

UDC: 881.111.1**DESCRIPTION OF TIME AND PLACE IN KATHERINE MANSFIELD'S STORIES "MISS BRILL", "TAKING THE VEIL"**

Achildieva Nigora Bakhtiyorovna
Lecturer, Russian and
World Literature department
Termez State University
Achildieva_n@gmail.com

Annotatsiya – maqolada Ketrin Mansfieldning "Miss Brill", "Taking the veil" hikoyalarida vaqt va makon tavsifi yoritilgan. Shu bilan birga 20-asr ingliz adabiyoti eng rang-barang, boy va realistik adabiyot bo'lganligi, Jeyms Joys, Uilyam Folkner, Virjiniya Vulf, Ketrin Mensfild kabi gullab-yashnagan yozuvchilar o'zlarining adabiy faoliyatini boshladilar va adabiy yangi meroslar berganliklari, Ketrin Mensfild 20-asr boshlarida eng mashhur ayol yozuvchilardan biri bo'lganligi, qaysidir ma'noda u Yangi Zelandiya xalqi adabiyotining haqiqiy asoschisi ham bo'lganligi haqida fikrlar keltirilgan.

Kalit so'zlar: Ketrin Mensfild, hikoya, ichki monolog, Ingliz adabiyoti, realistik adabiyot, 20-asr adabiyoti, makon va zamon.

Abstract - The article describes time and space in Catherine Mansfield's stories "Miss Brill" and "Taking the veil". At the same time, 20th century English literature was the most colorful, rich, and realistic literature, and prosperous writers such as James Joyce, William Faulkner, Virginia Woolf, and Catherine Mansfield began their literary careers and gave new literary legacies. It has been suggested that Mansfield was one of the most famous women writers of the early 20th century, and in a sense, she was also the true founder of New Zealand folk literature.

Key words: Catherine Mansfield, story, inner monologue, English literature, realistic literature, 20th century literature, space and time.

Аннотация - В статье описывается время и пространство в рассказах Кэтрин Мэнсфилд «Мисс Брилл» и «Принятие чадры». В то же время английская литература 20-го века была самой яркой, богатой и реалистичной литературой, и такие преуспевающие писатели, как Джеймс Джойс, Уильям Фолкнер, Вирджиния Вульф и Кэтрин Мэнсфилд, начали свою литературную карьеру и оставили новое литературное наследие. Было высказано предположение, что Мэнсфилд была одной из самых известных женщин-писателей начала 20 века и в некотором смысле также была настоящим основателем новозеландской народной литературы.

Ключевые слова: Кэтрин Мэнсфилд, повесть, внутренний монолог, английская литература, реалистическая литература, литература XX века, пространство и время.

Introduction. Mansfield is one of only a few writers to gain critical prominence on the basis of her short stories alone; she published no novels during her short lifetime.

Though published widely while she was still alive, her literary reputation was permanently established after her death with the publication of her collected letters and correspondence. In *The Letters of Katherine Mansfield*, the author gives readers insight into the way in which she constructed "Miss Brill": In "Miss Brill," Katherine Mansfield introduces readers to an uncommunicative and apparently simple-minded woman who eavesdrops on strangers, who imagines herself to be an actress in an absurd musical, and whose dearest friend in life appears to be a shabby fur stole. And yet we are encouraged neither to laugh at Miss Brill nor to dismiss her as a grotesque madwoman. Through Mansfield's skillful handling of point of view, characterization, and plot development, Miss Brill comes across as a convincing character who evokes our sympathy.

Literature review. By telling the story from the third-person limited omniscient point of view, Mansfield allows us both to share Miss Brill's perceptions and to recognize that those perceptions are highly romanticized. This dramatic irony is essential to our understanding of her character. Miss Brill's view of the world on this Sunday afternoon in early autumn is a delightful one, and we are invited to share in her pleasure: the day "so brilliantly fine," the children "swooping and laughing," the band sounding "louder and gayer" than on previous Sundays. And yet, because the point of view is the third person (that is, told from the outside), we're encouraged to look at Miss Brill herself as well as share her perceptions. What we see is a lonely woman sitting on a park bench [1]. This dual perspective encourages us to view Miss Brill as someone who has resorted to fantasy (i.e., her romanticized perceptions) rather than self-pity (our view of her as a lonely person).

Analysis. Miss Brill reveals herself to us through her perceptions of the other people in the park- the other players in the "company." Since she doesn't really know anyone, she characterizes these people by the clothes they wear (for example, "a fine old man in a velvet coat," an Englishman "wearing a dreadful Panama hat," "little boys with big white silk bows under their chins"), observing these costumes with the careful eye of a wardrobe mistress. They are performing for her benefit, she thinks, even though to us it appears that they (like the band which "didn't care how it played if there weren't any strangers present") are oblivious to her existence [2]. Some of these characters are not very appealing: the silent couple beside her on the bench, the vain woman who chatters about the spectacles she should be wearing, the "beautiful" woman who throws away a bunch of violets "as if they'd been poisoned," and the four girls who nearly knock over an old man (this last incident foreshadowing her own encounter with careless youths at the end of the story) [3]. Miss Brill is annoyed by some of these people, sympathetic toward others, but she reacts to them all as if they were characters on stage. Miss Brill appears to be too innocent and isolated from life to even comprehend human nastiness. But is she really so childlike, or is she in fact a kind of actress?

There is one character whom Miss Brill appears to identify with the woman wearing "the ermine toque she'd bought when her hair was yellow." The description of the "shabby ermine" and the woman's hand as a "tiny yellowish paw" suggests that Miss Brill is making an unconscious link with herself. (Miss Brill would never use the word "shabby" to describe her own fur, though we know that it is.) [4] The "gentleman

in gray" is very rude to the woman: he blows smoke into her face and abandons her. Now, like Miss Brill herself, the "ermine toque" is alone. But to Miss Brill, this is all just a stage performance (with the band playing music that suits the scene), and the true nature of this curious encounter is never made clear to the reader. Could the woman be a prostitute? Possibly, but Miss Brill would never consider this. She has identified with the woman (perhaps because she herself knows what it's like to be snubbed) in the same way that playgoers identify with certain stage characters. Could the woman herself be playing a game? "The ermine toque turned, raised her hand as though she'd seen someone else, much nicer, just over there, and pattered away." The woman's humiliation in this episode anticipates Miss Brill's humiliation at the end of the story, but here the scene ends happily. We see that Miss Brill is living vicariously, not so much through the lives of others, but through their performances as Miss Brill interprets them [5].

Ironically, it is with her own kind, the old people on the benches, that Miss Brill refuses to identify:

They were odd, silent, nearly all old, and from the way they stared they looked as though they'd just come from dark little rooms or even-- cupboards!

But later in the story, as Miss Brill's enthusiasm builds, we're offered an important insight into her character [6]:

And then she too, she too, and the others on the benches--they would come in with a kind of accompaniment--something low, that scarcely rose or fell, something so beautiful--moving. Almost despite herself, it seems, she does identify with these marginal figures--these minor characters.

Discussion. We suspect that Miss Brill may not be as simple-minded as she first appears. There are hints in the story that self-awareness (not to mention self-pity) is something Miss Brill avoids, not something of which she is incapable. In the first paragraph, she describes a feeling as "light and sad"; then she corrects this: "no, not sad exactly--something gentle seemed to move in her bosom." [7] And later in the afternoon, she again calls up this feeling of sadness, only to deny it, as she describes the music played by the band: "And what they played warm, sunny, yet there was just a faint chill--a something, what was it--not sadness--no, not sadness--a something that made you want to sing." Mansfield suggests that sadness is just below the surface, something Miss Brill has suppressed. Similarly, Miss Brill's "queer, shy feeling" when she tells her pupils how she spends her Sunday afternoons suggests a partial awareness, at least, that this is an admission of loneliness [8].

Miss Brill appears to resist sadness by giving life to what she sees and hears: the brilliant colors noted throughout the story (contrasted to the "little dark room" she returns to at the end), her sensitive reactions to the music, her delight in small details. By refusing to accept the role of a lonely woman, she is an actress. More importantly, she is a dramatist, actively countering sadness and self-pity, and this evokes our sympathy, even our admiration. A chief reason that we feel such pity for Miss Brill at the end of the story is the sharp contrast with the liveliness and beauty she gave to that ordinary scene in the park. Are the other characters without illusions? Are they in any way better than Miss Brill? Finally, it's the artful construction of the plot that leaves us feeling sympathetic toward Miss Brill. We are made to share her increasing excitement

as she imagines that she is not only an observer but also a participant [9]. No, we don't believe that the whole company will suddenly start singing and dancing, but we may feel that Miss Brill is on the verge of a more genuine kind of self-acceptance: her role in life is a minor one, but she has a role all the same. Our perspective of the scene is different from Miss Brill's, but her enthusiasm is contagious and we are led to expect something momentous when the two-star players appear. The letdown is terrible. These giggling, thoughtless adolescents (themselves putting on an act for each other) have insulted her fur--the emblem of her identity. So, Miss Brill has no role to play after all. In Mansfield's carefully controlled and understated conclusion, Miss Brill packs herself away in her "little, dark room." We sympathize with her not because "the truth hurts," but because she has been denied the simple truth that she does, indeed, have a role to play in life [10].

Miss Brill is an actor, as are the other people in the park, as we all are in social situations. And we sympathize with her at the end of the story not because she is a pitiful, curious object but because she has been laughed off the stage, and that is a fear we all have. Mansfield has managed not so much to touch our hearts in any gushing, sentimental way, but to touch our fears. "Miss Brill" narrates one day the spinster, Miss Brill spent in the park. Sitting in the park and observing people at weekends is the only happy thing in her tedious, lonely life. That day she wore her leather scarf specially and went to the park as usual, she sat on her usual bench and observing coming and going people happily to enjoy her long-expected time. But a couple of young men abused her just for her existence. She realized suddenly that she was ugly and unwelcome. When she put her scarf back into the box, she heard something crying. — That's her heart crying. Here the inner monologue is used to explore the character's inner world, and the deep consciousness of the essence of life is perceived.

"Miss Brill" presents the interior monologue of a woman on a Sunday trip to the park whose pleasant illusions are shattered when reality infringes on her thoughts. "Miss Brill" is set in the "Jardins Publiques," the French term for "public garden," or park. Miss Brill, through her name and the indication that she tutors students in English, is revealed to be a non-native of France and, thus, an outsider from the start. The Jardins Publiques (Public Gardens) in a French town on an early autumn Sunday afternoon is the setting for "Miss Brill."

Conclusion. "Miss Brill" presents an afternoon in the life of a middle-aged spinster. On her usual Sunday visit to the park, she imagines that she and the people in the park are characters in a play. Contributing to her good mood is the fact that she is wearing her prized fur stole. Anticipating the conversation of two strangers who sit down next to her, Miss Brill's vivacious mood is shattered by the couple's ridicule for her and her fur. She returns to her tiny apartment and places the fur back in its box, imagining that she hears it crying.

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UDC: 81`373.2:881.792.243(799)

PROBLEMS OF TRANSLATION OF TERMS RELATED TO MELIORATION AND AGRICULTURE IN ABSTRACTS

Khaitova Gulshan Bahodirovna
Lecturer, German and French
languages department
Bukhara State University
Khitova_g@gmail.com

Annotatsiya - AGRIS ma'lumotlar bazasiga kiritish uchun qishloq xo'jaligiga oid ilmiy maqolalarning tezislari ingliz tiliga tarjima qilish muammosi o'rganiladi. Odatda tarjima xatolarining ba'zi misollari ko'rsatilgan va ularni tuzatish usullari taklif etiladi. Qishloq xo'jaligi maqolalari uchun tezislarni tarjima qilish sifatini oshirishga imkon beradigan manbalardan foydalanish tavsiya etiladi.

Kalit so'zlar: tarjima, tezislar, qishloq xo'jaligiga oid ilmiy maqolalar, lug'atlar, tezauruslar, AGRIS, CSAL.

Аннотация – Исследуется проблема перевода рефератов сельскохозяйственных научных статей на английский язык для включения в базу данных AGRIS. Показаны некоторые примеры типичных переводческих ошибок и предложены способы их исправления. Рекомендуются ресурсы, использование которых позволяет улучшить качество перевода рефератов сельскохозяйственных статей.

Ключевые слова: перевод, рефераты, сельскохозяйственные научные статьи, словари, тезаурусы, AGRIS, CSAL.

Abstract – The problem of translation of abstracts of agricultural scientific articles into English to be included into the AGRIS database is studied. Some examples of typical translation errors are shown and the ways to correct them are offered. The resources the use of which allows improving the quality of translation of abstracts for agricultural articles are recommended.

Key words: translation, abstracts, agricultural scientific articles, dictionaries, thesauruses, AGRIS, CSAL.

Introduction. AGRIS (International System for Agricultural Science and Technology) is an international bibliographic database (DB) with more than 8.9 million structured bibliographic data on agriculture and related disciplines.