

**Ўзбекистон Республикаси Олий ва ўрта
махсус таълим вазирлиги
Бухоро давлат университети**



**АДАБИЁТШУНОСЛИК ВА ТАРЖИМАШУНОСЛИКНИНГ
ДОЛЗАРЪ МУАММОЛАРИ: АДАБИЙ ЖАРАЁН, ҚИЁСИЙ
АДАБИЁТШУНОСЛИК, УСЛУБШУНОСЛИК ВА ТИЛШУНОСЛИК
МАСАЛАЛАРИ**

**Халқаро миқёсидаги илмий-амалий анжуман
материаллари
ТЎПЛАМИ**

Бухоро - 2022

«Адабиётшунослик ва таржимашуносликнинг долзарб муаммолари: адабий жараён, қиёсий адабиётшунослик, услубшунослик ва тилшунослик масалалари» халқаро илмий-амалий анжумани материаллари. Бухоро – 2022. - 224 бет

Бухоро давлат университетида Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2022 йил 7 мартдаги 101-ф-сонли Фармойиши ҳамда Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2022 йил 14 мартдаги 97-сонли буйруғи асосида 2022 йил 4 октябрь куни “Адабиётшунослик ва таржимашуносликнинг долзарб муаммолари: адабий жараён, қиёсий адабиётшунослик, услубшунослик ва тилшунослик масалалари” мавзусидаги халқаро миқёсдаги илмий-амалий анжумани бўлиб ўтади.

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Мақолаларни тўпловчи ва нашрга тайёрловчи Инглиз адабиётшунослиги кафедраси доценти, ф.ф.ф.д. М.Б.Аҳмедова

Ушбу тўпламда жамланган мақолалар хорижий тилларни ўқитишнинг замонавий ёндашувлари ва истиқболлари, корпус лингвистикаси масалалари, медиалингвистика ва лингвистик тадқиқотлар, қиёсий адабиётшуносликнинг долзарб муаммолари, Ўзбекистонда таржима мактаби яратиш ва уни ривожлантиришда инновацион ғоя ва технологияларни қўллаш масалалари доирасида мутахассисларнинг тажриба ва фикр алмашинувини таъминлашга хизмат қилади.

assessing planning for teaching and learning in 4+2 is a large scale project of Bukhara State University. Teachers of courses with a variety of assessment methods are gathering information from their students regarding, for instance, how they allocate their time in accordance to the needs of the assessment and how they react to feedback. They are using this data to identify any possible issues with their courses, alter the assessment to address these issues, and then analyze whether the modifications have improved the way their students approach their learning. This is very similar to any action research process that involves bettering teaching and learning. Both teaching and assessment are highlighted. The underlying presumption is that by altering assessment-related elements, instruction can be improved more effectively. It is a significant joint project in the "literature of assessment" that will produce case studies of adjustments that proved successful as well as a developed conceptual framework that explains why they were successful. The idea is that any instructor looking to examine and understand how well their own course's assessment system supports student learning can use these criteria as a checklist.

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WHAT IS METAFICTION IN POSTMODERNISM?

Sobirova Nurxon Barot qizi

Buxoro davlat universiteti,

Xorijiy tillar fakulteti,

Ingliz adabiyotshunosligi kafedrasi o'qituvchisi

Meta-fiction is considered to be one of the main characteristics of postmodernism. First of all, before moving into its characteristics, postmodernism itself needs to be comprehended. After Modernism movement Postmodernism has come into prominence in 1950s - 1960s. While Modernism rejected all traditional styles of both prose and poetry and paid attention to consciousness, inner world, Postmodernism undermines consciousness, a sense of self without having to neglect early styles, the past. Postmodernism might have following features:

1. Randomness
2. Playfulness (wordplay, using irony and sarcasm and so for)
3. Fragmentation
4. Metafiction (Letting the readers feel and consciously critique the process; reminding the readers that the author is not an authority figure)
5. Intertextuality (Pastiche: which is imitating other writers' styles; dialogue form; combination of low and high layers of the society; bringing the characters who were considered inappropriate for literature)

Second of all, the meaning of metafiction should be decoded. Meta means "About", "Beyond", "Above", "Between", "Among" or "higher". The term "metafiction" was coined by William H. Gass in a 1970 essay entitled "Philosophy and the Form of Fiction". So, Meta-text is the text about the text, meta-prose is the prose about the prose. As Head states (1996), "Metafiction is fiction about fiction, stories that reflect on the nature of storymaking itself and that, in doing so, draw attention to their fictionality" (p. 29). Though Metafiction has come into prominence in the

period of postmodernism, it existed far earlier than that. It was found in “The Canterbury Tales” by Geoffrey Chaucer (1387), “Don Quixote” by Miguel de Cervantes (1605) , “Vanity Fair” by William Makepeace Thackeray (1847). Metafictive novels tend to be self-reflexive meaning that these types of works analyze themselves. Writers are intended to draw the readers’ attention to the importance of what they are doing or the reality. Author can address the readers directly and let them analyze, judge and come to their own conclusion on their own.

Historiographic metafiction was put forward by Linda Hutcheon in 1988. The notion “Historiographic metafiction” consists of two very opposite terms which are History and fiction. History is based on facts and inevitably admitted objective truths, while fiction is imagined by the author and considered subjective. However, Hayden White (1984) states that both history and fiction are based on the narrativity. History has been recorded not only according to artifacts, fossil objects but also the narrations of historians or people who took part in historical events. For example, when war has been described, to a lesser or greater extent, narrator includes his attitude, emotions, and perceived beliefs towards it. So, one may come to conclusion that however being opposite, history and fiction rely on narrations.

As for what historiographic metafiction can include, “Postmodern fiction suggests that to re-write or to re-present the past in fiction and in history is, in both cases, to open it up to the present, to prevent it from being conclusive and teleological.” (L. Hutcheon, 1988,p.110). Amy Cross (2015) notes in his article that “Historiographic metafiction questions how we know about the past, which version we know, and who told us and what they told us; then it invites us to consider the possible motivations of particular versions of the past.”

According to Hutcheon, in "A Poetics of Postmodernism", works of historiographic metafiction are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages". In “Robinson Crusoe” Daniel Defoe wrote not from Alexandr Selkrik who was named as Robinson, a real character, or other sea travellers but from what was told by Susan Barton who was also a castaway in the same island. However, one should not consider metafictional works as “false” or “ mere imagination”.

As Todorov (1981) claimed:

literature is not a discourse that can or must be false...it is a
discourse that, precisely, cannot be subjected to the test of truth;
it is neither true nor false, to raise this question has no meaning:
this is what defines its very status as “fiction”.

In postmodernism, history is being re-written, re-presented. There may be some reasons:

- Bringing the history into light, up to present;
- Letting the readers enjoy through the course of narrative;
- Making the readers think critically and provide their own stance;
- Driving the history to the perfection.

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