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## “GULLIVERNING SAYOHATLARI” ASARIDAGI ATAMALAR TASNIFI

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## КЛАССИФИКАЦИЯ УСЛОВИЙ В “ПУТЕШЕСТВИИ ГУЛЛИВЕРА”

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## CLASSIFICATION OF TERMS IN “GULLIVER'S JOURNEYS”

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**Annotatsiya:** *Ushbu maqola Jonatan Sviftning “Gulliverning sayohatlari” asaridagi atamalar va ularning tasnifi hamda ulardan mazkur asarda qay darajada mohirona qo'llanishi bilan bog'liq masalalarga bag'ishlangan.*

**Kalit so'zlar:** *Jonatan Svift, Gulliverning sayohatlari, atamalar, navigatsiya, dengizchilik, harbiylik, musiqa, matematika, leksik birlik, ijtimoiy tuzum*

**Аннотация:** *В этой статье рассматриваются термины и их классификация в «Путешествиях Гулливера» Джонатана Свифта, а также то, как умело они используются в работе.*

**Ключевые слова:** *Джонатан Свифт, Путешествия Гулливера, термины, навигация, морское дело, военное дело, музыка, математика, лексическое единство, социальная система*

**Annotation:** *This article deals with the terms in Jonathan Swift's “Gulliver's travels” and their classification, and how skillfully they are used in the work.*

**Key words:** *Jonathan Swift, Gulliver's travels, terms, navigation, maritime, military, music, mathematics, lexical unity, social system*

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XVIII asrning buyuk ingliz yozuvchisi Jonatan Svift (1667-1745) o'zining "Gulliverning sayohatlari" satirik romani bilan dunyoga nom taratdi.

Yozuvchi g'azab va ehtiros bilan yozgan bu kitobida o'zi yashagan davr –burjua dvoryan Angliyasidagi mavjud davlat tuzumi, ijtimoiy tartib va xulq-atvorlar ustidan qattiq kuladi, ularni qoralaydi. Yozuvchi hokim sinflarning tekinxo'r va munofiqligini, davlatmand shaxslarning toshbag'ir, qabih va hudbinligini fosh etadi.

"Gulliver sayohatlari"dagi voqealar shunday ajoyib tizilganki, kitobxon asar qahramonining g'aroyib kechmishlarini uzluksiz diqqat bilan kuzatadi, adibning jo'shqin fantaziyasidan zavqlanadi.

Yozuvchi o'z romanini yaratar ekan, jimit karliklar-u ulkan odamlar, tantiqlar-u yolg'onchilar haqida hikoya qiluvchi xalq ertaklaridagi usul va obrazlardan, shuningdek, XVII asr Angliyasida keng tarqalgan memuar sarguzasht adabiyoti-haqqoniy va uydirma sarguzashtlar tasvirlangan kitoblardan keng foydalanadi. Natijada Sviftning satirik-falsafiy, nihoyatda ma'nodor, keskin bu romani qiziq va o'qimishli bir asarga aylandi va ayni vaqtda bolalarning eng quvonchbaxsh, sevimli kitoblaridan biri bo'lib qoldi.

Svift olti yildan ziyod mehnat qilib yaratgan "Lemyunel Gulliverning jahondagi bir necha olis mamlakatlariga avvalo jarroh, keyinchalik esa bir necha kemalar kapitani sifatida qilgan sayohatlari" romanini sir tutgan. Sviftning boshqa hamma asarlari kabi bu kitob ham imzosiz chiqqan. Xatto, 1726-yili "noma'lum shaxs"dan roman qo'lyozmasini olgan ham noshir uning adibi kim ekanligini bilmagan. Asar avvalo o'zining ajoyib syujeti, qahramonning liliputlar va devqomat odamlar, laputlar va guignnmlar yurtidan olgan taassurotlari hayratona aniq va puxta tasvirlanishi bilan kitobxonni o'ziga maftun etdi. Ko'plar "Gulliverning sayohatlari" asarini qiziq, kulgili qissa deb bilishdi va bu fantastik qissada chuqur mazmun borligini, unda ingliz tartib-qoidalari, urf-odatlar va siyosatiga nisbatan keskin satira yashiringanini anglab yatishmadi.

"Gulliverning sayohatlari" yozuvchining o'zi yashagan davr borasida uzoq yillar yuritgan fikr-mushohadalari mahsuli bo'ldi.

Atayin to'qilgan yolg'on narsalar haqida Svift shunday bemalol va rostgo'ylik bilan hikoya qiladiki, go'yo so'z hayotda har qadamda uchraydigan narsa va voqealar ustida borayotgandek tuyuladi. Gulliver hikoyalari shunday asosli va ishonarliki biz ham, xuddi Gulliver kabi, o'sha jimit odamchalarni, ular qurshagan butun muhitni aniq-ravshan ko'rayotgandek bo'lamiz.

Ho'sh, "Gulliverning sayohatlari" asarining bu qadar ishonarli va qiziqarli asar bo'lishiga nima omil bo'ldi? Bunga albatta Jonatan Svift tomonidan ishlatilgan o'ziga xos bo'lgan til, deb aytsak bejiz bo'lmaydi. Shuning uchun ham bu asar tili to'g'risida turli olimlar tomonidan har xil fikrlar bildirilmoqda va bu haqida izlanishlar davom etmoqda.

Umuman olganda asar tili kitobxonga ulkan muammolar tug'diradi. Bunga sabab yozuvchining nasriy usuli sodda, jimjimadorlikdan xoli va tushunarli bo'lishiga qaramasdan, u qo'llagan so'zlar o'z ma'nosiga qaraganda ko'proq ma'no kasb etadi. Asar tili o'sha davr boshqa bir yozuvchilarida uchramaydigan tipik hususiyat bilan boyitilgan [7; B.5-6.].

Yaqinda tanqidchilardan biri Anna Kelli adib ishlarini chuqur o'rganib "Jonatan Svift va ingliz tili" nomli tezisini e'lon qildi. Kellining mazkur ishi ingliz tilini Svift asarlarida aks ettirilishini o'rganishdagi eng mukammal va so'nggi izlanish hisoblanadi. Anna Kelli fikricha, Svift "tabiiy tug'ma lingvist" bo'lgan va adib til va jamiyat bir-biriga bog'liq holda mavjud hamda yaxshiroq til yaxshiroq jamiyatga yetaklaydi, deb bilgan:

"Adib yaxshilangan til va aloqa hozirda mavjud yomonliklarni ildizi bilan ochib tashlaydi va ularni fosh etishga imkon beradi. Faqatgina standartlashgan an'anaviy ingliz tili (me'yorlashgan adabiy til) orqali hozirgi va o'tmishdagi eng zo'r g'oyalarni to'plab yuksak ijtimoiy rivojlanishga erisha oladi". Unga qarshi ravishda yana bir tanqidchi Toni Kroli "Svift uchun yaxshilangan til tarixiy rivojlanishga ta'sir etishga urinishdir" deya fikr bildiradi [1; B.82-83.].

Biroq Svift "Gulliverning sayohatlari" asarida faqatgina tanqidchilar aytib o'tgandek standartlashgan til (me'yorlashgan adabiy til)dan foydalanmaydi. Ko'p o'rinlarda tarixiy ingliz tiliga ham murojaat etadi. Buni o'sha davr adiblarining asarlarida deyarli uchramaydigan hamda bugungi kunda notabiiyroq holat sanalgan asarda yozuvchi tomonidan qo'llangan ko'plab arxaizmlar va atamalardan misolida yaqqol ko'rish mumkin. Asarning boshqa kitoblardan ajratib turuvchi keyingi farq shundaki, Svift butun asar davomida juda uzun gaplardan foydalangan. Misol uchun asarning birinchi qism beshinchi bobidan olingan mazkur gapga e'tibor qarataylik:

"I not yet seen it , and upon this notice of an intended invasion, I avoided appearing on that side of the coast, for fear of being discovered by some of the enemy's ship, who had received no intelligence of me, all intercourse between the two empires having been strictly forbidden during the war, upon pain of death, and an anbargo laid by our Emperor upon all vessels whoever. ..."

Ko'rib turganingizdek, yuqoridagi gap 68 ta so'zdan tashkil topgan. Bu kitobxon gapni boshidan to oxiriga qadar o'qiguncha ma'no davomiyligini xotirada saqlashda qiyinchiliklar va chalkashishlarga olib keladi. Mening fikrimcha bu bilan yozuvchi

o'quvchini chalkashtirmoqchi emas, balki uni nima haqida o'qiyotganligini qayta-qayta o'ylashga undaydi. Adib bunday turdagi gaplardan joylar, narsa va predmetlarni tasvirlashda keng foydalangan. Qiziq tomoni shundaki, butun asar asosiy qahramon bo'lmish Gulliver tomonidan hikoya qilinadi va dialoglar deyarli uchratilmaydi. Shunday bo'lsada asarning tili juda boy.

Shu bilan birga Swift asarda qahramonning kasbini, ish hunarini, u tashrif buyurgan yangi joylarni tanishtirishda va shu yerlik aholining tili, madaniyati, davlat boshqaruvi, urf-odatlarini hamda erishgan yutuqlarini tasvirlashda ko'plab atamalardan foydalangan. Ular quyidagilardan iborat:

- Navigatsiyaga oid atamalar;
- Harbiylikka oid atamalar;
- Musiqaga oid atamalar;
- Matematikaga oid atamalar;
- Dehqonchilikka oid atamalar;
- Astronomiyaga oid atamalar;
- Geografiyaga oid atamalar;
- Davlat boshqaruviga oid atamalar;
- Tarixga oid atamalar;
- Savdoga oid atamalar.

Quyida bu atamalarning ayrimlari haqida kengroq to'xtalib o'tamiz.

Ulardan dengizchilikka oid atamalarga asarning boshidan to oxirigacha keng o'rin berilgan. Bunga sabab asarning bosh qahramoni Gulliverning kasbi va u boshidan kechirgan sarguzashtlar dengiz bilan bog'liq bo'lganligidir. Endi quyidagi misolga e'tibor qaratsak:

1. "I therefore told the officer, that having been *shipwrecked* on the *coast* of Balnibarbi, and cast on a rock, I was received up into Laputa, or the flying Island (of which he had often heard) and was now endeavouring to get to Japan, from whence I might find a convenience of returning to my own country".

2. "It seems, upon my first reaching the *shore*, after our *shipwreck*, I was in such Confusion, that before I came to the Place where I went to sleep..."

Mazkur parchalardagi "*shipwreck*" so'zlari navigatsiyaga oid atamalar xisoblanib ularga Makmilan ingliz lug'atida quyidagicha izoh beriladi:

1. Dengiz halokati;
2. Kema halokati;
3. Dengiz halokatiga uchragan odam [8].

Kembrij lug'atida esa quyidagicha izoh mavjud:

1. Dengiz halokati;
2. Dengiz halokatiga uchramoq[2].

Bizga ma'lumki, ingliz tilida bitta so'z ham biror predmed va voqea-hodisalarning nomi, ham shu nom bilan bo'g'liq harakat ma'nosida qo'llanishi ko'p uchraydi, lekin bunday holatlar o'zbek tilida kuzatilmaydi. Bundan ko'rinib turibdiki, "shipwreck" so'zi ham birinchi parchada "kema halokatiga uchramoq", ikkinchi parchada "kema halokati" ma'nolarida qo'llanilgan. Yozuvchi tomonidan shu ma'nolarni anglatuvchi "shipwreck", "wreck", "destroy a ship", "damage a vehicle" kabi sinonimik qatordan "shipwreck" tanlanganligi sababli matn yanada oydinlashib, o'quvchiga chuqur ta'sir qila olgan.

Quyidagi asardan olingan parchalarda navigatsiya bilan bo'g'liq boshqa atamalarga duch kelish mumkin:

"I communicated to his Majesty a project I had formed of seizing the enemies whole *fleet*; which, as our scouts assured us, lay at *anchor* in the *harbour* ready to sail with the first fair wind. I consulted the most experienced *seamen*, upon the *depth of the channel*, which they had often plummed; who told me, that in the middle at high water it was seventy glumgluffs deep, which is about six foot of european measure; and the rest of it fifty glumgluffs at most".

"This confirmed me in the opinion I have long entertained, that the *maps* and *charts* place this country at least three degrees more to the East than it ..."

"Some of our *sailors*, whether out of treachery or inadvertence, had informed the *pilots* that I was a stranger and a great traveller, whereof these gave notice to a custom-house officer, by whom I was examined very strictly upon my landing".

"The place is stored with great variety of *sextants*, *quadrants*, telescopes, astrolabes, and other instruments".

Yuqoridagi parchalardan shunisi ma'lumki, yozuvchi qahramonlarning kim ekanligini, o'ziga xos bo'lgan belgi-husuriyatlarini, harakterini va joylarni tasvirlashda hamda ularning induvidualligini ko'rsatib berishda "fleet" ("uyushgan kemalar"), "anchor" ("langar"), "harbor" ("gavn"), "seaman" ("matros"), "depths of the channel" ("kanal chuqurligi"), "map" ("xarita"), "chart" ("suv xaritasi"), "sailor" ("matros"), "pilot" ("dengiz ilmini tushunuvchi shaxs"), "sextant" ("sekstant"), "quadrant" ("o'lchov uskuna) kabi dengizshunoslikka oid atamalardan keng foydalangan va bu bilan tasvirni yanada jonlantirishga hamda ta'sirchanlikka erishgan.

Jonatan Svift asarda hayotiy hodisani aks ettirar ekan, shu hodisaniing muhim belgi va xususiyatlarini anglatuvchi harbiy leksikalarni to'plab, ularni bevosita asar mazmuniga ko'ra ishlatadi. Masalan, asardan olingan quyidagi parchaga e'tibor bering:

" But the *colonel* ordered six of the ring-leaders to be seized, and thought no punishment so proper as to deliver them bound into my hands; which some of his *soldiers* accordingly did, pushing them forwards with the butt-ends of their pikes into

my reach. The poor man squalled terribly, and the *colonel* and his *officers* were in much pain, especially when they saw me take out my penknife”.

Ko’rinib turibdiki, yozuvchi “*colonel*” (“*palkovnik*”), “*soldier*” (“*askar*”), “*officer*” (“*ofitser*”) kabi harbiy leksika yordamida asar qahramoni Gulliverning harbiylar orasiga tushib qolganligini payqash qiyin emas. Yana bir guruh misollar:

“He desired I would not take it ill, if he *gave orders* to certain proper *officers* to search me; for probably I might carry about me several *weapons* which must needs be dangerous things, if they answered the bulk of so prodigious a person”.

“...together with thirty thousand of our best seamen and *soldiers*; and the damage received by the enemy is *reckoned* to be somewhat greater than ours. However, they have now equipped a numerous fleet, and are just preparing to make a descent upon us; and his imperial majesty, placing great confidence in your valor and strength, hath commanded me to lay this account of his affairs before you”.

“...he is attended for state by a *militia guard* of five hundred horse, which indeed I thought was the most splendid sight that could be ever beheld, till I saw part of *his army* in *battalia*, whereof I shall find another occasion to speak” [3;B.165-166.].

“...with a *bow* and *arrow* in his hands, and a *quiver* at his back. In the meantime I felt at least forty more of the same kind (as I conjectured) following the first” [4;B.9-10.].

Yuqorida keltirilgan parchalardagi “*gave orders*” (“*buyruq berdi*”), “*officer*” (“*ofitser*”), “*weapon*” (“*qurol-aslaxa*”), “*soldiers*” (“*askarlar*”), “*reckoned*” (*josus orqali sir bilmoq*), “*militia guard*” (“*harbiy himoya*”), “*army*” (“*armiya*”), “*battalia*” (“*batalon*”), “*bow*” (“*yoy*”), “*arrow*” (“*o’q*”), “*quiver*” (“*o’qdon*”) kabi harbiy terminlardan foydalangan holda tasvirlanayotgan mamlakatlarning harbiy sohasi haqida ma’lumot, qanchalik rivojlanganligi va ularning dushman mamlakatlarga munosabatini ko’rsatib berdi.

Yozuvchi, shuningdek, musiqaga oid atamalardan keng foydalangan. Quyidagi misollarni olaylik:

“The king, who delighted in music, had frequent *concerts* at *court*, to which I was sometimes carried, and set in my box on a table to hear them; but the noise was so great that I could hardly distinguish the *tunes*. I am confident that all the *drums* and *trumpets* of a royal army beating and sounding together just at your ears, could not equal it. My practice was to have my box removed from the place where the *performers* sat, as far as I could, then to shut the doors and windows of it, and draw the window-curtains, after which I found their music not disagreeable. I had learnt in my youth to play a little upon the *spinet*. Glumdalclitch kept one in her chamber, and a master attended twice a week to teach her. I called it a *spinet*, because it somewhat resembled that instrument, and was played upon in the same manner” [5; B.56-57.].

“Before the *spinet* a bench was placed about four feet below the *keys*, and I was put upon the bench. I ran sideling upon it that way and this as fast as I could, banging the proper *keys* with my two sticks, and made a shift to play a *jig* to the great satisfaction of both their majesties; but it was the most violent exercise I ever underwent, and yet I could not strike above sixteen *keys*, nor consequently play the *bass* and *treble* together as other *artists* do, which was a great disadvantage to my performance.

Keltirilgan parchalardagi “concerts” (“konsertlar”), “court” (“konsert zali”) “tunes” (“kuylar”), “drum” (“nog’ora”), “trumpet” (“karnay”), “spinet” (“spinet-torli musiqa asbobi”), “performers” (“ijrochilar”), “keys” (“klavish”), “jig” (“jiga-ingliz matroslari raqsi”), “bass” (“bas”), “treble” (“diskant”), “artists” (“musiqachilar”) kabi Svift tomonidan musiqashunoslikka oid atamalardan foydalangan holda Brobdingnegdagi urf-odatlarini, madaniyati va Brobdingneg aholisining musiqaga shinaandaligi bilan bir qatorda asar qahramoni Gulliverning kirishuvchanlik xarakterini yanada konkretlashtirishga erishadi.

Yozuvchi tomonidan butun asar davomida joy, shaxs, narsa-pretmet va voqealarni tasvir-u tavsif etishga qo’llangan matematikaga oid o’lchov so’zlardir. Buni quyida beriladigan parchalar bilan isbotlash mumkin:

“The queen's joiner had contrived in one of Glumdalclitch's rooms, a kind of wooden machine, *five-and-twenty feet high*, formed like a standing ladder; the steps were each *fifty feet long*: it was indeed a movable pair of stairs, the lowest end placed at *ten feet distance* from the wall of the chamber”.

“I have often seen the militia of Lorbrulgrud drawn out to exercise in a great field, near the city, of *twenty miles square*”.

“...his majesty's imperial heels are lower, at least by a *drurr*, than any of his court (*drurr* is a measure about the *fourteenth part of an inch*”.

“...it was *seventy glumgluffs deep*, which is about *six feet* of European measure; and the rest of it *fifty glumgluffs* at most....”

“On the fifth of November, which was the beginning of summer in those parts, the weather being very hazy, the seamen spied a rock within half a *cable's length of the ship*...”

“I was extremely tired, and with that, and the heat of the weather, and about *half a pint of brandy* that I drank as I left the ship, I found myself much inclined to sleep” [6; B.61-62.].

Bu parchalarda qo’llangan “feet” (“fut”-0.3048metrga teng), “mile” (“mil”-1.6 kmga teng), “drurr” (“Drer”-14 inchga teng), “glumgluffs” (“glyugleff”- yevropacha olti fut), “cable” (“kabelt”-183 metrga teng dengiz o’lchovi), “pint” (“pint”-yarim litrga teng) kabi o’lchov birliklardan foydalanish orqali Svift tasvirlayotgan detallarni kitobxonning yaqqol ko’z-o’ngiga keltirishini niyat qilgan.

Demak, Swift asarda turli ilm-fan sohalariga tegishli bo'lgan atamalarga qo'llab, uni yanada ishonarli, ta'sirli va asosli qilib tasvirlagan. Bu bilan kitobxon o'zini go'yo asar qahramoni Gulliver bilan birga sayohat qilayotganday his qiladi. Shu sababli mazkur asar uch asrdan beri o'z qadrini yo'qotgani yo'q.

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