

INGLIZ VA O'ZBEK TILLARIDA HIDNING IFODALANISHI

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Hid sezgisi boshqa sezgi turlariga nisbatan taqsimlanishga ega hisoblanadi. Shu sababli ham yozuvchilar kitobxonni oqibiga jalb etish, voqelikni oqibuvchi ongiga singdirish uchun hid tushunchasidan keng foydalanadi. Bu tushunchani ifodalashda oqzbek tilida hid, is, ifor, yoqimli, sassiq, badboqy, jirkanch leksemalaridan foydalanilsa, ingliz tilida esa bu soqz turli koqinishda va maqnodada ishlatiladi. Biz ushbu maqolamizda hid ifodalovchi leksemalarning oqzbek va ingliz adabiyotida ishlatilishini koqrib chiqamiz. Ingliz tilida hid soqzining quyidagi koqinishlari mavjud:

Scent, smell, odor, perfume, aroma, fragrance

Biroq ushbu sinonimik qatordagi leksemalardan istalgan oqrinlarda foydalanish doim ham toqgqri boqlavermaydi. Ularning har biri ishlatish oqri va holatiga koqra farqlanadi. Jumladan:

Aroma-oqziga xos, odatda, yoqimli hid, asosan, atir, gullarning hidini ifodalab, oziq-ovqat, ziravorlarni tabiiyroq tasvirlashda foydalaniladi, masalan: vino, non, kofe hidi singari

The aroma of wine, the aroma of bread, the aroma of coffee; scent esa atir, gullar hidiga nisbatan ishlatiladi, asosan, hayvon va oqsimliklardan chiqadigan hid: the scent of rose.

Fragrance-turli sintetik va tabiiy birikmalarning maxsus qoshilmasidan hosil qilingan hid. Masalan, atirlar hidi: the fragrance of perfume.

Odor- bu sinonimlar orasida alohida ajralib turadi. Chunki u fizik jihatdan hidni ifodalash bilan bir qatorda metaforik maqnoni ham aks ettirish xususiyatiga ega. Uslubiy-neytral va baqzan salbiy maqnolarda ham qollanadi, yaqni u xarakterga ega:

Masalan: qodor of corruption q qkorruptsiya hidi q iborasi ingliz tili foydalanuvchilari orasida hozirgi kunda keng foydalaniladigan birikmalardan

Yuqoridagi hid va uning sinonimlarini nutqda oqrinli va uslub jihatdan to'g'ri qoqllash oqquvchi yoki tinglovchining taqsim doirasini kuchaytirishga xizmat

qiladi. Hozir siz bilan ushbu holatlarni ingliz adabiyot namoyandalari yaratgan asarlarda ifodalagan oʻziga xos mazmun-mohiyat hamda xarakterlarni quyidagi parchalar misolida koʻrib tahlil qilamiz.

1. Milary Mantel "Bring up the bodies" asarida hid fenomeni orqali ikki qahramonni oʻzaro qarama-qarshi qoʻyadi.

She is jaundiced, and there is an invalid fug in the room – the faint animal scent of the furs, a vegetal stench of undrained cooking water, and the sour reek from a bowl with which a girl hurries away: containing, he suspects, the evacuated contents of the dowager's stomach ... I could have brought her a lemon in my saddlebag, he thinks.

Toʻshakka yotqizib qoʻyilgan odam qoʻpol, jirkanch: moʻynali hayvonlarniki kabi hidlar bilan tasvirlagan bir paytda, keskin zidlanishni yaratish maqsadida bizning asosiy bosh qahramonimizni yorqin, yoqimli sitrus limonning hidi bilan bogʻliqlik holda xarakterini optimist sifatida ochib beradi.

The faint animal **scent** of the furs, a vegetal stench of undrained cooking water, and the sour reek from a bowl – qahramon xarakteridagi pessimistiklik, doimo dunyodan xafa munosabatdagi inson xarakterini koʻrsatib bermoqda.

2. Hidlar hissiy taʼsirni ifodalash xususiyatiga ham ega, Misol uchun Richard Powersning "The Overstory" asaridagi quyidagi parchani olaylik:

"And in a few steps, she's outside. The smell is on her before she reaches the trees the scent of resin and wide western places. The clean **smell** of her childhood's only untouched days. The music of the trees, too, tuning the wind. She remembers. Her nose slips into one of those dark fissures between the flat terra-cotta plates. She falls into the **smell** devastating whiff of two hundred million years ago. She can't imagine what such **perfume** was ever meant to do. But it does something to her now. Mind control. It's neither vanilla nor turpentine, but replete with highlights of each. A shot of spiritual butterscotch. A sprig of pineapple incense. It smells like nothing but itself, pungent and sublime. She breathes in, eyes closed, the tree's real name.

Ushbu parchada "perfume" tushunchasi yordamida tasvirlangan daraxtdagi vanil va turpentinning qorishib ketgan hidi uni bolalikni eslashga majbur qiladi. Bevosita bir hid qahramonning hislariga, kayfiyatiga taʼsir qilib, uni olis bolalik xotiralari sari yetaklayotgani asarda yaqqol namoyon boʻladi.

3. Vaqtni ifodalash: E.M. Forster, "A Room With a View" asarida hid orqali fasllar almashinuvi ifoda etilgan.

But, once in the open air, she paused." Some emotion -- pity, terror, love, but the emotion was strong - seized her, and she was aware of autumn. Summer was ending,

and the evening brought her **odors of decay**, the more pathetic because they were reminiscent of spring. That something or other mattered intellectually? A leaf, violently agitated, danced past her, while other leaves lay motionless.

Ammo u ochiq havoda bir lahza toxtab qoldi. Baʼzi hislar achinish, dahshat, sevgi; biroq uni egallab olgan his mustahkam edi va u kuzning hadyasi edi. Yoz oxirlayotgan va oqshom chirigan yaproqlar hidini olib kelgandi, achinarli chunki ular bahorni eslatardi.. U yoki boshqa biri ahamiyatga egamidi? Boshqa yaproqlar harakatsiz yotgan bir paytda, bir yaproq uning yonida qattiq hayajondan raqsga tushardi.

“Odors of decay birikmasi bilan yoz fasli tugab, kuz fasli boshlanayotgani, kuzning ilk oqshomlari tasvirlanmoqda. Bu kitobxon koʻz oʻngida ushbu faslning bor koʻrk-u tarovati, yaproqlarning tilla tusga kirib, toʻkilishga kelib qolganini, bu bevosita adabiyotshunoslikda goʻzallik, muhabbat fasli boʻlmish- bahor kelishiga ham oz qolganini taʼkidlashni maqsad qilgan yozuvchi birgina hid tushunchasidan mohirona foydalangan.

4. Hid tushunchasi yordamida joylarni tasvirlash. **Baʼzan yozuvchilar asar yozayotganlarida ortiqcha tafsilotlardan foydalanadilar. Ammo yangi tashrif buyurilgan joyni faqat hidlarni oʻzgartirish bilan tasvirlash mumkinligi Jonatan Franzening "Purity" asarida bizning bosh qahramon- Pipping nutqida oʻz aksini topgan.**

Jonathan Franzen, “Purity”

"But *smell* had also been heaven. Not outside the airport of Santa Cruz de la Sierra, where the wafts of

cow shit from adjacent pastures mingled with the smellable inefficiencies of engines banned from California long before Pip was born; not in the Land Cruiser sure-handedly piloted by a taciturn Bolivian, Pedro, through diesel particulates on the city's ring boulevards; not along the Cochabamba highway, where every half kilometer another brutally effective speed bump gave Pip a change to smell fruit rotting and things dying and be approached by the sellers of oranges and friend things who'd install the speed bumps in the first place; not in the swelter of the dusty road that Pedro veered onto after Pip had counted forty-six bumps (rompemuelles Pedro called them, her first new word in Spanish); not when they reached a ridge and headed down a narrow road as steep as anything in San Francisco, the noontime sun boiling plastic volatiles out of the Land Cruiser's upholstery and vaporizing gasoline from the spare can in the cargo area; but when the road, after plunging through dry forest and through cooler woods half cleared for coffee plantings, finally

bottomed out along a stream leading into a little valley more beautiful than any place Pip could have imagined: then the heaven had commenced. Two scents at once, distinct like layers of cooler and warmer water in a lake □ some instantly flowering tropical tree□s perfume, a complex lawn-smell from a pasture that goats were grazing □ flooded through her open window.□

Aeroportdan boshlangan sayohat □smell□ so□zi bilan quyidagicha tavsiflanadi:

Sigir go'ngi va qadimgi dvigatellarning hidi

Dizel

Chirigan mevalar va o□laksa jonzoqlar

Shundan keyin bu yomon hidlar yoqimlilariga: daraxtlar va maysazorlardan kelayotgan xushbo□y iforlarga almashadi.

Bundan anglashimiz mumkinki, yuqorida keltirilgan hidlar shunchaki uyushib kelgan bo□laklar ro'yxati emas, balki yozuvchi o□z mahorati bilan o'quvchini sayohatga chorlayotganidir, ya□ni birgina hidlar o□zgarishi orqali bir joyni tark etib, yangi joyga yetib borayotganini tasvirlash bu holatni xayolan tasavvurda his qildirish.

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