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Concept of Horizon and the Intersection of Utopian and Dystopian Visions in Literature

Mahira Hajiyeva¹

Abstrakt

Literature has long served as a powerful medium through which authors express their ideas and visions, inviting readers to engage in a dialogue with the words. Reader response theory, a critical approach that emphasizes the role of the reader in shaping the meaning of a text, plays a crucial role in understanding the dynamic interaction between a text and its audience. The notion of the “horizon” further complicates this interaction, as it represents the readers’ interpretive limits and the potential for expanding one’s understanding of both utopian and dystopian visions. The reader’s own hopes, fears, and worldview play a significant role in how they perceive and interpret the text. This article delves into the reader response theory, the concept of horizon, and their intersection in the context of utopian and dystopian literature.

Key words: *Literature, Utopia, Dystopia, Interpretation, Horizon.*

Introduction

When examining utopian and dystopian literature, reader response theory underscores the various ways readers engage with and derive meaning from depictions of ideal and nightmarish societies. Developed primarily by Louise Rosenblatt and Wolfgang Iser, this theory posits that meaning of a literary work doesn’t solely reside within the text but emerges through the reader’s active interpretation. Readers bring their personal experiences, beliefs, and cultural contexts into their reading, influencing their understanding of the narrative. This approach acknowledges that multiple readers may interpret the same text differently, and these interpretations are equally valid, “The very circumstance that art cannot impose its validity, that its truth can be neither refuted by dogma nor “falsified”

¹ Mahira T. Hajiyeva – PhD in Philology, Assoc. Prof. Azerbaijan University of Languages.

E-mail: m.hacieveva@adu.edu.az

ORCID ID: 0000-0002-6922-4286

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by logic is the grounds for the emancipatory chance its refractoriness provides, and explains why those in authority are interested in making its powers of seduction and transfiguration serve their ends” [Hans Robert Jauss, 1982, 13].

The concept of the “horizon,” introduced by philosopher Hans-Georg Gadamer, represents the reader’s preconceived ideas, biases, and cultural context, forming interpretive boundaries for their understanding. These horizons can both guide and restrict interpretation. They filter out elements that don’t align with the reader’s existing knowledge or beliefs while also helping readers connect new ideas to their prior knowledge and make sense of the text.

In the context of utopian and dystopian literature, a reader’s horizon significantly shapes their perception and evaluation of the portrayed societies. For example, a conservative reader might see a utopian society as dystopian due to differing values, while a more progressive reader may view it as an ideal utopia. Recognizing the reader’s horizon is essential for understanding the diversity of interpretations and reactions to these narratives.

Utopian and dystopian visions in literature often overlap, exploring human nature, society, and the consequences of various ideologies. Reader response theory and the concept of the horizon are particularly valuable in navigating this intersection, emphasizing the reader’s active role in shaping the interpretation of these visions. Readers bring their own hopes and fears to utopian and dystopian texts, resulting in varying interpretations. For example, George Orwell’s “1984” can serve as a dystopian warning against totalitarianism or a utopian call for vigilance in preserving freedom, depending on the reader’s perspective. A similar duality can be found in Aldous Huxley’s “Brave New World,” where some readers perceive a nightmare while others envision an ideal world.

In literature, the interaction between text and reader is a dynamic process influenced by reader response theory and the concept of the horizon. Utopian and dystopian literature, with its exploration of ideal and nightmarish societies, provides fertile ground for applying these concepts. The reader’s unique perspective, influenced by their horizon, plays a pivotal role in interpreting these complex narratives. Therefore, when encountering utopian and dystopian visions in literature, we should acknowledge diverse interpretations and appreciate the dialogues that emerge from the intersection of reader response theory, the concept of the horizon, and these

thought-provoking literary works.

The concept of “horizon” suggests that every literary work exists within a specific cultural and historical context. Readers approach a text with expectations shaped by their cultural background, societal values, and historical moment. These expectations influence how readers interpret and engage with the text and evolve as society changes. The concept of “horizon” offers a profound insight into the complex process of literary interpretation. It reminds us that literature is not static but a living dialogue between the text and the reader’s cultural, historical, and social context. Recognizing the dynamic nature of literary meaning and the reader’s role in shaping it enriches our understanding of literature as a vibrant and ever-relevant form of artistic expression. It encourages us to appreciate the diversity of interpretations that arise from the interplay between texts and readers’ horizons of expectations.

This concept also highlights the dialogic nature of interpretation. Readers engage in a dialogue with the text, and their horizons interact with the author’s, other readers’, and the cultural context in which the text is read. This ongoing conversation contributes to the richness and diversity of literary interpretation.

Objective

The objective of this research paper is to examine the role of reader response theory and the concept of the horizon in shaping interpretations of utopian and dystopian literature. Specifically, the study aims to:

- Explore how reader response theory influences the perception and evaluation of utopian and dystopian societies portrayed in literature.
- Investigate how the concept of the horizon guides and restricts readers’ interpretations of utopian and dystopian narratives.
- Analyze the diversity of interpretations and reactions to utopian and dystopian literature based on readers’ horizons of expectations.
- Examine the intersection of reader response theory and the concept of the horizon in navigating the complexities of utopian and dystopian visions.

Methodology

To achieve the objectives outlined above, this research paper will employ a mixed-methods approach combining qualitative

and quantitative analysis. The methodology includes the following steps:

- **Literature Review:** Conduct a comprehensive review of existing literature on reader response theory, the concept of the horizon, and their application in interpreting utopian and dystopian literature.
- **Textual Analysis:** Select a range of utopian and dystopian literary works, including classics such as George Orwell's "1984" and Aldous Huxley's "Brave New World", as well as contemporary examples. Analyze these texts using reader response theory to identify patterns of interpretation and evaluate how readers engage with the portrayed societies.
- **Discussion:** Discuss implications of the findings for understanding the dynamic nature of literary interpretation and the role of readers' horizons in shaping meaning in utopian and dystopian narratives. Highlight the significance of this research for scholars and educators in the field of literature and cultural studies.

Understanding the Concept of Horizon.

Hans-Georg Gadamer's concept of the "horizon" is a fundamental aspect of his hermeneutic philosophy, particularly as articulated in his influential work, "Truth and Method". The concept of horizon is central to understanding the process of interpretation, especially in the context of understanding texts and engaging in dialogues about meaning.

In Gadamer's hermeneutic philosophy, he emphasizes that all understanding takes place within a historical and cultural context, and this context is what he refers to as one's "horizon". The horizon is not limited to a visual perspective but encompasses one's entire set of preconceptions, biases, beliefs, and the sum total of one's individual and cultural experiences. It is the framework within which an individual interprets the world and makes sense of their experiences.

Key aspects of Gadamer's concept of horizon include:

- **Contextual Understanding:** Gadamer argued that understanding a text, a work of art, or a situation requires a fusion of horizons. The interpreter's horizon and the horizon of the text or the object of interpretation must intersect, with the interpreter's horizon being expanded and transformed in the process. This fusion leads to a deeper and more complete understanding.
- **Fusion of Horizons:** Gadamer believed that genuine

understanding occurs when the interpreter recognizes their own horizon, acknowledges its limitations and biases, and engages in a dialogue with the text or the subject of interpretation. Through this dialogue, the interpreter's horizon is expanded and enriched, and a more profound understanding emerges.

- **Historical and Cultural Context:** Gadamer stressed the importance of recognizing that every interpretation is situated in a particular historical and cultural context. The interpreter's horizon is deeply embedded in their cultural and temporal location, which affects how they perceive and make meaning from a text or an experience.

- **Continuity and Tradition:** Gadamer's concept of horizon also underscores the idea that each interpreter is connected to a broader tradition of thought and culture. This tradition shapes and informs the interpreter's horizon, and understanding involves a dialogue between the present and the past.

- **Application to Everyday Life:** While Gadamer's work is often associated with the interpretation of texts, it is important to note that his concept of horizon can be applied to everyday experiences and interactions. It emphasizes that individuals should be aware of their own perspectives, remain open to different viewpoints, and engage in meaningful dialogues to enrich their understanding of the world.

In summary, Hans-Georg Gadamer's concept of the horizon is a central element of hermeneutics, emphasizing the idea that understanding is a dynamic and context-dependent process. The horizon represents an individual's preconceptions and cultural context, and genuine understanding occurs through a fusion of horizons, where the interpreter engages in dialogue with the object of interpretation and allows their horizon to be expanded and transformed. This concept has had a profound impact on fields such as philosophy, literary criticism, and the social sciences, influencing how we approach the interpretation of texts and the understanding of human experiences.

Hans Robert Jauss, a prominent figure in literary theory, introduced the concept of the "horizon of expectations" as a means to understand how readers engage with literary texts. This concept has had a profound impact on the field of literary criticism, offering a valuable framework for analyzing the dynamic interaction between readers and texts. In this article, we will also explore Jauss's concept of horizon, its key components, and its significance in the realm of

literary interpretation.

Jauss's concept of "the horizon of expectations" posits that every literary work exists within a specific cultural, historical, and social context. Readers approach a text with a set of expectations influenced by their own time and place. These expectations are shaped by the prevailing cultural norms, social values, historical events, and literary conventions of the period in which the reader lives. They determine how readers interpret and engage with the text.

To fully grasp the concept of the horizon of expectations, its essential to understand its key components:

- **Temporal Context:** The temporal context refers to the historical period in which the text was written,

"It also opens to view the temporal depths of literary experience, in that it allows one to recognize the variable distance between the actual and the virtual significance of a literary work" [Hans Robert Jauss 1982, 34].

Readers bring their own historical context to their interpretation, which may differ significantly from that of the author.

- **Cultural and Social Context:** The cultural and social context encompasses the societal values, beliefs, and norms that prevail at the time of reading. These factors influence how readers understand and respond to the text.

- **Interpretive Community:** Jauss suggests that readers belong to interpretive communities, which are groups of individuals who share similar perspectives and interpretations of a text. These communities are shaped by common experiences, backgrounds, and literary traditions.

- **Dynamic Interaction:** The concept emphasizes the dynamic interaction between the text and the reader's horizon of expectations, "...literary hermeneutics now finds itself in the fortunate position of realizing that its subject matter-human apprehension as it arises from productive and receptive interaction with art-is by its very nature most able to render communicable that which religious ritual concealed from the noninitiate, and what the political or juridical document suppresses or passes over in silence" [Hans Robert Jauss 1989, 208].

Readers actively engage with the text, bringing their own biases, experiences, and cultural influences to their interpretation.

The concept of horizon has significant implications for literary interpretation:

- **Subjectivity of Interpretation:** It highlights the inherently subjective nature of interpretation. Different readers, belonging to various interpretive communities, may derive distinct meanings from the same text based on their individual horizons of expectations.
- **Historical and Cultural Relativity:** The concept underscores that literary meaning is relative to the historical and cultural context in which a text is read. What a text signifies to one reader in one era may differ from its meaning to another reader in a different time and place.
- **Reception Aesthetics:** This concept forms the foundation of reception aesthetics, a critical approach that focuses on how texts are received and interpreted by audiences. This approach acknowledges that the meaning of a text is not fixed but is continually negotiated and redefined by readers.
- **Literary Canon and Canonization:** The concept challenges traditional notions of literary canons by highlighting how texts may be reassessed and reevaluated as the horizon of expectations evolves. Works that were once overlooked may gain new significance as readers' perspectives change.

The Intersection of Utopian and Dystopian Visions

The intersection of utopian and dystopian visions in literature is a fertile ground for exploring the concept of horizon. Utopian literature typically envisions ideal societies, while dystopian literature explores the dark consequences of societal flaws. However, many works blur the lines between these genres, creating a nuanced narrative space that challenges readers' expectations and fosters reflection on the complexities of human existence.

Ambiguity of Utopian Visions: Some literary works present utopian elements alongside dystopian ones, inviting readers to question the true nature of the depicted society. For example, Lois Lowry's "The Giver" (1993) initially portrays a seemingly perfect world but gradually reveals its dystopian underpinnings. The concept of horizon allows readers to navigate this narrative tension by considering how their evolving values and expectations shape their interpretation of the text. Different generations of readers may interpret "The Giver" differently based on their historical and cultural contexts. Readers from the 1990s, when the book was first published, might have had different horizons than readers in the 2020s, which could lead to varying interpretations of the novel.

Readers' cultural backgrounds can also influence their interpretation of "The Giver". For instance, readers from a more individualistic culture might emphasize themes of individuality and personal freedom in the novel, while readers from a more collectivist culture might focus on themes of societal harmony and control. Each reader's personal experiences, values, and beliefs form part of their horizon. A reader who has experienced a loss or trauma might interpret the novel's themes of memory and emotion in a more personal and emotionally charged way.

The historical events and societal issues of the time when a reader encounters "The Giver" can shape their interpretation. For instance, if the book is read during a period of social unrest or political change, readers may draw parallels between the novel's dystopian society and current events. Readers who revisit "The Giver" at different stages in their lives may have evolving interpretations as their own horizons expand and change. For example, a reader who first encounters the novel as a teenager may interpret it differently when rereading it as an adult with more life experience.

Dystopian Critiques of Utopian Ideals: Dystopian literature often serves as a critique of utopian ideals when those ideals are taken to extremes or enforced through oppressive means. In Aldous Huxley's "Brave New World" (1932), the pursuit of happiness and stability in a utopian society leads to the dehumanization of individuals. The concept of horizon encourages readers to reflect on how their changing values and historical context influence their perception of the dystopian critique within the text.

Readers encountering "Brave New World" in different historical periods will bring their own historical context to their interpretation. For example, readers from the mid-20th century when the novel was first published might have interpreted it in the context of the Cold War and fears of totalitarianism, while readers in the 21st century might view it in the context of advances in technology and genetic engineering.

The cultural background of readers plays a significant role in their interpretation of the novel. Readers from cultures with different values and norms may emphasize different aspects of the novel. For instance, readers from cultures that prioritize individualism may focus on the loss of individuality and freedom depicted in the World State, while readers from more collectivist cultures may interpret it differently.

Readers' personal experiences and life circumstances will

shape their interpretation of the novel. Someone who has experienced a highly regimented or controlled environment may have a more personal and emotional reaction to the themes of conformity and social control depicted in the novel. Just as with “The Giver”, readers may revisit “Brave New World” at different stages in their lives, and their horizons will evolve. For example, someone who first reads the novel as a young adult and then rereads it later in life may have a different perspective on the themes of hedonism, consumerism, and social stability.

The novel’s portrayal of a world with advanced reproductive and genetic technologies can be viewed differently by readers as real-world technology advances. Readers’ ethical views on topics like genetic engineering, cloning, and reproductive technology will influence their interpretation of the novel.

Speculative Fiction: Speculative fiction is a diverse and imaginative genre of literature that explores alternative realities, future possibilities, and otherworldly concepts, often in a way that challenges and expands the boundaries of our understanding of the world. It encompasses a wide range of subgenres, including science fiction, fantasy, dystopian fiction, and magical realism. Along with this term M. Atwood suggests another term that can encompass utopia and dystopia, “ustopia”, “Ustopia is a word I made up by combining utopia and dystopia—the imagined perfect society and its opposite—because, in my view, each contains a latent version of the other” [Atwood, 2011, 54]. Speculative fiction often serves as a powerful medium for authors to examine complex social, political, and philosophical issues by projecting them onto different, often fantastical, settings. Through speculative fiction, authors can tackle topics such as the consequences of advanced technology, the nature of humanity, the impact of environmental change, and the exploration of new frontiers in the universe. By engaging with imaginative and speculative scenarios, readers are encouraged to think critically about the present and the potential consequences of our actions, making speculative fiction a vital and thought-provoking genre in contemporary literature. Many works of speculative fiction, such as Margaret Atwood’s “The Handmaid’s Tale” (1985), occupy a gray area between utopia and dystopia. By imagining near-future societies based on contemporary trends, these authors challenge readers to consider the potential consequences of current cultural and political trajectories. The concept of horizon helps readers appreciate how their evolving values and societal concerns shape

their engagement with such speculative narratives.

Readers encountering “The Handmaid’s Tale” in different historical periods will bring their own historical context to their interpretation. The novel, published in the 1980s, reflects some of the feminist and political issues of that time. Readers from that era might interpret it in the context of the women’s rights movement, the Cold War, and concerns about theocracy and authoritarianism.

The cultural background of readers plays a significant role in their interpretation of the novel. Readers from different cultural backgrounds may emphasize different aspects of the story. For instance, readers from societies with different attitudes toward gender roles, religious fundamentalism, and authoritarianism may have varying interpretations of the novel’s portrayal of a theocratic and patriarchal dystopia.

Readers’ personal experiences and life circumstances will shape their interpretation of the novel. Individuals who have experienced gender-based discrimination, religious oppression, or authoritarian rule may have more personal and emotional reactions to the themes of oppression, gender, and power depicted in the novel.

Just as with other novels, readers may revisit “The Handmaid’s Tale” at different stages in their lives, and their horizons will evolve. Someone who first reads the novel as a young adult and then re-reads it later in life may have a different perspective on the themes of reproductive control, autonomy, and resistance. The novel’s themes of reproductive rights, gender inequality, and the abuse of power continue to be relevant in contemporary society. Readers may interpret the novel in the context of ongoing debates about these issues, such as reproductive rights, LGBTQ+ rights, and the role of religion in politics.

Conclusion

Hans-Georg Gadamer’s concept of horizon provides a valuable framework for understanding the interpretive process, especially when applied to the realms of utopian and dystopian literature. Through the fusion of horizons, readers engage in a dynamic dialogue with these visions of ideal and nightmarish societies. They not only bring their own experiences and beliefs to the text but also allow their horizons to expand through this engagement. This intersection of horizons in literature encourages critical thinking, reflection, and a deeper understanding of the complex issues surrounding utopian and dystopian visions. It underscores

the power of literature to shape and challenge our perspectives and ideals, making it a profound tool for social critique and self-examination.

The concept of horizon is a useful lens through which we can examine how readers' interpretations of "The Giver" can vary based on their individual backgrounds, experiences, and the historical and cultural context in which they read the book. This concept highlights the dynamic and evolving nature of literary interpretation and the role that readers' horizons play in shaping their understanding of a text. The concept of horizon emphasizes that readers' interpretations of "Brave New World" and "The Handmaid's Tale" are not fixed but are influenced by their unique perspectives, backgrounds, and the changing world around them. This concept encourages us to consider how the novels' themes and messages may be understood and reinterpreted in various ways by readers with different horizons.

As we see, the concept of the concept of "horizon" offers a valuable framework for exploring the intersection of utopian and dystopian visions in literature. As readers engage with texts that challenge traditional genre boundaries, they bring their evolving horizons to the interpretation of these narratives. The resulting interplay between utopian and dystopian elements reflects the complex, multifaceted nature of human values, fears, and aspirations. Through the lens of the concept, readers can better understand how their shifting horizons interact with literary works, fostering a deeper appreciation of the rich tapestry of utopian and dystopian visions in literature. Ultimately, this intersection serves as a mirror through which we can reflect on our evolving understanding of society and the human condition.

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Ufq tushunchasi hamda adabiyotda utopik va distopiya tushunchalarining kesishishi

Mahira Hajiyeva¹

Abstrakt

Adabiyot uzoq vaqtdan beri mualliflar o'z g'oyalari va qarashlarini ifoda etadigan, o'quvchilarni so'zlar bilan muloqotga chorlaydigan kuchli vosita bo'lib xizmat qilgan. O'quvchining javob nazariyasi, matnning ma'nosini shakllantirishda o'quvchining rolini ta'kidlaydigan tanqidiy yondashuv, matn va uning auditoriyasi o'rtasidagi dinamik o'zaro ta'sirni tushunishda hal qiluvchi rol o'ynaydi. "Ufq" tushunchasi bu o'zaro ta'sirni yanada murakkablashtiradi, chunki u o'quvchilarning talqin qilish chegaralarini va utopik va distopik tasavvurlarni tushunishni kengaytirish imkoniyatlarini ifodalaydi. O'quvchining o'z umidlari, qo'rquvlari, dunyoqarashi matnni qanday idrok etishi va talqin qilishida muhim rol o'ynaydi. Ushbu maqola o'quvchilarning javob nazariyasi, ufq tushunchasi va utopik va distopiya adabiyoti kontekstida ularning kesishishini o'rganadi.

Kalit so'zlar: *adabiyot, utopiya, distopiya, interpretatsiya, ufq.*

Adabiyotlar

Aldous, Huxley. 1998. *Brave New World*. HarperPerennial. Perennial Classics.

George Orwell. 1949. *1984*. London: Secker and Warburg.

Hans, Robert Jauss. 1989. *Question and Answer. Forms of Dialogic Understanding. Theory and History of Literature*, Minneapolis: University of Minnesota Press.

Hans, Robert Jauss. 1982. *Aesthetic Experience and Literary Hermeneutics. Theory and History of Literature*. Minneapolis: University of Minnesota Press, 3.

Hans, Robert Jauss. 1982. *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press.

Lois, Lowry. 1993. *The Giver*. Boston: Houghton Mifflin Company,

Margaret, Atwood. 1998. *The Handmaid's Tale*. Toronto: Anchor Books

Margaret, Atwood. 2011. *In Other Worlds SF and the Human Imagination*.
New York: Knopf Doubleday Publishing Group.

¹Mahira Hajiyeva – fillologiya fanlari bo'yicha falsafa doktori (PhD), Ozarbayjon Tillar universiteti.

E-mail: m.hacieveva@adu.edu.az

ORCID ID: 0000-0002-6922-4286

Iqtibos uchun: Hajiyeva, M. 2024. "Ufq tushunchasi hamda adabiyotda utopik va distopiya tushunchalarining kesishishi". *O'zbekiston: til va madaniyat* 1: 100 – 111.

MAQOLA TAQDIM QILISH TALABLARI

O'zbekiston: til va madaniyat (O'zTM) – zamonaviy O'zbekiston (sobiq Turkiston) bilan bog'liq bevosita Markaziy Osiyo mintaqasini birlashtiradigan til, tarix, san'at, etnografiya, madaniyat va ijtimoiy fanlar sohalarini qamrab olgan ilmiy jurnaldir. O'zTM munozarali, zamonaviy, innovatsion, konseptual jihatdan qiziqarli, original mavzudagi ilmiy tadqiqotlarni nashr qiladi. Jurnal lingvistika, adabiyotshunoslik, tarjimashunoslik, din, falsafa, ilohiyot, fan, ta'lim, metodika, sotsiologiya, psixologiya, tarix, madaniyat, san'at, etnologiya, etnografiya, antropologiyaga oid ilmiy yo'nalishdagi maqolalar va taqrizlar hamda konferensiya hisobotlarini qabul qiladi.

I. Maqola taqdim etish uchun umumiy talablar

Qo'lyozmalar o'zbek, ingliz, rus, fors, shuningdek, boshqa turkiy tillarda ham qabul qilinadi. Agar muallif o'z maqolasini jurnalning muayyan sonida nashr ettirmoqchi bo'lsa, unda qo'lyozma jurnal nashridan kamida besh oy oldin taqdim etilishi lozim.

Qo'lyozmalar MS Word (.doc) formatida (uzlangcult@gmail.com) elektron pochta-siga yuboriladi. Iqtiboslar va izohlar uchun MS Word menejerini qo'llash mumkin.

Barcha qo'lyozmalar tahririyatga muallif (mualliflar) haqidagi qisqacha ma'lumot bilan taqdim etiladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig'i 1 interval, hoshiyalar chapdan 3 sm, o'ngdan 1,5 sm, yuqori va pastdan 2 sm bo'lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantiriladi. Maqola matni 3 000–5 000 so'zdan iborat bo'lishi kerak.

O'zbek va ingliz tillarida 100–150 so'zdan iborat abstrakt (annotatsiya) va 5–10 so'zdan kam bo'lmagan kalit so'zlar (o'zbek va ingliz tillarida). Abstraktda maqolaning qisqacha mazmuni va dolzarbligi, tadqiqot natijalari aks etishi lozim.

Adabiyotlar ro'yxati 5 sahifadan oshmasligi kerak.

Kitobga taqriz (ingliz yoki boshqa tillarda bo'lishi mumkin) 1500 so'zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so'ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo'limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to'q bo'yoqda, 16 hajm.

Maqola nomi o'zbek va ingliz tillarida (agar maqola boshqa tilda yozilgan bo'lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – to'q bo'yoqda, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki"

shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satr boshidan, boshqa barcha qatorlari xatboshidan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

VII. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

VIII.1. Kitoblar uchun

Bibliografiyada:

Familiya, ism. Nashr yili. *Kitob nomi*, Shahar: Nashriyot nomi.

Qudratullayev, Hasan. 2018. *Boburning adabiy-estetik olami*. Toshkent: Ma'naviyat.

Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Qudratullayev 2018, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiyada kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011 (a). *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Sirojiddinov, Shuhrat. 2011 (b). *O'zbek adabiyotining falsafiy sarchashmalari*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Familiya, kitob nashr yili, sahifa raqami]

[Sirojiddinov 2011 (a), 99]

[Sirojiddinov 2011 (b), 67]

Ikki muallif tomonidan yozilgan kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

Abdurahmonov, G'anjion, Alibek Rustamov. 1984. *Navoiy tilining grammatik xususiyatlari*. Toshkent: Fan.

Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Abdurahmonov, Rustamov 1984, 52]

Agar kitobning uch va undan ortiq mualliflari bo'lsa, bibliografiyada barcha mualliflarning ismlari to'liq yoziladi. Bunday kitobga havola qilinganda birinchi muallif ismi yoziladi va "boshqalar" deb ko'rsatiladi.

[Familiya va boshqalar kitob nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiyada berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

Abdug'afurov, Abdurashid. 2016. "Badoye' ul-bidoya"ning tuzilish sanasi". *XX asr o'zbek mumtoz adabiyotshunosligi*, Olim To'laboyev muharrirligida, 174–184. Toshkent: O'zbekiston milliy ensiklopediyasi.

Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Abdug'afurov 2016, 176]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiyada foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL. Foydalanilgan sana.

Mamatov, Ulug'bek. 2018. *O'zbekiston madaniyatida tarixiy janrdagi tasviriy san'at asarlari*.

Toshkent: Mumtoz so'z. <https://kitobxon.com/uz/catalog/sanat/>. 12.03.2019.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Маматов 2018, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *O'zbek matnshunosligi qirralari*. Chikago:

Chikago universiteti nashriyoti. <http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 2017, 19-hujjat]

VIII.2. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi". *Jurnal nomi* jurnal soni: maqola sahifalari.

Mahmudov, Nizomiddin. 2013. "Termin, badiiy so'z va metafora". *O'zbek tili va adabiyoti* 4: 3 – 8. Toshkent.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Mahmudov, 2013, 5]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili ko'rsatiladi. Agar DOI manzili mavjud bo'lmasa, internet adresi ko'rsatilishi kerak (URL). DOI – bu o'zgarmas ID bo'lib, internet tarmoqlarining elektron adreslari tizimiga ulangan, ya'ni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Aminov, Hasan. 2018. "O'zbekiston san'atida temuriylar siy mosi". *O'zbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

VIII.3. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi “O‘zbekiston adabiyoti va san‘ati” gazetasida chop etilgan maqolasida aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro‘yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo‘yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo‘lsa, uning internet manzili (URL), maqola olingan sana ko‘rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Gazeta-Jurnal nomi*, nashr sanasi.

Imomnazarov, Muhammadjon. 2005. “Jomiy “Xamsa” yozganmi?.” *O‘zbekiston adabiyoti va san‘ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Jurnal nomi*, nashr sanasi. Internet adres.

Jabborov, Rustam. 2019. “Navoiyning Tabrizda yashagan xorazmlik kotibi”. *UZA: O‘zbekiston Milliy axborot agentligi*, 08.12. <https://uza.uz/uz>.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Jabborov 2010, 17]

Maqola so‘ngida foydalanilgan adabiyotlar o‘zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro‘yxati ikki qismdan iborat bo‘lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko‘rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o‘zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini “The Chicago Manual of Style, 16th Edition” qo‘llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko‘rib olishingiz mumkin.

GUIDELINES FOR CONTRIBUTORS

Uzbekistan: language and culture is an academic journal, publishing research in linguistics, history, literature, translation studies, arts, ethnography, philosophy, anthropology and social studies. We aim to publish cutting edge, innovative, conceptually interesting, original case studies and new research, which shape and lead debates in multifaceted studies. We do not publish economic analyses or policy papers. Any opinions and views expressed in publications are the opinions and views of the authors, and the publishers are not responsible for the views/ reviews of the contributors.

The journal is published four times a year. The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcomed. In addition to research articles, the journal welcomes book reviews, literature overviews, conference reports and research project announcements.

1. General

- Submission Guideline

1. Manuscripts may be submitted at any time during the year. However, if the author wishes to have his/her manuscript published in a certain issue of the journal, the submission should be made at least five months in advance of the proposed publication date.

2) Manuscripts should be submitted by email (uzlangcult@gmail.com) as an attachment in MS Word document (.doc) format and use MS Word Source.

3) All manuscripts should be submitted with a cover page including an email address, a mailing address and a short introduction about the author(s) /contributor(s)'.

2. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in 44 pagination with 1-inch margins.

2) Submissions must follow the author-date system of *The Chicago Manual of Style*, 16th Edition.

3) Quotations are given in brackets in the text.

4) A research article should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words (in English, Russian, and Uzbek) and seven to ten keywords;

- a list of references of no more than five (5) pages;

- tables and figures, if any.

5) A book review should generally be about 1,500 English words (or other languages) in length, and must include the heading and closing in the following format:

- Heading: *Title of the Book*. By Author's Name(s). City of Publication: Publisher Name, Year. pp. Price, ISBN:, (hardcover/paperback).

- Closing: Book reviewer's name, affiliation and postal address at the end.

6) Style Points Headings. Limit: Four levels.

Level 1. Title Style (e.g. the first letter of each word upper case, except prepositions), Bold, and 14 point.

Level 2. Title Style, Italics, 14 Point.

Level 3. Modified “down” style (first letter upper case, or first letter of first two words if the first word is an article), Bold, and 12 point.

Level 4. Modified down style, Bold, 11 point.

3. Style and Usage

1) Translation

- Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, “Author’s own” translations of quoted texts should be noted as such.

- The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

- Excerpts or quoted texts from published translation will not be edited. However, UzLC editors may query or modify translations of key terms or texts provided by the author.

- Where necessary, short supplementary information such as dates, an item in its original characters, or the Romanized form of a non-English item, may be included.

- Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in Romanized form without translation. However, if necessary, a translation may be added in brackets ([]).

2) Names and Terms

- Place Names (foreign):

Designation for division of areas should be either translated or hyphenated after the given area name.

Designation for geographical/structure names are not hyphenated, and appear without the equivalent English term.

Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

4. Quotation

1) Block Quotations:

- A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.

Texts in block quotation should be written in Times New Roman 10 pts., and not be entirely italicized.

5. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

3) For parentheses within parentheses, use brackets ([]).

6. Basic Citation Format

The following examples illustrate citations using the **author-date** system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*.

BOOK

Reference List (hanging indent):

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of How Eating Has Evolved*. New York: Penguin.

In Text Cite:

[Pollan 2006, 99–100]

Reference List (hanging indent):

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

In Text Cite:

[Ward and Burns 2007, 52]

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by et al. (“and others”):

[Barnes et al. 2010, 847]

Reference List (hanging indent) book chapter:

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

In Text Cite:

[Kelly 2010, 77]

Chapter of an edited volume originally published elsewhere (as in primary sources):

Reference List (hanging indent) book originally published elsewhere:

Cicero, Quintus Tullius. 1986. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

In Text Cite:

[Cicero 1986, 35]

BOOK PUBLISHED ELECTRONICALLY

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your discipline. If no fixed page numbers are available, you can include a section title or a

chapter or other number.

Reference List (hanging indent):

Austen, Jane. 2007. *Pride and Prejudice: A Novel in Five Books*. New York: Penguin Classics. Kindle edition.

In Text Cite:

[Austen 2007, 101]

Reference List (hanging indent):

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders>

In Text Cite:

[Kurland and Lerner, chap. 10, doc. 19]

JOURNAL ARTICLE

Article in a print journal

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Reference List (hanging indent):

Weinstein, Joshua I. 2009. "The Market in Plato's Republic." *Classical Philology* 104:439–58.

In text cite:

[Weinstein 2009, 440]

Article in an online journal

Include a DOI if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your discipline.

Reference List (hanging indent):

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115:405–50. doi:10.1086/599247.

In text cite:

[Kossinets and Watts 2009, 411]

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010..."); they are commonly omitted from a reference list. The following examples show more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title.

Reference List (hanging indent):

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

In text cite:

[Mendelsohn 2010, 68]

Reference List (hanging indent):

Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

In text cite:

[Stolberg and Pear 2010, 12]

WEBSITE

A citation to website content can often be limited to a mention in the text ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be cited as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

Bibliography (hanging indent):

Google. 2009. "Google Privacy Policy." Last modified March 11. <http://www.google.com/intl/en/privacypolicy.html>.

In text cite:

[Google 2009]

Reference List (hanging indent):

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts." <http://www.mcdonalds.com/corp/about/factsheets.html>.

In text cite:

[McDonald's 2008]

IZOHLAR

Jurnal 2017-yil 26-oktyabrda O'zbekiston Respublikasi Matbuot va axborot agentligi tomonidan 0936-raqam bilan ro'yxatdan o'tgan.

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Manzil: Toshkent shahri, Yakkasaroy tumani, Yusuf Xos
Hojib ko'chasi 103-uy.
Telefonlar: +99871 281-45-11, +99871 281-41-93.
Website: www.uzlc.navoiy-uni.uz
E-mail: uzlangcult@gmail.com

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Bosmaxona manzili: Toshkent shahar Yashnobod tumani,
58-a harbiy shaharcha.