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b. Atrof-muhit tadbirlari: Ular jamoatchilik xabardorligini oshirish va harakatni safarbar qilish uchun Yer kunini nishonlash, iqlim bo'yicha yurishlar va tozalash kampaniyalari kabi tadbirlarni tashkil qiladi yoki ishtirok etadi.

c. Fuqarolarning ilmiy tashabbuslari: Ba'zi IEOlar fuqarolarning ilmiy dasturlarini rag'batlantirish orqali jamoatchilikni ilmiy tadqiqotlarga jalb qiladilar, bu erda shaxslar ma'lumotlarga hissa qo'shishi yoki dala tadqiqotlarida ishtirok etishi mumkin.

Xulosa qilib aytganda, aloqa strategiyalari IEO missiyasining ajralmas qismi bo'lib, ularga murakkab ekologik muammolar va keng jamoatchilik o'rtasidagi tafovutni bartaraf etishga imkon beradi. Ommaviy axborot vositalarini jalb qilish, ta'lim kampaniyalari va jamoatchilikni targ'ib qilish orqali ushbu tashkilotlar barqaror va ekologik mas'uliyatli kelajakka intilishda butun dunyo bo'ylab odamlarni xabardor qilishga, ilhomlantirishga va safarbar etishga intiladi.

Manfaatdor tomonlarning ishtiroki IEOning jamoatchilik bilan aloqalar mexanizmlarining yana bir muhim jihatini ifodalaydi. Hamkorlik o'rnatish, muloqotni osonlashtirish va turli manfaatdor tomonlar bilan maslahatlashish orqali IEO hamkorlik va umumiy mas'uliyatni rivojlantiradi. Ushbu majburiyatlar yaxlit yechimlarni ishlab chiqishga hissa qo'shadi va atrof-muhitni muhofaza qilish tashabbuslarini qo'llab-quvvatlashni kuchaytiradi.

Siyosat darajasida ham, ommaviy kampaniyalar orqali ham advokatlik harakatlari IEOning jamoatchilik bilan aloqalar strategiyasining ajralmas qismidir. Ular siyosatchilarga ta'sir o'tkazish, ekologik toza qoidalarni himoya qilish va ularning sabablariga jamoatchilik yordamini safarbar qilish uchun tinimsiz ishlaydi. Ushbu advokatlik tashabbuslari ekologik muammolarni samarali hal qilish uchun zarur bo'lgan siyosat o'zgarishlarini va xatti-harakatlarni o'zgartirishga qaratilgan.

Xulosa qilib aytadigan bo'lsak, xalqaro ekologik tashkilotlar tomonidan qo'llaniladigan jamoatchilik bilan aloqalar mexanizmlari zamonaviy ekologik muammolarning murakkab manzarasini boshqarishda muhim ahamiyatga ega. Iqlim o'zgarishi, biologik xilma-xillikning yo'qolishi va boshqa global ekologik tahdidlarga qarshi turganimizda, IEOlarning roli va ularning jamoatchilik bilan aloqalar mexanizmlari muhim bo'lib qolmoqda. Ularning muloqot qilish, manfaatdor tomonlarni jalb qilish va o'zgarishlarni himoya qilish bo'yicha tinimsiz sa'y-harakatlari sayyoramiz uchun yanada barqaror va ekologik mas'uliyatli kelajakni shakllantirishda muhim ahamiyatga ega. Ushbu mexanizmlar rivojlanishda davom etishi va doimiy o'zgarib turadigan global ekologik kontekstga moslashishi juda muhim, bu IEO va jamiyatning birgalikdagi sa'y-harakatlari bizning umumiy muhitimizga ijobiy va doimiy ta'sir ko'rsatishini ta'minlaydi.

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THE PEARLS OF IRONY IN ERNEST HEMINGWAY'S NOVEL "THE SUN ALSO RISES"

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Annotatsiya. *Ko'pchilik Xeminguey asarlarini o'rganuvchi olimlar uchun "Xemingueydagi kinoya"dan ko'ra oddiyroq mavzu yo'qdek tuyuladi. Ammo istehzo atamasi bilan bog'liq ba'zi farqlar, ayniqsa Xeminguey tadqiqotlarida uning hozirgi holatini hisobga olsak, tadqiq qilishga arziydi. Ushbu maqolada E.Xemingueyning "Quyosh baribir chiqaveradi"("The Sun Also Rises") asarida kinoyaning qo'llanilishi yoritilgan.*

Kalit so'zlar: E.Heminguey, "Quyosh baribir chiqaveradi" ("The Sun Also Rises"), kinoya, ichki erkinlik, badiiy xususiyat.

Аннотация. Большинству ученых, изучающих работы Хемингуэя, кажется, что нет более простой темы, чем "ирония в Хемингуэе". Но некоторые различия, связанные с термином ирония, стоит изучить, особенно учитывая его нынешнее положение в исследованиях Хемингуэя. В этой статье Э.Хемингуэя "Солнце все равно взойдет" ("The Sun Also Rises") освещает применение иронии.

Ключевые слова: E.Хемингуэй, "Солнце все равно восходит" ("The Sun Also Rises"), ирония, внутренняя свобода, художественная особенность.

Abstract. For most scholars of Hemingway's works, there seems to be no simpler subject than "the irony of Hemingway". But some differences with the term irony are worth researching, especially considering its current state in Hemingway's studies. In this article, E.Hemingway's "The Sun Also Rises" covers the use of irony.

Keywords: E.Hemingway, "The Sun Also Rises", irony, inner freedom, artistic character.

Introduction. I wish to take issue with these approaches by focusing on the communal, interrelational, and linguistic properties of irony—including irony's sources in ambiguity and paradox-properties that do not alienate, exclude, create distances between characters or between the narrator and reader, or necessarily reject idealism. Instead Hemingway's irony in "The Sun Also Rises" asserts the intersubjective nature of identity, which is not based on an a priori individual consciousness but rather on group understanding. For even as irony excludes, while disprivileging the status of personal knowledge and discrete identities, it builds a community of believers. The ironic status of the individual subject requires that the search for self-knowledge be linked to the discovery of how each subject is related to others, and how each subject assumes an intersubjective identity.

Literature review. An elusive and slippery term, irony is one of the key concepts of contemporary critical vocabulary. In its most elemental form, it is derived from an awareness of the discrepancy between reality and appearance. But, as Lilian S. Furst argues, "frequently the processes of irony are more complicated. For the ironist is often conscious of a choice between several possibilities, none of which has complete validity and all of which are exposed to question. After exploring every possibility, he may well find himself (and, incidentally place us) in a labyrinth of doubts". "The Sun Also Rises" sets individual autonomy against the novel's irony, an irony that serves to establish an interpretive relationship (however incomplete and unstable) between the narrator-protagonist, Jake Barnes, the other characters and the reader. Like Jake, the novel's other characters must learn that their freedom is a hybrid of external influences that depends on a willingness not only to open themselves to others, but also to accept the limitations of self-determination. Hemingway presents the various dangers associated with self-determination and self-exposure through the even greater dangers of precluding the possibility of self-exposure. Such exposure, however, is grounded in (and guided by) irony, which is dependent on one's position in a community and, most importantly, in the discourse of that community.

More specifically, the conditions of personal freedom and of recognition cannot be achieved alone: the achievement of "free" subjectivity requires, as I will show, a certain intersubjective relation (and the recognition of such) among subjects. What is also at stake is that such a relation (and its resulting discourse) is susceptible to unironic linguistic mediations and positions. So considered, the absence of irony can point to what security exists in the novel, a security that goes against modernism's general reluctance to adopt a totalizing vision and the large-scale generalizations that seek to distinguish it clearly from other periods. Finally, irony conduces not to transcendence but to a self-consciousness that reveals some of the moral consequences of modernism as they register, for example, in Jake's guilt regarding the bullfighter, Romero. Perceiving his being tragically, operating in the open presence of his readers, Jake feels himself an exile in a phenomenal world.

Discussion. In the novel, irony is indissociable from the problems of individual nature, self-knowledge, and self-expression; it insists on the provisional and fragmentary nature of the individual subject. Subjectivity is therefore not a given but something brought into existence and, in the novel,

is firmly linked with ironic language. Because ironic utterances are often partial utterances requiring completion (and thus generally differ from direct, non-ironic explanatory formulations), the partialness of the speaker as subject is one of Hemingway's fundamental premises. Knowledge, therefore, is not a substance but a structural dynamic: it is not contained by an individual but is inevitably produced by an understanding among partially unconscious speakers who say more than they know or know more than they say. Consequently, Hemingway's typical dynamic of understanding is founded on relationship, the novel's most important focus. Personal knowledge ceases to have a privileged status. Hemingway's irony unites subjects in their ignorance, or in their knowledge, and in so doing prepares the way for a recognition of the primacy of intersubjectivity over all individual subjects.

The characters in "The Sun Also Rises" influence nothing. Even though the novel consists entirely of actions they initiate, such actions play a secondary role to the novel's intersubjective relations. Events mostly "happen" to these characters, one result of which is that many scenes in the novel end in a (seemingly) haphazard cataclysm of (illusory) mirth or self-destruction. Decisions per se on where a character lives or travels do not have a decisive effect on his or her identity. Thus, Robert Cohn's identity cannot be defined by his decision to come to Europe: "He was fairly happy, except that, like many people living in Europe, he would rather have been in America ...".

Whether Bill Gorton's adventures take place in Budapest or Vienna is equally unimportant to his search for "authenticity." Brett's encounters with the Count Mippipopolous, or her decision to marry Mike, or her choice to go to San Sebastian with Cohn are not the most important determinants for her self-actualization. Rather, what guides the novel is an imbrication of communal and relational discourses with irony: every major character, at one time or another, consciously or unconsciously, is an absorption and a definition of the irony of others. Irony can allow a character to develop a relation with him- or herself, and, through contrasting stances and perceptions, to pursue self-exposure, a requisite conduit to self-knowledge.

The ultimate value, above all others, irony dominates, for example, this dialogue between Brett and the Count, which takes place in the presence of Jake:

"What were you doing [in Abyssinia]?" asked Brett. "Were you in the army?"

"I was on a business trip, my dear."

"I told you he was one of us. Didn't I?" Brett turned to me. "I love you, count. You're a darling."

The Count's non-involvement in the fighting in Abyssinia and his general ironic stance align him, or not so much him but his consent to communal ironic codes, with Brett and Jake (the Count is "one of us"). This is so because the knowledge of irony, which contains an internal tension that renders the ironist's way of life unstable and self-undermining, while at the same time serving as a vehicle for partial self-exposure (in the cases of Brett, Jake, Mike, and the Count), is reserved for those who internalize it.

Hemingway's intersubjective irony indicates a way of engaging in public (interpersonal) activity: his characters are defined by what they can say—and most clearly by what they say with irony. Ironic dialogue seems mostly to confirm the fact that, for individual characters, there is no new knowledge to assimilate. Most of the characters, whether renewing a relationship or meeting for the first time, appear to know as much as they ever will about each other. Indeed, the Count's judgment of Brett's "expatriate" life in Paris, or Mike's feeling about Cohn, or Brett's "love" for Jake appears to be established and settled before the novel begins.

To be clear, Jake can know or suspect something is illusory but desires and is loyal to the illusion (or self-delusion), while pulling the reader into his world. Indeed, it is only by speaking to the other, and most often doing so ironically, by alienating/exteriorizing himself in a communal language, that Jake can represent himself "in front of" himself and thus arrive at self-consciousness. It is well to recall, however, that irony is employed not as a momentary expression or desire but as a standpoint and it therefore can only be read in its totality. For Jake Barnes, ironist and narrator, irony, in its fullest operation, is the most satisfying expression of what must suffice.

Conclusion. Irony is also part of something that lies beyond the characters' and narrator's more or less conscious experience, the effect of which is manifest in that experience without being readily (or necessarily) accessible to consciousness.

Critics of Hemingway's *The Sun Also Rises* have neglected the linguistic and epistemological qualities of irony in the novel. This essay explores the communal, interrelational, and linguistic properties of irony while arguing that the ironic status of the individual subject requires that the search for self-knowledge be linked to the discovery of how each subject is related to others, and how each subject assumes an intersubjective identity. At the same time, the absence of irony can point to what security exists in the novel, a security that goes against modernism's general reluctance to adopt a totalizing vision and to register moral consequences.

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INGLIZ FRAZEOLOGIZMLARIDA TARIXIY XOTIRANING AKS ETISHI

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Annotatsiya. Mazkur maqolada tarixiy xotiraning ahamiyati uning ingliz frazeologizmlarida aks etishi haqidagi ma'lumotlar aks ettirilgan. Undan tashqari, *crossing the Rubicon, to meet one's Waterloo, Spartan lifestyle* kabi frazeologik birliklar tahliliga to'xtalib o'tilgan.

Kalit so'zlar: Xotira, frazeologizm, maqol, tarixiy kontekst, metafora, xalq madaniy hayot tarzi, ingliz tili, tarixiy shaxslar, gidronimlar.

Аннотация. В данной статье представлены сведения о значении исторической памяти, отраженные в ее английской фразеологии. Кроме того, был затронут анализ таких фразеологизмов, как *crossing the Rubicon, to meet one's Waterloo, Spartan lifestyle*.

Ключевые слова: Память, фразеология, пословица, исторический контекст, метафора, народный культурный быт, английский язык, исторические личности, гидронимы.

Abstract. This article presents information about the importance of historical memory reflected in its English phraseology. In addition, the analysis of phraseological units such as *crossing the Rubicon, to meet one's Waterloo, Spartan lifestyle* was touched upon.

Key words: Memory, phraseology, proverb, historical context, metaphor, folk cultural way of life, English language, historical figures, hydronyms.

Kirish. Xotira – muayyan tajribani qayta ishlash va saqlash tizimi sifatida inson va jamiyat hayotining barcha sohalarida ishtirok etuvchi kognitiv tuzilma bo'lsa, tarixiy xotira - har bir xalq, millat o'zining zamon makondagi o'rnini, nasl-nasabini, o'zligini anglashi, o'zining haqiqiy tarixini, ma'naviyat va madaniyati jihatdan tutgan o'rnini, uning rivojiga qo'shgan hissasini, o'zining maishiy iftixorini, g'ururini mustaqil va xolisona anglab olishidir.

Tarixiy xotiraning ahamiyati va uni rivojlantirish masalalari ko'plab tadqiqotlarning mavzusiga aylangani ham bejiz emas. Xususan, rus olimlari Y.A.Safronova [1], T.E.Ragozina [2], V.N.Badmayev [3], I.V.Polojntseva va T.L.Kashenko [4] tadqiqotlari ushbu konseptnin turli qirralarini yoritishga qaratilgan.

Xorijlik olimlardan A.Megil [5], B.Sandra va M.Ross [6], E.Davislarning [7] ishlarida mazkur masalaning mohiyati yoritib beriladi. Allan Megil tarixiy xotiraning qadrlanishi, tarixiy xotirani tarixiy bilimlarning muqarrar chegaralarini inobatga olgan holda kontseptsiyalash kerakligi haqida so'z yuritadi [5]. J.Korredor va M.Villslar esa, ijtimoiy fanlarni o'qitishda tarixiy xotira ta'limi deb nomlangan yangi tadqiqot sohasini kiritishni taklif qilishadi [8], hamda ushbu sohaning darajalari, pedagogik tamoyillari va xususiyatlarini keltirib o'tishgan.