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J.R.R.TOLKINNING “UZUKLAR HUKMDORI” ASARIDA YAXSHILIK KONTSEPTI**КОНЦЕПЦИЯ ДОБРА В «ВЛАСТЕЛИНЕ КОЛЕЦ» ДЖ.Р.Р.ТОЛКИНА****THE CONCEPT OF GOODNESS IN J.R.R. TOLKIEN'S THE LORD OF THE RINGS****Bo‘riyeva Nargiza Qo‘chqarovna** 
Jizzax davlat pedagogika universiteti, PhD, dotsent**Annotatsiya**

Ushbu maqolada J.R.R.Tolkinning "Uzuklar hukmdori" romani materiali asosida yaxshilik kontsepsining majoziy tarkibiy qismi tahlil qilindi, chunki bu asar zamonaviy adabiyotda yomonlikka qarshi yaxshilik tavsifining eng yorqin misollaridan biridir. Ushbu qarama-qarshilik keng qamrovli bo‘lib, bir necha darajalarda, shu jumladan majoziy tizim darajasida hal qilinadi. J.R.R.Tolkinning "Uzuklar hukmdori" romani materiallaridan foydalangan holda yaxshilik kontseptining majoziy tarkibiy qismlari ham ko‘rib chiqildi. Asardagi misollar, fentezi janriga xos tasvirning kontseptual yondashuvlarini va uning xususiyatlarini asoslashda tahlil, sintez, tipologiya va rollarni modellashtirish usullari qo‘llanildi. Stilistik vositalar mazmunini ochishda qiyosiy tahlil usullaridan foydalaniladi. Maqolada keltirilgan tadqiqot natijasida asarda yaxshilik tushunchasining obrazli komponentini ifodalash uchun qo‘llanilgan ko‘plab uslubiy vositalar aniqlandi. Asarda qo‘llanilgan stilistik vositalar orasida metafora, epitet, qiyoslash, oksimoron va ekskalatsiya ayniqsa keng tarqalgan bo‘lib, ularning har biri batafsil muhokama qilinadi va asardan parchalar bilan taqdim etiladi. Tahlil ingliz tilida so‘zlashuvchilar tomonidan yaxshilik tushunchasini idrok etishning ba’zi o‘ziga xos xususiyatlarini, shuningdek, J.R.R.Tolkinning "Uzuklar hukmdori" romani misolida stilistik vositalar yordamida uning majoziy komponentini tushuntirish xususiyatlarini aniqlashga imkon berdi.

Аннотация

В этой статье Дж.Р.Р.На материале романа Толкина "Властелин Колец" была проанализирована образная составляющая понятия добра, поскольку это произведение является одним из ярчайших примеров описания добра против зла в современной литературе. Это противоречие является всеобъемлющим и разрешается на нескольких уровнях, включая уровень образной системы. J.R.R.Были также рассмотрены образные компоненты понятия добра с использованием материалов романа Толкина "Властелин Колец". Примеры в работе использованы методы анализа, синтеза, типологии и ролевого моделирования при обосновании концептуальных подходов к образу и его характеристикам, характерных для жанра фэнтези. При раскрытии содержания стилистических средств используются методы сравнительного анализа. В результате исследования, представленного в статье, выявлено множество методических средств, используемых в работе для выражения образной составляющей понятия добра. Среди стилистических приемов, используемых в произведении, особенно распространены метафора, эпитет, сравнение, оксюморон и экскалация, каждый из которых подробно обсуждается и представлен отрывками из произведения. Анализ показывает некоторые особенности восприятия англоговорящими понятия добра, а также Дж.Р.Р.На примере романа Толкина "Властелин Колец" стилистическими средствами удалось выявить особенности объяснения его образной составляющей.

Abstract

В этой статье Дж.Р.Р.На материале романа Толкина "Властелин Колец" была проанализирована образная составляющая понятия добра, поскольку это произведение является одним из ярчайших примеров описания добра против зла в современной литературе. Это противоречие является всеобъемлющим и разрешается на нескольких уровнях, включая уровень образной системы. J.R.R.Были рассмотрены и образные составляющие понятия добра с использованием материалов романа Толкина "Властелин Колец". Примеры в работе использованы методы анализа, синтеза, типологии и ролевого моделирования при обосновании концептуальных подходов к образу и его характеристикам, характерных для жанра фэнтези. При раскрытии содержания стилистических средств используются методы сравнительного анализа. В результате исследования, представленного в статье, выявлено множество методических средств, используемых в работе для выражения образной составляющей понятия добра. Среди стилистических приемов, используемых в произведении, особенно распространены метафора, эпитет, сравнение, оксюморон и экскалация, каждый из которых подробно обсуждается и представлен отрывками из произведения. Анализ показывает некоторые особенности восприятия англоговорящими понятия добра, а также Дж.Р.Р.На примере романа Толкина "Властелин Колец" стилистическими средствами удалось выявить особенности объяснения его образной составляющей.

Kalit soʻzlar: yaxshilik kontsepti, metafora, oksimoron, ekskalatsiya, epitet, taqqoslash, metonimiya, sehrgar, obʼyektiv voqelik.

Ключевые слова: понятие добра, метафора, оксюморон, эскалация, эпитет, сравнение, метонимия, волшебник, объективная реальность.

Key words: concept of goodness, metaphor, oxymoron, escalation, epithet, comparison, metonymy, wizard, objective reality.

KIRISH

Yaxshilik kontsepti har qanday madaniyatda katta aksiologik ahamiyatga ega. [2, 121; 6, 69] U "High fantasy" asarlarida, xususan, J.R.R.Tolkinning "Uzuklar hukmdori" romanida alohida oʻrin tutadi. [17] Shuning uchun ushbu kontseptning ushbu asar materiali asosida tavsifi ayniqsa qiziqarli koʻrinadi. Koʻpgina olimlarning fikricha, kontsept uchta tarkibiy qismdan iborat: tushunchaga oid (mazmun rejasi), mazmunli (ifoda rejasi) va obrazli. [3,107] Koʻpgina kontseptlarning, jumladan, yaxshilik kontseptining axborot mazmuni tushunchaning kalit soʻzining lugʻat taʼrifi mazmuniga yaqindir. [5,110] *GOOD adj – 1 kind; 2 morally right; 3 enjoyable; pleasant.* [7,259]

ADABIYOTLAR TAHLILI VA METODOLOGIYA

Mazmun rejasi - Popova va Sternindan keyin, keling, uni sharhlovchi soha deb ataymiz - kontseptning asosiy maʼlumotlar mazmunini u yoki bu jihatdan izohlaydigan, undan kelib chiqadigan, baʼzi bir xulosaviy bilimlarni ifodalovchi yoki uni baholaydigan kognitiv belgilarni ham oʻz ichiga oladi. [5, 110] Shunday qilib, yaxshilik kontseptining talqin sohasiga quyidagilar kiradi: *light, bright, clear, green, white, merry, laugh.*

Keling, J.R.R.Tolkinning "Uzuklar hukmdori" romanidagi materialdan foydalangan holda yaxshilik kontseptining majoziy komponentini koʻrib chiqaylik. Oʻtkazilgan tadqiqotlar asarda yaxshilik kontseptining majoziy komponentini tushuntirish uchun ishlatiladigan juda koʻp uslubiy vositalarni aniqlashga imkon berdi, ular orasida metafora, epitet, taqqoslash, oksimoron va oʻsish ayniqsa tez-tez uchraydi. Ularning har biri quyida batafsilroq muhokama qilinadi.

L.L.Nelyubinga koʻra, maqoladagi metafora ikki narsa yoki hodisaning qaysidir jihatdan oʻxshashligiga asoslangan koʻchma maʼnoda ishlatiladigan soʻz yoki ibora sifatida tushuniladi. Metaforaning maqsadi obʼyekt yoki hodisaning oddiy nomi emas, balki uning ekspressiv belgilaridir.[4, 115] Metafora voqelikni obrazli aks ettirish vositalaridan biri boʻlib, koʻpincha voqelikni badiiy yoʻl bilan toʻgʻri aks ettirish usullaridan biri sifatida qaraladi. Mavhum tushunchaning konkret obrazini yaratish orqali u xabar mazmunini turlicha talqin qilishga imkon beradi. [1, 25]

NATIJA VA MUXOKAMA

"Uzuklar hukmdori" romanidagi yaxshilik kontseptining lingvistik tarzda amalga oshirilishini tahlil qilish jarayonida quyidagi metaforalar aniqlandi: *tips of the trees' fingers; pale-blue eyes of forget-me-nots; eyes flashed* va boshqalar. Quyidagi misolni koʻrib chiqing: «*A bright fire was on the hearth, but the sun was warm, and the wind was in the South. Everything looked fresh, and the new green of Spring was shimmering in the fields and on the tips of the trees' fingers.*» [8, 61]

Ushbu parcha quvnoq va xushmuomala odamlar yashaydigan goʻzal yashil mamlakat Hobbitanidagi quyoshli, bahor kunini tasvirlaydi. Bahor - atrofdagi hamma narsa yangi, hamma narsa yangilanadi, quyosh nurida yosh koʻkatlar porlaydi, daraxtlarning tepalari jingalaklanadi. Hamma narsa yaxshilik muhiti bilan toʻldirilgan. Bu taassurot muallifning "*green of Spring was shimmering*" metonimiyasi va "*tips of the trees' fingers*" metaforasi yordamida mustahkamlangan boʻlib, u bolalarcha nozik, moʻrt, yosh, xuddi qoʻllariga yangi tugʻilgan chaqaloq; yangi narsa haqida, hayotning yangiligi bilan toʻla, yorugʻlikdan shaffof va iliq, chaqaloq terisi kabi narsa gʻoyasini uygʻotadi.

«*In a chair, at the far side of the room facing the outer doors, sat a woman. Her long yellow hair rippled down her shoulders; her gown was green, green as young reeds, shot with silver like beads of dew; and her belt was of gold, shaped like a chain of flag-lilies set with the pale-blue eyes of forget-me-nots. About her feet in wide vessels of green and brown earthenware, white water-lilies were floating, so that she seemed to be enthroned in the midst of a pool.*» [8, 162]

Ushbu parchada quvnoq va xushmuomala Tom Bombadilning rafiqasi goʻzal daryo malikasi Goldberi tasvirlangan, u Oʻrta Yerdagi barcha yaxshi narsalarni saqlab qolish uchun

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xobbitlarga dahshatli, ammo muhim sayohatda yordam beradi. Nur bilan oqayotgan malikaning go'zalligi soyga o'xshaydi; u mayin, suv nilufardek, yorqin chuchmoma va yangi, yumshoq yashil qamish kabi edi. Uning o'zi yorug'lik va ezgulik timsoli, uning atrofidagi hamma narsa gullaydi va yashil rangga aylanadi. Bu taassurot yorqin, yorug', nabqiron narsalarni tasvirlaydigan, yoz va quyosh haqida, shamolning tozaligi va ertalabki shudring haqida, dalalar bo'ylab kumushdek sochilgan, oltin nurlarda porlayotgan daryo, kichik tojlar kabi suzib yuruvchi suv nilufarlari, hayot va bahorning g'alabasi haqida fikrlarni uyg'otadigan shunday taqqoslash orqali yetkaziladi: *gown was green, green as young reeds; silver like beads of dew; shaped like a chain of flag-lilies u memaçopqa - pale-blue eyes of forget-me-nots.*

Asarda qo'llangan yana bir muhim uslubiy vosita epitetdir. Nelyubinning fikricha, epithet - bu ob'yekt yoki harakatni belgilovchi va ulardagi qandaydir xarakterli xususiyat yoki sifatni ta'kidlaydigan so'z yoki iboradir. [4,114] Bu ko'plab tadqiqotchilar tomonidan tasvirlangan hodisaga individual, sub'yektiv-baholovchi munosabatni o'rnatishning asosiy vositasi sifatida ko'rib chiqiladi. [1,137]

“Uzuklar hukmdori” romanida yaxshilik kontseptining ifodalanishini tahlil qilish jarayonida quyidagi epithetlar aniqlandi: *silver beard; snowy brows; glimmering deeps, eyes were bright and keen* va hokazo.

Quyidagi misolni ko'rib chiqing:

«*Gandalf was shorter in stature than the other two; but his long white hair, his sweeping silver beard, and his broad shoulders, made him look like some wise king of ancient legend. In his aged face under great snowy brows his dark eyes were set like coals that could leap suddenly into fire.*».[10,297]

Ushbu parcha romanning asosiy ijobiy qahramonlaridan biri - O'rta Yer xalqlariga yovuzlik bilan kurashishda yordam beradigan kuchli yaxshi sehrgar Gandalfni tasvirlaydi. U qarib qolgan, sochlari ko'p asrlar kumushlari bilan changlangan, chunki hatto eng qadimgi shohlar ham uni yoshligida eslamaydilar. Ammo u hali ham kuchli va dono, qirov qoshlar ostidagi o'tkir ko'zlari cho'g'day, har lahzada alangaga shay turardi. Gandalf o'zida mavjud bo'lgan buyuk kuchdan yomonlik yoki o'z manfaati uchun emas, balki faqat boshqalarga yordam berish uchun foydalanadi. Uning yuragi nafaqat do'stlarga, balki dushmanlarga ham mehr qo'yishga qodir. U yaxshilik kuchlarini o'zida mujassam etgan. Uni tasvirlashda muallif quyidagi uslubiy vositalardan foydalangan: epithetlar – *silver beard; snowy brows; qiyoslash – dark eyes were set like coals* va metafora *leap suddenly into fire* - ular tog' cho'qqilarida qordek porlab turgan sehrgarning ulug'vor qiyofasini yaratdi. Sovuq, chiroyli, kumush bilan porlayotgan narsa va birinchi qorning musaffoligi va qadimgi afsonalarning sirlari va yorug'lik sehrlarining kuchi, ko'zlarni yorqin olov bilan yoritadi.

«*Frodo ran to the eastern window, and found himself looking into a kitchen-garden grey with dew. He had half expected to see turf right up to the walls, turf all pocked with hoof-prints. Actually his view was screened by a tall line of beans on poles; but above and far beyond them the grey top of the hill loomed up against the sunrise. It was a pale morning: in the East, behind long clouds like lines of soiled wool stained red at the edges, lay glimmering deeps of yellow. The sky spoke of rain to come; but the light was broadening quickly, and the red flowers on the beans began to glow against the wet green leaves.*».[8,169]

Yuqoridagi parchada yovuzlikka qarshi kurashda hobbitlarga yordam beradigan yaxshi o'lmas mavjudot Tom Bombadil bilan Abadiy o'rmondagi ertalab tasvirlangan. Yer shudring bilan bulutli kulrang, chunki quyosh hali kumush rangga aylanmagan va tong oqarib, tumanli bo'lib tuyuladi, lekin uzoqda, qip-qizil hoshiyali paxta bulutlari orqasida allaqachon oltin tong otmoqda - u xuddi Umid nuri qora bulutlar, oltin samoviy masofalar va shudring bilan namlangan barglar orasidan porlaydi. Yomg'ir yog'ayotgan bo'lsa-da, tong otib, ko'katlar orasida gullab-yashnamoqda. Atrofdagi hamma narsa yangi kun tongining yorqin, iliq umid nuri bilan to'yingan. Ushbu taassurot muallif tomonidan ushbu parchada qo'llaniladigan quyidagi stilistik vositalar orqali yetkaziladi: epithetlar: *glimmering deeps; pale morning* va taqqoslash – *long clouds like lines of soiled wool.*

Epithet bilan bog'liq stilistik vositalar orasida taqqoslash mavjud. Nelyubinning fikriga ko'ra, taqqoslash - bu ikkita ob'yekt yoki hodisani taqqoslash, ulardan birini ikkinchisining yordami bilan tushuntirish uchun umumiy xususiyatga ega. [4,115] Bu voqelik hodisalari va ob'yektlarini tavsiflashning kuchli vositasi bo'lib, muallifning dunyoqarashini ochib berishga, yozuvchining

ob'yektiv voqelik faktlariga sub'yektiv va baholovchi munosabatini ochib berishga katta hissa qo'shadi. [1,137; 15]

Asarda ezgulik tushunchasining ifodalanishini tahlil qilish jarayonida quyidagi taqqoslashlar aniqlandi: *soft as butter hobbit can be, and yet sometimes as tough as old tree-roots; her gown was green, green as young reeds, shot with silver like beads of dew; her belt was of gold, shaped like a chain of flag-lilies; dark eyes were set like coals; voice like music; hair was dark as the shadows of twilight; eyes were grey as a clear evening; in his eyes was a light like the light of stars; he seemed as a king crowned with many winters; he was hale as a tried warrior; he may become like a glass filled with a clear light; light of stars was in her bright eyes, grey as a cloudless night his face was lit as by a fire within; grass and rushes like a cow going down to drink; face was red as a ripe apple.*

Quyidagi misolni ko'rib chiqing: «*Among the Wise I'm the only one that goes in for hobbit – lore: an obscure branch of knowledge, but full of surprises. Soft as butter they can be, and yet sometimes as tough as old tree-roots. I think it likely that some would resist the Rings far longer than most of the Wise would believe*». [8,64]

Bu parcha hobbitlar - tinch, mehribon odamlar - ochiq va do'stona, sodda va quvnoq, ammo jasur va irodali odamlarni tasvirlaydi. Ular ishonuvchan, lekin o'zlarini aldashlariga yo'l qo'ymaydilar. Ular zo'ravonlikni yoqtirmaydilar, lekin ular o'zlarini haqorat qilishlariga yo'l qo'ymaydilar - *soft as butter; tough as old tree-roots*. Xobbitlar tinch va osoyishta, osoyishta, shinam uylarida yashashga odatlangan edilar, lekin muammo kelganda, ular hech ikkilanmasdan, nafaqat qiyinchiliklar, balki dahshat va halokatli xavf-xatarlarga to'la uzoq va xavfli sayohatga o'tlanishdi. Xobbitlarning bu xarakterini tasvirlash uchun muallif bu misolda sariyog'dek yumshoq, qarama-qarshi taqqoslashlardan foydalangan; kekxa daraxt ildizlari kabi qattiq, ular antiteza bilan birgalikda mehribon, ammo o'z sha'nini himoya qilishga qodir, mehribon, ammo jasur mavjudotlar qiyofasini yaratadi.

«*Glorfindel was tall and straight; his hair was of shining gold, his face fair and young and fearless and full of joy; his eyes were bright and keen, and his voice like music; on his brow sat wisdom, and in his hand was strength.*

The face of Erlond was ageless, neither old nor young, though in it was written the memory of many things both glad and sorrowful. His hair was dark as the shadow of twilight and upon it was set a circlet of silver; his eyes were grey as a clear evening, and in them was a light like the light of stars. Venerable he seemed as a king crowned with many winters, and yet hale as a tried warrior in the fullness of his strength. He was the Lord of Rivendell and mighty among both Elves and Men». [8,297]

Bu parchada elf Glorfindelning ta'rifi berilgan - kuchli va ajoyib, olovli oltin sochlari; yosh va jasur, ko'zlari aqlli va mehribon edi. Shuningdek, elflar qiroli Elrond - kuchli qadimiy hukmdor, jangchi va hukmdor, janglar va shon-shuhratga emas, balki tinchlik va osoyishtalikka chanqoq, uning ko'zlarida yulduzlar porlayotganday tuyuladi. Bunday tasvirlar muallif tomonidan qo'llaniladigan stilistik vositalar yordamida yaratilgan: epithet - *eyes were bright and keen* va taqqoslashlar - *voice like music; hair was dark as the shadows of twilight; eyes were grey as a clear evening; light like the light of stars; he seemed as a king crowned with many winters; hale as a tried warrior*. Ular kechki shamolda qo'ng'iroq kabi jiringlayotgan narsaning taassurotini beradi; ajoyib yorqin, sof va tiniq, yozgi oqshom kabi; go'zal va yetishib bo'lmaydigan, yulduzlar kabi edi.

I.R.Galperinning fikricha, oksimoronlar, boshqa stilistik vositalar singari, odatda, ob'yektni, hodisani, atrofdagi hayot faktlarini yanada yorqinroq tavsiflash va tasvirlash uchun ishlatiladi. Ular kamdan-kam uchraydi, ammo ulardan foydalanishning noyobligi ularning katta ekspressiv kuchini kamaytirmaydi, chunki oksimoronlar ba'zan haqiqat hodisalari va faktlariga xos bo'lgan ichki qarama-qarshiliklarni ochib berishga qodir. [1,143]

Asarda yaxshilik tushunchasining ifodalanishini tahlil qilish jarayonida quyidagi oksimoron aniqlandi: – *white twilight*.

«*Quickly Sam unslung his pack and rummaged in it. There indeed at the bottom was a coil of the silken-grey rope made by the folk of Lorien. He cast an end to his master. The darkness seemed to lift from Frodo's eyes, or else his sight was returning. He could see the grey line as it*

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came dangling down, and he though it had a faint silver sheen. Now that he had some point in the white twilight to fix his eyes on, he felt less giddy» [9, 794; 14, 51]

Bu parchada sehrli Elven arqoni to'qilgan va kerak bo'lganda ularga qiyinchilik tug'dirishi uchun doimo tirik odamlar tomonidan hobbitlarga berilgan. Arqonning o'zi oddiy emas – u ingichka va mo'rt ko'rinadi, lekin u har qanday og'irlikka bardosh bera oladi, eng muhimi, u qorong'ulikni yo'qotib, egasiga ishonch va shijoat bag'ishlaydi. Bu yorug'lik kuchlari va umidning timsolidir. Bu taassurot *silver sheen* epiteti va oksimoron *white twilight* bilan ifodalanadi, ular zulmatni teshib o'tib, hatto qorong'u va ma'yus bo'lib ko'rinmaydigan, ammo bu yorug'lik bilan to'yingan va o'zi yengilroq bo'lib tuyuladigan yorug'lik nurini tasvirlaydi.

Paragraf yoki bitta jumlada o'quvchiga hissiy va badiiy ta'sir ko'rsatish uchun tez-tez eskalatsiya texnikasi qo'llaniladi, uning mohiyati shundan iboratki, har bir keyingi mulohaza o'zining hissiy bo'yoqdorligining intensivligi yoki uning mazmunining ahamiyati bo'yicha oldingisidan ustundir. [4, 120; 13]

Romanda yaxshilik kontseptiining izohlanishini tahlil qilish jarayonida quyidagi eskalatsiya texnikasi aniqlandi: *so beautiful and shining, eyes too blue and bright* va boshqalar.

«There was another burst of song, and then suddenly, hopping and dancing along the path, there appeared above the reeds an old battered hat with a tall crown and a long blue feather stuck in the band. With another hop and a bound there came into view a man, or so it seemed. At any rate he was too large and heavy for a hobbit, if not quite tall enough for one of the Big People, though grass and rushes like a cow going down to drink. He had a blue coat and long brown beard; his eyes were too blue and bright, and his face was red as a ripe apple, but creased into a hundred wrinkles of laughter. In his hands he carried on a large leaf as on a tray a small pile of white water-lilies». [8, 158]

Ushbu parcha romanning ijobiy qahramonlaridan biri Tom Bombadilning xarakteri va tashqi ko'rinishini tasvirlaydi, u o'zida sirli kuchga ega bo'lsa-da, uni ezgulik uchun ishlatadi, yovuzlikka qarshi kurashda xobbitlarga yordam beradi va ularni qashshoqlarning changallari, yovuzlikning dahshatli maxluqlari yomonligidan qutqaradi. Quvnoq va xushchaqchaq Tom, raqsga tushishni, qo'shiq aytishni va sevikli rafiqasiga gul terishni yaxshi ko'radi, u xuddi o'zining iliq, mehribon nuri bilan ichkaridan porlayotgandek tuyuladi. Ochiq, mehribon va juda sodda odamni tasvirlaydigan *like a cow going down to drink, face was red as a ripe apple* kabi qiyoslar va *eyes were too blue and bright* kabi eskalatsiya texnikasi bu taassurotni mustahkamlaydi. Uning yuzi naqsh olmaga o'xshaydi - to'la, pushti, issiqlik va yorug'lik bilan to'yingan va ko'zlari yozning musaffo osmonidan yorqinroq. Bu atrofda hamma narsani yoritadigan ajoyib odam.

«'No!' cried Gandalf, springing to his feet. 'With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly'. His eyes flashed and his face was lit as by a fire within. 'Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Don't tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield it would be too great for my strength. I shall have such need of it. Great perils lie before me!'. [8,81]

Ushbu parcha ezgulik sehrgari Gandalfning o'zi bilan o'ziga xos kurashini tasvirlaydi. U katta kuchga ega, lekin agar u yovuzlik timsoli bo'lgan uzuk egasi bo'lsa, uning kuchi aql bovar qilmaydigan darajada oshadi va u bundan ham ko'proq yaxshilik qilishi mumkin edi, faqat shu "yaxshilik" oxir-oqibat barcha chegaralarni kesib o'tib, haqiqiy yovuzlikka aylanadi. Uzuk, xuddi tirik mavjudot kabi - o'ta dahshatli mavjudot - o'z egalarining zaif tomonlarini biladi va his qiladi - u hokimiyatga tashnalik yoki shunchaki boshqalarga yordam berish istagi bo'ladimi - hamma narsa buziladi va dahshatli tushga aylanadi. Ushbu taassurot muallif tomonidan ushbu misolda qo'llaniladigan quyidagi stilistik vositalar orqali yetkaziladi: kuchaytirish - *power too great and terrible; power still greater and more deadly*, Ular og'ir, g'amgin muxitni yaratadilar. Uzukning kuchi dahshatli, uni hech narsa to'xtata olmaydi, uning kuchi faqat o'sib boradi va egasining kuchi, hatto dastlab boshqalarning manfaati uchun foydalanishni xohlasa ham, tobora dahshatli, halokatli bo'ladi. Metafora - *eyes flashed* va taqqoslash - *his face was lit as by a fire within* - kuch, ezgulik va rahm-shafqat nuri soyasida, do'stlar va dushmanlarga rahm-shafqatli bo'lish qobiliyati tasvirlangan.

Bu kuch, go'yo Gandalfning qalbida yorqin olov bilan yonib, ko'zlarini adolatli nur bilan porlashga undaydi.

Shunday qilib, yaxshilik kontseptining majoziy tarkibiy qismini tahlil qilish J. R. R. Tolkinning "Uzuklar hukmdori" romani materiali asosida amalga oshirildi, chunki u hozirgi zamon adabiyotida yaxshilik yovuzlikka qarshi turishni tasvirlashning eng yorqin misollaridan biridir. Ushbu qarama-qarshilik keng qamrovli bo'lib, bir necha darajalarda, shu jumladan majoziy tizim darajasida hal qilinadi.

XULOSA

Tadqiqot quyidagi xususiyatlarni aniqladi.

1. Asardagi obrazli komponentni tushuntirish uchun oksimoron, parallel yasash, qiyoslash, epitet, metafora va metaforik qiyoslash kabi uslubiy vositalardan foydalaniladi.

2. "Uzuklar hukmdori" romanida eng ko'p qo'llaniladigan stilistik vositalar qiyoslar, metafora va epitetlardir. Ekskalatsiya va oksimoronlar kamroq uchraydi.

3. Yaxshilik kontseptiining obrazli komponentini tahlil qilish jarayonida Tolkin bir gapda bir necha xil stilistik vositalardan tez-tez foydalanishi aniqlandi. Misol uchun, bir jumlada siz taqqoslashlarni topishingiz mumkin (*her gown was green, green as young reeds; silver like beads of dew; shaped like a chain of flag-lilies*) u memafoqopy (*pale-blue eyes of forget-me-nots*); yoki epithetlar (*glimmering deeps; pale morning*) va taqqoslash (*long clouds like lines of soiled wool*); taqqoslashlar (*face was red as a ripe apple*) va ekskalatsiya (*eyes were too blue and bright*), metonimiya (*green of Spring was shimmering*) va metafora (*tips of the trees' fingers*) va boshqalar. Eng ko'p uchraydigan birlashtirilgan stilistik vositalar: epithetlar + o'xshatish va metafora + o'xshatish.

4. "Uzuklar hukmdori" romanida tasvirlangan stilistik vositalar muallif tomonidan jonli narsalarni (asosan, odamlar va O'rta Yerning boshqa aholisi) tasvirlashda ko'proq qo'llaniladi: *silver beard; snowy brows; dark eyes were set like coals; eyes were bright and keen; voice like music; hair was dark as the shadows of twilight; eyes were grey as a clear evening; he may become like a glass filled with a clear light; light of stars was in her bright eyes* va boshqalar. Ular jonsiz narsalarni tasvirlash uchun kamroq qo'llaniladi: *white twilight; pale morning; green of Spring was shimmering; tips of the trees' fingers; long clouds like lines of soiled wool; power too great and terrible; power still greater and more deadly* va boshqalar.

Tahlil ingliz tilida so'zlashuvchilar tomonidan yaxshilik kontseptini idrok etishning ba'zi o'ziga xos xususiyatlarini, shuningdek, J.R.R.Tolkinning "Uzuklar hukmdori" romani misolida stilistik vositalar yordamida uning majoziy komponentini tushuntirish xususiyatlarini aniqlashga imkon berdi.

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