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АКАДЕМИЯСИ МИНТАҚАВИЙ БЎЛИМИ  
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

**ХОРАЗМ МАЪМУН  
АКАДЕМИЯСИ  
АХБОРОТНОМАСИ**

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**МУНДАРИЖА**  
**ФИЛОЛОГИЯ ФАНЛАРИ**

<b>Akhmedov U.</b> Linguistic interpretations of semantic derivation	5
<b>Bahodirova F.B.</b> Til va nutq buzilishlarida neyrolingvistikaning roli	8
<b>Begizova M.</b> Implementing pair work in efl classroom	11
<b>Bekmurodova I., Shamsiddinov B.</b> Javlon Jovliyevning “Qo‘rqma” romanida psixologizm prinsiplari	14
<b>Boltayeva G.Sh.</b> O‘zbek va fors-tojik adabiyotida muxammas janri taraqqiyoti	16
<b>Djumaniyazova Z.N.</b> Ingliz va o‘zbek xalq maqollarida ayol obrazining ifodalanishi	19
<b>Ganiyeva Sh.A.</b> Frazelogik birliklarda shartlanganlik munosabati	21
<b>Ibragimov N.</b> The role of bilingualism in the development of social sciences	24
<b>Igamuratova D.Ch.</b> “Gapiruvchi” ismlar tarjimasida borasida ayrim mulohazalar	26
<b>Jabbarova L.</b> Oliy ta’lim muassasalari talabalarining fonetik kompetensiyalarini oshirishning ahamiyati	30
<b>Jalilova L.J., Nematilloeva F.</b> Ben Jonson dramaturgiyasi va uning uyg‘onish davri adabiyotida tutgan o‘rni	32
<b>Jalilova L.J., Nematova R.</b> Rey Bredberining «Farengeyt bo‘yicha 451 daraja» asarida ijodkor va ijod psixologiyasi	35
<b>Jalilova L.J., Salimova D.H.</b> Analysis of the methods of using satire in the works of Said Ahmed's “Qoplon,” and George Orwell's “Animal farm”	40
<b>Jamolova Z.N.</b> Adabiy obzorga xos poetik xususiyatlar	43
<b>Khodjaeva D., Eshpulatova M.M.</b> Comparative analysis of introductory words in Uzbek, English and Russian languages	46
<b>Madjidova R.U., Khusanov E.D.</b> Ingliz adabiy tili va unda dialektizmlarning xususiyatlari	49
<b>Mahmudova N.</b> Sodda gapning murakkablashuvi xususida	51
<b>Mamadaliyeva S.A., Vardiyashvili G.A.</b> Adabiy -tanqidiy maktubning genezisi	54
<b>Mamatova D.M.</b> Xitoy tilida ta’lim bildiruvchi sifatlar diskursi	56
<b>Mamirbaeva D.Dj., Jumamuratova D.</b> The Importance of Project-based tasks in Developing Pedagogical Discourse Analysis	59
<b>Masharipova V.S.</b> Asar qahramonlarning imijlarini tavsiflashning no verbal usullari	62
<b>Narxodjayeva X.</b> Rasmiy muloqot matnida intensioning qo‘llanilishi	65
<b>Nematova N.A.</b> Konnotatsiyani lingvokulturologiyada aniqlash muammosi	68
<b>Niyazmetova D., Kazakova N.D.</b> The usage-based theory of language acquisition	72
<b>Novik K.P.</b> English and russian proverbs in the pragmalingvocultural aspect	75
<b>Qobilova N.S., Ollomurodov A.O.</b> O‘zbek va ingliz tilidagi konseptual metaforalar tarjimasining qiyosiy tahlili	78
<b>Qodirova N.</b> “Olami sibyon” – “tarjumon” ilovasi	82
<b>Rahmatova M.M., G‘aniyeva N.G’.</b> XX -XXI asr Amerika she’riyati tendensiyalari	85
<b>Rajabov A.U.</b> O‘zbek zamonaviy adabiyoti rivojlanish bosqichlari	87
<b>Rajabov A.U.</b> O‘zbek zamonaviy adabiyoti taraqqiyoti	91
<b>Rakhmatova M.M., Botirova N.F.</b> Poetic voice of Alma Luz Villanueva’s “Mother, may i?”	94
<b>Ribinskaya E. G.</b> Analysis of slang as a subsystem of language	97
<b>Rustamova Sh.A.</b> Nutqiy kalimalarining tarjima qilinishi: lingvistik tahlil	100
<b>Ruziyeva N.Z.</b> Evfemizm va sinonimiya munosabati xususida	102
<b>Safarova F.N.</b> Derivation of gastronomy terms in english and uzbek languages	105
<b>Safarova M.Z.</b> Buxoro viloyati hududidagi etnotoponimlarning grammatik tuzulishi xususida	107
<b>Saidova Z.Kh.</b> Lexico-semantic classification of phraseological units and their relation to the lexical layer	111
<b>Samandarova G.I.</b> Sohaga oid lingvistik terminologiya tahlil qilish tushunchasi	113
<b>Samandarova L.S.</b> Erkin Samandar romanlarida mif, afsona va rivoyatlarning o‘rni	116
<b>Samandarova S.F.</b> George Orwell and his place in the development of new journalism – a new trend in literature	119
<b>Saydakhmatova H.I.</b> Zamonaviy kognitiv lingvistikada kontsept tushunchasi va unga aloqador hodisalar	121

oldida o'jiz qolishi mumkinligi haqidagi haqiqatni badiyat vositasi orqali etkazadi. Aslida bu mazmundagi hikoyat Sharqda oldindan mashhur bo'lgan.

Shuningdek, gazeta mashhur rus adiblari asarlarining turkiy tillarga ilk tarjimalari berilib borilgani bilan e'tiborni tortadi. Masalan, A.Oqchuqoloqli tomonidan I.Krilovning masallari tarjima qilingan. Jumladan, uning "Ikki chopchoq" ("Ikki echki") masali 1911-yilgi 8-sonda, "Oqqush, baliq va qisqach" masali 10-sonda, "Maymun va ko'zalak" masali 11-sonda berilgan.

Gazetaning har bir sahifasida turli sohalariga oid ilmiy ma'lumotlar bolalar zehni va yoshiga mos tarzda berib borilgani uning amaliy ta'sirini yanada oshirgan.

Xulosa sifatida aytish mumkinki, turkiy tillardagi birinchi bolalar gazetasi bo'lgan "Olami sibyon" o'z davrida muhim vazifani ado etganiga shubha yo'q. Fikrimizcha, gazeta sahifalaridagi ayrim materillarni bolalar uchun mo'ljallangan bugungi davriy nashrda "Yuz yil oldingi bolalar" yoki shunga o'xshash rukn ostida qayta nashr qilish madaniyatimiz va pedagogikamiz uchun xayrli ishlardan biri bo'lar edi.

#### FOYDALANILGAN ADABIYOTLAR RO'YXATI:

1. Mashhur cho'jiqlar // Olami sibyon. 1911, 4-son.
2. Amir Olimjonxon hazratlari - amiri Buxoroi sharif // Olami sibyon, 1911, 12-son.
3. Abu Ali ibn Sino // Olami sibyon. 1911-yil 17-son.

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### XX -XXI ASR AMERIKA SHE'RIYATI TENDENSIYALARI

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**Annotatsiya.** Ushbu maqolada Amerikadagi XX va XXI asr she'riyati, she'riyat vakillari, shu davr she'riyatning umumiy mavzusi tilga olingan. Shuningdek, 2-jahon urushi davri shoirlari ham ta'kidlab o'tilgan.

**Kalit so'zlar:** Makkarti, Eliot, Luiza Glyuk, Edvard Teylor, "Yangi Angliya",

Puritan, Bleyk va Berns davri, koloniyalarda she'riyat, 2- jahon urushi davri shoirlari, Nobel mukofoti sovrindorlari

**Аннотация.** В этой статье рассматривается поэзия XX и XXI веков в Америке, представители поэзии, общая тема поэзии этого периода. Также выделяются поэты периода 2-й мировой войны.

**Ключевые слова:** Маккарти, Элиот, Луиза Глюк, Эдвард Тейлор, "Новая Англия", Пуританин, эпоха Блейка и Бернса, поэзия в колониях, поэты времен Второй мировой войны, лауреаты Нобелевской премии

**Abstract.** This article mentions the poetry of The XX and XXI centuries in America, representatives of poetry, the general theme of poetry of this period. Also highlighted are the poets of the 2nd World War period.

**Keywords:** McCarthy, Eliot, Louise Gluck, Edward Taylor, "New England", Puritan, Blake and Burns era, poetry in the colonies, poets of the 2nd World War period, Nobel Prize winners

1910 va 1945 yillar oralig'ida nashr etilgan Amerika she'riyatining katta qismi kichik tirajli siyosiy davriy nashrlar sahifalarida yo'qolib qolgan, xususan, 1950-yillarda Makkarti davrida kutubxonachilar tomonidan yo'q qilingan eng nodir asarlar, jumladan, Ezra Paund kabi modernist shoirlarning ijodi mahsuli edi. Eliot (1948 -yilda adabiyot bo'yicha Nobel mukofotiga sazovor bo'lgan) 20-asrning birinchi yarmida ingliz tilidagi nufuzli shoirlar sifatida tez-tez tilga olingan.[1] Ammo bu davr sh'riyati o'sha davrda nashr etilgan va keng o'qilgan afro-amerikalik va ayol shoirlar she'rlarini o'z ichiga olmagan. 1960-yillarga kelib, Britaniya she'riyatining tiklanishining yosh shoirlari o'zlarining amerikalik zamondoshlari va o'tmishdoshlariga she'riyatning yangi turlari uchun namuna sifatida qarashdi. Ming yillikning oxiriga kelib, amerikaliklarning she'riyatga e'tibori turlicha bo'ldi, chunki ayollar shoirlar, afro-amerikaliklar, ispanlar, chikanoslar, tubjoy amerikaliklar va boshqa etnik guruhlarning she'riyatiga ko'proq e'tibor qaratdilar. Luiza Glyuk adabiyot bo'yicha Nobel mukofotiga sazovor bo'lgan, u birinchi navbatda she'r yozgan yagona

zamonaviy amerikalik yozuvchi bo'lsa, she'rlar yozgan qo'shiq muallifi Bob Dilan esa xuddi shu mukofotga sazovor bo'lgan.

Koloniyalarda she'riyat.1490-yillardan keyin Angliyaning Amerika bilan aloqasi kuchayganligi sababli, ingliz tadqiqotchilari 1650-yilgacha, ya'ni Amerikada (Ipswich, Massachusetts shtatida) yozilgan Enn Bredstretning "O'ninchi Musa" yiliga qadar Yangi Dunyoni tasvirlaydigan she'rlarni qo'shishgan. yoki Shimoliy Andover, Massachusetts) va uning qaynog'i, ruhoniylar Jon Vudbrij tomonidan chop etilgan va Londonda tarqatilgan. Amerikalik shoirlar deb atash mumkin bo'lgan 14 ta yozuvchi bor (ular Amerikada va turli darajada bo'lgan, bu joy haqida she'rlar yozgan). Ilk misollar orasida 1616 yilda kapitan Jon Smitning "sterling va jangovar" xarakteriga bag'ishlangan "guvohlik she'ri" (Barbourda, tahrir "Asarlar") va ruhoniylar Uilyam Morrellning 1625 yildagi "Yangi Angliya" asarini o'z ichiga oladi. Amerika ob-havosidan tortib tubjoy amerikalik ayollar haqidagi tasavvurlarigacha bo'lgan barcha narsalarning qo'fiyalangan katalogini yaratishgan.[2] Keyin 1627-yil may oyida Merrimauntlik Tomas Morton – (Devonda tug'ilgan, advokat va mustamlakachi sarguzashtchi) o'zining mo'ynali savdo shaharchasida muvaffaqiyat qozonish va uni rag'batlantirish uchun ustun ko'tardi va "She'riyat"ni birinchi o'ringa qo'ydi. "Qo'shiq" (biri Yevropa va tubjoy xalqlar u erda qanday qilib birlashgani va muvaffaqiyatli Amerika uchun shunday qilishda davom etishi kerakligi haqidagi zich adabiy manifest; ikkinchisi esa Amerikaning chuqurroq ma'nolariga to'la yengil "ichimlik qo'shig'i"). Bular Mortonning Amerika she'riyatining boshqa namunalari bilan bir qatorda "Yangi inglizcha Kan'on"da (1637) kitob shaklida nashr etilgan; va "Birinchi", "Amerikalik" va "She'riyat" mezonlariga asoslanib, ular Mortonni (Ann Bredstret emas) Amerikaning ingliz tilidagi birinchi shoiri qiladi.[3] Filis Uitli, qul, mustamlaka davrida she'r yozgan.O'n uchta koloniyaning birinchi yozilgan shoirlaridan biri Enn Bredstret (1612 - 1672) bo'lib, u ingliz tilida yozgan dastlabki taniqli shoirlardan biri bo'lib qolmoqda.Uning hayoti davomida nashr etgan she'rlari diniy va siyosiy mavzularga bag'ishlangan. U, shuningdek, uy, oilaviy hayot va eriga bo'lgan sevgisining nozik taassurotlarini yozgan, ularning aksariyati 20-asrgacha nashr etilmagan.Edvard Teylor (1645–1729) puritanlik fazilatlarini erta mustamlaka davriga xos bo'lgan o'ta ishlangan metafizik uslubda bayon etuvchi she'rlar yozgan.Puritan odob-axloqiga bu tor e'tibor, 17-asr va 18-asr boshlarida koloniyalarda yozilgan she'rlarning ko'pchiligining asosiy yozuvi edi. Yangi Angliyada nashr etilgan eng birinchi "dunyoviy" she'riyat Samuel Danfortning 1647–1649 yillardagi "almanaklari"da Kembrijda nashr etilgan; bular jumboqli she'rlar bilan bir qatorda, kaptarlar, zilzilalar va bo'ronlar haqidagi she'rlarni o'z ichiga olgan. Albatta, Puritan vaziri va shoir bo'lgan Danforth hech qachon ruhiy xabardan uzoqlashmagan.

Mustamlaka davrining yaqqol amerikalik lirik ovozi - Filis Uitli edi, uning "Turli mavzular, diniy va axloqiy she'rlar" nomli kitobi 1773- yilda nashr etilgan. U o'z davrining eng mashhur shoirlaridan biri edi, hech bo'lmaganda mustamlakalar va uning she'rlari diniy va klassik g'oyalar ustida mulohaza yurituvchi o'sha paytda Yangi Angliya madaniyatiga xos edi.[4]

18-asr Amerika shoirlari uchun mos mavzu sifatida tobora ortib borayotgan e'tiborni ko'rdi. Bu tendentsiya Filipp Frenyoning (1752–1832) asarlarida yaqqol namoyon bo'ladi, u o'z asarlarida tubjoy amerikaliklarga g'ayrioddiy hamdardlik bilan munosabatda bo'lishi bilan ajralib turadi, bu uning Amerika madaniyatiga nisbatan skeptitsizligini aks ettiruvchi sifatida talqin qilingan. Biroq, asosan provinsiya yozuvidan kutilganidek, bu so'nggi mustamlaka davri she'riyati odatda shakl va sintaksis jihatidan biroz eskirgan bo'lib, Bleyk va Berns davridagi Papa va Grey vositalari va usullarini qo'llaydi. Rebekka Hammond Lardning (1772–1855) ishi, garchi ancha eski bo'lsa ham, bugungi dunyo hayotiga taalluqli. U tabiat haqida yozadi, nafaqat atrof-muhit tabiati, balki odamlarning tabiatini ham o'z she'riyatida qo'llaydi .

Umuman olganda, Amerika mustamlakalarida she'riyatning rivojlanishi koloniyalarning o'z taraqqiyotini aks ettiradi. Dastlabki she'riyatda birinchi navbatda turar-joyini yaratgan Puritan ideallarining yaxlitligini saqlash zarurati ustunlik qiladi. Mustamlakachilarning ishonchlari ortib borgani sari, ular yozgan she'rlar ularning mustaqillikka intilishlarini tobora ko'proq aks ettirdi. Mavzuning bunday o'zgarishi, eng kamida, konservativ bo'lishga moyil bo'lgan yozish uslubida o'z aksini topmadi. Buni amerikalik shoirlar Londondagi ingliz tilidagi she'riy ishlanmalar markazidan jismoniy olib tashlashning mahsulidir.

Archibald Makleysh kichik Jon Gillespi Magini “urushning birinchi shoiri” deb atagan. Ikkinchi jahon urushi shoirlarning yangi avlodi paydo bo‘ldi, ularning ko‘pchiligi Uolles Stivens va Richard Eberxart (1904-2005) ta’sirida edi. Karl Shapiro (1913-2000), Randall Jarrell (1914-1965) va Jeyms Dikki (1923-1997) faol xizmat tajribasidan kelib chiqqan she’rlar yozdilar. Elizabet Bishop (1911–1979), Teodor Seuss Geysel (Doktor Seuss) (1904-1991), Teodor Roetke (1908–1963) va Delmor Shvarts (1913–1966) bilan birgalikda ular bir-biridan farqli ravishda shoirlar avlodini shakllantirdilar. oldingi avlod ko‘pincha an’anaviy she’r shakllarida yozgan. Urushdan keyin bir qancha yangi shoirlar va she’riy oqimlar vujudga keldi. Jon Berriman (1914-1972) va Robert Louell (1917-1977) Konfessiya harakati deb nomlanishi kerak bo‘lgan, Silviya Plat (1932-1963) va Ann kabi keyingi shoirlarga kuchli ta’sir ko‘rsatishi kerak bo‘lgan asosiy yoritgichlar edi. Sekston (1928-1974). Garchi Berriman ham, Louell ham modernizm bilan yaqindan tanish bo‘lishsa-da, ular asosan o‘zlarining tajribalarini mavzu sifatida va Louell "pishirilgan" deb atagan uslubni o‘rganishdan manfaatdor edilar, ya’ni ongli ravishda va ehtiyotkorlik bilan yaratilgan. Bundan farqli o‘laroq, Jek Keruak (1922-1969), Allen Ginsberg (1926-1997), Gregori Korso (1930-2001), Joan Kiger (1934-2017), Gari Snayder (1930 yilda tug‘ilgan) kabi shaxslarni o‘z ichiga olgan Beat shoirlari, Diane Di Prima (1934-2020), Amiri Baraka (1934-2014) va Lourens Ferlinghetti (1919-2020) aniq xom edi. 1950 va 1960 yillardagi ochiq, bo‘shashgan va izlanuvchan jamiyatni ba’zan ekstremal shaklda aks ettirgan. Beats Amerika idiomasi chegaralarini demotik nutq yo‘nalishi bo‘yicha, ehtimol, boshqa guruhlarga qaraganda uzoqroqqa surdi. Taxminan bir vaqtning o‘zida Charlz Olson (1910-1970) boshchiligidagi Qora Tog‘li shoirlar Shimoliy Karolinadagi Black Mountain kollejida ishlagan. Bu shoirlar ochiq shakl imkoniyatlarini tadqiq qilishgan,

**Xulosa.** Bugun Amerika she’riyati Tanqidchilar, badiiy adabiyotda inson uchun foydaliligini isbotlamoqda. Kimdir u grafika hissi va hissiyotini rivojlantiradi, shuningdek ufqni kengaytiradi, va hatto shaxsiy ishlar ham dunyoqarashni o‘zgartirishi mumkinligini aytadi. Kimdir, faqat kundalik hayotda foydalanish mumkin bo‘lgan va ma’naviy yoki axloqiy emas, balki moddiy va funktsional tarzda rivojlanishi mumkin bo‘lgan amaliy yoki faktik ma’lumotlarni o‘z ichiga olgan ilmiy adabiyotlarni o‘qish uchun qulay deb hisoblaydi.

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#### O‘ZBEK ZAMONAVIY ADABIYOTI RIVOJLANISH BOSQICHLARI

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*Annotatsiya. Ushbu maqolada adabiyotning ajralmas va muhim qismlaridan bo‘lgan O‘zbek zamonaviy adabiyoti rivojlanish bosqichlari haqida so‘z boradi.*

uzoq vaqt etakchi mavqe turganligi sir emas. Bu mafkuraviy yondashuvlarning adabiyotshunoslik ilmining barcha sohalarida qoldirgan salbiy oqibatlari haligacha ham to'la bartaraf qilinmaganligini inkor etib bo'lmaydi.

Endilikda o'zbek adabiyotini o'rganishning yangi bir pallasi boshlanayotgani ko'rinib turibdi. Uning asosiy, etakchi xususiyatlaridan biri, hech shubhasiz, o'zbek adabiyotini jahon adabiyoti kontekstida, undan ajratmagan holda o'rganishda namoyon bo'lmoqda. "Ko'rkini shoda ichra topgay marvarid durdona ham" deganlariday, shu yo'nalishdagi tahlil va tadqiqotlar o'zbek adabiyotining rivojlanish yo'llaridagi o'ziga xosliklarni yanada kengroq, teranroq va aniqroq belgilashga imkon beradi. Negaki, o'zbek adabiyoti jahon adabiy jarayoni hamda umumbashariybadiiy tafakkurdan tashqarida turadigan biqiq bir hodisa emas, balki umuminsoniy va umumadabiy jarayonning uzviy bir bo'lagidir. Shu sababli ham o'zbek adabiyoti jahon adabiyotida sodir bo'layotgan o'zgarishlardan tashqarida qolishi mumkin emas.

**Xulosa.** Yuqorida tilga olingan asarlar yosh kitobxonni nimagadir o'rgatadi, nimagadir da'vat etadi. Bu asarlarning ko'pchiligida onaVatanga muhabbat, uning ozodligi va baxti uchun jon fido qilish ("Uch baqaloq"), noshukur bo'lmaslik, ota-ona pand-nasihatiga quloq solish ("Ahmoq sichqoncha haqida ertak"), tabiatga buyuk mehr ("Maugli"), tabiatni asrash, hayvonot olamini sevish ("Doktor Aybolit"), odamlar xizmatini bajarish, beminnat yordam ko'rsatish ("Temur va uning komandasi"), o'ziga pishiq-puxta bo'lish, ichki sirlarni o'zgalarga oshkor qilmaslik ("Qizil Shapkacha"), namunali o'qish, kasb-hunar egasi bo'lish ("Kim bo'lsam ekan?"), sergak, tadbirkor bo'lish hamda quvnoqlikka intilish ("Quvnoq japbaqlar")dek oliyjanob g'oyalarning yotishi bolalarning tarjima asarlariga nisbatan bo'lgan qiziqish va ishtiyoqlarini o'stiradi.

Maktab darsliklarida keltirilgan Jonni Rodari, Hans Kristian Andersen, Ezop, Jonatan Svift kabi bir qator jahon adabiyoti yozuvchilari asarlarini o'quvchilar sevib mutolaa qiladilar. Ushbu yozuvchilarning asarlari bolalarga har tomonlama ta'lim va tarbiya berishga qodir bo'lgan noyob asarlar desak yanglishmagan bo'lamiz. Jahon adabiyotining o'zbek adabiyotidagi o'rni va ahamiyati beqiyosdir. Chunki jahon adabiyoti bolalarning fikrlashini rivojlantiradi, ularni har tomonlama rivojlanishlariga turtki va omil bo'ladi. Masalan Aka-uka Grimmlarning qaysi asarini olmang, hammasida ham, eng avvalo, mehnatkashlik, mehnatga muhabbat g'oyasi yotadi.

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UDC 81-13

### POETIC VOICE OF ALMA LUZ VILLANUEVA'S "MOTHER, MAY I?"

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**Annotatsiya.** Ushbu maqolada chikano she'riyati va uning umumiy mavzulari muhokama qilinadi. Shuningdek, u Alma Luz Villanuevaning shoh asari "Ona, maylimi?"ni tushuntiradi, unda feminist shoirning jamiyat haqidagi fikrlari bayon etilgan.

**Kalit so'zlar:** chikana, lingvistik kod, misra, she'riy nutq, madaniy va adabiy anjumanlar.

**Аннотация.** В этой статье рассматривается поэзия чикано и ее общие темы. Также это объясняет шедевр Альмы Луз Вильянуэвы: “Мама, можно мне?”, в котором написаны мысли поэтессы-феминистки об обществе.

**Ключевые слова:** чикана, лингвистический код, строфа, поэтический дискурс, культурные и литературные условности.

**Abstract.** This article discusses chicano poetry and the general themes of it. Also it explains Alma Luz Villanueva's masterpiece: “Mother, may I?” in which the feminist poet's thoughts about the society are written.

**Keywords:** Chicana, linguistic code, stanza, poetic discourse, cultural and literary conventions.

Alma Luz Villanueva is Chicano feminist poet of excellence, constantly engaged in her search for a universal female community. The poet published *Mother, may I?*, the seminal autobiographical poem that chronicles the life of a woman from cyclical change and emergence to wholeness and hope as she redefines love and life and re-examines what it means to be a woman and a man, alongside ancient myths and the modern world.

My reflections on *Mother, May I?* are primarily based totally on the idea that the textual content isn't an independent artifact, however as an alternative that it has reputation inside a determinate context. As such, it describes a connection among an utterance and the conditions of utterance. It presupposes a sure form of reader to whom it conveys a message. Because the poetic identification is likewise the textual content of *Mother, May I?* or the end result of narrating a life, the poem elucidates the connection among Villanueva's poetic voice and her implied audience[3]

Before analyzing the implicit audience in Villanueva's poetry, I would like to explain in more detail how I understand this concept. When composing a written work, a writer makes certain assumptions about his audience: for example, its members belong to a specific linguistic and cultural community, or they share certain beliefs and values about the world because they are connected by common bonds such as genre, race and social class. Writers assume their audiences are familiar with certain social and literary conventions. They make literary decisions based on the assumption that their readers will understand the meaning of the words used and that they will accept the linguistic, cultural and literary conventions that governed the composition of the text. These assumptions about an audience are of course, incorporated into the language used in this case by the poet to write the poem. The notion of implicit public therefore refers to the recipient or reader who is directly or indirectly characterized in the text. This fictional reader is a construction of the text, which may or may not correspond to the reader. The reader who is characterized by and in the text can be defined as a set of attitudes, backgrounds and values that the text assumes [5].

When I compose *Mother, can I?* I noticed that Villanueva made few concessions to the Spanish-speaking public. She writes in English, making the poem available to anyone who reads and understands it, both Anglo and Chicano, both men and women. She assumes a reader that she has little or no formal knowledge of literary forms and figures, although her poetry certainly does not fall within the scope of literary influences and traditions. However, unlike Bernice Zamora's poetry, sometimes requiring almost familiarity with some literary works, Villanueva's poems are more intended for the uneducated reader. Zamora's image patterns and allusions presuppose a well-trained reader, even in Spanish, although he uses linguistic codes from the everyday Chicano vocabulary. In contrast, Villanueva's vocabulary and situational references, although presented in English, are closer to everyday speech than to academic or poetic discourse.

Such is the nature of the audience implicit in *Mother, Can I?* Does not require passages from English to Spanish or from Spanish to English, as is the case in Zamora's poetry [2]. They are integrated into the speaker's words, his framing and sometimes, as in the epilogue, into the arrangement of the words on the page. The tendencies and prejudices determine the emphasis of a topic and determine the status of a particular type of reader. I propose that the epilogue is the rendering of the relationship of Villanueva's poetic identity with her implicit audience.

Villanueva chooses a strategy to juxtapose her recipients rather than synthesize them: she adapts the identities of women and Chicana and their implicit social context, Anglo and Chicano, rather than integrating them.

Villanueva directs her poetic voice alternately towards women and Chicanos, a division present in other parts of the autobiography. The "I" in the poem alternates between an "I" speaking with the voice of a little girl and an "I" speaking like a grown woman. Because it fluctuates, it appeals more to one audience than another does. In the passages where the "I" recounts his childhood, the "I" speaks more to Chicanos than to women. For example, when the narrator says in her little girl's voice, "You can't speak Spanish here", the colloquial "you" means / either herself or someone, even if the context of the passage directs the "you" towards Chicanos rather than Anglo men and women. References to the Mexican grandmother, the white teacher who does not allow Spanish in class, a character who says he can read, count and recite poetry in Spanish, and traditional Mexican food (pan dulce and tortillas) come specifically from the codes cultural Chicano[3]. In addition, the language-specific references in this passage assume members of a social group who have the desire, need or linguistic ability to speak Spanish. The Chicanos addressed here are, of course, readers who, like the narrator, have experienced a process of socialization in which they have lost their original language. In this way they experience the events described just like the author who writes about them, that is, in the language that has replaced the mother tongue. Anglo women and men in the audience also hear the message, but they are not its privileged recipients.

The narrator's statements, expressing her alienation from an Anglo-white society, are also heard by the Chicanos in the audience. In certain key passages, the "I" exposes certain myths that American society harbors about its Latino population. Although these statements may be familiar to a general audience, both Anglo and Chicano, they contain nuances that relate to Chicano in a specific way. For example, the family adopting the girl examines her hair for lice and accuses her of theft. The family of her teenage lover think Mexican women have too many babies, indiscriminately. To grasp the full linguistic power of these passages, readers must belong to a community of socialized Chicano readers who are aware, for example, that the American perception that Mexicans have lice in their hair and give birth to large numbers of children led to a humiliation. This community shares the view that Anglo-Saxon society has promoted and may continue to promote such ideas about Chicanos [1]. In these passages, Villanueva reflects on social conventions familiar to a Chicano audience. When the narrator, as an adult woman, sends her "I" to a female audience, she usually uses lyrical language. Although processes unique to women, such as birth giving, are simply told as facts at the beginning of the poem, they later take on symbolic value and are meant to evoke magical and mythical feelings in women. The identities of mothers and daughters in these metaphorical passages are not defined in terms of racial and class categories. For example, in the section entitled "il filo (amputation)", Villanueva reevaluates her divorce from her mother. As a woman talking to women, she talks about her relationship with her mother and her daughter in the context of a mother-daughter model that she sees everywhere, as she has heard "mothers and daughters everywhere".

The thread (the amputation)

The thread is bloodstained. I

gave it to you, as my  
 mother to me, as her  
 mother to her  
 and it is thick with  
 blood, with life  
 and we are thick with  
 each other, my  
 daughter, my daughter,  
 my girl; you  
 stand, staring  
 with your knife's

amputation: your  
 hands bloody: it  
 is your amputation—I took it from my  
 mother: you  
 take it from  
 me—blood, my daughter  
 love, my daughter  
 life, my daughter. .  
 Now go and play  
 become your own mother  
 and spin your own lovely thread.

The use of pronouns in the above passage on the paradox of continuity and separation in the mother-daughter bond suggests the woman's dual identity as daughter and mother. The poet uses the image of the thread to reinforce this theme on three levels: (1) as a metaphor for the physical bonds between mother and daughter at birth and later: "The thread is stained with blood »; (2) as a metaphor for the meanings her own daughter will create in life; and (3) in the epilogue, explain the meaning of the story told: the thread which connects all women. The repetition of "daughter" at the end of the first stanza of "The Thread" and at the beginning of the second has a rhetorical purpose: to mark the passage from the theme of continuity in the first strophe to the theme of separation in the second strophe and around the feelings of the mother when she sees how her daughter, the child, becomes the woman [4].

The key symbol of the second stanza, "amputation", refers not only to the physical cutting of the umbilical cord at the time of birth, but also to the psychological and emotional separation of the daughter from her mother. Villanueva associates her own mother with the idea of amputation, not continuity, suggesting that she associates the memory of her mother with the violence of separation. Rather, it connects to both the joy of continuity and the pain of separation. Her daughter now stands before her with her "knife amputation" as she once stood before her own mother with her "knife amputation".

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### ANALYSIS OF SLANG AS A SUBSYSTEM OF LANGUAGE

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**Annotatsiya.** *Slang madaniyatning muhim elementidir. Chet tilini o'rganish ona tilida so'zlashuvchilar madaniyatini o'rganish bilan uzviy bog'liqdir. Chet tili darslarida jargon, idiomatik iboralar va frazemalarni o'rgatish o'quvchilarning lug'at boyligini oshirishga, ommaviy axborot vositalari matnlarida uchraydigan norasmiy nutq shakllarini tushunishga va ona tilida so'zlashuvchilar bilan kundalik muloqotga yordam beradi, nutq va tinglash ko'nikmalarini rivojlantiradi. Qoidaga ko'ra, chet tili darslarida o'quvchilar turli o'quv materiallari orqali tinglash, o'qish, gapirish va yozish ko'nikmalarini yaxshilaydi. Hatto bu ko'nikmalarga ega bo'lsangiz ham, siz ona tilida so'zlashuvchilar bilan muloqot qila olmaysiz, jurnal o'qiysiz, teledasturlarni tomosha qila olmaysiz va xorijiy mamlakatlarga sayohat qila olmaysiz. Maqolada chet tili darsida slang, idiomatik iboralar va frazemalarni o'rgatish imkoniyatlari muhokama qilinadi.*

**Kalit so'zlar:** *slang, lug'at, o'qitish, o'rganish, til, muloqot.*