

## **V.SHEKSPIR IJODINING O‘ZIGA XOS XUSUSIYATLARI**

Ismoilova Dilorom Rustamjonovna

Farg‘ona davlat universiteti o‘qituvchisi

**Annotatsiya:** Adabiyot tildagi yaratuvchanlikning ham manbaidir. Bu o‘rinda Villiam Shekspirning jahon adabiyotiga hadya etgan durdona asarlari bilan bir qatorda, mazkur asarlarni go‘zal va ma‘nodor bo‘lishi uchun ingliz tilidagi mavjud so‘zlardan kifoyalanmay, yangi so‘zlar yaratgan, sodda lekin ta’sirchan iboralar qo‘llagan, shuningdek tilning uslub jihatdan bo‘yoqdorligini oshirishga o‘z hissasini qo‘shgan. Qolaversa, grammatika adib ijodida o‘zgacha aks ettirilgan.

**Kalit so‘zlar:** grammatik og‘ish, adabiy huquq, shoir litsenziyasi, apokop.

**Abstract:** Literature is also a source of creativity in language. In this place, along with the masterpieces that William Shakespeare gave to world literature, in order to make these works beautiful and meaningful, he was not satisfied with the existing words in the English language, but created new words, simple but impressive expressions also contributed to increasing the stylistic color of the language. In addition, grammar is reflected in the work of the writer.

**Key words:** grammatical deviation, literary right, poet's license, apocope.

**Kirish.** Statistik ma‘lumotlarga ko‘ra, yer sharida har kuni kamida bitta ilmiy ish, maqola, tezis yoxud bag‘ishlov V.Shekspir ijodiga bag‘ishlanar ekan. Bugungi kunda adibning qalamiga mansub badiiy asarlardagi so‘z ko‘lami 15000-25000 oralig‘ida deb ta’kidlanadi. E’tiroflarga mos ravishda adib yashab, ijod qilgan davrda oliy o‘quv yurtlari, taraqqiy etgan axborot texnologiyalari va kuchli integratsiya bo‘lmaganligini hisobga olsak, bu ko‘rsatkich hayratlanarlidir. Sababki, o‘sha davrda bir oddiy inson foydalanadigan aktiv so‘zlar ko‘lami 1000 tani tashkil etgan. Shekspirning so‘z san‘atining yuqori cho‘qqilarida ijod qilganini zamondosh ingliz shoirlari asarlarida foydalanilgan so‘zlar miqdori bilan ham chog‘ishtirib ishonch hosil qilish mumkin. Jumladan Jon Miltonning barcha kitoblaridagi so‘zlar 8 mingtani tashkil etadi.

Ma'lumki, V. Shekspir ijod namunalari ilk zamonaviy ingliz tili davrida yaratilgan. Tarixchilar tomonidan bu davr rivojlanishi “Shekspir tili” – ya'ni adibning ijod qilgan yo'nalishi, uning tanlagan yozish usuli asosida belgilaydilar. Vaholanki, bu davrda ingliz adabiyotida juda ko'plab taniqli yozuvchi-shoirilar ijod qilishgan. Lekin V. Shekspirning novatorligi ingliz tili rivojiga salmoqli hissa qo'shdi va bu yaratuvchanlik tarixda abadiy muxrlanib qoldi.

**Tahlil va natijalar.** Uning novatorligi nimalarda namoyon bo'ladi? Avvalo, adib stereotiplardan qochib, hech kimning uslubiga o'xshamagan yozish uslubini tanladiki, natijada uning merosi kelajak avlod ijodkorlari uchun dasturulamal bo'lib xizmat qildi. U shunchalar tavakkalchi va o'ziga ishongan ediki, tildagi va adabiyotdagi mavjud qoidalarning qobig'ida aylanib qolmay, an'anaviy so'z tartibini va grammatik qoidalarni rad etib, o'ziga xos gap strukturasiidan foydalandi. Vaholanki mana shu novatorlik adib muvaffaqiyatining, kitobxonning mexrini kaliti bo'lib xizmat qildi.

Shekspir qaxramonlari nutqida olmoshlar o'ziga xos namoyon bo'ladi. Bu jihat bir ko'rinishda adibni savodsizlikda ayblagan zamondosh ijodkorlarning haqligini isbotlagandek tuyulsada, aslida ushbu holat “Adabiy huquq” yoxud “Shoir litsenziyasi” terminlarining amaldagi ko'rinishidir.

Vaholanki ushbu “grammatik og'ishlar” asrlar o'tib, ingliz tilining foydalanish darajasini yanada yuqoriga ko'targan omillardan biari bo'lib xizmat qildi. Deyarli hamma asarlarida yozuvchi o'z uslubiga sodiq qolgan va bu uslub kitobxonning eng sevimli nutqiga aylangan, yillar o'tib esa tilshunos mutaxassislarning o'rganish predmetlaridan biri bo'lib kelmoqda.

Marry , and amen, how sound is she asleep!

I needs must wake her. Madam, madam, madam!(Act IV, Scene V. Romeo and Juliet, Nurse)

Dramaturgning yaratuvchanligi o'z tasavvur dunyosidagi o'y-fikrlarini bayon etish barobarida, tilning yashirin kuch ekanligini, uni yozilmagan qoidalar asosiga quriladigan imkoniyatlari bisyor ekanligini namoyon qilib bera olganligida hamdir.

What did he when thou sawest him? What said he? How looked he?

Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee, and when shalt thou see him again?

I do affect a sorrow indeed, but I have it too.

(Act I, Scene I. All is well that ends well, Helena)

Shekspir yozish uslubiga ko‘ra, infinitive - bu nutqda majhul nisbat vazifasida qo‘llanilyapti. Bunday o‘ziga xoslikni tilning boshqa aspektlari qo‘llanishida ham kuzatishimiz mumkin.

I will tell you the beginning; and, if it please your ladyships, you may see the end, for the best is yet to do;

(Act I, Scene II. As you like it, Le Beau)

How now, daughter and cousin! Are you crept hither to see the wrestling? (Act I, Scene II. As you like it, Duke Fredirick).

Ushbu gapda are you crept – have you crept o‘rnida qo‘llanilmoqda.

And she believes, wherever they are gone, That youth is surely in their company.

(Act I, Scene II. As you like it, Second Lord).

Bu yerda esa are gone – have gone vazifasida kelyapti.

Ijodkorning fe‘llarni o‘z izmiga bo‘ysundirishi, o‘z maqsadi yo‘lida foydalanishi – uning boshqa yozuvchilardan ajratib turadigan xususiyatidir.

Mistress, dispatch you with your safest haste, And get you from our court.

(Act I, Scene II. As you like it, Duke Frederick) But one thing to rejoice and solace in, And cruel death hath catch’d it from my sight!

(Act IV, Scene V. Romeo and Juliet, Lady Capulet)

Shekspir nutqning ta’sirchanligiga e’tibor bergan holda, o‘z usulida so‘z birikmalarini tuzgan va ohanglantira olgandi.

Marry, you are the wiser man; for many a man’s tongue shakes out his master’s undoing.

(Act II, Scene IV. All is well that ends well, Countess)

Rozalinda tomonidan aytilgan xotimadan o‘rin olgan fe‘llar ham Shekspirona ifodalangan:

If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied not;

(As you like it, Epilogue)

Ijodkor merosining yaqqol ajralib turuvchi xususiyatlaridan biri, bu so‘zlarning oxirigacha ifoda etilmaganligi bo‘lib, o‘z navbatida nutqning ta’sirchan vabo‘yoqdor bo‘lishiga xizmat qilgan. Bu yondashuv o‘z ilmiy asosiga ega bo‘lib, lingvistikada apokop deb nomlanadi. Apokop termini lotin tilidan olingan bo‘lib, so‘zning oxiridan bir yoki bir nechta tovush yoki harflarni tushirib qoldirish ma’nosini anglatadi. Ya’ni apokop ritmik ohangdorlikni oshiradi va nutq ma’nosiga sirli munosabat taqdim etadi. Aynan Shekspirning “lingvistik og’ishlarini” ilmiy jihatdan tadqiq qilgan olim Fathu Rahmun bo‘lib, u apokop haqida quyidagicha fikr yuritadi: “Apokop- so‘zning oxirgi qismini olib tashlashga asoslanadi. Bu atamaga ba’zi olimlar “apokopatsiya” deya zamonaviy ohang berishyapti. Shekspir asarlarida o‘quvchilarni o‘ylantiradigan, taxmin qilishga undaydigan so‘zlar ko‘plab o‘rin olgan va ular yozuvchiasarlarining asosiy tabiatini ham belgilaydi” .

Saint Francis be my speed! How oft to-night \_

Have my old feet stumbled at graves! Who’s there? (Act V, Scene III. Romeo and Juliet, Friar Laurence) God be wi’ you: let’s meet as little as we can.

(Act III, Scene II. As you like it, Jaques) Is it even so? Begin you to grow upon me?

(Act I, Scene I. As you like it, Oliver)

“Yakun-ish bezagi” dramatik asarida uchraydigan apokoplar: Our remedies oft in ourselves do lie;

Looks bleak I’ th’ cold wind; withal, full oft we see; Y’are shallow, madam-in great friends;

Shekspir ijodida yana bir fonetik vosita ko‘p va xo‘p qo‘llanilganki, bu ham adib merosining yanada ta’sirchan, o‘ziga xoslikka ega bo‘lishiga, kitobxonlarni zukkolikka chorlashga xizmat qilgan. “Afarez- so‘z boshidagi tovushni tushirib

qoldirish, asosan urg‘u olmaydigan unli tovushlar olib tashlanadi”. Rus olimlarning fikrini tahlil qiladigan bo‘lsak, biroz tanqidiy muhokama yuzaga keladi. Sababi, afarezda faqatgina unli tovushlar emas, undosh tovushlarni ham olib tashlash mumkin. Buni amaliy isbotini Shekspir asarlari tadqiqi misolida ham ko‘rishimiz mumkin. Quyidagi afarezlar undosh tovushlarni tushirib qoldirish asosiga qurilgan:

Sure, they are bastards to the English; the French ne’er got ‘em;(Act II, Scene III. All is well, that ends well, Lafeu)

So speedily can venge. But, O poor Gloucester!(Act IV, Scene II. King Lear, Albany)  
God ‘ild you.

(Act III, Scene III. As you like it, Touchstone).The king hath cause to plain.

(Act III, Scene I. King Lear, Kent)

### **XULOSA**

Xulosa o‘rnida aytish mumkinki, V.Shekspir ijodida novatorlik xususiyatlari yorqin tarzda namoyon bo‘ladi. Uning asarlari tilidagi o‘ziga xoslik, grammatika va so‘z, iboralarning yangicha usulda taqdim etilishida ko‘proq namoyon bo‘ladi.

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