

ТИЛНИНГ ЛЕКСИК-СЕМАНТИК ТИЗИМИ,  
ҚИЁСИЙ ТИПОЛОГИК ИЗЛАНИШЛАР  
ВА АДАБИЁТШУНОСЛИК  
МУАММОЛАРИ

МАТЕРИАЛЛАР  
ТЎПЛАМИ  
VIII



munosabatlari kuzatildi<sup>1</sup>. Frazzeologiyani tilning xazinasiga qiyoslash chunki aynan u xalqning tarixini, madaniyati va o'ziga xosligini ko'rsatib beradi. Frazzeologizmlar asosan millat an'analari-yu, urf-odatlarini, mujassamlashtiradi. Ammo ingliz tili frazeologiyasida milliy an'analarni keluvchi frazeologik birikmalar bilan bir qatorda internatsional frazeologiyani ham uchratishimiz mumkin. Ba'zi frazeologik birikmalarda arxaik elementlar saqlanib qolgan. Frazzeologizmlarni nutqni bezovchi vosita sifatida qarash noto'g'ri bo'lib, ular ham boshqa til birliklari kabi yuqori informativ xarakterga ega, tilda nominativ va kommunikativ funksiya bajaruvchi elementlar. Frazzeologizmlar universal til vositalari bo'lib, ularsiz til faoliyatini tasavvur qilish qiyin. Ingliz tili frazeologiyasida, ingliz va amerika tilshunoslari tomonidan borilgan tadqiqotlar nisbatan kam foizni tashkil qilib, asosiy frazeologik birikmlar variantdoshligi, frazeologiyani o'rganish uchun muammolar, ya'ni frazeologik birliklar va so'zlarning o'zaro munosiblik frazeologiyaning fan sifatida rivojlanishi kabi nazariy muammolar asosida tilshunoslari A.V.Kunin, V.V.Vinogradov, H.M.Shanskiy, T.N.Fedulenkina tomonidan ishlab chiqilgan.<sup>2</sup>

Ma'lumki, har qanday frazeologik birikma so'zlardan tashkil topgan bo'lib, so'z esa leksikologiyaning tadqiqot ob'ekti hisoblanadi. Leksikologiya frazeologiyaning o'zaro bog'liq sohalaridan ekanligi shunda namoyon bo'ladi. Leksikologiyaga oid ma'lumotlarga murojaat qilimadi. Shuningdek, ko'p hollarda bu ikki soha besavita bir-biri bilan aloqadorligini isbotlaydi.

Semantikada tadqiq etiladigan leksik ma'no xususiyatlari, frazeologik birikmalarining semantik o'ziga xosliklarini ifodalash va frazeologiyaga har doim ham o'zining morfologik xususiyatlarini yo'qotmaydi, morfologik saqlanib qolgan va yo'qotilgan xususiyatlarni o'rganish imkonini beradi.

Frazzeologiya tarkibiga turli xil strukturali, ya'ni so'z birikmasi shaklidagi va gap shaklidagi birikmalar kiritiladi. Sintaksisga oid ma'lumotlar yuqoridagi kabi birliklar grammatik va funksional tahlilida foydalaniladi.<sup>3</sup> Frazzeologizmlarning stilistik imkoniyati juda ahamiyatli hisoblanadi va bu sohada leksik uslubshunoslik tajribasiga, turli stilistik birliklar tahliliga suyanadi. Zero, frazeologik birikmalarning uslubiy xususiyatlarini tadqiq qatorda, ma'lum bir emotSIONALLIKGA, EKSPRESSIV XUSUSIYATLARGA ega ekanligi bilan ajralib turadi. Til tarixi hamda etimologiya frazeologik birikmalarining etimologiyasida muhim ahamiyat kasb etadi. Ingliz tili ham boshqa tillar singari tilning

<sup>1</sup>Kunin A.B. Основные понятия фразеологии как лингвистической дисциплины и создание англо-русского фразеологического словаря: автореф. дис. д-ра филол. наук - М., 1964, с. 194.  
<sup>2</sup>Смит Л. П. Фразеология английского языка - М.: Дрофа, 1998. - 158 с.  
<sup>3</sup>Бахрамова Л.К. Фразеология и перевод / Фразеология и синтаксис. - Казань, 1982. - 430 с.

Madaniy semantikasini o'rganish muhim hamda qiziqarli hisoblanadi. Ular avloddan avlodga tilning o'ziga xos ichki tuzilmalarini, tabiatidagi birliklari, mamlakatning iqtisodiy hamda ijtimoiy tuzilishi, san'ati, urf-odatlarini hamda tarixini ham o'zida mujassamlashtira oladi. Ularda bolalar milliy qadriyatlarini, pul birliklari to'g'risida, milliy tabobat, ov hamda baliq ovi haqida, va hayvonot dunyosi haqida, insonning tashqi ko'rinishi, kiyminishi va xarakterini o'rganish uchun ko'plab boshqa milliy mentalitetga xos mavzular aks etgan. Milliy-madaniy semantika tilshunosligining barcha bo'limlarida, jumladan ham sintaksisda ham hattoqi fonetika ham aks etgan bo'ladi. Faqat madaniyatni bevosita aks ettira oladigan, yaxshisi, so'zlashuv nutqida ko'p qo'llanilgan frazeologik birliklarda yorqinroq ifodalanadi.

Shunday qilib, frazeologiyaning alohida fan sifatida tan olinishi bir necha asrlar davomida bo'lgan alohida tilshunoslik bo'limi sifatida shakllanib kelgan bo'lib, o'ziga xos bo'lgan muammolar hali o'z yechimini kutayotgan bo'lsada, hozirgi kunda tilshunosligida frazeologik masalalar birin-ketin yoritilmoqda.

Foydalanilgan adabiyotlar ro'yxati  
 1. Бахрамова Л.К. Фразеология и перевод / Фразеология и синтаксис. - Казань, 1982. - 42с.

## THE COMPARISON OF WRITING STYLES OF CHARLES DICKENS AND WILLIAM MAKEPEACE THACKERAY

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We can consider Charles Dickens and William Makepeace Thackeray not only as the two popular early Victorian novelists but also as two writers who wrote in freely and approachable comic mode, the technique of social realism. At the beginning of the age of Victorian fiction they experiment while still applying the conventions of the 18<sup>th</sup> century novel, in the comic and discursive mood, sentimental or didactic, when not in the downright glamorously romantic mode, as in the Christmas fantastic fable or in the historical narrative. Thus, in the 1830s, 40s and 50s, the novels of success concocted social panorama, humorous conversation and satire as in Thackeray's ambitious "Vanity Fair" or in Dickens's humorous "The Posthumous Papers of the Pickwick Club"; they fluctuated between such different interests as sentimentality, history and romance in Thackeray's one of the greatest novels "Pendennis" and "The Newcomes" or in the social frescoes of "The History of Henry Esmond" with its American sequel "The Virginians".

William Makepeace Thackeray always tried to show people as they were. He never depicted his protagonists as perfect people. To compare with William Makepeace Thackeray stated about the nature without adding any falsehood and to be fair when he had drawn characteristics of his works. For instance, if we read "The Virginians" we will be able to be a witness of his depiction of characters. "This, no doubt, was her ladyship's opinion, which her kinswoman, the Honnress Bernstein, who knew her perfectly well, entirely understood. The

Baroness, too, was a woman of the world, and, possibly, on occasion, could be selfish as any other person of fashion. She fully understood the cause and defence which all the Castlewood family showed to her--mother, and daughters,--and being a woman of great humor, played upon the disposition of various members of this family, amused herself with their greediness, humiliations, their artless respect for her money-box, and clinging attachment to her purse. They were not very rich; Lady Castlewood's own money was settled on her children. The two elder had inherited nothing but flaxen heads from their mother, and a pedigree of prodigious distinction. But those who had money, those who had none, were alike eager for the Baroness's; in this matter the Baroness was quite as greedy as the poor.<sup>21</sup>

However, Charles Dickens selected another method of expressing his nature. He portrayed every character as special hero of the book. He convinced every personage has his own inner world to act in such way. Even any personage was drifted as he had a good side. And he believed that no one is completely disadvantageous. Maybe that's why, when the reader begins reading cannot put Ch. Dickens book without finishing. Especially, Ch. Dickens could not put deep of hearts when he described personages of his novels. As an illustration prefer to demonstrate one small part from his book.

"My sister, Mrs. Joe Gargery, was more than twenty years older than I had established a great reputation with herself and the neighbors because she brought me up 'by hand.' Having at that time to find out for myself what expression meant, and knowing her to have a hard and heavy hand, and to be in the habit of laying it upon her husband as well as upon me, I supposed that Gargery and I were both brought up by hand. She was not a good-looking woman, my sister, and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of a smooth face, and with eyes of such a very undecided blue that they seemed to be somehow got mixed with their own whites. He was a mild, good-natured, well-tempered, easy-going, foolish, dear fellow - a sort of Hercules in strength, and in weakness."<sup>22</sup>

If we compare two great authors' writing style, we will be able to see the differentiations. Even though they wrote in one time they had chosen different ways of expressing their ideas. However every of them depicted the real life from the viewpoint.

When the severe moralism of the Victorian age was transferred onto the canvass of the past ages, there resulted an enhanced panorama of moral and historical wisdom whose exemplary power was overweening. This is especially the for Thackeray's ambitious panoramas, for Dickens's more ambitious historical social novels, "Barnaby Rudge", 1841, "A Tale of Two Cities", 1859, "Martin Chuzzlewit", 1843-4 and "Dombey and Son" but also for later panoramic and intellectualized novels by George Eliot, such as "Middlemarch", 1871-2). When,

instance, the 18<sup>th</sup> century English empire and its contract, then its position in America was presented by Thackeray in "The History of Henry" and the sequel "The Virginians", the Victorian Walter Scott historical romances were probably thrilled to realize how much more universal the ethics of the *empire* probably was. Sociologically speaking, this possibly had the primary function of making a difference from the straight, self-confident and the general utilitarian moralism of Victorian prose. Popular literature as Victorian entertainment thus added not only social, realistic prose but also those which were destined not only for children but also for the entire family at Christmas. It is in this way that one should regard Dickens's books of the "A Christmas Carol", "The Battle of Life" and "The Haunted Man and the Bargain" and Thackeray's "Rebecca and Rowena" of 1849, which purports to be a sequel to Sir Walter Scott's "Ivanhoe". When they were not moral parables, fantasies on the one hand updated the gothic -- not to entitle it, jocosely, the "topoi" of literary genre, while on the other hand they updated the "topoi" of novel literature, as happened in Thackeray's "Rebecca and Rowena's" series of names: Arthur, Cedric, Athelstane... With a more commonsensical tone of fantasy or medievalism, even such a novel of George Eliot's as "Silas Marner", 1861, would also be authorized for being a Christmas story or parable.

Outstandingly, William Makepeace Thackeray frustrated from unmerited and personages. The author by the assistance of satire was capable to

elucidate more critical situations.

"I have (and for this gift I congratulate myself with Deep and Abiding Truthfulness) an eye for a Snob. If the Truthful is the Beautiful, it is Beautiful to me even the Snobbish; to track Snobs through history, as certain little dogs in the mire hunt out truffles; to sink shafts in society and come upon rich veins of Snobbishness is like Death in a quotation from Horace, which I hope you will have heard, 'beating with equal foot at poor men's doors, and kicking at the heads of Emperors.' It is a great mistake to judge of Snobs lightly, and think they are to be found in every rank of this mortal life. You must not judge hastily or lightly of Snobs: to do so shows that you are yourself a Snob. I myself have been a Snob for one."<sup>23</sup>

In his "The Book of Snobs", William Makepeace Thackeray depicted English social-political and personal life. In truth the word "snob" got its special meaning from the book. Explanation of this word firstly gave as "a shoe shining boy", also it depicted as people of Cambridge who did not get a University Degree, along with students of Cambridge called "snob" a student who was from impoverished family. However everyone chooses himself what means the word "snob" in this book.

<sup>1</sup> "The Virginians" by W. M. Thackeray, Everyman's Library 1911, page 10.

<sup>2</sup> "Great Expectations" by Ch. Dickens, The Library Edition 1864, page 9.