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A concept is a product of thought, a perceptual phenomenon. In its full formation and its realization by means of verbal means, there are stages based on a certain fixed sequence. A concept is the result of the interrelated conceptualization and categorization that takes place in a person's mind and thinking.

The classification of concepts as the most urgent problem of cognitive linguistics is still the main issue of the agenda. In cognitive linguistics, there have been different approaches to the classification of concepts, but none of them has been unanimously accepted by cognitive linguists and still remains a controversial issue.

It can be said that the science of conceptology will enrich and develop by itself if the specialists of each field of science develop a set of existing concepts in one or another field.

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“QAYG’ULARIMIZ ZIMISTONI” (THE WINTER OF OUR DISCONTENT) ROMANIDA BOSH QAHRAMON TALQINI

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Annotatsiya. Maqolada Amerika adabiyoti namoyondasi Jon Steynbekning “Qayg’ularimiz zimistoni” (The Winter of Our Discontent) romanida bosh qahramon talqini, urush davridagi insonlar ichi kechinmalari tahlillar yordamida yoritib berilgan.

Kalit so'zlar: bosh qahramon, Iten, halollik, g'alayon, girdob, ichki yemirilish, yolg'izlik, qabihlik.

Аннотация. В статье рассматривается интерпретация главного героя романа «The Winter of Our Discontent» представителем американской литературы Джоном Стейнбеком, с помощью анализа освещаются внутренние переживания людей во время войны.

Ключевые слова: главный герой, Итэн, честность, суматоха, вихрь, внутренний распад, одиночество, злоба.

Abstract. The article deals with, the interpretation of the main character in the novel "The Winter of Our Discontent" by the representative of American literature, John Steinbeck, and the inner experiences of people during the war are highlighted with the help of analysis.

Keywords: protagonist, Ethan, honesty, turmoil, whirlwind, internal decay, loneliness, malice.

Bilamizki, badiiy asarda bosh qahraminning tashqi ko'rinishi, yoki ichki dunyosiga urg'u beriladi. Tashqi ko'rinish tasviri "portrait depiction" deyiladi hamda uni barcha asarlarda birday uchratib bo'lmaydi. Aynan bu romanda ham Itenning tashqi ko'rinishi tasvirlangan parchani uchrata olmaymiz. Ammo Steynbek uning ichki olamini, asta-sekin botiniy bo'ladigan undagi o'zgarishlarni goh monologlar bilan, gohida dialoglar yordamida ochib beradi. Romanning boshidan ikkita bo'limi uchinchi shaxs tilidan, uchinchi bo'limdan boshlab birinchi qismning so'ngiga qadar birinchi shaxs tomonidan so'zlab beriladi. Ikkinchi bo'lim o'ninchi bo'limdan boshlanadi, uning ham ikki bo'limi uchinchi shaxs tilidan qolganlari birinchi shaxs tilidan so'zlab beriladi. Uchinchi shaxs tilidan so'zlanishi kitobxonni bosh qahramonga yaqinlashtiradi, chunki uning o'y-xayoli, fikri, ichki dunyosidagi o'zgarishlarni guvohi bo'lish mumkin.

Roman boshida bosh qahramon halol, yashashni mol-mulkda emas, oilaviy baxtda, deb biladigan inson. Uning uchun har bir kun mukofot va uni yaxshi kayfiyat bilan o'tkazadi. U nafaqat oila a'zolari bilan, balki atrofidagi barcha bilan yaxshi munosabatda bo'ladi, doim hazillashadi. Why do they call it Good Friday? What's good about it?" "Oh! You!" she said. "You always make jokes." The coffee was made and the eggs in a bowl with toast beside them when Ethan Allen Hawley slid into the dinette near the window".

Iten o'ta halol, sodda va kamtar, ishini chin dildan bajaradi. Uning hayoti sokin va bir zaylda o'tadi. U o'z taqdiridan nolimaydi. "Ethan Allen Hawley's quiet, dim, and inward day was done. The man who swept the morning pavement with metronomic strokes was not the man who could sermonize to canned goods, not a unimum unimorum man, not even a silly-billy man. He gathered cigarette ends and gum

wrappers, bud cases from the pollenizing trees, and simple plain dust in the sweep of his broom and moved the window of derelict toward the gutter, to await the town men with their silver truck”.

Yana bir o'rinda uning hallolligining guvohi bo'lamiz. O'g'li insho yozishda yordam so'raganida unda bu ish seniki emas, meniki bo'ladi deydi. Bu esa uning rostgo'yiligini isbotlaydi. “Maybe you could help us with the essays.” “Then they wouldn't be yours.” Bosh qahramon jamiyatning har qanday vakiliga yordam berishga tayyor. U aziyat chekayotgan inson oldidan shunchaki o'tib keta olmaydi, albatta o'z hamdardligini, yordamini ko'rsatadi. Turmush o'rtog'ining akasi betob bo'lib, o'lim to'shagida yotganida uning yonida bo'lib o'z yordamini ayamaydi. Romanda voqealar rivojlangani sayin bosh qahramonning pul haqida fikri o'zgarib boshlaydi, ammo u bularning barini o'g'li, turmush o'rtog'i uchun qiladi. Yillar davomida unga nisbatan qilingan munosabat tufayli u kim ekanligini firibgarlik bilan bo'lsa ham. Isbotlamoqchi bo'ladi. Romanda uning ichki tug'yoni bayon etiladi, bosh qahramon bu ishni faqat bir marta qilishini, keyin esa bu yo'ldan qaytishini qayta-qayta ichida takrorlaydi. “Gentry without money gradually cease to be gentry. Without money, Allen, my son, will not know Bakers and his son will be an outsider, no matter what his name and antecedents. We have become ranchers without land, commanders without troops, horsemen on foot. We can't survive. Perhaps that is one reason why the change was taking place in me. I do not want, never have wanted, money for itself. But money is necessary to keep my place in a category I am used to and comfortable in. All this must have worked itself out in the dark place below my thinking level. It emerged not as a thought but as a conviction”.

Bosh qahramon uchun avloddan-avlodga o'tib kelayotgan uyining qadri juda beqiyos. Bu uyda u halovat topadi, bu uyda bir necha asrlardan buyon an'analar davon etib kelmoqda. Uni keying avlodaga beshikast yetkazib berish uning burchi va u buni juda yaxshi angelaydi. “Hawley was more than a family. It was a house. And that was why poor Danny held onto Taylor Meadow. Without it, no family—and soon not even a name. By tone and inflection and desire, the three sitting there had canceled him. It may be that some men require a house and a history to reassure themselves that they exist—it's a slim enough connection, at most. In the store I was a failure and a clerk, in my house I was Hawley, so I too must be unsure”. Iten asarda juda mehribon ota sifatida talqin etiladi, ayniqsa qiziga juda mehribon. “Of course I love my daughter, but sometimes she frightens me for she seems to have been born clever, at once jealous and loving”.

Voqealar rivojlangani sayin bosh qahramonda ichki g'alayon boshlanadi, u muammolar girdobida qoladi va ularga qarshi kurasha olmaydi. Bosh qahramonda ichki yemirilish, ich-etini timash sodir bo'ladi. “When a condition or a problem becomes too great, humans have the protection of not thinking about it. But it goes inward and minces up with a lot of other things already there and what comes out is discontent and uneasiness, guilt and a compulsion to get something—anything—before it is all gone”.

Bosh qahramonning tug'ilib o'sgan joyi, ona shahri - Vataniga muhabbati cheksiz. Romanda aynan uning shu mo'jazzgina shaharchaga bosh qahramonning munosabatiga o'rin ajratilgan. “New Baytown is a lovely place. Its harbor, once a great one, is sheltered from the northeast screamers by an offshore island. The village is strewn about a complex of inland waters fed by the tides, which at ebb and flow drive wild races through narrow channels from the harbor and the sea. It is not a crowded or an urban town. Except for the great houses of the long-gone whalers, the dwellings are small and neat, distributed among fine old trees, oaks of several kinds, maples and elms, hickory and some cypresses, but except for the old planted elms on the original streets, the native timber is largely oak”.

Urush bosh qahramondagi hallollik va insoniylikni o'zgartira olmaydi, ammo uni qamrab turgan jamiyat uni ma'naviy nogiron kimsaga aylantiradi. Ayniqsa, uning oilasi va ularning moddiy ehtiyojlarini qoniqtirish uchun bosh qahramon shu qabih ishlarga qo'l uradi. “I did not ever draw virtue down to hide what I was doing from myself. No one made me take the course I had chosen. Temporarily I traded a habit of conduct and attitude for comfort and dignity and a cushion of security. It would be too easy to agree that I did it for my family because I knew that in their comfort and security I would find my dignity. But my objective was limited and, once achieved, I could take back my habit of conduct. I knew I could”.

Steynbek bosh qahramon orqali o'z nuqtai-nazarini bildiradi. Ushbu asar muallifning so'nggi romani bo'lgani bois, yozuvchi o'zining davrga va jamiyatga munosabatini bosh qahramon yordamida ifodalaydi. Ayniqsa, 1960 yildagi saylovlar, amerikaliklarda kuzatilayotgan o'zgarishlarga keng o'xtaladi. “It must be that there are years unlike other years, as different in climate and direction and mood as one day can be from another day. This year of 1960 was a year of change, a year when secret fears come into the open, when discontent stops being dormant and changes gradually to anger. It wasn't only in me or in New Baytown. Presidential nominations would be coming up soon and in the air the discontent was changing to anger and the excitement anger brings. And it wasn't only the nation; the whole world stirred with restlessness and uneasiness as discontent moved to anger and anger tried to find an outlet in action, any action so long as it was violent—Africa, Cuba, South America, Europe, Asia, the Near East, all restless as horses at the barrier”.

Asar so'ngida bosh qahramon hayotning qabihliklaridan, o'zining qilmishlaridan pushaymonligi ifodalanadi. U o'glining birovlardan ko'chirib yozgan inshosining qizi tomonidan fosh etilishini ko'tara olmaydi. Farzand inson uchun qadrli, uning shunday beg'uborlik yillarida bunday qadam qo'yishi – bu falokat. Iten bu falokatga chiday olmay, bu hayotdan ketmoqchi bo'ladi. Aytishadiku, dunyoda bitta yaxshi inson qolgungiga qadar bu hayot davom etadi. O'z joniga qasd qilayotganida, ammasidan qolgan tumor uni qutqaradi. U shunday nur sohadiki, bosh qahramon bu tumorni munosib inson avloddan-avlodga yetkazishi kerakligini anglaydi.

Xulosa o'mida shuni aytish mumkinki, roman voqealari aprel oyidan iyulga qadar bo'lib o'tgan davmi – qisqa muddatni qamrab olsa ham, bir insonning ma'naviy tanazzuli uchun bu yetarli. Muallif bu bilan inson uchun hayoti da qanchalik pastkashlikka qo'l urishi mumkinligini, buning uchun o'zini halol saqlashga harakat qilishi lozimligini uqtiradi. Har qanday ma'naviy tanazzul kelajak avlodga o'z ta'sirini o'tkazmay qo'ymaydi, shunday ekan hech qanday moddiy narsa farzandlardan ustun bo'la olmaydi.

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BADIIY MATN TAHLILINING ASOSIY YO'NALISHLARI

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Annotatsiya. Badiiy matni tahlil qilish jarayonida uning barcha birliklarning estetik xususiyatlariga alohida e'tiborni qaratish zarur. Ushbu maqolada badiiy matn tahlilining asosiy yo'nalishlari yoritilgan.

Kalit so'zlar: badiiy matn, estetik xususiyat, yo'nalishlar, fonetika, tovush va ohang, qahramon ruhiyati.

Аннотация. В процессе анализа художественного текста необходимо уделять особое внимание эстетическим свойствам всех его единиц. В данной статье освещаются основные направления анализа художественного текста.

Ключевые слова: художественный текст, эстетическая характеристика, направления, фонетика, звук и тон, психика героя.

Abstract. In the process of analyzing a literary text, it is necessary to pay special attention to the aesthetic characteristics of all its units. This article covers the main areas of literary text analysis.

Keywords: literary text, aesthetic feature, directions, phonetics, sound and tone, hero psyche.

Fonetik birliklarni tahlil qilish jarayonida badiiy asarda unilarni cho'zish: undoshlarni qavatlash, tovushlarni takrorlash, so'zlarning fonetik qobig'ini o'zgartirib yozish, tovush orttirish yoki tovush tushirish kabi "fonetik usullar yordamida ekspressivlik ta'minlanadi. Badiiy asarlarda ruhiy holatni yozuvda ifodalash o'ziga xos murakkablikni yuzaga chiqaradi. Qahramonlar ruhiyatidagi ichki hayajon, xursand bo'lish, xafa bo'lish, rozilik, taajjub, yalimish, hayratlanish, kinoya, piching kesatiq, olqish, so'roq, ta'kid, qoniqmaslik, norizolik, tilak-istak, qo'llab-quvvatlash kabi holatlarni aynan berishda yozuvchilar unli yoki undoshlarni birdan ortiq yozish usulidan foydalanadilar. Masalan: - *O'libdimi?*

- *Yo'-o'q... u o'lsa hozir men bu yerda o'tirmas edim. O'ligim ahlatxonada yotgan bo'lardi. Zaynab tirik ekan men tirikman. Men uni... yaxshi ko'ra boshlagan edim... Balki u alam ustida yolg'on gapira boshlagandir, a? Lekin baribir dilni yaralaydi. Bu yara tuzalmaydi [1,80].*

- *Shiri - in gaplashib o'tiringlar. ...Shu bolamning bolasini bi-ir o'pib, keyin o'lsam, armonsiz ketardim [2,114].*

- *Xa-a... shunaqa deyishi aniq![3,636]*

Shuningdek, badiiy matnda unilarni birdan ortiq yozish usulidan qahramonning biror nimadan hayratlanishi, taajjubga tushishi kabi holatlarini ifodalashda foydalaniladi: - *Ee-zvoring-a, eezvoring... - dedi Kesakpolvon [4,703].*

Undoshlarni birdan ortiq yozish. So'zlovchining ichki ruhiyati (siqilish, xursandlik, taajjub kabilar) va maqsadini kitobxonaga — aynan yetkazish uchun yozuvchilar badiiy matnda bu holatni undoshlarni birdan ortiq yozish orqali ifodalashga harakat qiladilar. Bunda belgining me'yordan ortiqligi, harakatning