

RIK RIORDANNING “PERSI JEKSON VA OLIMPIYLIKLAR” ASARI TAHLILI

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ANNOTATSIYA: ushbu maqolada pastishning Amerikalik yozuvchi Rik Riordanning “Persi Jekson va Olimpiyaliklar” pentalogiyasining birinchi romani “Chaqmoq o'g'risi” da tahlil qilinadi.

Kalit so'zlar: pastish, pentalogiya, anturaj, xronotop.

Kirish. Zamonaviy ingliz adabiyotshunosligida pastish asosida yaratilgan asarlar taxlili muhim o'rin egallaydi, zero bunday asarlar o'ziga xos xususiyatlari va mohiyati bilan boshqa asarlardan alohida ajralib turadi. Rik Riordanning “Persi Jekson va Olimpiyaliklar” pentalogiyasi esa bunga yaqqol misol bo'la oladi.

Avvalo, pastish so'ziga ta'rif beradigan bo'lsak, bu so'z italyanча pasticcio so'zidan olingan bo'lib, “atala” degan ma'noni anglatadi va “qo'shma” yoki “aralashma” kabi ko'chma ma'nolarda uchraydi. Pastishtermin sifatida ilk bora Fransiyada 17 asrda paydo bo'lib, musiqashunoslikda “opera-popurri” ma'nosini anglatgan. Ammo, jahon adabiyotshunosligi tarixida pastish 1767 yilda chop etilgan mashhur fransuz yozuvchisi va faylasufi D.Didroning “Adabiyotshunoslik asoslari” kitobida quidagicha ta'rif berib o'tilgan: “Adabiyotshunoslikda pastish biror badiiy asar muallifi uslubiga taqlid qilish demakdir.”[1,604c]

Ingliz yozuvchisi P. Berri ta'rifiga ko'ra, pastish biron asardagi mavjud mavzu, konsept yoki personajlarning yangilari bilan aralashmasidir.[2,67c] Shuningdek, rus adabiyotshunosi E.E. Sviridova fikricha, adabiyotshunoslikda pastish biron bir muallif asarining uslubi, personajlari, anturaji arashtirilgan holda yangi syujetli asarni yaratish tushuniladi. Stilisatsiyadan farqli o'laroq pastish yozuvchidan yangi syujetlarni mavjud personajlar yordamida rivojlantirishni hamda qo'shimcha yangi personajlarni kiritishni talab etadi.[3,171c]

Asosiy qism. Yuqorida keltirilgan ta'riflarga asoslangan holda, pastish bu mavjud personajlar zamonaviy asarlarda taqlidiy uslub orqali gavdalantirilib, ularning harakterli belgilari va jihatlari zamonaviy personajlarda namoyon etilishi degan hulosaga kelish mumkin. Amerika yozuvchisi Rik Riordanning "Persi Jekson va Olimpiyaliklar" pentalogiyasi esa bunga yorqin misol bo'la oladi. Bu fantastik roman to'plamida pastish analizini taqdim etishdan avval asar haqida quidagi ma'lumotlarni keltirish mumkin.

Ushbu asar pastishga asoslanganligi tufayli unda bir necha yaqqol misollarni tahlil etamiz. Muallif Grek yarim hudosi siymosini zamonaviy personaj Persi qahramonida namoyon qiladi va uni grek mifologiyasidan olingandengiz xudosi Poseydonning o'gli qilib yaratadi. Misol tariqasida Persining sinfdoshlari bilan muzeyga borib, jig'iga tekkan sinfdosh qiz Nensi Bobfitni o'zi bilmagan holda to'lqin yordamida fontan suvini chiqarib, Nensini fontanga uloqtirib yuborishga erishganligini ko'rsatish mumkin. Asar boshida Persi hali o'zini g'ayritabiiy kuchga egaligini bilmaydi. Asarda bu syujet shunday tasvirlanadi:

"I was about to unwrap my sandwich when Nancy Bobofit appeared in front of me with her ugly friends..." "Oops." She grinned at me with her crooked teeth.

I tried to stay cool. But I was so mad my mind went blank. A wave roared in my ears.

I don't remember touching her, but the next thing I knew, Nancy was sitting on her butt in the fountain, screaming, "Percy pushed me!"

Some of the kids were whispering: -Did you see? - The water – like it grabbed her"[5,6c] "Men endigina sendvichimni olmoqchi bo'lgan paytimda Nensi Bobofit o'zining xunuk do'stlari bilan ro'paramda paydo bo'ldi... "Ups". U qiyshiq tishlarini g'ichirlatdi.

Men o'zimni bosib olishga harakat qildim. Ammo men jahlim chiqqanidan o'zimni boshqara olmay qoldim. Quloqlarimda to'lqin paydo bo'ldi. Men u qizni qo'lim bilan tekkanimni



eslolmayman, ammo u fontanda o'tirib "Persi meni itarib yubordi" deb yiglayotganini bildim. Bolalarning ba'zilarini shivirlayotgan edilar:

- Ko'rdingmi? Suv... – xuddi suv qizni yutib yuborgandek bo'ldi – a?".(so'zma-so'z tarjima muallif tomonidan amalga oshirildi)

Bu syujetda pastish yaqqol ko'zga tashlanadi, ya'ni Persi "men u qizni qo'lim bilan tekkanimni eslolmayman, ammo u fontanda o'tirib "Persi meni itarib yubordi" deb yiglayotganini bildim" deydi, ya'ni Persi o'zi bilmagan holda fontandagi suvni boshqaradi va suv Nensini fontan ichiga tushirib yuboradi. Muallif asar boshidanoq asosiy personaj g'ayrioddiy kuchga ega ekanligini va bu kuch u dengiz xudosining o'g'li ekanligi uchun berilganligini kitobxonga anglatadi. Persi nafaqat sirli kuchga, balki g'alati, insonda yoq xislatlarga egadir. Bu narsa quyidagi misol, ya'ni Persi qattiq yaralanganda suvga tushib jaroxatlari yoqolganligida ham ko'rinadi: "... My chest felt warm and wet, and I knew I was badly cut. "You're wounded," Annabeth told me. "Quick, Percy, get in the water." I stepped back into the creek, the whole camp gathering around me. Instantly, I felt better. I could feel the cuts on my chest closing up...."

"... Mening ko'kragim qondan iliq va ho'l edi; men qattiq jaroxatlanganimni bilardim. "Sen jaroxatlanding," dedi menga Annabes."Tez, Persi, suvga tush". Men qaytib ariqchaga tushdim, butun lager bolalari esa meni atrofimni o'rab oldi.

Asarning shu qismida pastishga yaqqol bir misol beriladi, Persining yana bir xislati

– suvda kuchli bo'lib ketishi, va jarohati to'liq sog'ayb ketishi ko'rsatilib o'tilgan. Bu xislat unga otasi Poseydondan o'tgan va asarda Poseydonga shunday ta'rif berilgan: "My father?" I asked, completely bewildered. "Poseidon," said Chiron. "Earthshaker, Stormbringer, Father of Horses. Hail, Perseus Jackson, Son of the Sea God." "Mening otam? - deb so'radim, o'yga tolib. "Poseydon," dedi Chiron. "Yer qimirlatuvchi, Bo'ron chaqiruvchi, Otlar Otasi. Xoy, Perseus Jekson, Dengiz xudosining o'g'li." (so'zma-so'z tarjima muallif tomonidan amalga oshirildi)



Poseydon asar personaji Chiron tomonidan Yerqimirlatuvchi, Bo'ron chaqiruvchi, Otlar Otasi deb tasvirlanadi. Shuningdek Zevs, Afina va Gades kabi xudolar ham shu asarda aks ettirilgan. Shuni ta'kidlash joizki, pastish nafaqat Grek mifologiyasidagi mavjud xudolarni xislatini zamonaviy qahramonlarda jonlantirilganlikda ko'rinadi, balki yozuvchi zamonaviy asarda haqiqiy Grek xudolarini ham ishtirok ettirib, asarni yanada qiziqarli va noodatiy uslubda yaratilganlikda belgilanadi.

Asarda muallif nafaqat Grek va Rim mifologiyasidagi mavjud xudolarni, balki ularning bolalarini ham yaratadi va xudo va yarim xudolarning xususiyatlarini bolalarida namoyon qiladi. Bu jarayon quyidagi misolda ko'rinadi:

Athena had made an alliance with Apollo and Hermes, the two biggest cabins... Ares had allied themselves with everybody else: Dionysus, Demeter, Aphrodite,

and Hephaestus. From what I'd seen, Dionysus's kids were actually good athletes, but there were stuff but they weren't very aggressive. Aphrodite's sons and daughters I wasn't too worried about. They mostly sat out every activity and checked their reflections in the lake and did their hair and gossiped. Hephaestus's kids weren't pretty, and there were only four of them, but they were big and burly from working in the metal shop all day. That, of course, left Ares's cabin: a dozen of the biggest, ugliest, meanest kids on Long Island, or anywhere else on the planet. Afina ikkita eng katta xujralar egalari Apollon va Germes bilan ittifoq tuzdi... Ares esa qolganlar bilan ittifoqlashdi: Dionis, Demetra, Afrodita va Gefest. Men ko'rganlarimdan angladimki, Dionis bolalari, faqatgina ikkitasi juda yaxshi atletlar edi. Demetra bolalari esa tabiiy qobiliyatlari kuchli edi, ammo ular agressiv emasdilar. Afrodita o'g'illari va qizlari xaqida unchalik ham qayg'urmasdim. Ular xech qanday mashg'ulotda ishtirok etmas va faqatgina o'zlarini akslarini ko'l suvida tomosha qilib, sochlarini turmaklar va g'iybat qilar edilar. Gefest bollari chiroyli emas edi, ular atigi to'rtagina edi, ammo kun bo'yi temir do'konida ishlayverganidan juda bahaybat va kuchli edilar. Ares xujrasi qolib ketdi: Long Aylenda va umuman planetada eng xunuk, eng yo'qimsiz bolalar shu xujrada edi."(muallif tomonidan tarjima qilingan)



Bu syujet tasvirining o'ziga xosligi shundaki, mif xudolarining o'zlari bilan birga yangi personajlar – xudolarning bolalari xam yaratilgan. Masalan, urush va g'alaba xamda aql-zakovat xudosi Afina quyo'sh xudosi Apollon va savdo-sotiq xudosi Germes bilan ittifoq tuzadi. Lekin Dionis bollari – sog'lom atletlar o'z otalariga o'xshamaganlar, otalari esa aksincha, sharob ta'sirida shirakayf bo'lib, xamma narsani unutgan va faqatgina o'yin- kulgi bilan band bo'lgan. Demak, yuqorida berilgan parcha pastishga aniq misol bo'la oladi. Shunday misollardan yana birini, Persining grek mifologiyasiga tegishli kallasi buqa tanasi inson bo'lgan Minatavr bilan jangi haqidagi syujetni keltiramiz:

Avval u judaa go'zal va oddiy sharqona ayollarga xos libosda, so'ngra esa maxluq kabi uzun tirnoqli etib tasvirlanadi:

“Then the door creaked open, and standing in front of us was a tall Middle Eastern woman-at least, I assumed she was Middle Eastern, because she wore a long black gown that covered everything but her hands, and her head was completely veiled. Then I heard a strange, rasping sound above me. My eyes rose to Aunty Em's hands, which had turned gnarled and warty, with sharp bronze talons for fingernails. I couldn't move. I stared at Aunty Em's gnarled claws....”

“So'ngra eshik g'ichirlab ochildi va eshik oldida juda baland bo'yli - O'rta Sharq ayoli kamida – turardi. Men uni Sharq ayoli deb o'yladim, chunki u qo'lidan boshqa hamma erini yo'pib turadigan uzun qora ko'ylakda edi va yuzining yarmi o'ralgan edi. So'ngra tepamda juda galati, chiyillagan ovoz eshitdim. Xolajon Em qo'llariga ko'zim tushdi, ular qiyshiq va so'gallar bilan qoplangan edi, barmoqlar esa uzun bronza tirnoqlarga aylangan edi.

Men joyimda qotib qoldim. Men xolajon Emning qiyshiq panjalariga tikilib qoldim....”(muallif tomonidan tarjima qilingan)

Yuqorida keltirilgan ikkala syujetda ham zamonaviy ayollar personajlari sarguzasht davomida salbiy qahramonga aylanib Persini yo'q qilishga xarakat qiladilar. Salbiy personajlar aynan



mifologiyada uchraydigan nodatiy ko'rinish yordamida gavdalantiriladi. Bu esa o'z navbatida pastishning ishlatilishining yana bir yo'rqin belgisini ko'rsatadi.

This article describes the image of imaginary diseases in the stories of Edgar Allan Poe and the reasons for writing about diseases. The allegory and symbolism by depicting the Red Death.¹

The article is devoted to the analysis of the *The Magic Hat* book, written by popular Uzbek writer Khudoyberdi Tukhtaboyev, from the position of classification elements introduced by famous Russian philosopher, literary critic and scholar Mikhail Mikhailovich Bakhtin.²

The depiction of natural landscapes given in works of art is one of the factors that demonstrate the creative artistic skill.³

В современной методике так же, как и много лет назад, актуальной и нерешенной до сих пор остается проблема поиска и выбора наиболее эффективных и рациональных методов преподавания иностранных языков, соответствующих современным условиям обучения и отвечающих требованиям стандартов современного образования.⁴

The article describes in detail the basics of translation theory, the object of research, and the methods of analysis of translation theory.⁵

¹ Akhmedovna, B. M., & Shakhnoza, B. (2022). The Image of Disease in Edgar Allan Poe's "The Masque of the Red Death". *Pindus Journal of Culture, Literature, and ELT*, 2(1), 19-22.

² Kadirova, N. A. (2020). ANALYSIS OF TRANSFORMATION MOTIFS IN THE MAGIC HAT BOOK BY KHUDOYBERDI TUKHTABOYEV, THROUGH THE PRISM OF MIKHAIL BAKHTIN'S THEORIES. *Theoretical & Applied Science*, (4), 405-408.

³ Kabilova, F., & Tokhirova, T. K. English Translation of Abdullah Qadiri's Novel "Days Gone by" and Its Reflection Skills. *International Journal on Integrated Education*, 3(10), 304-306.

⁴ Абдуллаева, Л. С., Самадова, С. А., & Махмурова, М. (2014). Современные методы преподавания иностранных языков. Коммуникативный метод. *Наука. Мысль: электронный периодический журнал*, (6), 73-76.

⁵ Gafurovna, R. Z. (2021). Translation Theory: Object of Research and Methods of Analysis. *International Journal of Progressive Sciences and Technologies*, 24(2), 35-40.



The aim of the present study was to determine whether an association exists between the duration of menopause and the age of menopause onset, and the differences in bone mineral density (BMD) in postmenopausal women. 6

This lesson plan format moves from teachers to centered student. In order to keep this standard lesson plan format from becoming monotonous, it is seminal to memorize that there are a number of variations that can be applied within the various segments of the lesson plan format. 7

This article deals with the analysis of pastiche in literature, particularly in “The Lightning Thief” by American author Rick Riordan. The research identifies pastiche as a term, which is applied to a literary work that is a broad mixture of things-such as themes, concepts, and characters-imitated from different literary works. 8

This article is devoted to the study of Somerset Maugham’s short story “The Book Bag”. It mainly focuses on the analysis of moral and immoral issues, emphasizing to the matter of incest and its fatal outcomes.9

The relevance of speech and culture in the present day is considered important in linguistics and its areas of study are becoming more and more comprehensive day by day. 10

⁶ Najmutdinova, D. K., Nurmukhamedova, L. S., Alieva, D. A., Maksudova, D. S., & Nosirova, Z. A. (2016). Study of the effects of the age at menopause and duration of menopause on bone mineral density in postmenopausal women in Uzbekistan. *International Journal of Biomedicine*, 6(1), 38-40.

⁷ Nodirovna, N. N., & Temirovna, P. M. (2022). Principles of designing lesson plans for teaching ESL or EFL. *Eurasian Journal of Learning and Academic Teaching*, 5, 10-12.

⁸ Khabibullaeva, R. M. (2020). ANALYSIS OF PASTICHE IN THE NOVEL “THE LIGHTNING THIEF” BY RICK RIORDAN. *Theoretical & Applied Science*, (5), 958-961.

⁹ Куницька, І. (2014). Роман-біографія як жанровий різновид модерністського роману (С. Моем Місяць і мідяки). *Сучасні літературознавчі студії*, (11), 342-348.

¹⁰ NARZIYEVA, I. Z. (2021, March). COMPARATIVE STUDY OF THE CULTURAL AND NATIONAL CHARACTERISTICS OF MODERN UNITS OF ORAL SPEECH (based on Uzbek and English language materials). In *E-Conference Globe* (pp. 285-289).



В этой статье дается краткий обзор антропонимов, их функций статуса, который они получают от этих, и их специфики.¹¹

The article is about the development of the Soviet era of Uzbek educational dictionary. The educational dictionaries created during this period served mainly to teach Russian in national schools. ¹²

This article deals with the description of synonyms in the explanatory dictionaries of the Uzbek language published in different periods, the systematic description of the similarities and differences between the explanations of synonyms in the publications.¹³

The Constitution of the Republic of Uzbekistan defines the right of citizens to vote and to be elected, the foundations of the national electoral system, the basis of which are the Universal Declaration of Human Rights, the International Covenant on Civil and Political Rights and ratification by Uzbekistan, constituting the principles of democracy, including independence, legitimacy, transparency and fairness, enshrined and recognized in other international legal instruments.¹⁴

This article discusses an attitude to women in the past and the interpretation of the image of women in the works of some writers.¹⁵

¹¹ Орипова, К. (2022). ОНОМАСТИЧЕСКАЯ ПРОБЛЕМА НАЦИОНАЛЬНОЙ ИНДИВИДУАЛЬНОСТИ ВО ФРАНЦУЗСКОМ ЯЗЫКЕ. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz)*, 8(8). извлечено от http://journal.buxdu.uz/index.php/journals_buxdu/article/view/4712

¹² Bakhridinova, B. M. (2020). HISTORY OF CREATING FIRST BILINGUAL AND REGULATORY EDUCATIONAL DICTIONARIES IN UZBEK LANGUAGE. *Scientific reports of Bukhara State University*, 4(1), 147-181.

¹³ Rustamovna, M. G. (2020). Presenting synonyms in the explanatory dictionaries of the Uzbek language. *Middle European Scientific Bulletin*, 6, 117-120.

¹⁴ Tolibjonovich, M. T., & Toxirjonovich, S. D. (2021). The Institutional Mechanisms Of The Development Of The Electoral System In Uzbekistan. *European Journal of Molecular & Clinical Medicine*, 7(8), 4378-4384.

¹⁵ Muradovich, R. M. (2021). The Image of a Woman in The Work of Uzbek Writers. *Eurasian Research Bulletin*, 3, 7-12.



Xulosa. Xulosa qilib aytganda, Rik Riordanning “Jek Persi va Olimpiyaliklar” pentalogiyasining birinchi romani “Chaqmoq o’grisi”da pastish ishtiroki, ya’ni qadimiy grek mifologiyasi personajlari zamonaviy talqin etilgan. Bundan tashqari, mifologik qahramonlar avvaldan grek miflarda mavjud bo’lgan, biroq Rik Riordan nafaqat bu qahramonlarni taqlidiy uslubda o’z asarlarida ishlatgan, balki qadimiy grek xudolarining hislatlari yordamida yangi personajlar yaratib, xronotopda detallarga o’zgacha sayqal bera olgan.

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