



Бухоро муҳандислик-  
технология институти



**ФАН ВА ТЕХНОЛОГИЯЛАР  
ТАРАҚҚИЁТИ**  
**РАЗВИТИЕ НАУКИ И  
ТЕХНОЛОГИЙ**

**2**  
**2022**

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### **ТАРАҚҚИЁТИ**

ИЛМИЙ – ТЕХНИКАВИЙ ЖУРНАЛ

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## EVOLUTION OF APHORISMS AS A LINGUISTIC GENRE

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**Annotation:** *In this article we are going to share the results of our research about aphorisms and their evolution as a linguistic genre. Aphorisms are considered to be special factors of a language's vocabulary system because they reflect cultural special characteristics of each nation, including material and spiritual values. A lot of researchers, therefore, have long shown their interests in aphorisms. Aphorisms are used to express ideas in figurative styles.*

**Key words:** *independent type, verbal creativity, didactic genre, metaphorical overtones*

## ЭВОЛЮЦИЯ АФОРИЗМОВ - КАК ЛИНГВИСТИЧЕСКОГО ЖАНРА

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**Аннотация:** *В этой статье мы собираемся поделиться результатами нашего исследования афоризмов и их эволюции как лингвистического жанра. Афоризмы считаются особыми факторами словарного состава языка, поскольку отражают культурные особенности каждого народа, в том числе материальные и духовные ценности. Поэтому многие исследователи давно проявляют интерес к афоризмам. Афоризмы используются для выражения идей в образных стилях.*

**Ключевые слова:** *самостоятельный тип, словесное творчество, дидактический жанр, метафорический подтекст.*

## AFORIZIMLARNING LINGVISTIK JANR SIFATIDA RIVOJLANISHI

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**Annotatsiya:** *Ushbu maqolada biz aforizmlar va ularning lingvistik janr sifatida evolyutsiyasi haqidagi tadqiqotimiz natijalari bilan o'rtog'lashamiz. Aforizmlar til lug'at tizimining alohida omillari hisoblanadi, chunki ular har bir xalqning madaniy o'ziga xos xususiyatlarini, jumladan, moddiy va ma'naviy qadriyatlarini aks ettiradi. Shuning uchun ko'plab tadqiqotchilar uzoq vaqtdan beri aforizmlarga qiziqish bildirishgan. Aforizmlar fikrni obrazli uslubda ifodalash uchun ishlatiladi.*

**Kalit so'zlar:** *mustaqil tip, og'zaki ijodkorlik, didaktik janr, metaforik ohanglar*

Aphorism (Greek aphorismos) - a stable saying, containing a generalized and complete idea of any phenomenon of reality and expressed in short, concise form [1, 2]. Some research The authors refer to aphorisms only the author's works meanings, including winged words in this category, others - all kinds of hort generalized statements, including Proverbs and sayings. Some researchers to aforisms refers only to commonly used sayings, known to all native speakers. Research aphoristics as a mini-genre of verbal art did not receive fairly complete development, but it should be noted separate works in this direction, revealing stylistic features of aphoristic thinking individual writers. Aphorisms are considered to be special factors of a language's vocabulary system because they reflect cultural special characteristics of each nation, including material and spiritual values. A lot of researchers, therefore, have long shown their interests in aphorisms. Aphorisms are used to express ideas in figurative styles. They bring the vividness and richness to the speaker's speeches; therefore, knowing how to use aphorisms effectively in the right situations becomes essential. It is really interesting to realize that there are a large number of aphorisms in both English and Uzbek expressing gain and loss in humans' life. Therefore, they have become a linguistic phenomenon that linguistic researchers cannot ignore. Furthermore, in order to achieve the effective intercultural communicative purpose in the globalization age, we ourselves should be equipped with background knowledge of culture which is known as - the depository of knowledge, experience, beliefs, values, attitudes, meanings, social hierarchies, religion, notions of time, roles, spatial relationships, concepts of the universe and material objects and possessions acquired by a group of people in the course of generations" [1, 3]. Obviously, studying aphorisms of a nation, especially aphorisms related to gain and loss is one of best ways to understand culture as well as

people in that nation. Aphoristics as an independent type of verbal creativity quality is compatible with the holistic worldview of writing body. Going beyond the didactic genre (Egyptian “Instructions of Kagemni”, 2980-2900 BC) and practical instructions (“The Book of Proverbs of Solomon”, “The Book wisdom of Solomon”, Ecclesiastes), aphorism took the form of absolute knowledge and supreme wisdom in India, China, Ancient Greece (Upanishads, sayings Confucius, Lao Tzu, Hippocrates, Solon). In the XVII-XVIII centuries aphorism reaches aesthetic universality, rationality and completeness of form (for example: “Reflections, or Moral maxims and maxims” by F. de La Rochefoucauld, “Thoughts” by B. Pascal, “Characters” by J. de La Bruyère, Maxims and Reflections by I.V. Goethe). 19th–20th centuries - a completely new stage in the development of aphorism, which, on the one hand, gravitates towards moral and instructive maxims (L.N. Tolstoy, J. Ruskin, A. Schopenhauer), and on the other hand, does not take the form of maxims and maxim, - is built on parody (Kozma Prutkov), paradox (F. Nietzsche, O. Wilde, B. Shaw, V.V. Rozanov), demonstrating various types of language game with the purpose of creating a comic effect and intertextual layering (“Excerpts from the Unwritten” by E. Meek, “Untidy Thoughts” by S.E. Letz, “Aphorisms” S. Krzhizhanovsky). The entire array of existing aphorisms can be divided into three groups according to their origin:

- 1) aphorisms extracted from writers’ texts by compilers and published in separate collections (for example, “Sayings and Maxims” by M. Gorky, L. Andreev);
- 2) aphorisms created by the writers themselves, having an independent and independent meaning and initially aimed at an autonomous existence (for example, the aphorisms of Don Aminado (A.P. Shpolyansky), “Maxims and reflections” by F. La Rochefoucauld, “Aphorisms” by G. Lichten-Berg, “Thoughts and Aphorisms” by Kozma Prutkov, “Excerpts from the Unwritten” by E. Meek, “Aphorisms” S. Krzhizhanovsky, etc.);
- 3) aphorisms torn from context of a work of art, which miniature sayings due to their popularity and multiple use acquired the status of independent units (for example, aphorisms from the fables of I.A. Krylov, from A.S. Griboyedov’s comedy “Woe from Wit”, the novel A.S. Pushkin “Eugene Onegin”, the novel by M.A. Bulgakov “The Master and Margarita”, etc.). Aphorism as a minimal genre of literary creativity involves a set of essential genre signs.

The following parameters of the literary definition of aphorism as an aphoristic genre can be distinguished:

- 1) the prosaic nature of the text, which does not there are any traditional signs of fictional.
- 2) the ultimate informative brevity (an aphorism is equal to one sentence, it is not said simply only necessary, but also - less than necessary);
- 3) lack of external connection with the communicative situation (who speaks, when and where, to whom, for what and what);
- 4) pointing (paradoxical) content - the presence of “semantic voids” that encourage the reader to their independent “replenishment”.

It should be noted that by the beginning of the 20th century, old the forms and functions of the artistic word are subjected to I will review. The creative task of many writers is due to the desire to convey the universal meaning of being through comprehending their own point of view on specific events, trends in modern reality. Consequently, aphorisms are also read as thematic evidence of various phenomena of the life of the era, about art, literature, religion, culture, politics, etc.

Here are some examples:

- Learning is light, and the unlearned are darkness (Emil Short);
- There are plays so weak that they cannot leave the stage (S. Lets);
- With our mistakes, alas, not everything is calm;
- Our critics are especially interested in what is below all criticism;

Pushkin allowed poetry to be stupid, but for a century we have only been doing that we are abusing this permission (S. Krzhizhanovsky).

In external form, aphorism is a pure judgment, therefore aphorism relies on judgment and does not work. way, but in thought. But on the other hand, since the aphoristic statement is the object of verbal artistic creativity, based on lies thinking in images, then in the aphorism there is imagery hidden behind the judgment. Nature figurativeness of an aphoristic statement can be quite capacious and expressive. Let's designate the most pronounced components that enhance the artistic effect of an aphoristic statement.

1. Many aphorisms have quite obvious metaphorical overtones. The concepts underlying the aphorism can be fastened together according to the principle of associative connection. For example: At the blind faith evil eyes (S.E. Lets); Money doesn't smell, but disappear (S.E. Lets); Kindness is the only garment that never wears out (G. Thoreau); Friendship is love without wings (D. Byron).

2. Aphorisms can represent a language a game, a variation of which is a pun. Various types of punning games (playing on homonymous and polysemantic words; playing with typos, using neoplasms of derivative words, semantic interaction of words being played) are base for a language joke, so a good pun is a great art. Here are some examples: Friendship and tea are good if they are hot, strong and not too sweet (E. Short); Teaching is light, ignoramuses are darkness (E. Short). In this aphorism, the meaning of the proverb Learning is light, and ignorance is darkness is complemented by a pessimistic description of the current level of education.

3. Due to its diminutiveness, the aphorism is revealed in intertextual relations with reference to the source, quote, author, etc.

Intertextual inclusions are the transformation of phraseological units, proverbs, sayings, influencing the semantic the meaning of the aphoristic text, enriching it with new meanings. For example: In an empty life, a fight is an event (transformation of a proverb After a fight, they don't wave their fists); On an empty face and a scratch - decoration (transformation of the proverb On an empty place and grass does not grow) (V. Tokareva. Horses with wings). Allusive references and intertextual ambiguity can serve as a means of creating a comic effect. For example: Zoschenkized Onegin: "He is in a hurry to drink, and he is in a hurry to eat" (S. Krzhizhanovsky) - the transformation of Pushkin's quote from the epigraph to "Eugene Onegin": he is in a hurry to live and feel in a hurry; So far, one can write about Soviet Shakespeares with a pitchfork that has not yet been forged, on water that has already dried up (S. Krzhizhanovsky) - the transformation of a phraseological unit with a pitchfork on (on) water is written (ironic or disapproved: what is doubtful, unclear, does not deserve trust).

4. The semantic structure of the aphorism may contain a violation of cause-and-effect relationships, which causes illogical concepts and inverted images - a paradox; therefore, aphorisms are built on a spectacular "estrangement", which reveals the paradoxicality, the unexpectedness of the judgment contained in them. For example: If we want to enjoy the world, we have to fight (Cicero), Marriage is an upside-down fever: it starts hot and ends cold (Hippocrates); Women inspire us to great things deeds, but always prevent us from doing them; You love everyone, and to love everyone is to love no one; When a person is happy, he is always good. But not always good people are happy (O. Wilde. Portrait Dorian Gray), If you choose your acquaintances on the basis of high morality, it is better for you to leave England or completely abandon society (B. Shaw); If you are afraid of loneliness, then do not marry (A.P. Chekhov). Aphorism is based on a specific mental operation that connects a concretely experienced fact and its conceivable generalization, experience and reflection, while realizing the special nature of the relationship between the aphorism and its reader, when the latter turns out to be at the same time a full-fledged co-author of the aphoristic statement, inevitably being included in the completion of the designated situation.

That is why, as a single dominant of the aphoristic genre form, modern aphoristology points, first of all, to a special aphoristic "further-thinking". Exclusion separate aphorism from any context and determines "aphoristic reception", that is, the situation of the necessary individual reader "understanding", "completing" "semantic voids" aphoristic statements, not completed or not

exhausted by words. For example: Ukrainian classic Franco is like Frans, like a settler to tonsure. (S. Krzhizhanovsky). Aphorism based on playing out paronyms Franco and France and contextual antonyms sedentary and tonsure, which increase the emotional perception and give the statement a comic effect. Understanding the sharpness of the statement is achieved by decoding the main factual information. AND I.

Franko (1856-1916) - Ukrainian writer, scientist, public figure, successor to the traditions of T.G. Shevchenko, who promoted the ideas of revolutionary democrats. Anatole France (Anatole Francois Thibaut, 1844–1924) was a French writer who showed sympathy for the ideas of socialism. Playing with the formal similarity in the sound of the names Franco and France is based on the semantic association in the same context of the pseudo-antonyms Oseledec and tonsure: sedentary - in the old days, Ukrainians have a long forelock left on a shaved head; tonsure (from lat. tonsura - haircut) - a shorn or shaved place on the top of the head of Catholic priests.

The author's task is to see the unusual, the incompatible in the ordinary and the familiar: in the sound similarity of the names of Ukrainian and French writers, as well as in the social and democratic orientation of their work, there is as much similarity as there is between a forelock (sedentary) and a bald spot (tonsure). Interpretation of the meaning of the message leads to an understanding of its comic sharpness through "understanding", "completing" the "semantic voids" of the aphoristic statement. into literary aphorism, which is genetically related to the written form of fixing scientific experience [3, 4]. However, modern aphoristic thinking, focusing on the comprehension of the surrounding world, incorporates not only general observations, but also fixes individual, concretely experienced facts. The writer's experience and reflection, reflected by aphoristic thinking, are manifested in a variety of genre varieties of aphoristic expressions (for example: a philosopheme, a pun, an epigram, an anecdote, etc.), depending on the topic, purpose, and form of the statement. The reader discovers many witty judgments in the aphorism of modern times. Here are some examples: One must write with the blood of the heart. His own, of course, and not someone else's (Emil Short); Explain to the writer who writes "with the blood of the heart" that the heart is not suitable for inkwells; Now it is customary to pour over fiction not with tears, but with sweat; It would be good if ears, like eyes, had something like eyelids (S. Krzhizhanovsky). Paradox, absurdity, language game, various forms of intertextuality as figures of thinking become a creative principle organizing the text of an aphoristic statement. The semantic and stylistic richness of the aphoristics of the 20th century testifies to the high level of skill of the writers and acts as a vivid example of their idiostyle [4, 1]. Aphorisms and everything that characterizes them, down to the term, as well as due to their universality, attract a lot of attention of researchers, and also represent a huge field for discussion and reasoning with their original form and structural features. The very concept of "aphorism" is interpreted in different ways and is still not unambiguous.

As a genre, aphorism is characterized by such features as expressiveness of form, depth of thought, inclined to generalization, compact size, presence of the author. The themes of the aphorisms are very diverse. They reflect the era, the historical events during which they appeared. Since an aphorism is a repository and catalyst of human thought, it is not surprising that common words take the prevailing position in the creation of aphorisms. The subject matter of these words is very diverse and covers many aspects of human life. In the semantic content of the aphorism, it is possible to include implicit information. Structurally, there is a tendency towards rhythmic ordering, aphorisms are short-form statements, they may or may not be reproduced in discourse. By their construction, aphorisms usually consist of two parts: a concrete thought and a final conclusion. "Not that what makes us free is that we do not recognize anything above ourselves, but precisely that we know how to respect what is above us. Because such respect elevates ourselves..." (Goethe). The conclusion usually gives an assessment of the idea of the author's interpretation. Compositional two-aspect aphorism quite often contains a contradiction, which is usually eliminated in the aphorism itself. Analysis of the aphorisms in the sample showed that synonyms and antonyms are often used in aphorisms. The use of synonyms makes it possible to avoid unnecessary repetitions, to



clarify, supplement certain information, and to clarify the author's thought. Use antonyms gives expressiveness and expressiveness to aphorisms. The role of antonyms in aphorism is very great, because often aphorisms are based on opposition.

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## ЎЗБЕКИСТОН ТАРИХИЙ ШАХАР МАРКАЗЛАРИДА БОҒ-ПАРК САНЪАТИНИ ШАКЛЛАНТИРИШ

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**Аннотация:** Ушбу мақолада Ўзбекистон тарихий шаҳар марказларидаги обидаларнинг атрофида боғ-парк санъатининг ҳозирги ҳолати, аҳолининг турмуш тарзини яхшилаш мақсадида қулай дам олиш ҳудудларини ташкил этиш, тарихий обидаларнинг ландшафт ечимлари ҳамда қўлланиладиган илгор ечимлар баён қилинган.

**Калит сўзлар:** боғ-парк, ландшафт, архитектуравий боғ, обида, санъат, антропоген ландшафт, ландшафт дизайни, бош режа, майдон, гармония, клумба, кўшк, чорбоғ, чорчаман, чилустун, шийпон.

## ФОРМИРОВАНИЕ САДОВО-ПАРКОВОГО ИСКУССТВА В ЦЕНТРЕ ИСТОРИЧЕСКИХ ГОРОДОВ УЗБЕКИСТАНА

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**Аннотация:** В данной статье описано современное состояние озеленения в центральной части исторических городов Узбекистана, организация комфортных зон отдыха для повышения уровня жизни населения, ландшафтные решения исторических памятников и используемые передовые методы.

**Ключевые слова:** сад-парк, ландшафт, архитектурный сад, памятник, искусство, антропогенный ландшафт, ландшафтный дизайн, генеральный план, площадь, гармония, клумба, кушк, чорбог (сад), сквер, чилустун, беседка.

## FORMATION OF GARDEN AND PARK ART IN THE CENTRE OF THE HISTORICAL CITIES OF UZBEKISTAN

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**Annotation:** This article describes the current state of landscaping in the central parts of the historical cities of Uzbekistan, the organization of comfortable recreation areas to improve the living standards of the population, landscape solutions for historical monuments and the advanced methods used.

**Key words:** garden-park, landscape, architectural garden, monument, art, anthropogenic landscape, landscape design, master plan, square, harmony, flower bed, kushk, chorbog (garden), square, chilustun, gazebo.