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Premier Publishing s.r.o.

Praha 8 – Karlín, Lyčkovo nám. 508/7, PSČ 18600

E-mail:

pub@ppublishing.org

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Section 1. Linguistics

Alimova M. Kh.,

*Ph D., associate professor at Tashkent State
Pedagogical University named after Nizami*

E-mail: Alimova442@Scientifictext.ru

Safoyeva Z. Q.,

*Student at Tashkent State Pedagogical
University named after Nizami*

E-mail: zahrasafayeva@gmail.com

SOME PECULIARITIES OF EXPRESSING CONNOTATIVE MEANING IN THE ENGLISH AND UZBEK LANGUAGES

Abstract. The article analyses expression of connotative meanings in the structure of the English and Uzbek languages on the phonetic, phonological, lexical and morphological levels of the language.

The analyzed material in the article demonstrates that in the English and Uzbek languages which genetically and typologically belong to different languages connotative meanings can be expressed by the repetition of the same sound in the words of the poem, by intonation, by homonyms, synonyms, antonyms, borrowed words, by the definite and indefinite articles, the degrees of comparison of adjectives, auxiliary verbs, by tense forms of the verb and by the plurality of nouns.

Keywords: connotation, coordination of sounds, emphatic intonation, emotional meaning, phonological level, lexical level, morphological level, national mind, national color, uncertainty, exaggeration, genetically, typologically, stylistic peculiarities.

The language is not only means of communication but also it is the mirror of information collected for centuries in the society where this or that language is spoken. As much as the society develops, the language in this society lives, develops, imperfects and proceeding from the demands of time and locality enriches and changes. The development of science, technology, culture and economics enriches the vocabulary of the language. It happens by means of borrowed words and by the addition of connotative meanings to the denotative meaning of the language units. Most words which stand for ideas can have connotations. That is because ideas

themselves have connotations. They produce some sorts of intellectual or emotional reaction inside us. Connotation can be expressed not only by words, it can be expressed on the phonetic, phonological, morphological, syntactical levels of the language, on the level of the text as well. We'll see it later.

There are two types of connotation: personal and general. Personal connotations are the result of the experience of the individual man or woman. The way we react to ideas and objects is determined by the precise nature of our earlier experience. Taken altogether, the connotations that surround most of the words in our vocabulary are a complex and intimate

record of our life. Our present reaction to a word may be the cumulative result of all our experiences with the word and its referent. In the case of other words, our reaction may have been determined once and for all by an early or a particularly memorable experience with them.

A moment's thought will show the relationship between personal and general connotations. As the mass mind is the sum of the individual minds that comprise it, general connotations result when the reaction of the majority of people to a specific word is substantially the same.

The exact shade of meaning a word possesses in our language is often due to the use to which it was put by a writer who had especially great influence over the language. But general connotation is not always a matter of literary development. It can result also from the experience of the people.

All general connotations have their origin in private connotations – in personal, individual, but generally share reactions to words and ideas for which they stand. But later when general connotations have been established, the process works the other way: the individual who may have had no personal experience with the idea represented by a given word, may acquire a personal attitude towards it by observing how society in general reacts to the word. Every writer is obliged to differentiate between general connotation and personal ones and to rely only upon the former. He can transmit his full message to the reader only when the reader finds in his words the same shade of meaning the author intended and that is possible only when the commonly established distinctions among words are fully recognized [9, P. 7–8].

The term 'connotation' was used in the 19th century by J. St. Mill in his work 'Of names. Theory of meanings' [8]. By the term connotation he meant indications given by the word, and he distinguished the proper names which served the signs of the individual and connotation, denotation of which present the numeration of existed judgement within the limits of the given name.

Connotation was dealt with in the works by Teliya V.N. [12, p. 5], Komlev N. G. [6], Kolshanskiy G. V. [5, P. 93–95], Arnold I. V. [2] and there were given different interpretations to the language phenomenon connotation.

As the language reflects the cultural and national mind of the people the language of whom is spoken of, connotation expresses different emotional expressive, conceptive, metaphoric and symbolic meanings added to the sound, word, expression, grammatical form or the statement used in the text. Connotation is the language phenomenon expressed on some level of the language which arouses people to a pleasant or unpleasant judgement, touch emotions of the reader or the listener.

The analysis of the examples taken from literary texts of the English and Uzbek languages show that connotation is expressed on the phonetic, phonological, lexical and morphological levels of the language.

In the examples given below the connotation expressed on the phonetic level of the language is demonstrated:

1. "Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by"

(R. S. Stevenson)

The repetition of the sound [w] produces expressiveness, it makes the fact more emotional and touchable.

2. "Deep into that darkness peering, long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dreams before."

(E. A. Poe)

In this example the repetition of the sound [d] merely suggests that a certain amount of information is contained in the repetition of the sound as the case with the repetition of lexical units do. L. Bloomfield, a well-known American linguist says that "...in human speech different sounds have different meanings. To study the coordination of

certain sounds with certain meanings is to study language” [3, p. 27].

3. What a wonderful day!

As we see in this sentence the rising intonation adds additional color to the expressed thought, makes it emotional, gives the reader or the listener the feeling of pleasure. A. A. Abduazizov says that emphasis is capable of expressing not only ideas of contrast and intensity, but also various shades of meaning are very subtle. Usually emphatic intonation is typical in jokes, anecdotes, comic remarks, irony, teasing etc [1, p. 197]. Emotional means of intonation express a speaker’s attitude towards the fact in question, his feeling, emotions and moods ... The emotional meaning is superimposed on the general meaning of the sentence through intonation. In the examples given below connotation is expressed on the phonological level of the Uzbek language:

1. Bitta y-y-arimtadan uch to’rt t-tanga q-qarzarim bor edi, Xomid aka [16]. This example is translated as: I have had th-three or f-four tanga (money) debt from s-some p-people, brother Khamid.

In this example by the interrupted repetition of sounds the author expresses depressed state of the speaker.

2. “Hoy, Rasul, k-ko’zingni och” – dedi dabdurustdan direktorni sensirab [19]. This example is translated as: “Oh, Rasul, o-open your eyes” he said to the director treating him with familiarity. Here the interrupted repeated sound expresses anger of the speaker towards the addressee.

3.1. U sizga bu haqda aytgan. – He told you about it. (remember it is important for you);

3.2. U sizga bu haqda aytgan. – He told you about it (he didn’t tell me about it, but he told you about it, it doesn’t concern me);

3.3. U sizga bu haqda aytgan. – He told you about it. (you can’t deny it);

3.4. U sizga bu haqda aytgan. – He told you about it. (You know it and you knew it, you can’t justify yourself).

As we see from the examples given above the connotation expressed on the phonological level of the language is strong and colorful.

In the examples given below we see the connotation expressed on the lexical level of the language:

1. Nobody had ever found out who had done this to Sam. Sam isolated himself and wandered round the valley at nights [20, p. 26]

2. It’s always been a pain to me that the Kaffirs had a school while we didn’t [20, p. 21].

3. Entering the house he went up the short slight of stairs to his room. He sat on the divan and looked round.

In the first example P. Abrahams demonstrates his hero’s (Sam’s) being unsociable, reserved by the Italian word isolated. In the second example using the word Kaffirs the author shows the attitude of the local people of the village Stilleveld in South Africa towards the dark-skinned people speaking in Bantu. In the third example the author uses the Persian word divan to attract the readers’ attention to the locality the hero was.

P. Abrahams using borrowed words in the novel “The Path of Thunder” preserves national color, at the same time making the episode more expressive and emotional.

In the given below examples we see the expression of different shades of connotation by using borrowed words in the Uzbek language:

1. Bu kishi do’ppi olmaydilar – dedi do’kondor do’ppilarni rafchaga qo’yaturib [14, p. 187] – This man will not buy the cap (national Uzbek cap), said the seller putting the cap on the shelf.

2. Qovunlar bilan to’ldirilgan barkashlar qator qo’yiladi [14, p. 231] – Plates filled with melons will be placed one after another.

3. Zarari yo’q, mening uyimda ko’nglingizga sovuq suv o’rnida yaxob urib ketasiz – deb, u hali ham haqimda shubhasi borligini anglatdi [14, p. 216] – It doesn’t do any harm, you will leave my house being cool (strewing water with ice into your soul), he said, showing that he was still doubting in my sincerity.

4. ... avval uni umrbod qamoq bilan, Buxoroning zindon, obxona, kanaxonasi bilan, qolaversa janobi oliylarining dor va minorolari bilan qo'rqitish kerak [15, p. 128] – First he must be frightened by Bukhara zindan (dungeon, where the prisoner was thrown), by water-room and claw-room (the room where the prisoner was eaten up by claws), by Amir's gallows (the prisoner was hanged), and Amir's tower (from where the prisoner was thrown onto the ground).

Using the Tadjik words **rafcha**(**shelf**) in the first sentence, **barkashlar** (**plates**) in the second, **yaxob**(**waterwithice**) in the third, **zindan**(**dungeon**), **obxona**(**water-room**), **kanaxona**(**claw-room**), **dor**(**gallow**) in the fourth sentences S. Ayniy (the author) attracts the reader's attention to the history, to the culture of the people and to the place the event is happening. Using the Tadjik words in the text of the Uzbek language the author makes the episode emotional, expressive, demonstrating his heroes' speech in Bukhara dialect, as the event was taking place in the Ancient city of Uzbekistan in Bukhara.

5. And if joy were not on earth,
There were an end of change and birth,
And Earth and Heaven and Hell would die
[22, p. 8].

6. A clean Fast is better than a dirty breakfast
Who feasts till he is sick, must Fast till he is well
[23].

7. Yo rab, ul shahdu shakar yo lab durur,
Yo magar shahdu shakar yolabdurur.
Jonima payvasta navak otgali,
G'amza o'qin qoshig'a yolabdurur [17].

8. La'lidin jonimga o'tlar yoqilur,
Qoshi qaddimni jafodin yoqilur.
Men vafosi vadasidin shodmen,
Ul vafo bilmonki qilmas, yoqilur.

In examples 5–8 the usage of the homonyms “and-end”, “Fast-fast” in English and “yo lab durur-

yolabdurur”, “yoqilur – yo qilur” in Uzbek make the poem or proverb (example 6) more emotional.

The authors' skill of expressing connotation by using homonyms in the given above examples is a high masterpiece of art. The listener or the reader can't help admiring the expressiveness of the given above poems in the English and Uzbek languages.

9. Look, Lanny, inside me there's a free woman,
outside there's a slave woman, and both are me
[20, p. 58].

10. I thought so he said looking Lanny up and
down [20, p. 63].

11. Was that same little boy who shouted and ran
about the house; the barefoot boy with the torn shirt
and pants and greasy legs and arms and dirty neck
that he hated washing [20, p. 30].

12. Ul parivash hajridankim, yig'ladim devonavor
Kimsa bormukin anga ko'rganda kulgu kelmadi.
Ko'zlarindin necha suv kelgay deb o'lturmang
mani,
Kim bori qon erdi kelgan, bu kecha suv kelmadi.

In this poem A.NAvoi used antonyms yig'ladim (**I cried**), kulgu (laughter), suv (water), qon (**blood**) showing his hero's crying while missing his beloved and not even having anyone to laugh at him and instead of tears(water) blood came from his eyes [17].

As we see from the examples contrast features of the two objects or phenomena are more easily perceived when they stand out in similar structures. The structural design of antonyms is so important that the reader or listener can't help admiring the author's skill of expressing his hero's state.

In examples 9–12 the usage of antonyms in P. Abrahams' novel “The Path of Thunder” and in A. Navoi's poem intensifies the idea of contrast and manifests the state of the image described in the text more emotionally.

13. O my Luve's like a red, red rose,
That newly sprang in June,
O my Luve's like the melody
That's sweetly played in tune.
(Robert Burns)

14. A gown made of fine wool
Which from our pretty lambs we pull
Fair lined slippers for the cold
Which buckles of the purest cold [20].

15. Men yonarman beqiyos mehrim bilan,
Dil kuyadi dardlashay deb kim bilan,
Yorni hech parvosi yo'q ko'nglim bilan,
Qon yurakni sizga ko'rsatsammikan?
(Yusuf M.)

16. Ehtirosli, otash dil,
Beranji so'rdi nolon.
Nahotki farangi til,
Yo'qolgusi bir zamon [18].

In examples 15–16 the words dil, ko'ngil and yurak “heart”, ehtirosli, otash (dil) “burning” (heart) and in examples 13–14 words **melody/tune**, **pretty/fine** are synonyms, the usage of which makes the poems in the English and Uzbek languages emotional. The usage of synonyms in the given above examples makes the fact concrete and to the author it gives the chance of demonstrating the phenomenon comprehensively.

Now we will demonstrate the expression of connotation on the morphological level of the English and Uzbek languages.

As we know morphology deals with the parts of speech, the category of number of nouns, the forms of the degrees of comparison of adjectives, the forms of tense of verbs, articles, etc.

In the English and Uzbek languages these forms may be used in a specific way for the sake of expressiveness and emotiveness. A point of interest here is presented by the plurality of nouns expressing augmentation and diminution in the structures of the English and Uzbek languages. This article dem-

onstrates the following connotative peculiarities of the English plurality form:

1) Expression of redundancy and large scale of some objects with uncountable and material nouns which are usually not used [2, P. 143–144] with the form of plurality:

1. Waters on a starry night are beautiful and fair
(W. Wordsworth).

But where are the snows of yesterday? (F. Villon)

2) Expression of uncertainty:

2. It happened years ago.

3) Expression of exaggeration:

3. I haven't seen you for ages.
You have done it loads of time.

4) Expression of diminution:

4. Seconds later he came in.

He will leave within minutes.

It will cost him only pennies [4].

5) Expression of emphasis:

5. I am brains at Singleton Fisher [10, p. 11]

Connotative peculiarities expressed in the Uzbek plurality form of nouns:

1) Expression of respect:

Dadamlar keldilar – My father came (In this example the word father is used in plural to show her(his) high respect towards his(her) father).

2) Expression of uncertainty:

O'tgan yilning may oylarida ... – Perhaps in May last year.

3) Expression of exaggeration with the abstract nouns which are usually not used in plural (**yoshlik** – “youth”, **muhabbat** – “love”, **orzu** – “dream”):
Tushlarimni sizga aytsam ... – If I tell you about my dreams

4) Expression of generalization [13, p. 78]

In this case the proper nouns receive the form of plurality and are used as common nouns: ... Farhodlarning biri haqida hikoya qilamiz [17]. – We will tell you a story about one of farhads (Farhod is the name of the hero of Alisher Navai's novel “Farhod and Shirin”).

In the following examples expression of connotation by using articles, adjectives and by tense forms of the verb is demonstrated:

1. Have you a Rosetti? [2, P. 144–145] (a picture by Rosetti). In this example the metonymic use of the indefinite article before the proper noun “Rosetti” adds a strong emotional colour to the fact, demonstrating Rosetti’s being famous among artists.

2. Know my partner? Old Robinson. Yes, the Robinson. Don’t you know? The notorious Robinson [2, P. 144–145]. Here the usage of the definite article with the proper name performs an expressive function by indicating that the person enjoys fame or notoriety.

3. ... And I like to marry her because she’s got the longest, smoothest, straightest legs in the world [4, p. 240]. Here the usage of the superlative degree of the adjective makes the fact more emotional. This case of expressing emotional colour is observed in the structure of the Uzbek language too:

Bir Vatanning o’g’limankim,
Har taraf gullola bog’,
Qalb ko’ziday eng qorong’u

Ko’chada porlar chirog’ [13, p. 111]. – In English it is translated as: I am the son of the country full of flowers and gardens, even the darkest street shines like the eye of the heart.

In this Uzbek poem the author expresses strong emphasis by using the superlative degree of the adjective “eng qorong’u ko’cha” the darkest (street), showing the strong love of the hero towards his country.

4. You shall apologize to him! [7, p. 78]. By using the Future Indefinite Tense of the verb in this example the author demonstrates the speaker’s insistence on the person addressed that he must apologize whether he wants to or not. Some authors call this usage of the Future Indefinite as “The Emphatic Future” [11]. The same expression of the connotative meaning is observed in the Uzbek language:

Daryo suvini bahor toshirar,
Odam qadrini mehnat oshirar [13, p. 132]

This Uzbek proverb sounds in English like this:
River’s water is filled by Spring,
Man’s merit is increased by his labour

In this Uzbek proverb the usage of the Future form of the verbs “toshirar” will fill, “oshirar” will increase expresses certainty, obviousness and even natural lawfulness of the action to be performed and the dream, wish to be implemented or to come true.

5. I am longing for you every moment. You are looking great [7, p. 78]. The example shows that the usage of the Present Continuous of the verb is more emotional and personal than the Present Indefinite (I long for you every moment. You look great). The usage of the Present Continuous adds special force and vividness to the utterance and emphasizes the nature of the action which the speaker feels. This use of the Present Continuous can be compared to the use of the auxiliary verb do(did) to add emotional colour to the action expressed by the notional verb:

Oh, how the stars were shining!
How the diamond did twinkle and glitter [7].

This way of expressing the connotative meaning by the Continuous Tense form of the verb is often met in the texts of the Uzbek language too:

Bugun 688 reys bilan Moskvaga uchib ketyapman [13, p. 132] – I am flying to Moscow today by plane 688.

The usage of the Present Continuous form of the verb (by the addition of the affixal morpheme “-yap” to the stem of the verb) in the example given above expresses the future action planned beforehand, the performance of which is considered to be obligatory, compulsory and sure without any fail.

In the examples given below some peculiarities of expressing connotative meaning on the syntactical level of the English and Uzbek languages is demonstrated.

As we know, syntax is a set of rules in the language. It teaches how words from different parts of speech are put together in order to convey a complete thought. Syntax determines how the chosen words are used to form a sentence. In order to

choose words in particular situation diction comes to help. Diction is the choice and use of words and phrases in speech or writing. In combination syntax and diction help writers develop tone, mood and atmosphere in a text, evoking readers' interest.

The unique syntax used in poetry makes it different from prose. The general word order of an English sentence is Subject+Verb+Object. In Uzbek general word order is Subject+Object+Verb or Subject+Adv.modif+Verb. In poetry the word order may be shifted to achieve certain artistic effects, such as producing rhythm or melody in the lines, achieving emphasis and heightening connection between words. The unique syntax used in poetry makes it different from prose. Sometimes syntax effects the nature of a prose text as well. It enhances its meaning and contributes towards its tone. Quickness, decisiveness and speed are added to a text by using short phrases, clauses and sentences: Step in here! – In here! Wait a moment! – Just a moment! Here the usage of the verb or omitting it in imperative sentences makes the speakers speech emotional, adding expressive color and connotation [2, p. 160].

Rhetorical questions are observed in all styles of speech, but in every case, it has several specific functions. W. Shakespeare in his sonnet LVII shows his hero's (lover's) unlimited devotion to his beloved by using rhetorical question:

Being your slave, what should I do but tend
Upon the hours and times of your desire [2, p. 167].

In the poem given below by the repetition of the constructions with the negative forms M. Arnold (the poet) makes his poem emotional asking his beloved to be faithful to feelings as they are surrounded by spiteful and cruel world.

Oh, love, let us be true
To one another! For the world ...
Hath really, neither joy, not love, not light,
Not certitude, not peace, not help for pain;
And we are here as on a darkling plain.

W. Shakespeare in his sonnet XVIII by various kinds of repetitions in two lines shows that the beau-

ty and love become immortal and independent in the cruel and ruthless world:

So long as men can breathe or eyes can see
So long lives this and this gives life to thee.

By the repetition of the phrases so long ... so long and by the repetition of parallel constructions men can breathe ... men can see, lives this ... this gives, the connotative meaning is strongly intensified, and the fact becomes expressive and emotional.

The expression of connotative meaning by inversion on the syntactical level of the English language is demonstrated in the following examples in prose: Bloody house this is. 2. Not exactly breaking their necks, they were. 3. Fat chance I have got going to France now. 4. Like a young girl you are blushing [23, p. 109].

In the given above examples by inverting the predicative of the compound nominal predicate (ex.1), by the part of the compound verbal predicate (ex.2), by the object (ex.3), by adverbial modifier (ex.4), the author expresses the emotive evaluation and intensification of some event or fact, of the agency, the object of some action and of the action itself.

In the given below examples the expression of connotative meaning is demonstrated by the transposition of syntactical structures of communicative types where the speaker makes the fact emotional by creating colloquial emphasis: Open the door, please → Will you open the door, please → Should you mind opening the door → I wonder whether you would mind opening the door [2, p. 169].

In the examples given below the connotative meaning expressed on the syntactical level of the Uzbek language is demonstrated:

1. Menga nima qilibdi?! Otdekman [O'. O'].

What has happened to me? I am as strong as the horse

2. Menga hech narsa qilgani yo'q.
Nothing has happened to me.

In the two given above examples in the Uzbek language the same meaning is expressed but in the

first sentence the author expresses strong emotion, emphasizing the fact by using rhetorical question.

In the following examples by using inversion the author intensifies the part of the sentence which is inverted:

1. Qanday ajoyib yigit bo'libdi u [O', O'].

What a wonderful fellow he has become.

2. He, zoye ketmadi o'sha kurashlar, uyqusiz tunlar! – dedi u ilgarigidek jo'shib [Yo'ldosh.Sh].

Oh, those struggles and sleepless nights were not held in vain.

3. Ovozingni chiqarsang... Ha, bilib qo'y! Ko'rdingmi kuchimni [24].

If you make a noise... let me tell you then! Do you see my strength?

In the first example “U he – the subject, in the second “zoye ketmadi” were not held in vain – the predicate, in the third “kuchimni” my strength the object are inverted by the author in order to make the fact more emotional and expressive. The listener or the reader can't help paying a special attention to the part of the sentence which is inverted in the prose of the Uzbek language.

In the examples given below connotative meaning expressed by repetition, parallel constructions and inversion in the poetry of the Uzbek language is demonstrated:

1. Men quvonar bo'lsam – sen sabab

O'yga tolar bo'lsam – sen sabab [18]

If I'm glad – it is because of you

If I'm sad – it is because of you

2. Yomg'ir bilan yer ko'karar

Mehnat bilan el ko'karar (proverb)

The rain decorates the earth

The labour decorates man

3. Yorni yor dermu kishi

Yorni vafosi bo'lmasa

Gulni gul dermu kishi

Gulning tikoni bo'lmasa (folklore song)

Can I say my darling

If she isn't faithful

Can I say a rose

If it doesn't have a thorn

Analysis of the given above examples show repetition(ex.1), parallel construction followed by repetition(ex.2) and inversion(ex.3) used in the poetry of the Uzbek language make the utterance emphatic, effective and goal-directed. By the repetition in the first example the author demonstrates that the speaker is under the stress of strong emotion. By inverting the subject “kishi” man (in English it is translated as “I”) – the strong disappointment of the speaker in his beloved is expressed.

Analysis of some peculiarities of expressing connotative meanings in the English and Uzbek languages demonstrates that in spite of the genealogical and typological difference connotative meanings in these two compared languages are expressed on the phonetic, phonological, lexical and morphological and syntactical levels of the language adding different connotative meanings to the denotative meaning of the word, expression or thought.

As the language reflects the cultural and national mind of the people the language of whom is spoken of, connotation expresses different emotional, expressive, conceptual metaphorical and symbolic meanings added to the sound, word, expression, grammatical form or the statement used in the text, so connotation is the language phenomenon expressed on some level of the language which arouses people to a pleasant or unpleasant judgement and touches emotions of the reader or the speaker.

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*Mustafi Muhamed,
Ph.D., in Philology Associate Professor
of Arabic Language Faculty of Islamic Sciences
Skopje, Macedonia
E-mail: meti@t.mk*

ORIGINALITY OF BAYTAJEAN THOUGHTS

Abstract. It is not easy for scholars to write about the originality of thoughts because it is very difficult to set the line, which differs between inspiration, imitation and authenticity.

Baytajejan thoughts were initially under Oriental influence but, during the great experience, they wrote original poetry, consistent with the mentality of the Albanian people and with Albanian national traditions. The distinction between Imitation and originality is evident in the poetical expressions of Baytajies, but without departing from the formal and thematic Oriental poetry. Baytajejan originality is reflected in the themes, which reflect the typical Albanian nature in the Arabic-Ottoman alphabet.

Keywords: Baytajies, Albanian, thought, orient, influence, originality.

People's thoughts are different and it is very difficult to distinguish whether they are original or not because the world makes so many articles that it is not easy to make any real judgment. Mark Twain noticed this difficulty and "believed that there was no such thing an original thought or an original idea, because every subject on Earth had been pored over, written about and analyzed. Does that mean that originality itself is a myth, and that no creative idea exists independent of another idea? The answer is yes and no. Yes, there are original ways to express thoughts, ideas, concepts and philosophies, but no, the actual subject upon which these thought, ideas, concepts and philosophies are based on, are not original" [7, p. 1].

The Baytajejan thoughts were a result and compound of oriental cultures coming from the Middle East under the dominance of Islamic culture and religion with all its cultural, literary, pedagogical, religious and philosophical aspects. Given the fact that external factors are orientation of social movements and thoughts, we can say that thoughts cannot be isolated from general economic, political, philosophical, and cultural developments [1, p. 9].

Generally speaking, it is true that in literary studies, especially in the anthology and grouping

of authors and works, there has been a criterion of belief that is almost superposed on the geo-regional criterion. Even a scholar as Prof. Namik Resuli, an Orientalist and skillful Albanologist, in his literary history speaks about Catholic writers, referring to old authors, to Muslims, referring to the Baytajejan literature and then a part of the National Renaissance literature as well as to orthodox writers [2, p. 20].

Since pedagogical and philosophical thoughts derive from the factors that influence the livelihood of a community, then we can say that the Baytajejan thoughts are functionally interconnected with the principles of society and the social action structures in which they lived and acted [3, p. 127].

The Baytajies were under the influence of Oriental views and it is natural to know Oriental Languages to understand the widespread literature of their time, because they could not be formed intellectually as if they did not know the languages of the Oriental Cultures that existed those days and affect their society.

– Fevri or Mawlana Ahmed bin Abdullah, who was of Albanian origin, wrote beautiful poems in three Islamic Languages: Turkish, Arabic, and Persian;

– Nezim Frakulla is also said to have written poetry in Persian;

– Nesibi or Tahir Deda from Frashër (nineteenth century) wrote poems in Turkish and Persian;

– Aqif Mehmet Pasha from Tetovo has had tremendous ability to write poetry in three Oriental Languages;

– Hafiz Ali Korca wrote in Persian [4, p. 82].

The knowledge of Oriental Languages, that were considered scientific languages and means of creating literary and philosophical artistic works, opened their doors and inspired them to think and write about religion, literature, pedagogy and philosophy under direct Oriental influence.

The Baytajies made their creativity for the sake of God and not for any personal gain or social prestige, and we see this in the words of Nezim Frakulla:

– My aim from the knowledge of this world;

– It would be to get mixed with Your Excellency [5, p. 183].

This Baytajejan creation, first shows the extent of Islamic spread, secondly the intensity of its acquisition and transformation into spiritual presence, and ultimately the opportunities created for the preparation of intellectuals in Islamic formation [6, P. 146].

For this reason, every time we read their thoughts, we will clearly see that every word, as well as intention, reason, and language have a religious color; eg in the poetry of Nezim Frakulla “*Ashik Sadik*”, we feel a great proximity between him and God:

– Since I’ve started learning;

– I feel out of separation;

– When I get the book to read;

– And I feel like I see Your Excellency! [5, p. 123].

Though they were under the influence of Arabian, Persian and Ottoman cultures, they were not imitators or plagiarists of such cultures, and did not

interpret them in Albanian in the Ottoman-Arabic alphabet. They had so good knowledge that they were able to create, think, write, and contribute authentically by creating and defending authentic personality and independent individuality.

This is clearly evident in the words of Yahya Bey Dukagjini, who is protected from epigonism (imitation of Persian Diwans), and when he speaks of the poem “Yusuf and Zulayha”, in his “The Book of Principles”, he says:

– I did not translate foreign words;

– My language is not translated by the Persian;

– I do not eat from the dead Persians! [4, p. 254].

He also repeated this in his work, “*Shah and the Beggar*” (*Shahu dhe lypësi*), and says:

– This book does not have foreign feathers;

– There are no translated words in it;

– I have never received anything from anyone else;

– God knows, maybe there are translations;

– Whether fantasy, whether good or bad;

– This book is mine, it is my sadness [4, p. 254].

As a summary of this topic, and based on the mentioned statements, we clearly understand that their creativity was original and authentic, as well as creativity that reflects the organic unit between the feelings, thoughts and language of Baytajies. If we talk about inspiration, then one can freely say that no one can write without inspiration, but when analyzing the problematic, which the poet reviews, then it can be clearly seen whether it is under the influence of any doctrine or not. The poet’s expressions differ from imitation and not inspiration.

If the elaboration of the issues comes from the nature of the author’s own wording, then it can be said that the thought is original and that it is self-reflecting from the inside of the autochthonous soul.

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*Amirbekova Aigul Baydebekovna,
Candidate of Philology,
Head of the Department of Lexicology
Institute of Linguistics named after A. Baitursynov
Committee of Science MES RK, Kazakhstan
E-mail: marghan01@mail.ru*

STRENGTHENING TURKIC IDENTITY OF THE KAZAKH PEOPLE – THE TRANSITION TO THE LATIN ALPHABET

Abstract. The article analyzes the experience of the Turkic languages in the transition to Latin and events, spelling questions on the transition of the Kazakh language to Latin. The systems of the Uzbek, Turkish, Azerbaijani and Kazakh languages for the adaptation of foreign words to their native language were compared. A direction has been proposed for the unification of foreign terms common to the Turkic languages by establishing their equivalents in their native language rather than their version without changes in the original language.

Keywords: Latin graphics, national language, Turkic languages, spelling, foreign words, vocabulary.

*Амирбекова Айгуль Байдебековна,
кандидат филологических наук,
Заведующий отделом Лексикологии
Института языкознания им А. Байтурсынова
Комитета науки МОН РК, Казахстан
E-mail: marghan01@mail.ru*

УКРЕПЛЕНИЕ ТЮРКСКОЙ ИДЕНТИЧНОСТИ КАЗАХСКОГО НАРОДА – ПЕРЕХОД НА ЛАТИНСКУЮ ГРАФИКУ

Аннотация. В статье проанализированы опыт тюркских языков по переходу на латиницу и мероприятия, орфографические вопросы по переходу казахского языка на латиницу. Системы узбекского, турецкого, азербайджанского и казахского языков по приспособлению иноязычных слов к родному языку были сравнены. Предложено направление унификации общих для тюркских языков иноязычных терминов путем установления их эквивалентов на родном языке нежели их вариант без изменений на оригинальном языке.

Ключевые слова: латинская графика, национальный язык, тюркские языки, орфография, иноязычные слова, словарный запас.

Одна из основных задач при переходе на латиницу – укрепление отношений между родственными тюркоязычными народами. Безусловно, сходство орфографических систем будет способствовать укреплению взаимосвязей между наро-

дами, имеющие общие традиции и язык, религию и менталитет. В этой связи, начиная с 1991 года, принятие единого тюркского алфавита на основе латиницы стало актуальной темой среди тюркоязычных народов. С 1991 года для тюркского

мира была определена новая система алфавита из 34 букв на основе латиницы. Данный алфавит был признан подходящим для широкого использования для всех тюркоязычных республик и народов. Данный вариант алфавита был принят учеными-лингвистами на симпозиуме «Современный тюркский алфавит», организованный Институтом тюркологии на базе Университета Мармара в Стамбуле, 18–20 октября 1991 года. На данном симпозиуме участвовали ученые-лингвисты из Азербайджана, Казахстана, Кыргызстана и Туркменистана. Для данного варианта были введены пять добавочных букв к алфавиту Турции для обозначения звуков других тюркских народов. Это следующие буквы: Ä ä, X x, Q q, Ñ ñ, W w. Решение о переходе на латиницу было принято в Азербайджане 25 декабря 1991 года, в Туркменистане 12 апреля 1993 года, в Узбекистане 2 сентября 1993 года. Однако, не все 34, общих для тюркского мира, букв были сохранены в новых вариантах алфавита.

Известный ученый, профессор Абдукап Кара на эту тему выразил следующее мнение: «На общую алфавитную систему не обратили внимания. Их новые алфавитные системы на основе латиницы не аналогичны не 34 буквенной системе, не между собой. Однако, если все тюркоязычные страны использовали бы одинаковые буквы для обозначения одинаковых звуков, то «убили бы двух зайцев одним выстрелом». Они перешли на самую эффективную буквенную систему современного мира, технологии и интернета, также, сделали очень важный шаг в укреплении взаимосвязей 200 миллионного тюркского мира. С другой стороны, 34 буквенная система, утвержденная учеными-лингвистами, сформулированная на основе десятилетнего опыта латинских букв Турции, является самой подходящей системой для тюркских языков. Поэтому, переход на данную систему является благоприятным решением. Решение о переходе на латиницу было принято в Азербайджане 25 декабря 1991 года, в Тур-

кменистане 12 апреля 1993 года, в Узбекистане 2 сентября 1993 года. Однако, может из-за не самых хороших воспоминаний о Советском союзе, будто они стремятся огородиться от турецкой экспансии. По этой причине, они стремительно перешли не на алфавитную систему, принятую в Турции, а буквенную систему латиницы со своими особенностями и различиями. Однако, не учтено, что, избегая алфавитной системы Турции на латинице, никто не выигрывает. 20 лет, прошедшие с тех пор, доказали, что беспокойство было неуместным. Ни одна страна из тюркского мира не стремится «возвыситься» над другими родственными странами. На сегодняшний день для всех тюркских народов существует один актуальный вопрос – в период глобализации, когда гигантские культуры поглощают маленькие культуры, сохранить свои национальные особенности, укрепляя взаимосвязь между близкими или родственными культурами. Эпоха глобализации – это время, когда изолированные страны проигрывают, а страны, нашедшие точки соприкосновения, развивающие сотрудничество и дружбу с другими странами, выигрывают. С этой точки зрения, общая алфавитная система для тюркского мира является незаменимым инструментом укрепления взаимосвязи» [1, с. 2].

На сегодняшний день казахи Турции пишут на латинице, казахи, живущие в больше 40 странах мира, пишут на латинице, казахи Монголии на кириллице, и не могут свободно переписываться. Один из основных целей перехода на латиницу – объединить их, и унифицировать письмо. Несмотря на поручение елбасы и важность перехода на латиницу, этот вопрос дальше обсуждений и предложений не двигается. При стыке политических, экономических, научных проблем страны, а также вопросов международного уровня, пользователи интернета и мобильной связи, в особенности, молодежь раньше поняла необходимость латиницы. Вводя латинскую графику в тюркоязычные страны, мы можем осуществить

идею объединения казахов всего мира. Это означает, что для тюркского мира с похожим языком и историей, культурой и искусством необходима общая графика.

Переход казахского языка на латинскую графику является хорошей возможностью для будущего Казахстана в интеграции к глобализации, всемирному развитию и процветанию. Тюркская идентичность казахов должна всегда находить свой путь восполнения и укрепления. Четыре из шести тюркоязычных стран перешли на латиницу. И Казахстан на данном этапе готовится присоединиться к ним. Елбасы Н. А. Назарбаев в своей статье «Взгляд в будущее – модернизация общественного сознания» отметил, что к 2025 году мы полностью перейдем на латиницу. Также, подчеркнул важность и необходимость перехода на латиницу для будущего казахского языка. На сегодняшний день общество начало принимать и поддерживать переход на латиницу. Было проведены специальные научно-экспертные анализы по следующим вопросам: какие меры должны быть приняты дальше, какие сложности могут возникнуть в системе письма, какие препятствия могут появиться и как от них избавиться. Детально рассмотрен опыт тюркоязычных стран, которые приняли латиницу. В соответствии с № 569 Указом Президента Республики Казахстан от 26 октября 2017 года был принят алфавит казахского языка, состоящая из 32 букв, на основе латиницы. По утвержденному алфавиту были подготовлены правила правописания. Проблемы, возникшие при

создании новых правил правописания – это унификация правил правописания слов, в которых присутствуют буквы кириллицы, как я, ю, э, ц, ь, ь, ё. Так как, таких букв в алфавите, на основе латиницы, не существует. Так как эти заимствованные буквы используются в иностранных словах, такие международные слова были адаптированы к закономерностям произношения казахского языка. При этом наблюдается заметный учет международных терминов в латинской графике на языке тюркоязычных народов. В основном поддерживается мнение, что следует исходить из того, международные названия должны использоваться наравне с вариантом тюркского мира. Для этого перейдем на латинскую графику и проведем исследование терминов на языке тюркоязычных народов, накопивших опыт. Например, в турецком языке слово геминат является заимствованным из европейских языков. В иностранных словах, которые пишутся с двойной согласной буквой, пишется одна согласная опускается. Это правило было взято за основу в новой орфографии казахского языка. Например: § 88. В конце слова одна из удвоенных букв опускается: klas (-tuń, -y, -qa, -tar), hol (-dyń, -y, -ǵa, -dar), bal (-dyń, -y, -ǵa, -dar). § 89. В середине слова одна из удвоенных букв сс, мм, лл, тт, фф, нн, бб, рр, пп, гт, дд, кк, уу опускается: patison, komisar, resor, profesor, prosesor, asonans, disonans, disident; gramatika [2, с. 3].

В сравнении иностранных слов с геминантными буквами можем определить общие правила правописания алфавита на основе латиницы:

Таблица 1.

Международный термин	Казахский язык	Турецкий язык	Азербайджанский язык	Узбекский язык
колледж	kolej	kolej	kollec	Kollej
грамматика	gramatika	dilbilgisi	qrammatika	Grammatika
профессор	profesor	profesör	professor	Professor
граммофон	gramofon	gramofon	qrammafon	Gramofon
грамм	gram	gramm	Gram	Gramm
процессор	prosesor	işlemci	proprocessor	protprocessor

В целом можно заметить, что турецкий и узбекский языки стремятся перевести иностранные слова на родной язык. Они переводят междуна-

родные термины на свой язык и за счет этого расширяют словарный запас языка.

Таблица 2.

Международный термин	Казахский язык	Турецкий язык	Азербайджанский язык	Узбекский язык
экономика	Ekonomika	ekonomi	iqtisadiyyat	Iqtisodiyot
патиссон	Patison	kabak	squash	Qovoq
супервайзер	sy'pervaizer	gözetmen	nəzarətçi	maslahatchisi
маркет	Market	pazar	Bazar	Bozor

Также, можно отметить, наличие общих терминов для тюркских языков. Есть только некото-

рые различия в буквах, в целом часто встречаются схожие формы иностранных названий.

Таблица 3.

Международный термин	Казахский язык	Турецкий язык	Азербайджанский язык	Узбекский язык
телескоп	teleskop	teleskop	Teleskop	teleskop
монитор	monitor	monitör	Monitor	monitor
телефон	telefon	telefon	Telefon	telefon
театр	teatr	Teatr	Teatr	teatr
футбол	fýtbol	Futbol	Futbol	futbol

Казахский язык – богатый язык, сохранивший свою национальную лексику. Несмотря на это, в казахском языке не мало иностранных и заимствованных слов. С развитием страны увеличивается и количество международных терминов в языке страны. Так как, сотрудничество с другими странами дает о себе знать. Если рассматривать словарный запас тюркоязычных стран, можно заметить влияние языков соседних стран. Например, в турецком языке много, заимствованных с европейских языков (французский, английский, немецкий, слов). А в узбекском, азербайджанском и казахском языках много иностранных слов, за-

имствованные через русский язык. Так как, страны из пятнадцати республик Советского союза за 70 лет привыкли разговаривать и писать на русском языке, и поэтому влияние русского языка на языки этих стран велико. Например, язык-донор для казахского, азербайджанского, узбекского языков – русский язык. В то время русский язык брал за основу оригинал на английском языке. А для турецкого языка языков-доноров много: английский, французский, греческий, итальянский, даже русский язык. Этим можно отметить, что в написании иностранных слов правило унификации не соблюдалось. Сравним:

Таблица 4.

Международный термин	Казахский язык	Турецкий язык	Азербайджанский язык	Узбекский язык
1	2	3	4	5
Лондон	London	Londra (итальянский язык)	London	London
Рим	Rim	Roma (итальянский язык)	Roma	Rim

1	2	3	4	5
Шекспир	Shekspir	Shakespeare (английский язык)	Shakespeare	Shekspir
Нью-Йорк	Niy' Iork	New York (английский язык)	New York	Nyu-York

Казахский язык обратил особое внимание на вышеуказанные исследования при переходе на латиницу. Так как, замена алфавита, переход на другую письменную графику является важной реформой для общества. Без народной идентичности (консолидации) невозможно внедрить новую письменную графику эффективно. В этой связи, среди общества проводились апробации по новому алфавиту, и новой орфографии. Были и нестыковки в научных принципах ученых и выборе общества касательно письма. Несмотря на это, ученые создали новое правописание казахского языка, стараясь сделать его легким, удобным, понятным, учитывая временные, силовые механизмы, а также, механизмы восприятия, самое главное – обосновали орфографические принципы национального письма.

У истока создания новой орфографии казахского языка стоит академик Национальной академии наук Республики Казахстан, доктор филологических наук, профессор Рабига Сыздыкова, она давала научные консультации ученым, которые занимались созданием новой орфографии. По словам ученого: «Правила орфографии казахского языка на латинице в первую очередь должна совпадать с интересами народа, который будет пользоваться ими. Язык используют миллионы. Внесение изменений в язык – это то же самое, что проводить опыты над людьми, их сознанием, целым народом. Поэтому, нужно принять такие правила, которые потом не придется переделывать. Есть часто используемые звуки, буквы. На них тоже надо обратить внимание. Это очень ответственная работа» [3].

По мнению специалиста-орфографа, подготовившего концепцию нового правописания,

известного ученого, профессора Нургеди Уали: «Очевидно, что если создание алфавита первый ответственный этап, то следующим этапом, как логическое продолжение, идет создание основных правил правописания. Этот этап является началом создания разных ортологических инструментов (справочники по правописанию, справочники ономастических названий и т.д.) и формирования ортологической лексикографии (составление орфографических и орфоэпических словарей). Основные правила казахской орфографии – документ, имеющий законную силу, описывающий правила правописания на казахском алфавите на латинице. Также, эти правила являются основными нормативными принципами, которые будут способствовать стабилизации орфографических норм казахского языка по новому алфавиту на латинице и формированию письменной культуры по новому алфавиту. Соответственно этим правилам правописания будут составлены орфографические, орфоэпические словари, справочники. При создании правил правописания национального письма были взяты за основу важные закономерности и особенности. Это: *это закономерность агглютинации; закон упрощения языка; сингармонизм звуков (сочетание гласных с согласными) и сочетание согласных звуков между собой*» [4].

Правила правописания – нормативный документ, предназначенный для всего народа. При создании правил правописания необходимо рассмотреть все вопросы языковой системы касательно письма, также, их решения должны быть предложены с конкретными, доказательными примерами в главах правописания. При создании нового правописания невозможно существующие орфографические правила перенести на

новый алфавит на латинице. Так как, в кириллице 42 букв, а в алфавите на латинице 32 букв. В этой связи, при создании нового правописания передача функции звуков и букв, которых нет в новом алфавите, способствует появлению некоторых новых правил. Несмотря на это, при создании правописания по базовым нормам, правописание слов с одинаково твердыми или мягкими, соответственно, правило соединения к ним твердых или мягких суффиксов, правописание слов по сингармонизму, принципы кодификации норм правописание некоторых букв алфавита на латинице полностью сохранились.

Основная новшество нового правописания – орфография иностранных слов. Так как, на латинице не существует знаков ё, ю, я, ц, щ, ь, ъ. Правописание слов с этими буквами подробно описано в орфографии иностранных слов. В этом вопросе, то есть при переводе заимствований на родной язык, А. Фазылжанова подчеркивает необходимость быть осторожными: «Перевод заимствований в соответствии с звуковыми особенностями родного языка ведет к появления национального письма. Несмотря на это, на первом вступительном этапе, когда сознание общество только начало трансформироваться, необходимо быть осторожными при переводе иноязычных слов на казахский язык» [5].

Если рассматривать орфограмму иноязычных слов и ономастических названий в новом правописании казахского языка, то можно заметить три основные способы конверсии иноязычной лексики:

- 1) транскрипция;
- 2) транслитерация;

3) перевод.

Транскрипция – это написание слов буквами и символами языка по звучанию. В казахском языке этот способ называется подстраиваемые заимствования. Например, *пойыз* (поезд), *бәтеңке* (ботинка), *жәшік* (ящик), *самаурын* (самовар), *бөкебай* (пуховой), *тауар* (товар), *нөмір* (номер), *кәстөм* (костюм).

В соответствии с новым правописанием иноязычные слова полностью не подстраиваю, только частично заменяются буквами, которые могут выполнять функции звуков, отсутствующих на латинице. Например, *debüt, prodüser, lüks, valúta, búdjet, búro, sújet, búleten, fúchers, kompúter, medalón* (-niń, -i, -ge, -der), *múltfilm* (-niń, -i, -ge, -der), *ós* (-tiń, -i, -ke, -ter), *pálma* (-nyń, -sy, -ǵa, -lar), *paról* (-diń, -i, -ge, -der), *púlt* (-tiń, -i, -ke, -ter), *roiál* (-diń, -i, -ǵa, -dar), *rúbl* (-diń, -i, -ge, -der), *sirkúl* (-diń, -i, -ge, -der), *váls* (-tiń, -i, -ke, -ter), *vestibúl* (-diń, -i, -ge, -der), *vólfram* (-nyń, -y, -ǵa, -dar), *vólt* (-tiń, -i, -ke), *fakúltet*.

А транслитерация – это передача звуков определенного языка в соответствии с орфографическими закономерностями следующего языка, например: *facebook, coca-cola, watssapp, wikipedia*, также, есть тенденция написания имен и фамилий людей по английской орфографии: *Yerlan, Yessenova, Zhakupov, Zhasulan*.

Использование эквивалентов или переводов иноязычных слов является самым эффективным способом сокращения заимствованных слов из словарного запаса языка. Этот способ в данное время широко используется тюркскими языками и заметно, что на основе этого появляются общие слова. Например:

Таблица 5.

Международный термин	Казахский язык	Турецкий язык	Азербайджанский язык	Узбекский язык
Transport/транспорт	kolik	<i>Taşıma</i>	nəqliyyat	<i>tashish</i>
plane /самолет	<i>ushaq</i>	<i>Uçak</i>	təyyarə	samolyot
Text/ текст	matin	Metin	mətn	matn
Theory/ теория	teoria	Teori	<i>nəzəriyyə</i>	<i>nazariya</i>

В целом, при рассмотрении таких тюркских языков, как казахский, турецкий, азербайджанский, узбекский, перешедшие на латиницу, можно отметить, что в орфографии данных языков правила правописания соответствуют национальным языковым особенностям и закономерностям; что сохранены традиционные базовые нормы, прошедшие апробации; что орфография технически удобна, мобилен и упрощен для использования; что взят во внимание звуковой потенциал родного языка; что старались сохранить национальный колорит письма в век глобализации, не поддаваясь космополитным настроениям. Эти явления можно назвать основными принципами необходимыми для создания новых орфографических правил.

В заключении, увеличение общего словарного запаса современных тюркских языков, а также,

их общая графика письма будут способствовать формированию витальности межкультурных ценностей. Также, будет влиять на сохранение культуры речи, совершенствованию лингвистического капитала членов общества.

На сегодняшний день один из актуальных вопросов для всего мира – это объединение тюркских народов. Важны их историческая связь, культурные ценности. Очевидно, объединение тюркских народов будет благоприятным для нас в политически-экономическом, исторически-культурном аспектах. Имея общую графику, если тюркские народы будут находить и использовать общий эквивалент иноязычным словам, то язык и культуры этих народов станут еще ближе друг к другу.

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Section 2. Literature

*Vorova Tatyana Petrovna,
Candidate of Philological Science
Oles' Honchar Dnipro National University
E-mail: kryptos11@mail.ru*

USE OF THE IMAGE OF THE MEN'S HOUSE IN "THE TALE OF THE DEAD PRINCESS AND THE SEVEN BOGATYRS" BY A. S. PUSHKIN

Abstract. This article investigates "The Tale of the Dead Princess and the Seven Bogatyrs" by A. S. Pushkin as an artistic and informative source of the particular lifestyle of the fabulous dramatis personae. The role and the functions of the specific forest community denoted as "the male household" is analyzed. The typical features of the relationship between the female / male personages are examined; the specificity of introduction of the episode linked with the heroine's temporary death is studied as an obligatory element in the conducting of initiation.

Keywords: fairy tale, male household, specificity of relationship among the personages, mystery.

The literary heritage of the Russia's poet and genius A. S. Pushkin is extensive and varied, a highly important place in it being occupied by the fairy tales written by the author at the peak of his creativity. Perhaps, it could be affirmed with a degree of certainty that the poet turned to the embodiment in his fairy tales of some special concentrated philosophy, conveyed with the aid of picturesque images and forms and presenting the world with the features different from reality, it is in this world that the majestic structure of the universe is intricately decorated with the routine of life and people's precious experience.

The verse fairy tales of A. S. Pushkin and, in particular, "The Tale of the Dead Princess and the Seven Bogatyrs" (1833) have been the focus of attention of many researchers (Azadovsky M. K. [1], Alexeyev M. P. [2], Dereza L. V. [3] et al.), who rightly saw a reflection of ethical and moral principles and a philosophy condensed by time in Pushkin's works of art. Unfortunately, the specialists in the study of

literature have not shown special interest in the particular artistic informational stratum linked with the specific lifestyle of the male personages in the above fairy tale, which is why the present article may help to shed some new light on this aspect. The task of our work involves the investigation of role and function of the men's household in "The Tale of the Dead Princess and the Seven Bogatyrs" and the study of its impact on the general plot development and the narrative fulfillment of the analyzed work of art.

Owing to the familiarity of the fairy tale's plot, its retelling is omitted, but it should be noted that the theme of the mysterious seven bogatyrs (bogatyrs in Russian folklore means warrior endowed with prodigious size and strength) becomes latently apparent even in the vain and forlorn attempt of the king's son Elysey to inquire of other people at the initial stage of his search for the lost princess ("Everyone who is asked by him / Does not know what to answer: / Either one laughs up his sleeve / Or turns away from him" [6, 644]), these inquiries are worth analyzing

in further detail. The question asked by the king's son and groom (and two variants of reaction for it) is rather intriguing: the hero is laughed at or not answered at all. The most satisfactory explanation for this is a version based on the use of the motive of men's household in the fairy tale.

The tower-chamber located in the backwoods, where the lost young tsarevna casually wanders, is easily recognized as a big or men's house – a special type of community or social institution that is typical for a definite (presumably, archaic) time period. Earlier the folklore motif of the big house was investigated in detail by the talented Soviet Russian scholar V. Ya. Propp: the results of his study of this motif in fabulous and mythological texts were presented in the author's classic work "Historical Roots of Fairy Tale". The researcher noticed that "starting from the moment of puberty and till marriage, young men do not live in the family with their parents, but move to big, specially built houses called "houses for men", "men's houses" or "houses for bachelors". Here they live in a special kind of commune. Generally, all the men who have passed through a ritual of initiation are gathered into a union with a definite name <...>. The functions of the union <...> are very broad and various. It exerts de facto control over the whole tribe" [5, C. 203–204] (in the analyzed work of art there are bogatyrs melded into a union as well, however, they do not make a particular impact upon a rest of the society, being politically neutral, for in society there is the tsar, whose task is to solve whatever social disputes may arise). In the description of such houses it can be possible to find common features: they are located in the heart of the forest and surrounded by a fence or wall, are large in size; the houses are raised above the ground and even stand on posts, consist of rooms or chambers, there is a separate room for the newly arrived travellers or pilgrims; the houses are well guarded by different animals, several bogatyrs live together on amicable terms, they are often called brothers; when the fabulous hero / heroine comes into the house, it

is empty, but the brothers appear later (and always together); the strong men have an elected head. In the fairy tale of A. S. Pushkin, the same information is used with the methodical enumeration of all the obligatory details (a considerable stretch of narrative including four strophes or 88 lines is devoted to the description of the forest tower-chamber).

In the men's house, the role of a woman or "sister" is significant, but the reasons for her coming to the forest brothers may be various (in the analyzed fairy tale the heroine finds herself at the bogatyrs' place owing to her stepmother's persecution). However, all misadventures of a girl usually end at the moment of her appearance at the house, where her treatment is tender and respectful: she is loved and recognized as if she were the men's natural sister. For the sake of justice, it is necessary to notice the high probability of appearance of an elderly woman / man or young man instead of a girl at the men's house; in every case the forest fellowship establishes a special type of connection with a newcomer which is advantageous for both sides: the novice takes upon himself the performance of housekeeping duties, and the brothers-bogatyrs are occupied, among other things, with supplying provisions and other material goods, obtained in different ways including robbery. For this reason, in the fairy tale of A. S. Pushkin the senior of the bogatyrs methodically lists all the possible variants of relationship between the hosts and unknown newcomer in the tower-chamber in order to establish the precise status of the novice in their community: if the novice is an old man, he will become an uncle to the others; if he is a young man, he will become a sworn brother; if a person is an old woman, she will become a mother to the others; and, finally, if a person is a bonny lass, she will become a darling sister [6, 638]. The tsarevna, in conformity to the ritual, answers and appears to the residents of the forest tower-chamber only after the promise of the senior that a young guest will become a "sister" for them. It should be especially noticed that the "sisters" were present at men's houses for a short term,

even though the relationship of the “sister” and her “brothers” often overstepped the limits of family relations, taking the form of extramarital relationship / liaison with one of the men, who took the initiative: a proposal was made openly, but the girl was not forced. A. S. Pushkin described exactly this state of affairs in three consecutive strophes when once at dawn the seven bogatyrs came into the tsarevna’s room and the senior told her that even though she was a sister, all the brothers had fallen in love with her, which is why the girl was offered the choice of marrying one of them according to her free choice [6, 639]. After the *reasonable* refusal of the tsarevna (“I am a bride” [6, 640]), the brothers did not hold any grievance against her (“if so, we will not go into the question anymore” [6, 640]).

Strictly speaking, everything in the fairy tale that is connected with the tower-chamber and the bogatyrs is so important that it can be asserted that the main or core part of this work of art is based precisely on the scenes depicting the men’s house and the residence there of tsarevna, whereas the episodes linked with her stepmother serve only as the narrative frame, introducing the logically grounded worldly reason for sending the heroine to the forest and her staying in the house of the strongmen. As a consequence, the most movable and mobile part of the fairy tale is the introductory one which demonstrates and illustrates some personal drama (of a hero or a heroine), as a result of which the leaving home of the main protagonist in the drama and her coming to the forest become inevitable, and the advent of the personage to the mysterious men’s house is motivated purely by this fact; which is why the fabulous beginning can be varied within certain limits, whereas the central, root part of the narration is always stable and fixed.

In further development of the plot three key motifs connected with the young tsarevna are emphasized: her death (temporary), resurrection and marriage, artistically united into an indivisible complex of certain actions, codified as “conducting

an initiation of the sister”. This plot move is logically supported by the reality of life, as sooner or later the “sister” leaves the big house in order to marry and establish her own family life in comfort. However, the men’s house was a specific place not only from the point of view of permanent residence of the brothers-bogatyrs, but also from the perspective of the conducting of initiation mysteries, execution of definite magic rituals, storage of some cult objects etc., in consequence of it, any information of this kind was interpreted as secret in nature, being a rigid taboo for the uninitiated, and at the same time it was to be common knowledge to the “sister” (i.e. the young heroine in the analyzed fairy tale). For the purpose of keeping secrets of the men’s house, the “sister”-tsarevna had to go through some particular mysterious rite, ensuring non-disclosure of mystery beyond the bounds of this specific community: the presence of temporary death during the performance of the ritual was the main sign of the initiation. This information is so crucial that the indication in its specific content is fixed even in the title of the fairy tale, in which the poet ignored all the personages except the *dead princess and seven bogatyrs* as the *key* heroes of the work of art.

The realization of the rite of temporary death could take different forms, but one of the most commonly used was poisoning; it is worth noticing that in order to raise someone from the dead it was enough just to shake the body, which was performed by the king’s son Elysey: he struck the coffin “with all his might” [6, 646]. At the same time, it should be noted that in Pushkin’s fairy tale the tsarevna lies in a particular crystal coffin, which is broken by her groom: the significance of this detail is based on the postulate that crystal possesses certain wonderful, miraculous, magical properties, which is why it plays the special role of a peculiar trigger of the fabulous action in the described rite of initiation. Taken together, it helps to explain logically the fact that the marriage of the heroine follows only after the performance of acts of

initiation which are connected with funerals (this undoubtedly correlates with the mystical tradition). The astonishing and striking accuracy, precision, compactness and laconic brevity of the form of the rhymed fairy tale helped the poet to convey an extensive, wide ranging and utterly significant content, including the basic details of the initiation ritual; as a whole, it gives grounds for distinguishing the above analyzed theme into the separate fabulous dominant.

As is obvious from the foregoing, the tsar also originates from amongst the same forest brothers, which is why in the fairy tale he is called a "wished for and welcome guest" because he has been absent from the family for a long time, staying in the big house (it is well known that those who wanted to settle down to married life were not obstructed in their wish by the forest fellowship). At least, such an assumption might explain rationally the fact that the tsar-father did not express any concern over disappearance of his daughter in the forest, as he had passed a definite period of life in the same community and, surely, knew how affairs were regulated in the big house (in addition to the above, it should be noted that to send a daughter in service to the men's house was a common custom on the part of parents since a girl who had passed through service there obtained a particular status).

An important confirmation of this assumption about the specificity of the personal relationships in the community, similar to that described in Pushkin's fairy tale, is a motive that can be figuratively marked as a mythologem of Amor and Psyche: in conformity with the famous myth Amor came to his beloved only at night in order to hide his face from his lady during their meetings (this fact could be successfully correlated with the particular rules governing visits of the forest brothers to their "sisters": for some reasons the girls were not allowed to see the faces of their nightly lovers and, consequently, the personalities of the visitors remained unrecognized). According to the myth, Psyche resorted to cunning for the sake of the opportunity to behold her mys-

terious lover with her own eyes: at night she lit a lamp and her hands trembled because of admiration at the sight of Amor's beauty, as a result the heroine dripped hot oil on the sleeper by accident, it woke him up, after that he disappeared. In this connection, it is important to remember that in the fairy tale of A. S. Pushkin the tsarina-mother also saw the tsar only at night ("waits for him from morning till night" [6, 634]), and he was for her exactly "the guest", "who was waited for day and night" [6, 634]. When she first saw him in the daytime after their daughter's birth, she was really *struck* by his beauty (quite as in the myth of Amor and Psyche). But the truth is that this episode of the fairy tale served as the reason for the death of the tsarina-mother, while in the myth Psyche set out in search of her handsome lover and eventually found him after many trials. A. S. Pushkin presented this motif in a slightly changed form: the tsarina-mother (who corresponds to the mythical Psyche) dies of admiration but her daughter is sent to the forest, where after many trials she is found by her groom – the king's son Elysey (who corresponds to the mythical Amor). Nevertheless, the main components of the motif in the myth and Pushkin's fairy tale coincide.

At this stage of our investigation it is possible to give a reasoned answer to the question put above: about what Elysey asked the other people and why they showed two different reactions while answering. In the process of his search Elysey doubtlessly asked the local residents about the location of the vanished bride, and they being aware of the existence of the men's house and the custom of sending the girls there before their marriage either smiled (making a secret of the fact that the tsarevna might lose her virginity there) or said nothing, as they did not want to reveal the specific character of this local custom to a foreigner till his marriage (Elysey, certainly, was a foreigner owing to his belonging to the *royal family*: in contrast to the local *tsar's elite* he was *the king's son* and, consequently, lived in another territory or in another kingdom). It is not

unlikely that this is the underlying reason behind the unwarrantably long period of searching for the tsarevna (in the narration the duration of stay of the heroine in the big house is underlined twice with the help of special notes bearing a time character [6, 639]). As a result, the despairing groom has to resort to his own powers (presumably, those of a shaman), only after he has displayed understanding of the languages of nature does he rescue the bride. However, the hero successfully copes with the difficult tasks he faces.

Thus, it is possible to arrive at the well founded conclusion that in “The Tale of the Dead Princess and the Seven Bogatyrs” by A. S. Pushkin an archaic social institution is depicted in the recognizable form of the “men’s house”: the seven brother-bogatyrs should be considered as its permanent residents, the young princess arrived there by accident – as a “sister” having the right to leave this community after passing through a specific ritual, whose obligatory element is crossing the threshold of supposed death which is succeeded by resurrection.

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*Holomidova Lesia Vasilevna,
Senior Lecturer of International Communications
Department Uzhhorod National University
E-mail: golomidovalesja@gmail.com*

ROBERT MUZIL'S SHORT PROSE: A VERSION OF THE IMAGE OF CHILDHOOD IN THE SHORT STORY "THE BLACKBIRD"

Abstract. The article deals with the author's version of the display of the theme of children/childhood in the pages of the short prose of R. Musil. On the example of the short story "Die Amsel", ("Blackbird"), a conclusion is made regarding the picture of the worldview through the eyes of a child, as one of the most important models of the writer's creation.

Keywords: short prose of R. Musil, short story, story, image, the images creation, image of childhood.

*Голомидова Леся Васильевна,
старший преподаватель кафедры международных коммуникаций
Ужгородский национальный университет
E-mail: golomidovalesja@gmail.com*

МАЛАЯ ПРОЗА РОБЕРТА МУЗИЛЯ: ВАРИАНТ ОБРАЗА ДЕТСТВА В РАССКАЗЕ «ЧЕРНЫЙ ДРОЗД»

Аннотация. В статье речь идет об авторском варианте отображения темы детей/детства на страницах малой прозы Р. Музиля. На примере рассказа "Die Amsel", («Черный дрозд») сделан вывод о восприятии мира глазами ребенка, как одной из важнейших моделей образотворения писателя.

Ключевые слова: малая проза Роберта Музиля, новелла, рассказ, образ, образотворение, образ детства.

Рост литературоведческого интереса к изучению модернистских концепций, как важнейших моделей образотворения австрийского писателя Роберта Эдлера фон Музиля (1880–1942), начинается еще в 50-х годах XX века. Его литературная деятельность, которую исследователи связывают прежде всего с прозой романного жанра ("Der Mann ohne Eigenschaften", 1931/32); "Die Verwirrungen des Zöglings Törleß", 1906), как пишет А. Карельский, демонстрирует «очень много конкретных примет реального времени, в котором жил он сам

и жили его герои. Место действия здесь – Австро-Венгерская империя на рубеже веков последних двух десятилетий ее существования» [2; 3]. Следует отметить, что этот период ознаменован процессом переоценки ценностей в политической, духовной и культурной жизни многонационального государства над Дунаем. Данные столкновения времени, закономерно вызвали ряд новых художественно-эстетических концепций в немецкоязычной литературе, определяющих художественный метод или стиль творчества многих ее авторов.

В контексте существования на зыбкой грани – устоявшихся традиций и надвигающихся перемен – проза Р. Музиля – совершенно особое и феноменальное явление и с содержательной, и с формальной точки зрения. В этом плане особенную чёткость выражают его произведения малых эпических жанров. Речь идёт о новеллах из сборников “Die Vereinigungen”, (1911), “Drei Frauen”, (1924), а также о ряде трудов, объединённых в собрании “Nachlaß zu Lebzeiten”, (1936). Их содержание возникло из человеческого опыта, приобретая душевные основы личностных переживаний, где ярко представлено интроспективное размышление над самим собой. В этой связи наше внимание привлекает вариант индивидуально-авторского отображения темы детей/детства, как существенного фактора дальнейших событий, происходящих во взрослой жизни его протагонистов. Автор, хоть и фрагментарно, но неоднократно проводит параллели между мировосприятием глазами ребенка и творчески развернутыми концепциями «иного состояния» (anderes Zustandes), кризиса идентичности (Identitätskriese), речевого скепсиса (Sprachkriese) и т.д. Такого рода наблюдения вызывают появление новых перспектив изучения специфики и поэтики образа ребенка/детства в творчестве Р. Музиля, что также обуславливает **актуальность** нашего исследования.

Целью данной статьи является попытка исследовать авторский вариант образа ребенка в рассказе “Die Amsel”, (1936), выделяя при этом значимость темы детей/детства на страницах произведений малой прозы Р. Музиля,

Поэтике образа ребенка-подростка в прозе Р. Музиля посвящено ряд научных работ исключительно с проекцией на роман “Die Verwirrungen des Zöglings Törleß”. Об этом свидетельствуют труды многих европейских изыскателей, таких, как Д. Белобратов, В. Браун, Х. Гробе, Й. Даибер, В. Дюзинг, Д. Затонский, А. Карельский, А. Линдер, О. Маслова, Б. Мюллер-Бюлов, Х-Г.

Потт, Ю. Цветков, И. Шльор и т.д. В данном произведении, как утверждает А. Линдер, вместе с его одноименным героем, Р. Музиль простился с детством, и в дальнейших его произведениях дети больше не появляются [5]. Следовательно, восприятие темы детей/детства в творчестве писателя получило в литературоведческой науке значение, скорее, как феномен бездетности. Независимо от этого, сюжетно-композиционные элементы романа “Der Mann ohne Eigenschaften”, новел “Vollendung der Liebe”, (1911), “Versuchung der stillen Veronika”, (1911), “Tonka”, (1924), “Grigia”, (1921), “Portugiesin”, (1923), рассказа “Der Mensch ohne Charakter”, (1936) все-таки содержат некоторые образы детей или своеобразно характеризуют авторское отношение к ним.

Образцом мотивированного сочетания указанных признаков является также рассказ “Die Amsel”. Как подчеркнул литературовед Б. фон Визе, среди произведений писателя, которые в основном воспринимаются как панорамное отражение жизни Австрии на рубеже веков, Die Amsel принадлежит к лучшему, что когда-либо писал Музиль [7; 107]. Акцент на его самобытности выделяется в трудах К. Айбла Ф. Бомски Б. фон Визе, А. Гольда, В. Ечманна Г. Маух Т. Свительской, Г. Штратманн. Внимание исследователей сосредоточено прежде всего на сложности композиционной структуры рассказа. Ведь, несмотря на свою короткую эпическую форму, “Die Amsel” отягощен многоплановостью, психологизмом, автобиографизмом и непростым философским мировоззрением писателя. Р. Музиль определенно апеллирует к повторному чтению рассказа, в ходе чего, как справедливо отметила Ф. Бомски, следует обратить внимание на две основных задачи: «он конструирует модернистскую концепцию идентичности и одновременно отражает условия, при которых знания могут претендовать на статус нерациональной правды» [3; 344]. При этом, по наблюдениям библиографа А. Фризе, содержание трех эпизодов, из которых

состоит рассказ, указывает на автобиографическое происхождение текста. Потому, сопоставив его с дневниками Р. Музиля, исследователь выделяет следующее: для первого эпизода, с поющим соловьем, соответствующее место нашлось на страницах авторских записей еще в 1914 г. Событие со стрелой авиатора опирается на случай, пережитый во время войны. Его описание датируется 22 сентября 1915 г. Заключительный эпизод автор, очевидно, написал только после смерти своей матери (1924), к которой он обращался в последующих отметках исключительно в сочетании с названием «Черный дрозд» [4; 108]. Таким образом, бесспорным становится тот факт, что история Р. Музиля, с присущей для его письма манерой, синтезирует факторы реального жизненного материала со сферой чувственного художественного видения.

В поэтическом сознании Р. Музиля, образ детства представлен согласно дикции личностных созерцаний, которые служат источником образотворения, полностью созвучного с духом модернизма. Поэтому несомненно имеет место, как заметила украинская исследовательница Т. Потницева, сбой мировосприятия на рубеже двух разных веков, который реанимировал подобную символику образа ребенка и детства. В их семантическом поле был эксперимент встречи/столкновения гармонии и хаоса, крушения идеалов в связи с их абсолютным несоответствием реальной жизни [1; 138]. В этой связи во многих фрагментах рассказа выделяется индивидуально-авторское (не всегда позитивное) отношения к родителям, особенно к матери, а также к друзьям детства и юности. К примеру, место действия первой истории – квартира в одном из берлинских домов, похожих на многие другие арендованные жилища. Она является шаблоном общедетерминированной жизни многих горожан и заставляет протагониста Ацвай достаточно часто вспоминать о своих родителях. Свои воспоминания он синтезирует исключительно

с констатацией фактов, где выражение “Sie haben dir das Leben geschenkt” [6; 136] («Они подарили тебе жизнь») вызывает цепочку онтологических рассуждений: “Nun hast du dein Leben aus eigener Kraft geschaffen. Es lag so in der Mitte zwischen Warenhaus, Versicherung auf Ableben und Stolz. Und da erschien es mir doch überaus merkwürdig, ja geradezu als ein Geheimnis, daß es etwas gab, das mir geschenkt worden gab, ob ich wollte oder nicht, und noch dazu das Grundlegende von allem übrigen. Ich glaube, dieser Satz barg einen Schatz von Unregelmäßigkeit und Unberechenbarkeit, den ich vergraben hatte. Und dann kam eben die Geschichte mit der Nachtigall” [6, 136].

Рефлексии подобного рода неразрывно связаны с темой поиска идентичности, что несомненно охватывает корни собственного происхождения. Ф. Бомски тут отмечает, что смоделированная Р. Музилем концепция идентичности формирует условия для нерационального познания мира. Она вызывает относительность в представлениях о «неразделимом Я». Протагонист Ацвай, который, в первую очередь, – личность, а не ученый или философ, не имеет чистой точки зрения о собственном отрывистом «Я» и находится в эмоциональной связи с ним [3; 349]. Ввиду этого, автор погружает героя в мир размышлений и воспоминаний о детстве, которые отражают некую таинственность, неравномерность и непредсказуемость. Речь идет о тех ощущениях, которые он глубоко закопал, став взрослым. По его словам, детство, по сравнению с жизнью зрелого человека, – “... das heißt, an beiden Enden nicht ganz gesichert sein und statt den Greifzangen von später noch die weichen Flanellhände haben und vor einem Buch sitzen, als ob man auf einem kleinen Blatt über Abstürzen durch den Raum segelte” [6; 152]. В данный момент образ возмужавшего, прагматичного рационалиста словно открывается для «другого состояния», которое на протяжении долгих лет дремало в основании его неразделимого внутреннего «Я».

С характерной для прозы Р. Музиля концепцией «иногo состояния» связаны также символические образы матери и черного дрозда, которые на уровне субъективного мировосприятия непосредственно влияют на мышление и дальнейшие действия Ацвай. Их соотношение мастерски вплетено в словесном материале произведения. Открывая мир детской памяти героя, автор задал определенную модель, где поющая птица и мать – ассоциация с добром: “...ich bin nie im Leben ein so guter Mensch gewesen wie von dem Tag an, wo ich die Amsel besaß; aber ich kann dir wahrscheinlich nicht beschreiben, was ein guter Mensch ist” [6; 154]. Потому положив кровать в детскую комнату, он прочно закрепился в этой области чистоты, непорочности и доброты.

Подводя итоги, отметим, что созданная во фрагментах рассказа “Die Amsel” картина мировосприятия героя глазами ребенка демонстрирует прежде всего важность поиска идентичности, которую с особой остротой чувствовал автор в период кризиса и распада. При этом он не выстраивает для реципиента субъективной позиции, не навязывает какую-либо мораль или фиксированный результат. Его проблематика заключается в аспектах поиска истины, смысла и формы повествования. Р. Музиль подвергает сомнению человеческий опыт, знания и чувства, которые сквозь призму психологии ребенка, получив ответ на один вопрос, сразу ставят другой.

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Kitishat A.,
Associate professor of English Literature
Department of English Language and Literature,
Al Balqa Applied University. Ajloun-Jordan
E-mail: dr.amal.kitishat@bau.edu.jo

TITLE: THE TREATMENT OF HISTORY IN FRIEL'S PLAYS: HISTORY AS A DYNAMIC REALITY

Abstract. A major distinctive feature of Friel's dramatic works is his attitude toward history. The study aims to reveal how Friel employs history as the causal reactions related to self-realization. the study aims to high light Friel's vision of history as symbolic ritual action of self- discovery. In other words, the recurrent reference to the Irish history and culture is represented in rituals by which Friel developed his interest in the Irish past and history as interconnected dynamic process. The researcher aims to unveil Friel's vision of history, for his plays cannot separate the past historical sense from its present context. Also, both past and present are interrelated and dependent on each other. The researcher presents a detailed investigation of Friel's *Faith Healer* (1979) and *Dancing at Lughnasa* (1990). The study concludes that Friel sees history as a continuous dynamic process by which the present, not the past, imposes its power on the history by selecting specific and reprehensive past moments; to avoid the mistakes of the past to create a better future.

Keywords: Brian Friel, Faith Healer, Irish Drama, Historicism, Literary History.

Introduction

Friel is believed to be among the pioneers who employ their drama to illuminate the historical sense by focussing on the interrelated relation between history and politics.

In this sense, Friel is seen as a successor of Yeats; for he revealed an interest in the Irish past and dealt with history as the central theme in his plays. A fact that can be seen in many of his plays especially *Faith Healer* (1979) and *Dancing at Lughnasa* (1990). Friel has always been referred to as an innovator of the modern Irish theatre. A fact which is clarified with his using of history as symbolic ritual action. That is the recurrent reference to the Irish history and culture in Friel's works are represented in rituals as "if nothing can change" and if this proved to be right, then "nothing can die." The work of history is manifested in its "inner logic" which is always "subverted in Friel by the workings of the force that torments [...] his characters – the force of chance" (O'Toole

[22, 204]). To clarify the meaning of the "dynamic" historical sense, Friel used multiple dramatic forms to provide his plays with a distinctive new historical quality. These forms can be summed up in two primary forms: time and memory techniques, the historical method.

A Historical Background

Friel is seen a reformist of the earlier Irish dramatists who employed historical as mere the traditions of the past. Friel states that his theatre "enunciates the interpretation of Irish history that all its changing circumstances reiterate and inveterate pattern of conflict: Catholic/ Protestant [...] English/ Irish" (Maxwell [8, 4]). No doubt then, this complicated vision of history made Irish theatre. Such a reality presented itself so powerfully on the Abbey stage as seen in Yeats' works and many years later Field Day stage as represented in Friel's works. However, though both Yeats and Friel are similar in their adoption of history as the main subject for their plays,

nevertheless there is a slight difference between them. While Yeats was optimistic in his vision of the Irish past and referred to it as a source for his inspiration, Friel deals more pessimistically with the Irish past. Binnie in “Brecht and Friel: Some Irish Parallels.” elucidates this pessimistic attitude of Irish history as:

Friel presents the resultant loss of Irish self-confidence in socio-linguistic terms- briefly, language creates history, a people who do not keep faith with the historical names of their location lose their identity; a people without a sense of their history become vulnerable for take-over. Vagueness about the past leads from a loss of self-confidence either to hopelessness or to violent crisis [9, 369].

As a result, history is an essential pillar in forming one's identity. Ignorance of one's history indicated a lack of self-confidence in one's identity. Enough, Friel sees people's indulgence in their past as indicative of a problem in the present which is related to a sense of loss about one's national identity. This is what Friel considers a juxtaposition of reality, where reality is exposed to the political and historical myths. The reality in this sense is rejected by Friel who considers it a “fault,” which lies with the individual who clings to myths and dreams discarded by history” O'Toole [22, 210].

The Narrative Techniques

The Monologue Technique

Friel handles the issue of history with an emphasis on the temporal dimension of time; this is achieved by the unique variations of the narrative techniques. Unlike the dramatists of his age who depended heavily on dialogue to display action, Friel was exceptional since he uses the technique of the monologue to express the duration of action. Regarding this technique, Thomas Kilroy in “Theatrical Text” defines the dramatic monologue as “a product of shared consciousness between the speaker and the reader and the hiding Ventrilo quail poet. In the theatre, persuasion must come not only through the voice but also through the scene” [11, 101].

Moreover, this technique is presented so magnificently in *Faith Healer* (1979), which is mainly composed as a series of monologues. The play presents the life of Frank, Faith Healer, through the medium of monologue. The history of the family is reported through four monologues: the first by Frank himself, though later discovered to be dead, Grace, his wife, reporting her version of Frank's life with suspicion of her identity if she is his wife or mistress. A third monologue is reported by Teddy, Frank's friend and finally the last account of Frank's business manager monologue. What is attracting here is that each character gives his / her account of history from his perspective or “version” of what is essentially the same story” (Andrews [2, 45]).

In this play, Friel adopts the monologue technique in a story framework. The mixture of the monologue with the story is useful in giving various versions of the same historical incident. Concerning this use of both story and monologue, Krause states:

It is a ‘story’ more ‘than a drama because Friel made the crucial decision to narrate rather than dramatize his premise and its unfolding; he allowed his three characters to offer a series of separate if sometimes overlapping, monologues about failed lives. They never talk to each other; they narrate to emote their hopes and fears to the voyeuristic audience... the conflicting voices create the suspense of powerful but limited speeches as in a radio-play (Krause [17, 361]).

Making the story as a starting point for his dramaturgy, Friel is considered to introduce a ‘romantic vision.’ This aspect is like the dream-play technique, or as a “hidden story” within the play which has a function to “transform the stage as ‘public exhibition area into the stage as private and sacred area’ I see this secret play, however, like a dream play, a Yeatsian rearrangement” (Deane [6, 168]).

As mentioned above the notion ‘dream play’ presents, as Heaney states, an “authenticity of the transition from narrative presentation to reverie and narcotic dream-life” [6, 235]. This technique is

seen in its best manifestation in Friel's *Dancing at Lughnasa*, a dream-like situation in which Michael remembers certain incidents in his childhood when his mother joined his aunts in their dance celebrating the festival of *Lughnasa*. Heaney comments on Michael's "entrancement" because they express his "response to the evidence." At the end of *Lughnasa*, the fiction of transition into the eternal world of dances of memory itself is acceptable precisely because it has been demonstrated to be a personal truth" (Heaney [11, 239]).

The frequent use of monologue as a technique is to reveal the conflicts, fears, aspirations of character. This technique is used in *Lughnasa* through Michael's character. He is presented alone at a distance from the other characters. The monologue is produced in a way different from the traditional ways. There is an inner and outer movement that accompany the presentation of Michael's monologue; for instance, Kramer in "*Dancing at Lughnasa: Unexcused Absence*" comments on this technique by drawing the attention to the fact that Michael's offering of his introductory monologue while his family was presented in "silent tableau[...]In each tableau, the characters are divided into two groups, one inside the house and the other outside in the garden... those trapped in the house... serves as a shorthand dramatization of their lives" (Kramer [12, 172]).

Besides, the moment Michael presents his monologue; the action is "frozen" to indicate the shift in time. When he finishes his monologue, others move. Friel elucidates this technique in the beginning in the stage directions:

When the play opens, Michael is standing downstage left in a pool of light. The rest of the stage is in darkness. Immediately Michael begins speaking, slowly bring up lights on the rest of the stage. Around the stage and at a distance from Michael the other characters stand motionless in formal tableau [...] they hold these positions while Michael talks to the audience (*Friel Dancing at Lughnasa*, 1).

The purpose of using the monologue in such a way seems more than a narrative technique; it is rather used as a historical "distancing device" in which the audience is confirmed that the events are seen in Michael's memory many years later after the death of most of the characters. Joining the dramatic monologue with the "recorded memory," Friel's intention to render the ambiguities of "recorded" memory to reveal itself (Kramer [12, 173]). In other words, using the dramatic monologue, "the narrator in *Lughnasa* is a developing character who experiences a degree of enlightenment and attempts to present what he considers causes and effects of the family breakup" (Kramer [12, 176]). Also, in *Faith Healer*, on the other hand, Friel makes Frank and Grace, who are dead, narrate their stories. However; we do not discover the death of Frank and Grace until the end when Frank's manager delivers his monologue. Friel's "recreating" the lives of characters who are already dead is seen as a "risky" task:

The central character in *Faith Healer* is dead when the play opens. This is just the first and most daring risk the playwright takes. Dead men proverbially tell no tale in such a way as to make the audience share in his sense of fate. Compounding the problem, Grace, whose version of events usefully adjusts what we learn from Frank, is herself also dead, as we discover only at the end of Teddy's narrative (Murray [20, 87]).

Though the task is described as risky, yet Friel's handling of allowing the dead to narrate their previous life proved to be an innovative dramatic technique. The tradition of the dead character in action on the stage is presented with the collaboration of other theatrical devices to indicate the original dimension of specific incidents in one's history as dynamic, not static. Even the dead characters can play a role in reporting their history. Moreover, Friel manipulated the shift from one historical period by applying the lightning technique to make the audience realize this shift from a certain specific event in the present time to another past finished time; which will consequently lead to a shift in the historic intersection

between one's past and present and even future. In *Faith Healer*, in his stage direction, Friel writes "The Stage is in darkness [...] then out of this darkness comes Frank's incantation, 'A berarder, A berayron.' At the end of the second line bring up lights very slowly, first around him and then gradually on the whole set" (Friel, *Faith Healer* [10, 331]).

In another part of the play Friel describes Frank as a shade, "his physical movements are just a shade sharper" (*Faith Healer* [10, 370]). Kiberd in "Brian Friel's, *Faith Healer*" (1985), remarks on Friel's use of light, he states that Frank "steps before us out of the darkness and into a ray of light at the beginning of the play, and recedes into the black at the end" (Kiberd [14, 110]). Frank reported certain incidents when the audience is "holding their breath in the locality" waiting in the half-light." They were people poised between the certainty of darkness and the certainty of light, anxiously waiting to see what would happen to those audacious enough to attend the healer's meeting" (Kiberd [14, 112]). Therefore, Friel is so professional in his employment of the light technique; he uses the light to reflect character's present; while the past is seen in darkness. Again the relation is paradoxical in detailing any incident in any one's history, where the present intersects with the past. Still, it is at the same time independent from it. This is done to express that characters, who are dead according to our limited view of time or "history," supposed to be a past and over; yet the present has its power to summon them to come back again from the past to report their perspective of the history. In this line of thought, the past does not end by death; the past is still seen under the power of the present, no other way around; since it is the present situation only has the power to decide which incident is over or not. The present is the most crucial element in Friel's notion of history regardless it is related to mere individuals or even nations.

What is significant in Friel's handling of the issue of history is the fact that the characters' historical account of the same event "never interact directly

with one another" (Andrews [2, 5]). Friel used the monologue alone to give different narratives of the same historical event. Friel in this context shows genuineness in developing his historical perspective toward a more philosophic maturity. By updating the dramatic monologue within true scope, Friel secured his position as an innovator of the dramatic techniques. Andrews in *The Fifth Province* comments on Friel's original treatment of the dramatic monologue arguing that "*Faith Healer* is divided into four distinct parts... the representation follows a preordained plan: each character is freer to construct his or her version of the past" [2, 45]. This technique allows us to see the story from different perspectives and let us judge which narrative is the most authentic view of history. Unlike the fixed historical time either the past or the present, the narrative is not objective since it is reported from a specific point of time, which is not as reliable as if heard from different narratives taken throughout different historical phases. Besides, in Friel's play, each monologue adds new information to the story told from the previous monologues as if Friel allows the other characters to fill in the gaps that are left from the former version of the story.

The Historical Setting in Friel's plays

When Friel's works are considered, the recurrent reference to the historical setting is realized. Friel's plays deal with the Irish reality; thus, according to historicists most of the Irish writers share themes and values that are "discrete products of particular culture rather than trans historical manifestations of essentially universal. Friel's work can be studied using the new historicism theory of analyzing literary texts, the works of Friel will be regarded not only as" an embodiment of the 'spirit of the age' but as a particular representation shaped within a mixed culture" (Payne [23, 246]). This heterogeneity presented in the failed marriage between Frank, the Irish faith healer, and his English wife in *Faith Healer*. However, Friel's heterogeneity associates so violent and destructive consequences of this Anglo-Irish; for instance, the murder

of the English soldier by Maire's first lover; and the "murder" / death of Frank's and Grace's newborn baby. An association that enhances the impossibility of this "heterogeneous" solution of the Irish question, or, as the study argues it suggests a further implication that the Irish society is not ready for this step and so it is too early to think of it now. Regarding this point, such treatment of this historical enmity foretells the failure of the Anglo-Irish relations:

The union of these two people fails, condemning the weaker to continued isolation and eventual destruction, Friel's plays reveal, however, that Ireland has avoided such devastation precisely because their heterogeneity defines the Irish... Friel portrays an Irish identity that has survived despite its adoption of different traditions and integration of foreigners themselves (Boltwood, [4, 581]).

No doubt then, by pointing out to the "devastating" results of such marriages, Friel presents an implied warning for the people, "who fetishize their cultural purity and repulse all foreign influence" (Boltwood [4, 581]). More specifically, however, the relationship between the Irish and English characters is revealed as a form of "juxtaposition" that symbolizes "different aspects of the love-hate relationship between the Irish and the English" (Binnie [3, 368]).

Friel sees that the relationship between culture and history as necessary to "present the effects of Irish emotionalism in the face of the rationality of the more powerful and ponderous neighbor, England" (Binnie [3, 309]). Therefore, this fact explains why Friel presents a "historical incident as his starting point" (Binnie [3, 309]).

Concerning Friel's depiction of the historical material, Friel's plays are regarded as forms of "renovations of traditional historical narratives" that are related to a specific cultural text, that counterattacks "codification into any of the narrowly defined existing Irish identities" (Leitner [18, 496]).

Having the cultural context as a background for most of his plays, Friel stresses the interrelation between Irish Culture and the present political reality.

Friel is aware of the divisions that worked inside the Irish society and thus, he looks forward to having a cultural unity to achieve the national identity which can be described as a cultural rather than a political entity. Though he hints at an awareness of the failure of the political unity, yet he looks hopefully forward to a cultural one (Kitishat [16, 3]).

Here, Friel shows a tendency towards "a restoration of wholeness and spiritual regeneration," he believes in a "collective identity which is based on [...] composition" and this justifies their preoccupation with "the problem of completion of this cultural mosaic" (Achilles [1, 437-38]). In other words, by adopting the cultural "mosaic," it is believed both Yeats and Friel achieved an openness if compared with the narrowness of the traditional historical contexts. By doing so, they ensured the continuity of their philosophy regarding the Irish identity.

The Historical Temporal Techniques: Memory and Retrospection

In most of Friel's plays, time has a historical significance; this can be seen in his focus on the present "moment" and how it influences future. What is more dramatic is the view of time in Friel's plays is the focus on "decisive moments of change, moments of revelation, moments of definitiveness" (Murray [21, 126]). Friel's plays exhibit a "special use of time"; it includes multiple variations "like a dead person, (in *Faith Healer* two dead persons) inhabits both the past and (theatrically) the present" (Murray [20, 84-85]). The characters are seen caught in the past, the characters' seeking refuge from the present to the past is an indicative of "defeat." The psychology of defeat is related to the character as a "victim" who lives in a "nostalgia," however, the character "fails to evolve a dramatic form capable of including and expressing the anticipation of new freedoms" (Andrews [2, 38]). This integration of the present with the past in its "invisible and visible" forms is seen as "to implicate the audience in the dissolution of realism." Consequently, it resulted into the "bringing together of past and present" (Murray [2, 86]).

As noted above, in describing the character's sense of time, Friel presents the so-called "Memory" play. Heaney for instance in "For Liberation: Brian Friel and The Use of Memory" defines this technique as: "akin to that readjustment and repossession of the ability to understand experience which Aristotle called *Catharsis*" [2, 229]. Therefore, memory is seen as "momentary release" from the uncertainties the characters have" (Heaney [11, 229]).

Memory technique can be replayed and re-enacted. It is always "passing but always re-constituting itself, like the flaw of our memories, like the act of theatre itself" (O'Toole [22, 214]). Another definition of memory is introduced by Martin who sees it as a narrative technique that reveals the discrepancy between reality and dream, past and present. This problematic situation made memory as a "metaphor for life, in this world, with its inescapable joy and pain" (Martin [19, 80]).

Friel's use of the memory technique is so identical since he selected critical moments in the hero's life which allowed him to shed light on his psychological situation. this technique enabled Friel to "impose" a "certain colouring of imagination" over the characters (Heaney [11, 231]). The value of such technique is a re-evaluation of the past, "either to retrieve or to reconstruct a past, sometimes to indulge and absolve the characters, sometimes to expose and judge them, but mostly in order to exercise judgment and absolution to the same time" (Heaney [11, 231]). Thus, memories can help to justify some multiple incidents that the audience could not comprehend fully.

Besides, Friel's *Faith Healer* introduces a different variation of the memory in reporting the same event that contradicts others' memories. Kiberd regards Friel's use of memory as "an eloquent apology for the distortions of memory" [13, 118]. Kiberd argues that without such distortions, the artist could "re-cast his memories into a pattern" (Kiberd [14, 118]). Similarly, in *Dancing at Lughnasa*, Friel selects a certain moment of Michael's memory and allows the

audience to share with him the restoring of these events:

Memory plays based upon recollections of [...] "wonderful" or awesome experiences in the past which are deflated or destroyed by the harsh realities of the present. This denial of expectations leads to somewhat predictable and stock resolutions for the characters who are all victims of circumstances beyond their control. These people look back with nostalgia, not anger, and for their mood of hope and resignation. Friel gives them soft and self-pitying words that tend to sentimentalize the impossible yet curiously redemptive quest for those elusive moments (Krause [17, 360]).

Having such explanation in mind, *Lughnasa* exemplifies the memories of Michael who goes back to his childhood and remembers his aunts in their simple life of feeding the animals, knitting gloves, listening to the radio. It is simply about a memory of the happy time of the Lughnasa festival and his aunts "hysterical" dance. Such a moment comes back to Michael many years later as a man, and as Krause indicates that it is this happy moment, "the memory of dancing [...] over-whelms Michael as he delivers his mesmerized curtain speech" [17, 373]. Toward the play's ending Friel presents Michael narrating his memory saying: "But there is one memory of that Lughnasa time that visits me most often [...] when I remember it, I think of it as dancing. Dancing with eyes half closed because to open them would break the spell" (Friel, *Dancing at Lughnasa*).

Another variation of the treatment of history is Friel's use of retrospect technique which emphasizes the authority of the remote past. Before exemplifying retrospect technique, it is necessary to give a short account of what the notion of retrospect means. For instance, Kiberd introduces a simplified definition as choosing a "remote historical event to throw an oblique light on the present" (Kiberd [13, 614]). Corcoran presents a comprehensive definition, he explains that people and "communities are caught up into an entanglement in their past, which

is an entanglements in remained, or invented origins and sources" (Corcoran [5, 15]). For Corcoran, the notion retrospect is a "kind of arc in which [...] the features of remembrance itself, of personal and cultural retrospect, from the staple focus of attention" (Corcoran [5, 15]). Obviously, not only the retrospect technique deals with "remembrance," but it also enhances a negative meaning associated with a sense of imprisonment or even a trap. To bring this subject into focus, retrospect should be incorporated about the dramatic structure "in which the past is brought into immediate contact with the present: to exert it, hold over it, or to return as the fantasy of repression" (Corcoran [5, 15]).

In the play, for instance, Frank is seen restoring the figure of his mother in law discussing the issue of obsession. What is interesting is that she asked him about his obsession, but he did not answer. No doubt then, this recollection of the dead mother is of a great significance since "it is the moment in Friel when the absent or silenced mother as the source of an alternative authority", and once again this inter-related connection between the past and the present is emphasized (Corcoran [5, 20]).

Another example of the retrospective technique is seen in *Lughnasa*, the use of the narrator as "a device for the suspension and conflation of time, the elegiac tone of notation, the use of a mentally disturbed young woman [...] whose sexuality takes a critical edge, the guilty departure of the narrator, the sense of a family trapped [...] in an increasingly hostile world" (O'Toole [22, 209]). Early at the beginning of the play, even before our acknowledgement of Michael's leaving his family, his aunt, Chris inquires about his absence, Kramer attributes retrospect in this situation as "a leitmotif of guilt, Michael's self-reminder that he was metaphorically absent from the life of his mother, though duty would say "there's work to be done" (Kramer [12, 179]). In other words, we can see Michael's guilty confession through the retrospective technique. However, in *Translations*, Friel also adopts this technique con-

cerning the issue of the contemporary Irish language; language became "transparent to or retrospective on its Gaelic past" (Corcoran [5, 26-7]).

To conclude, retrospection is mainly associated with regret, a sense of guilt, or repression because of a past event in the character's life.

In *Faith Healer*, retrospection is related to the nostalgia for the place, (for Ireland in particular) as a source of inspiration. *Faith Healer* presents history as a major power by presenting the moment which identifies Frank's "self-realization" at the end of the play. The play has an open ending, the researcher believes that Friel wants his characters to study their history, both the past and the present to evaluate the discovery of their real life. To sum up, one can create his own history, not to be imprisoned in the chains of the past.

Conclusion

Friel's plays present history as a dynamic reality; a vision that placed him as an essential innovator of contemporary Irish drama. His employment of history is characterized with his portrayal of different dimensions of history including time and place. In other words, the study proved that Friel was able to clarify his vision of history in which the present can select moments from the past that could help his characters play a significant role in the process of self-realization and evaluation of their identity.

It is in this light that the study concludes that Friel's greatness, may be acknowledged if seen with the unique treatment of the concept of history in its dynamic forms such as nostalgia and retrospection. In other words, by restaging selected incidents in the characters' lives, Friel innovates his dramatic techniques to express his vision of history as a living interrelated reality that never dies.

Consequently, it is due to this fact; Friel has revived the historical tradition by presenting Irish topics so powerfully on the worldwide today theatre. Thus, Friel has succeeded in presenting the Irish drama into a universal scope. It is in this sense; Friel

regards history as continuity and reveals a deeper understanding of the Irish identity as cultural phenomenon seeking openness to the global challenges and international acceptance as well.

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*Khalilova Dilbar Jalilovna,
Docent, Karshi State University,
Respublik Uzbekistan
E-mail: dilbarxalilova71@mail.ru*

THE CONCEPT OF LITERARY PSYCHOLOGISM IN THE WORKS OF F. DOSTOYEVSKY

Abstract. In this article, Dostoyevsky is not only a writer, but also a scientist who created a certain Russian psychological school of poetry, and a psychological picture of Dostoyevsky's creativity, from the prime to the level of art, has become an entirely comprehended style reflecting the ideas and views of writers.

Keywords: Dostoyevsky, Russian classical literature, Dostoyevsky's style, Gogol, European Psychological School.

Dostoyevsky's world outlook can not be put on a certain scale. However, it has a very basic creative concept. Only this concept can draw all its creativity into a single line. In our opinion, the complexity of his creativity must be sought from this concept. He had a lot of complexity in his work. But in these complexities, research, and philosophical ideas, there is one common point in exaggerating human suffering. This is also the quality of being human. Dobrolyubov also perceived and appreciated this at the time: "In Dostoyevsky's works, we see a common feature, and in all that he writes is also concerned about the person who thinks he is incapacitated, or at last, even though he really does not have the right to be independent" [2, 108].

In Dostoyevsky's eyes, the answer to all the questions was hidden in the same person as the treasure. He looked for answers to the distressed questions, not from the surroundings, but from the person himself, and said, "Man is a puzzle, the writer must solve this problem." He has come up with such magnificent ideas from this difficult puzzle, how much he has been raising to describe the human heart.

Dostoyevsky describes events into dialogues, psychological states of heroes: small events, details, images, landscapes – they first appear to us separately, and then summarize, evaluate and comment on these events. As a result, it is clear that there is a

strong link between events that are distorted. This chain is manifested in the interconnected dependence of spontaneous spiritual experiences. After the day of Mishkin's return, there is described ten pages of generalization note in this explanation, we see a method of linking more events than psychological analysis, where the author's attitude to the event comes first. The author moves to the second generalization after giving a fair assessment, commentary on each event or hero, (ie, conditional term "generalization"), that is, the hero's spirit, the experiences, psychologic states, leaving the interior of the heroes, the man gives the view of the world – at this point the external event is almost unimportant. Heroic psychology is the only means of determining the spiritual world of a human being, although it is a forest of these experiences, even though it is more difficult of reading. Only in this area people are able to show their appearance and demonstrate true resentment. Only a person can manifest his true face in the forest of the senses, emotions, emotions, sufferings, calamities, joys, pride, wickedness of ignorance, happiness and misery, lack of faith and disbelief, love and affliction. "You can not deceive the heart, but the mind will sooner or later expire, but you will by no means deceive the heart" [3, 250].

Dostoyevsky wrote about this real human heart and his emotions. Because these emotions determine

the identity of a person. It is impossible for a person to deceive himself. The great American writer, Faulkner, was referring to the same man as "I believe in the heart, not mind". The only refuge that has escaped from the scourge, disaster, torture, worry, humiliation, and humiliation of living things is actually the same forest. Wisdom can be fraudulent, intolerable, mighty. But never will you feel embarrassed. Emotions and feelings flow from the heart "from the great gift of God" [4, 220] and flow from the deepest layer of ancestors' passion and passion, which passes through descendants to generations. First of all Gladness and sorrow all awakens here. Everyone will be able to walk in the wilderness of happiness and distress, love and hatred, grief and joy, abomination and kindness, ignorance and wisdom, humiliation and pride, pride and ambition, courage and betrayal, good and evil. In Dostoevsky's writings, this desert has never come to an end, and the darkness of the desert has sought the light of the desert; it has gone astray, deceived, humiliated, and ambitious, but it has not lost the light of faith in goodness, but that light also illuminates our hearts.

Dostoevsky was unable to unite Gogol and the European Psychological School into two worlds, which are described as completely different and that have been described as another world (which Belinsky has not denied).

In the picture, the description of Gogol's reaction to the Russian man clearly reveals, but in reflecting the inner world, Dostoevsky relied on the experience of more European writers. We can see a psychologist in the picture – Hoffman, Balzac, Gauguin and others – this is the novelty school of Dostoevsky. Dostoevsky was not only a writer in the psychological picture but also a scientist, he created a school of Russian psychological poetry: a psychological picture formed from Dostoevsky's creativity to the level of his preference, which is not only a prime which has become an entirely comprehended style reflecting the writer's ideas, ideas, and views, even in the form of nature, the author's attitude toward the

construction of psychological analysis, even though it is Dostoevsky himself has created a polyphonic-psychological (Bakhtin's) school where he has been known to be the first student and creator of the school, who has been loyal to the school for the last time and has collected many students around him all over the world.

The novelty of Dostoevsky has removed the barrier between the natural school and the psychological school, which is one of them: in contrast, in a true poetry, a contradictory flow can not be the opposite, but the contradiction and the difference may be only in our imagination. Dostoevsky has gone through the most difficult way of poetry – a complicated way, a painful way, from studies, innovations, and even despair. In our opinion, despair of its power is to gather strength for this new work, new creative stage. Creativity is always the same with hope and disappointment, and in these two cases, a person's heart is stirred up, shaking, moving, emotions looking for an image, an image and a look of art: Dostoevsky's works are not in vain, but it is the breath of the great heart.

Genuine literature does not only serve today, it will serve the future and new generations, and new generations will find new creative power and inspiration for themselves, and the future of today's literature can be evaluated by future generations.

In one article, we cannot fully cover Dostoevsky's creativity, or we cannot analyze it in a completely unexplored way. In the course of our work, we follow the path chosen by neither Grossman, nor Bakhtin, nor Otto Korus, nor Kyachzlav Ivanovo. This is not currently being investigated. Therefore, we cannot say that any of the great researchers like Dostoevsky can be "a murshid (preceptor)", even if we lean more on M. Bakhta to confirm our ideas, but there are objective obstacles to accessing the researcher's residency, two jobs cannot be eliminated.

What are these reasons or obstacles?

1. First, Dostoevsky and the Oriental pupil are different people of different cultures and other aesthetic

education: psychology and thought in Europe are in the forefront, and the writer's abilities are in this psychologism, which is to understand Dostoyevsky for Russian and European researchers; "Makes it easy to understand. In addition, the European student has learned more about prose work. The Orientals has learned more to the point of the word, the charm of the word, its ability to perceive, read, understand, and have evolved over thousands of years. It is difficult for the Uzbek reader to understand Dostoyevsky, as it is difficult for Russian reader to analyze Navoiy's works and his philosophy. However, this does not mean that Dostoyevsky should not be read by a Uzbek student, but rather a reader to read Dostoyevsky. The transition phase is a transition from the learners to the adoption of psychologist methods.

2. For these reasons, the second complexity is also derived. Dozens of research, articles, and portraits on Grossman, Bakhtin, Otto Kaus, Vyacheslav Ivanov, Fredlin, and many others have been published, so the Europe and the Russian pupils were ready to accept these great researchers. On the other hand, the Russian student was close to Dostoyevsky (national, linguistic, cultural, and historic) for understanding, so they were at a loss to understand the researchers' research. It is clear that in this case the debate of the researchers is natural and understandable to those familiar with Dostoyevsky's work. But are you still in the Uzbek literary criticism of Dostoyevsky, which has not published a more accurate article? Does the student have to study and understand a well-planned "Telba", "Crime and Punishment" and "Iblis"? Unfortunately, no. Moreover, if we add eastern and western features in comprehension of the work, it is clear why we cannot join the discussion of these great researchers at once.

3. M. Bakhtin, Grossman, Lunacharsky and others have shown that Dostoyevsky's greatest contribution to literature is his creation of the polyphonic novel genre, which they interpret in other polyphonic style of Dostoyevsky's skill. So even without the full idea of what polyphony is, it is difficult to un-

derstand the interpretations of these researchers and Dostoyevsky's works. In order to understand the term "Polyphonic novel", the student should be aware of the stages from other types of novels to polyphony. Otherwise, it does not understand the terminology and term. Polyphony is translated as "multicolored" in the Russian-Uzbek dictionary, but the word "multicolored" does not give the reader any imagination. So, what is polyphonic?

M. M. Bakhtin describes polyphony as a sudden rushing of various views and experiences in the work, as multi-volume, multilayer works in the structure. Dostoyevsky was one of the greatest innovators in the literature industry. He created a new kind of artistic thought Bakhtin called conditional polyphonic. His novels were a new model of making the world an art of contemplation. "The unique feature of the sound and spirituality that has not been heard or described so far has been the main feature of the Dostoyevsky novel, the real polyphony of voices" [1, 7]. "... Therefore, his creativity is incompatible with any framework studied in European novels, no historical-artistic scheme ..." [1, 8]. Dostoyevsky's works are completely free, the composition is based on the development of voices rather than the development of events. Gogol and the unique collection of European novel, Bakhtin, in his words, created the polyphonic school. Dostoyevsky's philosophy is based on his subjective thoughts: In our opinion, both Dostoyevsky should have a special approach to each researcher (including the reader), and that the way someone goes will lead to artificial interpretation for each researcher. Dostoyevsky's works can not be criticized critically, and this approach leads to a misunderstanding of Dostoyevsky's poetics. His works serve only one ideology – universal ideology, ideology of vitality and beauty. It is possible to determine Dostoyevsky's ideological concept only through deep study of his poetics. Dostoyevsky is either religious, realistic, philosophical, or methodologically or philosophically based on monophonic polyphonic poetics (Bakhtin). It is only a matter of

studying these things in a holistic, comprehensive way is the essence of the polyphonic novel.

The world of Dostoyevsky heroes is a spiritual drama, a spiritual mirror of the people of his time. But Dostoyevsky has shown us that the heroes of Dostoyevsky live in our bodies because of these experiences, dreams, hopes and tragedies, and that the tragedy is so sad, so terrible, and all the bad things in our bodies that we have to express our emotions, we analyze our own pain, and our tragedy. Friends of Dostoyevsky breathe with us and live in one body – we need Dostoyevsky's eye to see them.

According to heroism psychology, "Gogol's Petersburg heroes are" dreamers. "It does not belong only to Piskaryov or Charkov, but belongs to Poprishinga, Akaky Akakievich, and even Major Kozlov and Khlestakov, who are the servants of their own imagination, in order to achieve the exquisite life of the upper class".

The breadth of literature, such as life, is infinite. In Dostoyevsky's style, the light, fascinating aspect of his works is the multifaceted, multilayered, multifaceted, multi-faceted humanitarian or human problem. Every line in the works of the reader who understands this aspect of the word, in the sentence,

expresses a great love for the man. At the same time, it is also worth mentioning that the heroism in the heroes is a flawed form of revolt. This act rises to rebellion in such works as "Crime and Punishment" and "Brothers Karamazov". The rebellion of Roskolnikov and Dmitry is no longer a writer's philosophical revolt, but a practical rebellion. "Dostoyevsky's heroes' rebellion is always" dual ". This rebellion on the one hand is a theoretical idea of spirituality, in the mind of heroes or heroes – an inner "plot". On the other hand, it is an act of rebellion. The balance between the "internal" and "external" is one of the most important aspects of the writer's works.

The characters of Dostoyevsky's works are in our minds and lives forever, breaking our superficial views of our lives and the world, of humanity and goodness, and drifting us from the sky of humanism to the earth, to the earth, and to the earth's most beautiful things. In short, Dostoyevsky is able to combine all the Russian classical literature and all the trends in Western literature. The more complicated his works, the more complex research is. A person who analyzes the literary world of Dostoyevsky must be familiar with these publications. Then you can sense the beauty of this glorious voice.

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