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PROBLEMS OF TRANSLATING GLUTTONY DISCOURSE IN FICTION

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Abstract: The present study analyses translatability of fiction contexts which belongs to gluttony discourse. Gluttony discourse was researched by Russian scholar A. Olyanich as an ethno cultural phenomena in linguistics which is exposed as described by its internal (linguistic) structure and pragmatic orientation of linguistic elements. Gluttony discourse plays an important role in literature. To describe the national picture of the world, authors usually pay attention in gluttony discourse. Researching topic showed that the narrative texts belong to gluttony discourse can be used as a tool of describing individuality, spirituality, mood and social status of protagonist by author. Eating process, and cooking scenes, descriptions of food, what and how protagonist eats can enlighten source readers with writers implications because, usually they carry national pragmatic associations. But the difference between kitchen and cooking habits and specific features of dishes of the source and target languages makes the main idea of the text to be lost. This issue assumed serious dimension in translation studies. The abstract analyses different fiction books from American and Uzbek literature which are popular with narrative descriptions of food and eating habits. General findings of study there are complex of factors of untranslatability and connotations while translating gluttony discourse in fiction. Given recommendations can be used as a solution of several problems at intercultural communication and crossing cultural barriers in translation of fiction.

Key words: gluttony discourse, pragmatic associations, fiction, spirituality, protagonist, cultural diversity.

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Introduction

As humanity has been developing, finding food has been the problem of life or death since ancient times. Food is an indivisible part of human beings and the culture of the society they live in. The specific

features of the national kitchen retain the ancient roots of this or that nation's culture. When a person has some food or drink of other country he is unconsciously engaged in intercultural communication of a certain nation's culture. As American

scientists Kara Killing and Scott Pollard state if food is considered a substance in literature, a milestone in culture and civilization then it is also a source of fundamental research for literature studies. Since food products are an indivisible part of culture, food and eating serve as one of the main means for perceiving literature and art. In the process of intercultural communication food and eating serve as a means for perceiving others. According to the opinion of the Russian scholar A.I. Kozlov, food in a society expresses a symbolic meaning between such notions as "natural" and "cultural", "human" and "divine", "his" and "others". Sometimes if a person rejects somebody's "adopted" food, it may be perceived as his inhuman character. Generally speaking, kitchen and food are the means to differentiate "yours" from "other's", to make clear the limit between "themselves" and "ourselves". The notion "food" reveals itself in different spheres of man's life - in language, customs and traditions as well as in culture. And literature is a means for presenting this indivisible part of culture.

In modern linguistics the discourse analyses became popular very popular. Gluttony discourse was presented in American and Russian scholars researches and stated that the root of the word "gluttony" was taken from the French word "glutonic" and Latin and gula middle English "gluttire", which means throat or swallow. Gluttony

discourse includes all verbal and nonverbal processes from getting food to delivering".

In gluttony discourse analysis of a language the research of fiction plays an important role. Because, various contexts related to the gluttony discourse can be found in a narration. Researching them and finding optimal ways for rendering source contexts into target receptors helps to enclose them in intercultural communications between nations. Pragmatic, cultural, social, artistic, stylistic features of contexts with gluttony discourse are differently in several languages. Comparative analyzing of them can help to construct total literary imagination about the source language culture and outlook of people belonging to that nationality. It helps to evaluate cultural commonness and differences not only between cultures but also between two languages.

Material and Methods

In this article had been used methods of comparative analyzing of narrative texts, discourse-analytic approaches, textual and contextual analysis. Novels and stories from Uzbek and English fiction used as main text material for following study. The problems of untranslatability of contexts with gluttony discourse was searched and given some statements and recommendation for fiction translators.

Causing different pragmatic associations by food names in fiction of diverse languages

If we consider that each classic

work is a history of one or several fates, then it is not difficult to imagine that any historical period under narration is composed of many and many events connected with food and eating processes. If the description of food and eating processes in fiction is analyzed conceptually it is possible to imagine vividly about the culture of a certain nation, its life manners, traditions, mentality and morality. At the same time there are difficult issues in understanding the "food" concept to be faced in fiction. As stated by the American scholar David Jonathan K, food and related traditions, all things and events cause to the development of diverse associations in the minds of different writers. Food is felt not only by its taste and flavor, but also by other aspects. Imaginations about food in literature may reveal themselves as association sources to have penetrated deeply into the root of any nations' memory. The associations specific to his/her nation in a writer's mind about the flavor of food and other specific features may be developed even by bringing the name of one food. But for a literature scholar or a translator to sense the associations connected with this pragmatic effect - taste and flavor needs background knowledge. The background knowledge is a code of conceptual knowledge which includes the culture, history, customs and traditions of a nation. For example, let's take the following sentences: Ошқовоқ сомса! Камбағалик

курсин илоҳим! (Чўлпон, "Кеча ва Кундуз") Pumpkin somsa (pasty)! Again pumpkin somsa (pasty)! May Allah curse poverty! ("Night and Day" by Chulpon). Before we translate these sentences into English we must make clear first that there is the need for some extra-linguistic information that the Uzbek people by nature like to eat food with meat, the presence of meat at home is a sign of wellbeing. In addition, in case there is no meat at home then it is possible to cook somsa (pasty) with potato or pumpkin, so there is the need to comment that pumpkin somsa is perceived among Uzbek people as food suitable for poor people. For Europeans they like food with vegetables - carrots, pumpkin. They may not sense the pumpkin somsa (pasty) as "the food of the poor", but the food or desert for the representatives of the upper layer of the population whose social status is higher. The protagonist of the novel "Harry Potter and Philosophy Stone" Harry Potter gets on the express train to go to Hogwarts. On the way he buys tasty pumpkin pasties which are traditional meal of the witches. The little pumpkin pasties are averagely spicy. On the train he offers pumpkin pasties to his new friend Ron. Ron's family cannot afford sweets, because they are poor. In Uzbek-English dictionaries the word - somsa is given by word "pie" and explained through such words as 1. a dough of flour, water, shortening and sometimes other ingredients; 2. baked food, such as tarts, made with this dough;

3. an individual cake or pastry pie). But in English the word "pumpkin pie" denotes a pie with pumpkin. By its preparation, cooking, looks and taste the pumpkin pie cannot be an alternative to the "Uzbek pumpkin somsa". The English word "pasty" is borrowed from middle French and can be an equivalent to the English "pie". The food prepared piece by piece with dough containing meat, vegetable or cheese, dog-eared at the edges, cooked in the oven, reminds of the "Uzbek somsa". Inspired by this novel English cooks have created the recipe of "the Harry Potter's pasties or Hogwarts express pasties". When the book gains worldwide popularity Harry's pumpkin pasty becomes the national brand of England.

2. Expressing the social status and negative characters of heroes through description of food and eating in Uzbek literature

3.7.1. In Uzbek and related nations literature there are also many contexts rich with descriptions of food. Though it has not improved and reached the level of specific style like that of European literature, emphasizing the social status of personages through food description is often found in the works narrating particularly the events of war years in our literature. For example:

"Бирпасдан кейин опам, акаларим дастурхон атрофида йиғилишди. Ҳар биттасига ярим қошиқдан толқон ё тегди, ё тегмади. Кейин дадам келди, ойим ошхонадан буғи чиқиб турган бир лаган лавлаги кўтариб

чиқди. Лавлаги ширин нарсаяю, ҳар куни егандан кейин жонга тегди. Бари бир нон эмас". (Дунёнинг ишлари. Ўткир Ҳошимов).

Translation: "After a moment my sister and brothers sat gathering at the table. There was a half-spoon of grind bread hardly enough for each of them or not. Then came my father, mother came out of kitchen with a plate of steaming beets. The beet is a sweet thing, but if you eat it every day, you'll be sick and tired of it. Nothing can replace bread" ("Toils of the World" by Utkir Hoshimov).

If in European literature the inner feelings and experience of the hero are expressed through the feeling of pleasure enjoyed after eating food, in Uzbek literature it gives a hint whether the heroes of the novel are rich or poor through describing food and meals being eaten by heroes and the attitude between protagonists.

In the novel "Starry Nights" by Pirmkul Kodirov the author depicts the process of having dawn breakfast in shah's family. Since Fotima Sulton is the eldest and most respectful among wives of Umarshaykh Mirzo, the shah offers her first the top seat. From this courtesy Fotima Sulton's eyes sparkle with joy. When she wants to occupy the seat on the right Umarshaykh Mirzo indicates her the seat on the left. The Shah offers the most respectful seat on the right to his wife Kutlugh Nigor Khanum.

Since Kutlugh Nigor Khanum is the mother of the heir of the crown

all young wives approve her seat on the right as fair and just. It was only Fatima Sultan who is displeased and envious as she considers her status too high. Here we want to pay attention to the description of eating process:

"Дастурхонга тортилаётган кийик кабоби, каклик гўшлари ҳазратдан сўнг қутлуғ Нигор хонимга қўйилар, ундан кейин Фотима Султонга навбат келар эди. Шу сабабли оғизда эрийдиган энг аъло гўшлар ҳам Фотима Султонга илитма овқатдек мазасиз туюларди" (Юлдузли тунлар П. Қодиров)

Translation: "At the table the deer kabab, pheasant meat are first served to the Honorable shah and then to Kutlugh Nigor Khanum and after her - to Fatima Sultan. For this reason the best meat to melt in the mouth seems to Fatima Sultan as warmed tasteless meal." ("Starry Nights" by Pirimkul Kodirov)

If this context is translated directly into a foreign language without any comments, the author's hints and context created on the bases of gastronomic symbols might be unperceivable for a foreign reader. If deer kabab and pheasant meat are laid on the dawn breakfast table, unless it is translated, for example, into English correctly the background knowledge about it being too luxurious and rare meal as well as the description of Fatima Sultan's inner feelings might be lost. The reason is that in the kitchen of USA and England deer and pheasant's meat as well as meat of

other exotic poultry are widely served. However, deriving from linguistic and geographic specifics of Central Asia the meals cooked from deer and pheasant's meat included into the Red Book create such an association that they are considered too rare and tasty meals which decorate only shah's feast tables. Another important aspect of this context is that the gluttony communication between shah Umarshaykh Mirzo and his wives - Fatima Sultan whose seat is on the left from the shah, Kutlugh Nigor Khanum whose seat is on the right from the shah, and whom the shah personally offers the seat on the right as well as the reason why the food is served to Fatima Sultan (as her seat is on the left) after Kutlugh Nigor Khanum and why too tasty food seems warmed and tasteless may not be fully understandable to Western readers without comments.

Really, the author depicts the status of the heir's mother according to which the shah has her had a seat on the right of the table and the princess's eating process as well as her responsibility before the shah and his empire. Though Fatima Sultan is considered elder wife, though she demands respect, she is offered a seat on the left, she is served meals and has to taste food after Bobur Mirzo's mother Kutlugh Nigor Khanum because according to Muslims' table manners the food must be served from the right. This situation affects Fatima Sultan so much that she is not pleased with the delicious food though. The

procedure of serving food from the right in Uzbek's eating process of food must be explained to Western readers in the footnote.

3. Historical reality: gluttony discourse and problem of translatability

In literary works the gluttony discourse serves for readers to comprehend more clearly historical events through their sensuous organs. In each fiction, it is natural, the characters of the work join the gluttony communication. The gluttony communication among personages can provide the most truthful conclusions about the social status of that period's people who are being described in the book. In his book "Balance" by Ulughbek Hamdam describes heartily riots of the society and its member Yusuf under the conditions of social-economic crises of the transitional period. In the book the author effectively used the gluttony discourse for more brightly expressing people's social conditions, moral views and inner sufferings. For example, when the personage of the book Yusuf came back to his village from the city the following situation was described: "When all were sitting around the tablecloth the praying was recited. Then mother Halima aya got up and brought bread and tea. She handed Elbek a handful of walnuts saying "son, go break them and bring back", and she sat on her knees and started breaking a flat bread into pieces. Yusuf got sugar and cheese out of his bag and put them on the cloth. Odil aka,

though being on his usual place, was sitting not leaning at his side as before, but bending and pulling his knees to himself as closely as possible" ("Balance" By U.H., P.54).

In this passage it is possible to note three cases regarding the gluttony discourse:

1. The description of breakfasting view of a village family peculiar to the nineties of the previous century: a handful of walnuts, bread and tea;
2. The bag of a guy who came from the city, the food he used to eat: sugar and cheese;
3. The uncomfortable sitting state of brother Odil who could not meet his son appropriately well.

In the first case the gluttonies "a handful of walnuts, bread and tea"- applied by the author describes the view of real breakfast in rural conditions of that period. That is, if it were the abundance times mother Halima could have laid the tablecloth with a full cottoned flower bowl of cream, homemade butter, fresh and dried fruits, sweets, raisons, boiled eggs, rocky sugar. As a result, Odil aka would have sat comfortably before his son. In the second case, the gluttonemes (sugar and cheese) taken out of Yusuf's bag and laid on the tablecloth hint materially that the situation in the city was much better than the village of that period. As a result of this gluttony communication uncle Odil felt discomfort before his son. Watching this nonverbal communication Mother Halima said:

- Шаҳарни сизлар биласизлару, аммо қишлоқда

анча қийин бўп қолди, - Ҳалима ая гўё эрининг ўнғайсизлигига изоҳ бериб, ҳижолатпазликдан чиқармоқчи бўлгандек гапирди".

Хижолат бўлмаглар. Бегона бўлмасак... - Юсуф тобора авж олиб, хатто ўзига ҳам юқаётган ўнғайсизликнинг барига чек қўймоқчи бўлиб асабийроқ гапирди.... (У.Ҳ."Мувозанат" - Б.54).

Translation: "You know it is better in the city but in the village it is getting more difficult", - commented Halima aya on the dissatisfaction of her husband, she attempted to make her husband feel comfortable.

"Don't be displeased. We are not strangers here...", said Yusuf with irritation, trying to put an end to all discomfort which was affecting him too ("Balance" by U.H., p.54).

If we look at it more attentively, a handful of walnuts, bread and tea, as well as cheese and sugar brought by Yusuf were causing covert discomfort to the participants of the gluttony communication which was the reason why mother Halima compared the food situations in the city and village, and accordingly, had to comment on the discomfort taking place in the spirit of the communication participants.

In the following context the present gluttony discourse serves to make a complete imagination about the conditions under which Yusuf's parents are making their life today:

"...у отаси билан анчагача дарлашиб Ғтирди. Бу орада овқат ҳам тайёр бўлган экан. Ҳалима ая

дастурхон ўртасини нонлардан тозалаб, гўшт ўрнига картошка босилган қайноқ паловни келтириб қўйди.

Юсуф йўлдан бирор кило гўшт олволмаганига афсус қилди, лекин у ҳолда қайтиб кетиш учун йўлкирага қийналиб қолишини эслаб, ичидан эзилди..." (У.Ҳ."Мувозанат" -Б.54).

Translation: "...he sat long sharing moans and groans with his father. Meanwhile the main meal was prepared. Mother Halima picked up the leftover bread pieces, and then she brought and put on the tablecloth hot potato pilav instead of meat pilav. Yusuf regretted that on the way he had not bought a kilogram of meat. In that case he remembered he would not have enough road fare for returning back, and inside he felt sad and sorrow" ("Balance" by U.H., p. 64).

If "potato pilav instead of meat pilav" served by Mother it was considered as a marker of the social condition of today's family, Yusuf's sad and sorrow state of suffering meant that he could not buy meat for lack of enough money for return road fare, and in addition it hints that at that time meat was expensive in the city although Yusuf's financial state was not desirable. Surely this context would not cause any misunderstanding to an Uzbek reader. Because an Uzbek reader has undergone both periods of abundant food and poverty. The gluttony substances' names used by the author will create real association regarding those historical periods in

the mind of a reader. He will fully perceive the gluttony discourse specific to his language and be affected.

But a foreign reader may have some difficulties to comprehend the hints relating to the social status of Yusuf's parents who live in the village. This can be explained by the following specific reasons:

1. Being unaware of Uzbek family's breakfast table with abundance of food;

2. No matter who Uzbek family's guest is: whether his child or a stranger the host "has the culture to put on the table what foods are available in the family, the presupposition is that on the tablecloth there are always bread, tea and a handful of walnuts;

3. It is determined that the Uzbeks are a nation who like meat very much and the wellbeing of the family is defined by the availability of meat in a hanging pan. The unawareness of the background knowledge of the recipe of Uzbek's shah meal "pilav" which is always cooked with meat, in a very rare case of impossibility it may be cooked without meat. The background knowledge is a code of conceptual knowledge about people's culture, history, customs and traditions of which a foreign reader may not know. The reason is that in world cookery there are many types of pilav, some of them are cooked without meat, but with the mixture of seasonal vegetables, crops and dried fruits. It may be incomprehensible for a foreign reader to see Yusuf suffer from

heart-breaking feeling rather than eat potato pilav with appetite. As a result, the author's idea generated through gluttony communication and expressive affect of the context would not reach a targeted reader.

Now we shall analyze another passage taken from this book as in the following lines. While staying in the village Yusuf visits his uncle as a guest.

"Улар Юсуфни худди меҳмондай кутиб олишди. Турдаги хонага таклиф этишган эди, Юсуф энаси ётган жойга бошлашни сўради".

"They received Yusuf as their guest. When they invited him to the guest room in the corner of the courtyard Yusuf requested them to lead him to his grandmother's room".

In itself it is a problem to translate this paragraph into a foreign language. The reason is that having stayed in the city for a long time Yusuf visited his uncle as guest for the first time. He is, truly, a guest. But according to Uzbek tradition and common understanding a nephew for an uncle is a close relative, and strangers are treated like a guest, but not a nephew. However, as an exclusion Yusuf was invited to the room intended for guests. Thus, in accordance with Uzbek hospitality the hosts should lay the tablecloth with food as best as possible. But, when Yusuf was sitting and talking with his uncle and grandmother:

Шу пайт Юлдуз опа ҳовури чиқиб турган бир товоқ нонпалов кўтариб кириб, дастурхонга қўйди" (У.Х. "Мувозанат" -Б.60).

"At that very moment sister Yulduz brought and put on the table a full plate of bread pilav, hot and steaming"(Balance" by U.H., - p.60.).

In this context "bread pilav" is not appropriate meal to meet the high standard of hospitality. It is doubtless that an Uzbek reader would imagine at once and think that "if the social condition of the family were well, sister Yulduz would have treated the guest, who came from a long distance, with fried meat, for sure". But, it is difficult issue for a foreign recipient to perceive even the name of the meal "non-pilav/bread pilav" without additional comments on and translation with transliteration method regarding how it is cooked and what layers of people usually eat this food which need to be applied.

In this book, with the help of this specific gluttony discourse the writer achieved to describe brightly and dramatically the moral image of the character rather than his social status.

"Having failed in business the hero of the book Yusuf stayed in the hostel for general utilization. Lacking money and food for eating he suffers much from hunger. Being weak and helpless he was going to eat the leftover bread, dry and full of insects. But, no matter how hungry he was he would not like to eat it. The smell of food coming from the kitchen caused him lose his human features. There in the kitchen, on the gas stove he saw two pans of meal cooking. In one was soup, in the

other was potato boiling. He wanted to steal meal with its pan. He was struggling with himself. At his age of thirty five how would he do the lowest type of stealing? "He prayed Allah help him not to do it. He enters his room, locks it from inside, in order the food smell not penetrate into the room he covers and fills the door holes and cracks with a blanket. But the hunger was growing stronger and stronger". Here the author describes the hero's inner sufferings, the conflict going on in his heart between his two choices whether "to eat" or not to eat food", on which basis the writer narrates the fight taking place in his soul between "goodness" and "evil ("devil)". The instrument of description is the abstract notion "hunger" relating to the gluttony discourse. "On the pavement Yusuf notices a woman, coming out of the kitchen with a baby in her hand. That's why he gives up completely the thought of stealing the pan, goes back, takes a bowl and a spoon from the side-box. Entering the kitchen he stretches his spoon and while reaching the potato he feels insulted, onto the cement floor he throws first the spoon and then the bowl to break into pieces, and then comes back into his room, takes the insect covered bread, tightly closes his eyes and eats it swallowing without even digesting". Though the author defined the human pride of his hero deviating his own tongue, he would not have excited the reader so much. The pride of Yusuf who defeated the "hunger" specific to mankind is

described so dramatically in the book that a foreign reader will, doubtlessly, get surprised and sense the Uzbek guy's pride. By using masterfully the gluttony discourse in the book the author achieves highly such a strong literary affect. On the basis of analysis of the book "Balance" we consider it expedient to make the following recommendations for translation of the gluttony discourses used in the work:

1. To explain the covert implicit meaning hidden under the gluttony communication by penetrating it into the content of the text through explication or by undernotes in the work;

2. To provide comments with attachments of short recipes of food for meals' names used in the work (for example: non-pilav - dry bread fried with onion and added with tomato for taste. This meal is often eaten in families with low income).

Deriving from above stated it is possible to say that in modern literature and translation studies the analysis of gluttony discourses of fiction serves to prevent a number of barriers in the intercultural communication. The reason is that as a result of such analysis the development of recommendations for literary translation helps bring home to the minds of foreign readers the essence of our national literature.

4. The role of gluttony discourse strengthening the conflict among characters of the work in Uzbek literature

General speaking, since we are

analyzing gastronomic world view in our literature as it has been mentioned above - the king of medical science Avicenna said: "Some people live for the sake of eating, but I eat for the sake of living" which has penetrated into our mind and soul. We observe that our writers do not enjoy describing food too much in their creative activity, they try to keep to the balance. However, the feast in Ziyo crafter's house described in the novel "By Gone Days", the description of manti cooked by Rano in the novel "The Scorpion from Alter" shows that it was Abdulla Kodiriy, founder of Uzbek novel writing trend who began applying the Western traditions to narrative description of food in Uzbek literature.

Though Uzbek people are fond of eating tasty food, feasts with first and second courses and hospitality, theoretically as if the desire to eat food, to enjoy eating are described in negative colors in our literature. To have tasty food is a poor person's dream which never comes true, but for a rich person to have tasty food is a means of his pleasure and joy. That's why rich person's eating food is described negatively with intensifying expressive means often met in our fiction. For example:

"Мирёқуб эса мингбошининг хурсандлик ва кайф билан маст бўлган юзларига тикилган бир пайтда ичкаридан бир товоқ тўла манти чиқиб, дастурхоннинг ўртасидан жой олди. Мирёқуб бу даргоҳда тез-тез кўриниб турадиган бу серқатиқ, семиз ва

ёғлиқ мантиларга қадрдон дўстини кўргандай ширин бир кайф билан тикилди, сўнгра кўзларини товоқдан кўтариб, мингбошининг юзларига қарагач, шу топда товоқдаги манти билан товоққа томон эгилган юз ўртасида ҳеч қандай фарқ кўрмади: иккаласи ҳам шу қадар ёғлиқ эди!" (Кеча ва кундуз . Чўлпон).

Translation: "At a time when Miryokub stared at mingboshi's face who takes pleasure from drunkenness, a full plate of manti (meat rolled in dough) came from inside court and put in the middle of the table. As if he saw his dear friend Miryokub looked drunkenly at fatty mantioften served with much yoghurt, then raising his eyes from the plate he looked at mingboshi's face, at that time he could not see any difference between the plateful manti and the face bending towards the plate: both were so fatty!" ("Night and Day" by Chulpon). The scenes of eating food by negative heroes are described so convincingly that they will upset the reader so much that the reader starts hating this personage which results in the fact that the authors achieve their goals for readers to hate these characters. For this, as an example, may serve such episodes as the process of digesting and eating food by Solih Mahdum, and Kesak's eating in the novel "Devildom" and "Scorpion in altar".

Кесакполвон каймокка нон буктирилган косани кулига олди.

- Ун минутда уйда булади.

Менинг корним оч. Сен бугилаверма. Сочинингкепаги хам тукилмаган боланинг.

Асадбек огзига келганни кайтармай сукди. Бунаканги сукишларни эшитавериб беги чандирлашиб кетган Кесакполвон каймокка буктирилган нон бурдаларини чапиллатиб еб, хуриллатиб чойини ичаверди. Асадбек сал ховридан тушгач:

- Бугунги каймок бу дунёники булмабди. Олсанг-чи, эгнимга шим кийиб, хали бунакасини емовдим, - деди.

- Сенинг чапиллатиб чайнашингни курса, итнинг хам кунгли айнийди. Одамга ухшаб ейишни қачон урганасан? (Шайтанат)

Translation: Kesakpolvon took in his hand the bowl full of cream dipped with bread.

- "In ten minutes he will be at home. I am hungry. You, don't groan muttering. The boy's hair dandruff hasn't fallen yet".

Asadbek insulted him using all fucking words. Hearing such insults his face has grown callous. Kesakpolvon was eating pieces of bread dipped in cream and noisily drinking tea. Asadbek calmed down a little.

- "Today's cream would not be from this world. Do help yourself, since I began wearing trousers I haven't tasted such tasty cream", said he.

- "Even a dog sees you eating with such slashing noise it will vomit. When on earth will you learn eating like a man?" (Devildom).

This context describes the communication between the head of the criminal group Asadbek and Kisakpolvon who has been his friend from childhood years, but who, in later years, has been causing problems by doing everything by himself without any consultation. The noisy eating manner of Kisakpolvon is raising Asadbek's anger very much. The conflict between two personages is described in a dramatic color in the background of the gluttony discourse. In reality, for Uzbeks milk cream is a favorite food but as a result of Kisakpolvon's disgusting eating manner it becomes an unfavorable food which causes disgust to an Uzbek reader.

Food is a unique factor to unite a theft and the rightful, a truth-lover and a wrongdoer, the rich and the poor and treat them equally. Everybody eats. No matter what social status people are in they all feel the taste of food equally. Eating together can unite people of diverse positions and levels, representatives of different nations, continents and worlds:

"Овқат еяётганда туппа-тузук одамга ўхшаркан, а? - деб ўйлади Чувринди.

- Лекин мendan нима истаиди бу? Наҳот мени ҳаммасини айтиб берадигангўл деб ўйласа? Хўп, ҳозир ҳаммасини тўппа-тўгри айтиб берайинми?

Шунда ишониб, индамай кетадими? Ишониб бўпти. Яна ланжлик қилади, яна бефаросат ўрдакка ўшаб тумшуғи билан балчиқ титаверади".(Шайтанат)

Translation:

- "When he is eating food he looks like a good man, isn't he?" - thought Chuvrindi.-- "But what does he want from me? Does he think I'm such a fool to tell everything? All right, shall I tell all the truth right now? Being sure, will he leave me without a word? He won't believe. He will groan again, again like a silly duck he will dig up mud with its beak" (Devildom).

This context describes the episode where Chuvrindi, a representative of the criminal mob and an investigator were dining together. At the invitation of the representative of the criminal mob Chuvrindi, the police investigator Zohid agrees to dine with him. During the course of the talk he wants to find out the details of the crime from Chuvrindi who behaves himself as if he has no relation to the crime. Seeing how the investigator eats, "he resembles to a good man, doesn't he? - says Chivrindi to himself. This sentence shows that during dinner a famous theft, mafia member seems to consider that the difference between a criminal and a law enforcement officer has disappeared for a moment. Here it is possible to note that the Russian scholar A.I.Kozlov had all grounds to say that in a society kitchen and food are the means to distinguish between "yours" and "others" and determine the limit between "theirs" and "ours" .

5. Achieving the goal through gluttony discourse in Oriental literature, description of independence and pleasure

In our literature the novel which is fully consistent with western food direction may be considered the story "Shilpildoq" of the novel "Fergana is until Dawn" by Mirzakalon Ismoiliy. In this novel with the help of shilpildoq meal prepared from black flour the author convincingly describes the sufferings of the head of the poor family, their wish to fill girl's life with happiness and joy though the girl is living only the last day of her life. For example:

- "Granny, did daddy bring bread? Give me a little..."

- "Where should he get bread, my darling! He brought only good news! That's why we are happy", said mommy. The good news couldn't feed you. The girl who raised her head with hope, put it back on the pillow. Her eyes, which sparkled with hope of bread, closed sadly. "Again ardob (left over water ran from sour milk), again umoch (corn soup)! again atala (flour soup)!" The writer describes the girl's feelings realistically, you could not eat the good news! Only some food could be a balm for her. "we'll have water run to our village", said hokim! we'll do farming too, we'll quit guarding, we'll plant much, much wheat, corn, beans, beets. We'll plant melon, water-melon. Matkovul was happy. Saltonbuvi was smiling happily. The sick girl was also glad happily to imagine hot wheat bread with pleasant flavor newly baked in tandur (baker). All were getting glad, happy and were laughing happily not concealing their joy. All were laughing joyfully as if their dark

shabby house would be filled with wheat today, as if fatty meat soup would be boiling on their oven which rarely had pan on it!

To think only about tasty food would be able to raise the mood of the poor family and put on the lights of hope in their hearts under such difficult circumstances.

The girl, lying in the corner, hardly sighed:

- "Daddy, shall we plant cotton too?"

Her father asked with surprise:

- "Why are you asking, daughter?"

The girl was lying face down, closing her eyes, in this state she whispered:

- "We have no beddings".

- "Yes, yes, darling, we shall plant for sure, - said father understanding her daughter's pains. - "If we don't who should?" This is our grandparents' toil, my honey. He who doesn't plant cotton is not a farmer! We shall plant, Lobarkhon, we shall plant. You will pick, your granny will pick, your brothers will pick, we all will pick cotton and will make our beddings too. Well? Then, what else, we will plant wheat, you will bake hot-hot bread, make ugra osh (handmade spaghetti), noodle, manti, samsa... Matkovul uttered names of delicious food not only to calm down his only daughter, but to get pleasure by enlisting the names of this tasty food. However, he would not go further to water his mouth by reminding of plow and stopped at samsa. What shouldn't poverty cause man do! In order to

understand the poor state of Matkovul you should be in Matkovul's shoes, in order to understand the children's sufferings, you were one of these unhappy children.

Like Western writers the author uses diverse details in describing the processes leading to happiness until he arrives at the culmination point - to feel the pleasure of food.

Those who were present in the house stared shocked and with gnawing hunger. Matkovul tied a sack of flour and moved it to the opposite corner. Carrying his lean son he came up to his sick daughter. The fear of hunger was expressed in the girl's eyes too. She said as if asking her father's support for her weak heart:

- "Would it be enough, father?"

Her father was also eager to know, and wished support to his heart.

- "Yes, it would", - said he with confidence. This confidence gave support both to himself and her daughter.

A full cup of oil brought by neighbor's daughter would be the main solution of the problem, the sick girl's hope for and joy of one more day. A reader, who gets acquainted with the description of the fate of food whether it would be cooked or not today depends on the oil which may present a day's joy to the sick girl depends on the oil brought in from her neighbor Saltonbuvi, feels it and suffers together with her. The neighbor's girl who wishes to give them oil will read

the next sentences. In this process the reader himself wants to prepare that food too. The scene of eating "Shilpildoq" by the whole family is described too convincingly and appetizing that the reader may forget the family's tragedy for a moment, and wants to share the happiness of Matkovul's family. This novel describe black period(Khannets) of the history were many poor families only could just dream about delicious meals. The food in this novel uses as delicious dream of low income families.

6. Discovering national consciousness and character through the analysis of archetypes in gluttony discourse of different states

The archetype (Greek: Archetypon - original source model of an image) - it is a diverse combination of stable "scheme", thinking constructions and forms and motives specific to human thinking and creative imagination. The notion archetype has become popularized thanks to the teachings of Sweden psychologist K. Yung .

Cookery archetypes are divided into universal and ethnic groups and viewed as a basic element of culture. The archetypic imagination has a national style for perceiving the world to totalize the national character .

For example, it is well known that around the archetype "ona" (mother) there occurs in the conceptual system the gluttoneme "non" (bread) in the language of different nations. Though we sense

bread as an archetype of mother among peoples speaking in Uzbek, Russian and English languages there are certain differences in the conceptual map of this word in each language.

The Uzbek-Uzbek dictionary provides for the word "non" (bread-food) the following meanings: 1. Food prepared from dough and cooked in tandur, oven, pan and etc. Bug'doy non (wheat bread), zog'ora non (corn/barley bread), shirmoy non (bread made of milk and oil), bo'lka non (a loaf of bread). For example: While the old woman made bread forms tandur was being heated. Then I baked beginning from one end. (Selected Works by Oybek). 2. Generally, it is a necessary thing - food or drink for living and toiling. Brother Matkovul, I have not opened this school for the sake of earning bread, for caring my stomach, - said he calmly. (Fergana till Dawn by M. Ismoiliy) 3. Bread, which is main food used every day, represents in Uzbek, English and Russian languages the following concepts:

For the Uzbeks: Bread is sacred, mother, family, Bread baked by my mother is sacred; A symbol of wellbeing: there is no a bite if bead at home; valuable thing: "lacking bread for eating" denotes very poor condition, hunger: "In one village we used to live in poverty, we had no bread for eating, no water for drinking (a story "Fate" by Isajjon Sulton); the plots of land undergone too many breaks from lack of water and heat. In the bazars no bread was

found for money. Hunger and poverty had begun" (The Peak of Generations" by Pirimkul Kodirov); "The artist had worked hard on the only painting for many years. He had become much poor, his clothes on himself became worn out, he ran out of bread for eating, he had traveled along all pitiful and ruined streets one by one, but he went on working faithfully". ("A Man Who Lead a Monkey" by Nazar Eshonkul); Both a crack bread and even stale bread are valuable, eating stale bread by soaking in soup, eating stale bread by grinding it; Bread is too joyful, sweet, tasty, feeding bestow, its each crack is also tasty and valuable: "In the veranda there is a wooden basket. In the basket there is bread. It is very sweet, it is sweeter if it is little dry. But my mother does not let us eat till we are fed up. If we ask bread she gives only a little piece of bread. Sometimes she cooks plow with bread. She adds carrot to plow. I dislike plow with bread and carrots, I pick up and eat only pieces of bread from plow. Generally, mother is mean for bread. After eating meal she picks and gathers little cracks of bread very carefully, then she gives them to my brother, sometimes to me. "Eat them, you'll be strong", says she. I don't want to eat cracks" ("A Story of Fate" by Isajjon Sulton); one is subject to come back to the place he has eaten bread: a bird which has eaten Tashkent's bread is sure to return from Makkatillo (from People's wisdom); "to have bread bit" by a man who leaves for long

journey, or who leaves for war with hope to come back for sure and eat the same bread he has bitten": "Granny, bread" - I said in the same tone. I indicated the bread on the wall. -"Granny, bread, bread! It is strange, why granny Habiba was not noble this time. You can't eat this bread, my darling", said she caressing my head. You have a nice stomach, my son. This bread belongs to your elder brother Oltmishvoy, Don't you see, he has left biting one edge of the bread. When he comes back he makes another bite of the bread and then I shall give you the rest ("Toils of the World" by Utkir Hoshimov). Bread - as a mythological food: Bread has never been put upside down, bread has not been broken with one hand. Everybody has eaten the bread he bit without left over is used in the meaning that one should not leave his share. Of course, children used to leave bread they had bitten not perceiving its essence. When this happened child's mother took and put aside the piece of that left over bread and had the child eat it till the end as it was child's share ; Bread - as introduction to a new life: Guests are still coming, now we have broken and divided the bread of engagement according to our old tradition. - Have you broken bread? - Yes, we have done without thinking a moment. ("Fields Left by my Father" by Toghay Murod). In case of departure at night, bread was placed inside the clothes of a little baby. Putting bread under the pillow of a cradle; Bread is a supreme bestow

on the table of both the poor and the rich: It was clean inside the house, but the equipment was poor. There was a little rug on the weed net cover. Father Salim had Akbar sit at the head of the room and put four wheat bread on the table. His wife brought in a bowl of sour milk of buffalo. While Akbar was gulping sour milk from the edge of the ceramic bowl, it seemed too much tasty for him. He looked curiously at the books on the shelf. ("Humoyun and Akbar", The Peak of Generations" by Pirimkul Kodirov); Stale bread is a sign of poverty, poorness, a hot freshly baked bread is a sign of wellbeing: Now Yakhshiboyev regularly attended his classes. He used to eat stale bread, drank water without boiling, sometimes when he remembered his previous feasts his heart sank missing them. Again he returned to his old path of life, if only he didn't return he would go to disinterested feast parties of the friends of friends as there rioted the desire in him to eat and feed up well. Sometimes he would depart to so called "tax" collecting" places familiar to him too. But he would not reach the destination. The reason is that he would feel somebody was following him. He would look back and would not see a persecuting person. ("A Field of Tulips" by Murod Muhammad Dust); Tohir was having it (ramazan supper) with his old parents. From the table came out the flavor of hot spicy bread and melon. After eating bread and a bowl of our milk soup Tohir was ready to speak about his

departure to Andijan ("Starry Nights" by P.Kodirov); On Saturday a package with six chap-chap, four oiled bread, one kilo of holva, two fist size of round novvot was presented. On the same day I got my first lesson on haftiyak (an introduction to Islamic reading) ("Stories from the Past" by Abdulla Kahhor). "Smell of bread being baked" is joyous, pleasurable and pleasing: Yes, today my mother is baking bread. Barley bread is not so white. But it is very tasty. Here it is, the flavor of bread is coming. My mommy has especially made a little bread for me ("Toils of the World" by Utkir Hoshimov).

"The following day the announcement on behalf of the Padishah reached to everybody's ear that a van of flour had been delivered to bread baker's shop, they had started heating tandurs left under snow, the flavor of hot bread had spread around, the Padishah's horsemen announcers had announced that bread would be distributed to starving men. The more the starved were pleased with Babur the more the Padishah's corrupted beks and horsemen were displeased with the young Padishah, saying: "Seizing from our mouths the shah has given to the poor!" ("Starry Nights" by P. Kodirov). Bread is a source of joy and pleasure for children to eat, to play in the stream by floating it and to be jolly: Look, our bread is floating towards us! If you haven't eaten bread by floating it on water, try to do it. You will thank me, for sure. You will get

pleasure. I got into water on one leg, caught my bread and eat it breaking into pieces. What pleasure and joy it is! Outside is icy cold, inside is hot ("Toils of the World" by Utkir Hoshimov); the availability of bread on the table makes you feel fed up, the lack of bread spoils your mood: it is a holiday for all of us on the day when there is corn bread or barley bread on the table. Often we have neither of them. But dried mulberry we always have ("Toils of the World" by Utkir Hoshimov); To make one's bread half, to look upon one's property with ill will; bread is earned with labor: Watch how one eats free bread without laboring. When the only memory left from my dear mom is disappearing, how do you feel pity for your neighbor? ("Toils of the World" by Utkir Hoshimov).

For the English: bread is a main means of food, bread is earned with labor, bread is begged, for a daily life bread is found. Bread is a source of livelihood, Creator sent a woman, she broke a loaf of bread. In old Greek "sitos" is a head of wheat weed which denotes bread, food. In Homer the phrase 'eaters of bread' (word for word : eaters of bread) is used in the meaning of "god's children"(Odyssey), while to be alive is to eat bread (word for word: while you are alive you eat bread). To "break bread" is a New Testament phrase for eating or feasting (e.g., Acts 2.42) (word for word: "breaking bread" means eating and making joy in a new part of Bible. In the first part of Bible "Bread" is used in the

meaning of wine. The Lord feeds the people with "bread of tears" (Ps.80.5) (word for word: the Creator feeds people with "bread of tears". Breaking bread means to share bread with somebody, to live with somebody forgetting anger and displeasure.

For the Russians: Bread is earth, house-holding, mother, family's wellbeing, holiness, father. In ancient times caressing bread Russian used to say: "Bread is God's gift, father, bread-winner", "Bread is a father, water is a mother", "Bread is a white loaf of grandfather". Bread is a product which is lively important expressing the mutually relative connections between bread, water and man. Russians have such a saying: "were there bread and bread would have people". Thanks to bread there would be people around it. Bread gathers and unites people around itself. Bread is the only source of livelihood: "Without money I live, but without bread I can't live", "Dinner is bad without bread", there is a hint that bread is the most healthy food: "Bread and water is a healthy food", "Bread strengthens man's heart"; Bread is holy: Bread must be taken care of, and not dropped off: "People do not joke with bread". It is necessary to respect the labor of grain-growers", "To throw bread is not to respect labor". Bread earned by your own labor though it is stale, it is tasty: "Bread earned with perspiration though it is stale it is sweet". In the image of bread the Russians understand friendship and tolerance ("Tashkent is a city of

friendship and bread", a novel by A.S. Neverova).

In the food culture of China, Korea and Japan the main food is rice which is used as bread. Rice has always been the main attribute of Far Eastern table. It is well known that in China regarding the man who lost his job or was removed from his work the phrase "He broke his pan (his rice pan)"(?????) is applied. This shows that rice is a symbol of food, bestow. In the Uzbeks culture a "pan" is archetype of stove, tandur (bread baker), livelihood, house-holding and life. In Surkhan oasis also tandur has been a sign of goodness. Without ritual washing, holding items and things connected with it, is considered a sin. Besides, it is prohibited to climb on and over tandur and oven as it is a sin. Because since ancient times people have treated tandur as a symbol of pureness, cleanness. That's why since ancient times our grand-grandmothers have taught the youth to value tandur and ovens, and to keep them clean. In addition, a big oven for parties and big holiday events is facilitated not in any place at hand, but in a clean and pure place. The head of the oven should face any direction but not the east. After the party the earthen oven was always filled with earth and with some sweets and then surfaced with ground wishing the party to be followed with parties and wedding events. A new bride of a family is led to the tandur and oven for worshipping where she cut sheep fat into pieces. In oasis villages a

newcomer bride used to pour oil into an oven which meant luck and wellbeing, so that the oven fire would never cease burning which used to be their long wished dream.

Treating oven with respect is also kept among Kyrgyz people's traditions and customs. On the first day of their marriage the bride and groom pour oil into the oven and say: "Mother fire, mother oil, bless us yourself". The ancient Turkic peoples used to imagine fire as mother and called the holy Allah "fire mother". They had a great faith that the heat and light of fire and oven as a sacred power would help the new couples, would protect them from diverse devils. In the economic management and livelihood of a family the role of tander and oven was important. That's why it was necessary to have a match, salt, pepper and knife on tander and oven. They were considered the luck of tander and oven. For the Uzbek people "the oven with fire" is associated with house-holding, family and livelihood. But for the lack of such notion in the English speaking culture the Uzbek poem by Khurshidabonu was translated into English as the following:

In Uzbek:

*Dunyo kulaverma hadeb holimga,
Biryon etma quloq tutmay nolamga -
O't qo'yib ketaman butun olamga,
Cho'g'siz o'chog'ingda nima bor menga?*

*Word for word translation:
World Listen to my sad song,
don't laugh at me.*

Don't leave me without listening me

*I will burn allthe world
What I would do live with oven
without a fire?*

*Translation by Begoyim Kholbekova
The world, listen to my mournful song,
Do not laugh at me -
Or shall I bind my singing tongue?
How can I live without love?*

Here the interrogative sentence of phraseological character "Sevgisiz qanday yashay olaman?" (How can I live without love?) makes the line concrete and does not damage its original essence a bit. It's English translation: "How can I live without love?" (Sevgisiz qanday yashashim mumkin?) for an English reader is a quite acceptable solution. The reason is that the fraseological unit with gluttony archetype oven without a fire (live unmarried or divorced without family) belonging to Uzbek nation may be absolutely strange to readers of another nationalities'. As a result, the translation may lose its effect.

7. The commonness of gluttony discourse in English and Uzbek children's literature

As the Czech scholar Zuzana Polisenka claims in her thesis tongue ".The theme of food and eating in English juveniles' literature plays a special part. This is reflected in the work "Charli and Chocolate" by Roald Dahl where the main space is devoted to chocolates and sweets. In the work the sweets are described as if water runs away from mouth. When Grandpa John describes the Chocolate factory to John, not a single word regarding sweets is left out:

"Mr. Willy Wonka can make marshmallows that taste of violets, and rich caramels that change colour every ten seconds as you suck them, and little feathery sweets that melt away deliciously the moment you put them between your lips. He can make chewing-gum that never loses its taste, and sugar balloons that you can blow up to enormous sizes before you pop them with a pin and gobble them up. And, by a most secret method, he can make lovely blue birds? eggs with black spots on them, and when you put one of these in your mouth, it gradually gets smaller and smaller until suddenly there is nothing left except a tiny little sugary baby bird sitting on the tip of your tongue" .

In the literary description rich with fantasy the sweets which stir the appetite of a young reader are the literary depiction of the author. Later, the producers of sweets, using effectively the love of children for this book, accomplished that the sweets described in the book had become bestselling products of the English market.

In European children's literature there is the tradition of describing food as extremely tasty.

These books, which nail the children, who are very fond of sweets, to such books have become very popular among young English readers, even they have reached to the liberalization level. In English folklore and fables the instruments of witching have created endless sources of food. This reveals itself in the table overfilled with food-

bestows, in the pan where mystic porridge is boiling up .

The gluttonies with witching power met in fables can be also found in Uzbek fables:

Чол "Очил дастурхон" деб эди, ҳар хил таом муҳаййо бўлди. Умрларида кўрмаган таомларни еб, чол билан кампир ҳурсанд бўлдилар .

Translation: Old man said "May the table cloth open" various delicious food appeared on the table cloth. Old man and his wife were happy eating food they have never tasted at their life.-

It was enough to say "open" and magic table cloth spreads out with delicious food in this fairy tale. The main didactic idea of the tale is the magic table cloth which was the present of the king of storks to the old man as an encouragement for his treating the stork and saving its life. This Eastern idea educates young readers with sense that goodness is always treated well in life. Food plays an important role in this tale. The connotative meaning of delicious food is compensation for goodness, table cloth is the symbol of joy and pleasure. In juvenile literature of both languages (English and Uzbek) gluttonies meet in fairy or fantastic shape and use to realize children's dreams and what they really think of at the same age. Didactic aspect and motivation here is to reach all goals in life expressed by stylistically "tasteful" word combinations and subjects.

Both in children's literature and Uzbek folklore fables intended for

children's food is depicted as a source of joy, as a plot developed with pleasure. For example, in the book "The land of sweet melons" by Uzbek children's writer Khudoyberdi Tukhtaboyev. Uzbek children, who live in suburban areas usually come across with melons, grew up on their farms. The taste and smell of melon is familiar to each Uzbek city dwellers because in summer and autumn seasons everywhere on markets, bazars and along the roads you can buy sweet melons. In this fantastic novel the hero of the story, young boy happened to be in magic country of tasty melons. The juvenile fantasy and wish of seeing the world as melon lovers described as sweet in fantastic plots:

"Кўрғазмага ангишфонадек келадиган хамакчадан тортиб, катталиги росмана уйдек келадиган қовунлар ҳам қўйилган денг... Томоша қилиб юриб, тўсатдан бир қовун олдида тўхтаб қолдим. Ҳай-Ҳай тепасига қарасангиз дўппингиз тушиб кетаман дейди .

Translation: "In the exhibition you could see melons from small to big size like big houses... Watching and walking along I have stopped near a melon. Wow, if you look up to the top of the melon your head wear may fall down. Writer's fantasy enriches the novel with stylistically tasty creations "melon bus", "melonized" streets, "melonic" sparkling roads, "melon city" etc. And this book became popular among children of that period" (The land of sweet melons by Kh.T.)

Kirisk, a hero of the story "A shepherd's dog running along the beach" by famous Kyrgyz writer Chingiz Aytmatov, feels the true pleasure of hunting as soon as he eats seal's fresh raw liver. In this story the feelings of the boy, who dreams to become a hunter and goes to hunting with elders, are described stage by stage on the whole way. But as soon as this description "becomes tasty" the boy takes a true pleasure of becoming a hunter. For example: "Oh, Kurng (the supreme Almighty of the nivkhs tribe), thanks for bestowing this endeavor! The beginning of our hunting is not bad!" - said he, holding and wiping his hunting knife. The most important procedure of hunting is to eat seal's raw liver just on the spot. Kneeling down by seal's separated meat Urkhon started cutting the liver into small pieces. The hunters were noisily swallowing with pleasure the little salted pieces of soft liver. The liver was very tasty, soft, warm and feeding. It was juicy and melted in the mouth. Kirsk's dream came true, he ate liver as a really elder man in hunting!" ("A Shepherd's Dog Running along the Beach" by Chingiz Aytmatov).

According to the boy's perception the seal's liver eaten together ensures equal rights in hunting. The gastronomic communication serves as a bridge between the boy and elders. Now he is a hunter!

Findings: Since we are analyzing the gluttony discourse in Uzbek literature we witness that the description of food in different times

have been used to express the following meanings:

In Uzbek literature

- In Children's literature: wishes, dreams and desires ("May table cloth open", "A country of sweet melons");

- During the Khanate's period or in historical literature: a symbol of wealth and wellbeing, hate of the poor ("Day and night");

- In works narrating the events of the second world war years: non-realizable dream, hope from good days ("Mythef child", "Ferghana till dawn");

- writers sometimes use gluttony discourse as the tool of emphasizing negative emotional description of a protagonist ("Devildom");

- gluttony discourse uses for real description of social status of characters ("Balance", ("Starry nights").

Conclusion

As a conclusion it is possible to say that the theme of food and eating in different literature plays a special role in literarily depicting the human spirit and his inner world as a whole. This theme in foreign and Uzbek literature provides an opportunity to perceive how it has been lightened in comparative researches dedicated

to the study of common and differential features of intercultural communication among peoples and picture the gastronomic world. The gluttony discourse in imaginative fiction is applied by writers to describe more brightly the following spheres:

- Social status;
- Social political views;
- National character;
- National mentality.

Researching theoretically and translating works written on the theme "food" and "eating" in the world literature may serve for Uzbek readers to discover new aspects of masterpieces of the world literature. Surely, the works written in a new trend provides an opportunity to perceive closely the European culture, to deeply sense the human psychology, to be well aware of literary tendencies proceeding in the world. The gluttony discourse in Uzbek and English fiction is used to express literary description of diverse types. The interpretation of gluttony discourse in the fiction of two nations located in different continents creates an opportunity to overcome barriers occurring in intercultural communication and to have a close acquaintance with the culture of two peoples.

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