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**LINGVO-ADABIYOTSHUNOSLIK
TERMINLARINING IZOHLI LUG‘ATI
(Ingliz fransuz va o‘zbek tillari misolida)**



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SAMARQAND AGROINNOVATSIYALAR VA TADQIQOTLAR
INSTITUTI**

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TERMINLARINING IZOHLI LUG‘ATI (INGLIZ,
FRANSUZ VA O‘ZBEK TILLARI MISOLIDA)**

Izohli lug‘at

“Samarqand davlat chet tillar instituti” nashriyoti
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Mazkur izohli lug‘atga hozirgi davrda eng ko‘p qo‘llanilayotgan lingvistik va adabiyotshunoslikka oid terminlar hamda tushunchalar kiritilgan. Asar keng kitobxonlar auditoriyasiga mo‘ljallangan bo‘lib, ayniqsa ilmiy izlanish olib borayotgan tadqiqotchilar, tilshunoslik va adabiyotshunoslik sohalari mutaxassislari, shuningdek, talaba va o‘quvchilar uchun muhim ilmiy-amaliy qo‘llanma vazifasini bajaradi.

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Ushbu Izohli lug‘at Samarqand agroinnovatsiyalar va tadqiqotlar institutining Kengashining 2025-yil 30-avgustdagi 1-sonli yig‘ilish bayonida nashrga tavsiya etilgan.

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KIRISH

Ushbu izohli lug‘at zamonaviy lingvistika va adabiyotshunoslik terminlarini uch tilda – ingliz, fransuz va o‘zbek tillarida – tizimli ravishda yoritishga bag‘ishlangan bo‘lib, tilshunoslar, adabiyotshunoslar, tarjimonlar va til o‘rganuvchilar uchun ahamiyatli ilmiy-amaliy manba sifatida yaratilgan. Lug‘at til va adabiyot sohalarida qo‘llaniladigan terminlarning aniq, izchil va izohli talqinini berish orqali o‘quvchiga konseptual yondashuvni ta’minlaydi.

Lug‘at tarkibida berilgan har bir termin ingliz tilida boshlanib, uning fransuz tilidagi muqobili va batafsil izohi keltiriladi. So‘ngra o‘zbek tilida izohli ta’rif berilib, mazkur birlikning mazmun doirasi, qo‘llanish konteksti, misollar hamda tildagi o‘rni ifodalanadi. Bu uch bosqichli yondashuv foydalanuvchiga nafaqat tarjimani, balki har bir terminning lingvokulturologik xususiyatlarini ham tushunishga yordam beradi.

Lug‘atni tuzishda aniqlik va tushunarlik asosiy mezon sifatida belgilandi. Inglizcha va fransuzcha izohlar o‘zining akademik aniqligini saqlagan holda o‘zbek tiliga moslashtirildi, bunda ma’nodagi nozikliklar va semantik soyalar imkon qadar to‘liq aks ettirildi. Shu tariqa, foydalanuvchi bir vaqtning o‘zida uch tilli qiyosiy tahlil imkoniyatiga ega bo‘ladi.

Mazkur lug‘at tilshunoslikning fonetika, fonologiya, morfologiya, sintaksis, semantika, pragmatika, stilistika, sotsiolingvistika kabi sohalarini qamrab oladi. Shuningdek, adabiyotshunoslikning janrshunoslik, poetika, stilistik figuralar, nazariy tushunchalar va tahliliy metodlarga oid boy terminlar tizimi ham izohlangan. Natijada, lug‘at ikki soha – tilshunoslik va adabiyotshunoslikning uzviy bog‘liqligini ko‘rsatadi.

Lug‘atning tuzilish prinsipi lotin alifbosi tartibiga asoslangan bo‘lib, terminlar alifbo bo‘yicha izchil joylashtirilgan. Har bir termin izohida u ilmiy manba sifatida xizmat qilishi uchun misollar, tushuntiruvchi izohlar va zarur hollarda qo‘shimcha belgilar keltirildi, bu esa o‘quvchi va tadqiqotchilar uchun tezkor qidiruv hamda tushunishni yengillashtiradi. Mazkur izohli lug‘atni shakllantirish jarayonida ingliz tilidagi tilshunoslik terminlarini yoritishda K.Broun (Keith Brown) va J.Miller (Jim Miller)ning “The Cambridge Dictionary of Linguistics” asari asos qilib olindi; fransuz tilidagi tilshunoslik atamalarini izohlashda J.Dyubua (Jean Dubois) muharrirligidagi “Dictionnaire de

linguistique” hamda “Le Petit Larousse Illustré” lug‘atlaridan foydalanildi. O‘zbek tilidagi tilshunoslik terminlari izohini berishda N.Mahkamov va I.Ermatovning “Tilshunoslik terminlarining izohli lug‘ati” hamda “O‘zbek tilining izohli lug‘ati” tayanch manba bo‘ldi. Adabiyotshunoslik terminlarini ifodalashda ingliz tilidagi “The Concise Oxford Dictionary of Literary Terms” (C.Baldick), fransuz tilidagi “Le Petit Larousse Illustré”, shuningdek o‘zbek tilidagi N.Hotamov va B.Sarimsoqov tomonidan tuzilgan “Adabiyotshunoslik terminlarining ruscha–o‘zbekcha izohli lug‘ati” hamda “O‘zbek tilining izohli lug‘ati” qiyosiy-tahliliy yondashuv asosida jamlab chiqildi.

Lug‘at nafaqat ilmiy-tadqiqot ishlarida, balki o‘quv jarayonida ham keng qo‘llanishi mumkin. Universitet va ilmiy markazlar, til markazlari, tarjimonlar va jurnalistlar ushbu lug‘atdan foydalanib, uch tilli terminologiya bazasini boyitishlari, til va adabiyot sohasida aniq va to‘g‘ri atamalar qo‘llash malakasini oshirishda foydalaniladi. Shuningdek, lug‘at xalqaro muloqotda terminlarning izchil va yagona talqinini ta‘minlashga xizmat qiladi.

Mazkur lug‘atda izohlar, asosan, hozirgi davr darsliklari, o‘quv qo‘llanmalari va ilmiy-tadqiqot ishlarida uchraydigan, shuningdek amaliyotda keng qo‘llanadigan terminlarga tayanib berildi. Bunga qo‘shimcha ravishda, zamonaviy o‘quv manbalarida kam uchrasa-da, ilmiy adabiyotlar, maxsus soha ishlanmalari yoki tarixiy manbalarda uchraydigan, mazmuni izoh talab qiluvchi birliklar ham kiritildi. Bunday yondashuv nafaqat terminlarning hozirgi til amaliyotidagi o‘rnini aniq ko‘rsatadi, balki ularning tarixiy ildizlarini, shakllanish va rivojlanish jarayonlarini, mazmuniy o‘zgarish hamda semantik kengayish bosqichlarini izchil yoritish imkonini beradi. Shu tariqa, lug‘at foydalanuvchiga til boyligining tarixiy qatlamlari bilan zamonaviy terminologiyaning o‘zaro bog‘liqligini to‘liq idrok etish uchun keng qamrovli manba sifatida xizmat qiladi.

Ingliz alifbosi:

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz*

Fransuz alifbosi:

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz*

O‘zbek alifbosi:

*Aa Bb Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Xx Yy Zz O‘o‘ G‘g‘ Sh sh Ch ch Ng ng*

SHARTLI QISQARTMALAR

O‘zb. – O‘zbekcha (O‘zbek tilidagi izohlar uchun)

En. – Inglizcha (English – ingliz tilidagi izohlar uchun)

Fr. – Fransuzcha (Français – fransuz tilidagi izohlar uchun)

LINGVISTIK TERMINLAR**1. ABDUCTION**

En. –

A process of reasoning which does not follow the rules of logic but is widely used, e.g. by children acquiring their native language, and can lead to changes in a given language. The first step is for learners to guess at a rule for some pattern. The rule may be wrong but may yield some correct results. ‘Wrong’ results may become established as a new stable pattern. To take a real example: a young learner of English apparently devised the rule: verb forms with a change of vowel in the stem are past tense forms. When producing a past tense form, he argued to himself: ‘I want to produce a past tense form, and therefore it will have a change of vowel.’ This led to the temporary production of verb forms such as *slope* for *slept*.

Fr. –

Abduction

nom féminin (latin *abductio*, action d'enlever, de séparer)

1. Mouvement qui consiste à écarter un membre ou un segment de membre de l'axe du corps.

2. Contraire : adduction

3. Raisonement par lequel on restreint dès le départ le nombre des hypothèses susceptibles d'expliquer un phénomène donné.

O‘zb. –

Abduksiya (mantiq va tilshunoslikda) – Mantiqiy qoidalarga to‘la mos kelmaydigan, ammo keng qo‘llaniladigan xulosa chiqarish jarayoni. Bu jarayon, masalan, bolalar ona tilini o‘zlashtirishda yoki til o‘zgarishlarida uchrashi mumkin. Ingliz tilini o‘rganayotgan bola quyidagi qoida asosida fikr yuritgan: “Fe’lning o‘zakdagi unli tovushi o‘zgaradigan shakllari – bu o‘tgan zamon shakllari.” Natijada bola slept o‘rniga vaqtincha slope shaklini ishlatgan. Mantiqda abduksiya – mavjud hodisani tushuntirish uchun eng ehtimoliy gipotezani tanlash yoki gipotezalar doirasini boshidan toraytirish jarayoni. Fransuz tilida ham abduction yoki raisonnement abductif shaklida ishlatiladi. O‘zbek tilida “abduksiya” termini tilshunoslikda ko‘proq taxminiy qoidalar asosida xulosa chiqarish ma’nosida qo‘llanadi.

2. ACCENT

En. –

A speech variety differing in its pronunciation from other varieties. The variation may be due to regional factors (a London, Geordie, Somerset, etc. accent), social factors (an RP accent), whether a speaker is a native speaker or not (a French, Chinese, etc. accent). Varieties differing grammatically are usually referred to as dialects. Accent and dialect typically go together, but need not do so. In variation studies: Those features of a person’s pronunciation that identify regional or social origin. Dialect studies are also concerned with grammatical and lexical features. Regional accents can be characteristic of urban (e.g. Liverpool) or rural (e.g. Norfolk) communities. The term is also often applied to the pronunciation of speakers of ‘foreign’ languages (e.g. a Russian accent). Social accents relate to the social, cultural or educational circumstances of a speaker. In Britain, received pronunciation (RP) is the name of an accent with no regional affiliation traditionally associated with the ‘Queen’s English’, a public school education, the professions, the court, BBC newsreaders, etc.

Auditory prominence within a word or syllable, also referred to as stress. Thus in com’puter the second, stressed, syllable -pu- is perceived as more prominent than its neighbours. Differences in accent may mark different word meanings, e.g. ‘protest, pro’test. The auditory accent may derive from a variety of factors, raised pitch, additional volume, additional length, etc. In metrics, accent, or stress, is partially responsible for the rhythm of metrical verse as in To be or ‘not to be,

'that is the 'question. Diacritic marks that indicate pronunciation, etc., e.g. the acute accent: á; the grave accent: à.

Fr. –

Accent

nom masculine (latin accentus, intonation)

1. Ensemble de traits articulatoires (prononciation, intonation, etc.), propres aux membres d'une communauté linguistique (pays, région), d'un groupe ou d'un milieu social : Accent allemand, bourguignon, faubourien. Avoir un accent.

2. Ton, manière d'être qui expriment, indiquent un sentiment, un état d'esprit : Son témoignage avait un accent de sincérité manifeste.

3. Marque personnelle d'un écrivain, d'un artiste, reconnaissable dans le style, les œuvres ; ton : Un poème d'accent baudelairien.

4. Trait marqué qui donne son caractère propre, son originalité à quelque chose : Une interprétation banale, sans accent.
Linguistique –

5. Signe diacritique placé sur une voyelle pour noter soit un fait phonétique, soit un fait grammatical : Accent aigu (´), accent grave (`), accent circonflexe (^).

O'zb. –

Urg'u (ot) – Turli fonetik vositalar (masalan, ovozni kuchaytirish, balandlikni o'zgartirish) orqali bo'g'in yoki so'zni ajratish va shu ajratishga xos kuchli talaffuz. Urg'u so'z ma'nosini farqlash, nutq ohangini belgilash yoki sheva, ijtimoiy kelib chiqishni ko'rsatishda muhim vosita sifatida ishlatiladi.

3. ADJECTIVALIZATION

En. –

Conversion into an adjective, e.g. drink → drinkable, etc. In early transformational grammars, the term was also used for the transformation of a predicative adjective into an attributive adjective: e.g. the argument is convoluted → the convoluted argument. This usage is now obsolete.

Fr. –

Adjectivisation

nom féminin

Processus qui consiste à donner à un substantif la valeur d'un adjectif. (Ainsi dans prix plancher, plancher est adjectivé.)

O'zb. –

Sifat yasash – So‘zning, odatda ot yoki fe‘lning, morfologik vositalar yordamida sifatga aylantirilishi jarayoni. Misol: inglizcha drink → drinkable, o‘zbekcha ich → ichimli.

4. AFFIX

En. –

A morpheme which is part of a word. Affixes cannot stand on their own but are bound and must be added to a root or stem. Computerization consists of the root compute plus the affixes -er, -ize and -ation. Unyielding consists of the root yield plus the affixes un- and -ing. Affixes that precede the root are called prefixes; affixes that follow the root are called suffixes. Adding an affix is called affixation, adding a suffix is suffixation, and adding a prefix is prefixation.

Fr. –

Affixe

nom masculine

(latin affixus, de affigere, attacher)

1. Morphème non autonome qui s'ajoute au radical d'un mot pour en modifier le sens et/ou la valeur grammaticale. (On distingue 3 types d'affixes : les préfixes, les suffixes et les infixes.)

2. Marque spécifique d'un élevage de chiens ou de chats, homologuée par un organisme officiel.

O‘zb. –

Affiks (ot) – So‘zga qo‘shilib, yangi so‘z yoki so‘z shaklini hosil qiluvchi til birligi. Masalan: -chi (xizmatchi), -lar (bolalar).

5. AGREEMENT

En. –

A device for signalling the syntactic linkage between words. Typically the words that are linked all change their shape, in Indo-European languages by changes in inflectional suffix. One pattern of agreement is found in noun phrases, where nouns and adjectives agree in certain properties. E.g. Italian: quest-o ragazz-o ‘this boy’, quest-a ragazz-a ‘this girl’, quest-i ragazz-i ‘these boys’, quest-e ragazz-e ‘these girls’. Also in copula constructions: Il ragazz-o è piccol-o ‘The boy is small’, La ragazz-a è piccol-a ‘The girl is small’. Agreement can be masculine, feminine, neuter, etc. Another pattern applies to subject nouns and finite verbs, which agree in person and number.

Fr. –

Accord nom masculin

1. État d'entente, harmonie entre personnes.
2. Consentement ou autorisation.
3. Convention ou traité.
4. Rapport de concordance ou convenance.

O‘zb. –

Moslashtirish (fl) – Hokim so‘z shakliga mos shakl olmoq. So‘zlar orasidagi sintaktik bog‘lanishni ko‘rsatadigan vosita bo‘lib, odatda so‘zlarning shakli o‘zgaradi. Ko‘pincha bu o‘zgarishlar fleksiya qo‘shimchalari orqali amalga oshadi.

6. ALLOPHONE

En. –

A particular realization of a phoneme, usually a positional variant. Thus in British English /l/ may be velarized as [ɫ], the ‘dark l’ of ball, or palatalized as [l̥], the ‘light l’ of leave.

Fr. –

Allophone

nom masculine

Réalisation particulière d'un phonème dans un environnement phonique déterminé.

O‘zb. –

Allofon (fonologiya) – Fonemaning ma‘lum bir fonetik muhitda yuzaga keladigan aniq talaffuz ko‘rinishi (odatda pozitsion variant). Allofonlar fonemaning ma‘no farqlash xususiyatini o‘zgartirmaydi va talaffuzdagi kontekstga bog‘liq farqlarni ifodalaydi.

7. ALLOGRAPH

En. –

Alternate form of a grapheme, the minimal contrastive unit in a writing system. For instance, E, e, ε are allographs of e in English.

Fr. –

Allographe

nom masculine

Réalisation concrète d'un graphème. (A et a sont deux allographes du même graphème.)

O‘zb. –

Allograf (grafemika, yozuv tizimlari) – Grafemaning turli ko‘rinishdagi yozilish shakli. Masalan, A va a – bir grafemaning ikki shakli (katta va kichik harf).

8. AMBIGUITY

En. –

Ambiguity occurs when a word, phrase or sentence has two or more interpretations. Two main types: lexical ambiguity and grammatical ambiguity.

Fr. –

Ambiguïté

nom féminin

(latin ambiguitas)

1. Caractère de ce qui est ambigu.
2. Point ambigu.

O‘zb. –

Noaniqlik (tilshunoslikda) – So‘z, birikma yoki gapning ikki yoki undan ortiq talqin qilinishi mumkin bo‘lgan holat. Leksik noaniqlik va grammatik noaniqlik turlari mavjud.

9. ANAPHORA

En. –

The use of anaphors (usually pronouns) to refer back to a noun phrase mentioned earlier.

Fr. –

Anaphore

nom féminin

1. Reprise du même mot au début de phrases successives.
2. Processus de renvoi à un antécédent linguistique.

O‘zb. –

Anafora – Matn ichida ilgari ishlatilgan ot birikmasining referentini qayta olish uchun ishlatiladigan til birliklari (odatda olmoshlar).

10. ANIMATE

En. –

An animate noun denotes humans or animals. What counts as animate can vary by culture.

Fr. –

Animer

verbe transitif

1. Donner vie.
2. Mettre en mouvement.

O‘zb. –

Jonlantirish – Odam yoki hayvonlarni bildiruvchi otlar turkumi. Grammatikada kelishuv va boshqaruv tizimlarida alohida shakllarga ega bo‘lishi mumkin.

11. ANTONYMY

En. –

Antonymy is the relation between pairs of lexical items whose meanings are related by being opposed to each other in some domain. Such pairs are called antonyms; because they denote properties that can be graded, they are also known as gradable opposites. Unlike complementaries, a given pair of antonyms does not divide up some domain completely but leaves a middle ground. For example, the antonyms **BIG** and **SMALL** leave a middle ground; humans are regularly described as neither big nor small, or as being of average height.

Antonyms combine with words such as *very* and have comparative and superlative forms: This dog is bigger than that dog, This is the biggest dog. In a pair of antonyms, one may be unmarked or neutral and the other marked. The question *How big is the dog?* makes no assumptions about the size of the dog but *How small is the dog?* assumes that the dog is small. **BIG** is unmarked or neutral, **SMALL** is marked.

Comparative forms such as *longer* and *shorter* do not entail the positive forms *long* and *short*: This book is longer than that one does not entail that ‘this book’ is long; it might have sixty pages but the other one might only have forty pages. Similarly for short. One book might have 1,000 pages and the other 900 pages. The comparatives are said to be impartial, though uncommitted might be a better term.

With other antonyms, such as **HAPPY** and **SAD**, the comparative forms both entail the positive forms: *Fiona is happier than Sheena* entails *Fiona is happy* and *Fiona is sadder than Sheena* entails *Fiona is sad*. Antonyms such as **HAPPY** and **SAD** (also **BITTER** and **SWEET**, **PROUD OF** and **ASHAMED OF**) are called equipollent antonyms and their comparatives are said to be committed.

With antonyms such as GOOD and BAD, the question How good? is neutral: How good was the exhibition? can receive the responses Terrible or Excellent. The question How bad was the exhibition is not neutral. The speaker presupposes that it was bad but wants to know just how bad it was. Absolutely terrible and A total flop are possible replies but not Excellent. The question How bad? is said to be committed, and GOOD and BAD are examples of overlapping antonyms.

Fr. –

Antonym

nom masculin et adjective

(de synonyme)

Mot ayant un sens contraire à celui d'un autre (par exemple chaud et froid, laideur et beauté).

Synonyme: contraire

Contraire : synonyme

O'zb. –

Antonimiya – Leksik birliklar o'rtasidagi ma'no munosabati bo'lib, bunda ularning ma'nolari bir xil semantik doirada bir-biriga qarama-qarshi bo'ladi.

Asosiy xususiyatlari:

• **Gradatsiyali antonimlar** (gradable opposites) – belgilar darajalanishi mumkin bo'lgan antonimlar. Masalan, katta va kichik o'rtasida “o'rtacha” degan oraliq zona mavjud bo'lishi mumkin.

• Antonimlar juda, eng kabi darajalash vositalari bilan qo'llanadi: *Bu it undan kattaroq, Bu eng katta it.*

• Antonim juftliklarida biri belgilangan (marked), ikkinchisi belgilanmagan (unmarked) bo'lishi mumkin. Masalan, *Qanchalik katta?* savoli neytral, *Qanchalik kichik?* esa sub'ekt kichik ekanini taxmin qiladi.

• Turlari:

• **Neytral yoki belgilanmagan juftliklar** – taqqoslama shakllar ijobiy shaklni talab qilmaydi (uzunroq, qisqaroq).

• **Ekvipollent antonimlar** (equipollent antonyms) – taqqoslama shakllar ijobiy shaklni ham bildiradi (*baxtliroq* → baxtli, *xafaroq* → xafa).

• **Qoplanma antonimlar** (overlapping antonyms) – juftliklardan biri haqidagi savol neytral bo'lsa, ikkinchisi belgilanadi (*Qanchalik yaxshi?* neytral; *Qanchalik yomon?* esa yomonligini oldindan taxmin qiladi).

12. ANTILANGUAGE

En. –

The private or secret language of various typically socially disadvantaged groups, including criminals and vagrants. The language is often phonologically distorted, as with pig latin, back slang, etc., and uses private slang extensively. It is usually spoken rather than written. For example, ‘thieves cant’, polari.

Fr. –

antilangue (n.m.) – Le terme antilangue a été inventé par le linguiste britannique M.A.K. Halliday ("Anti-Langues", Anthropologue américain, 1976).

« Les anti-langues peuvent être comprises comme des versions extrêmes des dialectes sociaux. Ils ont tendance à apparaître parmi les sous-cultures et les groupes qui occupent une position marginale ou précaire dans la société, en particulier lorsque les activités centrales du groupe les placent en dehors de la loi. »

« Les anti-langues sont essentiellement créées par un processus de relexicalisation – la substitution de nouveaux mots aux anciens. La grammaire de la langue maternelle peut être préservée, mais un vocabulaire se développe, en particulier – mais pas uniquement – dans des activités et des domaines qui sont au cœur de la sous-culture et qui contribuent à la différencier le plus fortement de la société établie. »

O‘zb. –

Maxfiy til – Ijtimoiy jihatdan chekka yoki zaif mavqega ega guruhlarining (jumladan, jinoyatchilar, uysizlar va boshqa submadaniyat vakillari) maxfiy yoki o‘zaro tushunarli xususiy tili.

Bunday tillar ko‘pincha fonologik jihatdan buzilgan bo‘ladi (masalan, *pig latin*, *back slang*) va ichki jargonning keng qo‘llanishi bilan ajralib turadi. Asosan og‘zaki shaklda ishlatiladi, yozma shakli kam uchraydi.

Misollar: ingliz tilidagi *thieves’ cant* (o‘g‘rilar tili), *polari*.

M.A.K. Halliday (1976) bu termini “anti-langue” deb atagan va ularni “ijtimoiy dialektlarning ekstremal ko‘rinishi” deb ta’riflagan. Ularning asosiy xususiyati – **releksikalizatsiya** jarayoni, ya’ni mavjud so‘zlar o‘rniga yangilarini qo‘yishdir. Grammatik tizim odatda ona tilidagidek qoladi, ammo lug‘at, ayniqsa guruh faoliyati va submadaniyatni jamiyatdan eng ko‘p farqlovchi sohalarda, tubdan yangilanadi.

13. ARTICLE

En.–

A determiner which signals whether a speaker is treating the referent of a noun phrase as definite or indefinite. Noun phrases too are said to be definite or indefinite. A definite noun phrase such as *(I left) the book (on the floor)* signals that the book has been mentioned already and/or is salient in the context. The speaker expects the listener to pick out the book with ease. An indefinite noun phrase such as *(I left) a book (on the floor)* signals that the book has not been mentioned before. The speaker does not expect the listener to pick out the book and may provide further information. Not all languages have articles, and usage differs among those that do.

Fr. –

Article

nom masculine

(latin *articulus*, diminutif de *artus*, articulation)

1. Partie formant une division ou une subdivision, le plus souvent numérotée, dans un code, un contrat, un traité, un catalogue, etc.
2. Écrit formant un tout distinct dans une publication, un journal.
3. Sujet ou matière dont on parle.
4. Objet destiné à être vendu dans les magasins.

O‘zb. –

Artikl – Ot birikmasining referenti nutqda aniq (ma‘lum) yoki noaniq (noma‘lum) ekanini ko‘rsatuvchi aniqlovchi birlik.

• **Aniq artikl** (definite article) – Ot yoki ot birikmasi ilgari tilga olinganini va/yoki muloqot kontekstida eshituvchiga yaxshi ma‘lum ekanini bildiradi.

• *Misol: (I left) the book (on the floor)* – kitob ilgari tilga olingan yoki kontekstdan ma‘lum.

• **Noaniq artikl** (indefinite article) – Ot yoki ot birikmasi ilgari tilga olinmaganini bildiradi, eshituvchi uning aynan qaysi obyekt ekanini kontekstdan bilmaydi.

• *Misol: (I left) a book (on the floor)* – kitob birinchi marta tilga olinmoqda.

• **Izoh:** Har bir tilda artikl mavjud emas (masalan, o‘zbek tilida yo‘q). Artikllar mavjud bo‘lgan tillarda ularning ishlatilish qoidalari farq qilishi mumkin.

14. BILABIAL

En. –

A term in the description of the place of articulation of consonant sounds. The two lips come together as in the bilabial nasal [m] *mine*, or the bilabial stop [p] *pine*.

Fr. –

Bilabiale

nom féminin

Se dit des consonnes labiales dans l'émission desquelles les deux lèvres participent activement à l'articulation (par exemple les occlusives du français [p] et [b]).

O'zb. –

Lablangan – Undosh tovushlarning artikulyatsiya o'rnini bildiruvchi termin bo'lib, bunda ikkala lab bir-biriga tegadi. Masalan, [m] (*men*), [p] (*palto*), [b] (*bola*).

15. BASE

En. –

In morphology, any form to which a process applies. In English, *dog* is the base for the plural *dogs*, *snow* is the base for *snowy*, which in turn is the base for *snowier*. An analysis may require an abstract base, a form that does not actually occur. In some theories such abstract bases are called underlying forms. In classic generative phonology different forms of the same lexeme are derived from the same underlying abstract form.

Fr. –

Base

nom féminin

(latin *basis*, du grec *basis*, allure)

1. Assise, socle, support sur lesquels repose un objet.
2. Partie inférieure d'un corps.
3. Origine, fondement, principe.

O'zb. –

Asos (morfologiya) – Morfologik jarayon qo'llaniladigan har qanday so'z shakli.

Misollar:

- *dog* → *dogs* (ko'plik yasash uchun asos)
- *snow* → *snowy* (sifat yasash uchun asos)

•Ba'zi tahlillarda asos abstrakt shaklda bo'lishi mumkin, ya'ni nutqda uchramaydi, lekin umumiy shakl sifatida tiklanadi.

16. CATEGORY

En. –

Any set of grammatical or lexical items that share a property or properties. Nouns such as *cement*, *apple* and *hammer* share certain grammatical properties such as being preceded by determiners and functioning as the subject and object of verbs; they belong to the syntactic category of Nouns. Categories typically have good central members (prototypes) and peripheral members.

Fr. –

Catégorie

nom féminin

(bas latin *categoria*, du grec *katêgoria*, attribut)

1. Ensemble de personnes ou de choses de même nature.
2. Unité de classement grammatical (nom, adjectif, verbe, etc.).

O'zbek –

Kategoriya (tilshunoslikda) – Grammatik yoki leksik birliklarning umumiy xususiyatlariga asoslangan to'plami.

• **Leksik kategoriya** – umumiy semantik va sintaktik xususiyatlarga ega so'zlar sinfi.

• **Morfosintaktik kategoriya** – grammatik ma'no beruvchi va morfologik shakllar orqali ifodalanuvchi xususiyat.

• Kategoriya a'zolari markaziy (prototipik) va periferik bo'lishi mumkin.

17. CALQUE

En. –

A word-for-word translation of a word or phrase borrowed from another language. *Italian fine settimana* is a calque on English *week-end*.

Fr. –

Calque

nom masculine

(italien *calco*)

1. Reproduction ou imitation fidèle.
2. Forme d'emprunt consistant à traduire littéralement les éléments d'un mot ou d'une expression étrangère.

O'zb. –

Kalka (tilshunoslikda) – Boshqa tilga xos so‘z yoki iboraning har bir qismini so‘zma-so‘z tarjima qilish orqali yaratilgan birlik.

Misollar:

• Italyanча *fine settimana* (“hafta oxiri”) – inglizcha *week-end* so‘zining kalki.

• O‘zbekcha *osmono‘par bino* – inglizcha *skyscraper* so‘zining kalki.

18. CATAPHORA

En. –

The use of certain words and phrases to pick up the referents of noun phrases occurring later in a text. Example: *These are the items you will need: three planks of wood, superglue, a dozen screws.*

Fr. –

Cataphore

nom féminin

Procédé de cohésion textuelle par lequel un mot ou un groupe de mots annonce un élément qui apparaîtra plus loin dans le texte.

O‘zb. –

Katafora – Matnda keyin keladigan birlikning referentini oldindan ko‘rsatish uchun ishlatiladigan birlik (ko‘pincha olmosh).

Misol: Mana qiladigan ishimiz: uyni tozalash, ovqat pishirish. – “Mana qiladigan ishimiz” keyin keladigan ro‘yxatga ishora qiladi.

19. CLICHÉ

En. –

A fixed expression that originally conveyed a new metaphor but through overuse has become hackneyed.

Fr. –

Cliché

nom masculine

Expression figée ayant perdu sa force expressive par surutilisation.

O‘zb. –

Klishe – Dastlab yangi va obrazli ma’no bergan, ammo ortiqcha ishlatish oqibatida oddiy va odatiy iboraga aylangan turg‘un birlikma.

Misol: Vaqt – bu oltin, oxir-oqibat.

20. CLINE

En. –

A series of items in which each is similar to its neighbour, but the first and last are clearly distinct.

Fr. –

Cline

nom féminin

Série d'éléments ordonnés graduellement.

O'zb. –

Gradatsiya chizig'i – Belgilarga ko'ra tartiblangan elementlar ketma-ketligi, birinchi va oxirgi elementlari aniq farqlanadi.

21. CLITIC

En. –

A grammatical form which is neither clearly a word nor clearly an affix, obligatorily attached to a host word.

Fr. –

Clitique

nom masculin / adjective

Forme grammaticale s'appuyant obligatoirement sur un mot hôte.

O'zb. –

Klitik – Mustaqil so'z ham, qo'shimcha ham bo'lmagan, lekin mezbon so'zga bog'lanib ishlatiladigan birlik.

• **Proklitik** – mezbon so'zdan oldin keladi.

• **Enklitik** – mezbon so'zdan keyin keladi.

22. COHESION

En. –

The property of texts whereby grammatical and lexical features tie clauses and sentences together so as to parallel an underlying coherence of content. Typical devices are the use of conjunctions (e.g. *however, moreover, besides, then*), pronouns, and non-finite clauses (e.g. *Having finished the book, she returned it to the library*).

Fr. –

Cohesion

nom féminin

(latin *cohaesum*, de *cohaerere*, être attaché ensemble)

1. Propriété d'un ensemble dont toutes les parties sont solidaires ; solidarité.

2. Caractère d'une pensée, d'un exposé, dont toutes les parties sont liées logiquement.

3. Ensemble des forces développées à l'intérieur d'un film d'adhésif sec.

4. Résistance au cisaillement d'un échantillon de sol en l'absence de contrainte normale.

O'zb. –

Matn bog'liqligi (cohesion) – Matndagi gap va bo'laklarning grammatik hamda leksik vositalar orqali o'zaro bog'lanib, mazmunning izchil ifodalanishini ta'minlovchi xususiyat.

Vositalari:

• **Bog'lovchilar** – mazmuniy munosabatlarni bildiradi (*ammo, biroq, shuning uchun, bundan tashqari*).

• **Olmoshlar** – avvalgi birliklarni qayta eslatadi (*u, bu, shunday, o'sha*).

• **Nofinit fe'l shakllari** – mazmuniy bog'lovchi vazifasini bajaradi (*Kitobni tugatgach, uni qaytardi*).

23. COHERENCE

En. –

The property that makes individual sentences or clauses cohere into a text that makes sense, as opposed to a sequence of random sentences. Requires shared world knowledge and cultural conventions between speaker/writer and listener/reader.

Fr. –

Coherence

nom féminin

(latin *cohaerentia*)

1. Logique interne d'un discours ou d'une idée.

2. Aptitude d'un rayonnement à produire des interférences (optique).

O'zb. –

Matn izchilligi – Gaplar va bo'laklarning ma'no jihatidan uyg'un kelib, tushunarli matn hosil qilishi. Tasodifiy jumlar ketma-ketligidan farqli ravishda, izchil matnda mantiqiy bog'lanish mavjud bo'ladi.

Farqi:

• **Cohesion** – grammatik va leksik vositalar orqali yuzaga keladigan tashqi bog'lanish.

• **Coherence** – mazmuniy va mantiqiy uygʻunlikni taʼminlovchi ichki bogʻlanish.

24. COMPLEMENTARIES

En. –

Pairs of lexical words whose meanings are opposed and fully cover a domain, leaving no middle ground (*dead/alive*).

Fr. –

Complémentaire

adjectif

1. Qui constitue un complément.

2. Qui se complète l'un l'autre.

Oʻzb. –

Sifat juftliklari – Maʼnolari bir-biriga qarama-qarshi boʻlib, maʼno sohasini toʻliq qamrab oladigan juftliklar. Oraliq holat boʻlmaydi.

Misol: *tirik/oʻlik, bor/yoʻq*.

Farqi: Antonimlarda oraliq holat boʻlishi mumkin (*katta/kichik*).

25. COLLOCATION

En. –

The relation between words that frequently occur together (*brand new, staple diet*).

Fr. –

Collocation

nom féminin

(latin *collocatio*)

Association habituelle d'un mot à un autre dans un énoncé.

Oʻzb. –

Kollokatsiya – Maʼlum soʻzlarning odatiy ravishda birga qoʻllanishi (*issiq choy, chuqur uyqu*).

Farqi:

• **Kollokatsiya** – konkret soʻzlar orasidagi odatiy birikish.

• **Kolligatsiya** – grammatik birliklarning odatiy birikishi (masalan, sifat+ot: *tez yuguruvchi*).

26. COMPOSITIONALITY

En. –

The principle that the meaning of a sentence comes from the meanings of its parts and their structure. Idioms are non-compositional.

Fr. –

Compositionnalité

nom féminin

Principe selon lequel le sens d'une phrase résulte de la combinaison du sens de ses constituants et de leur structure syntaxique.

O'zb. –

Kompozitsionallik – Gap ma'nosining tarkibiy qismlarning ma'nosi va sintaktik tuzilishidan hosil bo'lish tamoyili.

Nokompozitsion birliklar – umumiy ma'nosi tarkibiy qismlarining oddiy yig'indisidan kelib chiqmaydigan iboralar (*burni ko'tariq, spill the beans*).

27. CONCATENATION

En. –

Operation for linking constituents to form a sequence, e.g. Determiner + Adjective + Noun.

Fr. –

Concatenation

nom féminin

Enchaînement de constituants ou de symboles pour former une séquence.

O'zb. –

Ketma-ket bog'lash – Til birliklari yoki belgilarni tartibda ulanib kelishi orqali ketma-ketlik hosil qilish.

Sintaksis misoli: *aniqlovchi + sifat + ot* → *katta oq uy*.

28. CONJUNCTION

En. –

Item joining two or more syntactic units. Coordinating conjunctions link equal units; subordinating conjunctions link clauses unequally.

Fr. –

Conjunction

nom féminin

(latin *conjunctio*)

Mot servant à lier deux mots ou deux propositions.

O'zb. –

Bog'lovchi – Sintaktik birliklarni bog'lovchi o'zgarmas so'z.

Turlari:

• **Teng bog'lovchilar** (*and, or*).

- **Ergashtiruvchi bog‘lovchilar** (*when, although*).

29. CORPUS

En. –

A collection of texts assembled for analysis, now usually in digital form, representing a specific medium and/or genre.

Fr. –

Corpus

nom masculine

(latin *corpus*)

Recueil de documents ou d'énoncés réunis pour analyse linguistique.

O‘zb. –

Matnlar to‘plami – Ma‘lum til yoki janrdagi matnlarning tahlil uchun tuzilgan yig‘indisi. Tasodifiy emas, belgilangan mezonlar asosida tuziladi.

30. COPULA

English –

A verb that has no content but simply links two words or phrases. The classic copula is *be* in English and its equivalent in other languages. Several copula constructions are recognized:

– The **equative** one identifies one entity with another – *That elegant woman is my wife.*

– The **ascriptive** one assigns (or ascribes) a property to an entity – *My wife is elegant.*

– The **locative** one expresses location – *My wife is in York.*

Some languages have no copula, especially in the present tense, as in Russian *moja zhena shotlandka* ‘my wife Scot, My wife is a Scot’.

A fourth construction is the **existential**, as in *There is a snake in the garden.*

Fr. –

Copule

nom féminin

(latin *copula*, union)

1. Élément linguistique servant à lier.

2. Nom donné au verbe *être* quand il est le signe de la relation entre sujet et prédicat.

O‘zb. –

Kopula (grammatika) – Leksik mazmuni bo‘lmay, faqat ikki so‘z yoki birikmani o‘zaro bog‘lash vazifasini bajaradigan fe‘l.

Kopula konstruksiyalari:

– **Tenglashtiruvchi (equative)** – bir obyektning boshqasi bilan tenglashtiradi (*That elegant woman is my wife*).

– **Xususiyat beruvchi (ascriptive)** – obyektga xususiyat yuklaydi (*My wife is elegant*).

– **Joy ko‘rsatuvchi (locative)** – obyektning joylashuvini bildiradi (*My wife is in York*).

– **Mavjudlikni bildiruvchi (existential)** – obyektning mavjudligini bildiradi (*There is a snake in the garden*).

31. DISJUNCTION

En. –

A type of coordination that presents alternatives: *Tea or coffee?* Some examples can only be understood as exclusive (one or the other but not both): *Are you staying or leaving?* This is **exclusive disjunction**.

Others allow the possibility of both or all alternatives: *Either James or Gordon, or both, will help Edward*. This is **inclusive disjunction**.

In logic, disjunction is interpreted as ‘at least one of two alternatives and possibly both’. The symbol \vee is interpreted as inclusive disjunction: $p \vee q$ means ‘Either p is true or q is true or both p and q are true’.

Fr. –

Disjunction

nom féminin

(latin *disjunctio*, -onis)

1. Action de disjoindre.
2. Synonymes : séparation, désunion.
3. Contraires : jonction, union.

O‘zb. –

Disjunksiya (tilshunoslik va mantiqda) – Ikki yoki undan ortiq birliklarni muqobil shaklda bog‘lash.

Turlari:

– **Eksklyuziv disjunksiya** – faqat bittasi tanlanadi (*Are you staying or leaving?*).

– **Inklyuziv disjunksiya** – ikkalasi ham bo‘lishi mumkin (*Either James or Gordon, or both...*).

32. DIPHTHONG

En. –

If in the articulation of a vowel there is a perceptible glide in vowel quality such that the starting point is perceptually distinct from the finishing point, we have a diphthong, as in British English *day* [deɪ] or *cow* [kaʊ].

Fr. –

Diphthongue

nom féminin

(bas latin *diphthongus*)

Voyelle complexe dont le timbre se modifie graduellement une fois au cours de son émission.

O‘zb. –

Difton (fonetika) – Talaffuz jarayonida bir unlining ohang sifatida sezilarli siljish bo‘lishi, boshlang‘ich unli yakuniy unlidan farq qilishi. Misollar: *day* [deɪ], *cow* [kaʊ].

33. DEDUCTION

En. –

A process of reasoning beginning with a general proposition: *All cars of make X are reliable* → *This car is of make X* → *This car is reliable*.

Two major principles: **modus ponens** (if $p \rightarrow q$, and p is true, then q is true) and **modus tollens** (if $p \rightarrow q$, and q is false, then p is false).

Fr. –

Deduction

nom féminin

(latin *deductio*, *-onis*)

1. Retranchement d'une somme.
2. Conclusion par raisonnement.

O‘zb. –

Deduksiya – Umumiy mulohazadan xususiy xulosaga kelish jarayoni.

34. DETERMINER

En. –

Items in a noun phrase outside the core (Adj–N–PP/relative clause) that specify definiteness, possession, or quantity: articles (*the/a*),

demonstratives (*this/that*), possessives (*her*), quantifiers (*some/many/no*).

Fr. –

Determinant

nom masculin

1. Élément qui en détermine un autre.

2. Morphème grammatical précédant le nom pour l'introduire.

O'zb. –

Aniqlovchi – Ot birikmasida otning referensini aniq/noaniq, egalik yoki miqdor jihatidan belgilovchi birlik.

35. DIMENSION

En. –

In genre analysis, a set of properties describing a genre; no strict boundaries, text types are rated for each dimension (tense/aspect, modality, syntax, vocabulary).

Fr. –

Dimension

nom féminin

(bas latin *dimensio*)

Mesure; en linguistique, ensemble de traits caractérisant un type de texte.

O'zb. –

O'lchov o'qi (janr tahlilida) – Janr yoki matn turini tavsiflovchi belgilar majmui.

36. ELLIPSIS

En. –

Omission of words or phrases recoverable from context: *Have you seen the book? – Sorry, I haven't [seen the book].*

Fr. –

Ellipse

nom féminin

(bas latin *ellipsis*)

Omission d'éléments sans perte de compréhension.

O'zb. –

Ellipsis – Kontekstdan tiklanishi mumkin bo'lgan birliklarni tushirib qoldirish.

37. EMOTICON

En. –

Keyboard symbols representing facial expressions: :-) (happy), :-((sad).

Fr. –

Émoticône

nom féminin

Représentation typographique ou graphique d'une émotion.

O'zb. –

Emotikona – Belgilar orqali yuz ifodasini ifodalash (:-) – xursand, :-(– xafa).

38. EMIC

En. –

Analysis from the insider's perspective, focusing on system relations (phonemic analysis), opposed to *etic*.

Fr. –

Émique

Adjective

Analyse selon la perception des locuteurs natifs.

O'zb. –

Emik – Ona til egalari qarashlari asosida tizim ichidagi birliklar o'zaro munosabatini tahlil qilish.

39. EPENTHESIS

En. –

Insertion of an extra vowel/syllable in a word: *filum* for *film*; in English past tense, *bat* → *batted*.

Fr. –

Épenthèse

nom féminin

Ajout d'un élément vocalique ou syllabique à l'intérieur d'un mot.

O'zb. –

Epenteza – So'z ichiga qo'shimcha unli yoki bo'g'in kiritilishi.

40. ENCODING

En. –

Signalling meaning in grammar or vocabulary; forms arbitrary (*dog*, *sobaka*, *köpek*).

Fr. –

Encodage

nom masculine

Action d'encoder; codage.

O'zb. –

Kodlash – Ma'noni grammatik yoki leksik vositalar orqali ifodalash.

41. ETYMOLOGY

En. –

Study of word origins and their historical development (*mother* ← Old English *modor* ← Indo-European *mater*).

Fr. –

Étymologie

nom féminin

Étude de l'origine et de l'histoire des mots.

O'zb. –

Etimologiya – So'zlarning kelib chiqishi va tarixiy rivojlanishini o'rganish.

42. FACETS

En. –

Different senses of a word not fully separate meanings but more than contextual shading (*book* as [text] vs [physical object]).

Fr. –

Facette

nom féminin

Divers aspects d'une même chose.

O'zb. –

Ma'no jihati – Leksik birlikning semantik jihatlari, to'liq mustaqil ma'no darajasiga yetmagan, lekin oddiy kontekst farqidan ko'ra aniqroq bo'lgan qirralar.

43. FEMININE

En. –

Especially in many Indo-European languages, a grammatical gender, or noun class, whose central members denote female humans, although most of the nouns in the class denote inanimate and/or abstract

entities. E.g. in French, *femme* ‘woman’ and *filles* ‘girl’ are feminine but so are *vérité* ‘truth’ and *viande* ‘meat’.

Fr. –

Féminin

nom masculin

1. Genre grammatical qui s'oppose au masculin dans une classification à deux genres ou au masculin et au neutre dans une classification à trois genres. (En français, le féminin comprend une partie des noms désignant des choses [maison, table] et certains noms des êtres animés femelles : il correspond alors au genre naturel [marchande, chatte].)

2. Contraire : masculin

O‘zb. –

Jenskoy rod (grammatika) – Ayniqsa ko‘plab hind-yevropa tillarida uchraydigan grammatik jins yoki otlar sinfi bo‘lib, uning markaziy a‘zolari odatda ayol kishilarni bildiradi, ammo sinfga kiruvchi so‘zlarning katta qismi jonsiz va/yoki mavhum narsalarni bildiradi.

44. GLOSS

En. –

A rough translation of a word, phrase or clause from one language into another, in order to explain the meaning of the unit and to show its structure. For example, from the entry for genitive: Turkish *Mehmet-in evi* ‘Mehmet-GEN house-POSS-3sg, of-Mehmet his-house, Mehmet’s house’.

Fr. –

Gloss

nom masculine

(mot anglo-américain signifiant lustre, brillant)

Fard à texture grasse que l'on applique sur les lèvres ou les joues pour les faire briller.

O‘zb. –

Morfemaviy izoh (tilshunoslikda) – Bitta til birligini (so‘z, so‘z birikmasi yoki gapni) boshqa tilga so‘zma-so‘z, taxminiy tarjima qilish orqali uning ma‘nosini tushuntirish va ichki morfologik tuzilishini ko‘rsatish usuli.

45. GLOTTALIZATION

En. –

A glottal constriction articulated simultaneously with another segment. In English voiceless plosives are often reinforced by glottalization, thus in many, especially urban, accents of English glottalization occurs intervocally as in *butter* [bʌʔə] and word finally as in *but* [bʌʔ] where received pronunciation would have a simple voiceless plosive.

Fr. –

Glottalisation

nom féminin

Fait pour un phonème d'être glottalisé.

O'zb. –

Glottalizatsiya (fonetika) – Biror segment (undosh yoki unli) bilan bir vaqtda glottis (hiqildoq yorig'i)ning torayishi orqali hosil bo'ladigan artikulyatsiya jarayoni.

46. GRAMMATICALIZATION

En. –

The process by which a word, phrase or clause loses its original, referential meaning, which changes into a grammatical meaning. For instance, in Greek and Bulgarian the original verb 'want, wish (to do something)' has become the marker of future tense. The Early English *while* was a lexical word, as in the fixed phrases *wait a while*, *in a little while*, but developed into a subordinating conjunction, as in *While I was waiting, I read the notices*.

The process by which a distinction in meaning is reflected in an obligatory part of the grammar. For example, the distinction between an event witnessed by the speaker and one not witnessed is signalled in Turkish by the obligatory presence or absence of the evidential suffix *-miş*. The distinction can be signalled in English by adverbs such as *apparently*, but their use is optional and the distinction is not grammaticalized in English.

Fr. –

Grammaticalisation

nom féminin

Transformation d'un morphème qui, de lexical, est devenu grammatical. (Ainsi, le mot latin *mens, mentis* [ablatif *mente*] est devenu, en français, un suffixe d'adverbe de manière [*doucement*].)

O‘zb. –

Grammatikallashtirish (tilshunoslikda) – Leksik birlik (so‘z, so‘z birikmasi yoki gap)ning dastlabki referensial ma’nosini yo‘qotib, grammatik ma’noga ega bo‘lish jarayoni.

47. HESITATION

En. –

A delay in the production of an utterance, caused, for example, by problems in planning the syntax to use or in finding the appropriate lexical word. Pauses caused by hesitation in speech are usually filled by hesitation forms such as *ehm* or *er* in British English. Hesitations occur in writing and, in handwritten documents, are betrayed by scored-out words and phrases or by insertions marked by a caret.

Fr. –

Hesitation

nom féminin

(latin *haesitatio*, *-onis*)

1. État d'incertitude, d'irrésolution ou de crainte qui retarde le moment d'une action, d'une décision : *Après quelques minutes d'hésitation, elle prit la parole.*

2. Synonymes : attermoiement - embarras - flottement - incertitude - indécision - irrésolution - perplexité - réticence - tâtonnement – tergiversation

3. Contraires : assurance - décision - détermination - fermeté - résolution

4. Doute, incertitude qui empêche quelqu'un de se déterminer carrément : *Il lui confiait ses hésitations.*

5. Synonymes : crainte - réticence

6. Temps d'arrêt, interruption dans le cours d'une action, qui manifeste un doute, une défaillance, une difficulté : *Marquer une hésitation avant de sauter.*

O‘zb. –

Nutqdagi pauza (nutq jarayonida) – Gapni ishlab chiqarish jarayonida yuzaga keladigan qisqa to‘xtalish bo‘lib, odatda so‘zlovchining sintaktik tuzilmani rejalashtirish yoki mos keladigan so‘zni topish jarayonidagi qiyinchiliklari bilan bog‘liq.

48. HARMONY

En. –

In typology, a relationship between two properties A and B such that property A only occurs with property B (A is said to be harmonic with B) or property B only occurs with property A (B is said to be harmonic with A). For instance, across languages the order Adjective followed by Noun, as in *hot water*, is harmonic with the order Demonstrative Noun, as in *this house*. The order Demonstrative Noun is not harmonic with Adjective Noun because it also occurs with Noun Adjective as in French *ce chat* ‘that cat’ and *le chat noir* ‘the cat black, the black cat’.

Fr.–

harmonie (n.f., phonétique) – Forme d’assimilation par laquelle le timbre d’un phonème tend à s’identifier à celui d’un phonème proche ou contigu.

Harmonie vocalique : phénomène par lequel les voyelles d’un mot s’harmonisent selon certaines caractéristiques (par ex. antériorité/postériorité, arrondissement). Ce phénomène est particulièrement important dans les langues finno-ougriennes et en turc.

Harmonie consonantique : assimilation des consonnes dans un mot, comme le passage de l’ancien français *sercher* à *chercher*.

O‘zb.–

Garmoniya (til tipologiyasi va fonologiyada) – Ikki xususiyat A va B o‘rtasidagi munosabat bo‘lib, bunda A faqat B bilan birga keladi (A B bilan “garmonik” deyiladi) yoki B faqat A bilan birga keladi (B A bilan “garmonik” bo‘ladi).

Tipologik misol: Ko‘plab tillarda sifat + ot tartibi (*hot water*) ko‘rsatish olmoshi + ot tartibi (*this house*) bilan garmonik bo‘ladi.

Fonologiyada:

Unli garmoniyasi – so‘zdagi unlilarning old/qaytish, lablangan/lablanmagan kabi xususiyatlari bo‘yicha bir-biriga moslashishi.

– **Undosh garmoniyasi** – so‘z ichidagi undoshlarning bir-biriga moslashishi (*sercher* → *chercher*).

49. HYPONYMY

En.–

A central relation between lexical words in the vocabulary of a given language. Two lexical words are said to be in a relation of

hyponymy, if the set of things denoted by one includes the set of things denoted by the other. E.g. hyponymy holds between *tree* and *beech* as the set of trees includes the set of beeches. *Tree* is the hyperonym or superordinate of *beech* (and of oak, ash, rowan, etc.) and *beech* is a hyponym of *tree*.

Fr.–

Hyponymie

nom féminin

Rapport d'inclusion entre des unités lexicales, considéré comme orienté du plus spécifique au plus général. (C'est l'inverse de l'hyponymie.) [*Chien* est dans un rapport d'hyponymie avec *carnivore*, *animal*, etc.]

O'zb.–

Giponimiya (leksik semantika) – Tilning lugʻat tarkibidagi ikki leksik birlik oʻrtasidagi munosabat boʻlib, bunda bir soʻz bildirgan narsa-toʻplam boshqasining bildirgan toʻplamiga toʻliq kiradi. Masalan: *beech* (buk daraxti) – *tree* (daraxt)ning giponimi, *tree* esa giponimning gipernimi.

50. IDIOLECT

En.–

A distinctive way of speaking associated with a single individual.

Fr.–

Idiolecte

nom masculine

(américain *idiolect*, de *dialect*)

Ensemble des variantes d'une langue propres à un individu donné.

O'zb.–

Idiolekt (sotsiollingvistika) – Maʼlum bir shaxsga xos boʻlgan, uning nutqida namoyon boʻladigan til birliklari, talaffuz, soʻz tanlovi, grammatik qurilish va uslubiy xususiyatlar majmui. Idiolekt shaxsning individual tajribasi, ijtimoiy kelib chiqishi, taʼlim darajasi, kasbi va shaxsiy til odatlariga asoslanadi. Har bir kishining idiolekt–ti u mansub boʻlgan dialekt yoki sotsiolektning individual koʻrinishidir. Misol: Bir kishining ayrim soʻzlarni oʻziga xos talaffuz qilishi, oʻziga xos iboralarni ishlatishi yoki grammatik tuzilmalardan oʻziga xos tarzda foydalanishi uning idiolektini belgilaydi.

51. ICONICITY

En–

The property of natural language whereby semantic and pragmatic properties are paralleled in grammar and in sound. For example, in grammar derivational affixes, involved in the creation of new lexical words, are typically closer to the root or stem than inflectional affixes, and direct object nouns, denoting a central participant in events, are typically closer to the verb in a clause than oblique object nouns, denoting peripheral participants. In sound, languages have onomatopoeic words such as English *miaow*, a verb imitating the noise produced by cats, and phonaestemes such as *fl-* associated with rapid repeated movements in *flicker*, *flit* and *flap*.

Fr. –

iconicité (nom féminin)

Mot dérivé de *iconique*, avec le suffixe *-ité*. Caractère d'une représentation fidèle de quelque chose. Le caractère de rite de fécondité de la fête de la poutre nous semble peu contestable, caractère qui pouvait déjà transparaître à travers l'iconicité des gestes, des danses et des instruments.

O'zb. –

Ikoniklik (tilshunoslikda) – Tabiiy tillarning semantik va pragmatik xususiyatlari grammatik va fonetik shaklda parallel tarzda aks etishi xususiyati.

Grammatik misol: Soʻz yasovchi qoʻshimchalar odatda soʻz oʻzagi yoki negiziga yaqin joylashadi, shakl yasovchi (fleksion) qoʻshimchalar esa undan keyin keladi. Gapda asosiy ishtirokchini bildiruvchi toʻgʻridan-toʻgʻri toʻldiruvchi feʻlga yaqin joylashadi, periferik ishtirokchini bildiruvchi egri toʻldiruvchi esa undan uzoqroq joylashadi.

Fonetik misol: Onomatopeyik soʻzlar – inglizcha *miaow* (mushukning ovozi taqlid qiluvchi soʻz). Fonoestemlar – ingliz tilidagi *fl-* tovushi tez, takroriy harakatlar bilan bogʻliq boʻlib, *flicker*, *flit*, *flap* soʻzlarida uchraydi.

52. INDUCTION

En. –

A process of reasoning that moves from the observation of particular entities to a general proposition about the class of entities. Observers of swans in, say, Britain or France, might conclude after seeing two thousand white swans that all swans are white. A visit to the

Antipodes will reveal that their inductive reasoning is incorrect, as there are black swans in Australia. Inductive reasoning can yield general propositions which are true; the difficulty is knowing when they are true.

Fr. –

Induction

nom féminin

(latin *inductio*, *-onis*, de *inducere*, conduire dans)

1. Opération mentale par laquelle on passe d'observations données à une proposition qui en rend compte.

O‘zb. –

Induksiya (mantiq) – Mavjud kuzatuvlardan umumiy xulosaga kelish jarayoni, ya’ni ayrim hodisalarni o‘rganib, butun sinf haqida umumiy hukm chiqarish. Induktiv xulosalar ba’zan to‘g‘ri bo‘lishi mumkin, ammo ularning qachon to‘g‘ri ekanini aniqlash qiyin. Deduksiyadan farqli ravishda, induksiya ehtimoliy xulosa beradi, mutlaq ishonch bermaydi.

53. INITIALISM

En. –

An abbreviation formed from the initial components of two or more words, e.g. *radar* from ‘radio detection and ranging’; *NATO* from *North Atlantic Treaty Organization*.

Fr. –

Sigle

nom masculin

(bas latin *sigla*, abréviations)

Abréviation formée par une suite de lettres qui sont les initiales d'un groupe de mots.

O‘zb. –

Bosh harf qisqartmasi – Ikki yoki undan ortiq so‘zning bosh harflaridan tuzilgan qisqartma.

Turlari:

– Harflab o‘qiladigan qisqartma (*initialism*): har bir harf alohida talaffuz qilinadi (*BBC*, *FBI*).

– So‘z sifatida o‘qiladigan qisqartma (*acronym*): harflar ketma-ketligi bitta so‘z kabi talaffuz qilinadi (*NATO*, *radar*).

54. INTEGRATION

n. –

In syntax, the degree to which one clause, typically subordinate, is linked with another clause. E.g. *I have a filing cabinet. The drawers don't shut* – independent, unintegrated clauses. *I have a filing cabinet whose drawers don't shut* – more closely integrated, with a relative pronoun. Infinitives can have even higher integration (*We want to win*).

Fr. –

Integration

nom féminin

(latin *integratio, -onis*)

1. Action d'intégrer ; fait de s'intégrer.
2. Fusion ou unification d'éléments.

O'zb. –

Integratsiya (sintaksisda) – Ikki gap (odatda ergash gap va bosh gap) o'rtasidagi grammatik bog'lanish darajasi. Bog'lanish darajasi past bo'lgan gaplar odatda mustaqil ishlatiladi; yuqori darajadagi integratsiya esa tahrirlangan yozma tilda uchraydi.

55. INTERPRETATION

En. –

An act of interpreting a spoken or written text or the understanding of the text produced by such an act. In formal models, applying a set of rules in one component to representations generated in another.

Fr. –

Interpretation

nom féminin

(latin *interpretatio, -onis*)

1. Action d'expliquer un texte.
2. Attribution d'un sens symbolique ou allégorique.
3. Action d'exprimer ou de jouer une œuvre.

O'zb. –

Tafsir / talqin (tilshunoslikda) – Og'zaki yoki yozma matni sharhlash, tushuntirish yoki unga ma'no yuklash jarayoni, shuningdek ushbu jarayon natijasida hosil bo'lgan tushuncha.

56. INTONATION

En. –

Variation in pitch over a stretch of utterance. Can signal grammatical boundaries, sentence types, or speaker's attitude.

Fr. –

Intonation

nom féminin

(latin médiéval *intonnare*)

1. Ensemble des inflexions vocales.

2. En phonétique, variations de fréquence fondamentale et de mélodie dans un énoncé.

O'zb. –

Intonatsiya (fonetika va prosodiya) – Nutq davomida ovoz balandligining o'zgarishi. Intonatsiya konturlari ovoz kuchi, sur'at va pauzalar bilan birga kelishi mumkin. Vazifalari: grammatik chegaralarni belgilash, gap turini ko'rsatish, so'zlovchining munosabatini ifodalash.

57. LABIOVELAR

En. –

A sound produced with simultaneous labial and velar articulations, e.g. [w] with lip-rounding, or [kp], [gb] in some West African languages.

Fr. –

Labiovélaire

adjectif et nom féminin

Consonne labialisée avec élévation du dos de la langue vers le palais mou.

O'zb. –

Labiovelar (fonetika) – Bir vaqtning o'zida labial va velar artikulyatsiya bilan hosil qilinadigan undosh tovush. Misollar: inglizcha [w] (*west*), ayrim G'arbiy Afrika tillaridagi [kp], [gb].

58. LEXICALIZATION

En. –

The process by which lexical words are created to express specific meanings. Languages differ in what distinctions they lexicalize. Example: Russian *goluboj* 'light blue' vs *sinij* 'dark blue', English *blue*.

Fr. –

Lexicalization

nom féminin

Processus par lequel une suite de morphèmes devient une unité lexicale.

O'zb. –

Leksikallashtirish (leksikologiya) – Ma'lum bir ma'noni ifodalash uchun yangi leksik birlikning yaratilishi yoki morfemalar ketma-ketligining bitta leksik birlik sifatida shakllanish jarayoni.

59. LEXICON

En. –

The set of lexemes in a language; a dictionary; in psycholinguistics, the mental lexicon.

Fr. –

Lexique

nom masculine

(grec *lexikon*)

1. Dictionnaire spécialisé.
2. Ensemble des unités lexicales d'une langue.

O'zb. –

Lug'at tarkibi (leksikologiya) – Tilning barcha leksemalari majmuasi. Ma'lum bir soha bo'yicha maxsus lug'atlar yoki ikki tili glossariylar ham shu toifaga kiradi. Mental lexicon – so'zlarning ongda qanday saqlanishi va esga olinishi modeli.

60. LIAISON

En. –

A transition feature between words where a final consonant is pronounced only before a following vowel (French *les Anglais* [lez_...]) but *les Français* [le...]).

Fr. –

Liaison

nom féminin

(latin *ligatio*)

Lien ou connexion; en phonétique, prononciation d'une consonne finale devant voyelle.

O'zb. –

Tovush bog'lanishi (fonologiya) – So'z oxiridagi tovushning keyingi so'z unli bilan boshlanganda talaffuz qilinishi hodisasi.

Misol: fransuzcha *les Anglais* [lez_ãglɛ], *les Français* [le frãsɛ]. Ingliz tilida no-rhotik lahjalarda *rear end* [rɪər_ɛnd].

61. LINEARIZATION

En. –

In dependency-based models, arranging a head and its dependents in an allowed linear order.

Example: in English *a complex idea* (adjective before noun) vs. French *une idée complexe* (adjective after noun).

In the Minimalist Program, converting a tree structure into a linear sequence of symbols for speech production.

Fr. –

linéarisation (nom féminin) – Processus par lequel des unités linguistiques (morphèmes, mots, syntagmes) sont disposées dans un ordre linéaire pour former une chaîne parlée ou écrite, conformément aux règles syntaxiques et discursives d'une langue.

Exemple : en français, l'ordre linéaire canonique des constituants dans une phrase déclarative est Sujet – Verbe – Objet (*Marie mange une pomme*).

La linéarisation peut varier selon le type de phrase, la focalisation, ou les contraintes prosodiques et pragmatiques.

O'zb. –

Chiziqli tartibga solish (sintaksis va til modellari) – Til birliklari (morfemalar, so'zlar, sintaktik guruhlar)ni nutqda yoki yozuvda ma'lum qoidalarga ko'ra ketma-ket joylashtirish jarayoni.

Qo'llanilishi:

– **Bog'liqlik modellarida** – bosh so'z va uning tobelarini tilning sintaktik qoidalariga mos keladigan chiziqli tartibda joylashtirish.

Misol: ingliz tilida sifat otning oldida keladi (*a complex idea*), fransuz tilida esa otning keyin keladi (*une idée complexe*).

– **Minimalist dasturda** – daraxt tuzilmasini nutq ishlab chiqarish uchun chiziqli belgilar ketma-ketligiga aylantirish.

62. MONOGENESIS

En. –

The hypothesis that all languages, or all in a certain group, come from a single source. In creole studies, it claims that all pidgins and creoles share a common ancestor, differing mainly in vocabulary (lexicalization). Opposed to polygenesis, which holds that pidgins develop independently.

Fr. –

monogenèse (nom féminin) – Hypothèse selon laquelle toutes les langues du monde dériveraient d'une seule langue originelle, parlée par une communauté humaine primitive.

En linguistique historique, la monogenèse s'oppose à la polygenèse, qui suppose plusieurs langues d'origine apparues indépendamment.

Cette notion peut aussi s'appliquer à l'émergence d'un phénomène linguistique unique à partir d'une seule source, par exemple la diffusion mondiale d'un certain type de créole ou d'une innovation grammaticale issue d'un point d'origine unique.

O'zb. –

Monogenez (tarixiy tilshunoslik) – Barcha tillar yoki ma'lum bir guruh tillari bitta umumiy manbadan kelib chiqqan, degan ilmiy faraz. Kreolshunoslikda esa barcha pidjin va kreol tillarining umumiy ajdodi borligi, ularning farqi asosan lug'atda ekanligi ta'kidlanadi. Bu qarash poligenez nazariyasiga qarama-qarshi bo'lib, poligenezga ko'ra pidjin tillar mustaqil ravishda paydo bo'ladi.

63. MORPH

En. –

The smallest spoken or written unit that carries meaning and can be divided from other units (*misdirect* → *mis-* + *direct*).

Morphs may be:

– **Inflectional** (*renew* + *-s*) – express grammatical meaning.

– **Derivational** (*mis-* + *direct*) – create new words.

Morphs are classified as:

– **Free** – can stand alone (*quick* in *The quick fox*).

– **Bound** – cannot occur alone (*-ness*, *-ed*).

A morpheme may have multiple morph realizations (Plural → /s/, /z/, /ɪz/), known as allomorphs, often determined by phonological context.

Fr. –

Morpheme

nom masculine

(grec *morphê*, forme)

1. Unité minimale de signification que l'on peut obtenir lors de la segmentation d'un énoncé sans atteindre le niveau phonologique.

Synonyme : formant

2. Synonyme rare de monème.

O'zb. –

Morf (morfologiya) – Nutq yoki yozuvdagi ma'noga ega bo'lgan va boshqa birliklardan ajratilishi mumkin bo'lgan eng kichik birlik.

Turlari:

– **Fleksion morflar** – grammatik ma'noni ifodalaydi (*renew-s*).

– **So'z yasovchi morflar** – yangi so'z hosil qiladi (*mis-direct*).

Bo'linishi:

– **Erkin morf** – mustaqil ishlatiladi (*quick*).

– **Bog'langan morf** – mustaqil ishlatilmaydi (*-ness, -ed*).

Bitta morfema turli fonologik sharoitlarda bir nechta shaklda namoyon bo'lishi mumkin, ular **allomorf** deyiladi.

64. MORPHOLOGY

En. –

The study of the structure of words and the grammatical categories expressed by morphs.

Example: *trickster* = stem *trick* + suffix *-ster* (agent).

In Turkish *evlerini*: stem *ev-* (house) + *-ler* (plural) + *-in* (third-person possessive) + *-i* (accusative) + *n* (empty morph/interfix).

Fr. –

Morphologie

nom féminin

1. Étude de la forme et de la structure externes des êtres vivants dans les différentes sciences biologiques.

2. Partie de la grammaire qui étudie la formation des mots et les variations de leurs désinences.

O'zb. –

Morfologiya (tilshunoslikda) – So'zlarning ichki tuzilishini va morflar orqali ifodalanadigan grammatik kategoriyalarni o'rganuvchi tilshunoslik bo'limi.

Misol: *trickster* → *trick* (o'zak) + *-ster* (agens suffiksi).

Turk tilida *evlerini*: *ev-* (uy) + *-ler* (ko'plik) + *-in* (3-shaxs egalik) + *-i* (tushum kelishigi) + *n* (bo'sh morf).

65. MOTHER TONGUE

En. –

The first language acquired by a speaker in childhood.

Fr. –

langue maternelle

Première langue apprise par un sujet parlant (locuteur natif) au contact de l'environnement familial immédiat.

O'zb. –

Ona tili – Shaxs bolalik davrida, odatda oila va yaqin atrof-muhit bilan muloqot jarayonida birinchi o'rgangan tili.

66. MULTILINGUALISM

En. –

The use of multiple languages by an individual speaker or by a community. Multilingualism is more common than monolingualism.

Fr. –

Multilinguisme

nom masculine

Synonyme de plurilinguisme.

O'zb. –

Ko'p tillilik – Bir shaxsning yoki butun bir jamiyatning bir nechta tildan foydalanish qobiliyati yoki amaliyoti.

67. NARRATIVE

En. –

A story about events, presented as occurring in a specific order. Narratives are connected through shared characters and the causal link between events, where one leads to another and produces effects. They have plots, which involve the development of events and character interactions driven by plans and intentions. Plots end with resolutions, such as the hero achieving success or villains facing consequences.

Fr. –

Récit

nom masculin

1. Action de relater quelque chose.

2. Développement oral ou écrit rapportant des faits vrais ou imaginaires.

O'zb. –

Narrativ / hikoya – Voqealarni ma'lum tartibda yuz bergandek tasvirlaydigan bayon shakli. Hikoyalar voqealar zanjiri, qahramonlar va sabab-natija bog'liqligi orqali birlashtiriladi.

68. NEOLOGISM

En. –

A word newly introduced into a language, either borrowed or invented. Examples: *biofuel*, *energy efficient*, *renewables*. Words like *airlift*, *bikini* were once neologisms.

Français –

Néologisme

nom masculin

1. Mot de création récente ou emprunté récemment.
2. Mot créé par un malade mental par déformation.

O‘zb. –

Neologizm – Yaqinda tilda paydo bo‘lgan yoki boshqa tildan yaqinda o‘zlashtirilgan so‘z, shuningdek ilgari mavjud bo‘lgan so‘z yoki iboraga berilgan yangi ma‘no.

69. ORTHOGRAPHY

En. –

The spelling system of a language.

Fr. –

Orthographe

nom féminin

1. Ensemble de règles définies comme norme pour écrire les mots d'une langue donnée.
2. Maîtrise de ces règles.

O‘zb. –

Orfografiya – Tilning so‘zlarini yozishda amal qilinadigan imlo tizimi va qoidalar majmui.

70. PHONOLOGY

En. –

The study of the sound systems of languages, focusing on how sounds function and pattern. Unlike phonetics, which studies physical sound properties, phonology examines abstract units (phonemes) and their organization. Approaches include generative phonology and earlier traditions like Glossematics and the Prague School.

Français –

Phonologie

nom féminin

1. Étude scientifique des systèmes de sons des langues naturelles.
2. Ensemble des règles déterminant les systèmes de sons d'une langue.

O‘zb. –

Fonologiya – Tabiiy tillarning tovush tizimlarini, ularning qanday ishlashini va qanday tartibga solinishini o‘rganuvchi bo‘lim. Fonetikadan farqli ravishda, fonologiya tovushlarning abstrakt birliklari – fonemalar va ularning tizimdagi o‘rni bilan shug‘ullanadi.

71. PHONEME

En. –

The smallest contrastive sound unit in a language, distinguishing words. Phonemes are realized by allophones, which are phonetically similar sounds in complementary distribution (e.g., English [p^h] and [p] for /p/).

Phoneme systems vary across languages in number and realization. Some theories require a strict one-to-one link between phoneme and pronunciation; others allow overlap.

Fr. –

Phoneme

nom masculine

(bas latin *phonema*, du grec *phônêma*, -atos, son de voix)

Élément minimal, non segmentable, de la représentation phonologique d'un énoncé, et dont la nature est déterminée par un ensemble de traits distinctifs.

O‘zb. –

Fonema – Tildagi eng kichik ma’no farqlovchi tovush birligi bo‘lib, so‘zlarni bir-biridan farqlashga xizmat qiladi. Fonemalar turli tillarda turlicha son va shaklda bo‘ladi. Fonema talaffuzda bir nechta fonetik variantda – allofonlarda namoyon bo‘lishi mumkin (masalan, ingliz tilidagi [p^h] va [p] tovushlari /p/ fonemasining allofonlaridir).

72. PLURAL

En. –

A grammatical number category for two or more entities (three or more in languages with a dual).

Marked on nouns (*dog–dogs*), verbs (Russian *poet* ‘sings’ vs. *pojut* ‘are singing’), determiners and nouns (French *le chat* vs. *les chats*), only on the determiner (Maori), or on pronouns but not nouns (Chinese).

Fr. –

Pluriel

adjectif et nom masculine

(latin *pluralis*)

Qui contient plusieurs unités.

O‘zb. –

Ko‘plik – Grammatik son kategoriyasi bo‘lib, ikki yoki undan ortiq birlikni bildiradi. Ba‘zi tillarda uch yoki undan ortiq birlikni ko‘rsatadi, chunki ularda ikkilik (dual) son mavjud. Ko‘plik belgisi turli tillarda otlarda, fe’llarda, aniqlovchilarda yoki faqat olmoshlarda qo‘llanadi.

73. PRAGMATICS

En. –

The study of language use in context, focusing on how speakers and writers perform acts, make inferences, and rely on shared assumptions and conventions. It examines what is appropriate in specific situations and how meaning goes beyond the literal. Key topics include implicature, maxims of conversation, presupposition, and speech acts.

Fr. –

Pragmatism

nom masculine

(allemand *Pragmatismus*, du grec *pragmatikos*, qui concerne l'action)

1. Doctrine qui prend pour critère de vérité le fait de fonctionner réellement, de réussir pratiquement.

2. Attitude d'adaptation à toute situation, orientée vers l'action pratique.

O‘zb. –

Pragmatika (tilshunoslikda) – Tilning kontekstdagi qo‘llanishini o‘rganuvchi bo‘lim bo‘lib, unda so‘zlovchi va yozuvchilar qanday nutq aktlarini bajarishi, qanday xulosalar chiqarishi va qanday umumiy bilim va madaniy konvensiyalarga tayangan holda muloqot qilishi tahlil qilinadi.

74. PIDGIN

En. –

A simplified trade language developed between speakers without a common language, serving as a lingua franca. It draws most of its vocabulary from a source language (pidginization). Pidgins have no native speakers but may become native languages (creoles). Many originate from English or Portuguese. Examples: *Bislama* (English,

Vanuatu), *Krio* (English, Sierra Leone), Cape Verdean Creole (Portuguese, Cape Verde).

Fr. –

Pidgin

nom masculine

(anglais *pidgin*, altération chinoise de *business*)

1. Langue de contact née du mélange de l'anglais avec diverses langues d'Extrême-Orient.

2. Système linguistique simplifié servant à la communication limitée, sans être la langue maternelle de personne (contrairement au créole).

O'zb. –

Pidjin – Umumiy tili bo'lmagan guruhlar o'rtasida muloqot vositasi sifatida yaratilgan soddalashtirilgan til shakli. Odatda savdo yoki boshqa cheklangan aloqa ehtiyojlari uchun xizmat qiladi va hech bir jamoaning ona tili bo'lmaydi. Ba'zan pidjinlar keyinchalik kreol tillarga aylanishi mumkin.

75. PARONYMS

En. –

Words similar in form, either accidentally or due to shared historical origin. Example: French *avoine* and Spanish *avena* (from Latin *avena* 'oats'). *Flaunt* and *flout* look similar but are unrelated historically; however, *flaunt* is now sometimes used in place of *flout* due to paronymic attraction.

Fr. –

Paronyme

adjectif et nom masculine

(grec *parônumos*)

Mots de sens différent mais de forme relativement voisine (*collision* et *collusion*).

O'zb. –

Paronimlar – Tovush tarkibi va yozilishida o'xshash, ammo ma'nosi turlicha bo'lgan so'zlar. O'xshashlik tasodifiy bo'lishi yoki umumiy tarixiy kelib chiqishga ega bo'lishi mumkin.

76. PALATAL

En. –

A place of articulation where the tongue's front touches the hard palate. In IPA, some palatals have special symbols ([ç], [ɟ], [ʎ]); a curly-tail diacritic shows palatalization. Examples: voiceless palatal fricative [ç] in German *ich*, palatal nasal [ɲ] in Spanish *señor*.

Fr. –

Palatale

nom féminin

(latin *palatum*, palais)

Se dit d'une voyelle ou d'une consonne dont l'articulation principale se situe au niveau du palais dur.

O'zb. –

Qattiq tanglay undoshi – Artikulyatsiya joyida tilning old qismi qattiq tanglayga tegadi yoki unga yaqinlashadi. Masalan: nemis tilidagi [ç] (*ich*), ispan tilidagi [ɲ] (*señor*).

77. PREDICATE

En. –

In syntax/semantics, a predicate is a constituent (often a verb) that takes arguments within a clause.

– **Valency**: one-place (*vanish*), two-place (*scrape the car*), three-place (*put the car in the garage*).

– In traditional logic, predicates express properties or actions attributed to an entity.

– In clauses, predicates can be primary (main verb) or secondary (additional description: *He returned very happy*).

– In modern logic, predicates denote properties or relations applied to arguments.

Fr. –

Prédictat

nom masculine

(latin *praedicatus*, de *praedicare*)

1. Élément central de la phrase (souvent le syntagme verbal).

2. Nom parfois donné à l'adjectif attribut dans une phrase avec *être*.

3. Ce qui est affirmé d'un sujet.

O'zb. –

Predikat (sintaksis va semantika) – Gap tarkibidagi markaziy qism bo'lib, odatda fe'l orqali ifodalanadi va bir yoki bir nechta argumentlarni

talab qiladi. U asosiy yoki qo‘shimcha (ikkinchi darajali) predikat bo‘lishi mumkin.

78. PREPOSITION

En. –

A word that links a verb, adjective, or noun to another noun phrase, usually preceding it (*works in the bank*). The linked phrase is the complement. Prepositions can be intransitive (*He tripped over*) or transitive (*He tripped over the carpet*).

Fr. –

Preposition

nom féminin

(latin *praepositio*)

Morphème grammatical invariable placé devant un constituant pour le relier à un autre.

O‘zb. –

Predlog (grammatika) – O‘zgarmas grammatik birlik bo‘lib, odatda fe‘l, sifat yoki otni boshqa ot birikmasi bilan bog‘laydi va undan oldin keladi. Bog‘langan birikma to‘ldiruvchi vazifasini bajaradi.

79. PROTOTYPE

En. –

A central or most typical member of a category. Some referents of a word are prototypes, others are peripheral. Example: prototype referents of *bird* include robins and sparrows; emus are non-prototypical in some regions.

Fr. –

prototype (n. m., linguistique/sémantique cognitive) – Exemple le plus représentatif d’une catégorie lexicale ou conceptuelle.

O‘zb. –

Prototip (kognitiv semantika) – Ma‘lum bir kategoriya ichida eng tipik yoki eng markaziy a‘zo bo‘lgan birlik.

80. REDUNDANCY RULES

En. –

In generative syntax and phonology, rules that add predictable information to underlying forms or lexical entries, reducing the need to store it. Example: in English, the first consonant in a three-consonant initial cluster must be /s/.

Fr. –

Redondance

nom féminin

(latin *redundantia*)

1. Abondance excessive de termes.
2. Répétition d'un même trait signifiant.

O'zb. –

Ortiqchalik qoidalari (generativ sintaksis va fonologiya) – Asosiy (yashirin) shakllarga yoki lug'aviy birliklarga oldindan taxmin qilinadigan ma'lumotni qo'shadigan qoidalar.

81. REDUPLICATION

English –

The repetition of all or part of a form. It may be:

- **Partial:** repetition of part of the form (*luo* 'I am freeing' → *le-lu-ka* 'I have freed' in Classical Greek).
- **Complete:** repetition of the whole form (*mare* 'to cough' → *mare mare* 'cough many times' in Maori).

Fr. –

Reduplication

nom féminin

(bas latin *reduplicatio*, de *duplicare*, doubler)

Répétition consécutive d'un mot dans une phrase (par exemple *c'est très très petit*).

O'zb. –

Reduplikatsiya – So'z shaklining butunlay yoki qisman takrorlanishi orqali yangi grammatik yoki semantik ma'no hosil qilish jarayoni.

Turlari:

- **Qisman reduplikatsiya** – shaklning bir qismi takrorlanadi (*luo* → *le-lu-ka*).
- **To'liq reduplikatsiya** – butun shakl takrorlanadi (*mare* → *mare mare*).

82. REFERENCE

En. –

The act of directing a listener's attention to an object or entity. Speakers choose expressions based on whether the object is identifiable (definite) or not (indefinite).

• **Definite reference:** assumes the listener can identify the object (*the CD, your key*).

• **Indefinite reference:** used for new or unknown objects (*a key, some keys*).

• **Specific vs. non-specific:** known object (*I left it on the desk*) vs. unknown (*I'm looking for a book*).

• **Generic reference:** refers to objects as a class (*Whales are very large*).

• Reference can also be opaque, where the speaker's intention is unclear or indirect.

Fr. –

Reference

nom féminin

(de *référer*)

Propriété des signes linguistiques leur permettant de renvoyer à des entités extralinguistiques (objets ou individus appartenant au monde réel ou à un monde imaginaire).

Synonyme : référent.

O'zb. –

Referens (tilshunoslikda) – Tinglovchining e'tiborini ma'lum bir ob'yekt yoki shaxsga qaratish harakati. So'zlovchi ifodani tanlashda ushbu ob'yekt tinglovchi tomonidan aniqlanishi mumkinmi yoki yo'qligiga asoslanadi.

Turlari:

• **Aniq referens** – tinglovchi ob'yektini taniydi (*the key*).

• **Noaniq referens** – yangi yoki noma'lum ob'yekt (*a key*).

• **Maxsus / nomaxsus** – ob'yekt aniq ma'lum yoki noma'lum.

• **Umumiy (generic)** – butun sinfni bildiradi (*Whales are very large*).

83. RAISING

En. –

In transformational grammar, a syntactic process where a noun phrase moves from a complement clause to function as the subject or direct object of the main clause.

• **Subject-to-object raising:** *We considered her to be the best applicant* (her is object in surface form but subject in deep structure).

• **Subject-to-subject raising:** *She seems to be the best candidate* (she is subject in both meaning and surface).

Fr. –

élévation (n. f., linguistique – syntaxe formelle)

Déplacement du sujet (ou parfois de l'objet) d'une proposition subordonnée vers la principale, sans changement de rôle sémantique.

Exemple : *John seems [__ to be tired]* – John est sujet de *to be tired* sur le plan sémantique, mais apparaît comme sujet dans la principale avec *seems*.

Synonyme spécialisé : construction à montée (*raising construction*).

O'zb. –

Ko'tarilish (transformatsion grammatika) – Ergash gapdagi ot birikmasining bosh gapka ko'chishi jarayoni bo'lib, semantik roli o'zgarmaydi.

Turlari:

• **Subyektdan obyektga ko'tarilish** – *We considered her to be the best applicant.*

• **Subyektdan subyektgga ko'tarilish** – *She seems to be the best candidate.*

84. RELATIVE CLAUSE

En. –

A subordinate clause that modifies the head noun in a noun phrase. In English, it is introduced by a relative pronoun (*who, which, that*) or sometimes omitted (zero relative clause).

• **Restrictive:** provides essential information (*The book which I bought yesterday is helpful*).

• **Non-restrictive:** adds extra information, often set off by commas (*The book, which I bought yesterday, is helpful*).

Fr. –

proposition relative (nom féminin) – Proposition subordonnée qui complète un nom ou un syntagme nominal et qui est généralement introduite par un pronom relatif (*qui, que, dont, où, lequel, etc.*).

Types :

• **Déterminative** – restreint la référence (*L'homme qui parle est mon oncle*).

• **Explicative** – ajoute une information non essentielle (*Paul, qui est médecin, habite à Lyon*).

O'zb. –

Nisbiy ergash gap – Bosh ot yoki ot birikmasini aniqlovchi ergash gap. Ingliz tilida odatda nisbiy olmoshlar (*who, which, that*) bilan boshlanadi yoki ba'zan tushirib qoldiriladi (nol nisbiy ergash gap).

Turlari:

- **Cheklovchi** – zaruriy ma'lumot beradi.
- **Izohlovchi** – qo'shimcha ma'lumot beradi.

85. REFLEXIVE PRONOUN

En. –

A pronoun that must refer to another noun phrase in the same clause (*Mary considered herself clever*). Some languages allow long-distance reflexives that refer to noun phrases in different clauses. Example (Chinese): *Chen Xiansheng renwei... ziji* – 'Mr. Chen thinks... himself.'

Fr. –

pronom réfléchi (nom masculin) – Pronom qui renvoie au sujet du verbe dans la même proposition.

Valeurs :

- **Réfléchi directe** – action sur soi-même (*Elle se coiffe*).
- **Réfléchi réciproque** – action mutuelle (*Ils se parlent*).
- **Réfléchi idiomatique** – intégrée à un verbe pronominal figé (*se souvenir*).

O'zb. –

O'zlik olmoshi – Bir gap ichida fe'lning subyekti bo'lgan ot birikmasiga qaytib ishora qiluvchi olmosh bo'lib, harakatning subyekt tomonidan o'ziga nisbatan bajarilishini bildiradi.

Turlari:

- To'g'ridan-to'g'ri o'zlik (*Men o'zimni yuvdim*).
- O'zaro (*Ular bir-birini ko'rdi*).
- Idiomatik (*o'zini tutmoq*).

86. REGISTER VARIATION

En. –

The study of how different types of text vary, such as in syntactic structure, choice of vocabulary, or use of fixed expressions. A register is a set of linguistic choices (lexis, syntax, pronunciation, etc.) adapted to a particular situation, topic, or relationship between participants. Variation may occur within the same interaction depending on changes in subject, relationship, or context.

Fr. –

variation de registre (nom féminin) – Variation linguistique liée au degré de formalité, au contexte de communication, au sujet abordé et aux relations entre interlocuteurs.

Types courants :

• **Registre soutenu** – usage formel (*Je vous prie d’agréer, Madame, Monsieur, l’expression de mes salutations distinguées*).

• **Registre courant** – usage standard (*Je vous remercie pour votre aide*).

• **Registre familier** – usage informel (*Merci beaucoup pour ton coup de main*).

O‘zb. –

Nutq uslubi o‘zgarishi – Matn yoki nutq turi sintaktik tuzilishi, lug‘at tanlovi yoki turg‘un iboralar ishlatilishi kabi jihatlar bo‘yicha qanday farqlanishini o‘rganish.

Uslublar:

• **Rasmiy uslub** – yuqori darajadagi formal til vositalari.

• **Oddiy uslub** – standart, kundalik muloqot tili.

• **So‘zlashuv uslubi** – norasmiy, samimiy til vositalari.

87. ROOT

En. –

The core part of a word that cannot be divided into smaller morphs and carries the main meaning.

Example: *publications* → *public* (root) + *-ation* + *-s*. Roots may have variants (Latin *reg-*, *rēg-* for REG ‘king’).

Fr. –

racine (n.f., linguistique) – Forme de base obtenue par l’analyse d’un mot après suppression de tous les affixes et marques grammaticales, et qui porte les sèmes essentiels communs à tous les mots dérivés de cette forme.

Exemple : en français, la racine de *chantons*, *chantait*, *chanter* est *chant-*.

O‘zb. –

Ildiz (morfologiya) – So‘zning eng asosiy qismi bo‘lib, kichikroq morflarga bo‘linmaydi va asosiy leksik ma‘noni ifodalaydi.

Misol: *kitoblar* – ildiz *kitob*. Ildiz turli shakllarda ko‘rinishi mumkin, bu fonologik sharoitga bog‘liq bo‘ladi.

88. SECOND LANGUAGE (L2)

En. –

A language learned after one's first language (mother tongue), usually through formal study and often after puberty. Fluency is typically lower than in the first language. Any language learned after the first is an L2, and a person may have multiple L2s.

Fr. –

langue seconde (n. f.) – Langue apprise après l'acquisition de la langue maternelle, et utilisée de manière régulière dans la vie quotidienne, souvent dans un contexte social ou institutionnel où cette langue joue un rôle officiel ou véhiculaire.

Différence avec langue étrangère:

• **Langue seconde** – apprise et utilisée dans un environnement où elle est langue de communication ou d'administration.

• **Langue étrangère** – apprise là où elle n'est pas langue sociale courante.

O'zb. –

Ikkinchi til (L2) – Ona tilidan keyin o'rganilgan til bo'lib, odatda rasmiy ta'lim jarayonida va ko'pincha balog'at yoshidan keyin o'zlashtiriladi. Ikkinchi til ravonligi odatda ona tiliga nisbatan pastroq bo'ladi. Har qanday ona tilidan keyin o'rganilgan til L2 hisoblanadi.

89. SEMANTICS

En. –

The study of meaning in language, focusing on the language code rather than language use in context (handled by pragmatics). It examines lexical words, their relationships, and how word meanings combine into phrases and clauses.

Fr. –

Sémantique

nom féminin

(bas latin *semanticus*, du grec *sémantikos*)

1. Étude du sens des unités linguistiques et de leurs combinaisons.
2. Aspect de la logique qui traite de l'interprétation et de la signification des systèmes formels.

O'zb. –

Semantika – Tilshunoslikning til birliklari ma'nosini va ularning birikishidan hosil bo'ladigan ma'nolarni o'rganadigan bo'limi.

Semantika asosan til kodidagi ma'noni tahlil qiladi, kontekstdagi qo'llanish masalalari esa pragmatika doirasida ko'rib chiqiladi.

90. SPEAKER

En. –

The person producing speech. In dialogue, participants alternate as speaker and hearer/addressee, relating to grammatical person (speaker = first person, hearer = second person). The speaker is key to deixis.

Fr. –

locuteur, locutrice

nom

(bas latin *locutor*, du latin *loqui*, parler)

1. Sujet parlant qui produit des énoncés.
2. Personne qui parle effectivement une langue donnée.

O'zb. –

So'zlovchi – Nutqni ishlab chiqaruvchi shaxs. Dialog jarayonida ishtirokchilar navbatma-navbat so'zlovchi va tinglovchi rolini bajaradi. Grammatik shaxs kategoriyasida so'zlovchi birinchi shaxsni, tinglovchi esa ikkinchi shaxsni bildiradi.

91. SPEECH ACT

En. –

An utterance that performs an action rather than simply conveying information. Concept introduced by J. L. Austin, distinguishing:

• **Performatives:** utterances that perform an action (*I promise, I apologize*).

• **Constatives:** utterances that describe and can be true/false, but can also act performatively.

• Austin identified three levels:

1. **Locutionary act** – producing the utterance.
2. **Illocutionary act** – the intended communicative function (request, question, command).
3. **Perlocutionary act** – the effect on the listener. Speech acts can be direct (clear function) or indirect (polite or implied). Searle classified them as assertive, directive, commissive, expressive, and declarative, with conditions for success.

Fr. –

acte de parole (n. m.) – En linguistique pragmatique, et plus particulièrement dans la théorie des actes de langage formulée par John

L. Austin et développée par John Searle, unité minimale de communication correspondant à l'action réalisée par un énoncé dans un contexte donné.

Composantes :

- **Acte locutoire** – production matérielle de l'énoncé.
- **Acte illocutoire** – intention communicative.
- **Acte perlocutoire** – effet produit sur l'interlocuteur.

O'zb. –

Nutq akti – Pragmalingvistika va nutq aktlari nazariyasi doirasida, ma'lum bir kontekstda aytilgan gap orqali bajariladigan kommunikativ harakatni bildiruvchi eng kichik birlik. Uch tarkibiy qismga ega:

- **Lokutsion akt** – gapni talaffuz qilish.
- **Illokutsion akt** – gapning maqsadga yo'naltirilgan vazifasi.
- **Perlokutsion akt** – tinglovchiga ta'siri.

92. STEM

En. –

The part of a word to which an affix can be added. May be a root alone (*like* → *likeable*) or root plus other morphemes (*computerize* → *computer* + *-ize*). Any root can be a stem, but not all stems are roots.

Fr. –

radical (n.m., linguistique) – Forme réelle que prend la racine d'un mot dans ses diverses réalisations. La racine est l'unité abstraite porteuse du sens fondamental, le radical est la forme concrète que prend cette racine dans les mots.

O'zb. –

So'z asosi (morfologiya) – Qo'shimcha qo'shilishi mumkin bo'lgan so'z qismi. Har bir ildiz asos bo'lishi mumkin, lekin har bir asos ildiz bo'lavermaydi.

93. STRESS

En. –

The perceived prominence of a syllable, involving loudness, pitch, and duration. Marked with (') before the stressed syllable: '*sentence*, em'*phatic*. Stress patterns relate to prosody and can distinguish word meaning.

Français –

accent (n.m.) – Ensemble de traits articulatoires qui donnent à une syllabe une proéminence particulière.

O‘zb. –

Urg‘u (fonetika va prosodiya) – Bo‘g‘inning boshqa bo‘g‘inlarga nisbatan kuchliroq talaffuz qilinishi natijasida ajralib turishi.

94. SYNCRETISM

En. –

When a single morph represents two or more members of a morphosyntactic category. Example: Latin *puellae* = dative sg. & ablative sg.

Fr. –

syncrétisme (n.m.) – En morphologie, un morphème unique exprime plusieurs valeurs grammaticales.

O‘zb. –

Sinkretizm – Bitta morfning morfosintaktik kategoriya ichida ikki yoki undan ortiq shaklni ifodalashi hodisasi.

95. SYLLABLE

English –

A unit of speech organization with an optional onset and a required rhyme (nucleus + coda). Example: *man:* m = onset, a = nucleus, n = coda.

Fr. –

syllabe (n.f.) – Unité intermédiaire entre le phonème et le mot, centrée sur une voyelle prononcée.

O‘zb. –

Bo‘g‘in – So‘z tarkibida bitta unli (yadro) atrofida tuzilgan talaffuz birligi.

96. SYNONYMY

En. –

Relationship between words with similar descriptive meanings but different stylistic or contextual aspects. Example: *delay vs procrastinate*.

Fr. –

synonyme (n.m.) – Mot ou expression de sens voisin.

O‘zb. –

Sinonimiya – Leksik birliklarning deskriptiv ma‘nosi bir xil, lekin uslub, rasmiylik yoki konnotatsiya jihatidan farqlanadigan munosabat.

97. SYNTAX

En. –

The study of how words combine into phrases and clauses, and clauses into sentences, including grammatical relations, constituent order, and dependency.

Fr. –

syntaxe (n.f.) – Partie de la grammaire qui décrit la combinaison des unités linguistiques.

O‘zb. –

Sintaksis – So‘zlarning birikma va gaplarda qanday tartibda joylashishi va grammatik munosabatlari haqidagi bo‘lim.

98. TAGMEME

En. –

In tagmemics (Kenneth Pike), the correlation of a syntactic function with the class of units that can fill it.

Fr. –

tagmème (n.m.) – Unité de base associant une fonction syntaxique et les formes possibles qui peuvent l’occuper.

O‘zb. –

Tagmema – Sintaktik funksiya va uni bajaruvchi lingvistik birliklar sinfi o‘rtasidagi bog‘lanish.

99. TONGUE

En. –

The main active articulator for consonants. Parts: tip, blade, front, back, root. Positions vary for vowels and consonants.

Fr. –

langue (n.f., anatomie/phonétique) – Organe articulatoire principal dans la production des sons.

O‘zb. –

Til (artikulyatsion fonetika) – Og‘zaki nutq tovushlarini hosil qilishda faol qatnashadigan asosiy artikulyator.

100. TYPOLOGY

En. –

Study and comparison of phonetic, phonological, morphological, and syntactic patterns in world languages; classifies languages by these features.

Fr. –
typologie (n. f.) – Classification des langues selon leurs caractéristiques structurelles internes.

O‘zb. –
Tipologiya – Tillarning fonetik, fonologik, morfologik va sintaktik tuzilmalarini o‘rganish va tasniflash.

ADABIYOTSHUNOSLIK TERMINLARI

101. ALLEGORY

En. –

A story or visual image that conveys a second, deeper meaning beneath its literal surface, often through personification and extended metaphor.

Fr. –

allégorie – nom féminin

(latin *allegoria*, du grec *allêgorein*, parler par images)

1. Expression d'une idée par une métaphore animée et prolongée dans un développement (image, tableau, etc.).

2. Œuvre littéraire ou artistique utilisant cette forme d'expression.

O'zb. –

Allegoriya – Mavhum tushuncha yoki g'oyalarni aniq obraz vositasi bilan ifodalash; majoz. Masalan, *ilon* so'zi yovuzlik, *tulki* so'zi ayyorlik ma'nosida qo'llanadi.

102. ALLITERATION

En. –

The repetition of the same initial consonant sounds or stressed syllables in a sequence of nearby words, often used as a decorative effect in verse or prose.

Fr. –

allitération – nom féminin

(anglais *alliteration*, du latin *ad* « vers » et *littera* « lettre »)

Répétition d'une consonne ou d'un groupe de consonnes dans des mots qui se suivent, produisant un effet d'harmonie imitative ou suggestive.

Exemple : « De Ce Sacré Soleil dont je Suis deSCendue » (Racine).

O'zb. –

Alliteratsiya – Misralar yoki so'zlar boshida bir xil undosh tovushlarning takror qo'llanishi, saj'.

Misol: *Qaro qoshing, qiyiq qoshing, quyuuq qayrilma qoshing qiz* (E. Vohidov).

103. ALLUSION

En. –

An indirect or brief reference to a person, event, place, or artistic work, whose significance is understood through the reader's prior knowledge rather than explained directly by the writer.

Fr. –

allusion – nom féminin

(bas latin *allusio*, jeu)

1. Manière d'évoquer une personne ou une chose sans la nommer explicitement ; sous-entendu.

2. Parole ou propos évoquant indirectement une personne ou un fait.

O'zb. –

Kinoya –

1. Masxaralash, istehzo yoki piching ma'nosida aytilgan so'z yoki gap.

2. Uslubiy vosita sifatida – badiiy asarda biror shaxs yoki narsani kesatq orqali yashirin tanqid qilish yoki kulgi ostiga olish.

104. AMBIGUITY

En. –

The quality of language that allows for multiple interpretations or meanings, making a phrase or expression open to diverse understandings.

Fr. –

ambiguïté – nom féminin

(latin *ambiguitas*)

1. Caractère de ce qui est ambigu.

2. Expression ou mot à double sens.

O'zb. –

Noaniqlik – So'z yoki iboraning bir nechta talqin va ma'noga ega bo'lishi, aniq emasligi.

105. ANACHRONISM

En. –

The placement of a person, object, event, or custom in a time period to which it does not belong, either deliberately for artistic effect or unintentionally as a historical error.

Fr. –

anachronisme – nom masculin

1. Erreur de datation ou de contexte historique.

2. Manières ou objets d'un autre âge.

O'zb. –

Anaxronizm –

1. yil hisobida yoki tarixiy sanada yo‘l qo‘yilgan xato;

2. bir davrni tasvirlashda boshqa davrga xos xususiyatlarni noto‘g‘ri qo‘llash;

3. zamonaga mos kelmaydigan eski qarash yoki odat.

106. ANTAGONIST

En. –

The main character who opposes the protagonist in a dramatic or narrative work, often acting as a villain, though sometimes a virtuous figure if the protagonist is evil.

Fr. –

antagoniste – nom et adjective

Personne qui s'oppose à une autre dans un conflit ou une lutte idéologique.

O'zb. –

Antagonist – Asosiy qahramonga qarshi turuvchi shaxs yoki kuch, ko‘pincha dushman yoki qarama-qarshi kuch sifatida tasvirlanadi.

107. ARCHETYPE

En. –

A recurring symbol, theme, setting, or character type across myths, literature, and folklore, representing universal patterns of human experience.

Fr. –

archétype – nom masculine

(latin *archetypos*, du grec *arkhetupon*)

1. Modèle original ou idéal.

O'zb. –

Arxetip – Kollektiv ongsizlikdagi asl obraz va ramz bo‘lib, insoniyat tajribasida takrorlanadigan umumiy timsollarni ifodalaydi.

108. ASSONANCE

En. –

The repetition of identical or similar vowel sounds in stressed syllables of neighboring words, used as a poetic device for emphasis or musicality.

Fr. –

assonance – nom féminin

1. Répétition d'un même son vocalique.
2. Rime réduite à la voyelle accentuée.

O'zb. –

Assonans –

1. Tovushlarning uyg'unligi.
2. Adabiyotda – faqat urg'uli unlilarning qofiyalanishiga asoslangan noto'la qofiya turi.

109. BALLAD

En. –

A folk song or orally transmitted narrative poem that tells a dramatic story—often tragic or legendary—in a simple, impersonal style, frequently using vivid dialogue and regular verse structure.

Fr. –

ballade – nom féminin

(ancien provençal *ballada*, de *ballar*, danser)

1. Au Moyen Âge, poème lyrique d'origine chorégraphique, d'abord chanté puis récité.
2. Poème à forme fixe du XIVe siècle, composé de trois strophes suivies d'un envoi.
3. Poème narratif relatant de manière pathétique une tradition historique ou légendaire.
4. Pièce musicale inspirée par une ballade littéraire.

O'zb. –

Ballada – Dramatic, tarixiy-afsonaviy, fojiaviy yoki qahramonlik mavzularida yozilgan, odatda muayyan shakldagi liro-epik she'r. Syujet odatda inson hayotidagi keskin voqea, burilish lahzasi yoki taqdirini o'zgartiradigan hodisaga asoslanadi.

110. BILDUNGSROMAN

En. –

A type of novel tracing the psychological and moral growth of the protagonist from youth to adulthood, typically through experiences of love, loss, and self-discovery.

Fr. –

roman d'apprentissage – nom masculin

Roman présentant le passage d'un jeune personnage à l'âge adulte à travers des expériences formatrices (mort, amour, haine, etc.).

O'zb. –

Tarbiyaviy roman – Bosh qahramonning bolalik yoki o'smirlik davridan boshlab, hayotiy tajribalar orqali yetuklikka erishishini tasvirlaydigan roman turi.

111. BLANK VERSE

En. –

Unrhymed poetry written in iambic pentameter, notable for its rhythmic flexibility; widely used in English dramatic and narrative verse.

Fr. –

vers blanc – nom masculine

Vers non rimés, généralement en pentamètre iambique en anglais, utilisés pour leur rythme et leur souplesse.

O'zb. –

Qofiyasiz she'r – Iamb vaznida yozilgan, qofiyasiz bo'lsa ham ritmik uyg'unlikka ega she'riy shakl. Ingliz dramaturgiyasi va epik asarlarida keng qo'llanadi.

112. CATHARSIS

En. –

The emotional cleansing or purifying effect on the audience of a tragedy, achieved through feelings of pity and fear, as described by Aristotle.

Fr. –

catharsis – nom féminin

(grec *katharsis*, purification)

Pour Aristote, effet de purification des émotions produit par la tragédie.

O'zb. –

Katarsis – Aristotel ta'rifiga ko'ra, fojia asarini tomosha qilganda tomoshabinda achinish va qo'rquv hissi orqali ruhiy poklanish jarayoni.

113. CHARACTERIZATION

En. –

The technique used in narrative and drama to present and develop characters, either directly via description or indirectly through actions, dialogue, and interactions.

Fr. –

caractérisation – nom féminin

Procédé littéraire visant à mettre en évidence et détailler les traits d'un personnage.

O'zb. –

Qahramon yaratish – Adabiy asarda obrazlarni bevosita ta'riflash yoki ularning xatti-harakati, nutqi va munosabatlari orqali ochib berish usuli.

114. CLAQUE

En. –

A group of people hired to applaud a performance in order to encourage wider audience approval.

Fr. –

claque – nom féminin

Groupe de spectateurs rémunérés pour applaudir bruyamment un spectacle.

O'zb. –

Qiyqiriq guruhi – Tomoshabinlar orasida oldindan kelishilgan holda olqish va hayqiriqlar bilan chiqishni qo'llab-quvvatlash uchun yollangan shaxslar.

115. CLIMAX

En. –

The moment of highest intensity or turning point in a narrative, determining the resolution of the plot.

Fr. –

climax – nom masculine

Moment clé où la tension narrative atteint son sommet.

O'zb. –

Klimaks – Asarda voqealar rivoji eng yuqori cho'qqiga chiqqan burilish nuqtasi, odatda syujetning hal qiluvchi bosqichi.

116. CONCEIT

En. –

An elaborate, extended, and often surprising metaphor or simile linking two dissimilar things.

Fr. –

concept – nom masculine

Idée ou image élaborée qui rapproche deux réalités différentes.

O‘zb. –

Xayoliy majoz – Ikkita bir-biriga o‘xshamagan tushuncha yoki narsani ta’sirli tarzda qiyoslaydigan badiiy vosita.

117. CONNOTATION

En. –

The additional meanings, associations, or emotional responses a word evokes beyond its literal meaning.

Fr. –

connotation – nom féminin

Significations secondaires ajoutées à la dénotation, souvent culturelles ou affectives.

O‘zb. –

Konnotatsiya – So‘zning asosiy ma’nosidan tashqari, u bilan bog‘liq bo‘lgan qo‘shimcha his-tuyg‘u, madaniy tasavvur yoki uslubiy rang.

118. COUPLET

English –

A pair of rhyming verse lines, usually of equal length, forming a complete unit.

Fr. –

couplet – nom masculine

Deux vers rimés formant une unité poétique.

O‘zb. –

Ikkilik (bayt) – Ikki misrali, qofiyadosh she’riy birlik.

119. CONTE

En. –

A tale, especially in French literature, originally witty and instructive, now used more broadly for short fictional narratives.

Fr. –

conte – nom masculine

Récit court de faits imaginaires, souvent merveilleux.

O‘zb. –

Ertak – Xalq og‘zaki ijodining asosiy janrlaridan biri bo‘lib, to‘qima yoki sehrli voqealarga asoslangan badiiy hikoya.

120. DÉNOUEMENT

En. –

The final part of a play or story in which the complications of the plot are resolved, and any remaining mysteries, confusions, or uncertainties are clarified.

Fr. –

dénouement – nom masculin

1. Manière dont se dénoue, se termine une action, une œuvre littéraire, un film, etc. ; événement qui marque la conclusion, la fin : *Un dénouement imprévu.*

2. Solution d'une affaire compliquée ou difficile : *Le dénouement d'une crise politique.*

O‘zb. –

Yakuniy hal etilish – (fransuzcha *dénouement* – “yechish”, “bog‘larni yechish”) adabiy asar, ayniqsa dramatik yoki epik janrdagi syujetning oxirgi bosqichi bo‘lib, murakkab voqealar yechim topadigan, konflikt tugaydigan va oqibatlar ochiqlanadigan qism.

121. DEUS EX MACHINA

En. –

A plot device in which an unexpected or improbable character or event suddenly resolves the complications of a story, often without sufficient logical buildup; originally referred to a god lowered onto the stage in ancient Greek drama to provide a quick resolution.

Fr. –

deus ex machina – nom masculin invariable

(mots latins signifiant « un dieu descendu au moyen d'une machine »)

1. Dans une pièce de théâtre antique, intervention d'un dieu, descendu sur la scène au moyen d'une machine, pour résoudre l'intrigue.

2. Par extension : personnage ou événement inattendu venant opportunément dénouer une situation dramatique.

O‘zb. –

Sun‘iy yechim (*Deus ex machina*) – Dramatik asarda kutilmagan va mantiqan yetarlicha asoslanmagan holda to‘satdan paydo bo‘lib, murakkab voqealarni tezda hal qiladigan obraz yoki hodisa. Qadimgi

Yunon teatrida bu, mashina yordamida sahnaga tushiriladigan xudo orqali mojaro yechilishini bildirgan. Bugungi adabiyotshunoslikda esa syujetdagi sun'iy va mantiqsiz hal etish usulini anglatadi.

122. DICTION

En. –

The choice of words an author uses in a literary work, which can reflect stylistic qualities such as formality, origin (Latin or Anglo-Saxon), or archaic usage.

Fr. –

diction – nom féminin

(latin *dictio*, -onis)

Manière de parler ; ensemble des règles qui codifient la prononciation d'une langue, considérée d'un point de vue normatif ou esthétique ; élocution.

O'zb. –

Diksiya – Nutq, qo'shiq yoki deklamatsiyada so'z, bo'g'in va tovushlarni talaffuz etishning aniqlik darajasi.

123. DYSTOPIA

En. –

A fictional or imagined world that is alarmingly unpleasant or oppressive, often set in the future, typically exploring themes of societal failure, control, or dehumanization, as the opposite of a utopia.

Fr. –

dystopie – nom féminin

(d'après *utopie*)

Société imaginaire régie par un pouvoir totalitaire ou une idéologie néfaste.

O'zb. –

Dystopiya – Odatiy tarzda kelajakda tasvirlangan, hayot nihoyatda og'ir, zulmkor yoki noinsoniy bo'lgan xayoliy jamiyat haqidagi adabiy tushuncha. Utopiyaga zid ravishda, jamiyat inqirozi, haddan tashqari nazorat yoki insoniylikning yo'qolishi mavzularini yoritadi.

124. ELEGY

En. –

A formal lyric poem that expresses sorrow or lamentation, typically mourning the death of a person or reflecting on a solemn or melancholic subject.

Fr. –

élegie – nom féminin

(latin *elegia*, du grec *elegeia*)

1. Chez les Anciens, poème en hexamètres et pentamètres alternés.
2. Petit poème lyrique tendre et triste.
3. Œuvre au ton mélancolique.

O‘zb. –

Elegiya – G‘am, iztirob, yo‘qotish yoki marhumni eslash mavzusidagi she‘riy asar. Qadimgi yunon adabiyotida ikki misrali she‘r shaklida bo‘lgan, keyinchalik motam va xotira ifodasi bilan bog‘liq janr sifatida rivojlangan.

125. ELLIPSIS

En. –

The omission of a word or phrase from a sentence that is understood from context, often used for brevity or stylistic effect; visually represented by three dots (...).

Fr. –

ellipse – nom féminin

(bas latin *ellipsis*, du grec *elleipsis*)

Omission d’un ou plusieurs éléments de la phrase sans en altérer la compréhension.

O‘zb. –

Ellipsis – Nutq elementining tushib qolishi. Masalan: *Yaxshilar ko‘paysin, yomon qol-masin* gapida “odam” so‘zi tushirilgan.

126. ENJAMBMENT

En. –

The continuation of a sentence or phrase from one line of verse into the next without a pause or punctuation, allowing the thought to flow beyond the line break.

Fr. –

enjambement – nom masculin

Rejet au vers suivant d’un ou plusieurs mots liés au vers précédent par le sens.

O‘zb. –

Satr uzilishi bilan davom etish – She’rda bir misrada boshlangan grammatik yoki semantik birlikning pauzasiz keyingi misraga o‘tishi hodisasi. Bu usul she’r ritmini o‘zgartiradi va ma’no oqimini cho‘zadi.

127. EPIPHANY

En. –

A moment of sudden spiritual or intellectual revelation, often when the essence of something becomes vividly clear.

Fr. –

épiphanie – nom féminin

Au figuré : prise de conscience soudaine et lumineuse de la nature profonde d'une chose.

O‘zb. –

Kutilmagan anglash – Qahramon (yoki muallif) hayotidagi bir lahzada o‘zini, boshqa odamni yoki vaziyatni chuqur anglab yetishi; ilgari yashirin bo‘lgan haqiqatning to‘satdan ravshan bo‘lib qolishi.

128. EPISTEME

En. –

The dominant framework for organizing and legitimizing knowledge in a particular historical period, shaping how discourses are structured.

Fr. –

épistémè – nom féminin

Système de connaissances propre à une époque et à une société, organisant la production et la validation du savoir.

O‘zb. –

Bilim tizimi – Ma’lum davr, jamiyat yoki madaniyatning bilim ishlab chiqarish va haqiqatni tushunish asoslarini belgilovchi umumiy paradigma.

129. EUPHEMISM

En. –

A mild or indirect expression used in place of one that may be harsh, blunt, or unpleasant, to soften the impact of sensitive or taboo subjects.

Fr. –

euphémisme – nom masculin

(bas latin *euphemismos*, du grec *euphêmos*)

Atténuation d’une expression jugée trop crue ou désagréable.

O‘zb. –

Yumshatib aytish – Qo‘pol, salbiy yoki tabu hisoblangan so‘zlar o‘rniga yumshoqroq, madaniy yoki yoqimli ifodani ishlatish. Masalan, “vafot etdi” o‘rniga “olamdan o‘tdi”.

130. HUBRIS

En. –

Excessive pride or arrogance, especially in a tragic protagonist, leading them to defy moral laws or divine authority—often resulting in their downfall. In ancient Greek tragedy, hubris is often the central flaw causing the hero’s fate.

Fr. –

hybris (ou *ubris*) – nom féminin
(en grec ancien : ὕβρις / *húbris*)

Notion grecque traduite le plus souvent par « démesure ». Désigne un comportement ou un sentiment violent inspiré par l’orgueil, l’arrogance, l’excès de pouvoir ou le vertige qu’engendre un succès trop continu.

O‘zb. –

Haddan oshgan mag‘rurlik – Qahramonning o‘z imkoniyatlarini ortiqcha baholashi va bu sababli taqdir yoki axloqiy me‘yorlarga qarshi chiqishi natijasida halokatga uchrashi. Qadimgi yunon tragediyalarida hubris ko‘pincha qahramon fojiasining markaziy sababi bo‘lgan.

131. HYPERBOLE

En. –

A figure of speech that uses deliberate and extreme exaggeration for emphasis or dramatic effect, not meant to be taken literally.

Fr. –

hyperbole – nom féminin
(grec *hyperbolê*, excès)

Figure de rhétorique consistant à mettre en relief une idée en employant des mots qui dépassent la pensée réelle. Exemple : dire *un pygmée* pour un homme de petite taille.

O‘zb. –

Giperbola – Mubolag‘a; biror narsani kuchliroq ta‘kidlash yoki ta‘sirchanlik yaratish uchun ataylab ortiqcha bo‘rttirib aytish.

132. IMAGERY

En. –

The use of descriptive language in a literary work that appeals to the senses, creating vivid impressions of objects, scenes, or actions through literal or figurative references.

Fr. –

imagerie – nom féminin

En littérature, ensemble d'images créées par le langage pour susciter des sensations visuelles, auditives, olfactives, gustatives ou tactiles.

O'zb. –

Tasviriylik – Badiiy matnda so'zlar yordamida o'quvchida ko'rish, eshitish, hid bilish, ta'm bilish va teginish sezgilari orqali obrazlar uyg'otish san'ati.

133. IRONY

En. –

A literary device highlighting a contrast between appearance and reality, expectation and outcome, or what is said and what is meant—often for humorous, critical, or dramatic effect.

Fr. –

ironie – nom féminin

(latin *ironia*, du grec *eirōneia*)

1. Manière de se moquer en disant le contraire de ce que l'on pense.

2. Contraste entre une réalité décevante et ce qui était attendu.

O'zb. –

Ironiya – Ikki ma'noli so'z yoki gapni asosiy ma'nosiga teskari yoki uni inkor etuvchi ma'noda qo'llash orqali kinoya, kesatiq, mazax ifodalash usuli.

134. JUXTAPOSITION

En. –

A literary technique of placing two or more ideas, characters, images, or phrases close together to highlight contrast or create a specific effect

Fr. –

juxtaposition – nom féminin

1. Action de mettre côte à côte.

2. En linguistique : parataxe.

O‘zb. –

Qarama-qarshi qo‘yish – Bir nechta obraz, g‘oya yoki voqealarni yonma-yon joylashtirish orqali ularning farqi yoki uyg‘unligini kuchaytirish usuli.

135. METAPHOR

En. –

A figure of speech in which one thing is described in terms of another, implying symbolic resemblance without using “like” or “as.”

Fr. –

métaphore – nom féminin

(latin *metaphora*, du grec *metaphora*)

Emploi d’un terme concret pour exprimer une idée abstraite par analogie, sans outil de comparaison.

O‘zb. –

Metafora – So‘z yoki iborani o‘xshashlik asosida ko‘chma ma’noda ishlatish; istiora, majoz.

136. METONYMY

En. –

A figure of speech in which one thing is referred to by the name of something closely associated with it, based on contiguity rather than similarity.

Fr. –

métonymie – nom féminin

(bas latin *metonymia*, du grec *metônumia*)

Substitution d’un terme par un autre qui lui est lié par une relation nécessaire.

O‘zb. –

Metonimiya – Biror predmet yoki hodisa nomini shu bilan bog‘liq boshqa predmet nomi bilan almashtirish.

137. MONOLOGUE

English –

An extended speech by a single speaker to an audience, other characters, or alone; includes dramatic monologue, soliloquy, and interior monologue.

Fr. –

monologue – nom masculine

Discours d'un personnage seul en scène, ou adressé à soi-même.

O'zb. –

Monolog – Adabiy yoki sahna asarida qahramonning o'ziga yoki boshqalarga qaratilgan, javob talab qilmaydigan uzun nutqi.

138. MOTIF

En. –

A recurring situation, idea, image, or character type in literature that helps develop or reinforce a central theme.

Fr. –

motif – nom masculine

Élément récurrent expliquant ou justifiant une action ou un fait, ou structurant une œuvre.

O'zb. –

Motiv – Syujetning tarkibiy qismi, asarning asosiy mazmuni yoki mavzui; shuningdek, musiqada kuy qismini anglatadi.

139. NARRATOR

English –

The character or voice in a literary work that tells the story, distinct from the implied or real author, responsible for presenting events and perspectives.

Fr. –

narrateur – nom masculine

Personne ou voix qui raconte une histoire.

O'zb. –

Hikoyachi – Asar voqealarini hikoya qiluvchi shaxs yoki obraz; voqealarni o'quvchiga yetkazuvchi til egasi.

151. NEMESIS

En. –

The retribution or punishment for wrongdoing, often personified as a force or agent that ensures justice, especially against a tragic protagonist whose arrogance or hubris leads to their downfall. In drama, nemesis often manifests as the inevitable consequence of the hero's flaws.

Fr. –

Némésis – nom féminin

(Du grec ancien Νέμεσις, *némēsis*, signifiant initialement « partage au sort » et désignant dans la mythologie la déesse du sort, particulièrement du sort malheureux envoyé par les dieux par vengeance ou jalousie.) Le mot a ensuite pris le sens de colère des dieux ou d'indignation.

O'zb. –

Muqarrar jazo – Qahramonning axloqiy yoki ilohiy qonunlarni buzishi oqibatida unga muqarrar tarzda yetib keladigan jazo yoki qasos. Dramaturgiyada nemesis ko'pincha qahramonning hubris (haddan oshgan mag'rurlik) natijasida yuz beradi.

152. ODE

En. –

A formal and often ceremonious lyric poem that addresses and praises a person, object, or abstract idea in an elevated tone, typically following a structured stanzaic pattern.

Fr. –

ode – nom féminin

(bas latin *oda*, du grec *ôdê*, chant)

1. Chez les Grecs, poème destiné à être chanté.
2. Poème lyrique à strophes régulières, destiné à célébrer de grands événements ou personnages (ode héroïque) ou à exprimer des sentiments plus familiers (ode anacréontique).
3. Poème mis en musique.

O'zb. –

Oda – Yuksak ruhda yozilgan, shaxs, voqea, g'oya yoki narsani madh etishga bag'ishlangan she'riy janr. Tantanavor ohang, ulug'vor obrazlar va kuchli hissiyot bilan ajralib turadi.

153. ONOMATOPOEIA

En. –

A figure of speech that uses words whose sound imitates or suggests the meaning they represent (*whack, fizz, crackle, hiss*).

Fr. –

onomatopée – nom féminin

(bas latin *onomatopæia*, du grec *onomatopoiia*, création de mots)

1. Création de mots dont le signifiant imite un son réel.
2. Unité lexicale formée par ce procédé (*coucou, froufrou, miaou*).

O'zb. –

Tovush taqlidi – Tovushni so‘z orqali taqlid qilish hodisasi. So‘z talaffuzi eshitilgan tovushga o‘xshash bo‘ladi. Adabiyotda, bolalar adabiyotida, reklama va og‘zaki nutqda jonlilik va ta’sirchanlik yaratish uchun ishlatiladi.

154. OXYMORON

En. –

A figure of speech that combines two seemingly contradictory terms into a single, paradoxical expression (*bittersweet, living death*).

Fr. –

oxymore – nom masculine

Figure réunissant deux mots en apparence contradictoires (*un silence éloquent*).

O‘zb. –

Oksimoron – Qarama-qarshi yoki zid ma’noli so‘zlarni yonma-yon ishlatish orqali paradoksal va ta’sirli ifoda yaratish. Masalan: “shirin dard”, “tirik murda”, “jim qichqiriq”.

155. PARADOX

En. –

A statement or expression that seems self-contradictory or logically impossible, yet reveals a deeper truth or challenges conventional thinking.

Fr. –

paradoxe – nom masculine

(grec *paradoxos*)

1. Opinion contraire aux vues admises.

2. Chose ou fait semblant défier la logique.

O‘zb. –

Paradoks – Mantiqan qarama-qarshi yoki imkonsizdek tuyulgan, ammo chuqur ma’noga ega bo‘lishi mumkin bo‘lgan fikr. Adabiyotda o‘quvchini fikrlashga undaydi.

156. PARODY

En. –

A humorous or mocking imitation of a literary work, style, or author, exaggerating distinctive features for comic effect, often to critique the original.

Fr. –

parodie – nom féminin

(bas latin *parodia*, du grec *parôdia*)

1. Imitation satirique d'un ouvrage sérieux en en ridiculisant le style.

2. Contrefaçon ou imitation burlesque.

O'zb. –

Parodiya – Biror asarga taqlidan yaratilgan, uning uslubiy xususiyatlarini hajv yoki istehzo bilan bo'rttirib ko'rsatadigan asar.

157. PASTORAL

En. –

A literary mode that idealizes rural life, especially that of shepherds, portraying it as peaceful and virtuous in contrast to urban or courtly life.

Fr. –

pastoral, pastorale – adjective

(latin *pastoralis*)

Qui évoque la vie champêtre, bucolique.

O'zb. –

Pastoral – Oddiy va osoyishta qishloq hayotini, ayniqsa cho'ponlar hayotini ideallashtirib tasvirlaydigan janr yoki uslub.

158. PATHOS

En. –

The emotionally moving quality of a literary work that evokes feelings of sorrow, pity, or compassion in the audience.

Fr. –

pathos – nom masculine

Littéraire : style ou ton visant à susciter une émotion intense.

O'zb. –

Hissiy ta'sirchanlik – Asar yoki uning bir qismi o'quvchida achinish, g'am, rahm-shafqat yoki hamdardlik uyg'otadigan sifat.

159. PERSONA

English –

The fictional or assumed identity adopted by a writer in a literary work, especially in poetry or narrative, serving as a mask separating the narrator from the real author.

Fr. –

personnage – nom masculine

Personne figurant dans une œuvre, jouée ou décrite.

O‘zb. –

Personaj – Badiiy asardagi har qanday obraz, markaziy yoki ikkinchi darajali qahramon.

160. PERSONIFICATION

English –

A figure of speech in which animals, abstract ideas, or inanimate objects are described as if they were human, with human traits, actions, or emotions.

Fr. –

personnification – nom féminin

Attribution de qualités humaines à des entités non humaines.

O‘zb. –

Personifikatsiya – Jonsiz narsalar, hodisalar yoki mavhum tushunchalarga inson xususiyatlarini berish orqali obraz yaratish.

161. PLOT

En. –

The structured pattern of events and situations in a narrative or dramatic work, arranged to emphasize cause-and-effect relationships and provoke audience responses such as suspense or surprise. Includes exposition, rising action, climax, falling action, and dénouement.

Fr. –

intrigue – nom féminin

(de *intriguer*)

1. Machination secrète pour obtenir un avantage ou nuire à quelqu’un.

2. Liaison amoureuse passagère.

3. Succession d’événements formant la trame d’une pièce de théâtre, d’un roman ou d’un film.

O‘zb. –

Syujet – Badiiy asarda yoki filmda voqealar izchilligini ta’minlovchi, sabab-oqibat bog‘liqligiga asoslangan voqealar tizimi. Odatda kirish qismi (ekspozitsiya), voqealar rivoji, kulminatsiya, yechim bosqichlarini o‘z ichiga oladi.

162. POINT OF VIEW

En. –

The narrative perspective or position from which the events of a story are observed and conveyed to the reader, commonly distinguished as first-person, second-person, or third-person. Determines the amount of information the audience receives about characters and events.

Fr. –

point de vue – nom masculin

1. Lieu ou position d'où l'on voit.
2. Manière d'examiner ou de juger quelque chose.

O'zb. –

Tasvir nuqtasi – Hikoya yoki asar voqealari qaysi subyektning idroki va qarashlari orqali taqdim etilishini bildiradi. Birinchi shaxs, ikkinchi shaxs va uchinchi shaxs kabi shakllarda bo'lishi mumkin.

163. PROLOGUE

En. –

An introductory section of a play, speech, or other literary work providing background information or setting the scene for the main narrative.

Fr. –

prologue – nom masculine

(latin *prologus*, grec *prologos*)

Texte ou partie initiale servant d'introduction à une œuvre.

O'zb. –

Prolog – Asar yoki dramatik chiqish boshida keladigan kirish qismi bo'lib, unda voqealarning boshlang'ich sharoiti va fon ma'lumotlari beriladi.

164. PROSE

En. –

Written or spoken language in its ordinary form, without metrical structure; the opposite of verse.

Fr. –

prose – nom féminin

(latin *prosa oratio*)

Forme ordinaire du discours, non soumise aux règles de versification.

O'zb. –

Nasr – Vazn va qofiya qoidalariga bo'ysunmaydigan yozma yoki og'zaki nutq shakli; she'riyatga qarama-qarshi bo'lgan badiiy ifoda turi.

165. PUN

En. –

A humorous or emphatic expression exploiting multiple meanings of a word or similar-sounding words; also called paronomasia.

Fr. –

calembour – nom masculine

Jeu de mots fondé sur l'homonymie ou la ressemblance sonore.

O'zb. –

So'z o'yini – Bir so'zning ikki xil ma'nosini yoki talaffuzi o'xshash bo'lgan so'zlarni hazil yoki ta'kid uchun ishlatish.

166. REALISM

En. –

A mode of writing that aims to faithfully depict actual life, often through detailed description and by rejecting idealization or escapism.

Fr. –

réalisme – nom masculin

1. Attitude tenant compte de la réalité telle qu'elle est.

2. En art et littérature : représentation objective et fidèle du réel, sans l'idéalisations.

O'zb. –

Realizm – Haqiqiy hayotni imkon qadar aniq va haqqoniy tasvirlashga intiluvchi yozuv uslubi. Batafsil tasvir va oddiy inson hayotini aks ettirishga e'tibor qaratadi, ideallashtirishdan qochadi.

167. REFRAIN

En. –

A line, group of lines, or part of a line repeated at regular or irregular intervals in a poem, often at the end of each stanza.

Fr. –

refrain – nom masculine

Retour d'un même vers ou groupe de vers à la fin des strophes d'un poème ou chanson.

O'zb. –

Takror band – She'rda bir yoki bir nechta misralar har band oxirida yoki ma'lum oraliqlarda takrorlanishi. Asosiy g'oyani ta'kidlash va ohangdorlikni oshirish uchun ishlatiladi.

168. RHETORIC

En. –

The deliberate use of eloquent language to achieve the most persuasive effect in public speaking or writing, often involving figures of speech and oratorical techniques. Rhetoric aims to construct well-formed discourse, persuade the audience, and evoke emotional responses through stylistic and structural choices.

Fr. –

rhétorique – nom féminin

(latin *rhetorica*, du grec *rhêtorikê*)

1. Ensemble de procédés constituant l'art du bien-dire, de l'éloquence.

2. Littéraire : déploiement d'éloquence et de moyens oratoires pour persuader; style emphatique et déclamatoire.

3. Synonymes : emphase – faconde – grandiloquence – pathos – pompe

4. Autrefois : classe des collèges et lycées où s'achevait l'étude des « humanités » par l'enseignement de la rhétorique (actuelle classe de première depuis 1885).

O'zb.

Ritorika (nutq san'ati) – So'z san'ati bo'lib, xalq oldida nutq so'zlash yoki yozma matnda ta'sirchanlikni oshirish maqsadida go'zal, mahoratli va mohirona til vositalaridan foydalanish san'ati. U mukammal nutq tuzish, tinglovchini ishontirish, hissiy ta'sir ko'rsatish kabi maqsadlarga xizmat qiladi. Ritorika ko'pincha nutq figuralari va notiqlik uslublaridan foydalanishni o'z ichiga oladi.

169. RHYME

En. –

The matching of sounds between syllables, typically at the end of lines in verse, forming a poetic sound device based on the repetition of the last stressed vowel and all sounds that follow it. Rhyme contributes to a poem's musicality, rhythm, and aesthetic impact.

Fr. –

rime – nom féminin

(francique *rîm*, rang)

Retour, à la fin de deux ou plusieurs vers, de la même consonance de la terminaison accentuée du mot final.

O'zb. –

Qofiya – She’riy nutqda bo‘g‘inlar orasida, odatda misra oxirida tovushlarning o‘xshash yoki bir xil bo‘lishi hodisasi. Qofiya so‘nggi urg‘uli unli va undan keyingi tovushlarning takrorlanishiga asoslanadi. She’rning musiqiyiligini oshiradi, ritm va ohang yaratadi hamda estetik ta’sirini kuchaytiradi.

170. RHYTHM

En. –

The pattern of sounds created by the recurrence of equivalent “beats” at more or less regular intervals, often organizing stressed and unstressed syllables in poetry or speech. Rhythm gives language a musical quality and affects pacing and emphasis.

Fr. –

rythme – nom masculine

(latin *rhythmus*, du grec *rhuthmos*, cadence)

1. Retour, à intervalles réguliers, d’un fait ou phénomène (rythme des saisons, des marées).

2. Élément temporel de la musique, dû à la succession et la relation entre les valeurs de durée ; cadence suivie dans la danse ou le chant.

3. Synonymes : cadence – mesure – mouvement – tempo

O‘zb. –

Ritm – She’riyat yoki nutqda tovushlarning muayyan tartibda va takrorlanish asosida tashkil topishi. Urg‘uli va urg‘usiz bo‘g‘inlarning muntazam yoki deyarli muntazam ketma-ketligi orqali hosil bo‘ladi. Ritm matnga ichki harakat beradi, uni o‘quvchi yoki tinglovchi ongida muayyan sur’atda qabul qildirishga yordam beradi.

181. SATIRE

En. –

A mode of writing that reveals and ridicules the flaws or follies of individuals, institutions, or societies, often using humor, irony, or exaggeration to provoke criticism or reform. Satire may be light and humorous or sharp and biting, depending on the author’s intention.

Fr. –

satire – nom féminin

(latin *satira*, variante de *satura*, farce)

1. Pièce de vers où l’auteur attaque les vices et les ridicules de son temps.

2. Pamphlet mêlant prose et vers, critiquant les mœurs publiques.

3. Écrit ou propos moquant ou critiquant vivement quelqu'un ou quelque chose.

4. Synonymes : critique – diatribe – pamphlet.

O'zb. –

Satira – Adabiyot va san'atda kishilardagi nuqsonlar, hayotdagi kamchiliklar, salbiy hodisalarni keskin tanqid qilish va fosh etish vositasi, shuningdek shu mazmunda yozilgan badiiy asar; hajviyot. Satirada muallifning mavzuga munosabati hissiyotdan ko'ra aql-idrokka, kuzatuvchanlikka asoslanadi.

182. SOUBRETTE

En. –

A stock character representing the witty and clever maidservant of a heroine in 17th- and 18th-century French comedy, often challenging her master's illusions while assisting her mistress with cunning schemes.

Fr. –

soubrette – nom féminin

(provençal *soubreto*, de *soubret*, affecté)

1. Femme de chambre ou suivante de comédie.

2. Littéraire : petite bonne ou femme de chambre avenante.

O'zb. –

Ayol xizmatkor obrazi – 17–18-asr fransuz komediyalarida uchraydigan qolip obraz; yosh ayolning xizmatkori bo'lib, aql-zakovatli, topqir va hazilkash sifatida tasvirlanadi. U ko'pincha xo'jayinining xayoliy qarashlarini shubha ostiga oladi va o'z bekasiga hiyla, reja va topqirlik bilan yordam beradi.

183. SIMILE

En. –

A figure of speech explicitly comparing two different things, actions, or feelings using the words “as” or “like,” often for vivid imagery or emphasis.

Fr. –

comparaison – nom féminin

1. Action de comparer pour examiner ressemblances ou différences.

2. En linguistique : rapport de ressemblance entre deux termes grâce à un outil comparatif (*comme, ainsi que, pareil à*).

O'zb. –

O‘xshatish – Ikki xil narsa, harakat yoki tuyg‘uni “dek”, “kabi”, “go‘yo” kabi so‘zlar yordamida ochiq taqqoslash. Ko‘pincha tasvirni jonlantirish, ma‘noni kuchaytirish yoki estetik ta‘sir yaratish uchun ishlatiladi.

184. SOLILOQUY

En. –

A dramatic speech delivered by a single character alone on stage, revealing inner thoughts and emotions, either in self-reflection or in direct address to the audience.

Fr. –

soliloque – nom masculine

(bas latin *soliloquium*)

1. Entretien de quelqu’un avec lui-même.

2. Discours d’un personnage seul sur scène, exprimant ses réflexions intimes.

O‘zb. –

Yakka monolog – Sahnada yakka qahramon tomonidan yolg‘iz holda aytiladigan dramatik nutq. Unda qahramon o‘z ichki fikr va his-tuyg‘ularini ochib beradi; bu nutq ko‘pincha tomoshabinga qaratiladi.

185. STREAM OF CONSCIOUSNESS

En. –

A literary technique that represents the continuous flow of thoughts, feelings, perceptions, and memories in a character’s mind, often in an unpunctuated or disjointed form to reflect inner experience.

Fr. –

courant de conscience – locution nominale

Technique d’écriture reproduisant le flux ininterrompu des pensées et sensations d’un personnage.

O‘zb. –

Ong jarayonlarini badiiy ifodalash – Inson ongida uzluksiz oqib keladigan fikrlar, his-tuyg‘ular, idroklar va xotiralarni tasvirlashga qaratilgan usul. Matn ko‘pincha tinish belgilarisiz yoki tartibsiz shaklda berilib, qahramon ichki kechinmalarining tabiiy oqimini aks ettiradi.

186. STYLE

En. –

Any specific way of using language that reflects the characteristic manner of an author, literary school, period, or genre, defined by diction, syntax, imagery, rhythm, and figures of speech.

Fr. –

style – nom masculine

(latin *stilus*)

Façon particulière d'exprimer sa pensée par l'écriture ou la parole ; ensemble des caractères formels d'une œuvre ou d'un auteur.

O'zb. –

Adabiy uslub – Tilni ishlatishning muayyan usuli; muallifning shaxsiy yozish ohangi, ma'lum adabiy maktab, davr yoki janrga xos xususiyatlarni ifodalaydi. So'z tanlovi, sintaksis, obrazlilik, ritm va nutq figuralari kabi elementlar bilan belgilanadi.

187. SUBTEXT

En. –

Any meaning implied rather than explicitly stated in a literary work, especially in drama, where significance may be conveyed through silence, pauses, or indirect dialogue.

Fr. –

sous-texte – nom masculine

Contenu implicite d'un texte, pièce ou film, perçu par le lecteur ou spectateur à travers indices ou non-dits.

O'zb. –

Dialog ortidagi ma'no – Asarda bevosita aytilmagan, ammo yashirin tarzda anglatilgan ma'no yoki ma'nolar majmui. Subtext sukut, tanaffus, ishora yoki bilvosita dialog orqali yetkaziladi.

188. SYNCHRONIC

En. –

Refers to the study of a language or phenomenon at a specific point in time, without considering its historical development.

Fr. –

synchronique – adjective

Se dit d'une étude portant sur un état de langue précisément délimité dans le temps, par opposition à diachronique.

O'zb. –

Sinxron yondashuv – Til yoki hodisani ma'lum bir davr kesimida, tarixiy rivojini hisobga olmasdan o'rganish.

189. SYMBOL

En. –

Anything that represents or stands for something else—typically an abstract idea—through conventional or cultural association.

Fr. –

symbole – nom masculin

(latin *symbolum*, du grec *sumbolon*)

Signe figuratif représentant un concept, un attribut ou un emblème.

O‘zb. –

Ramz – Biror g‘oya, tushuncha, hodisani ifodalovchi shartli belgi yoki obraz. Bevosita ma‘nodan tashqari, chuqurroq ma‘noga ega bo‘lishi mumkin.

190. SYNECDOCHE

En. –

A figure of speech in which something is referred to by naming a part to represent the whole, or vice versa (e.g., “hands” for workers, “the law” for a police officer).

Fr. –

synecdoque – nom féminin

(latin *synecdoche*, du grec *sunekdokhê*)

Variante de métonymie consistant à élargir ou restreindre le contenu sémantique d’un mot.

O‘zb. –

Sinekdoxa – Nutq figuralaridan biri bo‘lib, butunni uning qismi bilan yoki qismini butun orqali ifodalash usuli. Masalan: “qo‘l” – ishchi, “bosh” – odam.

191. THEME

En. –

A salient abstract idea or recurring topic that emerges from a literary work’s treatment of its subject matter, often expressed in more conceptual terms such as love, betrayal, or fate.

Fr. –

thème – nom masculin

(latin *thema*, du grec *thêma*, ce qui est proposé)

1. Sujet, idée sur lesquels porte une œuvre, un discours, ou autour desquels s’organise une action.

2. Synonymes : conception – idée – matière – motif.

O‘zb. –

Asar markaziy mavzusi – Adabiy asarda muallif mavzuni yoritish jarayonida yuzaga keladigan va butun asar davomida o‘z aksini topadigan muhim mavhum g‘oya yoki takrorlanib turuvchi mazmuniy yo‘nalish. Tema odatda sevgi, xiyonat, taqdir, erkinlik, adolat kabi tushunchalar shaklida ifodalanadi va asarning mazmuniy asosini tashkil etadi.

192. TONE

En. –

A critical term referring to the mood or atmosphere of a literary work, or more specifically, to the author’s attitude toward the reader or subject, such as being formal, intimate, ironic, or sentimental.

Fr. –

ton – nom masculine

(latin *tonus*, du grec *tonos*, tension)

1. Qualité sonore d’une voix.
2. Manière de parler ou d’écrire, adaptée à un état d’esprit ou à une situation.
3. Atmosphère générale qui se dégage d’une œuvre.

O‘zb. –

Muallif ohangi – Adabiyotshunoslikda asarning umumiy kayfiyati yoki ruhiy muhitini, muallifning o‘quvchiga yoki mavzuga bo‘lgan munosabatini bildiradi. Ohang rasmiy, samimiy, kinoyali, hissiyotli kabi turli shakllarda bo‘lishi mumkin.

193. TRAGEDY

English –

A serious literary work, especially a play, portraying the downfall of a central character—often ending in death—and evoking pity and fear, aiming to achieve catharsis through the imitation of significant and complete actions.

Fr. –

tragédie – nom féminin

(latin *tragoedia*, du grec *tragôidia*)

1. Pièce de théâtre grave menant à une issue fatale pour un ou plusieurs personnages.
2. Genre littéraire regroupant ces pièces.

O‘zb. –

Tragediya – Jiddiy badiiy asar, ayniqsa drama, unda markaziy qahramonning halokatga olib boruvchi taqdiri tasvirlanadi. Ko‘pincha voqealar qahramonning o‘limi bilan yakun topadi. Tomoshabinda achinish va qo‘rquv hissini uyg‘otib, katarsisga erishish maqsadini ko‘zlaydi.

194. TRAGIC FLAW

En. –

A character defect or weakness—such as excessive pride or jealousy—that leads to the downfall of the protagonist in a tragedy.

Fr. –

défaut tragique – locution nominale

Dans la tragédie classique, qualité ou caractéristique personnelle menant le protagoniste à des choix provoquant sa chute.

O‘zb. –

Qahramonning halokatga olib keluvchi zaifligi – Tragediyada bosh qahramonning shaxsiy nuqsoni yoki zaifligi. Bunga hubris (ortiqcha g‘urur), rashk, beparvolik kabi sifatlar kiradi.

195. UTOPIA

En. –

An imagined ideal or superior society, often depicted as perfect, typically contrasted with flawed real-world societies.

Fr. –

utopie – nom féminin

(de *Utopia*, mot créé par Thomas More)

1. Société imaginaire constituant un idéal.

2. Projet impossible ou irréalisable.

O‘zbek –

Utopiya – Tasavvurdagi ideal yoki mukammal jamiyat; insonlar uchun adolatli, hamjihat va mukammal sharoitlarda tashkil topgan tuzum. Real dunyodagi nuqsonli tuzumga qarama-qarshi qo‘yiladi.

196. VERISIMILITUDE

En. –

The appearance or semblance of truth or reality in a literary work, requiring consistent lifelike details to make the narrative believable.

Fr. –

vraisemblance – nom féminin
Caractère de ce qui paraît vrai, crédible.

O‘zb. –

Ishonarli tasvir – Adabiy asarda voqealar, obrazlar va tafsilotlarning izchil va mantiqan uyg‘un bo‘lishi natijasida yaratilgan hayotga o‘xshashlik taassuroti.

197. VOICE

En. –

The distinctive features or style of a written work, especially as expressed through the narrator or speaker.

Fr. –

voix – nom féminin
(latin *vox, vocis*)

1. Faculté d’émettre des sons.
2. En littérature : personnalité ou style exprimé dans un texte.

O‘zb. –

Nutq ohangi – Asarning o‘ziga xos ifoda uslubi yoki ohangi, hikoyachi yoki lirik qahramon nutqi orqali namoyon bo‘ladi.

198. VILLAIN

En. –

A character in a literary work whose actions or motives are primarily evil, criminal, or morally wrong, and who opposes the hero or protagonist. The villain’s role often drives the plot by creating conflict and challenges for the protagonist. Villains may be complex characters with psychological depth or archetypal embodiments of evil.

Fr. –

méchant – nom masculin / **vilaine** – nom féminin
Personnage d’un récit ou d’une pièce de théâtre dont les actions nuisent au héros, souvent associé à la cruauté, à l’égoïsme ou à la malveillance.
Synonymes : antagoniste – scélérat – criminel.

O‘zb. –

Yovuz qahramon – Adabiy asarda bosh qahramon yoki protagonistga qarshi turadigan, yovuz, zararli yoki axloqan buzuvchi harakatlar qiladigan obraz. Villain obrazlari ba’zan biryoqlama, mutlaq yovuz sifatida tasvirlansa, ba’zan murakkab xarakterli, ichki motivatsiyaga ega bo‘ladi. Ular syujetdagi asosiy mojaroni harakatga keltiradi.

199. WIT

En. –

Verbal ingenuity or quickness of mind, especially the ability to find clever connections between seemingly unrelated things, often for humorous or intellectual effect.

Fr. –

esprit – nom masculine

(latin *spiritus*, souffle)

Vivacité et finesse d'esprit dans l'expression.

O'zb. –

So'z o'yini mahorati – Tezkor va zukko fikrlash qobiliyati, ko'pincha kulgili yoki intellektual o'xshashliklarni topa olish san'ati.

200. WORDPLAY

En. –

A literary technique involving the witty exploitation of the meanings and ambiguities of words, often for humorous or rhetorical effect. Wordplay may use puns, double entendres, or phonetic similarities to create layered meanings or unexpected interpretations.

Fr. –

jeu de mots – locution nominale

Utilisation ingénieuse ou humoristique des mots et de leurs sens, exploitant leur ressemblance sonore ou leurs doubles sens.

Synonymes : calembour – équivoque – pointe d'esprit.

O'zb. –

So'z o'yini – So'zlarning ko'p ma'noliligi, omonimiyasi, paronimiyasi yoki tovush o'xshashliklariga asoslanib, kulgili, istehzoli yoki ma'nosi ikki tomonlama tushunilishi mumkin bo'lgan ifodalar yaratish san'ati. So'z o'yinlari badiiy asarda o'quvchini o'ylantirish, kuldirish yoki matnga nozik irodiya kiritish uchun ishlatiladi.

MUNDARIJA

1. Abduction – Abduction – Abduksiya	5
2. Accent – Accent – Urg‘u	6
3. Adjectivalization – Adjectivalization – Sifat yasash	7
4. Affix – Affixe – Affiks	8
5. Agreement – Accord – Moslashtirish	8
6. Allophone – Allophone – Allofon	9
7. Allograph – Allographe – Allograf	9
8. Ambiguity – Ambiguïté – Noaniqlik	10
9. Anaphora – Anaphore – Anafora	10
10. Animate – Animer – Jonlantirish	10
11. Antonymy – Antonyme – Antonimiya	12
12. Antilanguage – Antilangue – Maxfiy til	13
13. Article – Article – Artikl	14
14. Bilabial – Bilabiale – Lablangan	15
15. Base – Base – Asos	15
16. Category – Catégorie – Kategoriya	16
17. Calque – Calque – Kalka	16
18. Cataphora – Cataphore – Katafora	17
19. Cliché – Cliché – Klishé	17
20. Cline – Cline – Gradatsiya chizig‘i	18
21. Clitic – Clitique – Klitik	18
22. Cohesion – Cohésion – Matn bog‘liqligi	18
23. Coherence – Cohérence – Matn izchilligi	19
24. Complementaries – Complémentaires – Komplementar juftliklar	20
25. Collocation – Collocation – Kollokatsiya	20
26. Compositionality – Compositionnalité – Kompozitsionallik	20
27. Concatenation – Concaténation – Ketma-ket bog‘lash	20
28. Conjunction – Conjonction – Bog‘lovchi	21
29. Corpus – Corpus – Matnlar to‘plami	21
30. Copula – Copule – Kopula	22
31. Disjunction – Disjonction – Disjunksiya	22
32. Diphthong – Diphtongue – Difton	23
33. Deduction – Déduction – Deduksiya	24
34. Determiner – Déterminant – Aniqlovchi	24
35. Dimension – Dimension – O‘lchov o‘qi	24
36. Ellipsis – Ellipse – Ellipsis	25
37. Emoticon – Émoticône – Emotikona	26

38. Emic – Émique – Emik	26
39. Epenthesis – Épenthèse – Epenteza	26
40. Encoding – Encodage – Kodlash	26
41. Etymology – Étymologie – Etimologiya	27
42. Facets – Facettes – Ma’no jihati	27
43. Feminine – Féminin – Jenskoy rod	27
44. Gloss – Gloss – Morfemaviy izoh	28
45. Glottalization – Glottalisation – Glottalizatsiya	29
46. Grammaticalization – Grammaticalisation – Grammatikallashtirish	29
47. Hesitation – Hésitation – Nutqdagi pauza	30
48. Harmony – Harmonie – Garmoniya	31
49. Hyponymy – Hyponymie – Giponimiya	31
50. Idiolect – Idiolecte – Idiolekt	32
51. Iconicity – Iconicité – Ikoniklik	33
52. Induction – Induction – Induksiya	33
53. Initialism – Sigle – Bosh harf qisqartmasi	34
54. Integration – Intégration – Integratsiya	35
55. Interpretation – Interprétation – Tafsir / Talqin	35
56. Intonation – Intonation – Intonatsiya	35
57. Labiovelar – Labiovélaire – Labiovelar	36
58. Lexicalization – Lexicalisation – Leksikallashtirish	36
59. Lexicon – Lexique – Lug‘at tarkibi	37
60. Liaison – Liaison – Tovush bog‘lanishi	38
61. linearization – Linéarisation – Chiziqli tartibga solish	38
62. Monogenesis – Monogénèse – Monogenez	38
63. Morph – Morphème – Morf	39
64. Morphology – Morphologie – Morfologiya	40
65. Mother Tongue – Langue maternelle – Ona tili	40
66. Multilingualism – Multilinguisme – Ko‘p tillilik	41
67. Narrative – Récit – Narrativ / Hikoya	41
68. Neologism – Néologisme – Neologizm	41
69. Orthography – Orthographe – Orfografiya	42
70. Phonology – Phonologie – Fonologiya	42
71. Phoneme – Phonème – Fonema	43
72. Plural – Pluriel – Ko‘plik	43
73. Pragmatics – Pragmatisme – Pragmatika	44
74. Pidgin – Pidgin – Pidjin	44
75. Paronyms – Paronyme – Paronimlar	45

76. Palatal – Palatale – Qattiq tanglay undoshi	45
77. Predicate – Prédicat – Predikat	46
78. Preposition – Préposition – Predlog	47
79. Prototype – Prototype – Prototip	47
80. Redundancy Rules – Redondance – Ortiqchalik qoidalari	47
81. Reduplication – Reduplication – Reduplikatsiya	48
82. Reference – Référence – Referens	48
83. Raising – Élévation – Ko‘tarilish	49
84. Relative Clause – Proposition relative – Nisbiy ergash gap	50
85. Reflexive Pronoun – Pronom réfléchi – O‘zlik olmoshi	51
86. Register Variation – Variation de registre – Nutq uslubi o‘zgarishi	51
87. Root – Racine – Ildiz	52
88. Second Language – Langue seconde – Ikkinchi til	53
89. Semantics – Sémantique – Semantika	53
90. Speaker – Locuteur – So‘zlovchi	54
91. Speech Act – Acte de parole – Nutq akti	54
92. Stem – Radical – So‘z asosi	55
93. Stress – Accent – Urg‘u	55
94. Syncretism – Synchrétisme – Sinkretizm	56
95. Syllable – Syllabe – Bo‘g‘in	56
96. Synonymy – Synonyme – Sinonimiya	56
97. Syntax – Syntaxe – Sintaksis	57
98. Tagmeme – Tagmème – Tagmema	57
99. Tongue – Langue – Til	57
100. Typology – Typologie – Tipologiya	57
101. Allegory – Allégorie – Allegoriya	59
102. Alliteration – Allitération – Alliteratsiya	59
103. Allusion – Allusion – Kinoya	59
104. Ambiguity – Ambiguïté – Noaniqlik	60
105. anachronism – Anachronisme – Anaxronizm	60
106. Antagonist – Antagoniste – Antagonist	61
107. Archetype – Archétype – Arxetip	61
108. Assonance – Assonance – Assonans	61
109. Ballad – Ballade – Ballada	62
110. Bildungsroman – Roman d’apprentissage – Tarbiyaviy roman	62
111. Blank Verse – Vers blanc – Qofiyasiz she‘r	63
112. Catharsis – Catharsis – Katarsis	63
113. Characterization – Caractérisation – Qahramon yaratish	63
114. Claque – Claque – Qiyqiriq guruhi	64

115. Climax – Climax – Klimaks	64
116. Conceit – Concept – Xayoliy majoz	64
117. Connotation – Connotation – Konnotatsiya	65
118. Couplet – Couplet – Ikkilik (Bayt)	65
119. Conte – Conte – Ertak	65
121. Deus Ex Machina – Deus Ex Machina – Sun'iy yechim	66
122. Diction – Diction – Diksiya	67
123. Dystopia – Dystopie – Dystopiya	67
124. Elegy – Élégie – Elegiya	67
125. Ellipsis – Ellipse – Ellipsis	68
126. Enjambment – Enjambement – Satr uzilishi bilan davom etish ...	68
127. piphany – Épiphanie – Kutilmagan anglash	69
128. Episteme – Épistémè – Bilim tizimi	69
129. Euphemism – Euphémisme – Yumshatib aytish	69
130. Hubris – Hybris – Haddan oshgan mag'rurlik	70
131. Hyperbole – Hyperbole – Giperbola	70
132. Imagery – Imagerie – Tasviriylik	71
133. Irony – Ironie – Ironiya	71
134. Juxtaposition – Juxtaposition – Qarama-qarshi qo'yish	71
135. Metaphor – Métaphore – Metafora	72
136. Metonymy – Métonymie – Metonimiya	72
137. Monologue – Monologue – Monolog	72
138. Motif – Motif – Motiv	73
139. Narrator – Narrateur – Hikoyachi	73
151. Nemesis – Némésis – Muqarrar jazo	73
152. Ode – Ode – Oda	74
153. Onomatopoeia – Onomatopée – Tovush taqlidi	74
154. Oxymoron – Oxymore – Oksimoron	75
155. Paradox – Paradoxe – Paradoks	75
156. Parody – Parodie – Parodiya	75
157. Pastoral – Pastorale – Pastoral	76
158. Pathos – Pathos – Hissiy ta'sirchanlik	76
159. Persona – Personnage – Personaj	76
160. Personification – Personnification – Personifikatsiya	77
161. Plot – Intrigue – Syujet	77
162. Point of View – Point de vue – Tasvir nuqtasi	77
163. Prologue – Prologue – Prolog	78
164. Prose – Prose – Nasr	78
165. Pun – Calambour – So'z o'yini	79

166. Realism – Réalisme – Realizm	79
167. Refrain – Refrain – Takror band	79
168. Rhetoric – Rhétorique – Ritorika	80
169. Rhyme – Rime – Qofiya	80
170. Rhythm – Rythme – Ritm	81
181. Satire – Satire – Satira	81
182. Soubrette – Soubrette – Soubrette	82
183. Simile – Comparaison – O‘xshatish	82
184. Soliloquy – Soliloque – Yakka monolog	83
185. Stream of Consciousness – Courant de conscience – Ong jarayonlarini ifodalash	83
186. Style – Style – Adabiy uslub	83
187. Subtext – Sous-texte – Dialog ortidagi ma’no	84
188. Synchronic – Synchronique – Sinxron yondashuv	84
189. Symbol – Symbole – Ramz	85
190. Synecdoche – Synecdoque – Sinekdoxa	85
191. Theme – Thème – Asar markaziy mavzusi	85
192. Tone – Ton – Muallif ohangi	86
193. Tragedy – Tragédie – Tragediya	86
194. Tragic Flaw – Défaut tragique – Qahramonning zaifligi	87
195. Utopia – Utopie – Utopiya	87
196. Verisimilitude – Vraisemblance – Ishonarli tasvir	87
197. Voice – Voix – Nutq ohangi	88
198. Villain – Méchant – Yovuz qahramon	88
199. Wit – Esprit – So‘z o‘yini mahorati	89
200. Wordplay – Jeu de mots – So‘z o‘yini	89

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