

Abdurauf Fitratning tugal (to'liq –S.A) gapga bergan ta'rifida mantiq jihatdan, "O'zbekcha til saboqlig'i" dagi ta'rifda esa sof sintaktik jihatdan yondashilganligi ma'lum bo'lmoqda. "To'liqsiz gap" termini ham dastlab "O'zbekcha til saboqlig'i" da qayd qilinadi va unga ham sof sintaktik jihatdan yondashiladi, unga ko'ra: "Gapning bosh bo'laklari (ega va kesim)dan birisi yo har ikkisi bo'lmasa ham ergash bo'laklardan birining o'rinbosarlig'i bilan kuzatilgan fikr anglashilgan gap «to'liqsiz gap» deb ataladi" [O'zbekcha til saboqlig'i 1926, 19]. Bu ta'rif, albatta, dialogik nutqdagi to'liqsiz gaplarga tegishlidir. To'g'ri, bu ifodada nazariy kamchilik ham ko'zga tashlanadi, ya'ni ega yoki kesim qo'llanmasa, uning vazifasini ergash bo'lak (ikkinchi darajali bo'lak) egallashi haqida fikr yuritilmoqda, bu fikrlaridan gap bo'laklarining pozitsiyasi haqidagi tushunchaga ega

emasligi namoyon bo'ladi, zero, bu nazariy qoidani 20-yillar tilshunolaridan talab qilib bo'lmas edi ham.

Xulosa.

Abdurauf Fitrat to'liq va to'liqsiz gaplar haqida fikr yuritar ekan, uni o'ziga xos ravishda terminlashtirishga erishgan. Uning nazariy jihatlarini yoritishda esa ko'proq mantiq qoidalariga asoslangan. Bunday yo'l tanlashga qanday asoslar bor edi, degan savol tug'iladi va uni ham Abdurauf Fitratning Moskvadagi faoliyati bilan bog'lash mumkin bo'ladi [Ashirboev 2010, 52]. So'zsiz, u ish va yashash sharoitida Rossiyaning ilmiy maktablarida yaratilgan tilshunoslikka oid, xususan, sintaksisga oid asarlar bilan tanishishga harakat qilgan va undagi logizm, ayniqsa, F.I.Buslaev logizmi Abdurauf Fitratning sintaktik qarashlariga tasir o'tkazgan bo'lishi ehtimoldan holi emas [Berezin 1979, 106].

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REZYUME

Abdurauf Fitrat o'zining "O'zbek tili qoidolari to'g'risida bir tajriba" sirasidagi "Nahv (sintaksis)" asarida o'zbek tili sintaksisining o'z zamonasidagi dolzarb masalalarini ko'tarib chiqqan edi. U ushbu asarida so'z birikmasi sintaksisi, sodda gap, uning sintaktik bo'laklari va gaplarning struktura turlari: bir va ikki bosh bo'lakli gap, to'liq va to'liqsiz gap to'g'risida o'z qarashlarini ilgari surgan. Albatta, bunga uning Sankt-Peterburgdagi ilmiy hayoti tajribalari ish bergan. Ushbu maqolada Abdurauf Fitratning to'liq va to'liqsiz gap to'g'risidagi tizimi to'g'risida gap boradi, bu tushunchalarning Fitrat tomonidan terminlashtirilishiga alohida ahamiyat beriladi. Maqola manbasi uchun "Nahv" asarining 1927-yil (O'zdamnashr) nashri olindi.

РЕЗЮМЕ

Абдурауф Фитрат в своей книге «Нахв (синтаксис)» из серии «Опыт над правилами узбекского языка» поднял актуальные в свое время вопросы синтаксиса узбекского языка. В этой работе он изложил свои взгляды на синтаксис словосочетания, простого предложения, его синтаксических частей, а также на структурные типы предложений: односоставные и двусоставные предложения, полные и неполные предложения. Конечно, это было связано с опытом его научной жизни в Петербурге. В этой статье обсуждается система полной и неполной речи Абдурауфа Фитрата с особым акцентом на терминологию этих понятий Фитрата. Источником статьи является издание «Нахв» (Уздавнашр) 1927 года.

SUMMARY

Abdurauf Fitrat, in his book "Nahv (syntax)" series "An Experiment on the Rules of the Uzbek Language", raised topical issues of Uzbek language syntax in his time. In this work, he put forward his views on the syntax of a phrase, a simple sentence, its syntactic parts, and the structural types of sentences: one- and two-part sentences, complete and incomplete sentences. Of course, this was due to the experience of his scientific life in St. Petersburg. This article discusses Abdurauf Fitrat's system of complete and incomplete speech, with special emphasis on Fitrat's terminology of these concepts. The source of the article is the 1927 edition of Nahv (Uzdamnashr).

KARAKALPAKISMS AND RUSSIAN-LANGUAGE FICTION TEXT

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Tayanch so'zlar: Qoraqalpog'izmlar, o'zaro boyitish, o'zaro ta'sir, o'zaro almashish, so'z boyligi.

Ключевые слова: Каракалпакизмы, взаимообогащение, взаимовлияние, заимствования, лексика.

Key words: Karakalpakisms, mutual enrichment, mutual influence, borrowing, lexicon.

When examining a literary text, it's crucial to recognize the work's language's unique traits, the vocabulary that acts as the principal tool for achieving maximum expressiveness of the narrated events, whether real or imagined.

Interlanguage cross-fertilization and cross-influence is a bilateral process, meaning it is a sort of language interaction in which all languages involved, such as Russian and Karakalpak, are enriched. More and more Karakalpak vocabulary are becoming familiar to Russian-speaking readers as a result of the translation of works by Karakalpak writers and poets conveying the people's peculiar way of life and culture into Russian.

The study of unregistered words in a writer's language or in his particular work, on the other hand, is of interest to lexicology as well as other fields of language science (word

formation, grammar, stylistics, etc.). The study of their structure and functioning idioms in the language of creative works provides useful factual information for solving some general linguistic problems, such as speech activity theory and system-level foundations of text generation [3,5].

It is always possible to identify a collection of terms in the language of a work of fiction that are not listed in dictionaries for various reasons. Individual writers' numbers, statistical evaluations, and the role it plays in a work's system of semantic-stylistic and figurative-tropic methods of language will all be different.

Only in the 1990s of the twentieth century did the Russian language begin to resemble the Karakalpak lexicon. For example, A. Umarov produced "Dictionary of Karakalpak words in Russian text" [7], which comprises over

300 words from Karakalpak to Russian translated literature.

The analysis of A. Umarov's dictionary shows that the composition of Karakalpak words reflected in the Russian-language texts are mostly nouns denoting various concepts. They are divided into the following thematic divisions:

1) Words with the meaning of face (aksakal, aspaz, arabekesh, bajban, beldar, belsendi, jasavyl, zerger, caravanbashi, kurbashi, murap, naspurish, etc.).

2) Words denoting the names of implements (bel, gulmoyyk, gunde, gurek, kakpan, orak, pazna, tyrman, etc.).

3) Words denoting household items (alasha, boyra, gubi shelek, guze, digirman, kebeje, kelikelsap, kozak, kumgan, orlik, sukabak, khurjun, etc.).

4) Words for religious concepts (allah, akhun, imam, maksim, mullah, namaz, oraz, sufi, khoja, shariah, etc.).

5) Words denoting kinship (apa, ata, biykesh, zhenge, kainaga, kainym, kelin, kurdas, myrzaga, sheshe, etc.).

6) Words denoting the names of national dishes and food and drinks (boursak, beshbarmak, gurtik, zharma, zagara, kaimak, katyk, katybylmyk, kaun, kurt, kurdak, may juice, suk, suk gozhe, shaule, shurpa, etc.).

7) Words denoting national customs, games (as, besik, zhyry, betashar, zhuap, kalym, kok bar, suyunchi, talak, taslau, tusau toi, usyr, etc.).

8) Words denoting means of transportation (arba, atshana, keme, ogizshana, from arba, payapil, sokpak, etc.).

9) Words for jewelry, clothes and shoes, fabric, headwear (aydynly, arabek, basorau, bas oramal, belbeu, beshpent, boz, gupi, etik, keush, kimeshek, koilek, kurash, kyzy, masi, saukele, ton postun, sharshy, shogirme, etc.).

10) Words denoting names of plants (azhyryk, jida, jigil, jugara, zheken, koknar, kuga, kurai, yantak; this also includes stable word combinations (terminisms): ak-tal, akterek, juzgun, Karabarak, Karagach, turangil, shengel, etc.).

11) Words denoting national musical instruments and naming performers of songs, dastans (bakhshy, dombra, dutar, zhrau, kobyzy, kyssakan, saz girjek, sazendi, synay, ushpelek, shynkobyzy, etc.).

12) Words related to agriculture and water management

(ak egis, arpa aspect, basu, boget, kair, kazu, karabura keriz, kamar, tarnau, tartpa, chigir, etc.).

13) Words denoting the names of animals, insects (gabelle, kiyik, nar, serke, tai, tulki, chayan, etc.).

14) Interjective words included in sentences (ai, alla, wai, iye, ha, hau, ettegen - ai, etc.), expressing a vivid national flavor [6].

It should be noted that the considered Karakalpak words have been mastered by the Russian language to a large extent and phonetically. Most of them are transformed, obeying the sound laws of the Russian language (for example, i-jingil is written after the hissing sounds), and some are preserved in the same form as they are used in the source language (shi-shimildik, zhi-zhirau). There is a variation in the graphic design of individual words (korpesh-kurpacha, suyunshi-suyunshi, suiyinshi, etc.). Often there is d (jasaul-jusaul, zhigit-jigit), etc., before the g.

The genus and number of Karakalpak words are determined by the law of the Russian language. Nouns are not usually declined when they end in a sound unusual for the Russian language (sufi, kurbashi, bakhshi, etc.): (Cf.: "But here came the strong voice of the Bakhsha, who sat by the fire itself" - A. Begimov 1987, p.155). Most female names are also not declined if they have a hard consonant at the end [2], etc.

A certain part of the borrowed words, included in the regular word-formation models of the Russian language, gave a number of derivative words with suffixes -chan, -sk, -n, -ov: aul- aulchane; turangil-turangil-turangilov.

There are cases of the use of Karakalpak words in figurative meaning [6]. "Tulpar" - in mythology "winged horse," and in this case it means "railroad."

In conclusion, we can conclude that in Russian-language texts Karakalpak words are used to express a peculiar and multifaceted national and socio-historical coloring. They are woven into the language of the works, as an inseparable important component of artistic and pictorial and semantic and stylistic means.

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РЕЗЮМЕ

Qoraqalpoqlarning rus badiiy matniga ta'siri masalalari ko'rib chiqiladi. Misol tariqasida Qoraqalpog'iston adiblarining rus tilida yozgan yoki tarjima qilgan asarlari keltiriladi.

РЕЗЮМЕ

Рассматриваются вопросы влияния каракалпакизма на русскоязычный художественный текст. В качестве примеров рассматриваются произведения писателей Каракалпакстана написанные или же переведенные на русский язык.

SUMMARY

It is discussed how Karakalpakisms have influenced on Russian-language fiction. As an example presents the works by Karakalpak authors that have been translated or written in Russian.

O'ZBEK ALLALARIGA PSIXOLINGVISTIK YONDASHUV

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Tayanch so'zlar: alla, psixolingvistika, emotsiya, stress, kayfiyat, assotsiativ birliklar, assotsiativ maydon.

Ключевые слова: колыбельная, психоллингвистика, эмоция, стресс, настроение, ассоциативные единицы, ассоциативное поле.

Key words: lullaby, psycholinguistics, emotion, stress, mood, associative units, associative field.

Psixolingvistikaning vazifalaridan biri til birliklari ortida yashiringan psixologik omillarni matnning lingvistik xususiyatlari bilan uyg'unlikda o'rganishdan iboratdir [9:64].

Allalar psixologlar "onalik melodiysi" deb nomlagan

yorqin birlashmani tashkil etadi. Bunda faqatgina kuylash nazarda tutilmaydi, balki pichirlash, bola tilida gapirish, mayin ovozda erkalash, shoshilib gapirish va hatto bolani o'pishi ham bolaga kuchli ta'sir kuchiga ega. Ona tovush bilan birga tegish, jestlar va yuz ifodalari orqali ona va