
SEMANTIC FIELD OF THE WORD “PRIDE” IN THE NOVEL "MANSFIELD PARK"

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ABSTRACT

In this article, concept of pride in the novel “Mansfield Park” by J.Austen is analyzed and various meanings of pride in the context are discussed based on characters of the novel.

Keywords: Pride, arrogance, Mansfield Park, character, concept, vanity, conceit, self-revenge, humility.

1. INTRODUCTION

The novel “Mansfield Park” belongs to the mature period of J. Austen’s work. Most foreign researchers perceived this novel as a creative failure of the author, noting the intimacy of the subject matter, the inexpressiveness of the images of the main characters, the complex, confusing syntax, unreasonable transitions from dialogic narrative to epistolary form.

However, critics were contradictory in their statements. L. Trilling, for example, noted: “...virtue of die novel, whose greatness is “commensurate with its power to offend”. K. Lewis called “Mansfield Park” the first modern novel, anticipating the appearance of J. Elliot and H. James “the first modern novel, an anticipation of George Elliot and Henry James”. Researchers agree on one thing - of all Austen’s creative heritage, this novel is not like all the others, “the strongest and the most difficult to explain”. As V.V. Ivashova notes: “It has less comedic elements and more storytelling. The ironic interpretation of characters turns into satire at every step”.

As in previous novels, the author places the main emphasis on the analysis of certain traits of human character, changes in the moods of the characters, as well as the motives of their behavior. It is generally accepted that the theme of the moral insight of the heroes of the novel is connected with the image of the main character Fanny Price. It is believed that this leading theme can be revealed through an artistic analysis of the concept of “pride”.

2. LITERATURE REVIEW

Mansfield Park is the estate of the Bertram family in Everingham. This place plays a decisive role in changing the worldview of the main character, Fanny Price. Fanny is the daughter of Lady Bertram's impoverished sister, Frances Price, who linked her fate with a sailor and thereby closed her path to high society. Overestimation of the importance of one’s own personality becomes for Austen’s heroes an element that leads to disunity in society and to the spiritual loneliness of a particular individual and the manifestation of pride and arrogance associated with it. J. Brown notes that if in early novels the hero’s personality is more valuable and significant than society, which influences him “the individual is too large for the institution that affect him”, then in Mansfield Park everything vice versa. The author shows the severe conditioning of an individual’s character by the environment of upbringing. Austen especially visibly emphasizes the disastrous consequences of a false idea of one’s own importance,

contained in the concept of “class pride,” the features of which we find in the images of the landed nobility.

3. ANALYSIS

The Bertrams, under the influence of their closest relative Mrs. Norris, decide to take Fanny into their family. At the very beginning of the novel, Austen gives the following description of Baronet Bertram, a large landowner, member of parliament, head of one of the influential aristocratic families in Northamptonshire, owner of plantations in the West Indies: “Sir Thomas Bertram, an influential man, just as much from principle.”, how much out of pride, as well as from his characteristic desire to do justice (“from principle as well as pride-from a general wish of doing right”) and to see all his loved ones arranged decently, he would gladly use his influence for the benefit of Lady Bertram's sister." If we interpret the pride of this character as the basis of justice and the emergence of good intentions, we should note that initially it presupposes the exaltation of a person's merits on some basis. In the realities of the English ethnic group, this is social status and birth. In this case, helping people who are related to Baronet Bertram in a certain way contributes to his own well-being and elevation, and becomes fuel for his own pride.

Mrs. Norris's participation in Fanny's fate was based on her exaltation of her nobility (at someone else's expense): “The troubles and expenses that will be required from relatives are mere trifles compared to such a benefit” / “... the benevolence of the action". It was this good deed that allowed “to enjoy your generous deed in advance” / “were already enjoyed”. Turning to the semantics of the word “generous,” we note that it presupposes “possession of high spiritual qualities, a willingness to selflessly sacrifice one's interests for others”; “possessing high spiritual qualities: condescension, goodwill”. This discrepancy between external behavior and internal motivation (which will become clear as the novel progresses) reveals the author's irony towards these characters.

Having made this decision, Sir Bertram is concerned about one thing circumstance: “... We are talking about the proper distinction that should exist between girls (here we mean the daughters of Sir Bertram, Fanny's cousins - Maria and Julia) ... not to let her (Fanny) forget that she is by no means Miss Bertram (...) still she is no match for them. Their position, condition, rights, prospects for the future will always be incomparable”. Austen does not so much strive to portray the stern disposition of Sir Bertram as reflect the realities of the time. The baron's rationality speaks of the caste of high society, which does not allow “half-breeds” into its ranks.

The collapse of the family ties of the Bertrams proves that Austen does not approve of the selective position in the education of youth adopted in this family. Seeing the difference in the attitude towards themselves and Fanny, Julia and Maria turn into frivolous, selfish, quarrelsome young people who do not care about their reputation and the reputation of their family, which at that time threatened with excommunication from home. And this is a considerable share of the responsibility of their parents and Aunt Norris, who raised pride and arrogance in Maria and Julia from childhood. The appearance of Fanny in the house allowed them to elevate the rights of their own children, feeding them class pride. English literature reflects many cases when noble and wealthy parents deliberately took female pupils into their home so that their children from the cradle could feel the difference between themselves and the servants in order to subsequently take their rightful place in society.

The character of Sir Bertram undergoes evolution throughout the novel. He realizes the harmfulness of his parenting methods when his eldest daughter Maria, being a married lady, runs away from her husband with her lover Henry Crawford. After despair, disappointment and

shame, the Baron comes to the conclusion: "Too late he realized how unfavorable it is for every young soul to be treated so differently as Maria and Julia were treated". It was the behavior of his own daughters that made Sir Bertram look at Fanny differently, valuing her moral qualities above her social status.

Using the example of the love triangle "Maria - Crawford - Julia," Austen shows how saving the rational attitude to life that Julia Bertram chooses turns out to be: "... she came to her senses so much that she began to seek the consolation that pride and opportunity can give reward yourself for failure". / "her mind became cool enough to seek all the comfort that pride and self-revenge could give.". What is an issue here is Henry Crawford's preference for Mary. In this example, pride is perceived as reason, rationality, capable of preventing a wrong action, an offended sense of self-esteem. Associatively, this example forms the evaluative combination "wounded pride." "She couldn't wait to break free from her father's and Mansfield's fetters and find solace for her wounded soul in wealth and high position, in vanity, in light". Thus, Julia was looking for those circumstances that would allow her to restore her claims to her own importance, that is, pride.

One of the important characters in this novel, with whom the semantic content of the concept "pride" is connected, is Mr. Crawford. Although he had the same socially justified reasons to be proud of himself as Mr. Darcy in the novel "Pride and Prejudice," most of his characteristics emphasize the word "vanity," which is also included in the lexical-semantic field of the analyzed concept. This quality is the motive for the hero's thoughts and actions. Austen emphasizes his negative attitude towards this character through the repetition of the word "vanity" within one sentence, creating a kind of "internal" and "external" gradation to the concept of "pride": vanity in its meaning expresses excessive pride ("the desire for glory, honors, veneration").

Mr. Crawford's vanity is confirmed by the fact that it does not depend on the opinions of other people. For example, the self-confidence that allowed Crawford to constantly exalt himself above others prevented him from assuming that Fanny would refuse to marry him: "... if anyone deserves you, it's me. (...) Only the one who sees your merits and worships them stronger than anyone else, and loves you more devotedly than anyone else, only he can hope for reciprocity. (...) By this right I deserve you and I will deserve it" / "... as far as you can be deserved by anybody, I do deserve you. (...) It is he who sees and worships your merit strongest, who loves you most devotedly, that has the best right to a return. (...) By that right I do and will deserve you". In fact, by confessing his feelings, Crawford wanted to suppress Fanny with the superiority of his own personality. Only Henry's sister Mary uses the verb "to be proud" in relation to her brother: "... he is the true hero of a chivalric romance and is proud of his chains" / "Henry is quite the hero of an old romance, and glories in his chains". But here is Henry's pride is seen as a manifestation of vanity about one's behavior.

In our opinion, one of the significant scenes of the novel, reflecting Crawford's vain nature, is the dispute with Edmund Bertram about the essence of the sermon. For him, the priest's influence on the souls of parishioners is attractive: "There is something in the eloquence of a preacher, if it is true eloquence, that deserves the highest praise and honor. A preacher who is able to touch the soul of listeners of all kinds and influence them, speaking about limited and long-bored subjects in the mouths of ordinary preachers; who is able to say something new or striking, which can arouse interest, without offending generally accepted tastes and without violating the feelings of the listeners - such a person and his mission are worthy of all honors. I would like to be like that myself."

Crawford is not satisfied with the superiority that social status and wealth give; he longs for generally accepted recognition of his spiritual qualities and mental talents. In this

profession, Crawford is seduced by the power of possessing human souls, but for him the material, outer shell of such glory is attractive: "... when I heard an outstanding sermon, I was almost envious. But the truth is, I need a London audience. I could preach a sermon only to an educated flock, one that is able to appreciate my art".

Henry Crawford is a controversial character. Despite "considerable vanity", "idle vanity", "heartless vanity", "resilient conceit", he is able to appreciate Fanny's human merits. Well aware that marriage with her will not bring much material benefit, he notes her "gentle disposition," "purity of soul," "sublimity of concepts." We are convinced that in the late works of Austen, characters who are characterized by vanity, arrogance, arrogance cease to be carriers of one dominant character trait, their image becomes more complicated, at the same time complicating the semantic content of the concept "pride" in the artistic picture of the author's world. It becomes ambiguous in its semantics and contradictory.

For a more visible disclosure of the typical diseases of modern secular society, such as excessive egoism, vanity, snobbery, class pride, Austen describes rehearsal scenes for a home production of Mrs. Inchbold's play "Vows of Love," conceived by the bored inhabitants of Mansfield. In describing these scenes, the author uses elements of costume theater.

The fake acting reveals the true nature of these characters. Osten deliberately compares the relationships of the characters in life and on the improvised theater stage. In both cases, the participants lack an understanding of the common goal achieved through mutual respect and attention to the partner's game. The game exposes the most unsightly human qualities. People talk, but do not hear each other. Their attention is directed not at understanding and translating into reality the ideological and figurative concept of the play, but at exalting their own person. Participants in the performance forget about the purpose of their fun, emphasizing in every possible way their origin with the richness of their costume, the beauty of their hair, and the importance of their speech.

Rushworth: "...I will be Earl of Cassel and for the first time I will appear in a blue tailcoat and a pink silk cloak, and then in another intricate costume, like a hunting suit."; "I go on stage three times and have forty-two lines.". The role for each participant in the performance is an opportunity to once again demonstrate their greatness and satisfy their vanity. Austen depicts the process of narcissism of the characters in a sharp satirical manner. The vanity of the imaginary actors is already manifested in the distribution of roles: "The peasant's wife! - Yeats exclaimed. - What are you talking about? The most insignificant, insignificant role, so everyday... Not a single winning line. Such a role for your sister! Yes, it is an insult to suggest such a thing. At Ecclesford, this role was reserved for the governess."; "...I don't want this role," Julia exclaimed angrily and hastily. "I can't be Agatha, and I won't play anyone else."

The distribution of roles is another evidence of a hierarchical relationship. The personal ambitions of the "actors" prevent them from subordinating the individual principle to the common collective good. Everyone is interested in their own importance. A theatrical production of the play with such an amateurish approach to the material turns into an immoral and senseless farce. Everything ultimately comes down to immoral buffoonish triversion. As we can see, the technique of costume performance, introduced by Austen into the narrative, expands the functionality of the artistic image and deepens the significance of the character for the entire narrative as a whole.

Researchers emphasize the overt social urgency of the novel. So E. Genieva notes that "Mansfield Park" is Jane Austen's "Vanity Fair" here is the kingdom of worthless, petty and harmful people". Class differences determine the type character behavior. Fanny, admitted into the aristocratic circle only by condescension, finds it difficult to adapt to his cruel world. The social context of the novel is the subject of research interest of J. Brown, who emphasizes that

the cruelty of caste relations in Mansfield Park testifies to the callous skepticism of its inhabitants. "The brutality evinced in the self-concept of the class as well as in its dealings on the individual plane is but a prelude to the crushing skepticism that follows."

Edmund Bertram is characterized by many of the errors of his class. He is characterized by a desire for everything bright, beautiful, majestic. All these qualities are concentrated in the image of Mary Crawford. Her appearance, the unusualness of her judgments, which pretend to be an extraordinary thinker, attract Edmund, he does not notice behind this shiny shell the emptiness and spiritual callousness of Miss Crawford. But, unlike his family, Edmund does not expect the benefits from life that are due to him due to his aristocratic origins. Therefore, he easily accepts the extravagance of his older brother, which jeopardizes his secure future, and easily agrees with the fate of a clergyman prepared for him by his father. Edmund is devoid of any manifestation of class pride, and, in fact, is the only person who sincerely and disinterestedly cares about each member of his family. His spiritual attraction to the profession of a priest contributed to the formation in him of such qualities as "excellent common sense and a highly developed sense of justice". Austen shows that Edmund's tastes and life principles, rational attitude to life were formed by the excellent classical male education that he received at Eton and Oxford.

Fanny, from all her numerous surroundings, felt that it was in Edmund that she could find a kindred spirit and sincerely love him. As V.V. Ivashova notes: "...the bearers of high aesthetic principles - Fanny and Edmund - are examples of culture, good manners, and refinement of taste". The similarity of their interests, respectful attitude towards each other, the same rationalistic view of the world, gentle character, and responsiveness contribute to the emergence of mutual feelings.

We are repeatedly convinced that in Austen's mature novels the category of rationality continues to be relevant. Reasonability and rationality in the writer's work, on the one hand, are the direct influence of educational aesthetics, to which Austen remained faithful throughout her life, and on the other hand, they are evidence of the pragmatism inherent in the English mentality as a whole. In both cases, these concepts in Austen's aesthetics correlate with self-criticism and self-irony and are limiters of manifestations of class pride.

The image of Fanny Price is contrasted with all the characters in the novel. Fanny is the personification of the humility of the soul in front of the oppressed position that she occupies in the family of her relatives, the Bertrams. Anglo-American researchers, characterizing the image of Fanny, unwittingly found in it features of Christian morality: "a Christian heroine", "Fanny's evangelicalism".

Of course, Fanny does not have the brilliant mental abilities and creative talents that distinguish the younger generation of Bertrams. More precisely, these talents were not identified in a timely manner, due to the fact that Fanny's interests in the family were infringed. However, it is the influence of Mansfield and Edmund Bertram, as his representative, and, therefore, the bearer of the life principles of the aristocracy, that instills in Fanny a tendency towards introspection and self-criticism. In this heroine we first encounter an alternative to the rationalistic view of life. In this novel by J. Austen, the obstacle to the emergence of pride, arrogance and vanity is humility, which Fanny teaches to the other characters in the novel.

The heroine is distinguished by amazing modesty: "She had no habit of doing good, except to the absolutely poor, no experience in getting rid of troubles or bestowing favors on her peers, and was too afraid that her family might think that she was pretending to be a noble lady."/ "But she was so wholly unused to confer favours, except on the very poor, so unpractised in removing evils, or bestowing kindnesses among her equals, and so fearful of appearing to elevate herself as a great lady at home". The most terrible thing for Fanny was the assumption

of the possibility of her exaltation over those who were bypassed by material wealth. Due to her established life position of not putting herself above anyone, Fanny did not consider herself worthy of benefiting others.

Miss Price, who has been in a dependent position since childhood, does not pretend to be significant: "She intended, because she considered it her duty, to try to overcome all the excessiveness of her almost selfish attachment to Edmund. To call or imagine it a loss or disappointment would be an arrogance for which, in her humility, she found all words insufficiently severe mi." / "... to try to overcome that was excessive, ail that bordered on selfishness, in her affection for Edmund. To call or to fancy it a loss, a disappointment, would be a presumption for which she had not words strong enough to satisfy her own humility." Fanny considers her love for Edmund criminal and keeps it a secret. And only the guess about his passion for another woman causes the heroine real suffering, causing a storm of emotions, conveyed by Austen in her own direct speech. As V.V. Nabokov noted, who singled out this novel as one of the cultural achievements of the past era: "Fanny's reaction to Edmund's love is conveyed through what we now call a stream of consciousness or an internal monologue - a technique that was so wonderfully used by James Joyce".

Fanny submits to someone else's will out of fear of being branded ungrateful and impolite: "Fanny felt that she was forced to obey, otherwise she would be accused of arrogance, indifference, or some other base quality." Despite this, the author convinces us that we are dealing with a bright individuality, capable of gathering all his will into a fist in the interests of society, overcoming and destroying the germs of pride, pride as pride. For Miss Price, the most important task in her disadvantaged position was to overcome her needs and interests. In those life circumstances when, in order to make a choice, Fanny lacked any knowledge or skills, she was always saved by intuition, which distinguishes a sensitive, spiritually developed person.

The contrast between the Price family and the inhabitants of Mansfield Park by the end of the novel is striking. Fanny came under the protection of the Bertram family as a little girl. A modest, lonely, helpless child, torn from his family and familiar environment, felt truly unhappy in an unfamiliar place. Mansfield suppressed Fanny with its size, splendor, the power of its inhabitants, their coldness and constant reproaches. The wall that Sir Bertram had built between Fanny and his daughters seemed impenetrable and hostile to her. Edmund Bertram is the only person who noticed Fanny's fear and embarrassment. He helped overcome her phobias and complexes, developed her natural taste and intelligence, and took responsibility for caring for her, for her upbringing, and education. Edmund strove to ensure that the necessary books fell into her hands, and became a devoted and reliable friend for her. In Mansfield, the heroine lacked the affection and love that she received in her own family, and which delicious food and beautiful clothes could not compensate for. Initially, her cramped position was also aggravated by the difference in education and upbringing that existed between her and her cousins and interfered with their communication.

But gradually, unnoticed by the heroine, the gaps in her upbringing were filled, the angularity of her manners disappeared, and Mansfield, from a space hostile to her, became her home, which cultivates tact and taste in her, where she meets her first love. And by the end of the novel, when Fanny comes to Portsmouth to see her relatives, she is horrified by their standard of living, tactlessness, rudeness, bad manners, their petty conversations and worries. She realizes that her home has become a stranger to her, there is no person in it whose conversation could satisfy her spiritual needs. Fanny understands that the security of her position has relieved her family of responsibility for her future. She ceased to exist for her

loved ones, turned for them into an unfamiliar lady, someone alien in spirit, whom they were unable to either understand or love.

At this moment, the heroine's soul undergoes a reassessment of her attitude towards Mansfield and its inhabitants. Fanny comes to the conclusion that her home has become alien to her, in which spiritually and intellectually undeveloped household members live with emotions and passions, who consider her "proud." Mansfield's space, his rational aristocracy, before which Fanny felt fear and hostility at the beginning of the novel, becomes part of herself.

4. DISCUSSION

An interesting concept regarding the characteristics of space in the novel and its influence on the characters is also built by J. Brown, who believed that London, Portsmouth, and Mansfield - the three irreconcilable worlds of the novel, as a result appear as Hell, Purgatory, and Heaven, each of which is about - a place and a prison for the human spirit: "London, Portsmouth, and Mansfield, the three irreconcilable worlds of the novel, finally come to be seen as Hell, Purgatory, and Heaven, each a place or a prison for the human spirit". As we see, many English-language critics identify in the novel structural component characteristic of religious consciousness, which indicates a certain closeness of Austen's aesthetics to the Russian mentality. However, we do not believe that in this way the writer's work reflects the features of religiosity; rather, the religious concept of the world, which is based on the spiritual and moral improvement of man, coincides with the aesthetic principles of Austen herself, which she shaped throughout life.

The theme of education in this novel is paramount and fundamental. The character of the heroine at the beginning of the story, when she was only ten years old, is a blank page. Gradually, Fanny absorbs information that helps her form moral guidelines and life principles. Austen shows how much the social environment influences the character of the hero. But, despite the high spiritual qualities inherent in Fanny, her image is revealed by J. Austen less vividly, compared to other characters in the novel, who are by no means the main ones. Researchers believe that the author does this deliberately, concentrating attention on the vices, and not on the virtues of her contemporary society. So E. Genieva states: "Vice is attractive precisely because of its brightness and catchiness, and she (J. Austen) wanted to teach her readers to recognize virtue in the everyday, ordinary, to see dignity in the most modest clothes". Didacticism, less characteristic of J. Austen's style in early novels, becomes most noticeable in the novel *Mansfield Park*. The author assigns a leading role to the problem of moral education, but for Austen it is important not so much to expose the vices of society as to show the evolution of the heroes. The image of Fanny Price in this regard is interesting as a life guide, as the end point of a person's spiritual development.

So, the chronotopic space of the estate, characterized by rationality and aristocracy, turned out to be a necessary component of Fanny Price's life. This is the space in which she grew up, received her first life lessons, and where her beliefs were formed. Outside Mansfield, Fanny would not have had the opportunity to acquire the basic upbringing and education that turned her into a truly society lady. The spiritual callousness and secular coldness of the people she met there contributed to the strengthening of the heroine's character. The change in familiar space and the emotional experiences associated with this strengthen Fanny's psyche and force her to grow up.

However, we notice that Mansfield also needs Fanny. For Sir Bertram, who dearly loves his daughters, Fanny remains the only grateful, devoted and sincerely loving creature. Life destroyed the apparent well-being of Mansfield, with which went an entire era of the carefree and happy life of the family, neglecting the saving ties of kinship. Fanny's orphan situation in

Mansfield taught her to appreciate the advantages of living in a family, which always performs the function of protection and support.

5. CONCLUSION

So, the ideological concept of this novel testifies to the evolution of the semantic content of the concept “pride” in the artistic picture of the world by J. Austen. It is an obvious fact that in Austen’s later novels, the antonymous concept of “pride” and all the things that fill this concept (vanity, arrogance, conceit, etc.) becomes “humility.” The opposition outlined by I. Marshak in the translation of the novel “Pride and Prejudice” is clearly noticeable in the novel “Mansfield Park”, which indicates a certain evolution of the author’s consciousness and attitude. Both concepts (pride and humility) are the result of the spiritual self-determination of the heroes. These are two poles of the same moral, aesthetic and philosophical problem of human self-knowledge. The image of Fanny Price in the entire gallery of Austen's heroes, resigned to the position they occupy in society, is the most revealing. It is no coincidence that the researcher Bush described him as a “passive sufferer” and a “sober moralist”. Humility and patience, as the dominant qualities of the heroine’s character, were rooted in her upbringing in a strange family, which supported her low opinion of her own merits. The inhabitants of Mansfield instilled in Fanny a spirit of strict self-criticism and infringement of their own interests in favor of “more worthy ones.”

Fanny Price, as the main character of the novel, looks, at first glance, paler than the secondary characters. This probably happens because Austen does not single out any one hero in the work, does not focus on revealing a certain character trait, as in his earlier works. Fanny Price acts as an alternative to all the heroes of the novel. She is characterized by doubts about her behavior, but they become alien to her when it comes to loyalty to her moral principles.

The aristocratic atmosphere of the Bertrams' estate, the respectful and reverent attitude of its inhabitants towards their culture, history, and traditions contributes to Fanny's spiritual growth. Austen defends the ideal of education, which is capable of instilling the noble class in his offspring. Only unlike them, Fanny is a grateful pupil. Austen shows how the social environment is capable of shaping the character, tastes and needs of the hero, which is already a feature of realistic aesthetics.

The fact of the evolution of the author's consciousness is also confirmed by the scrupulous recording of everyday details that characterize the images of the heroes and the social situation. M. Leskels was the first to note the change in Austen’s author’s method: “In “Mansfield Park” Jane Austen's style develops a new faculty, out of one perceptible in all her novels - a faculty I can only describe as chameleonlike...” As J. Brown emphasizes, in this novel Austen achieves a new type of realism (“new kind of realism”), to which she does not return until the end of her career, and even subsequent novels cannot compare with “indisputable rationality” (“the exhausting intelligence”) and eclipse Mansfield Park's “unanswerable skepticism”.

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