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АХБОРОТНОМАСИ**

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Long o'rganilganda uning genezesi prototurkiy qadimiy ajdarho obrazi bilan bevosita bog'liq degan xulosaga kelish mumkin. Bundan tashqari, "long" so'zining fonetik va liksikologik xususiyatlari turkiy "ilon" so'ziga juda yaqinligi, shu bilan birga Xitoyning qadimgi Longlari turkiy xalqlar madaniyatida alohida o'rin tutgan shomonchilik, suv ayg'irlari, ajdarho-ot haqidagi miflar bilan aloqadordir.

Ajdarhoning eng ziddiyatli tomonlaridan biri – uning gohida salbiy, goh ijobiy talqin qilinishi sabablari chuqur tahlil qilinganda ajdarho obrazi asosan yevropa, slavyan va fors mifologiyasida salbiy, turkiy, keyingi davrdagi xitoy, yaponiya, koreya shuningdek mayya kabi hindu qabilalarida ijobiy obrazda namoyon bo'ladi. Slavyan folklorida uchraydigan ajdarholarning boshqa xalqlardagi salbiy talqinidan farqli talqini alohida e'tiborga loyiq. Sababi slavyan folkloridagi ajdarholar insoniyatga koinot darajasida xavf solmaydi – ular asosan qaroqchi obrazda namoyon bo'ladi.

Dunyo xalqlari mifologiyasida ilon va ajdarho obrazlari genezisi asosan bir deb talqin qilinadi. Ko'plab xalqlar mifologiyasida ilon obrazi odatda ajdarho obrazi bilan bir xil ma'noda keladi va bitta mavjudotni nazarda tutadi. Dunyoning deyarli barcha dinlarida ilon yoki ajdarho obrazi muhim mifologik va ramziy ma'no kasb etadi. U donishmandlik, bilim, yovuzlik, yaxshilik, hukmronlik kabi turli aspektlarda namoyon bo'lgan. Bu obrazning ramziy ko'rinishlari xristianlik, yahudiylik va islom dinlarida ham o'z aksini topgan.

O'zbek adabiyotida ajdarho ikki xil tarzda talqin qilingan. Qadimgi dostonlarda ajdarho ijobiy obraz sifatida keltirilsa, o'rta asrlar mumtoz adabiyoti namunalarida salbiy timsol deb talqin qilingan. Buning bosh sababi: qadimgi turkiy dostonlardagi ajdarho obrazi ma'lum ma'noda totem hayvon sifatida keltirilgan. Ajdarho qiyofasi tushurilgan bayroqlar turkiylarning bosh yalovlari bo'lgan. Keyinchalik, islom dini kirib kelgandan keyin, u bilan ilon va ajdarho bilan bog'liq salbiy ma'nolar ham kirib keldi. Fors mumtoz adabiyoti ta'sirida aslida ezgulik timsoli bo'lgan ajdarhoni yozuvlik timsoliga aylantirdi.

O'zbek mifologiyasi va adabiyotida mavjud bo'lgan ajdarho obrazining badiiy timsoli dastlab folklor janrlari: ertaklar va dostonlar misolida o'rganildi. O'zbek ertaklarida ajdarho deyarli doim salbiy obraz bo'lib keladi. Bunga asoslanib aytish mumkinki, kitoblarda taqdim qilinayotgan ko'plab ertaklarning paydo bo'lib davri qadimgi emas. Ular asosan Islom g'oyalari va fors madaniyatining ulkan ta'siri ostida yaratilgan. Ularda doimo ajdarho dahshatli va yovuz mahluq bo'lib, u insonlarga ko'plab zararlar yetkazadi.

O'zbek qahramonlik dostonlarida esa ajdarho ijoyuiy mazmun kasb etadi. "Alpomish" dostonida ajdarho obrazi "aydahor" shaklida 37 marta tilga olingan. Dostondagi "aydahor" ertakdagi va mumtoz o'zbek adabiyotidagi ajdarho timsolidan tubdan farq qiladi va u asosan ezgulik tashuvchi ijobiy timsol sifatida gavdalanadi. "Alpomish" dostonida ajdarhoning yaxshilik kuchlari tomonida bo'lishligi bu dostonning ildizlari nihoyatda qadimgi davrlarga borib yetishining isbotidir. Chunki qadimgi turkiy tasavvurga ko'ra ajdarho va ilonlar yaxshilik, donolik, mangulik ramzlari bo'lishgan.

Ajdarho obrazining evolyutsiyasini aniqlamoq uchun Buyuk ipak yo'li boshida turgan Xitoy va yo'lning oxiri bo'lgan Yevropa madaniyatlaridagi ajdarho obrazlari tizimli o'rganmoq maqsadga muvofiq. Xitoy mifologiyasidagi Long va ximeralar, o'zbek mifologiyasidagi ajdarho, sazag'an, yuho, Yevropa xalqlarining mumtoz epik yodgorligi "Beovulf" dostonidagi drakonlar qiyosiy o'rganish va ularning o'ziga xos va farqli jihatlarini aniqlash ajdarho obrazining negezisi va evolyutsiyasini aniqlashda muhim o'rin tutadi.

Nosiriddin Burhoniddin o'g'li Rabg'uziy (XIII-asr oxiri - XIV-asr boshlari) o'zbek adabiyoti tarixida birinchi bo'lib nasrda diniy rivoyatlar va hikoyatlardan iborat bo'lgan «Qissasi Rabg'uziy» nomli nasriy asarni yaratgan. 72 qissadan iborat bo'lgan «Qissasi Rabg'uziy» asari mavzu doirasiga ko'ra rang-barangdir. Unda Allohni ulug'lash, olamning yaratilishi, payg'ambarlar faoliyati, rang-barang hayotiy va mifologik jonivorlarning badiiy talqinlari, imon-e'tiqod, ota-ona va farzand munosabatlari kabi tushunchalar haqida rivoyatlar, turli janrdagi she'rlar keltirilgan. Asarda ajdarho nazarda tutilgan yilon obrazi bir qancha joylarda bor.

Ajdarho obraziga o'zbek mumtoz adabiyotida eng ko'p hazrat Alisher Navoiy murojaat qilgan. Alisher Navoiy ajdarho obraziga "Xamsa" asarida eng ko'p marta: "Hayrat ul abror" asarida 9 marta, "Farhod va Shirin" dostonida 72 marta, "Layli va Majnun" asarining 8 joyida, "Saddiy

Iskandariy”ning 29 joyida murojaat etgan. Umumiy tarzda aytish mumkinki, Alisher Navoiy Rabg‘uziydan farqli o‘laroq ajdarhoni turkcha “yilon” deb emas, balki fors an‘analari ta‘sirida asosan “ajdaho” deb atagan. Shunga monand muallif Ajam adiblari kabi o‘t sohadigan bu mahluqni insonlar uchun o‘ta zararli va dahshatli, og‘zi bilan jahannamni eslatuvchi, hazinalarni qo‘riqlovchi tarzida talqin qilgan. Shuningdek, mumtoz adabiyotda ajdarho majoziy obraz ham bo‘lib kelib, u nafsni, moddiy boylikni, qahru g‘azabni ham ifodalaydi. Bunday talqin esa qadimgi folklor namunalari uchramaydi.

#### FOYDALANILGAN ADABIYOTLAR RO‘YXATI:

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## A COMPARATIVE ANALYSIS OF SHAKESPEARE'S AND RUMI'S APHORISMS ON LOVE

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**Annotatsiya.** *Maqolada Sharq va G‘arb adabiyotidagi ikkita muhim belgi asarlarida uchraydigan sevgi tushunchalari taqqoslanadi. So‘fiy adabiyotidagi eng buyuk ismlardan biri bo‘lgan Mavlono Jaloliddin Rumi o‘z hayotini sevgiga bag‘ishladi va Allohga chuqur muhabbatni his qildi. Ushbu maqolada Sharq va G‘arb adabiyotidagi ikkita muhim belgi sevgi va o‘limni qanday konsepsiyalashini ko‘rib chiqiladi.*

**Kalit so‘zlar:** *so‘fiy falsafasi, aforizmlar, Rumi, Shekspir, sevgi.* **Аннотация.** *В статье сравниваются концепции любви, встречающиеся в произведениях двух важных персонажей как восточной, так и западной литературы. Мевлана Джелаледдин-и Руми, одно из величайших имен в суфийской литературе, посвятил свою жизнь любви и почувствовал глубокую любовь к Аллаху. В этой статье рассматривается, как два значительных персонажа как восточной, так и западной литературы концептуализируют любовь и смерть.*

**Ключевые слова:** *суфийская философия, афоризмы, Руми, Шекспир, любовь.*

**Abstract.** *The article compares the conceptions of love and death found in the writings of two important characters in both Eastern and Western literature. Mevlânâ Celâleddîn-i Rûmî, one of the greatest names in Sufi literature, dedicated his life to love and felt a deep love for Allah. This article examines how two significant characters from both Eastern and Western literature conceptualize love and death.*

**Key words:** *Sufi philosophy, aphorisms, Rumi, Shakespeare, love.*

**Introduction.** It examines how it seeks to seek and glorify love in its inherent metaphysical dimension. Shakespeare, who searches for the meaning of life between love with existential questions, talks about the unifying feature of death, rather than its dividing feature, using expressions similar to Mevlana’s description of the moment when he does not covet this world but meets his true lover. Although Shakespeare does not write with the divine purpose inherent in Mevlana’s philosophy, he talks about the majesty of love that surrounds all life in his poems and complains about how human beings can remain indifferent to this love, which is the essence of the universe. As a result, this research aims to reveal how the concepts of aphorisms on love, which understand the essence of life, are examined in the works of Mevlana and Shakespeare, two of the prominent literary figures of Eastern and Western literature.

**Research methods.** The methods of structural-semantic and intertextual analysis, as well as linguistic and philological interpretation, comprise the whole complex of research methodologies. An aphorism is studied as an integral text when it appears in a literary text as a fully formed syntactic unit and a part of its semantic space. In other words, its semantics takes on a universal meaning in this scenario. An aphorism can only be considered structurally and functionally autonomous if its original meaning is altered when it is taken out of a particular context and placed within the coordinates of a literary text.

**Results and discussions.** Love is a major concept that appears frequently in both Renaissance and Sufi thought. Love is the foundation of Sufis' lives and their ultimate end. Actually, death is seen as a symbol of love in Sufism; it is never the end but rather a fleeting instant that marks the start of eternal life. Because they saw all problems in this world as stepping stones to divine love, they dedicated their lives to love. They were able to elevate themselves spiritually throughout their time here by putting a stop to their worldly cravings in the hopes of discovering real love and by striving to fulfill the dream of “dying before death.” Put another way, they transcended the material realm and opened through a spiritual ascension and divine love their heart’s eyes and began to see the infinite and limitless. In the Sufi tradition, only then can one reach true love and truly comprehend death, which is the gateway to the literary world. A lover of God must give up all worldly pleasures and desires in order to get his love, but other than that, nothing matters because the lover sees nothing but his beloved. A lover will do anything to win his love. Mevlânâ Celâleddîn-i Rûmî, who shone the light of love and faith upon humanity, transcends the ages, “invited all people to love, brotherhood, tolerance, eternal peace, eternal happiness and divine mercy” with his universal messages centuries ago”. As Ruhattin Yazoğlu puts it, Mevlana: “As well as being a great guide, an example of goodness and virtue, a sultan of hearts, a great mystic who is a friend of God, he is one of the greatest poets not only of the Turkish and Islamic world but also of world literature. He is a universal personality, a great sage”. One of the greats of Sufi literature, Mevlana, is credited with making significant remarks about love and death in his *Mesnevi-i Ma'nevi*, which was supposedly composed between 1258 and 1271. His couplets, which express his divine love for the one who rules the entire universe and possesses limitless power, capture the essence of his philosophy of life.

Shakespearean and Melena’s aphorisms on love are the subject of this study. This comparative study looks at the key ideas in the aphorisms that form the core of the life philosophies of two influential figures in Eastern and Western literature. It also compares and contrasts the two authors' approaches to many subjects. First of all, this book delves deeply into Mevlana's love philosophy and develops a theoretical framework for how Sufism views these concerns.. The treatment of the aphorisms of love in Rumi and Shakespeare's writings is then compared. With regard to literary advancements, individual proclivities, and sociocultural conventions, this central theme—which is heavily represented in the works of these two names, eminent representatives of Eastern and Western literary works—has grown to be a significant component that influences all of world literature. Through a comparative analysis of love aphorisms found in the works of Rumi and Shakespeare, this study highlights the essential distinctions and similarities between the ways in which Eastern and Western literatures approach the subjects discussed. Mevlana, a pioneer of Sufi philosophy and literature, explains finding love as is unique to God in someone else as metaphorical love and explains this situation as follows: “It is a gold-plated beauty; There is light outside and smoke inside. "When the light disappears and smoke appears, metaphorical love immediately freezes". The main thing is to reach divine love with the guidance of metaphorical love. As Sevda Aktulga Gürbüz states: “Although divine love is the fragrance of truth, humans keep searching for this scent, especially in minor things. This search makes one love love itself, not the reunion, like a moth that disappears in the beloved and burns into fire”. In this perspective, worldly love serves as a stepping stone to spiritual ascension, rather than a path to sensuous yearning. Mevlana sees all types of love as a whole, with minuscule particles reaching the ultimate goal, and accepts that everything is a part of the most absolute Creator. For this reason, he does not connect love to a religion, on the contrary, he talks about its rarity: “The religion of love is different from all religions. The religious sect of lovers is Allah.” Mevlana, as a Sufi person in love with love, sees love as salvation. Mevlana's idea of love is

not limited by time, space, or physical boundaries. On the contrary, love acts as a metaphysical tie, connecting us to the Creator in a plane beyond our experience. Mevlana's love philosophy is summarized as follows: "Whether love is for material beings or others, know that it will lead you to Him". The name Şems-i Tebrizî had a significant impact on Mevlana's life philosophy and idea of love. His paintings convey his profound respect, affection, and adoration for him. Mevlânâ witnessed the manifestation of the Divine Light in Şems-i Tebrizî, but their relationship did not last. Mevlana was severely touched by the death of Şems-i Tebrizî and went into seclusion to devote himself to Allah's love. This talk between two scientists who are on the same journey occurred as a reflection of divine love. In a same line, what the most famous lovers of all time saw in the first stage is like a particle of the greatest Beloved. That wonderful love shown by Leyla and Mecnun, Ferhat and Şirin, Aslı and Kerem is actually a spark of divine love. Mevlana claims that the light of Allah glows in lucky people as much as it does in stars in the sky, and that only these lucky people collect the light that God scatters, adding: "Whoever does not have the skirt of love, he is left without his share of the hair of light. / The faces of the parts are towards the whole; "The love of nightingales is for the face of the rose". Mevlana states that only those who are in love like him can understand the state of his beloved and Pointing to the Surah Maide in the Holy Quran, it says: "Love is love without measure. In this regard, it has been said that minstrelsy is actually the attribute of God and its attribution to the servant is a metaphor. "He loves them" okay, but "They love him", you know?

Based on the essence of Mevlana's Sufi philosophy, it is clear from the reflections in his works that Shakespeare, one of the greatest names in Western literature, employs similar terminology to Mevlana, albeit he interprets love and death in different ways. According to Mevlana, love has an infinite and mysterious character that cannot be defined. "What can a dull man say; How can a person who is only a speck of the sun and a speck of the endless sea describe this endless (love) adventure? While Shakespeare defines love in his 116th Sonnet, he uses the expressions "Love is not the fool of time", which is the union of "righteous souls", which can never have a fixed position, whose value cannot be fully known, which cannot be measured by the transience of earthly properties, and which does not change with temporal descriptions. He emphasizes that it is a concept that makes sense. In Shakespeare's words: "Love is not love / That changes when it finds change". Shakespeare continues his sonnet by emphasizing how right he is in his claim, and if he is wrong in his observation and proven otherwise, he says: "I have never written, nor has any man ever loved". While describing love, Mevlana also mentions its sublimity and eternity: "Love cannot be expressed in words; Love is a sea whose bottom is invisible. It is difficult to count the drops of the sea; in comparison to the sea of love, the seven seas are insignificant." Shakespeare's play Romeo and Juliet employs similar aphorisms to depict the sublime and endless nature of love. In the play, Juliet indicates that her overflowing love is as deep and unlimited as the seas, saying, "The more I give you, / The more it becomes mine, both are infinite."

**Conclusion.** Love, life, and death are extensively treated in Sufi literature, both figuratively, in terms of connectedness to the physical world, and in a supernatural perspective. Mevlana, one of the most famous figures in Sufi philosophy, believes that love has multiple degrees, beginning with worldly love (which he refers to as metaphorical love) and progressing to divine love in various ways. Metaphorical love serves as a method for achieving heavenly love. Divine love reflects the beauty that the lover sees in the physical world. Similarly, the light he sees in figurative love is like the light of a lamp, transporting him to divine love. When divine love is attained, the lamp's light dims and loses its initial effect, but it remains extremely valuable since it serves as a guide. According to Sufi doctrine, the primary goal of man is to obtain divine love while maintaining a sense of servitude, which is accomplished by death, which appears to be the end.

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## FRANSUZ TILIDA BOZOR VA SAVDO JARAYONI LEKSIKASINING IJTIMOIIY TALQINI

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**Annotasiya.** Ushbu maqolada fransuz tilida mavjud tijorat, bozor va savdo-sotiq jarayoni leksikasining ijtimoiy talqiniga oid xususiyatlar bayon etilgan. Fransuz tijorat, bozor va savdo-sotiq leksikoni va tijorat jarayonlari lug'ati frantsuz jamiyatining madaniy va ijtimoiy qadriyatlarini aks ettiradi.

**Kalit so'zlar:** Tijorat, savdo-sotiq, bozor, leksika, tilshunoslik, jamiyat, lug'at, faoliyat, regionekt, arxaizm, regionalizm, sheva.

**Аннотация.** В данной статье описываются особенности социальной интерпретации лексики коммерческого, рыночного и торгового процесса, доступной на французском языке. Французский коммерческий, рыночный и торговый лексикон и словарь коммерческих процессов отражают культурные и социальные ценности французского общества.

**Ключевые слова:** Коммерция, торговля, рынок, лексика, языкознание, общество, лексика, деятельность, регионект, архаизм, регионализм, диалект.

**Abstract.** This article describes the features of the social interpretation of the vocabulary of commercial, market and trading processes, available in French. The French commercial, market and trading vocabulary and vocabulary of commercial processes reflect the cultural and social values of French society.

**Key words:** Commerce, trade, market, vocabulary, linguistics, society, vocabulary, activity, regionect, archaism, regionalism, dialect.

Hozirgi vaqtda globallashuv, yangi texnologiyalarning jadal rivojlanishi, madaniyatlararo aloqalarning kengayishi, muhim ijtimoiy-iqtisodiy va siyosiy o'zgarishlar davrida til tizimi barcha darajadagi ulkan o'zgarishlarga duch kelmoqda. Fransuz mintaqaviy lug'atini monografik o'rganish romanshunoslikning eng muhim vazifalaridan biri deb hisoblanishi mumkin, chunki fransuz mintaqaviy tillarining to'liq ilmiy tavsifi milliy fransuz tili tizimida ularning mavjudligi va rivojlanishi istiqbollari bilan bog'liq ko'plab noaniq masalalarni yoritadi. Shu bilan birga, fransuz regionalizmlarining kelib chiqishi, faoliyat ko'rsatish shartlari va saqlanishini maxsus o'rganish fransuz tilining leksik tizimining shakllanishi haqidagi etishmayotgan ma'lumotlarni to'ldirishi mumkin.

Til tizimining evolyutsiyasi jarayonida ayrim elementlarning eskirishi va innovatsion material tufayli tilning leksik saviyasining boyib borishiga muqarrar ravishda duch kelamiz. Shu bilan birga, tilning lug'aviy tarkibining doimiy yangilanib turishi diaxronik o'zgarishlarga ijobiy ta'sir ko'rsatadi.

Shuni hisobga olish kerakki, har bir lingvistik shakl ma'lum bir tilda so'zlashuvchilar tomonidan bir xil darajada «talabga ega» emas. Bundan tashqari, til tarixining bir davridagi yangilik ko'pincha uning evolyutsiyasining boshqa bosqichida arxaizmlar qatoriga kirishini hisobga olish kerak. Shunday qilib, qadimgi fransuz tilida g'azabning mavhum tushunchasini bildirish uchun mautalent yangi shakllanish paydo bo'ldi (lotincha *malus* sifatdoshidan - yomon, yomon, yomon va lotincha yunoncha talanet nomidan kelib chiqqan bo'lib, vazn va pul o'lchovini bildiradi. birlik va