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MUNDARIJA

MUMTOZ ADABIYOT TARIXI

Dilnavoz Yusupova

Samarqand shahri ikki buyuk siymo talqinida5

Sohiba Umarova

Sa'diy Xorazmiy devoni nusxalari va janrlar tarkibi16

Olimjon Abdullayev

Balog'at ilmi rivojida arab shariyatining o'rni.....27

Muattar Axmedova

O'rta Osiyoda agiografik asarlarning o'rganilishi47

Asadullojon Aminjonov

Sharq adabiy merosida tafsir ilmining shakllanishi, metodologiyasi va yurtimizda yetishib chiqqan soha yetakchilari58

Xafiza Abduraimova

Alisher Navoiy g'azaliyotida Xizr va Masih obrazlari talqini75

Sarvinoz Qurbonova

Nodim Namangoniyning poetik mahorati88

Dilnavoz Sattorova

Sa'diy lirikasi kiritilgan to'plam-bayozlar tavsifi102

Firuza Ibragimova

"Devoni Faqiriy Xorazmiy" qo'lyozma devonining dastxat nusxasi ...117

Dilafruz Bozorboyeva

Pahlavonquli Ravnaq hayoti va lirik merosi130

Mahliyo Rasulova

"Hayrat ul-abror" dostoni hikoyatlaridagi tasavvufiy mazmunning badiiy talqini141

Rayhon Norqulova

"Yo'qotganlarim va topganlarim" asarida ustozlar yodi151

Charos Kuvondikova

Furqat ijodining o'rganilishi haqida ba'zi mulohazalar160

ZAMONAVIY ADABIYOT MUAMMOLARI

Abdulla Ulug'ov

Adabiy qahramon – insonning adabiyotdagi obrazi168

Sitorabonu Ataullayeva

Abdulla Qahhor va Ketrin Mensfild hikoyalarida ruhiyat va tabiat tasviri202

Dilnoza Sayfullayeva

“Sariq devning o‘limi” romanidagi obrazlarning biografik asosi214

Umida Abdullayeva

Expressive Description of London and Market in Dickens’ Novel Oliver Twist224

Expressive Description of London and Market in Dickens' Novel *Oliver Twist*

Umida Abdullayeva¹

Abstract

The current article represents literary data on places and markets, portrayed in the novel of “*Oliver Twist*”. Dickens utilized his exceptional observational skills to depict the city where he spent the majority of his life. The Victorian era's disparity in living conditions is criticized and societal structure is discussed in *Oliver Twist*. Class divisions have existed in cities like London since their inception. Three markets in London: Smithfield market, Covent Garden market, and ‘Rag Fair’ were described in the novel. During the depiction of a market day, Dickens crafts a vivid auditory landscape filled with whistling, barking, bellowing, bleating, grunting, and squeaking, alongside the unpleasant clamor of shouting, swearing, quarrels, ringing bells, and a cacophony of voices. The foul conditions of the city were demonstrated by the filth, rot, and waste that bordered the banks of the Folly Ditch, all of which were repulsive symbols of poverty.

Key words: *Dickens, Oliver Twist, city, market, portray, image.*

Introduction

British linguist Thomas McArthur has noted that Charles Dickens' writing is characterized by loose sentence structures and strikingly grotesque metaphors. In contrast, American literary critic Benjamin Griffith highlighted that early works by Dickens, such as “*The Pickwick Papers*”, “*Oliver Twist*”, and “*David Copperfield*”, prominently feature social criticism intertwined with humor. However, in his later novels, including “*Bleak House*”, “*Hard Times*”, “*Great Expectations*”, and “*Our Mutual Friend*”, the language tends to carry negative connotations and addresses critiques of Victorian society [Griffith 1991, 88]. Additionally, Galperin observes that Dickens' prose reflects aspects of 19th-century emotive writing, a substyle of

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belles-lettres, which is rich in jargon, specialized vocabulary, slang, and varied syntactical structures [Galperin 1981, 280]. Geniene further notes that Dickens, along with Thackeray and George Eliot, employed stylistic variation in character dialogue, influenced by factors such as tenor, field (domain of discourse), and dialect. This approach serves as an effective stylistic tool to convey diverse perspectives, moral and social values, as well as irony and humor that borders on satire.

Dickens had a profound appreciation for the 18th-century gothic romance style, despite it being a frequent target of parody. Although some of his characters exhibit grotesque traits, these eccentricities typically do not dominate the narratives [Merckens 2010]. When we read Dickens... we are engaging with a multitude of elements simultaneously – plot, character, moral dilemmas, historical contexts, and more – yet we can only grasp their intricate interplay by focusing on the enlightening nuances of style [Alter 1984, 165].

Dickens utilized his exceptional observational skills to depict the city where he spent the majority of his life. He often traversed the streets for distances of 10 to 20 miles, and his vivid portrayals of 19th-century London enable readers to vividly experience the sights, sounds, and aromas of the historic city. This talent for immersing readers in a specific time and place provides an ideal backdrop for Dickens to craft his fictional narratives. During the Victorian era, London stood as the largest and most magnificent city globally. As Britain underwent the Industrial Revolution, its capital both enjoyed the advantages and faced the repercussions of this transformation. In his excellent biography, Dickens, Peter Ackroyd notes that 'If a late twentieth-century person were suddenly to find himself in a tavern or house of the period, he would be literally sick - sick with the smells, sick with the food, sick with the atmosphere around him'[Ackroyd 1990, 76].

Main part

Envision yourself in early 19th century London, where the residences of the affluent and middle classes are situated in close proximity to areas marked by extreme poverty and squalor. The rich and the poor coexist in the bustling streets of the city. Street cleaners strive to maintain cleanliness amidst the manure produced by countless horse-drawn carriages. The numerous chimney pots throughout the city emit coal smoke, resulting in soot that settles everywhere. In various parts of the city, raw sewage flows through gutters that

lead into the Thames. Street vendors loudly promote their goods, contributing to the din of urban life. The presence of pickpockets, intoxicated individuals, beggars, and vagabonds adds to the vibrant yet chaotic scene. Personal hygiene and clean clothing are not prioritized; in cramped living quarters, the odor of unwashed bodies is overwhelming. The temperature fluctuates dramatically, being oppressively hot near the fire and chillingly cold away from it. In Charles Dickens' novel *Oliver Twist*, London itself appears to be an integral part of the oppressive system that ensnares Oliver at every turn. The streets resemble a filthy maze—once a wrong turn is taken, escape becomes nearly impossible. In contrast, the countryside is depicted as pure and harmonious, where even plants and flowers thrive freely without constraint.

Oliver's continual movement between urban and rural environments in this novel is not coincidental. The city is criticized, much like the institutions of religion and justice, for contributing to the creation of criminals and the oppression of the impoverished. Consequently, the city is often personified, as it is simpler to assign blame to a person rather than to an inanimate city. Despite the presence of poverty, humiliation, and social inequality, the market continues to be a focal point for all the rural inhabitants residing in London and its surrounding areas. Linguist Paul Simpson notes that stylistics examines language as it functions within texts in context, recognizing that utterances—whether literary or otherwise—are produced within specific temporal, spatial, cultural, and cognitive frameworks. The portrayal of the British market, along with other cultural phenomena characteristic of Britain, has been explored by British cultural anthropologists.

Dickens references three markets in London: Smithfield market, Covent Garden market, and 'Rag Fair'. Smithfield market is one of the oldest in London, where meat has been traded for over 800 years, operating on Mondays and Thursdays. A livestock market has existed on this site since the 10th century, and the Smithfield live-cattle market was relocated to slaughterhouses in Islington in 1855. Notably, this location also served as a site for public executions, drawing large crowds.

The term 'Covent Garden' traces its roots back to the 13th century during the reign of King John, referring to a 40-acre area that served as the kitchen garden for the Abbey of St Peter in Westminster. This land, which is now a popular destination for visitors, is bordered by St Martin's Lane to the west, Drury Lane to the east, Flo-

ral Street to the north, and Maiden Lane to the south [<https://www.walks.com/blog/covent-garden-history/>]. For over 700 years, the monks' garden was a vital source of fresh produce in London, establishing Covent Garden's enduring association with fruits and vegetables. Additionally, the 'Rag Fair' on White Chapel Road was notorious for dealing in stolen goods. After examining the cultural significance of the market, we will shift our focus to the figurative language used in market descriptions, specifically analyzing the Smithfield market.

In Charles Dickens' *Oliver Twist*, the author vividly portrays the atmosphere of the Smithfield live-cattle market as Oliver and Bill Sikes make their way to commit a burglary at the Maylie residence, employing the stylistic device of enumeration. This device involves listing distinct items or actions in a sequence, creating a cohesive chain that emphasizes their semantic connection. Enumeration is often utilized to illustrate a scene from an individual's perspective, making the analysis of its application in this context particularly noteworthy:

*"It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass; the whistling of drovers, the barking dogs, the bellowing and plunging of the oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses "[*Oliver Twist*, 2012].*

The various components of this enumeration can be broadly categorized into the following semantic domains: 1) shallow filth and mud, dense steam, mist; 2) livestock, bleating sheep, plunging oxen, grunting and squeaking pigs, barking dogs, herds of animals; 3) rooftops, enclosures, open spaces, taverns, every nook, scene,

drainage; 4) rural men, butchers, drovers, vendors, boys, thieves, loafers, wanderers, unkempt figures. Dickens deemed it essential to organize them in this manner, which seemingly reflects the swiftly shifting perceptions of the market as experienced by the protagonist Oliver Twist. This type of enumeration serves a stylistic purpose and can thus be considered a stylistic device, as the items listed are not arranged in a strictly logical sequence, making them more impactful. 'The diverse enumeration provides insight into the observer's mind, revealing the vast array of assorted objects that captured his attention..' [Гальперин 1981, 217]. The elements of the enumeration can be compared to the strokes of an artist's brush, where the selection of colors creates a vivid image of the scene, allowing the reader to immerse themselves in the vibrancy and life of Britain's most renowned livestock market in the 19th century, Smithfield.

Here is another description of the scene portraying the people travelling to the market early in the morning:

"Then, came straggling groups of laborers going to their work; then, men and women with fish-baskets on their heads; donkey-carts laden with vegetables; chaise- carts filled with live-stock or whole carcasses of meat; milk-women with pails; an unbroken concourse of people, trudging out with various supplies to the eastern suburbs of the town. As they approached the City, the noise and traffic gradually increased; when they threaded the streets between Shoreditch and Smithfield, it had swelled into a roar of sound and bustle. It was as light as it was likely to be, till night came on again, and the busy morning of half the London population had begun" [Oliver Twist, 2012].

Once again, Charles Dickens skillfully utilizes enumeration as a stylistic device. The components of this enumeration can be broadly categorized into the following semantic fields: 1) laborers, men, women, milk vendors, individuals, populace; 2) fish baskets, donkey carts, meat carcasses, buckets; 3) the eastern suburbs, the City, Smithfield, London, Shoreditch; 4) laden with produce, filled with livestock. This type of enumeration effectively contributes to the creation of a realistically vibrant and dynamic morning atmosphere, depicting the scene of a crowd bustling towards the market, a location of great significance for the Victorian individual.

The stylistic method of expression extends beyond mere structure and meaning. An additional factor that significantly influences this is the auditory quality of words, phrases, or sentences. Isolated words often lack aesthetic appeal; however, when combined with others, they can produce a desired phonetic effect. This is large-

ly subjective, relying on individual perception and emotion. Dickens exemplifies mastery in integrating phonetic stylistic elements into his narratives. In his portrayal of Smithfield market, he utilizes onomatopoeia, which consists of speech sounds that mimic natural sounds, human voices, and animal noises. During the depiction of a market day, Dickens crafts a vivid auditory landscape filled with whistling, barking, bellowing, bleating, grunting, and squeaking, alongside the unpleasant clamor of shouting, swearing, quarrels, ringing bells, and a cacophony of voices, culminating in a 'hideous discordant din that echoed from every corner of the market.' Furthermore, the onomatopoetic effect is enhanced through the strategic placement of words ending in '-ing,' which contributes to a vigorous rhythm that mirrors a diverse array of frantic, suspicious, and potentially illicit activities. In another passage concerning Smithfield market, Dickens effectively employs alliteration, a phonetic stylistic device designed to create a melodic quality in the expression. This technique involves the repetition of similar sounds, particularly consonants, in close proximity, especially at the beginning of successive words:

"It was Smithfield that they were crossing, although it might have been Grosvenor Square, for anything Oliver knew to the contrary. The night was dark and foggy. The lights in the shops could scarcely struggle through the heavy mist, which thickened every moment and shrouded the streets and houses in gloom; rendering the strange place still stranger in Oliver's eyes; and making his uncertainty the more dismal and depressing" [Oliver Twist, 2012].

However, even with this acknowledgment, we may struggle to clearly define the nature of this meaning. Alliteration lacks any lexical or intrinsic meaning unless we collectively acknowledge the existence of a sound-based meaning [Гальперин 1981, 126]. Consequently, alliteration is perceived as a musical enhancement of the author's concept, providing a somewhat indistinct emotional ambience that each reader interprets individually. For instance, the recurrence of the sounds [s] and [d] evokes sensations of fear, horror, and anguish, or a combination of these emotions. By the conclusion of the novel, the application of alliteration contributes to the portrayal of a significantly more cheerful atmosphere that fosters hope and confidence in new opportunities. "The sun, the bright sun, that brings back, not light alone, but new life, and hope, and freshness to man – burst upon the crowded city in clear and radiant glory" [Oliver Twist, 2012]. The repetition of the initial sounds in the emphasized

words unifies the expression into a cohesive compositional element.

Charles Dickens employs irony to highlight the negative aspects of the metropolis, which attracts visitors hoping for wealth and future financial gains. The development of equipment and industrialization could yield significant financial gains. However, there was a cost to this evolution. The way the city is described in comparison to the countryside makes this clear. The Victorian era's disparity in living conditions is criticized and societal structure is discussed in *Oliver Twist*. Class divisions have existed in cities like London since their inception. The wealthy resided in large, pleasant blocks, while the impoverished settled in considerably less appealing slum areas. But by the Victorian era, a number of extraordinarily sizable slums had appeared. *Oliver Twist*, Charles Dickens aptly captured the ambiance of one of these neighborhoods, which he named Folly Ditch. According to his writing, windows were broken and held up by protruding rods used to dry the nonexistent household fabrics. The rooms were filthy and quite small. Even for the filth and foulness they contain, the air seemed to be severely contaminated due to their narrowness and suffocating nature. He also explained how the wooden niches above the sludge were loose and not sturdy enough to prevent collapsing into it. The dirt was all over the walls and the deteriorating foundations. The foul conditions of the city were demonstrated by the filth, rot, and waste that bordered the banks of the Folly Ditch, all of which were repulsive symbols of poverty. The suffocating stench of the slums in *Oliver Twist* represents the shady actions of malevolent characters and their malign intentions to oppress the poor [Curie 2014, 32]. The description of the city's dilapidated structures reflects its terrible state.

The center point of the London bridge in chapter 46, *The Appointment Kept*, represents the place where an appointment is maintained between two individuals from disparate social classes and its unjust norms. Dickens demonstrates how, in a world full of criminal machinations, Nancy, a member of the lower class, shielded Oliver from malevolent persons. Rose Maylie met her there, and this is what transpired. Because she risked her life, the scene was dangerous. When she came on the bridge at the exact moment that the church clocks struck a quarter to twelve, the situation was still unstable. From Middlesex to the beach of Surrey, the two individuals crossed the bridge. Nancy glanced back with a worried examination of any crafty trespasser who could be watching her, and she appeared frustrated as she emerged. However, the burglar was able

to conceal themselves in one of the nooks that rise above the bridge's piers. As she went by on the other pavement, he hid and observed her from a distance. Silently, he followed her almost to the center of the bridge and came to a stop [Oliver Twist 2012].

There are two universes connected by the bridge's core. It suggests that change may be approaching. Nancy is met on London Bridge by Rose Maylie and Mr. Brownlow. Since Nancy was struggling to get Oliver out of danger, the appointment's time and place nonetheless subtly allude to two distinct universes with a pause between good and evil [Patten 1964, pp. 207–21]. Nancy and her friends to their midnight meeting near London Bridge, the spectator understands that saving Oliver is a significant and risky breakthrough. The story becomes extremely focused at this point as Dickens reveals every turn and twist in this journey, as well as the voice and gestures that clearly reconstruct the situation. The situation has gotten so bad that it calls for immediate action to protect the entire society from corruption [Andrews 2006, 122].

The dark night suggests that Nancy's terrible moment is drawing near. After being pursued by the cunning onlooker, she will shortly be killed. This implies that Oliver is still enmeshed in illicit activity. As a result, it is essential in raising concerns regarding Nancy's health. primarily when another day came to an end with the ringing of the huge church bell. Additionally, the fog's depiction provides additional context for the scenario. After warning the small boat that docked at the port, the red signals faded and the fog-covered houses on the banks were obscured by the river's shroud.

The dilapidated warehouses on either side are depicted in this melancholy sight, their wretched shapes reflected in the river. In addition, the gloom revealed the spire of Saint Magnus and the tower of the ancient Saint Saviour's Church. On the other hand, the ships below the bridge and the widely spaced church spires above were nearly invisible.

Conclusion

To sum up, *Oliver Twist* is not an exception to Charles Dickens' extensive use of description in all of his books. His words clearly express his disapproval of the wretched living conditions of the impoverished. The reader constructs meaning in connection to its cultural surroundings while reading. The reader-response hypothesis states that symbolism takes on meanings that correspond with the experiences of the readers. According to Lorie Charlesworth, Charles

Dickens has given the novel a special place among literary forms by masterfully juggling the "double duty of the writer as an entertainer and a social commentator." In *Oliver Twist*, social commentator Charles Dickens criticized poverty, crime, social life and he described all places of London lively, original for its time of novel creation and Dickens memories. Some words about market and London:

1. Charles Dickens' writing style in *Oliver Twist* embodies the characteristics of 19th-century emotive prose.

2. The depiction of the British meat and poultry market, specifically the Smithfield market, has been illustrated through the use of figurative language.

3. The stylistic analysis reveals that in describing the Smithfield market, Charles Dickens utilizes phonetic and syntactic expressive means along with stylistic devices like onomatopoeia, alliteration, and enumeration to convey the essence of the Victorian era market.

4. The dark side of the city tourists visit with expectation of prosperity and future prospects of financial benefits. London street, sightseeing places, markets were described overtly.

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Ch.Dikkensning "Oliver Tvistning Sarguzashtlari" asarida London va Bozor tasviri

Umida ABDULLAYEVA ¹

Abstrakt

Mazkur maqola "Oliver Tvist sarguzashtlari" romanida tasvirlangan joylar va bozorlar haqidagi ilmiy-badiiy ma'lumotlarni taqdim etadi. Dikkens hayotining ko'p qismini o'tkazgan shaharni tasvirlash uchun

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o'zining ajoyib kuzatish qobiliyatidan foydalangan. Malika Viktoriya davrining yashash sharoitlaridagi nomutanosibligi tanqid qilinadi va Oliver Tvistda jamiyat tuzilishi muhokama qilinadi. Aholining sinfiy bo'linishi London kabi shaharlarda juda keng tarqalgan. Romanda Londondagi uchta bozor: Smitfild bozori, Kovent-Garden bozori va "Rag yarmarkasi" tasvirlangan. Bozorni tasvirlashda Dikkins hayqiriq, so'kinish, janjal, jiringlash qo'ng'iroqlari va yoqimsiz shovqini bilan bir qatorda hushtak, qichqiriq, qichqirish, gursillash, xirillash va g'ichirlash bilan to'ldirilgan yorqin manzarasini yaratadi. Shaharning nopok sharoitlari, axloqsizlik va qashshoqlikning jirkanch timsoli bo'lgan Folly Ditch qirg'oqlari bilan chegaradosh bo'lgan iflosliklar, chirigan va chiqindilar bilan namoyon bo'ladi.

Kalit so'zlar: *Charles Dikkins, Oliver Tvist, shahar, bozor, tasvir, obraz.*

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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 (Abstrakt) 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.

V.1. 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.

Matnda qo'lyozma (toshbosma)ga havola berish:

[Xondamir, Makorim, 17^a]

VII.2. 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: manbalarining qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

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

Matnda kitobga havola:

[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'anijon, 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 muallifi bo'lsa, bibliografiyada barcha mualliflarning ismi to'liq yoziladi. Bunday kitobga havola qilinganda, birinchi muallifning ismi yozilib, davomida *va boshqalar* deb ko'rsatiladi:

[Familiya va boshqalar 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" Davlat ilmiy nashriyoti.

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]

[Mamatov 2018, 11]

Ikki mualliftomonidan 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]

VII.3. 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.

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 siymosi". *O'zbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Aminov 2018, 248]

7.4. 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 tartibi:

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:

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