart of oak; kem kewil – heart-sick, down-hearted; kórse qızar – ginger shall be hot in the mouth; iyisi bos – half-hearted; qanğibas, qaqañbas – walk smb. off his feet(legs) (kimnidir sayr qildirib charchatmoq); esi pútin – heart-whole; jel ókpe – hot-headed; kóz kórgen – ring my bell, alma- moyın – as graceful as a swan; qara mañlay – black flesh, fate worth than death; shala jansar – the flesh is weak; turi suwıq – heavy heart; qos jaqbas – lazy beggar (bones yoki dog); shala sawat – lights are on and nobody is home, head in the cloud; zip berdi – cut and run, get-away.

In the above examples, adjectival phraseological units consist of two components and are not considered comparative. Their morphological structure covers different parts of speech and is expressed in different ways.

### Conclusion

In all semantic groups of comparative phraseological units, national-specific images are distinguished.

Studying the distribution of phraseological units in this semantic field into thematic groups allows us to conclude that phraseological units in the Karakalpak language are semantically focused on people.

The semantic scope of phraseologisms includes positive and negative connotations. Subjects and

events that make up the semantic basis of the images are related to the living environment and life activities of ethnic groups. The Karakalpak phraseological system is characterized by its own spatial and temporal diversity, each of which has a separate sign and symbolic meaning.

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\* *Examples of thematic groups are only phraseological units*

<https://doi.org/10.29013/EJLL-23-2-62-65>

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## **ROLE, STATUS, SIGNIFICANCE AND DEVELOPMENT STAGES OF ANGLICISMS IN THE UZBEK LANGUAGE**

**Abstract.** The article is devoted to the current issue of researching new lexical units that reflect modern changes and reality in various spheres of society. The language is constantly enriched at the lexical level. As a result of the influence of the international language – English, which is the cause of the development of many languages, the emergence of Anglicisms is taking a sharp turn in the language. This article discusses the acquisition of anglicisms in the Uzbek language for various reasons, the stages of development, and their importance in speech. Furthermore, it is discussed the use of foreign English lexemes in the current Uzbek language, perceived by the host language along with new realities and artefacts in formal and informal situations. In this regard, the article covers, explains, and analyzes Anglicisms scrupulously in the section on examples in the Uzbek language.

**Keywords:** neologism, anglicism, parameter, occasionalism, metalanguage, stages, lexical-grammatical, lexical-semantic, tendency, evolution.

### **Introduction**

At the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century, the impact of modern trends, globalization, and the rapid development of the socio-economics, as a result of such processes as digitalization and informationization, gave a great impetus to the emergence of new words, in particular, the emergence of foreign language vocabulary. Any language is closely related to the history and culture of the people as a means of communication and is constantly changing. Such changes are natural and are first reflected in the language's lexical structure. The presence of a large number of English words and phrases in the language shows the flexibility and need for a foreign language.

Vocabulary is sensitive to all changes in various spheres of society. Also, the formation of neologisms, slangisms, and mainly anglicisms created with the help of the activation of human life determines the process of enriching the modern language.

Language is closely related to culture and is considered the guardian of culture and its national iden-

tity. Furthermore, vocabulary allows us to open the linguistic picture of the world and adequately perceive and utilize words that appear in real-time, reflecting the ongoing historical and cultural processes.

### **Literature review**

The development of the language takes place in the process of its continuous improvement and enrichment at the lexical level. An individual can express the current reality with the help of vocabulary. An example of the development of any language is the process of the emergence of neologisms, slangisms, anglicisms because the necessary conditions for naming new realities are created in society. In addition, the nomination of new realities and objects often reflects the national and cultural characteristics of the life of a certain speaking audience.

The emergence of neologisms is proof of language evolution. It should be noted that each new word is unchanged in the language. This word is first occasionalism, then gradually assimilated by the language, turns into a neologism, and then becomes fixed in the lexical system or disappears [6, 156].

Researchers give different definitions to the concept of “neologism”. I. V. Arnold neologisms are the words or phraseological expressions that are assimilated into the language with the development or change of social relations, the trend in people’s daily life and lifestyle [1, 264]. V. Vinogradov defines neologisms as “new words or meanings that name new objects of thought, strengthened in the language” [8, 121].

N. Z. Kotelova states that the uniqueness of neologism requires specification of concretizing parameters, namely: 1) the “time” parameter: neologisms are new words of a certain period compared to previous periods; 2) the “linguistic space” parameter (areas of use and genres): a) generally formed in all languages; b) in the existing national language; c) in literary language; d) in existing metalanguage; 3) the “newness” parameter is related to determining the type of neologism: a new meaning (semantic neologism), a new form (neologism is a synonym of an existing word), both a new meaning and a new form (original neologism) [5, 201].

### Materials and methods

According to the method of formation, neologisms are divided into semantic, lexical and lexical-grammatical groups:

- Semantic method – a method of changing the meaning of an old word;
- Lexical neologisms are neologisms introduced from other languages;
- Lexical-grammatical neologisms are new words created using affixation, change, word combinations, and reduction on the existing basis [6, 156].

Due to the uneven development of different layers of our vocabulary, most of the new words and phrases recorded in mass media, including television, newspapers and magazines, internet publications, social networks, etc., mainly occur in public and everyday life. As a result of studying the modern English language, anglicisms which are the lexical form of neologisms can be observed in many areas. Even the anglicisms that are currently being used to

promote news are attracting attention. Such neologisms reflect various processes of human activity in society and perform the function of encoding new experiences. It can be said that these processes include issues of ecology, socio-political reality, and everyday lifestyle that show changes in human behaviour and relationships [2, 45].

### Results and discussion

As a result, such processes change people’s thinking, their consumer behaviour and are reflected in new words-neologisms created in various forms. Admittedly, this process itself can be seen as the initial stage of the hybridization of language and culture. In an attempt to determine the causes of this phenomenon and its possible consequences for the Uzbek language and culture, we focus on the following anglicisms:

**In Uzbek:** *Dayjesting, brifing, praym-taym, bloger, selfi, favorit, biznesplan, ayfon, konsalting, feyk, breyk, fastfud, mo‘l, haytek, heppi-end, sekond-xend va h.k.*

**In English:** *Digesting, briefing, prime-time, blogger, selfie, favourite, business plan, iPhone, consulting, fake, break, fast food, mall, high-tech, happy-end, second-hand, etc.*

*Digesting* is currently one of the latest Anglicisms, and it is often observed that it is used in the mass media in the official promotion of news in Uzbek. According to the dictionaries, this lexeme has 3 different verb meanings and 1 noun meaning in English. First of all, based on the primary, original meaning of the term, and then based on additional meanings, we turn to one of the most widely used dictionaries “The Cambridge Dictionary” [9, 891]:

1) **digest** verb (eat)

to change food in your stomach into substances that your body can use:

*How can you expect to digest your food properly when you eat your meals so fast? // Ovqatni shunchalik tez iste’mol qilsangiz, uni to’g’ri hazm qilinishini qanday kutish mumkin?*

2) **digest** verb (understand)

to read or hear new information and take the necessary time to understand it:

*This chapter is so difficult to digest, I'll have to read it again later.* // *Bu bobni tushunish juda qiyin ekan, men uni keyinroq yana o'qishimga to'g'ri keladi.*

3) **digest** noun

a short written report providing the most important parts of a larger piece of writing, or one containing recent news [9, 891]:

*A digest of the research findings is now available.*  
// *Tadqiqot natijalarining qisqa bayoni hozirda mavjud.*

*The company publishes a monthly digest of its activities* // *Kompaniya har oyda o'z faoliyati to'g'risidagi qisqa ma'lumotni nashr etadi.*

Moreover, another dictionary “Merriam-Webster” gives the following two definitions of lexeme [10, 320]:

present participle of the **digest**

1) as in classifying; to arrange or assign according to the type [10, 320]

*This volume digests the state's laws regarding drugs and alcohol for easy reference by local authorities*  
// *Ushbu jild mahalliy hokimiyat organlari tomonidan oson ma'lumot olish uchun giyohvand moddalar va spirtli ichimliklarga oid davlat qonunlarini jamlaydi*

2) as in summarizing; to make a short statement of the main points (as of a report) [10, 320]

*I digested the results of my experiments into a few pages* //

*Tajribalarim natijalarini bir necha sahifaga qisqartirib jamladim*

It is understood that this anglicism in the Uzbek language, relying on the last meaning of the above definitions, in conveying the news to the public in the Uzbek language, to give a short summary of it, it is observed that the meanings have been mastered as, “summarizes the content of broad information texts, and then includes the news a short written report received, i.e. a brief statement of the main points (of the report)”.

We can find a series of official statement news involving the above-mentioned Anglicism “digest” such as *Ta'lim tizimida dayjest nima?*[11] // *What is the digest in the Education system in Uzbek now?, haftalik*

*dayjest – Korrupsiyaga qarshi kurashishagentligi* [12] // *weekly digest – Anti-Corruption Agency, kechki dayjest 26 noyabrning eng muhim habarlari* [13] // *evening digest the most important news of November 26, 18 may kuni O'zbekistonda sodir bo'lgan eng muhim xabarlar – Dayjest* // *the most important events that happened in Uzbekistan on May 18 News – Digest.*

A. S. Fenogenova proposes to distinguish the following stages of the development of anglicisms:

– “introduction” – the initial stage, acceptance of the word only in its original English meaning;

– “assimilation” – the period when the scope of the word is expanding about the Russian reality;

– “absorption” – the period of the wide spread of the word, acquisitions gradually acquire characteristics typical of words in the Russian language. After anglicisms have passed the stage of “absorption”, they often begin to behave like other words that make up the lexical structure of the Russian language: they act as word builders in the production of new words, in word combinations, a chain of related words appears [4, 127].

Another study says about the importance and status of anglicisms in the Russian language: “Anglicisms acquired in the last decade play an important role in the word-formation system of the Russian language: on the one hand, they are the basis for the production of new words; on the other hand, word-forming affixes included in anglicisms enrich the word-forming system of the Russian language with new word-forming elements. In the history of any literary language, the process of replenishment of the lexical fund performs its task. Along with the emergence of new words, acquired words also play an important role in filling the lexical fund of the language. Therefore, studying anglicisms in modern Russian is crucial for its development” [7, 95].

According to E. M. Davlatova, who researched Uzbek anglicisms into several groups, the largest number of acquired anglicisms was observed in the above lexical-semantic groups in our sources. Also, the researcher admits that words borrowed from Western European languages are widespread in the



modern Uzbek language, that it has penetrated into almost all spheres of activity (political, economic, sports, scientific and household) [3, 36].

### Conclusion

Pushing off from the above said that the period of stages of acquisition of anglicisms in the modern Uzbek language has been expanding for a long time. These stages of the development of the Uzbek language help the development of synonymy in colloquial speech in the active entry and use of foreign words. The process of filling the vocabulary of the language with new words is dynamic. Language is an integral part of culture, it reflects the new reality and

leads to the emergence of neologisms, slangisms, anglicisms to describe the new reality. It should also be noted that not all neologisms, especially anglicisms, are reflected in dictionaries, but they can take a firm place in colloquial speech and are universally recognized. The analysis of the presented anglicisms made it possible to determine some of the reasons for their appearance: the result of learning a foreign language (English), a reflection of the mood and concerns of society, global problems, the activity of the population in social networks and their reaction to certain events, violent political processes interest, as well as the development of information and digital technologies.

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## Section 6. Literary theory

<https://doi.org/10.29013/EJLL-23-2-66-72>

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### THE PROBLEM OF THE ARTISTIC METHOD IN THE STORY OF M. Y. LERMONTOV “PRINCESS LIGOVSKAYA”

**Abstract.** The first novel by M. Y. Lermontov “Princess Ligovskaya” is connected with the need of the young author to artistically comprehend his attitude to the world, to find a way and a form for a more complete expression of ideas. Early prose shows the scale of the writer’s creative search: the desire to combine all the leading trends in literature at his time. “Princess Ligovskaya” is the most indicative in this respect: the author combines various stylistic techniques, changes the narrative manner. The novel combines features of realistic and romantic methods in a special way.

**Keywords:** M. Y. Lermontov, artistic method, romanticism, realism, secular novel, stylistic technique.

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### ПРОБЛЕМА ХУДОЖЕСТВЕННОГО МЕТОДА В ПОВЕСТИ М. Ю. ЛЕРМОНТОВА «КНЯГИНЯ ЛИГОВСКАЯ»

**Аннотация.** Первая повесть М. Ю. Лермонтова «Княгиня Лиговская» связана с потребностью молодого автора художественно осмыслить свое отношение к миру, найти способ и форму

для более полного выражения идей. Ранняя проза показывает масштаб творческих поисков писателя: стремление соединить все ведущие на его время тенденции в литературе. «Княгиня Лиговская» наиболее показательна в этом отношении: автор совмещает различные стилистические приемы, изменяет повествовательную манеру. В повести особым образом сочетаются черты реалистического и романтического методов.

**Ключевые слова:** М. Ю. Лермонтов, художественный метод, романтизм, реализм, светская повесть, стилистический прием.

Многие исследователи определяют жанр данного произведения как «светская повесть». Этот жанр выделяется в 1830-х годах из множества романтических текстов и становится одним из самых модных и распространенных. Первоначально данный тип повести входит в русскую литературу как материал для сатирико-бытовых зарисовок, философских и психологических размышлений. Главная тема, имеющая сюжетобразующее значение, заключается в показе взаимоотношений личности и общества. Эволюция подобных отношений составляет содержание повести и объясняется давлением «обстоятельств». Центром развития повествования является любовная интрига. На первом месте у автора, как правило, личные переживания героя, его внутренний мир. Светская повесть отличается пристальным вниманием к деталям быта, но более всего – нравов, психологических переживаний представителей социальных верхов. Жанр определяет и общий фон повествования: действие протекает в светской среде (бал, театр, маскарад, усадьба, дом). Особое внимание уделяется стилистической стороне произведений: писатели стремятся придать языку, с одной стороны, непринужденность, простоту и легкость, присущие разговорному стилю, с другой – изящество, блеск, пестроту, характерные для ораторского искусства. Диалоги героев, основанные на игре слов, юморе, многообразии метафор и сравнений, во многом напоминают светскую словесную дуэль.

Мы полагаем, что «Княгиня Лиговская» интересна не только как первая попытка Лермонтова создать прозаическое произведение, изобра-

жающее жизнь, быт и нравы светского общества, но и как произведение, в котором четко обозначена связь с современной прозой. И хотя в данной повести трудно обнаружить столь явные, как в «Вадиме», влияния европейской традиции, можно отметить внимание М. Ю. Лермонтова к современному литературному процессу в Европе. Примечательно, что в повести появляется принципиально новая для его творчества линия – возникновение образов эгоиста, меланхолика, получившая яркую реализацию в произведениях Ф. Р. Шатобриана («Рене», 1801), Э. де Сенанкура («Оберман», 1804), Б. Констан («Адольф», 1806), А. де Мюссе («Исповедь сына века», 1835). При любом обращении к повести следует помнить, что она не была экспериментальным произведением «для себя», в произведении очевидна направленность на читателя, его восприятие и внимание.

С точки зрения В. И. Коровина, «развитие светской повести шло в двух направлениях, которые условно можно назвать романтическим и реалистическим, хотя грани между ними оставались весьма зыбкими и подвижными, да и бытовали они в литературном обиходе почти одновременно» [4, с. 5]. Отличительной особенностью повести «Княгиня Лиговская» является то, что в ней совмещены черты обоих методов; она, как и роман «Вадим», не была завершена, более того, даже не готовились к печати. Исследователи объясняют причину незавершенности повести несколькими причинами. С позиции В. Э. Вацура произведение не закончено, «возможно, из-за неоднородности его стилистических тенденций»

[6, с. 448]. И. А. Кряжимская и Л. М. Аринштейн разделяют подобную точку зрения, подчеркивая, что М. Ю. Лермонтова интересовала уже «новая повествовательная техника» [6, с. 225]. Вместе с тем, представленные точки зрения не противоречат друг другу и выражают идею о быстром развитии художественного мастерства автора, поиске новых форм и стилистических средств.

Незавершенность повести можно интерпретировать и с позиции романтизма. Романтики не принимают застывших канонов и окончательных «ограниченных истин». С этим связана их установка на фрагментарность в постижении и изображении мира (они были уверены, что Абсолют достигнуть невозможно). Фрагмент в их эстетике – нечто принципиально неоконченное. Известный теоретик романтизма Фридрих Шлегель отмечает: «Многие произведения древних стали фрагментами. Многие произведения нового времени – фрагменты с самого начала» [8, 290]. Незавершенность произведения, его фрагментарность, провоцируют мысль на поиск, импровизацию.

Исследователь Л. И. Вольперт считает возможной развязкой романа дуэль Красинского с Печориным [2, с. 142]. Действительно, в повести есть явные указания, которые могли бы предвещать такой финал: нарастающая неприязнь героев, дворянское происхождение Красинского, его эмоциональность, желание Печорина еще раз унижить противника. Следует отметить, что дуэль довольно часто является логической развязкой светских повестей.

Оба героя противопоставлены друг другу на разных уровнях: социальное неравенство, личная неприязнь, но если Печорин достаточно подробно охарактеризован в начале повести, то характер Красинского раскрывается по мере сюжетного повествования и нарастания конфликта. Автор намеренно противопоставляет гвардейца-аристократа Печорина и обедневшего чиновника дворянского происхождения Красинского и внешне, отмечая уже в начале произведения не-

привлекательность Печорина: «он был небольшого роста, широк в плечах и вообще нескладен; казался сильного сложения, неспособного к чувствительности и раздражению; походка его была несколько осторожна для кавалериста, жесты его были отрывисты. <...> Лицо его смуглое, неправильное, но полное выразительности» [5, с. 382] и в процессе развития сюжета – красоту Красинского: «этот молодой человек был высокого роста, блондин и удивительно хорош собою; большие томные голубые глаза, правильный нос, похожий на нос Аполлона Бельведерского, греческий овал лица и прелестные волосы, завитые природою, должны были обратить на него внимание каждого» [5, с. 389–390]. Постепенное раскрытие характера Красинского создает вокруг него таинственность. Возможно, М. Ю. Лермонтов хотел таким образом подчеркнуть его значительность. В романтическом духе герой верит в предвидение; обращаясь к матери, он говорит: «О, поверьте, мы еще не раз с ним встретимся на дороге жизни и встретимся не так холодно, как ныне. Да, я пойду к этому князю, какое-то *тайное предчувствие шепчет мне*, чтобы я повиновался *указаниям судьбы*» [5, с. 428–429].

Однако центральным героем повести является Печорин. Его характер, внешность, детали быта далеки от шаблонных описаний, свойственных большинству светских повестей. Сам герой характеризует себя как человека расчетливого, «преодолевшего» в своем сознании романтические порывы: «Я теперь стал взвешивать слова свои и *рассчитывать поступки*, следуя примеру других. Когда я увлекался чувством и воображением, надо мною смеялись и пользовались моим простосердечием, но кто же в своей жизни не делал глупостей!» [5, 417] Печорин подчеркивает для себя приоритет материальных ценностей над чувствами: «Теперь по чести я *готов пожертвовать самую чистейшую, самую воздушную любовь для трех тысяч душ <...> и для какого-нибудь графского герба на дверцах кареты*» [5, с. 417].

Стремление к индивидуализации проявляется и на уровне изображения интерьера. Особенно показательны в этом отношении описание комнаты Печорина, центральное место в которой занимает портрет: «...одна-единственная картина привлекала взоры, она висела над дверьми, ведущими в спальню; она изображала неизвестное мужское лицо, писанное неизвестным русским художником, человеком, не знавшим своего гения и которому никто об этом не позаботился намекнуть. Картина эта была фантазия, глубокая, мрачная...» [5, с. 385]. Портрет привлекателен своей загадочностью: глубокая, мрачная фантазия, неизвестное мужское лицо, неизвестный художник, даже «платье было набросано грубо, темно и безотчетливо, – казалось, вся мысль художника сосредоточилась в глазах и улыбке» [5, с. 385]. Будучи романтическим по стилю и по значению, данное описание представлено на фоне особой обстановки, выражающей интерес хозяина «к странному, оригинальному» [5, с. 385]. Так, например, сама комната «была вместе и кабинет и гостиная <...>; светло-голубые французские обои покрывали ее стены. Драпировка над окнами была в китайском вкусе, а вечером, или когда солнце ударяло в стекла, опускались пунцовые шторы, – противоположность резкая с цветом горницы. На полу <...> разостлан был широкий ковер, разрисованный пестрыми арабесками» [5, с. 384–385]. Автор таким образом стремится показать характерные, индивидуальные особенности в обстановке, подчеркивая связь между человеком и вещами, окружающими его.

Следует отметить совпадение периода создания этой неоконченной повести со временем публикации петербургских повестей Н. В. Гоголя. Очевидно, например, сходство упомянутого выше портрета в комнате Печорина с изображением старика в повести Н. В. Гоголя «Портрет»: «Портрет, казалось, был не кончен; но сила кисти была разительна. Необыкновеннее всего были глаза: казалось, в них употребил всю силу кисти и все старательное тщание свое художник. Они просто глядели, глядели

даже из самого портрета, как будто разрушая его гармонию своею странною живостью. Когда поднес он портрет к дверям, еще сильнее глядели глаза» [3, с. 487–488]. Оба писателя акцентируют внимание на силе взгляда, необыкновенной живости изображенных глаз: «Глаза, устремленные вперед, блистали тем страшным блеском, которым иногда блещут живые глаза сквозь прорези черной маски; испытующий и укоризненный луч их, казалось, следовал за вами во все углы комнаты, и улыбка, растягивая узкие и сжатые губы, была более презрительная, чем насмешливая; всякий раз, когда Жорж смотрел на эту голову, он видел в ней новое выражение» [5, с. 385]. В данных описаниях реализуется распространенный в русском и зарубежном романтизме мотив «ожившего портрета», так как этим картинам присущ определенный сверхъестественный признак. Мы полагаем, что авторы неслучайно заостряют внимание на глазах, так как во многих мировых культурах глаза соотносятся с внутренним миром человека, считаясь своеобразным «вместилищем души», и сама «жизнь» сосредоточивается чаще всего в глазах. Тем не менее, мы не знаем, какую роль должен был играть в дальнейшем портрет в комнате Печорина в повести «Княгиня Лиговская». На наш взгляд, портрет, как и другие значимые детали интерьера, характеризует личностные особенности главного героя. Находясь в обществе, он, как отмечено выше, отрицает романтические идеалы, но описание деталей интерьера его комнаты указывает на неоднозначность личности героя. Важно обратить внимание на тот факт, что именно Печорин дает название картине: «Он, как партизан Байрона, назвал ее портретом Лары» [5, с. 385–386], в то время как «товарищи, которым он ее с восторгом показывал, называли ее порядочной картиной» [5, с. 386]. Автор непосредственно упоминает главного героя одноименной поэмы Байрона «Лара» (1814), подчеркивая заинтересованность Печорина романтической литературой.

Рассматривая связь повести с традицией общеевропейской натуральной школы, изобра-

жающей жизнь социальных «низов», можно выделить эпизод, резко диссонирующий с общим стилем произведения. Речь идет о посещении Печориным жилища мелкого чиновника Красинского. М. Ю. Лермонтов обращает внимание на ряд бытовых деталей, появляются реалистичные картины петербургской окраины: грязные дворы, отвратительный запах, ворчащие собаки: «Вы пробираетесь сначала через узкий и угловатый двор, по глубокому снегу или по жидкой грязи, высокие пирамиды дров грозят ежеминутно подавить вас своим падением, тяжелый запах, едкий, отвратительный, отравляет ваше дыхание, собаки ворчат при вашем появлении, бледные лица, хранящие на себе ужасные следы нищеты или распутства, выглядывают сквозь узкие окна нижнего этажа...» [5, с. 425]. Автор гротескно изображает долгие и сложные поиски Печоринным чиновника: «Наконец, после многих расспросов, вы находите желанную дверь, темную и узкую, как дверь в чистилище, поскользнувшись на пороге, вы летите две ступени вниз и попадаете ногами в лужу» [5, с. 425]. В некоторых авторских описаниях гротеск переходит в реалистическую иронию: «Помучившись около часу, вы, наконец, находите желанный сорок девятый номер или другой столько же таинственный, и то, если дворник не был пьян и понял ваш вопрос, если не два чиновника с одинаковым именем в этом доме, если вы не попали на другую лестницу, и т.д. Печорин претерпел все эти мучения и, наконец, вскарабкавшись на четвертый этаж, постучал в дверь» [5, с. 425]. Мы полагаем, что такое внимание к бытовым деталям обусловлено, с одной стороны, уже упомянутой выше традицией общеевропейской натуральной школы, с другой – желанием автора противопоставить героев и на пространственном уровне: скромное жилище мелкого чиновника не соответствует богатому убранству комнаты Печорина. Следует подчеркнуть, что в эстетике натуралистических описаний изображение быта социальных «низов» нередко воспринимается как

своеобразная, характерная для романтического направления экзотика. Это вызвано тем, что сама натуральная школа знаменует собой переход от романтизма к реализму. Автор, таким образом, отказывается от символического пейзажа, всецело доминирующего в романе «Вадим». На смену ему приходит городской пейзаж, созданный в реалистическом стиле.

Тем не менее, в соответствии со стилистической тенденцией, заявленной в предыдущем неоконченном романе «Вадим», описания природы в данной повести нередко отражают психологическое состояние героев. Е. Е. Соллертинский определяет пейзаж в этом произведении как «средство внутренней характеристики персонажей, средство психологического раскрытия» [7, с. 245]. Отметим наиболее характерное описание: «Утро было туманное и обещало близкую оттепель <...>. Какое-то странное печальное равнодушие, подобное тому, с каким наше северное солнце отворачивается от неблагодарной здешней земли, закрадывается в душу, приводит в оцепенение все жизненные органы. В эту минуту сердце не способно к энтузиазму, ум к размышлению. В подобном расположении находился Печорин» [5, с. 404]. Однако автор с целью описания переживаний героя нередко использует не только сопоставления его психологического состояния с явлениями природы, но и метафоры: «Какое-то болезненное замирание, какая-то мутность и неподвижность мыслей, которые подобны тяжелым облакам, осаждали ум его, предвещали одни близкую бурю душевную» [5, с. 404].

В целом для повести характерно стилевое разнообразие: зарисовки светского общества, отмеченные выше приемы натуральной живописи, реалистическая ирония, воздействие романтизма в экспрессивных интонациях и художественных деталях, портретных описаниях. По мнению В. Э. Вацуро, «в «Княгине Лиговской» обрисовывается и образ автора-повествователя, с прихотливой, изменчивой системой эмоциональных оценок,

с автобиографическими отступлениями, философскими медитациями, иронией...» [1, с. 363]. Ироническая интонация присутствует на протяжении всего произведения. Повествование начинается в объективной, практически документальной манере, полностью соответствующей реалистическому методу: «В 1833 году, декабря 21-го дня в 4 часа пополудни по Вознесенской улице, как обыкновенно, валила толпа народу, и между прочим шел один молодой чиновник» [5, с. 380], но прерывается ироническим обращением автора к потомству: «заметьте день и час, потому что в этот день и в этот час случилось событие, от которого тянется цепь различных приключений, <...>, историю которых я обещаю передать потомству, если потомство станет читать романы» [Там же]; оценкой чиновников: «и шел он из департамента, утомленный однообразной работой и мечтая о награде и вкусном обеде – ибо все чиновники мечтают!» [Там же]; упоминанием обычая кучеров: «Надобно заметить, что у кучеров любимая их лошадь называется всегда Ваською, даже вопреки желанию господ, наделяющих ее громкими именами Ахилла, Гектора... она все-таки будет для кучера не Ахел и не Нектор, а Васька» [5, с. 381]. Ирония и гротеск, ставшие «излюбленными средствами романтиков» [9, с. 565], сопровождают все повествование, изменяя его фрагменты.

Документальный стиль, заявленный в начале произведения, не используется М. Ю. Лермонтовым в дальнейшем. Автор включает в текст лишь опосредованные указания на время и исторические реалии: упоминание подаренного сослуживцами турецкого и черкесского оружия при описании комнаты Печорина: «пистолеты, два турецкие ружья, черкесские шашки и кинжалы, подарки сослуживцев, погулявших когда-то за Балканом» [5, с. 385] (отсылка к русско-турецкой войне 1828–1829 гг.; ее участники закончили ее переходом через Балканские горы); упоминание крепостных: «у родителей его было три тысячи душ в Саратовской, Воронежской и Калужской губернии» [5, с. 382]; возможность завершения конфликта героев дуэлью: «когда ж вам угодно стреляться? нынче? завтра?» [5, с. 391].

Таким образом, ранняя незавершенная повесть М. Ю. Лермонтова иллюстрирует взаимодействие особенностей двух основных методов XIX века – реализма и романтизма. Автор следует как отечественной, так и зарубежной литературной традиции и в тоже время прибегает к различным, зачастую противоположным, стилистическим приемам, изменению повествовательной манеры, нарушая основные «каноны» жанра светской повести и, как следствие, придавая произведению новое звучание.

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<https://doi.org/10.29013/EJLL-23-2-73-76>

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## THE INTERPRETATION OF AGAHİY AS A TEACHER IN THE WORK OF ART

**Abstract.** This article examines the image of a historical figure transferred to fiction. The object of the article is Agahiy, who is considered to be the strongest creator of Uzbek classical literature of the 19<sup>th</sup> century. In Erkin Samandar’s novel “Hare’s Tracks or Agahiy” we can see Agahiy in many guises. In particular, the article examines his interpretation as a teacher based on such categories as historical truth, artistic texture, and the way of expression.

**Keyword:** Agahiyy, teacher, Erkin Samandar, the novel “Hare tracks or Agahiy”, historical fact and artistic text.

### Introduction

Eastern people showed special respect to the teacher and respected him as a great person. Such veneration of teachers was also mentioned in the written monuments of the Turkic peoples, created a thousand or two thousand years ago. In addition, many proverbs, tales, stories, and songs about the teacher were created in folklore examples, which are considered to be the first appearance of fiction in world literary studies. For example, it is enough to cite the folklore example “A teacher is greater than your father” as a proverb that shows the full respect of the Uzbek people for their teachers. If we look at the meaning of the proverb, they say that a teacher is greater than a father, who is dearest to a person. This is explained by the current generation as follows: If the Father brings us down from heaven to earth, the teacher raises us from earth to heaven. In fact, among the world’s professions, teaching is the highest profession. The whole world and all people realized that this is true during the quarantine imposed due to the coronavirus. For example, because schools have switched to online education, parents have been training at home with their children. Then the parents realized how hard it is to teach children something new and posted videos on social networks thanking the teachers.

As we have seen, the respect for teachers is very high in the eastern nations, especially among the Uzbek people. Observing Agahiy’s work and life, we can see aspects of his fate similar to the life of Alisher Navoi, the founder of Turkish literature, in the words of Maqsud Sheikhzadeh, “Sultan of Ghazal property”. In particular, when we observe these two creators, we see that both of them are politically and creatively close to the king. Agahiy was a teacher of Khiva Khan Feruz Khan, and Navoi was a mentor in the world of creativity and a consultant on political issues.

Erkin Samandar’s novel “Hare tracks or Agahiy” by Erkin Samandar, which reflects Agahiy’s life and creative path, vividly reflects the teacher-student relationship. It is through such works that we can witness Agohi’s efforts as a teacher in educating the successors of the classical literature of the 19<sup>th</sup> century. During the play, the image of Agahiy’s teacher enters a syncretic form with such images as father and friend. As an achievement of the author, it should be noted that Agahiy’s image of mentorship is revealed in connection with the concept of homeland. The work describes the teacher-student relationship between Agahiy and Feruz, Agahiy and Abdumalik Tora, Agahiy and Yaqubjan.

### Materials and methods

In the work, many characters are given to Agahiy as an enemy. It is through these images that Agahiy’s

level of mentorship is shown. Revealing the positive specific features of an image using a contrasted symbol is proof of the author's artistic skill. These images did not negatively affect the historical reality. On the contrary, it increased its effectiveness. The following words of M. Gorky to the writer G. Serebryakova can be proof of our opinion. "... historical prose should have a very high level of accuracy and truth in the depiction of events, conditions, and household details. The reader begins to distrust the writer as soon as he begins to have the slightest doubt".

Chapter I begins with a description of the beautiful garden of Maulana Agahiy, and suddenly it is connected to the political process. Later, another king character, Abdumalik Tora, who considers Agahiy as his teacher in absentia, enters the scene. In the discussion in the next arc, the characters of Feruz Khan and Abdumalik Tora are contrasted, but they have common characteristics, that is, they are fine poets, and both kings consider Agahiy as their teacher. The purpose of citing these common features is to indicate that two countries can join together and form an alliance against a common enemy. At this moment, an image under the guise of a "black wolf" appears on the stage. When the leaders of the two countries agreed, the union agreement was destroyed due to Malangkhan Sardar's remark that "father and son are scumbags". In this place, the fact that teacher Agahiy is a unique person is revealed through his thoughts. Through Agahiy's instinct, he realized that Malang Khan deliberately sowed the seeds of conflict to make the discussion more intense. In the next chapters of the work, teacher Agahiy's opinion finds proof. Abdumalik Tora was also dizzy thinking about these things. Then he finds out that the only answer to these events is betrayal, as his teacher Agahiy thought.

It is in such a political crisis that Khiva Khan Feruz and Agahiy's teacher-disciple relationship is expressed following reality. Feruz Khan regarded Agahiy as a teacher not only in creativity but also in state affairs. He would listen to Agahiy's thoughts on solving some complicated political problems.

Feruz Khan himself visited Agahiy's house when he was ill. Or he would consult with his teacher Agahiy through a letter. This shows how high Agahiy's status is in the political world of the country.

During the play, we witness that Agahiy's mentoring love has turned into fatherly love. We can see this in the example of the fate of children, which caused the Russian state to start a war. The fate of these children, who were the cause of the war, was not of interest to the "sorikarga" at all. In this place, the fate of twenty-one children in slavery is highlighted in contrast with the example of the Sotliq boy and Babaqul. That is, Sotliq Boy is a character suffering under the tyranny of the tyrant Shamurod Inok under the guise of a "black man". Inog made a seven-year-old Sotliq boy (real name Seraphim) suffer badly. In the following passage, this situation is very impressive. "Inog wounded him. He shook the ground under his feet. It was as if rocks and stones were thrown out of place. Turned over Seraphim's head. Crushed and injured. They cut his most delicate part...". The character of Babaqul (real name Borya) grows up under the tutelage of his master Mirab and his neighbor Agahiy. He was circumcised at the age of five and learned to pray from Yakubjon. In the words of the author, if we do not take into account the blond hair, his appearance is the origin of Khorezm. We can see that this conflict is resolved at the end of the play. That is, on the day of Seraphim, Shamurod will carve out the eyes of the in aq. The figure of Babaqul, who was brought up by Agahiy, serves Agahiy like a son in response to the love shown to him. Agahiy gave the child brought as a slave a great blessing, a family. The role of the family in the development of every person is incomparable. "... As a result of pedagogical and socio-psychological researches, it has been fully proven that nothing can replace the family in fulfilling the tasks of mental-emotional and moral development of children, and the formation of personality".

### **Result and discussion**

Yaqubjon, is a follower, student, and son of Ustoz Agahiy. Apart from mentoring, Agahiy acts as

a father figure to Yaqubjon. Master Agahiy took him under his care from a young age. He teaches all the secrets of poetry and raises him with fatherly love. Yakubjon's image is embodied in the following lines as a pious person who was educated by his teacher Agahiy. After saying what he said, he slammed the door and closed it. Agahiy's syncretic mentoring and paternal love are revealed through this image of Yaqubjon. In some places, Agahiy reprimands Yaqubjon as a teacher, and in some places, as a father, he suffers for his student. Yakubjon, who died on the path of pure love, enhances the drama of the work. Agahiy's childlike lines are expressed very realistically and impressively. At this point, it should be said that the image of the father in the work has also acquired mutual contrast. In this, the images of Amir Muzaffar, the father of Abdumalik Tora, and Agahiy, who was a father to his students, are compared. At a time when Amir Muzaffar considers his child an enemy, Agahiy gives fatherly love to his students.

The mentor-student relationship between Abdumalik Tora and Agahiy is also revealed without repeating the above. Agahiy, whose name is already known in the seven climates, was considered by many creative people to be their teacher in absentia. They did not meet Agahiy personally, but they knew his works and style as a model for them. The net of Abduma was the same. He had not met Agahiy at all, but in a short time, a mentor-student relationship was established between them. The harmony of Agahiy's worldviews with Prince Abdumalik Tora, and the way he conducts business with deep reasoning attracts attention, and in a short time, they become connected with the bond of teacher and student. It should be noted that this was the second time that Agahiy was recognized as a teacher by the kings. Through their conversation, thoughts about human qualities are mainly expressed. In particular, the views of both sides regarding good and bad are stated. Especially the comments of Abdumalik, who suffered from betrayal, about those who are unworthy of good, give the conversation a serious tone. At

this point, Agahiy's views on this matter are reflected in the following verses.

- There is no thorn flower with care,
- There is no such thing as a nightingale with education.
- If you do a thousand good for bad,
- Goodness is his intention.

The occupation of Bukhara was not included in the work for nothing. This was given as a warning to the leaders of Khiva Khanate. Abdumalik has a dream after Tora's conversation with Agahiy. The pitiful state of the locksmiths is very impressively illuminated through the medium of a dream. An example of this is the dialogue of Abdumalik Tora with his father Amir Muzaffar in a dream. In this, the situation of Amir Muzaffar in the castle is described as follows. "He was tired and hungry. He was in a terrible state, which happens to weak kings sitting on the throne at the cost of losing their free will. A king is not a king, a citizen is not a citizen. A whole scene is formed in the sentence of Abdumalik Tora:

"Is there a remedy for helplessness in this world?" Also, in the following speech of Abdumalik Tora, a patriotic person who believes that it is right to fight until the last breath is better than to live as a slave to the enemy in the homeland where the navel blood was spilled. "Governorship is a tyranny, a governorship without rights. A governorship that bends yogis to their knees and plays to the drums of the wild. Then it is better to become a shepherd in the deserts".

The author tried to infuse Agahiy's spirit into every detail of the work. This can also be seen in the depiction of landscapes in the work. Each landscape image in the work changes according to the development of events. The author explained it directly by connecting it with Agahiy's past. In particular, the landscape parts of Agahiy's garden image in Chapter I and Chapter V are created in contrast. For example, in Chapter, I, the beauties of Agahiy's garden are described in bright colors, and in Chapter V, when the attack of the enemy is inevitable, this garden is described as follows. "Although the flowers have opened, but the

leaves have less of the previous colors, although the white mulberry has ripened, but the load is small, the streams flowing from both sides of the myrobes are also low in color, and there are no frontal waves. The nightingales, which carry the garden on their heads every year, have disappeared somewhere, and the one or two that remain only moan, only moan”.

Agahiy, with his works imbued with moral thoughts, is a torch of example not only for the people of his time but also for the people of today. Agahiy’s artistic heritage has served as a creative school for writers and poets for several centuries. They respect the great Agahiy as their teacher. We should be proud to have such a teacher.

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<https://doi.org/10.29013/EJLL-23-2-77-79>

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## IMAGERY AS A PROPERTY OF THE LITERARY TEXT

**Abstract.** The present article discusses one of the properties of literary text imagery and its types such as visual, auditory, tactile, olfactory, gustatory and kinesthetic imagery with examples taken from literary texts.

**Keywords:** imagery, figurative language, visual, auditory, tactile, olfactory, gustatory, kinesthetic

### Introduction

Among the lexical peculiarities of fiction the first to be mentioned is imagery or figurativeness, which being the generic feature of the belles-lettres style assumes in emotional prose a compressed form: it is rich in associative power, frequent in occurrence and varied in methods and devices of materialization.

Most writers use imagery as a literary device. They use figurative language to create vivid descriptions of actions and objects. They do the same when representing ideas. All to grab the readers' attention and keep them engrossed in the story. Imageries are often called "the art of showing not telling" because the author writes so artfully that it creates images in the minds of the readers. Imagery is generally figurative or descriptive as the author uses it. But both of them have the same goal to achieve.

But weaving imagery masterfully is not an easy task. It takes a lot of practice—and persistence—to master.

So, the first step to learning the ropes is to gain a complete understanding of imagery literary devices or techniques. Imagery is the use of literal and figurative language to create an impression and activate the imagination [1, 208].

### Literature review

The word imagery came from the Old French word "imagerie" which means a figure. It allows the readers to **paint** a beautiful picture and imagine the characters, settings, emotions, and situations in a narrative.

I. R. Galperin defines imagery as "a use of language media which will create a sensory perception of an abstract notion by arousing certain association (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual" [2, 264].

The Oxford Dictionary of Literary Terms gives such a definition to the term imagery "A rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses; these need not be mental 'pictures', but may appeal to senses other than sight. The term has often been applied particularly to the figurative language used in a work, especially to its metaphors and similes. Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called symbols" [3].

Think of imagery as a doorway into the world of the text. It allows the reader to see, smell, hear, taste, and feel everything that happens in the story.

Moreover, this device highlights the most important sensory descriptions. Consider where you are right now, as you're reading this article. There are many different sensory experiences vying for your attention, but your brain filters those senses out

because they're not important. You might be ignoring the sounds of your neighbors and passing street cars, or the taste of a meal you just had, or the feeling of your chair pressing into your body.

### Materials and discussion

Imagery in literature performs the same function: it highlights the most important sensory information that the reader needs to step inside the story.

There are different types of imagery:

- visual imagery (something that can be seen in the mind) Visual imagery is description that stimulates the eyes. Specifically, your mind's eye: when you can visualize the colors, shapes, forms, and aesthetics of something that's described to you, the writer is employing visual imagery. This is the most common form of imagery in literature, as the writer relies on visual description to create a setting, describe characters, and show action. Without visual imagery, it is much harder to employ the other types of imagery (though writers have certainly done this in the event that a character is blind or blinded):

*Now, faced with the lawyer's blunt advice, he was hard as a rock (Slesar, Thicker than Water).*

- auditory imagery is based on a sound perception. Auditory imagery is description that stimulates the ears. When you can hear the sounds of nature, machinery, or someone's voice, it's because of the description employed in the author's auditory imagery. Do note that, while you might be able to hear **dialogue** in your head, dialogue alone doesn't count as auditory imagery. The sounds need to be described using adjectives, adverbs, and *especially* comparisons to other images. Additionally, the literary device "**onomatopoeia**" does not count as auditory imagery. Onomatopoeias are wonderful devices that improve the sonic quality of your writing, but as devices, they are words that transliterate sounds into syllables; they don't *describe*

sounds in interesting or metaphorical ways:

*O, my Luve's like the melodie*

*That's sweetly play'd in tune (R. Burns);*

*"Our ears are **stoppered in the bee-hum**. And Charlie, **laughing wonderfully**, beard stained purple by **the word juice**, goes to get a bigger pot."* Robert Hass, excerpt from "**Picking Blackberries with a Friend Who Has Been Reading Jacques Lacan**" originally published in *Praise*.

- tactile imagery expresses feelings evoked by touch Tactile imagery is description that stimulates your sense of touch. Sensations like itching, stickiness, and the warmth of sunlight all count as tactile imagery, which appeals to the way your skin might feel in that moment.:

*"A siren", he said, sampling her skin which was as soft and addictive as icecream (Budd, Scarlet Scandals);*

- olfactory imagery is based on a smell perception Olfactory imagery is description that stimulates the nose. By describing the peculiarities of a scent — its richness, pungence, weight, distinctness, or physical effect — the author transports the reader through the use of olfactory imagery Olfactory looks like a strange word, but it comes from the Latin for "to smell," and we have an olfactory bulb in our brains which processes smells. Fun fact: the olfactory bulb is situated just in front of the hippocampus, which processes memory. As a result, smells often stimulate stronger memories than the other senses, so you can use olfactory imagery to arouse both smell and memory.:

*... they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume like the warmth and perfume of a flower (Galsworthy. The Man of Property);*

- gustatory imagery is based on a taste perception Gustatory imagery is description that stimulates the tongue. If you've ever done a wine or coffee tasting, you know exactly how

complex a flavor can be. Gustatory imagery captures a flavor's richness, acidity, earthiness, sweetness, bitterness, harshness, etc. This is perhaps the rarest of the 5 types of imagery, as authors don't seem to dwell on tastes too much, but gustatory imagery can absolutely throw the reader into different cultures, cuisines, and histories..:

*Tart words make no friends, a spoonful of honey will catch more flies than a gallon of vinegar* (B. Franklin);

- kinesthetic imagery is associated with movements. This is perhaps the rarest of the 5 types of imagery, as authors don't seem to dwell on tastes too much, but gustatory imagery can absolutely throw the reader into different cultures, cuisines, and histories.:

*Fish curved his body like a bow* (Darrel, *The Garden of the Gods*);

*“At last, swooping at a street corner by a fountain, one of its wheels came to a sickening little jolt, and there*

*was a loud city from a number of voices, and the horses reared and plunged.”* – Charles Dickens, excerpt from *A Tale of Two Cities* [4, 57].

### Conclusion

Imagery is important in literature, because we experience life through our senses, a strong composition should appeal to them through the use of imagery. Descriptive imagery launches the reader into the experience of a warm spring day, scorching hot summer, crisp fall, or harsh winter. It allows readers to directly sympathize with characters and narrators as they imagine having the same sense experiences. Imagery commonly helps build compelling poetry, convincing narratives, vivid plays, well-designed film sets, and descriptive songs. Imagery stimulates the sense and emotions of the readers. They get more attached to writing when they feel it. The imagery just does this particular job in a great way. It can be said that it is a necessary and relevant device that can make creative writing more appealing and aesthetic.

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<https://doi.org/10.29013/EJLL-23-2-80-85>

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## SEMANTICS OF FIGURATIVE POETRY

**Abstract.** this article deals with the analysis of figurative poetry and the semantic possibilities of various graphic forms. In the Uzbek poetry of the 20<sup>th</sup> century, Fakhriyor was able to create a puzzle of forms in expressing different aspects of the human inner world with his creativity and implemented a new approach without reducing the burden of direct content. The article refers to some of his poems.

**Keywords:** graphic symbol, M. L. Gasparov, Fakhriyor, graphic form, akrostichis, visual composition.

### Introduction

Since any literary work is an artistic speech materialized in written signs, the study of the composition of these signs in the text of a separate author, their functions and methods of use, i.e. The study of poetic graphics is a prerequisite for the scientific analysis of an artistic text. External signs of the text (they include not only letters and punctuation marks, but also, for example, interstrophic spaces in poetic compositions) together express its graphic form, which the author can pay special attention to. Therefore, while analyzing an artistic work, it is vital to take into account the possibility of conscious manifestation of creative individuality by the writer in the selection of graphic tools and in the composition of graphic elements. Regardless of which national literature and which historical period a certain work belongs to, the use of various elements in the graphic form of the text always obeys the relevant tradition. For example, the set of letters that make up a written word corresponds to the set of sounds. It forms a spoken word. Punctuation marks help determine intonation and syntactic structure of speech. However, first of all, the set and arrangement of traditional graphic symbols, in fiction, can have not only a symbolic meaning, but they can also be given additional, meaningful or artistic functions.

Secondly, authors of literary works have the right to use any graphic means, including non-traditional ones. Thus, the graphic form of the poem can be given a special semantic status. The semantics of the graphic elements in the poem can enter into various relationships with the semantics of the elements at other levels: it can be repeated, corrected, opposed, even canceled.

### Materials and methods

M. L. Gasparov puts forward the point of view about the potential of graphics that authors can work in the semantics of the work with the help of graphic tools: "In textbooks, the organizational center of a work of art is usually an idea, and all its other elements are selected relative to it." Literary critic B. I. Yarcho, disagreeing with M. L. Gasparov, noted that this is not an idea at all: "In acrostics, such a center is only vertical words, according to which all elements are selected." Literary tradition assigns a certain function to each written character, but poetic experience can separate them. The standard function of the intonation marking of the text is sometimes increased or decreased by the marks of the original author. In contrast, characters familiar to readers sometimes have a non-standard function, such as a pictorial function. This verbal and visual composition was presented in A. Voznesensky's poetry



collection “Shadow of Voice”, cycle “Hysoplar”. At the beginning of the cycle, its creator described “isops” as “visual poetry” and indicated the reason for turning to a visual form: “The poet thinks in images, and the images of the poem, which have not yet been formed in words, appear in the mind. I also wanted to draw with words, to turn verbal metaphors into graphic images. I tried to give some of the poems written in this book in a typical graphic way. Perhaps the reader will be interested in seeing how they were created in the author’s mind...”

Analyzing the graphic form of the poem is not only about establishing the fact of adherence to tradition or departure from it. Such an analysis includes the description of the composition of graphic elements (letters, numbers, punctuation marks, etc.). The original graphic form of determining the boundaries of visual perception used by the poet in the poem can be attached in a separate line, paragraph or stanza and cover part of the work or its entire text. Different writers use conventional graphic symbols for different reasons. In the works of European literature of the 20th century, it is also possible to observe the absence of punctuation marks as a graphic signal of the presence of psychological imaging methods in the text. This is characteristic both for lyric poetry and for examples of prose in which the character’s “stream of consciousness” is presented in pure form. When creating a text from standard graphic symbols, poets often use additional methods to visually distinguish some of its components, from letters and words to whole chapters. These methods include playing with fonts and ways of writing letters.

The traditional means of changing a font is italics. Italics participates in the creation of stylistic features of the work, exactly, it increases the emotionality, expressiveness, and evaluativeness of the marked words. It has an expressive stylistic function. This style is found in many classic works of Russian literature of the 19<sup>th</sup> century. For example, A. S. Pushkin uses italics. In the novel “Eugene Onegin” it often

means that the word is related to a certain stylistic field, rarely to a speech of a certain character.

То есть умел судить о том,  
Как государство богатеет,  
И чем живет, и почему  
Не нужно золота ему,  
Когда простой продукт имеет.  
Отец понять его не мог  
И земли отдавал в залог.

This is how solid graphic forms were formed in Late Antiquity and the Middle Ages. These include acrostic, anagram, palindrome, figure poem. Acrostic (Greek Akrostichis – obsolete Russian terms – initial line, kraegraniye) is a graphic compositional method extended to the entire poetic text, in which the first letters of the lines turn into a meaningful phrase. Words formed from letters in a vertical row can be a word that is not directly related to the meaning of the horizontal text, or indicate the author of the work, and finally serve as a semantic addition to the text. Second, there may be some relationship between horizontal and vertical riddles and guesswork. Such examples can be found in the works of G. R. Derzhavin: (ROSA)

Родясь от пламени, на небо возвышаюсь;  
Оттуда на землю водою возвращаюсь!  
С земли меня влечет  
планет всех князь к звездам;  
А без меня тоска смертельная цветам [1].

N. Gumilev’s poem “Anna Akhmatova” is also an example of an acrostic:

Ангел лёг у края небосклона.  
Наклонившись, удивлялся безднам.  
Новый мир был синим и беззвездным.  
Ад молчал, не слышалось ни стопа.  
Алой крови робкое биенье,  
Хрупких рук испуг и содроганье.  
Миру лав досталось в обладанье  
Ангела святое отраженье.  
Тесно в мире! Пусть живёт, мечтая  
О любви, о грусти и о тени,  
В сумраке предвечном открывая

Азбуку своих же откровений.

The inventor of this genre is considered the ancient Sicilian poet Epicharmus (VI–V centuries BC). In addition to the traditional form of acrostic, there are other forms in European poetry: acro is a poem “inverted” (read vertically, but from the bottom up). Mesostich – cipher words are formed from the middle letters of each line, telestich – words are formed from the last letters of the lines.

Anagram (from Greek anagrammatismos-permutation of letters) is a method of choosing a word structure (word combination, phrase) in which when the existing letters are rearranged, they will turn into another verbal structure intended by the author. An elegant example of an anagram poem was created by the modern poet D. Avaliani. In his quatrain, even lines are anagrams of earlier odd lines:

Аз есмь строка, живу я мерой остр.

За семь морей ростка я вижу рост.

Я в мире сирота.

Я в Риме Ариост [1].

One of the types of anagrams is palindrome (Greek: palindromos – walking backwards, upside down). This is the way of choosing a verbal construction, the traditional “direct” (in European literature – from left to right) or “reverse” (from right to left) means the same meaningful expression. This form of poetry was invented by the Roman poet Porphyry Optazyan in the 1st century.

A book of poems by A. Voznesensky entitled “Axioma samoiska” – “Axiom of Self-Search” (1990) is the same work that can be read from beginning to end and from beginning to end in Russian poetry.

We would not be mistaken if we say that palindrome is an absolute manifestation of symmetry in literature.

Symmetry not only gives the palindrome a harmonious graphic appearance, but also determines its euphony: due to the doubling of letters, sounds are repeated during reading. Most palindromes are monostichs, so many examples of this genre are characterized by aphorisms. Monostich refers to poems

consisting of one line. One-line poems are believed to have originated in ancient poetry, although there is no conclusive evidence for this, and some scholars prefer the term “monostix”. The term “one-line poems” was also proposed by Vladimir Markov.

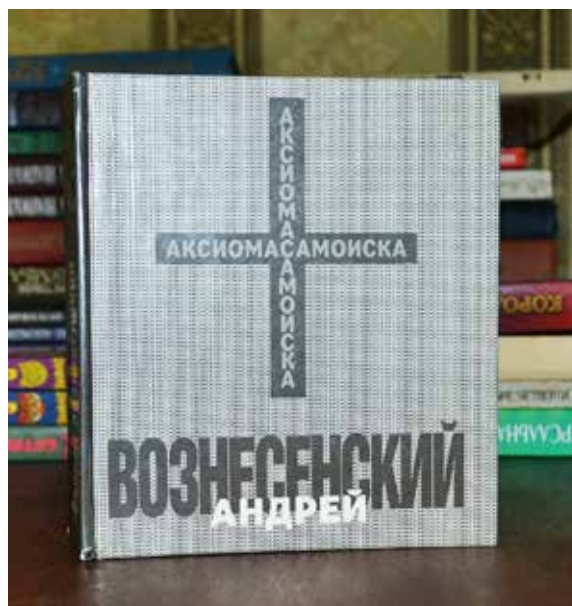


Figure 1.

Notable examples of palindrome poems include Velimir Khlebnikov’s less successful poem “Превертень”.

(Кукси, кум мук и сук)

Кони, топот, инок,

Но не речь, а черен он.

Идем, молод, долом меди.

Чин зван мечем навзничь.

Голод, чем меч долог?

Пал, а норев худ и дух ворона лап.

А что? Я лав? Воля отча!

Яд, яд, дядя!

Иди, иди!

Мороз в узел, лезу взором.

Солов зов, воз волос.

Колесо. Жалко поклаж. Оселок.

Сани, плот и воз, зов и толп и нас.

Гора дох, ход дрог.

И лежу. Ужели?

Зол, гол лог лоз.

И к вам и трем с Смерти-Мавки [3].



Sen suymading.  
 Bo'g'zimdagi so'zlar shashqator:  
 musibat,  
                   musiqa,  
                                   musiqor.

In this piece, the artist's visual composition expresses the changes in the human psyche in the form of a staircase, like a song descending from the climax. In fact, the reader should understand that through the poem, the questionable love he had in himself – the questioning love that had its own answer to rejection – the questioning love that left the heart of the creator and remained in his throat, did not reach his mistress, but turned into a song of silence... The melody is also, poetry is also art. The melody of this poem is like a perfect song, only unfinished... whoever reads, they sing with their own voice, with their own pain, and end it as they wish.

It would not be wrong to say that the epic “Geometric Spring” by Fakhriyor was a unique “news” for the poets. The graphic images in the epic take the reader to the deepest, meaningless point of the ocean of thought:

□ (To'rtburchak va ship-shiydam) bog'larga qaytadi bahor

▷ (uchta burchagi) bilan.

Bog' aslida △ (ikki bahor) dan iboratdir,

▷ – biri qaytib kelgan,

△ – biri qor ostida qishlagan bahor.

Bir – biridan changlangan

ikki gul yanglig'

ular bir – biriga qovushganida (□)

ko'karadi bog' (■).

When you read this poem, the thought that the poet did not write for general fans of poetry, but for “specialists” who understand the science of poetry spins in your mind. In this regard, literary critic S. Kuronov's point of view is as follows: “His text uses various graphic signs and pictures as an important means of expression. These visual symbols act as the equivalent of a specific word in the text

of the poem. Of course, the attitudes towards the new phenomenon are also different: some approve of it, some say it is a tendency to formalism, and others wave their hands as “excessive nonsense”. In our opinion, it is better not to rush to say “formation” or “nonsense”. After all, this is not a direction that Fakhriyor himself invented. Although Fakhriyor's poem seems to be a completely new phenomenon, its roots are nourished by the literary traditions of the past. For example, in the art of calligraphy, it is an old thing to write words in Arabic script in a way that something is depicted in front of our eyes. The calligraphers who raised the writing to the level of art aimed to influence and create a certain impression by “seeing” before the content. In the West, this art is called calligraphy, and its history goes back to the very ancient past. Works such as “Geometric spring” can be considered, first of all, as a continuation of the traditions of the art of calligraphy, a new stage in its development[6].”

The graphic forms used in the epic “Geometric Spring” may seem far from emotion in the description of spring, but they are devoid of any social concepts. The artist does not try to convey the spring that he feels in his hidden harmony to the reader as “himself”, but leaves the limits of thinking and understanding to the discretion of the reader.

### Conclusions

Literary scientist K. Yoldoshev expresses the following thoughts about the harmony in the epic: “The poet harmonizes the “symphony of forms” in an extraordinary way which supports the reader simultaneously to see the sound, to hear the colour, to feel the form and also to enjoy all of them. Fakhriyor's poems, which cannot be re-expressed either in colloquial or scientific language, show the sharpness of the Uzbek thought like a sword and the limitless possibilities of expression of the Uzbek language” [7].

In conclusion, it can be said that the analysis of the graphic form of the poem is not only to establish the fact of adherence to the tradition or departure from it, but it also includes description of the

content of graphic elements (letters, numbers, punctuation marks, etc.). Determining the boundaries of visual perception in the poem used by the poet can cover part of the work or its entire text.

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## Section 7. Fiction works

<https://doi.org/10.29013/EJLL-23-2-86-91>

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### **STYLISTIC ANALYSIS OF THE CONCEPT “MUHABBAT” (LOVE) IN THE NOVEL “TERBENBES”**

**Abstract.** This article deals with a stylistic analysis of the concept “Muhabbat” (Love) based on the novel «Terbenbes» (Непоколебимый) by the Karakalpak writer K. Matmuratov. As a result of the study, several stylistic devices were identified, which were supported by examples. Moreover, the average frequency of repetition of phrases representing the concept of love based on this novel in the form of a table and a diagram.

**Keywords:** love, concept, Terbenbes, stylistic devices, feeling, mutual understanding, features, frequency, thematic groups.

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### **СТИЛИСТИЧЕСКИЙ АНАЛИЗ КОНЦЕПТА «МУҲАББАТ» (ЛЮБОВЬ) В ПРОИЗВЕДЕНИИ «ТЕРБЕНБЕС»**

#### **Аннотация**

В данной статье делается стилистический анализ концепта «Муҳаббат» (Любовь) по мотивам романа «Тербенбес» (Непоколебимый) каракалпакского народного писателя К. Матмуратова. В результате исследования были выявлены несколько стилистических приемов, которые подкреплены примерами. Кроме того, была разработана средняя частота повторения словосочетаний, репрезентирующих понятие любви по мотивам этого романа в виде таблицы и диаграммы.

**Ключевые слова:** любовь, концепт, Тербенбес, стилистические приёмы, чувство, взаимопонимание, особенности, частота, тематические группы.

#### **Введение**

Любовь – это состояние чувственности, которое может быть выражено положительными или отрицательными душевными эмоциями и имеющие различные лексические выражения, и она

вызывает большой интерес для исследователей. Понятие отрасли по-разному характеризуется со стороны исследователей. Но это не препятствует делать анализу многих явлений языка на основе различных теорий [2].

Поэтому для анализа с семантического аспекта концепта «Муҳаббат» (Любовь) в широком плане был использован роман «Тербенбес» (Непоколебимый) заслуженного деятеля культуры, драматурга, журналиста и писателя Республики Каракалпакстан К. Матмуратова.

В романе «Тербенбес» понятие «Муҳаббат» (Любовь) выражено различными стилистическими средствами, такие как, метафора, сравнение, персонификация, антитеза, гипербола, эпитет, и передаётся посредством таких семантических единиц как лексема – словесные формы, фразеологические единицы, и предложения.

Основные средства, выражающие языковые репрезентанты понятия «Муҳаббат» (Любовь) в романе «Тербенбес» (Непоколебимый) можно показать следующими примерами [1]:

**Метафора:** *Жыраў тап жин ургандай бирден жулқынды* – описывается состояние человека. *Буны өширмеў керек, сөндирмеў керек!*

**Сравнение:** ... *жигиттиң ләблеринен сүликтей сорды* – описывает страсть;

**Персонификация:** ... *қыз жигит қушағында талдай майысып...* – описывает состояние человека во время страсти;

**Гипербола:** ... *өлип баратыр, емешеси қурып баратыр!* – описывает состояние человека когда жаждет чего-либо с нетерпением;

**Анафора:** *Бири-бирин аймаласып, бири-бирин сорысып, бири-бирине талдай есилип...* – описывается состояние влюбленных стремящийся друг-другу повторением 'бири-бирин', что означает друг-другу;

**Градация:** *Бул ушқын тутансын, жансын, лаўласын, жалыны пүткил элемге жылмылық берсин!* – описывается великое чувство любви и сравнивается сначала к 'искре', последовательно это 'искра' превращается в 'пламя' и 'обвивает теплотой'.

### Материалы и методология

При изучении романа «Тербенбес» (Непоколебимый) для выражения понятия «Муҳаббат» (Любовь) указаны три семантические единицы:

1) Лексемы, которые ответственны за лексический состав романа: *ушқын/искра* – flash, *жалын/ пламя* – light, *қуўатым/ сила моя* – sweetly, *шырағым/ свет мой* – my dear, *ынтығыў/ стремление* – to pursuit, *меҳир-муҳаббат/ любовь* – love, *қуўаныш/ радость* – gladness, *қалби/ душа* – soul, *жүрек/ сердце* – heart, *паяндоз/ дорожка* – sacrifice, *пақыр/ бедный* – poor, *айналайын/ дорогой* – my love, *қанатым/ опора моя* – darling, *гамхорым/ забота моя* – my hero, *интизарлық/ нетерпение* – necessity, *емиренисий/ влечение* – affection.

2) Фразеологические единицы являются словосочетаниями, имеющими полное значение: *перзентлик меҳир-муҳаббат пенен / с сыновьей или дочерней любовью* – with child's love; *ушқын тутансын, жансын, лаўласын/ воспламенится искра, стогит, запыхает* – let flash becomes fire of love; *маңлайынан шорпылдатып сүйип атыр, сүйип атыр/ крепко целует, целует в лоб* – kissed his forehead; *сүйисип сәлемлесті/ поздоровались целуясь* – greeted kissing each other; *толған көз жасларын сүртип атыр...* / *вытирает глаза полные слёз* – rubbed eyes full of tears ...; *өзине ынтығып-ақ турған сұлыў қыздың/ жаждающей его красивой девушки* – waiting him beauty; *көзи менен сүйип/ целуя глазами* – kissed with eyes; *бир-биреўге ынтизарлық/ страстно желать друг друга* – crave to each other; *қушағын ашты / раскрыл объятия* – opened his arms; *талдай майысып/ согнувшись как ива* – fell like a willow; *қушағынан зорға сытылып шығып кетти/ еле освободилась от объятий* – barely escaped from the embrace; *қалби сығылып кетти* – his heart sank; *сүликтей сорды/ засосал как пиявка* – sucked on; *бири-бирин аймаласып/ обнимая друг друга* – caressing each other; *өлип баратыр, емешеси қурып баратыр/ умирает, жаждет* – he is dying, his body is drying up; *көзлер жасланып, емиренисти/ жаждали, прослезившись* – the eyes teared up and cried; *жүреклерине шоқ салып/ поджечь искру в сердцах* – burn their hearts, set on fire; *жүрек хәмири/ вление сердца* – dough of the heart.

3) Полные предложения характеризуют мысль: – **Жақсы көриў** басқа, **сүйиў** басқа. Яқ,

енди ол гәптиң қажети жоқ./ Нравится – это одно, любить – другое. Нет, теперь нет смысла в этой фразе – *Love is one thing, to love is another. Yes, now there is no need to talk.*; Жигиттиң **кеўли алғау-далғау**, қыздың өзін **сонша сүйетуғынына** таңланып, **жүреги** сығылып кетти/ Душа парня в беспокойстве, сердце защемило удивляясь тому, что девушка так любит его. – *The boy's heart sank because of the girl's love for him.*; Бири-бирин **аймаласып**, бири-бирин **сорып**, бири-бирине **талдай есилип**, өлип баратыр, **емешеси қурып** баратыр! / Нежатся друг с другом, крепко целуются, плетутся как ива, страстно желая друг друга – *They caressing each other, they kiss each other, they hear each other like willows, they die, and the other one dries up!*; **Мухаббат** бул **жүрек** хәмири/ Любовь это веление сердца – *Love is the dough of the heart.*; Еки **ләб табысты**/ Уста соприкоснулись – *Both lips met.*; Лепес өзине **ынтығып-ақ** турған сулығ қыздың, барлық сулығ жерлеринен **көзи менен сүйип** – Лепес, целуя глазами все красивые места красивой девушки, внемлющей его словам ... – *Lepes kissed the beautiful body of a beautiful girl with his eyes who was waiting for him.* Узақ **сүйіспек** хәм бир-биреўге **интизарлық аймаласпақлардан** кейин, қыз бурымын тислеп, кәтте **ышқынып** жатты... / После долгого поцелуя и страстной нежности, девушка лежала в кровати, кусая косу и жажда – *After a long kiss and love, the girl fell to bed waiting ...*; Қыз ашығұлы **қушаққа ендиде**, жигитке **ләблерин тосты**. Ләблер **өбилип**, тиллер **сорылып**, қыз жигит **қушағында талдай майысып** атырғанда... / Девушка, бросившись в раскрытые объятия, подвела губы парню. Когда губы были зацелованы, языки засосаны, девушка извивалась как ива в объятиях парня... – *The girl fell into a fierce embrace and kissed the boy's lips. When lips are kissed, tongues are sucked, and the girl falls like willow in the boy's arms*; Жигит **өзин басалмай, қалтырақлап** бирағға дейин кәтте отырып қалды/ Парень долго не мог успокоиться, задрожав, уселся на кровать на время. – *The young man could not suppress himself*

*and sat on the bed for a while, trembling*; «Усы ақ билеклер меники болса екен» деп жүрген жигитлердин **жүреклерине шоқ салып күйдиререді!** / Обжигает жаром сердца парней думающих: «Если бы эти белые ручки были мои» – *Those young men who walked around saying «I wish these white wrists were mine» would set fire to their hearts and die!*

В каракалпакском языке, так же как и в других языках одним из характерных признаков любви является нарушение нормальной деятельности организма, который описывается с помощью соматических фразеологизмов. Во многих случаях при характеристике любви в каракалпакском языке часто встречаются «глаза». Например: – *Агриппина, енди мен қурттай бир нәрсе айтайыншы, аўзымды қақпалама, яқшыма?! – деди Лепес өзине ынтығып-ақ турған сулығ қыздың, барлық сулығ жерлеринен көзи менен сүйип* / Агриппина, давай я скажу словечко, не затыкай мне рот, хорошо?! – сказал Лепес, целуя глазами все красивые места красивой девушки, внемлющей его словам.

В составе групп соматических фразеологизмов, занимающих второе место по частоте употребляемости, встречаются лексемы «бас»/ «голова», «ләб»/ «губы». Например: – *Қыз ашығұлы қушаққа ендиде, жигитке ләблерин тосты. Ләблер өбилип, тиллер сорылып, қыз жигит қушағында талдай майысып атырғанда...* / Девушка, бросившись в раскрытые объятия, подвела губы парню. Когда губы были зацелованы, языки засосаны, девушка извивалась как ива в объятиях парня...

### Результаты

И в итоге исследования была выявлена частота повторения слов и словосочетаний, описывающих концепт «Мухаббат» (Любовь) в произведении «Тербенбес» (Непоколебимый) (табл. 1, диаграмма 1).

X – количество повторяющихся слов;

P – общее количество исследованных слов (87710 слов);

n – средняя частота, рассчитанная по формуле  $n = x/P$



Таблица 1. – Частота повторения словосочетаний, репрезентирующих концепт «Муҳаббат» (Любовь) в романе «Тербенбес»

| №  | Словосочетание                                    | Количество повторов | n       | %     |
|----|---|---------------------|---------|-------|
| 1  | Súyiw (láblerin basıw/tosıw)                      | 109                 | 0,00124 | 0,124 |
| 2  | Quwanışh (bası kókke jetiw/kókiregi qağ ayırılıw) | 164                 | 0,00186 | 0,186 |
| 3  | Mehir-muhabbat                                    | 25                  | 0,00285 | 0,285 |
| 4  | Júrek (qálbi)                                     | 83                  | 0,00946 | 0,946 |
| 5  | Kewil   | 61                  | 0,00695 | 0,695 |
| 6  | Qarağım/ Shırağım/ quwatım/ appağım               | 128                 | 0,00145 | 0,145 |
| 7  | Aynalaym  | 23                  | 0,00262 | 0,262 |
| 8  | Jan (janım)                                       | 75                  | 0,00855 | 0,855 |
| 9  | Begim/ Sultanım                                   | 8                   | 0,00091 | 0,091 |
| 10 | Intıǵıw /intizar bolıw/ emireniw                  | 41                  | 0,00467 | 0,467 |
| 11 | Qushaqlaw /bawırına basıw                         | 49                  | 0,00558 | 0,558 |
| 12 | Sağınışh  | 17                  | 0,00193 | 0,193 |
| 13 | Iqlas etiw/háwes etiw                             | 12                  | 0,00136 | 0,136 |
| 14 | Algaw-dalgaw                                      | 8                   | 0,00091 | 0,091 |
| 15 | Jaqsı kóriw/qálew/táwir kóriw                     | 185                 | 0,02109 | 2,109 |
| 16 | Ház etiw/ráhátleniw                               | 26                  | 0,00296 | 0,296 |
| 17 | Baxıt (baxıtqa erisiw)                            | 47                  | 0,00535 | 0,535 |
| 18 | Niyet/ tilek                                      | 108                 | 0,01231 | 1,231 |
| 19 | Irazi bolıw (ırıyza)                              | 33                  | 0,00376 | 0,376 |
| 20 | Miyrimi qanıw                                     | 6                   | 0,00068 | 0,068 |
|    | <b>Всего:</b>                                     | 1208                | 0,09649 | 9,649 |

В результате исследования было сделано следующее заключение: Среди словосочетаний, репрезентирующих концепт «Муҳаббат» (Любовь) в исследуемом романе «Тербенбес» (Непоколебимый), выделяются словосочетания «жақсы көриў/қәлеў/тәўир көриў» (любить/желать) (22%) чаще всего оказывалась повторяющейся фразой. Другими словами, любить и хотеть кого-либо – это самый распространенный способ описания чувства любви в сердце

человека. Следующими по частоте употребления являются «нийет/тилек» (желание) (13%), «жүрек/қәлби» (сердце) (10%), «жан/жаным» (душа/душа моя) (9%), «кеўил» (душа) (7%), «қушақлаў/баўырына басыў» (обнимать) (6%), «бахыт/бахытқа ерисиў» (счастье) (6%), «ынтығыў/интизар болыў/емиренисиў» (жаждать/вожделеть) (5%). Остальные фразы имеют практически одинаковые показатели, то есть между 1% и 3%.

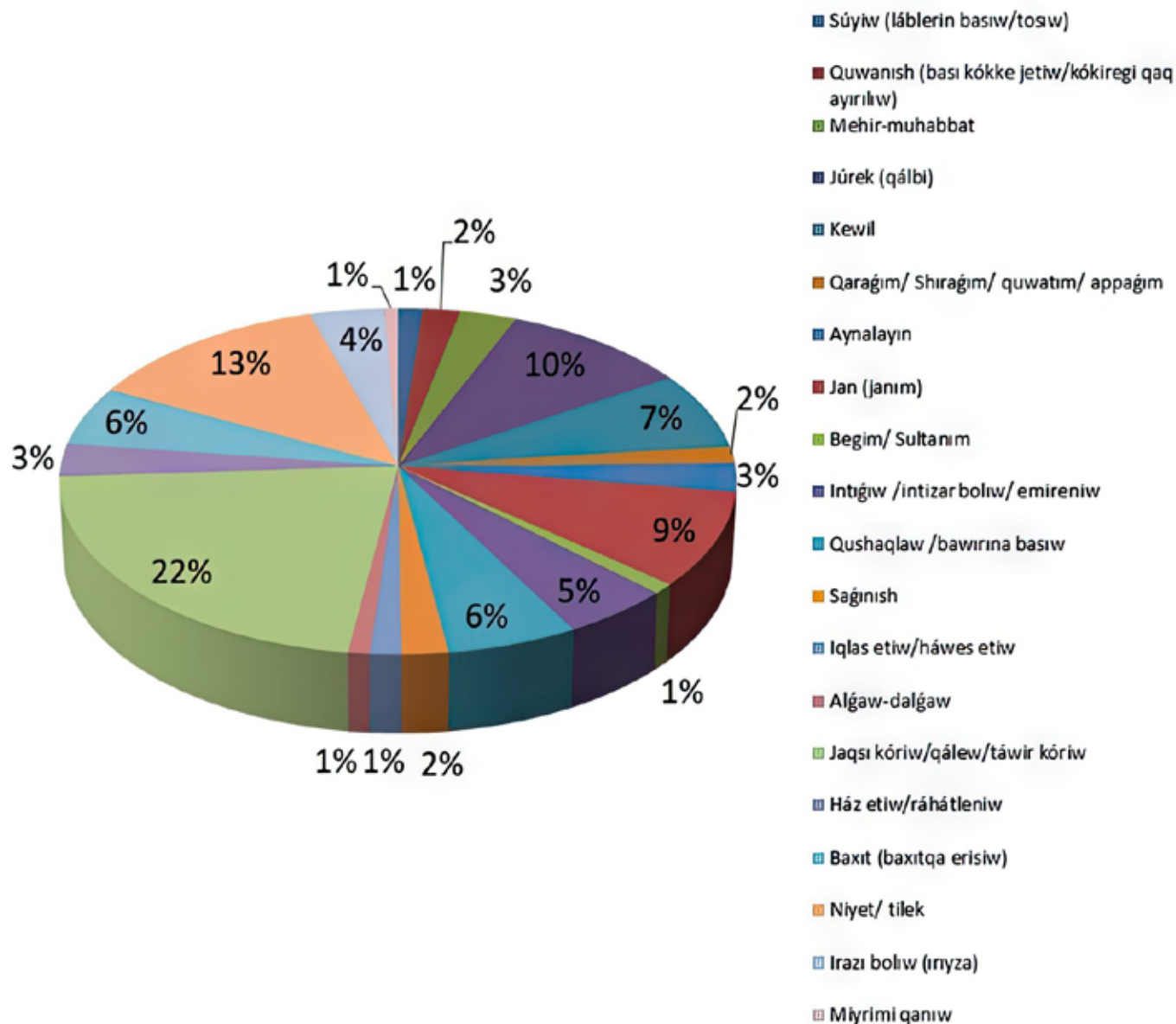


Диаграмма 1.

### Заклучение

Изучая различные характеристики концепта «Муҳаббат» (Любовь) были сделаны следующие выводы:

1. Было выявлено, что значения концепта «Муҳаббат» (Любовь) в каракалпакском языке на лексико-семантическом уровне имеют такие семантические характеристики как чувство глубокой привязанности, преданность кому-то или чему-то, стремление кому-то, чувство увлеченности, внутреннее влечение, увлекаться чем-то.

2. Были выделены метафорические модели, на которых строятся характеристики концепта «Муҳаббат» (Любовь): а) любовь – болезнь; б) любовь – безумство; в) любовь – огонь; г) любовь – война.

3. Сложный характер любви проявляется в двух противоположных чувствах: а) любовь – положительное чувство; б) любовь приводится в комплексе отрицательных эмоциональных чувств.

4. Во фразеологическом фонде каракалпакского языка, во фразеологизмах с концептом «Муҳаббат»

(Любовь) наблюдаются схожести и различия. Схожести доказываются множественностью эквивалентов, описывающих определённые образы.

5. Изучая понятие «Муҳаббат» (Любовь) со стилистического аспекта в художественном произведении каракалпакской литературы «Тербенбес» (Непоколебимый), было выявлено, что центральное место в указанных произведениях

авторов занимает понятие «Муҳаббат» (Любовь), а также лексические компоненты понятия относятся к таким тематическим группам как «Муҳаббат жоқары сезим» / «Любовь – великое чувство», «Муҳаббат – жүрек ҳамири» / «Любовь – веление сердца», «Ўатанга муҳаббат» / «Любовь к Родине», «Ата-анага болған муҳаббат» / «Любовь к родителям».

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