

ISSN:2181-0427 ISSN:2181-1458

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ  
ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ**

**НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ  
ИЛМИЙ АХБОРОТНОМАСИ**

**НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО  
ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА**



**2021 йил 4 сон**



Using fun-sized instead of short is an example of modification euphemism.

A euphemism is a different form to mention something that could be considered offensive by others, especially for the ones that are affected by the situation or condition, then Altitude challenged or vertically-challenged are common euphemisms to describe someone being short if it is considered a sensitive topic

Euphemism refers to polite, indirect expressions that replace words and phrases considered harsh, unpleasant or impolite ,whereas doublespeak refers to language that deliberately distorts or reverses the meaning of words

It is generally best to avoid the use of euphemism in all academic writing, reports, and expository writing in favor of directness and honesty. Euphemisms can suggest insincerity and evasiveness and should not be used to avoid speaking candidly.

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#### THE ROLE AND IMPORTANCE OF RHYME AND RADIF ART IN LITERATURE.

Kholikov Zokhidjon Olimjonovich,  
Samandarov Sherzod Sultanovich  
English language Teacher  
Namangan State University  
+998970006171 holiqovzohidjon@mail.ru

*Annotation:* The following sonnets by the great genius William Shakespeare, the great poet Hamid Olimjon and Mirzo Alibeks' poets are widely used in this article.

*Key words:* poetry, rhyme, radif, weight, folklore, sound, syllable.

#### QOFIYA VA RADIF SAN'ATINING ADABIYOTDA TUTGAN O'RNI VA AHAMYATI.

Xoliqov Zoxidjon Olimjonovich,  
Samandarov Sherzod Sultanovich  
Ingliz tili o'qituvchisi  
Namangan Davlat Universiteti  
+998970006171 holiqovzohidjon@mail.ru

*Annotatsiya:* Mazkur maqolada ulug' shoirimiz Xamid Olimjon va Mirzo Alibekning she'rlari va buyuk daho William Shekspir qalamiga mansub quydagi sonnetlardan keng foydalanilgan.

*Kalit so'zlar:* she'riy asar, qofiya, radif, vazn, xalq og'zaki ijodi,tovush,bo'g'in.

#### РОЛЬ И ЗНАЧЕНИЕ РИФМОВОГО И РАДИОГРАФИЧЕСКОГО ИСКУССТВА В ЛИТЕРАТУРЕ.

Холиков Зохидажон Олимжонович,  
Самандаров Шерзод Султанович  
Преподаватель английского языка



Наманганского государственного университета  
+998970006171 holiqovzohidjon@mail.ru

**Аннотация:** В статье широко используются следующие сонеты великих поэтов Хамида Олимджона и Мирзо Алибека, написанные великим гением Уильямом Шекспиром.

**Ключевые слова:** поэзия, рифма, радиф, вес, фольклор, звук, слог.

In our classical poetry, rhyme and rhyme have been considered one of the main aspects of art. The potential of the creator is also determined by the ideological essence of the rhymes used in the poems, the importance in revealing the image of the emblems, the spiritual depth, melody, grace and charm of the words chosen for the rhyme. Appropriate use of weight and rhyme relationships from different types and arts of rhyme is one of the important aspects of a poet's skill. That is why every artist has carefully studied and learned the science of rhyme and radif.

Rhymes are one of the main and important factors in ensuring the musicality and attractiveness of a poetic work. Each sound, line, byte, and band in the words of the rhyme is given a special charm and effect. To fully understand the role and importance of rhyme in a poetic work, the basics of rhyme science: the structure and types of rhyme, rhyming features of poetic genres, rhyming art and rhyme features, errors, weight and rhyme, radif and rhyme, the content and essence of rhyme relationship necessary .

The use of rhyme in world literature is one of the important aspects of artistic mastery. From time immemorial, Eastern poets have paid special attention to ensuring the richness and effectiveness of poetic works through rhyme. Over the centuries, various rhyming arts have been formed. It performs a certain rhythmic function from poems of almost all weights. The phenomenon of melodicality of sounds at the end of poetic verses is called rhyme. It also participates in poetic discourse as a visual medium, serving for a clearer and fuller expression of a particular content. As a rhythmic element, it emphasizes the end of the verses, and as a means of pictorial expression serves to highlight the words that carry the main meaning in the poem.

Rhyme can be provided with two different speech sounds: a vowel or a consonant sound. A rhyme ending in a vowel is considered a rhyme with an open syllable and is called an "open rhyme." An example of this can be found in the following passage by our great poet Hamid Olimjon.

-Cotton grows day by day,  
Leaves appear on every tree  
The diamond blossoms,  
The fruit is tied and the horn is bent

Since syllables ending in a consonant sound are called "closed syllables", words in a syllable ending in the same syllable are called "closed syllables". In this passage from the poem "Uzbekistan" we can see proof of the above ideas.

-This beautiful garden is unique,  
Gulistan, finished in epics.  
It is called Uzbekistan,



He loves her and speaks.

The rhyme is simple and complex in form. If at the end of the verses one word is mutually melodic, the event is considered a simple rhyme. If one of the words at the end of a verse has several syllables in it, the event is called a complex event, or "complex rhyme." According to the level of melody, rhyme is divided into two types. If the main vowel and consonant sounds of the words at the end of a verse are exactly or the same, this phenomenon is called a complete rhyme. Example:

Look at the blue horizon.

You told the rest of the story yourself.

If only some of the sounds of the words at the end of the verse are exactly or almost identical, or similar, or close to each other in sound, this phenomenon is called "incorrect rhyme." The melody can be not only at the end of the verses, but also within them. If the words in a verse are in tune with each other, the phenomenon is called "inner rhyme." If the words in the two lines are in tune with each other, such an event is called a "double rhyme."

Rhyme is also used in quartet bands. At this point, we would like to talk about who got the most pen in the art of rhyme, which is called "double rhyme" and gained popularity through this art.

Double rhyme first appeared in Uzbek folk singers. It is also present in the office of Mahmud Kashgari. Our classic poets brought double rhyme from folklore to our written poetry. They called this rhyme "rhyme tardiaks." Alisher Navoi called him "zulqofiyatayn" in "Majolisun-nafois" and created many works in zulqofiyatayn. Here we can consider the following poem by Mirzo Alibek, written in double rhyme.

-Yesterday's steppe, even its own

He is ashamed of his work.

The world is a world of treasures

Generous is in this Homeland.

There was no rhyme in the poetry of the ancient world. At this time, the placement of the joint groups according to a strict rule did not require the need for additional element-rhyme to enhance the consistent rhythm. However, rhyming poems are also found in the poetry of the new era. They are called "white poetry". In addition to the types of rhyme, it is necessary to distinguish the rhyming methods of the verses, among which there are three types, namely, the rhyming couplet and the covering rhyme.

If the end of the adjacent verses, ie the first and the second, the third and the fourth, the fifth and the sixth, are in harmony, this is called a "double rhyme". This type of rhyme is called an "intersecting rhyme" if it intersects with the first line of the poem, the third with the second line, and the fourth with the second line. If the first stanza is in harmony with the fourth stanza, the second stanza and the third stanza are in harmony, this phenomenon is called a "covering rhyme." The various rhyming methods used by the poets increase the rhythmic melody of the poems and lead to the formation of colorful forms.

The rule regarding the order of rhyme of the verses arises from the complex rhythmic unity in the poetic work, i.e. the band. According to the band structure, the poetic form, called a sonnet, is distinguished by its originality. The sonnet is a large poem genre of fourteen lines, in which there are first two quatrains and then three. In the quartet, either intersecting or overlapping rhyme is used. The verses in the trinity can be arranged in different order.



Shakespeare's sonnets are extremely popular in Western literature. A.S. Pushkin, a great representative of Russian literature, also wrote sonnets. At this point I thought it appropriate to refer to the following sonnet by the great genius William Shakespeare [20]

*“Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alternation finds,  
Or bends with the remover to remove.”*

The rhyming order in this sonnet passage corresponds to a type known as the White Poem, as noted above. The words "minds" - "finds", "love", - "remove" in these four verses, the rhyming words, increase the poem's melody and charm.

What do you mean by rhyming arts? may be asked. Then we can answer that way.

The art of rhyme is one of the means of ensuring that rhyming words are pleasant and generally figurative. There are colorful artists used in rhyme in our poetry. They can be conditionally classified and described as follows. Rhyme decorations include: "Zulqafiyatayn" is an ornate double rhyme, as Ataullah Husayn wrote in Badam-us-sanoyi.

Example 1:

Open a spectacular prom scene,  
Sprinkle a black ball that melts my broken heart.

Example 2:

Diamonds shed flowers,  
The fruit is tied and the horn is bent.

Let's take a look at the highlighted words in the verses above! The words "balo" and "kara" in the first stanza of the poem by Z.M. Bobur are enough. At the same time, the words "balo" and "kara" in the first verse and "kara" and "balo" in the second verse are rhyming.

So not one, but two rhymes were used in the verse. The same system of rhyme can be seen in the above poem by the poet Hamid Olimjon.

The word is the building material of rhyme. In poetry, words are a means of imagery, and in rhyme, the word is, first and foremost, a weapon of life. At the same time, the word is completely subordinated according to the function of the rhyme. The imagery of rhyme also depends on the art of word choice. The deeper the poet knows the richness of the national language, the more skillfully he can use the richness of the language in creating rhyme. Now I want to focus our thoughts and ideas on some issues of the art of using words in rhyme.

The words in the rhyme are usually used in their original sense, or in a figurative sense. For this reason, rhymes are also studied in two groups. A simple rhyme, a melody of words used in the original sense in a poem, is called a "simple rhyme." Example:

-“Darkness to leave this world,  
He gave life to the people of the world ”

The words "darkness" and "life" in this passage come first in their original meanings and secondly create a complete melody.

-The heroes dig a canal,  
Poets write ghazals.

In these verses, when the poet says “dig,” he means that the guys dig a canal and write a poem that says “writes” - the rhyming words are used in the original sense, not in a figurative sense. At the same time, he combined the verbs "dig" and "write" to achieve a complete melody.



If rhyming words are used in figurative senses rather than in their own meanings, we call these verses conditionally, figurative rhymes. In figurative rhyme, the word comes as a special artistic means, which should be taken into account.

-The fields of the south are silent velvet,  
In it the colors of the sucklings are gray  
At dawn the horizons are ruby,  
At night the wide sky is a flower color with clouds.

The first line of these verses, taken from the poet's poem "Coast", is rhymed with the fourth line. The words that make up the rhyme (velvet, ruby, flower, ash) are not in the original sense, but in the figurative sense (velvet - the beauty of the seashore, the blueness, the ruby-ruby color, the floral color of the grass on the shore, and so on) gray was applied at night to make the beach bluish). As a comparison of the above points we can see the following sonnet of William Shakespeare.[56-62]

My mistress eyes are nothing like the sun,  
Coral is far more and red than her lips red.  
If snow be white, why then her brestes are dun;  
If hairs be wires, black wires grow on her head.  
I have sun roses damask'd, red and white  
But no such roses see I in her cheeks,  
And in some perfumes is there more delight.  
Than in the breath that from my mistress reeks.

In these bytes, as in Uzbek, a, - b, - a, - b rhyme, where "sun" - "dun", "red" - "head", "white", "delight", "cheeks", "reeks" are rhyming words.

If rhyming words are used in figurative senses rather than in their own senses, we conditionally refer to them as "figurative rhymes". True, as noted above, every word in a poem's rhyme becomes a means of imagery. However, the words in the pictorial rhyme come as special artistic means of imagery, which comes as a means of imagery, a situation that deserves special attention.

Example:

The fields of the south are silent velvet,  
In it the colors of the suckers are the color of flowers.  
At dawn the horizons are ruby,  
The night sky is wide and the clouds are gray.

Poems written in Uzbek are another example. In the following poems we can observe how the art of rhyme is formed:

Example:

*Into my heart an air that hills,  
From you far county blows:  
What are those blue remembered hills,  
What spires, what forms are those?  
That is land of lost content,  
I see it shining plain.  
The happy highways where I went  
And cannot come again.*



(by Edward Housman)

In this poem, the rhyming order was the same as in the Uzbek language.

Example:

*Ил новый месяц так вошел светло?*

*Не месяц –солнце новое вошло*

*Не солнце –роза. Но её не тронь,*

*Не роза расцвела – возник огонь.*

In these Russian, Uzbek, and English poems, we compare the words that cause rhyme. The Uzbek words velvet, the English words kills-hills, and the Russian words svetlo-vzoshlo are words that form the same rhyme system. The other verses of the poem are rhymed just like the first verse. However, while our example in Uzbek is written in the genre of ostrich, the examples in English and Russian belong to the type of poetry written in the masnavi way.

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### СОБИР АБДУЛЛА ИЖОДИДА ШАЙХ ОБРАЗИ

Ҳайдарова Гулҳаё Аҳмадалиевна

Қўқон давлат педагогика институти тадқиқотчиси

**Аннотатсия.** Мазкур мақолада Собир Абдулла газалларида қўлланган шайх образи анъанавий шайх образи билан солиштирилиб ва муаллифнинг турли ёш давларида яратган шайх образлари қиёсий тадқиқ қилинган.

**Калит сўзлар:** анъана, шайх, Шайхзода, адабий таъсир, герменевтик талқин, бадиий санъатлар, адабий эволюция.

### ОБРАЗ ШЕЙХА В ТВОРЧЕСТВЕ САБИРА АБДУЛЛЫ

Ҳайдарова Гулҳаё Аҳмадалиевна

Научный сотрудник Кокандского государственного педагогического института

**Аннотации.** В статье проиллюстрирован образ шейха, использованный в стихотворениях Сабир Абдуллы, с образом традиционного шейха, а также сравниваются образы шейха, созданные автором в разном возрасте.

**Ключевые слова:** традиция, шейх, Шейхзаде, литературное влияние, герменевтическая интерпретация, искусство, литературная эволюция.

### THE IMAGE OF THE SHEIKH IN THE WORKS OF SABIR ABDULLAH

Khaydarova Gulkhayo Akhmadaliyevna



10.00.00

**ФИЛОЛОГИЯ ФАНЛАРИ**  
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