

**AGATA KRISTI ASARLARIDAGI "JINOYAT" TUSHUNCHASINI
IFODALOVCHI LEKSIK EKSPRESSIV VOSITALARINING
QO'LLANILISHI**

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Annotatsiya: Ushbu maqolada Agata Kristining "Murder on the Orient Express" va "The Murder of Roger Ackroyd" asarlaridagi "jinoyat" konseptini ifodalovchi leksik ekspressiv vositalar ko'rib chiqilgan. Jumladan, jinoyatchi, jabrlanuvchi, jinoyat va qotillik so'zlarining bir qator sinonimlari va kontekstual sinonimlari aniqlangan. Shuningdek, tanlangan asarlardagi "jinoyat" konseptiga oid o'xshatishlar ko'rib chiqilgan.

Kalit so'zlar: jinoyat, konsept, kontekstual sinonimlar, leksik ekspressiv birliklar, o'xshatishlar.

Abstract: This article examines the lexical expressive means that represent the concept of "crime" in Agatha Christie's "Murder on the Orient Express" and "The Murder of Roger Ackroyd". In particular, a number of synonyms and contextual synonyms of the words criminal, victim, crime and murder have been identified. Similies to the concept of "crime" in selected works have also been considered.

Keywords: crime, concept, contextual synonyms, lexical expressive units, similies.

Аннотация: В данной статье рассматриваются лексические экспрессивные средства, репрезентирующие концепт "преступление" в произведениях Агаты Кристи "Убийство в Восточном экспрессе" и "Убийство Роджера Экройда". В частности, был выявлен ряд синонимов и контекстуальных синонимов слов "преступник", "жертва", "преступление" и "убийство". Также были рассмотрены сравнения с понятием "преступление" в избранных работах.

Ключевые слова: преступление, концепт, контекстуальные синонимы, лексические экспрессивные единицы.

Tilda leksik ekspressiv vositalardan foydalanish to'g'ridan-to'g'ri muloqotdan tashqari hissiyotlarni, munosabatlarni va nozik ma'nolarni yetkazishda muhim rol o'ynaydi. Tilshunoslar tilning ushbu jihatini o'rganib chiqib, uning adabiy va kundalik nutqdagi ahamiyatini ta'kidlab o'tishgan.

Roman Yakobson, taniqli tilshunos va strukturalist, tilning ekspressiv funksiyasini uning asosiy jihatlaridan biri sifatida ta'kidlagan. Uning fikricha, til nafaqat ma'lumotni yetkazish, balki his-tuyg'ular va munosabatlarni ifoda etish uchun ham xizmat qiladi.[5]

Tizimli funktsional tilshunoslik bo'yicha ishi bilan tanilgan Maykl Hollidey shaxslararo ma'nolarni amalga oshirishda leksik tanlovning ahamiyatini muhokama qilgan. Hollideyning ta'kidlashicha, so'zlar va leksik elementlarni tanlash aloqa kontekstidagi ijtimoiy rollarni, munosabatlarni va shaxslararo munosabatlarni ifoda etish uchun juda muhimdir.[4]

Leksik ekspressiv vositalarga o'z haqiqiy ma'nosidan tashqari uslubiy (salbiy yoki ijobiy) bo'yoqqa ega bo'lgan so'zlar, undov so'zlar va kuchaytiruv yuklamalari kiradi (masalan, "qiltiriq" so'zi ozg'inlikni salbiy jihatdan ifodalaydi, baholaydi). Ekspressivlik bevosita inson his-tuyg'ularini ifodalash bilan bog'liq bo'lganligi uchun uni emotsionallik (hissiyot, emotsiyani ifodalovchi so'zlar va ulardan foydalanish)dan ajratib tasavvur etish qiyin. Hatto ba'zi tilshunoslarning asarlarida ekspressivlik va emotsionallik kategoriyalari bir xil hodisa deb talqin qilinadi.[6]

Ekspressivlik ifodalovchi leksik-frazeologik vositalar sifatida polisemantizm, trop(o'xshatish-similie), stilistik chegaralangan leksika, sinonimiya va frazeologiya kabi hodisalarni belgilashi mumkin.[1]

Agata Kristi o'z asarlarida leksik ekspressivlikni ta'minlash uchun "jinoyat" so'zining problem, tragedy, case, trick, affair, stunt, business, matter, game, the job, this, it, occurrence, mystery, thing kabi kontekstual sinonimlari (aslida sinonim bo'lmagan, ammo matn ichida bir narsaga ishora qilib, sinonim bo'lib kelgan so'zlar)dan foydalangan.

"Your faith touches me, my friend," said Poirot emotionally. "As you say, this cannot be a difficult case. I myself last night—but we will not speak of that now. In truth, this problem intrigues me." ("Murder on the Orient express", p.28)

"I will not hide from you that the matter looks grave. Still, it may admit of a perfectly simple explanation."("The Murder of Roger Ackroyd", p.66)

"You cannot understand—you cannot know—if you had been there as I was—if you had seen the whole terrible tragedy!" ("Murder on the Orient express", p. 127)

"...including the famous affair of little Daisy Armstrong." ("Murder on the Orient express", p. 46)

"Yes, sir. A very shocking occurrence." ("Murder on the Orient express", p.49)

Yuqoridagi misollardagi problem, tragedy, case, affair, matter va occurrence so'zlari diqqat, tekshirish yoki hal qilishni talab qiladigan muayyan vaziyat, hodisa yoki masala degan ma'nolarga ega bo'lib, asar ichida ularning har biri jinoyatga ishora qilmoqda.

“It is our business to find out how the trick is done.” (“Murder on the Orient express”, p.38)

“If so, Parker may have heard enough to realize the game was up, have told his accomplice so, and the latter did the crime with the dagger which Parker gave him.” (“The Murder of Roger Ackroyd”, p.112)

“The man ‘Ratchett’ was Cassetti, who ran the celebrated kidnapping stunts...” (“Murder on the Orient express”, p.46)

Trick, stunt va game so'zlari esa mohirona rejalashtirish, hiyla-nayrang yoki qobiliyatlarni namoyish qilishni talab qiladigan, ko'pincha ko'ngil ochish yoki raqobatlashish uchun qilingan harakatlarni tasvirlaydi. Jinoyat sodir etishda ham shu kabi harakatlar amalga oshirilgani uchun bu so'zlar jinoyat leksemasining konteksdagi sinonimlari sifatida ishlatilgan.

“Behind this business, I am convinced, there is a cool, intelligent, resourceful brain.” (“Murder on the Orient express”, p.82)

“So that's it, is it? I saw an old gent had been croaked at Fernly. Trying to make out I did the job, are you?” (“The Murder of Roger Ackroyd”, p.163)

Ushbu so'zlar, odatda, professional sharoitda e'tibor va boshqaruvni talab qiladigan vazifalar, majburiyatlar yoki masalalarni anglatsada, ushbu kontekstda ular jinoyat ma'nosini izohlamogda.

“Well, it seems that M. Poirot solved a baffling murder mystery that threatened to involve them both.” (“The Murder of Roger Ackroyd”, p. 106)

Bu so'z noma'lum, jumboqli yoki tushunish qiyin bo'lgan, ko'pincha sirli yoki hal qilinmagan holatlarni anglatadi. Muallif asarlarida sodir etilgan jinoyatlar ham jumboqli va sirli tus oladi.

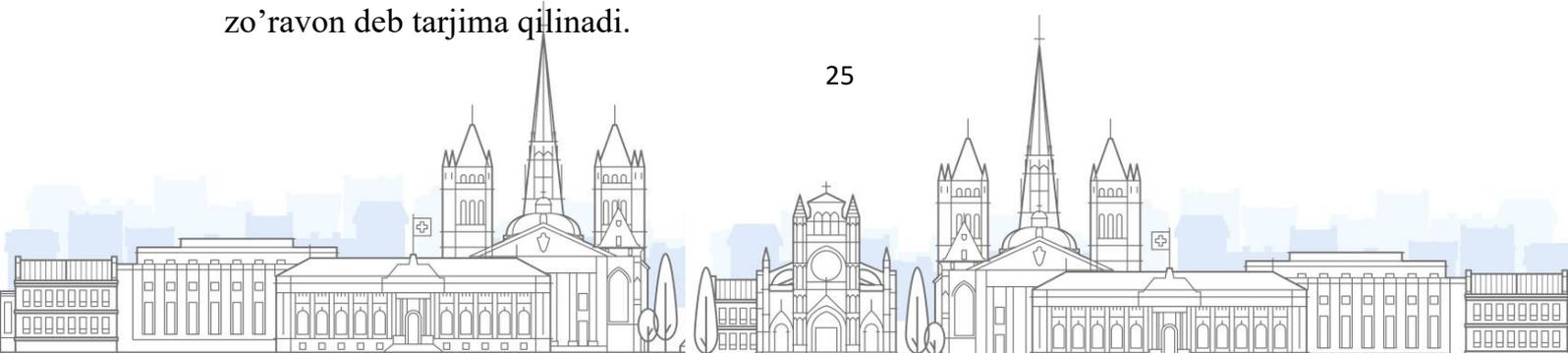
“No, if I go into this, you must understand one thing clearly. I shall go through with it to the end.” (“The Murder of Roger Ackroyd”, p.65)

“You know,” I said, throwing down the pincers I was holding, “it's extraordinarily intriguing, the whole thing.” (“The Murder of Roger Ackroyd”, p.177)

This, it va thing so'zlari odatda aniqlanmagan obyektlar, vaziyatlar yoki tushunchalarga nisbatan ishlatiladigan keng atamalar bo'lsada, keltirilgan kontekstda ularning jinoyat so'zi o'rnida qo'llanilayotganini payqash qiyin emas.

Ko'rib chiqilgan asarlarda jinoyatchini ifodalash uchun murderer, enemy, gangster, gunman, criminal, assailant, assassin, crooks, thug, kidnapper, intruder, impostor, head of the gang, villain, thief, burglar, blackmailer, principal instigator so'zlari ishlatilgan.

Murder, assassin va assailant so'zlari boshqalarga nisbatan qasddan o'ldirish yoki zo'ravonlik qilgan shaxslarga nisbatan ishlatilib, mos ravishda qotil, yollanma qotil va zo'ravon deb tarjima qilinadi.



Crook, criminal, thug, gangster va gunman atamaları ko'pincha uyushgan jinoyatchilik yoki ko'cha darajasidagi jinoyatlar kabi noqonuniy yoki jinoyiy faoliyat bilan shug'ullanadigan odamlarni, qallob va bezorilarni tasvirlaydi.

Enemy, intruder, impostor leksemalari garchi har doim ham jinoyiy faoliyatda bevosita ishtirok etmasada, mavjudligi yoki aldamchi niyatlari tufayli tahdid yoki dushman sifatida qabul qilingan shaxslarga nisbatan ishlatiladi.

Jinoyat sodir bo'lar ekan albatta jabrlanuvchilarning bo'lishi tabiiy. Qurbonlarni ifodalash uchun victim, dead man, the body, motionless figure, prisoner, deceased, the poor fellow who's been killed leksik birliklari ishlatilgan:

Quyidagi misollar orqali Agata Christi jamiyatdgi odamlarning jinoyatchiga bo'lgan munosabatini qay tarzda ochib berganini, ularning hissiyotlarini, qotilga bo'lgan cheksiz nafratlarini va jinoyatchi so'zi o'rnida ishlatgan pig, wretch, swine, canaille, monster, animal, such a man, evil men, scoundrel kabi leksik ekspressiv so'zlarni ko'rishimiz mumkin:

“It was not I who killed this pig—this Ratchett. It is a conspiracy. You are going to frame me? All for a pig of a man who should have gone to the chair!” (“Murder on the Orient express”, p.126-127)

“Then in my opinion the swine deserved what he got.”(p. 71)

“I just can't get over its being that monster Cassetti.”(p. 56)

“Ah! quel animal!” M. Bouc's tone was redolent of heartfelt disgust. “I cannot regret that he is dead—not at all!” (“Murder on the Orient express”, p.40)

Yuqoridagi so'zlardan foydalanish orqali qotil hayvonu-mahluqlarga o'xshatilyapti, jinoyatchiga nisbatan g'ayriinsoniy nuqtai nazar borligi va ularning axloqiy tanazzuli ta'kidlanayapti.

And how the wretch that did it escaped scot-free! My, I'd have liked to get my hands on him.” (“Murder on the Orient express”, p.55)

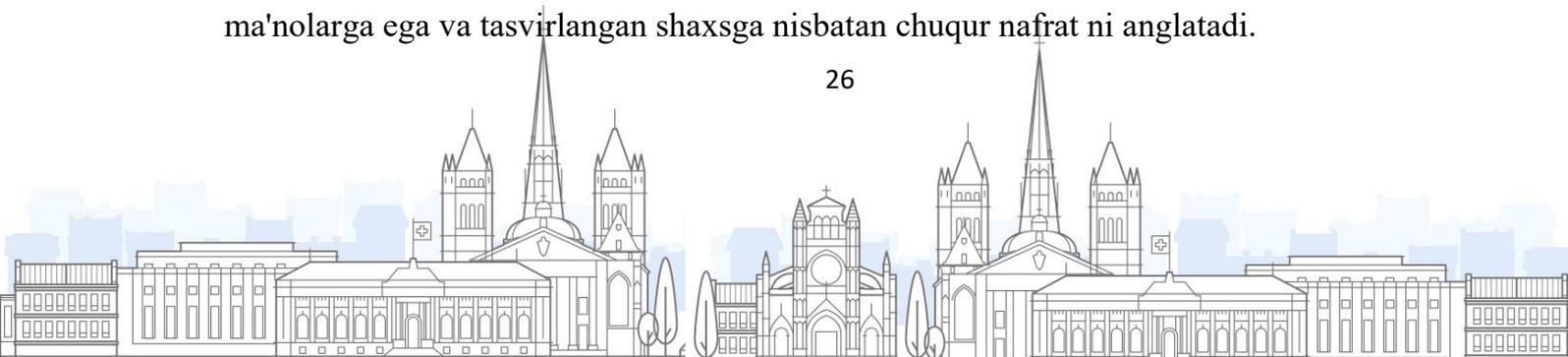
“That I would not soil my hands with killing such canaille as that man Cassetti?” (“Murder on the Orient express”, p.96)

“If ever a man deserved what he got, Ratchett—or Cassetti—is the man. I'm rejoiced at his end. Such a man wasn't fit to live!” (“Murder on the Orient express”, p.46)

“That there are in the world such evil men! It tries one's faith. The poor mother—my heart aches for her.” (“Murder on the Orient express”, p.59)

“And she steadfastly refused to give me the name of the scoundrel who had been blackmailing her.” (“The Murder of Roger Ackroyd”)

Ushbu atamalar esa axloqiy jihatdan aybdor, shafqatsiz yoki zararli xatti-harakatlarda aybdor deb topilgan shaxslarni tavsiflash uchun qo'llaniladi. Ular kuchli salbiy ma'nolarga ega va tasvirlangan shaxsga nisbatan chuqur nafrat ni anglatadi.



Jinoyatni tasvirlash uchun bir qancha sifatlar ishlatilgan bo'lib, ular jinoyatning turli tabiatini ochib beradi. Masalan, unpremeditated, sudden so'zlari jinoyatni kutilmaganda, to'satdan sodir bo'lganini, far-sighted, long-headed, carefully planned, staged esa uzoq vaqt rejalashtirilgan, obdon o'ylangan jinoyatlarni tasvirlaydi.

Jinoyat borki jazo bor. Quyida "Murder on the Orient express" asarida muallif kishilarning jinoyatchiga qanday jazo berilishini istayotganliklarini tasvirlagan parchalarni tahlil qilish orqali asar yozilgan davrda jinoyatchiga qanday jazo choralari qo'llanganligini ko'rib chiqishimiz mumkin. Jinoyatchilarga qilmishlarining og'ir yengilligiga ko'ra qamoq jazosi, osib o'ldirilish, boshini tanasidan judo etish, toki urib o'ldirish jazolari tayinlangan.

"All for a pig of a man who should have gone to the chair! (p. 127)

"Still, they will not guillotine her. There are extenuating circumstances. A few years' imprisonment—that will be all." (p. 118)

"Then in my opinion the swine deserved what he got. Though I would have preferred to see him properly hanged—or electrocuted, I suppose, over there." (p.71)

"I agree," said Constantine. "She is cold. She has not emotions. She would not stab a man— she would sue him in the law courts." (p. 82)

"With such a man as that, do you know what I should have liked to do? I should have liked to call to my servants: 'Flog this man to death and fling him out on the rubbish heap!' That is the way things were done when I was young, Monsieur." (p. 96)

Shu bilan birgalikda, ushbu gaplardan jazoning ikki xil ko'rinishi borligini ko'rishimiz mumkin. Biri qonuniy bo'lib, jinoyatchining aybi isbotlangach sud organlari tomonidan tayinlanadi (imprisonment, guillotine, electrocution). Yana biri noqonuniy jazo bo'lib, kishilar yoki jamiyat tomonidan amalga oshiriladi va odatda bunday jazolar qasos olish istagida amalga oshiriladi. (flogging, throwing someone out like rubbish)

Muallif ekspressivlikni kuchaytirish uchun ba'zi o'xshatishlardan ham foydalangan.

"I mean," explained Poirot, "that if the murderer intended us to believe that he had escaped by way of the window, he would naturally make it appear that the other two exits were impossible. Like the 'disappearing person' in the cabinet, it is a trick. ("Murder on the Orient express", p.38)

Yuqoridagi parchada qotilning g'oyib bo'lishi "yashirin quti" fokusiga o'xshatilmoqda. Bu fokusda bir kishi quti ichiga kiradi va eshikni yopadi. Birozdan so'ng eshik ochiladi va fokuschi u yerdan g'oyib bo'lgan bo'ladi, tomoshabinlar esa uni havoda g'oyib bo'ldi deb o'ylashadi. Aslida esa qutining yashirin bo'lmasi bo'lib, fokuschi uning



ichiga yashiringan bo'ladi. Puaro ham qotil aslida o'zini ochiq derazadan gochgandek ko'rsatib, o'zi poyezd ichida berkingan bo'lishi mumkin degan fikrda.

“He knew of the first crime, and he fastened on to it like some obscene vulture”

Bu yerda muallif jinoyatchi Ferars xonimning siridan voqif bo'lib, sirni hammaga oshkor qilish bilan uni qo'rqitib, undan tinmay pul talab qilganligini o'ljasiga yopishib olgan yirtqich o'laksaxo'rlarga o'xshatgan.

““The man still refuses to give an account of his visit to Fernly?”

“Obstinate as a mule he is.”

Ushbu parchada esa o'xshatish gumonlanuvchining savollarga javob berishdan bosh tortayotganligini, uni eshakday qaysar ekanligini ifodalash uchun ishlatilgan.

“Poirot's eyes were darting about the compartment. They were bright and sharp like a bird's. One felt that nothing could escape their scrutiny.”

Mashxur detektiv Puaroning kuzatuvchan va o'ta sezgir ekanligi, hatto arzimas detallar ham uning nazaridan chetda qolmasligini tasvirlash uchun o'xshatishdan foydalanilgan.

“Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery.”

Bu yerda esa qotillik jumbog'i pazl boshqotirmasiga va har bir kishining bergan guvohligi boshqotirmaning bir bo'lagiga qiyoslanmoqda. Detektiv boshqotirmaning barcha bo'laklarini yig'ish orqali jinoyatni fosh etishi mumkin. Shunga yaqin o'xshatishni quyida ko'rishimiz mumkin. Endi jinoyat tergovidagi har bir siljish, har bir yangi detal kaleydaskop asbobidagi naqshlarning o'zgarishi bilan taqqoslanmoqda. Ya'ni kaleydoskopni silkitish naqsh va ranglarning o'zgarishiga olib kelgani kabi har bir yangilik voqeaning umumiy talqinini o'zgartirib yuborishi mumkin.

“Every new development that arises is like the shake you give to a kaleidoscope —the thing changes entirely in aspect.”

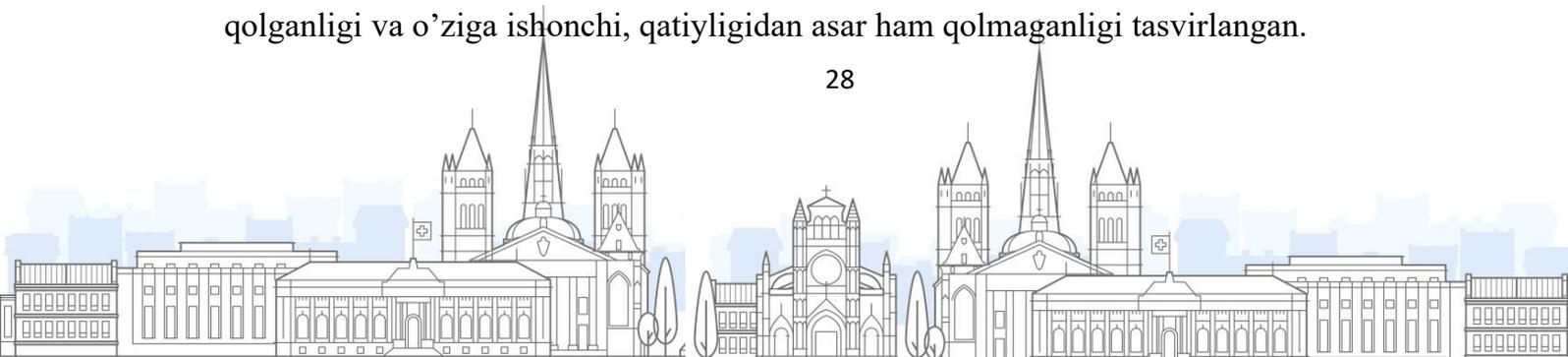
"Butlers can creep about as soft footed as cats.”

Yuqoridagi parchada esa bosh hizmatkorning yashirincha, sezdirmay gap poylashga uringani mushuklarning sezdirmay yurishiga qiyoslash orqali tasvirlanmoqda.

“Poirot said quietly: “That was in the Armstrong case, was it not? You were the chauffeur?”

“His eyes met those of the Italian. The bluster went out of the big man. He was like a pricked balloon.”(“Murder on the Orient express”, p.126)

Ushbu parchada Puaroning italyalik yo'lovchi haqidagi bir sirning tagiga yetganida va buni unga aytganida, italyalik yo'lovchining xuddi teshilgan pufakday cho'kib qolganligi va o'ziga ishonchi, qatiyligidan asar ham qolmaganligi tasvirlangan.



Xulosa o'rnida shuni aytish mumkinki, A. Kristi o'z asarlarida leksik ekspressivlikni ta'minlash uchun jinoyat, jinoyatchi, jabrlanuvchi va qotillik kabi leksemalarning bir qancha sinonimlaridan foydalangan. Shu bilan birgalikda, muallifning jinoyat so'zining kontekstual sinonimlarini, qotilga nisbatan ishlatilgan qoralovchi, kuchli salbiy emotsiyalarni ifodalovchi so'zlarni va bir qancha o'xshatishlar, jinoyatni tasvirlovchi sifatlarni ishlatganining guvohi bo'lishimiz mumkin.

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