

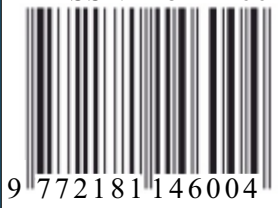
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olmoqda. Mazkur yoʻnalishning asosiy tadqiq metodlariga freymlar asosida tahlil qilish, modellashtirish (kognitiv xaritasini yaratish), konseptual tahlil singarilar kiradi.

A.Abdiazizovning taʼkidlashicha, nutqning hosil boʻlishi, uzatilishi, xotirada ongli saqlanishi kabi murakkab hodisalarning markazi miya neyronlari orqali amalga oshiriladi. Tildagi turli birliklarning shakl va mazmunini farqlab, turlicha tushuncha, konseptlar, freymlar yordamida milliy-madaniy va ijtimoiy xususiyatlarni har bir xalq yoki etnos uchun oʻziga xosligini aniqlashda fonologik vositalar katta xizmat qiladi. Inson tili “tovushli, ovoqli” boʻlib, u mazmuni hosil qilishda buyuk ahamiyatga egaligini kognitiv fonetika va fonologiyada oʻrganilishi sababli uni kognitiv tilshunoslikning asosiy tarkibiy qismi ekanligini eʼtirof etish lozim.

Professor Gʻ. M. Hoshimov “Kognitiv tilshunoslik – inson tomonidan borliq dunyo voqeligini til orqali anglanishi, oʻrganilishi, yaʼni konseptlar vositasida uning inʼikos etilishi, his va idrok qilinishi kabi inson miyasida kechuvchi murakkab konseptual jarayonlar bilan bogʻliq muhim yoʻnalishdir” deb taʼkidlaydi [8]. Kognitivistika fani vakillarining fikriga koʻra, hech qaysi bir alohida fan insonning intellektual faoliyatini adekvat tasvirlay olmaydi. Jumladan, mantiq fikrlashning intuitiv, obrazli, sheʼriy va mifologik nuqtai nazaridan tashqari faqat ayrim shakllarini koʻrib chiqadi. Psixologiya fikrlash jarayonlarining natijalariga emas, balki ularning neyronlar darajasida substratga bogʻliqligiga qarab kechishiga va moddiy jihatlari eʼtibor beradi. Epistemologiya va gnoseologiya (bilishning obʼyektiv realligi) esa, aksincha, oʻta mavhum, aniq fikrlash vositalaridan va uni biror bir belgilar tizimi orqali obʼyektivlashtirish usullaridan uzoqdir. Ularning xulosalari faqat bilishning universal qonunlariga taalluqlidir, kognitivistika fani esa “dunyo va uning mohiyatini turkumlash jarayonlarini, bilim tuzilmalarini, dunyoning aksiologik tizimlarini, manzaralari va modellarini shakllantirish”ni oʻrganish vazifasini koʻndalang qoʻyadi.

**Xulosa.** Insonning kundalik voqea-hodisalarga munosabati tilning kognitiv nazariyasining amalda qoʻllanishi bilan uzviy bogʻliqdir. Zotan, biz yillar davomida hosil boʻlgan hayot tajribamiz, bilim va koʻnikmalarimiz asosida voqealardagi u yoki bu tarzda mavjud boʻlgan narsa-predmetlar, voqealar, hodisalar haqida fikrlay olamiz va ana shunga tayangan holda oʻzaro soʻzlashuv jarayonida nutqimiz bekamu koʻstligiga erishamiz. Hozirgi zamon tilshunosligida kognitiv yoʻnalish leksik-semantik sathdagi tahlillar bilan chambarchas bogʻliq boʻlib, unga koʻra til umumiy kognitiv mexanizm boʻlishi bilan birga, kognitiv qurol tarzida axborotning taqdimotini, kod yordamida uzatish va oʻzgartirish vazifasini bajaruvchi belgilar tizimi hamdir.

Kognitiv tilshunoslikda insonga xos boʻlgan kognitiv tuzilma va usullar yordamida axborotni toʻla egallab olish mexanizmlari oʻrganiladi. Zero, intensivlikni ifodalovchi soʻzlar ham borliq haqidagi bilim va tasavvurlarni ifoda etishga xizmat qiladi.

Soʻz maʼnosini anglashda faqat uning semantik tuzilmasini bilishimiz kamlik qiladi. Biz muayyan tilda soʻzlashuvchi odamlarning tafakkur xususiyatlari, fikrlash tarzlari va dunyoni til unsurlari yordamida bilish xususiyatlaridan ham xabardor boʻlishimiz lozim. Chunki mazkur vazifalarni soʻzlarning sof lingvistik tahliliga yuklash qiyin. Bu esa til hodisasining tabiatini, mohiyatini chuqurroq tushunish uchun unda soʻzlashuvchining borliqni bilishi va uni ongida “pishirib”, oʻz tilida (nutqida) tinglovchiga bekam-koʻst uzatishi bilan bogʻliq masalalarni ham tadqiqotlarimiz kun tartibiga qoʻyishni talab qilmoqda. Yuqoridagilar bilan bir qatorda yana shuni ham taʼkidlash lozimki, bugungi tilshunosligimizda freym, skript, ssenariy, geshtalt kabi oraliq til birliklarini oʻrganishga eʼtibor ortib bormoqda. Buning asosiy sababi kognitiv tilshunoslik muammolarining tadqiqotlarimiz mundarijasidan oʻziga munosib oʻrin olganligidir.

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O‘ZBEK BADIY ADABIYOTIDA XUNUKLIK TUSHUNCHASINING IFODALANISHI

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**Annotatsiya.** Hozirgi kunda til va madaniyatning bog‘liqligi, tilning madaniyatda, madaniyatning esa tilda namoyon bo‘lishini o‘rganuvchi lingvokulturologiya yo‘nalishini tadqiq qilish va rivojlantirish zarurati jadallasharkan, ushbu sohada muhim ahamiyat kasb etgan konseptlarning til xususiyatlarini tahlil qilish, o‘rganish g‘oyat muhim ahamiyat kasb etadi. Mazkur maqola o‘zbek milliy madaniyatida xunuklik konsepti lisoniy xususiyatlarining qiyosiy tahlilini o‘rganishga qaratilgan bo‘lib, ular o‘zbek badiiy asarlari aniqroq aytganda Abdulla Qodiriyning “O‘tgan kunlar” asari tahlili asosida ko‘rib chiqiladi. Asosiy e‘tibor xunuklik konseptining antroposentrik va aksiologik yondashuv asosida misollar bilan yoritib berilishiga qaratilgan. Tahlillar nafaqat o‘zbek badiiy asari, balki tilning izohli lug‘atlari asosida olib borilgan. Maqolada o‘zbek milliy madaniyatida xunuklik konseptining til xususiyatlari shaxs, joy, ovoz va harakat tasvirida ifodalanishi tahlil qilinadi.

**Kalit so‘zlar:** xunuklik, leksik birlik, konsept, freym, tushuncha, lingvokulturologiya, lisoniy xususiyatlar.

**Аннотация.** В настоящее время ускоряется необходимость исследования и развития направления лингвокультурологии, изучающего взаимосвязь языка и культуры, проявление языка в культуре, культуры в языке, важное значение имеет стих. Данная статья направлена на изучение сопоставительного анализа языковых особенностей концепта безобразия в узбекской национальной культуре, и они рассматриваются на основе анализа узбекских художественных произведений, а именно произведения Абдуллы Кадири «Минувшие дни». Основное внимание уделяется объяснению понятия безобразия на примерах с опорой на антропоцентрический и аксиологический подход. Анализ проводился не только на основе узбекских художественных произведений, но и по толковым языковым словарям. В статье анализируется выражение языковых особенностей концепта уродства в узбекской национальной культуре в образе человек, место, голос и движение.

**Ключевые слова:** уродство, лексическая единица, концепт, фрейм, понимание, лингвокультурализм, языковые особенности.

**Abstract.** Currently, the need to research and develop the direction of linguo-cultural studies, which studies the relationship between language and culture, the manifestation of language in culture, and culture in language, is accelerating. the verse is important. [2] This article is aimed at studying the comparative analysis of the linguistic features of the concept of ugliness in Uzbek national culture, and they are considered based on the analysis of Uzbek works, more precisely, Abdulla Qadiri's work "The Past Days". The main focus is on explaining the concept of ugliness with examples based on the anthropocentric and axiological approach. The analyzes were carried out not only on the basis of Uzbek fictions, but also on the explanatory dictionaries of the language. The article analyzes the expression of the language characteristics of the concept of ugliness in the Uzbek national culture in the image of a person, place, voice and movement.

**Keywords:** ugliness, lexical unit, concept, frame, understanding, linguoculturalism, linguistic features.

**Kirish.** O‘zbek tili izohli lug‘atining besh tomidan xunuklik konseptini ifodalovchi leksik birliklar birma-bir tahlil qilinganda, xunuklik nafaqat inson tashqi qiyofasiga nisbatan balki, uning ichki dunyosi, xarakteri, xulq-atvorida mavjud chiroyli hisoblanmaydigan jihatlarga nisbatan ham ishlatiladi. Shunga asoslanib, shaxs tasviridagi xunuklikni bildiruvchi so‘zlar ikki guruhga ajratiladi:1) inson tashqi

ko'rinishining chiroyli emasligini ifodalovchi va 2) inson xarakterining xunukligini bildiruvchi leksik birliklar. Masalan, *badnamo, badbashara, badnusxa, badsurat, badro'y, do'ngpeshona, tasqara, badqovoq* kabi sifat turkumidagi so'zlar, *baqa, chandiq, xunuklik* kabi ot so'z turkumidagi va *burushmoq, tirtaymoq, torsillamoq, to'rsaymoq, xunuklashmoq, qo'pollashmoq* singari fe'l so'z turkumidagi so'zlar inson yuz qismidagi go'zal bo'lmagan jihatlar va shu xunuklashish holatini ifodalaydi. Morfologik tahlillardan shu aniqlandiki, shaxsning tashqi ko'rinishidagi xunuklik o'zbek tilida asosan sifat, ba'zan ot va qisman fe'l turkumidagi so'zlar bilan tasvirlanadi. Ularning aksariyati so'zning birinchi va qisman ikkinchi ma'nolari orqali ifodalanadi.

Insonning haqiqiy go'zalligi uning ichki dunyosi bilan belgilanganidek, uning xulq-atvoridagi kamchiliklar ham qalb dunyosining xunukligini ko'rsatadi. [3] Tadqiqotimiz davomida, 100 ga yaqin o'zbek tilining izohli lug'atidagi so'zlar inson xarakteridagi chiroyli bo'lmagan jihatlarini tasvirlashda foydalaniladi. Masalan, *axloqsiz, badbin, badkor, badxayol, badbin, badxulq, beadab, bezbet, beibo, buzuq, didsiz, yengiltak, iymonsiz, ibosiz, yengiltak* kabi sifat turkumidagi, *badfe'llik, yengiltaklik, lafzsizlik, nobakorlik, nomussizlik, uyatsizlik, takasaltanglik, uyatsizlik, fohishabozlik* kabi ot turkumidagi so'zlar shaxs xakteri va undagi xunuk holatlar uchun ishlatiladi. Yuqoridagi keltirilgan misollarda aksariyat so'zlar tojik tilidan o'zlashgan –bad, -no, -be old so'z yasovchi qo'shimchalar yordamida yasalgan yasama so'zlar hisoblanadi. Ularning aksariyati so'zning birinchi va qisman ikkinchi ma'nolari bilan xunuklik konseptining freymini hosil qiladi.

Inson ko'zini tasvirlovchi *zag'chako'z (ko'zi ko'k odam)* [4] o'zbek milliy madaniyatida chiroylilik belgisi hisoblanmaydi. Masalan, M.Osimning "O'tror" asaridagi tasvirda: "Eshikdan tishlari tushib, lablari ichiga kirib ketgan kampirdahan zag'chako'z bir chol kirib ta'zim qildi" [4], zag'chako'z xunuklikni ifodalashda ishlatilgan. Ammo, yevropa mamlakatlarida, xususan, Fransiya, Angliya, Germaniyada ko'k rangli ko'zlar chiroylilik belgisi sanaladi. Demak, bir madaniyat doirasida xunuklik hisoblangan jihat, boshqa bir madaniyatda aksincha chiroyli bo'lishi mumkin. Bu til va madaniyat va ular orqali tushuniladigan konseptning turli talqin qilinishining isbotidir. Xulosa qib aytganda, xunuklik konsepti shaxs tasvirida asosan sifat, ot va ba'zan fe'l so'z turkumlari orqali ifodalandi va konsept atrofida birlashadigan leksik birliklarning aksariyati sodda yasama so'zlar sanaladi. Bundan tashqari, bir konsept turli madaniyatlar orasida turlicha talqin qilinishi mumkin va buni xunuklik misolida o'zbek va yevropa madaniyati qiyosida ko'rdik.

O'zbek tilining izohli lug'atida "xunuklik" – ko'rimsizlik; chiroyli emaslik; "xunuk": 1) salqin, sovuq, yoqimsiz; 2) ko'chma ma'noda jirkanch; 3) ko'chma ma'noda qo'rqinchli degan ma'nolarda izohlanadi. [5] Abdulla Qodiriy insonning tashqi ko'rinishi, nutqi, xulqi, harakatidagi xunuklikni turli so'z turkumlari, asosan, sifat (cho'tir, ko'rimsiz, qattiq, dahshatli), ot (to'ng'iz, maxluq, shayton, habis), otlashgan sifat (buzuqi), ravish (vahshiylarcha) va ba'zan esa o'xshatish usulidan (yerdan bichib olg'andek, ko'zi qoqqan qoziqdek, qirq yillik og'riganlardek, ukkining ko'zidek, albastilardek), so'z birikmalari, metaforalar orqali mohirona tasvirlab, asarda ta'sirchanlikni, bo'layotgan voqealar va asardagi qahramonlar qiyofasini kitobxonlar ongida yaqqol namoyon bo'lish darajasini yanada oshirgan. Quyida xunuklikning eshitish va ko'rish orqali his qilinishi bo'yicha tahlili beriladi.

#### **Tovush bilan his qilinadigan xunuklik konsepti**

O'zbek tili shu qadar boyki, bir tushunchani har xil so'z turkumlari, metaforalar orqali judayam ta'sirli ifodalash mumkin. Buning yorqin isbotini asardagi quyidagi parchada ham yaqqol sezish mumkin: "Hoji so'zini tugata olmadi, hojining ters so'zlariga chidolmagan Azizbek *vahshiylarcha* baqirdi" [1]. O'zbek tilining izohli lug'atida vahshiy so'zi yirtqich ma'noda qo'llanilishi aytilgan [5]. Tabiiyki, vahshiy deganda inson ko'z oldiga judayam yovuz va xunuk timsol gavdalanadi. Shuning uchun, vahshiy so'zi inson xarakterini va xulqini yomonligini ifodalash uchun ishlatiladi. Ushbu jumlada esa *vahshiylarcha-ravish so'z turkumi* baqirish harakat bildiruvchi so'zning judayam baland, qo'rqinchli va inson qulog'iga yomon eshitaladigan darajada xunukligini ta'kidlash uchun mohirona qo'llanilgan. Abdulla Qodiriy bundan tashqari, nutqdagi yomon, qo'pol so'zlarga ham xunuklik belgisi sifatida qaraydi: "...bizning Homidboy shunaqa qo'lansa gaplar uchun yaratilg'an odam" [1].

*Qo'lansa* sifat so'z turkumi o'zbek tilining izohli lug'atida ko'chma ma'noda "yoqimsiz", "xunuk" [5] ma'nolarida inson nutqidagi beodob, xunuk gaplarning aytilishiga nisbatan ishlatilishi yozilgan. Muallif ham aynan o'z qahramonining qo'pol va xunuk so'zlashini aynan shu so'z orqali tasvirlaydi.

Shuningdek, Qodiriy asar qahramonlarining xunuk tovush chiqarishlarini ifodalash uchun taqlid so'zlardan ham foydalangan: "*Xi, xi, xi, ahmoq. Toshkandan bo'lmay Qorategandan bo'lsinmi?*". Ushbu

barchadagi *Xi, xi, xi-* tovushga taqlid soʻzi orqali kitobxon qahramonning quloqqa yoqimsiz eshitaladigan tarzida kulayotganini his qiladi. [1; 156-bet]

Qodiriy yana bir oʻrinda ovqatlanganda etiket qoidalariga toʻgʻri kelmaydigan xunuk tarzda shapillatib yeyayotgan qahramon tasvirini taqlid soʻzi orqali ifodalaydi: “Ichkaridan kimdir *shap-shap* etib chaynar edi”. [1; 237-bet]

Ovozning xunukligi

Ot	Sifat	Feʼl	Taqlid
Dagʻallik(2)	Magʻzava 1	Ayuhannos solmoq (1)	Ar-ar(1)
		Alaybalay demoq (1)	
		Aljimoq(1)	
		Ar-ar qilmoq(1)	
		Valaqlamoq(1)	
		Javramoq(1)	

### Koʻz bilan koʻrib his qilinadigan xunuklik konsepti

Qodiriy, qahramonlarning tashqi koʻrinishidagi koʻrimsizlikni tasvirlash uchun sifat soʻz turkumidan unumli foydalangan. Xususan, asarda Homidning tasvirini quyidagicha beriladi: “...ikkinchisi: uzun boʻylik, qora choʻtir yuzlik, chagʻir koʻzlik, chuvoq soqol, oʻttuz besh yoshlarda boʻlgʻan koʻrimsiz bir kishi erdi”. [1; 384-bet] Ushbu tasvirda xunuklik: *choʻtir, koʻrimsiz* sifatleri orqali ifodalangan.

“Oʻtgan kunlar” asarida qahramonlarning tashqi qiyofasini tasvirlanishida xunuklik konseptining oʻxshatishlar orqali ifodalanishiga koʻp duch kelish mumkin. Masalan, Kumushga Homid tomonidan yozilgan maktubni keltirib bergan xotin tasvirida bunga guvoh boʻlamiz: “Ul *yerdan bichib olgʻandek* pak-pakana, burni yuzi bilan barobar deyarlik tep-tekis, *koʻzi qoqqan qoziqdek* chup-chuqur, ogʻzi qulogʻi bilan qoshiq solishar darajada juda katta, yuzi qirq yillik ogʻriganlardek sap-sariq, qirq besh yoshlar chamasi bir xotin edi” [1; 167-bet]. Ushbu parchada *yerdan bichib olgʻandek, koʻzi qoqqan qoziqdek, qirq yillik ogʻriganlardek* kabi oʻxshatishlar orqali kitobxon koʻz oʻngida chiroyli boʻlmagan koʻrimsiz ayol namoyon boʻladi. Buni Kumushning xotini koʻrgandagi holatidan ham bilish mumkin: “Kumushbibi oʻzi tomonga kelguchi bu *dahshatli* xotini umrida birinchi koʻrishi edi” [1; 178-bet]. *Dahshatli* xotin birikmasida ham xunuklik tushunchasi *dahshatli-sifat soʻz turkumi* orqali ifodalangan. Yana bir oʻrinda, inson tashqi qiyofasidagi chiroyli boʻlmagan qismlar oʻxshatish usuli orqali yanada taʼsirchan ifodalangan: “Yigirma ikki yoshlar chamasi boʻlgʻan bu yigit sariq tanlik, *ukkining koʻzidek* chaqchayib, oʻynab va yonib turgan qizil koʻzlik, yuziga *parchinlangandek* yuza (*puchuq*) burunlik, manglayi qancha tashqarigʻa oʻsib chiqqan boʻsa, yuzi oʻshancha ichkariga kirib ketgan, qisqasi vaqtsizroq yaratilib qolgʻan bir *maxluq* edi”. Sodiq tasvirini oʻqiyotgan kitobxon muallifning soʻz ustaligiga qoyil qolmasdan iloji yoʻq. Oʻxshatishlar, sifat va ot soʻz turkumlari yordamida qahramonning koʻrimsizligi ajoyib tasvirlangan.

Oʻxshatishlar orqali xunuklik konseptining ifodalanishi quyidagi parchada ham davom etadi: “...*pakana* xotin goʻyo onalarning “*ziyondosh albasti*”laridek xunuk qiyofada yigitga qarab yugurib kela boshladi”. *Pakana, xunuk* sifatleri, *albastilardek* oʻxshatishi Sodiqning onasi tasvirida kitobxonda salbiy estetik baho uygʻotadi. Yana bir oʻrinda “*idek sovuq koʻringan*” qipchoq bachcha [1; 278-bet] deb taʼriflanayotgan Normuhammad tasvirida ham oʻxshatish orqali xunuklik mohirona ifodalangan.

Shuningdek, xulqdagil illatlarni ifodalash uchun *buzuqi otlashgan sifatdan* yana bir oʻrinda foydalanilgan: “Albatta, biz oʻsha *buzuqilarning* jazolarini berarmiz” [1; 200-bet]. Kitobxon ushbu jumlaning oʻqiganda, koʻz oldida xunuk xislatli inson gavdalanadi. Har bir holatda badiiylikni, estetik taʼsirchanlikni oshiruvchi bu kabi misollarda soʻzning qanchalik oʻrinli qoʻllash muhimligi va tilning imkoniyatlari naqadar kengligiga guvoh boʻlish mumkin. Quyida, shaxs koʻrinishidagi xunuk va chiroyli boʻlmagan holatlarni bildiruvchi soʻzlar soʻz turkumlari kesimida taqdim etilgan.

Shaxs tashqi koʻrinishini ifodalovchi xunuklik:



## LINGUISTICS

Ot	Sifat	Fe'l
Baqa(2) Xunuklik 1 Chandiq 2 Qo'pollik 1	Badbashara(1),Badburush(1),Badnamo(1),Badnusxa (1),Badro'y(1), Badsurat(1) Badqovoq(1), Baqaloq, Do'ngpeshona(1),Yoqimsiz(1), Zag'chako'z (1),Lappos (1),Lo'mbozday 1,Mardak (1), Murdor (1) Puchuq (1), Savatbosh (1),Tanqaburun (1),  Tasqara (2) ,Taxtakachday (2),Fayzsiz( 1)Xumbosh (1),Xumkalla 1,Xunuk Burushiq(1)Chiroyisiz (1), Shumshuk 1 Yumaloq( 4,Yalmog'iz 1Qiltiriq Qo'shburun 1Qo'pol, G'unda (1),Husnsiz	Burushmoq(1) Tirtaymoq 1 Torsillamoq 2 To'rsaymoq 1 Xunuklashmoq 1 Qo'pollashmoq 1

Insonga xos harakatlarning ham chiroyli emasligini tasvirlash uchun *xunuk*so'zining ishlatilganligiga quyidagi parchada guvoh bo'lamiz: "puchuq xotin Homidning yonig'a o'lturib, *xunuk* bir iljayish bilan so'radi".

Harakatning xunukligi

Ravish	Fe'l
Alpang-talpang 1 Lapang-lapang 1 Liking-likang 1	Lapanglamoq 1,Dag'allashmoq(1) Jarillamoq(1),Shallaqilik qilmoq(1) Jilpanglamoq(1),Jirtillamoq(1) Lallaymoq 1,Likillamoq 1 Lo'killamoq 1,Razillashmoq 1 Talpanlamoq 1,Tarvaqaylamoq 1 Qabihlashmoq 1,Qiypanglamoq 1 Qilpanlamoq 1,Qiltanglamoq 1 Qo'nqaymoq 1

Kishi xarakteridagi xunuk illatlar tabiiyki uning ichki dunyosi chiroyli emasligini ko'rsatadi. Homidning ham ana shu illatlari orqali naqadar tuban kishiligini ko'rsatish uchun salbiy bo'yog'i kuchli bo'lgan "vijdonsiz, to'ng'uz", "shayton bolasi", "'habis" (yaramas, nopok) so'zlaridan foydalaniladi. Boshqa o'rinda esa Homidni "tiynati (xulq) *buzuq*" [1; 257-bet]. deya ta'riflaydi. Bu ham uning xulqidagi xunuk illatlarga ishora qiladi. Keyingi o'rinlarda ham yozuvchi insonning xarakteri va xulqining yomonligi, xunukligiga ishora qilib insonga nisabtan tabiatan yovvoyi va xunuk timsolni gavdalanitiruvchi *to'ng'iz* ot so'z turkumini qo'llaydi: "Bular qora choponning dushmanlaridan bo'lgan ikki to'ng'izning gavdalari" [1; 206-bet].

*Ko'rimsiz* so'zi inson tasviridan tashqari predmetlarda ham xunuklikning ifodalanishi uchun qo'llanilishi mumkinligini quyidagi parchada ko'rish mumkin: "kunbotishg'a qarab qurilg'an ikkita *ko'rimsiz* bir betlik eshiklaryuzlariga yopiq holda edilar".

**Xulosa.** Yuqoridagi tahlillardan shuni tushunish mumkinki, Qodiriy qalamiga mansub "O'tgan kunlar" asarida xunuklik konsepti turli so'z turkumlari, asosan, sifat, ot, otlashgan sifat, ravish va ba'zan esa o'xshatish usulidan ham foydalangan holda badiiy ta'sirchanlikni oshirish va tasviriylikni kuchaytirish uchun ifodalangan. O'zbek romanchiligining durdona asarlaridan bo'lgan ushbu asarda darhaqiqat, har bir so'z o'rinli qo'llanilgan. Ushbu tadqiqotda, faqat xunuklik tushunchasining ifodalanishiga urg'u berilarkan, birgina shuning o'zi tilning serqirraligi, uning imkoniyatlari cheksizligini ko'rsatadi. Xulosa o'rnida shuni aytish joizki, til imkoniyatlaridan samarali foydalangan holda bir tushunchani turli so'z turkumlari orqali ifodalab, yozma va og'zaki nutqdagi g'alizlikdan qochish va badiiylikni oshirish mumkin.

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borasida quyidagi fikrlarni aytadi: “Uning o‘z uslubi, rangtasvirchi rassomday ona yurtimizning tog‘- u toshlari, dashtu dalalari, bog‘- u bo‘stonlari, daryo- yu qirlari suratini chizib, ajib nozik tabiatli mehnatkash, yaratuvchi insonlar qiyofasi, muhabbati va mehri, dardi va g‘ururini tarannum etib kelayotganini o‘quvchilar yaxshi bilishadi. Shoir bugun o‘ttiz yildan ziyod vaqt ichida yozgan she‘rlaridan qayta- qayta tanlab- saralab, kitobxonlarga nazm gulshanidan bamisoli bir guldasta taqdim etayotir. Zero, yaxshi badiiy asar, xoh u nasriy, xoh she‘riy bo‘lsin, ruh ozig‘i, ma‘naviy kamolotimiz tiniq bulog‘idir”.

Sa‘dulla Hakim she‘rlarida tabiat odam sifatleri kabi ziynatlandi. Unda ro‘y beradigan o‘zgarishlarni xuddi odamlararo munosabatlardagi sabab- oqibat aloqalari kabi izohlanadi, bu tabiatningning bitiklariga o‘ziga xos tarovat baxsh etadi:

Osmon yerni qizdek quchoqlab yotardi,  
Shivirlardi suyib, erkalab, kulib.  
Tongda xushbo‘y gullar tug‘ildi sarxil  
Osmon kabi pok, Yer kabi suluv.

Q. Yo‘ldoshev ushbu misralardagi mazmuni quyidagicha izohlaydi: “Keltirilgan misolda ham biz odatlangan shamoyildagi to‘q qofiya yo‘qligi ko‘zga tashlanadi. Bu shoirning qofiyabop so‘z topolmaganidan emas, balki betakror tabiiy holat tasvirini qofiyaning qolipiga tushiraman deb, unga zug‘um o‘tkazib qo‘yishdan saqlanishga urinishi natijasidir”.

Badiiy matni tahlil qilish asosida o‘quvchilar so‘zlarni, iboralarni va sintaktik konstruksiyalarni, matndan badiiy ifoda vositalarini tanlash qobiliyatini oshiradilar va o‘z navbatida fikrni shakllantirish, grammatik shakllarni tanlash kabi qobiliyatga ham ega bo‘la boradilar.

*She‘r tahlilini o‘z maqsad va vazifalariga ko‘ra quyidagi turlarga ajratish mumkin:*

1) ko‘rib chiqishga mo‘ljallangan tahlil – she‘r bilan dastlabki tanishuvda qo‘llaniladi, asosiy e‘tibor asar so‘zboshisiga, annotatsiyasiga va mundarijasiga doir topshiriqlarga qaratiladi;

2) tanishishga mo‘ljallangan tahlil – she‘r mazmuni bilan umumiy tanishish, tahlil qilish uchun mo‘ljallangan muammoni yechishning o‘ziga xos xususiyatlarini aniqlash ko‘zda tutiladi, Bunda diqqat o‘quvchini boshqalaridan ko‘ra ko‘proq qiziqtiradigan asosiy tasvirga qaratiladi, boshqa detallarga e‘tibor qaratilmaydi;

3) chuqurlashtirilgan tahlil – muayyan materialni o‘rganish va o‘zlashtirish maqsad qilingan tahlil, bunda asarning butun kompozitsion qurilishini tashkil qilgan unsurlar, ularning ahamiyati, syujet chizig‘i va tarkibiy qismlari, matnning badiiy xususiyatlari to‘laligicha tahlil qilinadi.

Xotira turlari tahlili shuni ko‘rsatadiki, badiiy matni o‘qish jarayonida o‘quvchilarda uning turli ko‘rinishlari shakllanishiga zaruriyat paydo bo‘ladi.

**Xulosalar.** Sa‘dulla Hakimning “Otlar va bolalar” she‘ridagi badiiy ifodani To‘lqin Eshbek shoirona tavsiflaydi: “Hayotning turfa falsafasi rangin bo‘yoqlarda aks ettirilgan she‘rlar o‘quvchi qalbida ajib hislarni uyg‘otadi. Aytaylik, bir oddiy savol ko‘pchilikni o‘ylantiradi, ya‘ni, biz otamiz etagidan tutib, ularga cheksiz mehr ila ergashgan edik. Xo‘sh, endi o‘zimiz bolalarimizni shu darajada ergashtira olyapmizmi? Teran nigoh ila boqsak, hayotda katta kishilar bilan yosh avlodni qanday rishtalar bog‘lab turadi? Ota-ona va farsandlar o‘rtasidagi tengsiz mehr abadiy bo‘lishi uchun nima qilmoq kurak?”

*She‘riy matn bilan bog‘liq faoliyat shakllari o‘quvchilarda qiyinchilik tug‘dirish- tug‘dirmasligiga ko‘ra quyidagi turlarga bo‘linadi:*

1. Tayyorlangan tahlil – topshiriqni bajarishda yuzaga keladigan qiyinchiliklarni bartaraf qilishga yordam beradigan tahlil.

2. Tayyorlanmagan tahlil – tayyorgarlik ishlariga zarurat bo‘lmagan tahlil.

*She‘r tahlili maqsadiga ko‘ra bir- biridan farq qiladi. Ular o‘rganuvchi, tanishtiruvchi, ko‘rib chiquvchi va izlanuvchi tahlil sifatida o‘zaro farqlanadi.*

*She‘r tahlili yordamida o‘quvchilarning til va nutqqa oid ko‘nikmalari rivojlantiriladi. O‘quvchi badiiy matni o‘qir ekan, tovushlarni talaffuz qiladi, harflarni takrorlaydi, so‘zlarga xos bo‘lgan grammatik qurilishni esda saqlaydi, ayrim so‘zlarning yozilishi bo‘yicha bilimlarini mustahkamlaydi, so‘zlar va so‘z birikmalarining ma‘nolarini anglaydi va bir- biridan farqlaydi.*

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XXI CENTURY AMERICAN PROSE: ANALYSIS OF “THE HUNGER GAMES”  
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**Abstract:**

**Introduction.** “Hunger Games” is the first book of HUNGER GAMES trilogy which is best-seller book known worldwide. This action packed and thought provoking trilogy includes a lot of genres in it, like young-adult fiction, science fiction, thriller, dystopian fiction, adventure. However, the genre of the book is mostly dystopia and adventure science fiction.

**Research methods.** In the research method main and major characters have been analysed through depiction, characterization and delineation of inner and outer features of Katniss Everdeen, Peeta Mellark, Haymitch Abernathy, Effie Trinket etc.

**Results and discussions.** The ideas in the book are confusing. The reader must read them through the lines. Distrust covers whole novel, individual cannot trust the details and should be cautious. One may get confused trying to understand whether main character is protagonist or is she just over thinking the and president of nation is just silly man loving to live in comfort.

**Conclusion.** We totally agree that the title is perfect fit for both trilogy and the first book. For the reason that I think author wanted to show not only annual Games where people in districts watch how their children die, kill each other, try their best to survive; but also the “Games” going on beyond the Arena. The political Games. Therefore, author wanted to show that both games have things in common.

**Key words:** American prose, young-adult fiction, thriller, dystopian fiction, adventure, science fiction

**Introduction.** An American author and television writer Suzanne Collins was born on 10<sup>th</sup> August 1962 in Hartford, United States of America. For the reason that her father was Lieutenant Colonel they always kept moving from one place to another and her childhood was spent in eastern United States. She devoted her life to the Art. Graduating Art school in Birmingham, studying bachelors at art in Indiana university and earning Master’s at art in New York university. She started working as a children’s writer in Television Shows. And wrote books for children[1,3].

Her most famous bestseller is Hunger Games books (trilogy). “Hunger Games” is the first book of HUNGER GAMES trilogy which is best-seller book known worldwide. This action packed and thought provoking trilogy includes a lot of genres in it, like young-adult fiction, science fiction, thriller, dystopian fiction, adventure. However, the genre of book I am writing about, which is the first one, is mostly dystopia and adventure science fiction.

The reason of Hunger Games to be dystopian is apparent from the name of the country, *Panem*. The author called the country like that not because she liked it, but for the reason that *Panem* is the word derived from Latin which means “bread. It refers to the fact that the residents of the country are starving and have little things to eat [10,4]. And also, should be noted that gladiatorial games existed in Ancient Rome that were called *panem et circences* (bread and circuses) it bears the resemblances of the games in the book which is called *hunger games*. The phrase refers to the Roman Caesars’ strategy of quelling public discontent by providing the people with plenty of food and entertainment. It is defined as a science fiction due to the newest futuristic technologies and settings like Hovercraft and Teleporting devices. The author, Suzanne Collins is trying to describe the situations of the authorities being rude and playing with lives of residents; the way some people forgetting the world around, how authorities make them not to pay attention to the *poverty and violence* going on around. The totalitarian government of Panem is who holds all the power over the districts. The citizens have no say over their lives or what the government will impose on them. The message of the novel is that not any violence can succeed due to the reason that every brutality leaves scars on whatever it can be, the scars cause revolution which is inevitable. Worthy to mention, no revolution blows over without personal sacrifice. And only patience and love can ease the pain of it

Atmosphere: The

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tone of narration begins to be scary and dark. This is to be kept whole novel. The brutal atmosphere could have made people serious and dangerous, however they all keep on together. People knowingly try not to change as they know that it is the only thing Capitol, the authorities, is waiting for. It is clearly shown in the words of one of the main characters - Peeta Mellark:

*"I don't want them to change me in there. Turn me into some kind of monster that I'm not."* [1,234]

Peeta recognizes this atmosphere and chooses to preserve his own identity, regardless of the games' atmosphere. He is mainly concerned with how the environment will impact who he actually is as a human being. The atmosphere created in *The Hunger Games* is one of desperation and debasement **Materials and method.** Major character: **Katniss Everdeen** Other names – Catnip, Girl on Fire, Sweetheart, The Mockingjay, The Victor of the 74<sup>th</sup> Hunger Games. Author wanted her to be the main protagonist in the novel, however I consider Peeta to be the one. Because Katniss doesn't try to fight for improvement of the world she is living in, she only wants to stay alive as well as save her family. Katniss is a girl living in the 12<sup>th</sup> district – the poorest area in Panem, she has a typical characteristic of her area of Seam. She is described to have "straight black hair, olive skin, and grey eyes" she makes her hair a single braid at her back. She is thin of normal height, but strong for her size, as she has to go hunting with Gale to outskirts of district 12 so that she can feed her family. Her father died when she was 11 after which mother fell into deep depression and all the responsibilities including taking care of her small sister, mother; finding food for family, doing all the house chores were left on the shoulders of Katniss. During the time of Hunger Games she was 17 years old. Katniss owns a character of survivalist that makes her strong, independent and lethal and allow her to think outside the box. She is the one who puts the lives of others' first and even ready to sacrifice her own only to preserve others'. An example for that may be the culmination situation where everything begins which is when Katniss volunteered to go to the fatal games for her sister Prim. Because she had to go through so many hardships and almost all her time is spent to feed her family she appears to be strongly distrustful and fails to understand some social cues. For example she doesn't recognize Gale's hints at his growing affection for her, or when she fails to realize that she and Madge Undersee are actually close friends as well as when she threatens Peeta for not being honest and till the end of book she doesn't realize that Peeta was not acting or lying. **Peeta Mellark** Other names – The Boy with Bread, The Baker's Boy, Lover Boy, Star-crossed Lover. I consider him to be the real protagonist in the novel. For the reason that he tries to keep his real self and not change as Capitol wants him to. Peeta, works in the family business of bakery. His name itself means the type of bread "pita". He is of "medium height, stocky build" and has "ashy blond hair that falls in waves over his forehead." And has blue eyes. He is "broad-shouldered and strong." He is 17 years old and described to be kind, generous and charming. Firstly, because of his sense of humor, Katniss do not take him seriously but then she understands his determination and seriousness.

**Haymitch Abernathy stock character.** Haymitch is only one Hunger Games winner of 12<sup>th</sup> district and the mentor of 74<sup>th</sup> Hunger Games' 12<sup>th</sup> districts' tributes. He is harsh, indelicate, manipulative and mostly severely drunk; paunchy and middle-aged. However despite his being drunk he can control his condition. As he says to Peeta and Katniss – let him drink as much as he wants and he will be sober enough to help them. **Effie Trinket** "*Happy Hunger Games, and may the odds be ever in your favor.*" Effie is escort of 12<sup>th</sup> district, stock character, born and raised in the Capitol, not understanding the political views of Katniss and Peeta she enjoys watching Hunger Games just like other residents of Capitol. Her colorful clothes and wigs make her unforgettable. She is given as a model of wealth and power of the government and that is the reason of her being silly woman who places a good deal of emphasis on etiquette and propriety.

**Minor characters:** Primrose Everdeen: Prim was totally opposite of Katniss both physically and by character despite the fact that they were sisters. She was blonde and had a talent of healing. She was naïve and gentle. Gale Hawthorne: Gale owns the same character and appearance as Katniss, having olive skin, black hair and grey eyes. From early age they hunted together and became best friends. Cinna: To me Cinna doesn't seem to be Capitol-raised because at the moment when everyone congratulated Katniss he just said that he is sorry that she became a tribute. For his being not like Capitol people Katniss thinks that he is not experienced enough, however he says that he asked to be 12<sup>th</sup> district stylist himself. Rue: Rue was the youngest tribute in the games, being 12 years old (just like Katniss's sister). She looked like an Afro American girl with thick dark curly hair. She was the ally of Katniss at the beginning of the games, due to the reason that she brought back the memories of Prim to Katniss.

President Snow is an antagonist in the novel. He is the ruler of the Panem. Cruel, manipulative and cold. He is the small man with white hair; his breath smells like a blood and roses he always holds, because he has illness of bleeding sores.

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**Results.** The first book of trilogy – The Hunger Games is about nation of Panem located in a place once known as North America. Panem is shining Capitol surrounded by 12 districts. The districts are kept in fear and forced to serve to the Capitol. Starving people have no courage to go against the Capitol that forces every district to send a male and female tribute of the age from 12 to 18 in order to participate in the annual Hunger Games, a game till death being transmitted on live TV.

Katniss Everdeen at her sixteen's, understands that she is pushing herself to a death sentence by volunteering to take her sister's place as a tribute. However it doesn't mean that she is going to die as she is a good hunter and survival is her second nature. During the acts she opens for herself new people, especially people of Capitol and their trouble less lives.

She tries her best to win the games and she will be able to do it. Which means the end of the novel/idea, but beginning of another forcing the reader to starve to read the second book of trilogy.

**Discussion.** The actions of the novel take place in a country of Panem which rose from the ashes of place known as North America. The nation included capital city (the Capitol) surrounded by 13 districts. However durable civil war and the uprising of the Districts against the Capitol called the "Dark Days" made Capitol destroy 13<sup>th</sup> district and impose annual Hunger games – fight to death – to remind the Districts that this uprising must never be repeated. Panem is the word derived from Latin which means "bread". Gladiatorial games existed in Ancient Rome that were called panem et circences (bread and circuses) it bears the resemblances of the games in the book which is called hunger games. The phrase refers to the Roman Caesars' strategy of quelling public discontent by providing the people with plenty of food and entertainment.

Within Panem, the settings for this book include District 12, the Capitol and the Arena. District 12, to be exact, the Seam is the place where main character is from. The Seam is considered to be the poorest area where coal miners work and the city itself is covered with the dust of coal. The Capitol is the capital city where all the wealthiest people live, but to be wealthy is not enough to live there – one must be born in Capitol. When it comes to Arena, it is the venue made up artificially where all the tributes brought and made fight with each other to death.

However when it comes to time, it is worthy to note that nothing is mentioned about it. Only information is that author used Gregorian calendar to estimate time. Also that the actions took part in post-American time – in the future.

The most exhilarating, full of emotions part for me was is the end of part 1 and the beginning of part 2. The moment when Caesar asks Peeta if he has a girlfriend back home. Surprisingly Peeta says that he had a long-term crush on Katniss. I was filled with emotions when I read that part and tried to read faster to find out what will happen next. I never read any part of book repeatedly, but this part was surely an exceptional one. However, the response of Katniss was much more interesting that I did not know to laugh or to cry. Author made me doubt my thoughts when Katniss blamed Peeta lying to Caesar for his own sake – to collect sponsors.

The part from the novel is amazingly worthy to restate:

*"What does it matter?" says the mayor. He's looking at me with a pained expression on his face. He doesn't know me really, but there's a faint recognition there. I am the girl who brings the strawberries. The girl his daughter might have spoken of on occasion. The girl who five years ago stood huddled with her mother and sister, as he presented her, the oldest child, with a medal of valor. A medal for her father, vaporized in the mines. Does he remember that? "What does it matter?" he repeats gruffly. "Let her come forward."*

*Prim is screaming hysterically behind me. She's wrapped her skinny arms around me like a vice. "No, Katniss! No! You can't go!"*

*"Prim, let go," I say harshly, because this is upsetting me and I don't want to cry. When they televise the replay of the reappings tonight, everyone will make note of my tears, and I'll be marked as an easy target. A weakling. I will give no one that satisfaction. "Let go!"*

*I can feel someone pulling her from my back. I turn and see Gale has lifted Prim off the ground and she's thrashing in his arms. "Up you go, Catnip," he says, in a voice he's fighting to keep steady, and then he carries Prim off toward my mother. I steel myself and climb the steps.*

2) *"Peeta sighs. "Well, there is this one girl. I've had a crush on her ever since I can remember. But I'm pretty sure she didn't know I was alive until the reaping."*

Sounds of sympathy from the crowd. Unrequited love they can relate to.

*"She have another fellow?" asks Caesar.*

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*"I don't know, but a lot of boys like her," says Peeta.*

*"So, here's what you do. You win, you go home. She can't turn you down then, eh?" says Caesar encouraging-ly.*

*"I don't think it's going to work out. Winning...won't help in my case," says Peeta.*

*"Why ever not?" says Caesar, mystified.*

*Peeta blushes beet red and stammers out. "Because...because...she came here with me."*

*I can't stop looking at Rue, smaller than ever; a baby animal curled up in a nest of netting. I can't bring myself to leave her like this. Past harm, but seeming utterly defenseless. To hate the boy from District 1, who also appears so vulnerable in death, seems inadequate. It's the Capitol I hate, for doing this to all of us.*

*Gale's voice is in my head. His ravings against the Capitol no longer pointless, no longer to be ignored. Rue's death has forced me to confront my own fury against the cruelty, the injustice they inflict upon us. But here, even more strongly than at home, I feel my impotence. There's no way to take revenge on the Capitol. Is there?*

*Then I remember Peeta's words on the roof. "Only I keep wishing I could think of a way to ... to show the Capital they don't own me. That I'm more than just a piece in their Games." And for the first time, I understand what he means.*

*I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can't own. That Rue was more than a piece in their Games.*

This part was really interesting and full of emotions. Due to Peeta unexpectedly announcing Katniss to be his crush from long ago. Also this pulls the reader into a doubt of whether he is telling truth or is it his new strategy to draw attention of the sponsors so that they will be interested on him more and invest more money. As money is needed during the fight in Arena for the medicines, weapons, or food to be delivered by the coach when needed.

Generally, the book was very interesting. I should note that I watched the film before reading it and I was pleased to find the book to be far more fascinating than the movie. I can say that I have never read a book more invocatory than this. This book makes reader to experience all existing feelings. Tells people to be grateful for the government that doesn't impose annual death games to teach a lesson. Shortly teaches to appreciate peace; as well as motivating to not stay calm and live in patience in the buildup world, but start to act, flounder to fight for better life.

Author states that the main theme of the book is survival. I totally agree with her regarding the theme of the book. Because in harsh and merciless rule of president it is clearly visible that people have to take care about themselves in the world where poods are being poorer and dying while the richest ones are enjoying life as much as they can. Rich people, living in an artificial world have no idea of the other districts lifestyles. However, in districts people are starving to death and only the people with survival abilities may keep living.

The ideas in the book are confusing. The reader must read them through the lines. Distrust covers whole novel, individual cannot trust the details and should be cautious. One may get confused trying to understand whether main character is protagonist or is she just over thinking the and president of nation is just silly man loving to live in comfort.

**Conclusion.** We totally agree that the title is perfect fit for both trilogy and the first book. For the reason that I think author wanted to show not only annual Games where people in districts watch how their children die, kill each other, try their best to survive; but also the "Games" going on beyond the Arena. The political Games. Therefore, author wanted to show that both games have things in common.

The harsh, cruel government controls Katniss and people of 12 districts just like 24 tributes being controlled by Gamemakers in Arena. It resembles that the whole life in this novel is very much a game – the Hunger Game.

Even though I consider the title of the book to be perfect, We would suggest survive in games as an alternative variation. Nevertheless, we would never have agreed to change the title of trilogy.

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