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THE IMAGE OF BOBUR IN WORLD LITERATURE

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Abstract

The name of Zakhiriddin Muhammad Babur in the history of Uzbekistan is on a par with such politicians and military figures as Jaloddin Manguberdy, Amir Timur, Ulugbek, Alisher Navoi. Along with his military and political activities, Babur was a great poet, whose rubai (lyrical quatrains) admire and inspire many people today. One of the most famous oriental works in world literature "Babur-name" belongs to him.

This article devoted to the role of Babur in the world literature as a poet. The name of Babur and his study in England, Germany, France, China, Iran, Turkey, Russia and many other countries is given in this article. Babur was one of the greatest people of his time. Having created one of the most powerful empires in the history of the East, he, nevertheless, remained in his heart a fiery patriot of his Motherland and until the end of his days strove to establish diplomatic and friendly ties with his native city Andijan. Today, Andijan residents proudly pronounce the name of Zakhiriddin Muhammad Babur and honor his memory. There is a monument to Babur in the city, as well as Babur's House, which has survived to our time.

Keywords: *History, powerful empires, writer's creativity, period, dynasty, historical work*

Introduction

Some sparks of global recognition of each creator will be reflected in his life. No matter who he is as a creative person, his position in political life cannot be a criterion for a writer's work unless his works are recognized by the general public opinion.

Although Ibn Mutazz, one of the representatives of the Abbasid dynasty, ascended the throne one day as a caliph, he is considered one of the earliest roots of world aesthetic thought as a great scholar. It is a well-known fact that Byron's work is not due to his lordship, Griboedov's works to his embassy, Tolstoy's greatness to his county. Similarly, "The Sultan Poets"

collection published in Istanbul (Istanbul / Turkey, 2012) contains examples of the works of more than 50 poets, but only Zahiriddin Muhammad Baburshah is recognized as the "Sultan of Poets". We know well that it is an appreciation of the great writer's creativity, not of his sultanate grace.

Main part

The attitude of world scholars and writers to Baburshah's work is mainly in four directions: Babur's political activity as a king (1), his direct reference to the work of the great poet as a great artist (2), his translation and use of "Baburnoma" as a rare historical source (3) and those who interacted by writing works of art about the personality and courage of Baburshah (4). Although interest in Babur's work dates back to the XVI century in the Ottoman Empire, England, Spain, and France, the earliest scientific sources are Som Mirza Safavi's (1517-1567) Tuhfai Somi (Tabriz / Iran, 1550) and Sultan Muhammad Fakhri Hiravi in Khorasan. (Afghanistan / Herat, 1497) "Ravzat us-salotin" (1555) refers to the works of Babur Mirza as a poet, gives brief information about him and gives examples from Persian verses. [5; 66] After that, all the tazkiras written in Central Asia, Turkey, Azerbaijan and India turned to the work of Baburshah, citing examples from

the ghazals and rubais of the great poet, and considered it their first duty to convey them to readers. Particularly in the works as "Nafaisu-l-maosirot" (Alou-d-davla Sayfi Husseini, 70s of the XVIth century), "Ruzi Ravshan" (Muhammad Muzaffar Hussain Saba, XVIth century), "Tazkiratu-sh-shuaro" compiled in India. (Sayliy Samarkandi, 1580), "Tazkirai Jahongir podshoh" (1620), "Riyazu-sh-shuaro" (Alikulikhon Vola, 1747), "Maqomotu-sh-shuaro" (Mir Alishera Qone', 1756-60) the poet is mentioned. Western European scholars also learned this information in the Persian and Turkish tazkiras. In many treatises and anthologies, orientalist gave examples of Baburshah's poetry.

After the first translation of the Boburnoma into Western European languages by Witsen (Amsterdam, 1705), the British government studied the nature, riches, and territorial units of the country, as well as documentary, scientific, and political literature.

From the XVIII century onwards, England became interested in the land of India, and began to publish documentary, scientific, and political literature on the subject of India by British scholars. The Boburnoma was first translated by John Leiden (1775-1811). After his death in 1817, the continuation of this work was entrusted to U. Erskin, and Leiden's translation was completed in 1816.

After this translation, U. Erskin published a study entitled "History of India during the reign of Babur and Humayun of the Timurid dynasty" (1854). This large-scale research covers the history of Genghis Khan and the Mongols, the Timurid dynasty, and the period of Babur and Humayun on the basis of the Boburnoma.[4].

Among the English translations of the Boburnoma R.M. Caldekot (London-Edinburgh, 1844), F.Talbot (London, 1909)

and L.King's (London, 1921) translations are also remarkable. The Scottish scholar Mounstuart Elphinton (1779-1859), who was ambassador to the Palace of Indian rulers in Calcutta, studied Baburid history and returned to England in 1829. He noted that this period was a period of worldwide recognition of Indian culture.

From the XIX th century onwards, information about Babur and the Baburids began to be included in English encyclopedias and bibliographic indexes. Henry Myers Elliot (1808-53)'s "Bibliographic manual of Indian Muslim Historians" provides information on 231 Indian historians, including Babur and the Baburiys. John Dawson's book "History of India in the Language of Its Historians" Based on the work of H.M. Elliot was prepared for publication. The work was published on the basis of H.M. Elliot's sources, so the results of the collaboration of both scientists were published (London, 1873).[3]

The work of S. Lane employee of the British Museum in 1874-92, "India under Muslim rule in the Middle Ages (1712-64)" is one of the works that showed the role of the Baburis in world historiography. It is not difficult to see that the part of his monograph "History of India: From the First Muslim Invasion to the Great Akbar Period" devoted to the Babur period which was written under the direct influence of the "Boburnoma". The scholar writes: "These memoirs contain the personal impressions and delicate thoughts of the owner of an influential soul who knew Oriental literature very well, who was a sensitive and knowledgeable observer, who studied people carefully, and who could think objectively and fairly about them." [6]

In the early XX century, interest in Babur's work grew in Britain. A.S. Beverij translated Gulbadan Begim's "Humoyunnoma" into English (1902),

published a facsimile of the Hyderabad Manuscript of the Boburnoma (1905), and then translated the work into English and published it (1921). Her husband Henry Beverij, while translating "Jahongirnoma" and "Akbarнома", objected to certain passages in the Russian Ilminsky edition of the "Boburnoma", calling it an "incomprehensible passage" and publishing the episode separately based on the original source.[2]

A number of works written in the UK dedicated to Bobur have an artistic-publicist spirit or the nature of a historical novel. Alex Rutherford's historical novel "Ode to Paradise" has also been published. Flora Annie Steele's novel "The Crowned Dervish" has been translated from English into Russian (translated by A. Atakuziev) and published in Uzbekistan.[7;144]

The study of Babur's work in Germany began with the translation of the "Boburnoma" into German by A. Kaiser (1828, Leipzig) on the basis of the English (Leiden-Erskin) translation.

Then there is information about Babur and the Baburids in works on the history and culture of India during the XIX century. The publication of miniatures of the Boburnoma in Berlin in the early twentieth century (E. von Sattar Kerry, 1925) was the result of the attention paid to other forms of art in connection with the work of Baburshah known to have been published.

A. Shimmel, a mystic scholar who made a great contribution to the development of Baburism in Germany, in his study "On Baburshah's Talent and the Baburid Dynasty"[8;107-125] analyzed dozens of historical and artistic writings written by them, along with the dynasty's greatness in politics.

"It is known that the French translation of "Boburnoma" was made by the Turkic scholar Pave de Courteuil (Paris, 1871). Samples of the works of the great writer are

given in the "Eastern Turkish Dictionary" (second name "Chigatay-French Dictionary").[1] As a geographer, G. Fernan published the materials of the expedition (Paris, 1930), F. Grenard published the pamphlet "Bobur" (1930). L. Gambi in his work "Chigatoys" pays special attention to the literature of the "Great Mughal period" (1956).

Iranian Baburism, which began its formation in the 16th century, published a comprehensive work of art and journalism by Z. Mansuri entitled "Iran and Babur" (1981) on the basis of U. Erskin's research.

In China, a number of studies have been published in connection with the publication of the Boburnoma by Hamit Temur in Uyghur (1992) and Wang Jilai (1997) in Chinese, while in Egypt the translation of the work has led to new research.

The interest in Babur's personality in Turkish literature can be seen in the "Travelogue" of Sayfi Çelebi (d. 1582). The play mainly describes the struggle for Movaraunnahr between Babur and the Shaybanis in the first half of the 16th century.

The role of Russian scientists in the formation and development of Babur's image and works in world science is great. In Russia, attention to Babur's work dates back to the middle of the XIXth century. After the publication of the great historical work in Kazan under the title "Boburnoma" or "Memoirs of Sultan Babur" by N.I. Ilminsky (1857), interest in Babur's personality increased, and in the same year in the first part of the "Turkish Chrestomathy" compiled by I.N. Berezin the poet samples of his works have been published.

Conclusion

Apparently, the given facts and information indicate that the world-wide study of the works of the great writer Boburday has begun. We hope that our

newly established complex "Bobur and the World" will provide consistent information in this regard, as well as contribute to the emergence of Uzbek Bobur studies on a global scale.

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EPIC CONCEPT AND ITS EXPRESSIVENESS IN BERNARD SHAW AND ABDURAUUF FITRAT'S DRAMAS

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Abstract

This article deals with the actual problems of drama genre in English and Uzbek literature. Drama is a literary (dramatic), stage and cinematic genre. It became especially widespread in the literature of the XVIII-XXI centuries, gradually displacing another genre of drama - tragedy, opposing it with a predominantly everyday plot and a style closer to everyday reality. Unlike the lyrics and like the epic, the drama reproduces, first, the external world - the relationship between people, their actions, and the conflicts that arise. Unlike the epic, it has not a narrative, but a dialogical form. The aesthetic subject of the drama is the emotional and volitional reactions of a person, manifested in verbal and physical actions. Dramatic works are characterized by acute conflict situations that imperiously induce the character to verbal and physical action.

The dramatic works of George Bernard Shaw largely determined the development of English theater at the turn of the 19th and 20th centuries, as well as in the first decades of the 20th century. His artistic and social activities are extremely versatile. Uzbek drama began developing during jadid's period. Among jadids there was Abdurauf Fitrat turned his attention to drama in order to reflect the historical events of the period in his works in an artistic and convincing way.

Key words: Drama, actions, acute conflict, playwright, the audience, conversation, traditions, destiny, argue.

Introduction

The difference between drama and other literary genres is that in drama, the author addresses a whole mass through the stage and the impression obtained from the work takes place in all the spectators at the same time. If the reader does not like a work, he puts it aside and stops reading. The reader can choose another piece that he likes. In drama, the situation is different, the audience may shake hands with the play, but on the spot and only then the work is lively referred to the judgment of the audience, so they lose the opportunity to see it at any other time. According to the German philosopher Hegel, the drama describes a completely limited event to the public as a real event. However, not all images and events can be dramatic. [1; 81] On this basis, the famous theorist V.G Belinskiy also emphasizes that drama is not just a conversation, if two people exchange views on the nature of each other, or argue,

then drama emerges. [2; 6] Drama as a type of pathos plays an important role in determining the author's attitude to his work; it is this type of pathos that distinguishes the genre of drama from other genres. In the drama, just as in the epic genre, as the author creates a sequence of events, he shows the actions of the protagonists in an interconnected way.

Main part

By XVII–XIX centuries, two different traditions had emerged in the representation of space and time in drama. These are the emergence of classical and epic drama. It should also be noted that classical drama entered a period of renewal in the late nineteenth and early twentieth centuries. By the XVII and XIX centuries, two different traditions had emerged in the representation of space and time in drama. These are the emergence of classical and epic drama. It should also be noted that classical drama entered a period of renewal in the late

nineteenth and early twentieth centuries. In particular, the emergence of "readable dramas" ("dramas for reading") in the work of the English writer B. Shaw turned the concept of time in the drama in the same chronotope direction as in the epic works.

The so-called "new drama" type of drama began with realism associated with the artistic achievements of Ibsen, Bjornson, Hamsun, Sgrindberg, Gaupman, Shaw, but embodied the ideas and transitional trends of other literary schools, primarily naturalism and symbolism. The decisive condition for the emergence of a "new drama" in Ibsen's work was his address to the problems of modern reality. His first socio-critical drama, *The Social Pillars*, deepens the satirical tendencies inherent in the *Youth Union*, condemning the vices that prevent bourgeois society from being 'itself' and deciding its own destiny.[5]

Bernard Shaw laid the foundation for the formation of intellectual theater. The playwright set himself the task of raising the consciousness of the audience. He wanted to teach his people to understand the social laws of life, the ways of rejecting bourgeois morality. At the same time, he was fully convinced of the possibilities of the human mind, the need to change the world. In the first decade of the twentieth century, Shaw wrote a number of plays in various genres. Although Shaw devoted much effort to criticizing the lavish works of Shakespeare's plays on the modern stage, he achieved a deep and effective development of Shakespearean traditions in his work, especially in his historical dramas, despite the fact that he sometimes spared the greatest playwright.

By the 1930s of the XX century, theorists began to use the word "epic theater" actively in relation to the work of the playwright B. Brecht. In this process, the views on the concept of artistic time began to enter the chronotope system, as in

relation to the above epic works. As a result, the image of the author in the "epic theater" began to serve not only as the organizer of the plot of the work, but also as a dispatcher, providing artistic time.[2;658] In the 1930s, Diderot's idea was used as a basis in literature until the German theorist and playwright Barthold Brecht's theory of "epic theater" was widely applied in practice. In Brecht's works, the fable had no significance, so the staging directors took the whole scene and limited it to the study of space and time. At this point, it is necessary to recall a comparative trend that has existed since ancient times and has played a major role in the development of the art of drama.

At this point it is necessary to recall a comparative trend that has existed since ancient times and has played a major role in the development of the art of drama. It seems that the literary phenomena that have existed in the practice of drama and theater since ancient times have undergone a serious development in literary criticism in the XIII-XIV centuries, although the drama reflected space and time, it received new serious attention from researchers after the fifteenth century (i.e., after Shakespeare's works). Especially in the eighteenth century, theatrical theorists such as D. Diderot began to study the relationship of space and time in drama as an epic concept.

The author builds into the structure of the drama a significant number of choirs, polyphonic songs, "zongs" and does not at all turn to the reception of recitative description. By using a special cultural code in the form of song inclusions, B. Brecht achieves the fact that the play really acquires a resemblance to an opera. In the monologue and dialogues that continue unabated in the drama, the epic concept does not take center stage. In the drama, first, there is no state of space and time peculiar to the speaker. Only this will be the

basis for an action that has its own expression. Monologues and dialogues form an integral part of an event and have an impact on subsequent events.

The author's control of speech reveals new aspects of action and reality. The event to be conveyed to the audience takes place within the monologues and dialogues of those heroes or is understood through them. In this regard, the words of the German playwright F. Schiller are noteworthy: "An epic, a novel, a simple story, in its own form, advances the story, and there is a narrator (i.e., a writer) between the reader and the moving protagonist. According to the forms of the statement, all that is happening now becomes outdated. In drama, however, all past events take place in the present (i.e., in front of the viewer's eyes). [4;58] Fitrat pays more attention to the art of historical events. As a result, in the eyes of the viewer, it is possible to understand that although the events of the past pass with their complexity, it logically connects the present and the future.

Conclusion

Continuing to bring a touch of innovation to the art of drama, the English playwright B. Shaw created a number of discussion plays devoid of action and having a serious intellectual load. Interspersed with genuine masterpieces with

outright commercial works of Shaw, in 1914 he wrote his most famous work - "Pygmalion", staged soon at the "Theater of His Majesty" and had a dizzying success.

The study of Fitrat's work was suspended for some time due to political repression during the Soviet era. The twentieth century began mainly in the 80s. Scholars such as Izzat Sultan, Salohiddin Mamajonov, Bakhtiyor Nazarov, Erik Karimov, Naim Karimov, Ozod Sharafiddinov, Begal Ikimov, Ahmad Aliyev, Sherali Turdiyev, Hamidulla Boltaboyev, Ilhom Ganiev studied various aspects of the writer's work.

Each period, each country and nation has its own honored, brilliant artists, whose works have been read and loved on stage for centuries. The dramas of Bernard Shaw and Fitrat are also at the top of the list of such works and are always in the spotlight of the peoples of the world.

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THE FIRST SCIENTIST TO RESEARCH THE HERO “PAHLAVON MAHMUD”

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Abstract

This article analyzes the section of Pahlavon Mahmud in the work of Alisher Navoi, whose 580th anniversary is widely celebrated this year. He was a poet and thinker. One of the great leaders of the Futuvvat-Juwanmard group. He wrote in Persian. He was engaged in post-sewing, headcover-sewing. He is famous in India and Iran. Accordingly, Pahlavon was called Mahmud. In Persian and Turkic literature, the poet who wrote only the rubai after Umar Khayyam is Pahlavon Mahmud. He was not an ordinary imitator of Khayyam, but was equal to him in power in observation. P. M. was the organizer and spiritual guide of the futuvvat-juvenile movement of urban artisans (13th-14th centuries).

Keywords: Navoi, tazkira, Pahlavon Mahmud, bravery, riyazat, rubai, apprentice.

Introduction

Alisher Navoi in his commentary “Nasayim Ul-Muhabbat min Shamayil Ul-Futuwwat” quotes the rubai recited by filbadiha in response to the astonishment of Pahlavon Mahmud after he rescued the Indian king Roy Rapoy Jonah:

O'z nafsingga bo'lg'in amir shunda mardsan,

O'zgalarga bo'lma haqir shunda mardsan,

Yiqilganni tepish o'tish mardlik emas,
Aftodaga bo'lsang dastgir shunda mardsan.

Be your own master, then you are brave,

Do not despise others, and then you are brave,

Kicking the fallen is not the courage to jump,

If you help the helpless, then you are brave.

It is known that this commentary was written by the author in 901 AH (1495-96 AD). In the preface, Navoi admits that he wrote this work 20 years after Jami's “Nafahot Ul-Uns”: “Nine hundred and one years ago, twenty years after the writing of this book, I, with the help of God, did this great work and wrote about this great commandment...”. If we take the death of Pahlavon Mahmud as 1322, this tazkira was written 173 years later and is the first source that gives the most complete information about Pahlavon.

Main part. When research in a field on the ethics of science begins, reference is first made to the scholars, who have studied the subject, and their work is commented on; in fact it is an oriental view of the teacher-disciple tradition. This fact is also taken into account in popular brochures written in the early twentieth century. For example, in Risolai Bofandalik we read: It is narrated in a hadith that, “The Prophet (peace and blessings of Allaah be upon him) said: “Al-kasibu habibullah” (The Prophet (peace and blessings of Allaah be upon him) said: The craftsman is the friend of Allaah). If they are asked, “Whose is the Kulohbaflig?”:

“Daniel is a prophet.” Question: “Who is left with the glory?” The answer is: “Asadullah is the winner.” Question: “Who is left with Naqshbaflig?”, “Who is left with Khoja Bahauddin”: “Najmiddin Kubroddin is left.” So, this tradition exists not only in science, but also in the profession.

In this regard, before embarking on the life and work of Pahlavon Mahmud, it is a continuation of the tradition to address the first Pahlavon Mahmud scholar - Alisher Navoi. Indeed, the first Turkish study of Pahlavon Mahmud and his activities was the tazkira *Nasayim ul-muhabbat min shamayim ul-futuwwat*. The dhikr “Pahlavon Mahmud Pakkayor qaddasa sirruhu” [1] in the 479th order of the work gives full information about the life, social place, philosophical views and creativity of the Khorezm wrestler. “Hewaqqindur and his nickname is the famous Puryorga, some Pakkayor debts; however, in the first part, the scholar gives biographical information about his whereabouts, nicknames, and whose son he is, and acknowledges them by someone from Khiva confirms.

The fact that a wrestler has a great reputation is stated in the 2nd information: “He was successful in wrestling and gained great fame.”

Pahlavon Mahmud's secret leech, that is, the leader of the sect of valor, is mentioned in the 3rd report, which says, After all, these sectarian actions aimed at serving the people have not been disclosed to the public. For this reason, Pahlavon Mahmud writes in one of his rubai:

Mardi tamom onki, naguftu bikard,
Onki baguftu bekunad nim mard.
Va onki baguftu nakunad zan buvad –
Nim zan ast onki, naguftu nakunad.

(Synopsis: He who does not say is a real man. He who says is a half-man. Whoever says but does not do is a woman; know that he who does not say and does not do is a half-woman).

The fact that the *riyadh* in the information is a source of pleasure from the world of *fayz* (*fayzu futuh*) indicates that he was not only a brave man, but also a *dhikr riyadh*, and that he belonged to another sect, namely the *Kubraviya* sect.

Pahlavon Mahmud's poetry is mentioned in the 4th information, which is given as “*Tab'i ham xo'b ermish va nazm aytur ermish* - The mood is both good and poetic”.

“A jeweler from the Indian realm, citing the example of an Indian king, begged the hero,” says the 5th information, indicating that the fame of the Khorezm wrestler spread to India.

“Pahlavon says this rubai: *Zargarbachai kuft rohi Mo'ltonro*,

Ovard baman qoidai sultonro. Zi onjo ki manu himmati yoroni masnast,

Yak Jav naxuram Junai Hindustonro.

(Synopsis: The jeweler boy crossed the Molton road

He brought me the news of the Sultan's hand.

My devotion is like the devotion of my friends.

I will not equate it with a barley (Jonah, his people), the 6th information, which is the 3rd information itself, informs us of two things; On the one hand, the poet's poetry, on the other hand, his heart is connected with the unseen Iranians, that is, the saints. This is stated in Scripture 7: “But

the unseen signaled to him that he should go away; India has become great.”

“There was a wrestler of the king of the Indian kingdom, and Perm wanted Pahlavan to fight with him. After meeting with Pahlavan, he said, “It is clear that they will fight to unite the people in the morning.”

Information 9 describes in detail the habit of the Khorezm wrestler, his readiness to go against his own desires:

“On the night of Pahlavon, when he went to the shrine in a state of need, he saw that a weak old man was praying to Tengri in the middle of the night in a big mausoleum.

God, don't embarrass my son from this wrestling match! The wrestler knew that he was the mother of the wrestler, and he determined that in the morning he would fall in the wrestler's arms.

The 10 records, titled “When the king of Tonglas made a great campaign, asking for Pahlavon, he began to fight with the wrestler; the Pahlavon, as he had planned, fought one or two attacks, and then fell to the opponent”, describe Pahlavon Mahmud's deliberate defeat of an Indian wrestler in the hands of an Indian wrestler.

. The 11th report, “I am a slave in this, when the part of the body touches the ground, when the eyes fall to the sky, the hijabs are removed, and the world of the kingdom is dazzled”, describes the wrestler's self-loathing with the unseen world, the Indian king's goal, taking him to the palace and paying him a salary.

In the 12th information, the scene of hunting with Juna and the scene of Pahlavon Mahmud, who was hunting with the courtiers, are described: “One day, when he was invited to a hunt and brought with him,

the mountain hunter melted, the hunter flew later, the hunter flew, the king's spot could not keep the horse's bridle, the two legs remained on the edge of the belt, and the two bones were wrong. He picks up the horse and throws it on the salty ground. The king was astonished and said that he was so strong that he fell from the fighter. Pahlavon, let me say this (above) rubai” (this rubai is given in the epigraph).

Information 13 describes the events of Pahlavon's return to Khiva with many gifts from the palace of Jonah and his death in his homeland: “The king showed many needs and Pahlavon returned and came to Hevak. In the Mozori Hevaq.

Source 14 quotes Pahlavi as saying, “These two verses are in accordance with the rules of Islam.”

Yake va panj va siyu, zi bist nime,
Digar dastat dihad farsange shand
Bas onki dasti mo va domani do'st,
Gunoh az bandavu, afv az xudovand.

(Believe in one God, pray five times a day, fast for thirty days, pay zakat, and if possible, make the way and perform Hajj! So our hand is at your feet; sin is from the slave, forgiveness is from God).

Conclusion In the last 15, “Pahlavon Mahmuddin and then Pahlavon Muhammad Abu Said were also unique in their time. In the Tomb of Nematobod”, he mentions Pahlavon Muhammad, Navoi's best friend. It is known that Hussein Boykaro died in 1493, one year after the wrestler of Pahlavon Muhammad Abdurahmon Jami, and Navoi wrote about him “The condition of Pahlavon Muhammad”.

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Ganieva and winner of the International Ahmad Yassavi Prize Sayfiddin Sayfullo. In the edition prepared by the source scholar Hamidkhan Islami, Pahlavon Mahmud Pakayor is given the letter "one kof" in the form of a sacred mystery. We turned to dictionaries to determine which of these two editions was correct. We read in the Uzbek dictionary: "Pakka s.t. 1. Going or gathering meat in competitions and sports is a pre-determined place, point, finish." If we take into account the content of pakkayor - finish, marra yor, the text of Sayfiddin domla and Suyima Ganieva will be correct.

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STRUCTURAL PECULIARITIES OF THE POEM “REBEL OF THE SPIRITS” (РУХЛАР ИСЭНИ) BY ERKIN VOKHIDOV

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Abstract

The article is about the structure of the poem “Rebel of the spirits”. It examines in detail the factors behind the creation of the poem. The poem "Rukhlar Isyani" is the result of the realization of freedom as a social necessity. The poem distinguishes between depicted and perceived reality. Through the image of Nazrul Islam, E. Vakhidov expresses his aesthetic ideal - freedom of the individual, the idea of freedom of the homeland. It examines in detail the factors behind the creation of the poem. Scientific observations are presented regarding the translation of the work of Goethe "Faust", which occupies a special place in the artist's creative evolution and the creation of "Rukhlar Isyani" in the present content. The desire to write a poem similar to "Rukhlar Isyani" has been growing in the depths of the artist's soul for many years. The fate of Nazrul Islam served as a vehicle for this essence. The need to express one's own “I” received artistic realization in the image of Nazrul Islam.

Key words: Erkin Vohidov, poem, composition, structure , folklorism, elements of the topic, folktales, aesthetic ideal, the idea of freedom

INTRODUCTION

In comparison with other genres the problem of composition and scene in poem is much more complex. If the folktale method leads in the poem, it requires the subject which is specific in epic genre. But, there is the second point of the issue that by its nature the poem is lyric novel. “In spite of the form the poem is written, without any doubt, in the first place it belongs to the lyric type. Poem can be created by the poet, the owner of the poetic soul.”[1]. In these cases to realize the topic, the plot of the poem, to feel in by heart requires great experience. Because, the poem, as V.G. Belinskiy mentioned, requires depicting the peak of the reality, the superior states and strained emotional experience of the people.

The story of the Bengali poet Nazrul Islam ("Ruxlar Iseni") was for the poet also

a means of reflecting his spiritual world, his experiences, a means of reflecting the surrounding reality. As a result, the poem “Ruxlar Iseni” was created in the form and sound we know. Since E. Vakhidov felt the need to convey to the reader the truth he was aware of that reality does not correspond to the high ideals that the existing system and the ruling party had introduced into the minds of people.

The tragedy of Nazrul Islam gave the poet the opportunity to interpret the state of the society in which he himself lived. In the image of Nazrul, the high aspirations of a creative personality were expressed.

Despite the fact that the event depicted in the poem is the experience of Nazrul Islam, the perceived reality is completely different. Nazrul Islam served as an object of artistic reflection for the poet.

May my body be a prison cell

in my soul - freedom.

I am not a slave from birth.

Slavery is alien to my soul.

The will to freedom with

milk was absorbed into my blood.

In the poem, in some places, a realistic interpretation is expressed in close connection with artistic conventions. For example, in the poem "Ruular Iseni", parallel to the depiction of reality, rivayats (narratives) and legends are given that contribute to the expression of the poet's artistic intention, and the author translates pictures into them that cannot be contained in reality. Striving for diversity in the composition of the poem intensified in 70-80- years of the last century. But not every author could equally achieve the success in this field. In order to create such kinds of novels which are complex in composition, great talent is required in the first place and it plays great role in creating novels with complex composition. An epic poem "Rebel of the spirits" is artistically and structurally specific novel created with high talent. The poem recalls us East lyric poems by the compositional side. The folktales used in it serve to open some special peculiarities in the characters of the poem heroes. This method is a tendency which has existed in the East long since, authors expressed their literary- philosophical outlooks by with proverbs, folktales which are the expressions of the people's wisdom. As, according to a Russian writer S.V.Sulghinskiy "The people's legends are the source of philosophies." [2]. Folklorism, we mean using genres, motives, images specific to folklore genre serves to provide the fluent style, national spirit, nationality of the novel. As for Russian literary critic M.Chislov, "first of all, folklore personages included in a life material that form the base of the poem don't lose their specific peculiarities.

Secondly, it gives chance to depict the reality widely through them by place and time view point." [3]. Because folklore reflects in itself the peculiarities belonging to gradual stages of the humanity's artistic thought. Critic U.Normatov valued development of the myth, folklore traditions mixed, actually submitted with main principles of the realistic literature as a new tendency. He mentioned it as striving for a new horizon relying on the experience.

[4] In the lyric poem "Rebel of the spirits" Erkin Vokhidov not only used the people's folktales as the whole genre, but also he showed the sample of being real novator by the skills of including the subject, motives of the folktale in the compositive structure of his novel, absorbing the subject of folklore novels in general spirit of the poem. In the lyric poem elements of the topic like exposition, bundle, the progress of the story, culmination point, solution, prolog, and epilog don't have exact place and system. In the lyric poem we can see the parallel development of the topic in three ways: Nazrul Islom's past life; philosophical thoughts of the poet (lyric hero); putting the problematic issues into discussion through folktales.

All of the three topic ways, at the same time, completes each other on the ideological-composition intention. In the lyric poem the topic way of Nazrul Islom's past life is comparatively expressed consecutive, successive and independent character. The solutions of the events in the lyric poem are given in the folktales. Readers can find solution of the events in details. In connecting the subject chains of the topic, plot with each other in the poet, the lyric character of the poem and emotional experience of the poet play the role of bridge. When the author talks about the bellicose spirit of the poet Nazrul Isloms and its moving to the people's spirit, he brings the great folktale for example. At the

end of the folktale he says “there is no sin besides living without belief (conviction) on earth”. There is the poet in one sight illuminating the historical event, in the second sight with the help of metaphorical thought by the means of folktales he values the reality, he passes his resolution.

Generally speaking, the artistic base of the composition of the lyric poem “Rebel of the spirits” consists of the structural- stylistic components of folktales. In the stories, folktales where long past events are narrated, the artistic conventionalism and symbolism are stronger than historical concreteness (the folktale about Shokh Jahan and Avrangzeb is exception). Every folktale is given not only just as an artistic illustration, but also it is changed to poetic means which forms the composition of the novel. The artistic aim of the poet is visible in the folktales, there ideological-aesthetic outlooks of the poet and poet’s position are incarnated. Every image, every idea, every thought, every poetic detail in the folktales serves to increase psychological dramatizm and to reveal and open the characters of the contemporary people, we mean characters of the people of our time. Global problems of the period are expressed on the

background of the symbols. The lyric poem composition’s taking such kind of shape was something totally new in the field of Uzbek poetry. This lyric poem became a favorite novel of Uzbek readers. Even there are some poetry-lover fans that learnt the whole poem by heart. These all are justifications about Erkin Vohidov’s being skillful.

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AN EXCERPT FROM EXEMPLARY WORKS OF ALISHER NAVOI

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Abstract

Alisher Navoi is called as a "genius" and "The sultan of the Gazal kingdom". His works cover all aspects of social and political life. The biography of the talented poet and an outstanding thinker has long attracted the attention of many historians and orientalists and literary critics. The whole works are dedicated to its research; even schools of Navoi studies are established. But the relevance of the study is not reduced over the time, because every Navoi's work deserves volume analysis. His poetics is extremely interesting, diverse with techniques and attitudes are an unusually progressive. This article contains such information about the life and work of Alisher Navoi that the more we get acquainted with the work of the great poet, the more we see and learn the wonders of his poetic and prosaic world, more and more immersed in the world of creativity, the magic of this world. The article is devoted to the promotion of true human qualities.

Keywords: immortal ideas, true human qualities, cabbage, decency, contentment, loyalty, love, honesty, knowledge, noble qualities, epic.

Introduction. For centuries, the progressive world community gathered on the occasion of the birthday of Alisher Navoi to once again remember his rich immortal ideas set forth in his works. The name of a good man applies to humanity in general, to the West and to the East.[1]

In this regard, we also remember as much as possible the information about our esteemed poet and rejoice the souls of our great grandfather. We have all read and heard a lot about Alisher Navoi, the great thinker, sensitive poet, as Maqsdud Shaykhzoda said "sultan of the ghazal kingdom".

We even read the novel "Navoi" by our esteemed writer Oybek and watched a TV series based on it. The most amazing thing is that the more we get acquainted with the works of the great poet, the more we

become immersed in the magic of this world, seeing and knowing the wonders of the poetic and prose worlds. It is not for nothing that Hazrat Navoi is called a "genius". His works cover all aspects of social and political life. When we read them, we are amazed that Hazrat Navoi has deep knowledge in all respects. In this regard, let us pay attention to the promotion of true human qualities in the epic "Hayrat- ul abror", which is part of Hazrat Navoi's "Khamsa". Navoi expresses his views on such noble qualities as cabbage, manners, contentment, fidelity, love, honesty, knowledge.

He emphasizes that it is not insane for a person who is able to show cabbage and generosity to do it wisely, to be able to differentiate between generosity and wastefulness, to give a handful of earrings

to gain fame, to set a table for a person who is not hungry, to put a coat on a person who is not naked, to give a horse to a hundred-year-old, and to light a hundred candles during the day.

Main Part. It is not generosity to take someone's property and give it to someone else. A person who does not give until he wants to is not generous. So, generosity is not to covet anything from anyone, to be content with what one has; if he meets a needy person again, it is to dedicate to him what he has in his hand, for it does not matter a hundred dirams or a diram in the work of cabbage. Again, no matter how much a person does good, he should "give thanks to himself," that is, he should never be thankful for his goodness.

Они саҳий англагил,эй хушманд

Ким аний давлат қилибон сарбаланд

Холи агар яхши дурур,хоҳ табоқ

Кимсадин этмас, таъмай мол-у жоҳ.

One of the characteristics of a perfect human being is manners and modesty. According to Navoi, one of the manifestations of manners and modesty is humility. [3.266] The poet says:

Чунки тавозега хам ўлди хилол

Бўлди фузунроқ анга ҳар кун камол

As it bends humbly, the crescent becomes fuller and fuller day by day. A person should never be overwhelmed by his wealth, his lineage, because what honors a person is not his wealth, his high rank, his lineage, but his manners.

Элга шараф келмади жоҳу насаб

Элга шараф келди ҳаёу адаб.

One form of obscenity is inappropriate and vulgar laughter:

Тарки адабдин бири кулгудурур.

Кулгу адаб тарихига белгудур.

This idea is proved by the following examples:

Гунча кулиб очилди, сўнгра етди
очилоқда сочилоқ анга.

Чақин тоғлар орасинда шақиллаб
кулгани учун ердан ҳам қуйи бўлди.

Ва тупроқ орасида йўқ бўлиб кетди.

At the same time, Navoi also outlined the criteria for respect:

“Каттага хурматда, кичикка шафқатда
бўлмоқ керак”.

Humility depends on everyone's situation. There is no need to worship in front of Gado, if he is given a coin, it will be cabbage. When a young child is greeted by an adult standing up, he is not polite. If people who work under you do something wrong, it should be taken into account and treated. Being aware of their good and bad condition shows the leader's respect for this team.

As an example of dissatisfaction, he cites a legend: two passengers were going to the same destination. Along the way, they came across a magnificent rock. One of the passengers said, "This stone is always on the road. Nobody knows how long it has been standing. Let him stand as he stands. Let's get out of here. "Our main goal is to get to the city" he said. The second passenger did not like it, and he dug it out with great difficulty, thinking that there must be a treasure beneath it. There was written : “Хомтаъма даҳрда ранжур эрур тош тагида”.

So, to be raw, that is, to taste something unknown, is painful in life. The first passenger walks briskly into the city. The

king of that country has passed away, and whoever enters the gate first will be raised up as king. The first passenger became king because he was the first to enter through the gate that day.

The second passenger was left with nothing because he was greedy. The contribution of the story is that if a person does not deviate from his goal, he will definitely achieve it.

The great thinker Alisher Navoi says about dissatisfaction:

Топ ини сичқонга солиб
эрди ғам
Қуйруғига боғлади
ғирбол ҳам.

This corresponds to the Uzbek proverb “сичқон сиғмас инига, ғалвир боғлар думига”. In “Mahbub-ul Qulub”, “A farmer sows grain, plows the land and opens the way to sustenance ... Until the grain grows and the crop is harvested, the worms enjoy it and the wild beasts rejoice with it.”

Apparently, this idea glorifies the work of the farmer, and in general proves with very vague ideas that the person who works enjoys an enormous number of people and creatures. In what way are the thoughts of the great thinker A. Navoi connected with our time? I want to dwell on some aspects that have been around for almost 600 years.

First of all, most of us know about Alisher Navoi's childhood. One such information is that Alisher's family fled Herat and came to the city of Taft, where children scattered around the city to see mosques and madrasas. They meet an old man in the inn. He asks Alisher where they came from and when he gets an answer from Alisher, he suddenly asks Alisher to come and fill the pool from the pool. Alisher is not tired, he fills the obdast and receives a grade of "well done" from the old man. [4, 196-198]

The second event is when children, under Alisher's guidance bought hurmo while walking around the market. Hurmo seller laughs and said “As our teacher said, the factor is the eyeball”. Both of these events are instructive.

The third incident. It is known that the teacher of Hazrat Navoi was Abdurahman Jami. Navoi met him at the age of 17-18. Recognizing the talent of his student, Jami handed over his works to Navoi: "Take this piece of paper and look at the head and feet, say whatever comes to your mind," and sincerely accepted Navoi's thoughts. Hazrat Navoi writes about this in "Muhokamat-ul lug'atayn". [5.274]

Navoi was a very demanding, responsible teacher. It is narrated that a poet named Osafi was negligent in his work of improving his skills. Navoi criticized his shortcomings and encouraged him to do well.

Finally, Osafi came to Navoi and said: “Teacher, I have just started to create, as you said. I bought two candles for two pennies yesterday and wrote two hundred lines of lion until these candles were lit. ”

(Of course, it is clear to everyone what the quality of the two hundred lines written before the two candles are lit). Hazrat Navoi does not like this and says: "So, every hundred lines of poetry you write is worth a penny." [6.127]

It is known that Khandamir, who wrote during Navoi's lifetime, quotes Navoi in his book Makorim-ul-Akhlaq: "One hour of justice is better than 60 years of prayer."

Alisher Navoi always adheres to the following motto when creating his work "Khamsa":

Умрни зое этма, меҳнат қил,

бил.

This motto is also relevant for our time.

Navoi's lyrics are a song of life and a human anthem.

He emphasizes that man must love life, that the creation of the universe as the universe was for man who is the flower of life, and therefore man must make full use of every moment of life, know the value of every second, that the last remorse is useless:

Эй Навоий, умр ўтар
елдек, ўзингни шод тут,

Елга етмак мумкин эмасдур, чу
суръат кўргузиб.

These ideas are especially important for students because it is an example for them to think about how they are living their lives. In the epic "Farhod and Shirin" he expresses such thoughts about the study of science. If you can be satisfied with all of them without being satisfied with just one science in the study of science, who can hinder you? The more knowledge you acquire, the more you will pass on to it. The sciences of medicine and wisdom are very good sciences, and they are necessary for the health of the human body.

If you are tired of this knowledge, encourage reading history books ... Look, who in the world has achieved their goal? Who is left of this ancient world? Whoever is tired of reading and learning will be ashamed in front of the people of knowledge. Whoever bows down to the scholars, it is as if he bows down to the prophets.[7.14] If you are aware of everything, you are king. The talking parrot knew everything. The crowd called him a "King Parrot."

In the last 38 chapters of the epic "Layli and Majnun" Navoi says: " My God, if everyone

reads and understands what I have written, if he thinks about what he has read, if he imagines my intentions, if the purpose is not to find fault, open the door of all sciences to such people."

Conclusion The dreams of the great poet and thinker Navoi came true. Although many centuries have passed, many scientific works have been created on his works. This is the door to all sciences.

All of the above defines the exemplary and modern nature of Navoi's work. May the souls of Hazrat Navoi rejoice!

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THE STRUCTURE AND ACTIVITIES OF THE STATE TERRITORIAL CHANNELS

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Abstract

This article examines the emergence and development of regional state TV channels operating in the Republic of Uzbekistan. It deeply covers the structure of regional state TV channels and the processes of commercialization and specialization in their activities. It is extremely important to raise the enlightenment and cultural level of the population, preserve national traditions, historical and spiritual heritage, form democratic values in the minds of citizens, educate young people and the younger generation in the spirit of patriotism and love for the country.

Keywords: state TV channels, regional state TV channels, commercialization, specialization.

Introduction

During the years of independence of the Republic of Uzbekistan, significant changes took place in the field of television. One of the most important news on the sphere – specialized, private and digital TV channels began their activity. The infrastructure for the industry has been created. The main thing is that today the creation of television, in which the role of the mass media is played, the protection of the professional activities of journalists (3), able to penetrate the hearts of the population, critically analyze the existing problems, has been set up as an urgent task. The President of the Republic of Uzbekistan determined the need to conduct a critical analysis and discuss the existing problems on television (5).

Since 2016 year, attention has been paid to the critical approach to television. Programs began to be prepared due to the fastness of the materials on which the impact force of television is given, its dependence on the level of analysis (4). Initially, the territorial channels of the state began to work independently or on the basis of purchased programs. For the continuation of the activities of regional TV channels, they had to be strengthened financially.

Regional television began to be funded by the local government and having fulfilled its duties, became a Management Information tool. Thus, the competitiveness of products and services as one of the goals of regional TV activity was ensured.

Main part

In Uzbekistan, regional TV channels have gone through a unique path of development. The staff who worked at the origins of Andijan, Namangan and Fergana television were specialists of different professions, such as journalists of radio and newspaper editorial offices, employees of theaters and other cultural institutions. Since the advent of television studios, the practice of mastering related professions has taken root due to the limited selection of specialists for the required job profiles. Employees of these television studios were sent to the studios to get acquainted with the technological and creative processes in the creation of television programs. Forming the core staff was a major challenge.

In television journalism, the functions of television are manifested as the organizer of the joint activities of specialists of different profiles. Creating a TV show of any genre and theme is a technologically laborious process involving a large workforce. All groups of employees are

involved in the preparation of broadcasts in television studios in the regions of the country: editor, director, screenwriter, cameraman, sound engineer, lighting engineer, composer, artist, announcer, and others. Employees of regional television studios copied the composition in full. Freelance authors (reporters, film, and photo amateurs) also took part in the organization of the programs of the Central Television.

In the early years, there was a difficult situation with the filling of TV studios in the regions of the country with young talented journalists.

However, it was during this period that the creation of a new art television emerged. This has led to an improvement in the content of regional television programs, bringing the cultural levels of the urban and rural population closer together. The urbanization of the country went hand in hand with the rapid development of television as a channel to introduce the urban population to rural culture and vice versa. Television has also made a significant contribution to raising the general level of education of the population. The role of television studios in the organization of the cultural life of the nation is almost invaluable, they have contributed to its preservation, becoming a source of knowledge and further development of a unique national culture, the formation of moral values, worldview, loyalty to the nation and the world. In addition, these TV studios have been actively collaborating creatively with each other, enriching cultures with each other. Spiritual and moral topics were widely shown on television: the lives of workers, the basic moral values – diligence, patriotism, conscience, respect, humanity, and others. Thus, the creation of programs in a different spectrum has made it possible to meet the different needs of television viewers. Commercialization of television opened up new opportunities for

its further development. Funds from advertising activities were spent on the creation of new cycle programs. They touched on the topic of the activities of political structures, widely covered the issues of preparation and conduct of referendums, state and regional elections. He continued to create programs dedicated to the themes of Agriculture and Industry, National Art, popularization of folk applied art. The purpose of this study was to analyze television regional broadcasts in Namangan and Andijan region:

* These regions are one of the largest regions in the Republic of Uzbekistan.

* These regions have a complex administrative-territorial composition and a multinational population.

* The information area of this territory is wide and diverse. In some regions it is very competitive (especially in large population punks), but in some regions it is provided only by one television company.

Proceeding from this situation, we have the authority to analyze the activities of the territorial television of the country.

Regionalization is one of the trends in the development of modern national mass media. Definition of the term "territorial TV" A. A. It is distinguished by Danilov by the peculiarities of Central and local television: "local (regional) television is engaged in Organization" (6). This means that it is possible to monitor the extent to which public policy is carried out in the regions through territorial channels.

M. Lesin writes: "Regional television has very significant differences. To attract viewers, there are regional broadcasters that actively compete with their central channels. Most often they win in this competition" (1). So far, we hope that this situation has not been observed on our regional channels.

Ma Aslamazyan explained in detail the differences in regional TV channels for the magazine Wednesday: "Regional TV is a small company in a military City, which is carried out by three people, and a large holding with a monthly budget of three million rubles. The form of stations and how they are used to survive by carrying out their own business or preferring to "rely" on other people's money or authority. The markets are also very different - although now they are working on two or three TV stations in smaller cities, this is the norm for large 12-14 TV companies." (6).

The Namangan regional television company, which is part of the national television company of Uzbekistan, is a mass media company, which occupies a significant place in the information space of Andijan, Fergana regions, which is occupied by the scale and influence of its television products, it covers the Fergana Valley regions.

The television company of Namangan region operates on the basis of the decree of the President of the Republic of Uzbekistan "On measures for the reform and development of independent television channels" dated November 8, 2005 and the resolution of the Cabinet of Ministers of the Republic of Uzbekistan "on measures for the organization of the activities of the regional divisions of the National

Also, to inform the population and the foreign public about the democratic changes taking place in the political, economic, social and cultural life of Uzbekistan, aimed at formation of a legal democratic state and open civil society, development of independent mass media, protection of human rights and freedoms;

It serves to improve the educational and cultural level of the population, to preserve national traditions, historical and spiritual heritage, to form democratic values in the minds of citizens, to educate young

people and the growing generation in the spirit of patriotism, love for the motherland and respect for universal values, to prepare TV programs aimed at ensuring their quality, professional and artistic level;

The implementation of the "year program" and the state program adopted on this basis, the scale of reforms that are expected to be implemented to further increase the welfare of the population in our country, the expansion of the scope of creativity, beautification, construction and the analysis of the indicators achieved in this regard are reflected in the new programs of the regional television:

- Information-analytical testimonies;
- Demonstrations in the socio-political and economic direction;
- Shows in the spiritual-educational-artistic direction;
- Entertainment-Music-Entertainment;

The daily air volume of the TV channel is 18 hours

2. On account of routes %

The volume of Information direction shows-9,3 %

The volume of economic, social and political demonstrations-33,4%

The volume of shows in the spiritual and educational direction-10,4 %

Volume of music and leisure programs-31,9 %

Advertising-10 %

Social roller - 5 %

Conclusion

The ranking of the best projects, active journalists and start-ups that are given on television, would have increased the level of performances, if the problems and shortcomings were shown, if they were given in publications related to the activities of the media. It is desirable that the person who makes up the show adheres to several strict rules:

a) the participant, even if at first glance says an unacceptable opinion, it is necessary to listen to it, explain it within decency, without ceasing;

b) it is necessary to respect the expressed comments and suggestions. Sharp criticism of a particular idea can lead to a negative result.

All in all, analytical-critical programs are very popular and have great effect to the audience.

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A LOOK AT THE 70s AND 80s GENERATION'S POETRY *Ra'no MULLAKHODJAEVA*

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Abstract. The article deals with the issue of generations in the literature in detail, and the works of poets and writers of the 70s and 80s. The works of poets of the generation of the 70s and 80s, such as Shavkat Rahmon, Usmon Azim, Murod Muhammad Dost, Erkin Azam, Khurshid Davron were analyzed and compared with the works of artists of words Ghafur Ghulam and Hamid Olimjon of the generation of the 30s, as well as with the works of Abdulla Aripov and Rauf Parfi of the generation of the 60s. The evolution of peculiarities of this period artists of words has been demonstrated through scientific examples and comparisons.

Keywords: generation, time, contemporary, poetry, experience, idea, style, intonation, syllable, sociality.

Introduction

Although the early works of poets and writers of the 70s and 80s, such as Shavkat Rahmon, Usmon Azim, Murod Muhammad Dost, Erkin Azam, Khurshid Davron, Khurshid Dostmuhammad, Halima Khudoiberdieva, Yuldosh Eshbek, Azim Suyun, Kutlibeka Rahimbaeva had been published in periodicals since the 1970s, and the attention of the literary community had been attracted, their books were published only in the 1980s. These books heralded the arrival of a new generation of Uzbek literature with its own word, the world of art. I. Hakkulov, a literary critic from this generation, writes: "Sometimes it takes a long time for the birth of one great talent, and sometimes the opposite: literature is suddenly enriched with a number of talented writers. A similar event took place in Uzbek poetry in the middle of 1970s. Shavkat Rahmon, Usmon Azim, Tilak Jora, Khurshid Davron, Muhammad Rahmon, Sadriddin Salimov, they are representatives of the same generation, in many respects their ideas and goals are close, they are peers. It has already been recognized by the literary community that each of these young people has his own

poetic vision, delight, taste, deities of pain and joy reining in the heart" (1, 215).

Main part

Certainly, the scope of literature is wide. Every artist has his own destiny, his own creative path. Someone quickly becomes famous and shines, but over time, the memory of him fades. On the contrary, another artist eventually gets noticed and appreciated by the literary-scientific community. Nevertheless, there are representatives who form the core of every generation that cannot be ignored. Nowadays it is highlighted in many researches that Shavkat Rahmon, Usmon Azim, Murod Muhammad Dost, Erkin Azam, Khurshid Davron are the core of the generation of the 70s and 80s. Speaking about the work of Murod Muhammad Dost, the writer Nazar Eshankul says: "During our student years, we looked forward to and eagerly read all the works of poets and writers such as M. Dost, E. Azamov, A. Azam, H. Davron, U. Azim, Sh. Rahmon, H. Dostmuhammad, O. Otakhanov, H. Sultanov. Unfortunately, after this generation, which brought a unique rise to literature in the 70s, there was no literary

generation worthy of calling itself a generation, and this generation is still carrying the burden of literature, its renewal process is on its shoulders, just like in the 70s. This generation still considers itself responsible for the development of literature and literary sensibility” (2, 451). These two quotations are significant since literary community and literary criticism recognize the role and merit of the 70s-80s generation in the literature of the twentieth century. It is also noteworthy that Nazar Eshanqul explains the concept of generation in literature in detail in his article. The author has secretly stated that in order to be a generation in literature the following requirements should be met. (2, 451-452). *Firstly*, to expand, update and make specific changes in the existing views in literature, *secondly*, to consider itself responsible for the development of a certain period’s literature, growth of artistic taste, *thirdly*, to form as a generation, to have strong views and express them firmly, and to be able to defend them, finally, *fourthly*, to prove the enormous potential of literature on the basis of its own creative experiences.

In addition to these criteria, it can be said that in order for any generation to be called a single generation, it must first have its own image. In the works of the generation there are commonalities in the subject and artistic perception in the expression of the destiny of time and contemporaries, the vibrations of their hearts. They are united by a single goal and idea.

In the poetry of generation of the 70s and 80s, the state of politicization and becoming the herald of Soviet ideology, as in the 30s and 60s, declined. Themes of Motherland, freedom, and free will gained the lead in various images and forms instead of Soviet themes. Love lyrics have also come closer to the human heart than ever before. There was diversity in the poets’

research on intonation and form. The issue of restoring the place and status of Uzbek poetry in the world was also on the agenda. Taking into account the socio-political situation of the current system, generations of this period were proud of the fact that they considered poetry as a weapon of struggle, and the poet, responsible for the fate of society and people.

Generation of the 70s and 80s of the twentieth century was formed primarily on the basis created by the generation of the 60s. That generation, which originally considered leading representatives of the 60s as masters, expressed its own opinion, and squared its shoulders in the field of literature, it demanded the places from them in that race. Poetic verses of Usmon Azim sound like the common voice of his descendants:

So, the question is for you,
Abdullah Arif!

The earthquake has calmed down - are you
satisfied?

A volcano is erupting in my chest,
Don't you have anything to tell
me? (3, 35)

This is natural. Every creative person is manifested as an individual, and if he or she is left in the shadow of other individuals, no one will notice his or her existence. Therefore, the promotion of the creative "I" should not be considered improper. This, on the contrary, is a confirmation of his identity. Likewise, if any generation fails to prove its identity, it will be left in the middle. These verses of the poet Shavkat Rahmon are also the result of this identity affirmation: There is Shavkat Rahmon, one stubborn poet, will he be born one day again? (4, 203)

In the poetry of the 60s of the 20th century, the poems of two poets – A. Aripov and R. Parfi, who created in a unique style, remain a unique criterion of artistic thinking of that period.

At first glance, A. Aripov's poems seem to have been written in a traditional way. This path is mainly manifested in nine, eleven-syllable poems. In our view, the poet has taken traditional intonations to a whole new level in perfect form:

Oh, tell me, what is your
goal,
Why do you break my
heart, oh, tune,
Why did you need my
tears,

Why do you need, the rubab, so much
sorrow! ..

... That's enough, oh, musician, stop playing,
That's enough, don't hit me in the chest with
a dagger,

There is really so much sorrow in the world
...If this "Munojot" is true (5, 60).

For comparison, here are the following
examples from the works of H.Olimjon and
G.Ghulam, a generation of the 30s, created in
the same intonation:

In someone's hand the life in deserts,
In someone's hand the river glows;
In someone's hand the land will fat,
And in every drop of ice the flames
burn (6, 284).

Or:

Every moment is as long as life,
The fate of centuries is decided in
moments,

For every past moment of my life
Let's put a statue with a powerful hand
(7, 60).

Although the quatrains quoted are on
a separate subject, they are united by a single
traditional intonation. The roots of this
intonation go back to the folk ones. But it
was expressed by poets of the twentieth
century in various lusters. This intonation
was widely used in the poetry of generation
of the 70s and 80s.

Rauf Parfi has had his voice, raising
creative experiences of generation of the 20s
and 30s to a new level. His poems, such

as "It's raining ...", "A stone shines under the
water", "Always awake like a river", "Poet"
confirm our opinion. Most of his poems are
written in 9- and 11-syllable barmak size.
Alternatively, R. Parfi also effectively wrote
in free verse. Although vers libre became a
widespread tradition in the 1930s, it took
precedence in the work of well-known poets.
In particular, M. Shaykhzoda created his
most classic poems in this form.

R. Parfi's free verse poems are unique.
They also combine the traditions of Turkic
and Western poetry. Another noteworthy
aspect is the peculiarity of the stylistics of R.
Parfi's poems:

The buds are pink and saffron
In the city of blue leaves.
Every time the buds are my dream,
The buds are in the bosom of my

heart ...

A world is in the bosom of my heart,
It is telling amazing tales.

I will never come back,

The buds will definitely return

(8, 39).

Along with translating examples of
world poetry, Rauf Parfi also instilled their
own traditions in Uzbek poetry. These
efforts, in turn, have made a worthy
contribution to the further development of
Uzbek artistic thinking.

It is no secret that generation of the 70s
and 80s grew up in the spirit of respect and
reverence for R. Parfi's poetry. The main
theme of R. Parfi's work, and the works
dedicated to the Motherland, history and the
people's destiny, which he sang about,
served as a beacon in determining the
ideological direction of the work of the
generation of the 70-80s.

In the poetry of the 70s and 80s, the
social theme is radically different from the
sociality of other periods. There are objective
and subjective reasons for this situation.
First, the socio-political situation

that prevailed in the former Soviet state in the second half of the 70s, particularly in the early 80s, was not at all similar to previous periods. This period was a period of decline of Soviet power, a period of realization of the national identity of the former allied republics and a steady aspiration for the liberation of the people. During this period, literature undertook the mission of awakening the dormant feelings of national pride in the minds of the people, to call them to the struggle for self-realization, in short, to prepare the people for national independence. The generation of the 70s and 80s was one of the standard bearers on this front. The main theme of poems of this generation's poets is different because they reflect the spirit of the time.

Although the poems of Shavkat Rahmon, Usmon Azim, Khurshid Davron, Yuldash Eshbek and other poets of this period were written in different styles and directions, we see in their work evolutionary stages in terms of content and ideas. Although sociality was not so prominent in their early poems, later the theme of Motherland and nation took a center stage (9). In particular, in the works of Shavkat Rahmon from the 70s to the 80s, pure feelings of the young heart were described in comparison with natural landscapes.

I got up in the morning, waited for the sun,
I washed my face in the dew.
I held my lips to the springs
And I saw myself in existence...
My conscience overwhelmed me,
My heart is full of melody.
My life seemed to be eternal,
The world seemed like eternity...

(10, 4)

As the poet absorbs the lyrical protagonist into a world full of miracles with all its beauty, he longs for eternity. The eternity of the world introduces him to the world of optimistic dreams like an endless

melody. The same experiences are reflected in the following poem by Khurshid Davron.

Tomorrow, very early in the morning

I will disturb my peaceful sleep.

I will wear a white shirt
And walk in the fields.

I touch green grasses'
Pressing my lip on the leaves,
I caress it like a little girl,
Whispering in the ear (11, 9).

These pure feelings of the poet are the first lines of the heart of lyrical protagonist, who leads him into the world of poetry and is on the threshold of discovering the world of poetry full of joys and sorrows. The poet U. Azim writes the poem with all his being, feeling the passion of pleasure.

The morning trembles in the late autumn embrace,

A pink dawn is extinguishing the stars.

My soul, my heart is in the knife of poetry ...

Heaven is miracle, the earth is miracle... poetry is cruel!
(12.20)

The transformation of the mysterious world into poetry is evident in the early period of this generation's poets, who sang the beauties of Mother Nature and dreams of a happy childhood through unique symbols.

False patriotism, slogans, hymns, and praises were almost invisible in the works of generation of the 70s and 80s. Because the socio-political conditions of this period, the general process of globalization, which was rapidly gaining strength all over the world, in turn, stimulated creative thinking, and fundamental changes in the field of art and literature in the 70s and 80s were shaped by the innovations of this period.

Conclusion

others to the era in which it entered.

Therefore, we see that the reality of the 70s and 80s was more vividly reflected in the works of the generation that entered poetry at that time. The poetry of this period contributed to the maturation of the idea of national independence in the minds of people, the people's step-by-step progress towards independence, and in this complex process the power of literature is demonstrated as a driving force in society.

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COGNITIVE INTERPRETATION OF THE CONCEPT OF "BIRD" IN THE WORKS OF RAUF PARFI

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Abstract

In modern Uzbek poetry, it is especially important to consider the semantic and stylistic features of metaphor, to identify cognitive metaphorical models of meaning formation in poetic texts. In the mid-60s and early 70s of the XX century, Rauf Parfi entered the field of literature, demonstrating the power of our language through the direction of Uzbek modern poetry. His work is particularly noteworthy as a source of research in this regard, with the nature of artistic thinking based on figurative imagery. To this end this article is devoted to the peculiarities of the conceptual metaphor in the Uzbek language on the example of the creative heritage of Rauf Parfi. In the analysis of Uzbek poetry, most of which is based on metaphorical meaning, two existing cognitive domains in the emergence of metaphorical meaning: the target domain and the source domain deserve special attention.

Keywords: Conceptual metaphor, target domain, source domain, modernism, cognitive linguistics, derivative meaning..

Introduction

It is precisely the cognitive theory of metaphor that has given rise to the experiments of name-calling. As a result, a new concept of “conceptual metaphor theory” in modern linguistics emerged based on the research of American scholars George Lakoff and Mark Johnson. According to their book “Metaphors We live by” the frequent occurrence of metaphors in human speech requires that this phenomenon be studied on the basis of a certain system [6. p.38]. In theory, the authors have uncovered new features of the nature of metaphor, which shows the importance of its conceptual linguistic status as a simple unit of methodological expression. According to the authors, metaphor is not only a unit of language, but also a phenomenon. Related to the mind “...metaphor exists in the unit of expression

of language as it is established in the conceptual system of man. In other words, metaphor is specific to thinking and linguistic metaphors are only an external expression of this phenomenon” [10. p.49]. The main consequence of the idea that it is conceptual in nature, that we imagine some things in a metaphorical way, is that we often deal with metaphors because our conceptual system controls how we move in the world. This theory goes back a long way and sees metaphor not only as a decorative tool in language, but also as a conceptual tool for structuring, reconstructing, and even creating reality. Well-known philosophers in this history include Friedrich Nietzsche and Max Black.

Main part

It is no coincidence that cognitive linguists today regard metaphor as a comparative-analytical activity of the mind.

General information on metaphorical theories Gibbs [3. p.64-75], the theory of conceptual metaphor was given by Z.Covexes [5]. Since the publication of the works of J.Lakoff and M.Johnson, many studies have been conducted that confirm, innovate or change their original ideas. But often the source of new ideas is the research of these scientists. The conceptual metaphor they use for the correct analysis and understanding of Rauf Parfi's poems is also noteworthy. Understanding one area of experience (usually abstract) from another (usually explicit) is a standard definition of a conceptual metaphor. This definition reflects conceptual metaphors as both a process and a product. The cognitive process of understanding the domain is the process aspect of the metaphor, and the resulting conceptual pattern is the product aspect [4]. According to G.Lakoff and M.Johnson, there are two cognitive domains in the emergence of metaphorical derivative meaning: the **target domain**, which forms the main theme, and the **source domain**, where important metaphorical considerations occur and the source concepts used in it show [6. p.195]. The source domain is the explicit domain and the target is abstract. "Every word in a language is based on a metaphor, in which metaphor serves as a basic cognitive mechanism" [2]. When we conceptualize an intangible or small area as a metaphor, we create a certain metaphorical reality from a more specific domain point of view. An analysis of the metaphorical, figurative lyricism of Rauf Parfi's style, with its grassy breath and core, serves as an important source to illuminate the essence of this concept. We often come across conceptual metaphors in his poetry. In the poet's thinking, the source of this information is related to the process of metaphorization, that is, to reveal the essence of these concepts, use words that are specific to

another concept, and as a result, a new meaning that can generalize words of two different spiritual groups. formed. Such linguistic metaphors are part of the spiritual lexicon of the mother tongue. They reflect a high degree of polysemy and idiom in the structure of mental lexicon, based on the more basic senses of words. The magnitude of cases such as polysemy and idiomatics in the lexicon indicates the prevalence of metaphor. That is why scholars group metaphors specific to a particular spiritual group and call them "metaphorical concepts" or "conceptual metaphors". For example, the concept of "debate", "time", "love", "science" and "happiness" in the human mind depends on the source of information"[9].

In the early stages of his career, Rauf Parfi was a more romantic in love, had a mysterious heart that listened to the rustle of leaves, a poet with a clear, delicate chest who cried like a impoverished and desolate little bird perched on a window sill. At that time, "a insanity rules my soul" ("*bir telbalik ruhimga hokim*") [8. p.110], he realizes. This INSANITY like the image of a bird, is reflected in the concept of "POET". Through the metaphorical image of the bird, we can observe the growth of poet, which is developing in its psyche. One of his first poems, written in 1955, was called Birds. But the bird in it has not yet risen to the level of a poetic image. Another poem, written a year later, is called to Skylark. Now in the person of the POET = SKYLARK... In it he sees strange similarities between himself and Skylark: "I walk freely like you, my heart is happy like you" ("*Senga o'xshab erkin yuraman, Senga o'xshab yuraklarim xush*") [8. p.26].

The poet wanted it to breathe freely and joyfully in the sky where he was, to fly: "Give me your tunes!" ("*Kuylargandan menga tashlab ket!*") says. At this point, we feel the harmony of the poet Mirtemir's

poem "Skylark". In the example of Mirtemir Skylark, it is as if he addressed himself and his colleagues that "a real poet should be the voice of his people, call them to good deeds, sing bright feelings". This is especially evident in Rauf Parfi's poem To the "Country of Carlo Kaladze" inspired by Carlo Kaladze. "The Skylark flies... It flies full of inspiration" ("To'rg'ay uchar... Ilhomga u to'lib uchar") [8. p.149] as the poem begins, this symbolism gradually reveals its hidden essence:

Is flying, Skylark flying, It tells history,

I listen to it with tears in my eyes...

I fly like a bird in the sun

I sing about the earth in heaven.

(Uchar, to'rg'ay uchar, moziydan

so'zlar,

Men uni tinglayman, ko'zlarimda

yosh...

Ucharman, quyoshga botgan qush

kabi

Ko'kda yer haqida qo'shiq

aytarman) [8. p. 149-150].

Rauf Parfi's 60s portrayed a "littlebird". Now the POET is =alittleBIRD... "A little bird sings in my soul" ("Bir qushcha sayraydir ruhim ichinda") [8. p.65], writes in a poem. In another, "It's like an emotional poet... I cry like a littlebird. And I don't know what he wants" ("Sho'irga o'xshaydi bir hassos... Men qushcha holiga yig'layman. Va lekin bilmayman, ne istar") [8. p.119], it is difficult not to understand this littlebird. Now let's compare this littlebird with a Skylark:

- the first difference is in the distance between the poet and them: the Skylark in the sky, the littlebird near the poet's window;- the second difference is related to their mood: the Skylark's melodies are lively, elegant, "kind-hearted", and it is a free and happy bird that flies in

the sky. What about the littlebird? "He sits desolate and impoverished, he weeps, his eyes burn" ("O'ttirar parishon va g'arib, Yig'laydi, ko'zlari yonadi...") [8. p.119]. There is a pain in his heart. The lyrical protagonist wants to know the littlebird's pain, but he doesn't, he can only sympathize with it and cry with it.

In one of his poems written in the 60s, Rauf Parfi again mentions the littlebird: "A littlebird sings in my soul, I do not know your name, My littleBird..." ("Bir qushcha sayraydi mening ruhimda, Men sening ismingni bilmayman, Qushcham...") Now the littlebird sings in the spirit of the poet, not in front of the window. It was Poet in the spirit of Rauf Parfi. Now Poet lives in one body with a Person named Rauf Parfi. But even then the poet does not recognize the "littlebird": "I do not know your name, my littleBird!" ("Men sening ismingni bilmayman, Qushcham.") Because it is impossible to know and understand the human mind, it is only felt. If we gradually study the image of a bird in the poet's work, we will observe the dynamics of this poetic image. This is the growth of Poet that is rooted in the psyche of Rauf Parfi [6]. But Behzod Fazliddin explains: "Over the years, in the midst of the waves of the times, the storms of the epoch, the littleBird's voice became louder and clearer, and the poet seemed to find the name of this spirit bird. He can be called the mother Turkistan, whose heart is full of blood from endless oppression and injustice, the blessed place where freedom is trampled, as well as all the countries in the world whose hearts are torn from ignorance, but who are helpless Man, rebellious Spirit. In a word, it is not wrong to call it Freedom" [1]. The Olim Olтинbek (To'laboyev) is able to substantiate his opinion on this issue: "In a poem written by the poet in 1994, it is said: "An unknown bird cries bitterly" ("Achchiq chirqiradi

noma'lum bir qush”). This means that the bird is still "unknown". The difference is, first of all, that the "littlebird" has now become a "bird." Second, he no longer "cries," but "screams," and when he shouts, he "screams bitterly". In a poem written at the end of his life, the poet himself became a bird, and even a "half-slaughtered bird":
*No, I'm a bird, a half-slaughtered bird,
 I have an unspoken word in my throat.
 (Yo'q, men qushman, chala so'yilgan qushman,
 Aytilmagan bir So'zim bor bo'g'zimda) [8. p. 264].*

It is half-slaughtered. Now he is devoid of "bitter screaming". But even then, he has a Word to say. It was this word that burned Rauf Parfi for the rest of his life”[7]. As mentioned above, a conceptual metaphor is in practice an orderly sum of correspondences between two domains. It means “understanding one domain from another”. Another term often used for literary text analysis in linguistics is “mapping”. This is because some elements and the relationships between them are referred to as "target" from one domain, the

"source domain" to another domain. This means that in the poet's poems, the image of the BIRD, the littleBird, the Skylark, in general, in any form, represents the image of the POET as the source domain, creating the target domain. Let's look at different aspects of one general concept in this regard:

The Skylark is a happy, free-spirited bird that flies in the sky;

A Skylark... A bird in the sun, singing about the earth in the sky;

The weeping Bird sits desolate and impoverished... there is a pain in his heart.

Given these examples, the following set of correspondence – "mapping" can be offered: Birds → Skylark → littlebird → bird = the growth (evolution) of poet...

Skylark = Poet → he must be the voice of his people;

Bird = Poet → he is a helpless, but rebellious Spirit, a symbol of Freedom;

The "half-slaughtered Bird" has a saying in its throat – the poet himself...Seedrawing:



The "MAPPI NG" element forms the relationship between the BIRD domain (source) and the POET domain (target) elements. Of course, for this to make sense, you have to feel that the POET domain mapping has actually created a relatively certain understanding of the

bird's metaphorical image.

This means that a specific SOURCE DOMAIN is used for a certain TARGET DOMAIN CONCEPTUALISM. Given the metaphorical set of elements of a domain, we can learn more about these elements, and the use of this additional

KNOWLEDGE MAP on purpose will have a positive effect. This additional type of source domain knowledge is often referred to as "metaphorical conclusion" or "metaphorical reasons". Whenever a new source domain is applied to a specific target, we see the target domain differently than before. A limiting event is when a specific target domain does not exist at all, but is created using one (or more) source domains(s). For most abstract concepts, the etymologies of words reflect this initial conceptualization.

It seems that metaphor is not just a means of expression, but a phenomenon of thinking and culture. Therefore, conceptual metaphors are not the result of simple figurative meaning, but of complex cognitive processes in human thought. Our observations show that conceptual metaphor is the most productive way to create a new name [11. p.59-60].

Conclusion

Metaphorical expressions are one of the most important tools not only in the work of the poet, but also in the construction of the Uzbek language. From the point of view of the modern approach, poetic metaphors require a complex method of analysis. Based on the achievements of cognitive linguistics, this method allows, on the one hand, to define general, universal concepts of the inner and outer world of man. This has a systematic effect on metaphorization in poetry, on the other hand, it reveals the mechanism of creating individual images in certain poetic works. The expansion of the use of this method is

very important in the development of speech and poetic metaphors, as well as in the identification of other aspects of the formation of metaphorical images. The problem of creating such new knowledge awaits modern researchers.

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THE ROLE OF LANGUAGE CONSTRUCTION IN THE METHODOLOGICAL ORGANIZATION OF SPEECH

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Abstract

An article is about speech, types of speech and the basic requirements of speech culture. It is on this basis that the speech culture of students, the speech culture of teachers, the culture of stage speech, the culture of lecturers, the culture of radio speech, the culture of television speech and the culture of oral speech in general. are also being discussed. Learning any speech product begins with learning its language. Texts, by their structure, consist of a phrase, a sentence, a complex syntactic whole, a paragraph, a section, a section, a chapter, and a clause. These units are involved in text formation and play an important role in its formation.

Each text represents a specific content and conveys different messages to others. Depending on the delivery of the messages, the texts will be varied. They can be literary text, journalistic text, scientific text, official text

.Keywords: speech culture, teachers' speech culture, stage speech culture, lecturer speech culture, radio speech culture, television speech culture, oral speech culture in the broadest sense in general.

Introduction

All the requirements and perceptions that apply to speech before the emergence of literary language are different from the perceptions of speech associated with literary language in the post-literary period. Because speech is truly related to literary language and its norms. First, let us briefly dwell on the essence of the concept of literary language.

When we talk about literary language, first of all we come across the definition of literary language as the highest form of the national language, the national language. The higher form of literary language is seen in the specificity of this language, in its distinctive features and function.

Literary language is based on the vernacular. The emergence of literary language and the purpose of its creation is to create a nationwide mass media. This creates a multifunctional sense feature in literary language. The multifaceted and complex functions of literary language lead

to the stylistic branching of literary language, the emergence of different speech styles within the literary language, which is one of the important features of national literary languages.

Main part

Literary language rises to the level of a communication tool in all spheres of human life. This makes literary language a mediator of culture and civilization, a weapon that expresses, preserves and transmits the concepts and ideas about it to future generations. Literary language is a rich knowledge of various spheres of social and cultural life. Literary language also serves as a vehicle for the realization of abstract and logical thinking. The features inherent in literary language are also specific to the oral form of literary language. This is because there are a wide range of technical methods and possibilities for recording and long-term storage of spoken texts.

The expansion of the function of literary language, in which the emergence of a complex methodological branching, requires the development and enrichment of the means and possibilities of literary language. For this reason, the literary language differs from other forms of the vernacular by a rich lexical fund, improved grammatical structure and the development of methodological branches. But literary language is not just a standardized language, it is a standardized language.

Standardization, the need for standardization, is one of the important features of literary language. Literary language has lexical (word usage) norms, morphological and syntactic norms, spelling and pronunciation norms. The norm of literary language consists not only of naturally formed norms, but also of consciously developed, consciously evaluated norms. These norms will be summarized in specific grammar rules, textbooks and manuals, lexicographic research. A person who writes and adjusts a literary language learns the literary language on the basis of these rules and masters its norms. Literary language always strives for the formation of its own norms, for a stable state. This is why chaos is the opposite of literary language, and in the age of the internet and popular culture, this issue has increased its relevance several times over.

The standardization of literary language, the adoption of these norms into certain rules, is due to the fact that literary language is in fact a public weapon, a public property. Literary language is common to all representatives of the nation it serves as a means of communication. The accepted, regulated norms of literary language are followed equally everywhere, by all people (in writing and in speech).

Because literary language is accepted and recognized by all as an exemplary and developed form of the national language.

Accordingly, it is obligatory for everyone to follow the norms of literary language, which are accepted and approved by the majority, the rules of these norms. Such universal norms and rules are also present in all areas of literary language, such as word usage and word formation, sentence construction, word writing, and pronunciation. In order to speak and write correctly in a literary language, it is necessary to know and master these rules and regulations.

Sometimes we also encounter biases and misunderstandings and misinterpretations of literary language. Literary language refers only to the language of newspapers, the language of scientific works and the language of fiction. It does not take into account the oral form of literary language, and in some cases literary language is molded only by written language, the norms of literary language are fully preserved only in written speech. From the above considerations it is possible to conclude that although the oral form of literary language is not normalized, it is not necessary to fully adhere to the norms of literary language in the oral form of literary language.

Literary language and its norms are mastered first of all through secondary and higher education, and then through family upbringing. The Internet system plays an important role in the acquisition of literary language, independent reading, especially reading fiction, newspapers and magazines, listening to radio and television. Hence, literary language is a speech phenomenon that is acquired through reading, learning, and relentless engagement in a literary culture.

Literary speech and the culture of literary language associated with it is, first of all, a speaking skill, a speaking skill. Literary speech skills are achieved through the acquisition of literary language norms. In high school education, there are concepts such as speech skills, speaking skills,

written speaking skills, oral speaking skills, speech culture skills. In fact, all of these concepts have to do with mastering the culture of literary language.

It seems that as much as it was necessary to process the norms of literary language, conscious management, so it was necessary to test and evaluate these norms in practice.

It is for this reason that setting the norms of literary language, processing it, grinding it, is not a process that begins suddenly, resolves suddenly, and ends quickly, but is a work that is constant and continuous. Hence, literary language needs constant care. Thus, mastering a speech culture is about developing a speech culture skill. This ability is an active mastery of the norms of the Uzbek literary language, its oral and written form, not passive.

Active language acquisition means the conscious acquisition of language and its effective and error-free use in oral and written speech practice. The inability of some people to write fluently and fluently in Uzbek, or to speak fluently in a literary language, indicates that they have not actively mastered the Uzbek literary language.

Learning any speech product begins with learning its language. Language and consciousness are social phenomena by their very nature. This adds linguistics to the humanities.

Thus, any philology, formed in collaboration with the humanities, seeks to reveal the essence of the spiritual culture of mankind through the methodological analysis of any oral, linguistic language and written texts. Any text, including as a type of text containing unreal lexicon, is a very complex phenomenon in terms of its internal structure and external relevance. Although philology as a science began with the interpretation of texts of various forms and contents, it later split into several independent disciplines: linguistics,

stylistics, textology, source studies, text analysis, and so on.

Unfortunately, the interrelationships and attitudes of these disciplines were not uniform afterwards. As a result, linguistics and literature, which are philological disciplines, have in many ways become distant from each other. Nevertheless, the concept of literary language combines language and literature, which are the two main branches of philology.

In modern Germanic and Turkic philology, ideas about literary language are disconnected from concepts of artistic discourse. Therefore, ideas about literary language should be analyzed in a broad philological context. In this regard, the problem of the construction and use of language should be considered on the basis of the interdependence of linguistics and philology.

Language and speech are interrelated, but at the same time, social phenomena that are different from each other. Often these phenomena are not separated from each other, and there are cases of mixed use.

So what is language and what is speech? Language is a basic and important communication between people - a social phenomenon that serves as a tool of thinking. Speech is the process by which a speaker uses language tools and the event that occurs as a result of such a process. Speech is the use of a certain part of language units to express an idea. People's speech consists of the realization of a certain part of the elements of language. Hence, speech is not only a mental-physiological process in a person, but also a manifestation and application of language materials.

As noted in the linguistic literature, language and speech can be compared as follows:

1. If language is a material of communication, speech is a form of communication.
2. Language is created by the people, and speech is created by each person.
3. The life of language is long, it is connected with the life of the people, and the life of speech is short, it exists only when it is spoken.
4. Language is a stable, static phenomenon, and speech is a dynamic phenomenon.
5. The volume of language is indefinite, and the volume of speech is definite: it can be in the form of text.

Accordingly, the size of the text is also formed differently: the minimum text (reference, telegram, application, biography, decision, letter, power of attorney, explanatory letter, newspaper message, investigation report, announcement sms and maximum text (story, short story, epic, poem), novel, dramatic work).

Conclusion

Texts, by their structure, consist of a phrase, a sentence, a complex syntactic whole, a paragraph, a section, a chapter, and a clause. These units are involved in text formation and play an important role in its formation.

Each text represents a specific content and conveys different messages to others. Depending on the delivery of the messages, the texts will be varied. They can be literary text, journalistic text, scientific text, official text.

Each speech form is a specific type of logical content and structure. Logical content is expressed through events, things, problems. The type of structure varies depending on space and time. Based on

these, the descriptive, informative, and thinking aspects of each text must be taken into account. The close connection of things and objects with each other is conveyed through imagery, the development of space and time is conveyed through the message: thought is conveyed through logical reasoning.

Based on these factors, the choice of language combinations will also be different. It is known that text theory is inextricably linked with other fields of linguistics, such as semiotics, stylistics, grammar. While traditional linguistics has sufficiently dealt with the problem of interpreting and differentiating word meanings, the problem of word formation and speech, it has not dealt sufficiently with the text and its structure, semantics.

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MEANING-CHANGING LANGUAGE UNITS AND QUASIOMONYMS

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Abstract

This article is devoted to the use of quasiomonyms in the Uzbek language, their importance in our language and speech, similarities and differences with the phenomena of homonymy and paronymy, the use of minimal pairs in determining the relevant features of phonemes. Quasiomonyms are words similar in sound or only one sound is different in these words. In the Uzbek language there are units that are united in form and differ in meaning. Examples of them are the phenomena of homonymy and paronymy. There is also a unit in our language that serves to differentiate meanings, they are called quasiomonyms and these units are not sufficiently studied in Uzbek linguistics. This article discusses quasiomonyms in detail and shows their similarities and differences with other units. The article used static (descriptive), opposition, and minimal pairing methods.

Keywords: quasiomonyms (minimum pairs), phoneme, homonymy, paronymy, opposition, integral and differential signs

Introduction

At the heart of any social development is the system of science and education, so it is an indisputable fact that the development of these areas is one of the great tasks. This can be easily applied to the science of Uzbek linguistics, because in this area there are many issues that need to be addressed. For example, there is no consensus on the structure of the phonological system of the Uzbek language. There are different views on determining the phonological status of some phonemes.

The use of quasiomonyms in determining the relevant features of phonemes is almost unexplored. Words or morphemes that are distinguished by the use of a single phoneme and help to determine the phonological status of the phoneme are called quasiomonyms. For example, in the pair of mountains and spots, the phonemes *t* and *d* play the role of semantic impoverishment in words. More precisely,

the phonemes *t* and *d* serve to differentiate the meaning in the above words based on the consonant-consonant opposition. The remaining features of these two phonemes (place, method of articulation) are integral signs. In our minimal pair, the differential sign of resonance serves to differentiate the meaning. So the phonemic level of two opposing sounds requires the presence of two words (quasi-homonyms) in a particular language, which are distinguished by these phonemes.

In this article, we have tried to write about quasiomonyms in the Uzbek language, to reveal their importance in the sound structure, to show the difference between words with a minimum pair of words and units that differ in other meanings.

Main part

Minimal pairs play an important role in the phonological analysis of the sound system in a given language. Quasiomonyms

are words and morphemes that are distinguished by a single phoneme. We use them to determine the phonological status of a phoneme. Sounds in our language acquire the status of a phoneme only if they perform the function of distinguishing meanings in words with minimal pairs. Symptoms that serve to differentiate phonemes acoustically and articulatory are called distinguishing signs. This set of distinctive features makes up the concept of a phoneme. A. Abduazizov says: "Differentiation marks do not appear by themselves, but by comparing phonemes in words and morphemes in the same places (for example, *bir-bur*, *qil-kul*). In structural linguistics, the comparison of units of a language with each other in the same place is called a paradigmatic relationship. Looking at phonemes in a paradigmatic way is a leading way to identify their distinguishing features." [1. 45]

Quasiomonyms are much closer in form and content to many concepts in our language. One of them is homonyms. By homonyms we mean that language units are equal in external expression and differentiated in content. Units of the same shape and meaning have existed in our language since ancient times, and we use them to decorate our speech, to express our thoughts correctly, and in literary texts for various stylistic purposes. For example:

Qo'lingdan kelgancha chiqar yaxshi
ot,
Yaxshilik qil, bolam, yomonlikni **ot**.
Nasihatim yod qilib ol, farzandim,
Yolg'iz yursa chang chiqarmas yaxshi
ot.

In this verse, *tajnis* is created in rhyme using the homonyms.

Quasiomonyms, on the other hand, are similar in form to homonyms, but differ in essence. That is, in homonyms, the plan of expression of the lexeme is required to be exactly the same (for example, *o't - o't*),

and in quasi-names, certain phonemes in the plan of expression differ from each other, and with the help of these phonemes the word The meaning varies (for example, *o't - ot*).

We use quasi-homonyms to identify integral and differential signs of phonemes. For example,

In (nest)– a place built for birds, insects and animals to live, to open a nest; *Un* – (Flour) - 1. A powdered feed obtained by grinding grain in a mill;

2. *Tovush, ovoz*. (sound, voice)

Ushbu misolda keltirilgan *in* va *un* so'zlari *i* va *u* fonemalarining farqlovchi belgilari sababli turli ma'nolarni ifodalab kelmoqda. Bu esa kvaziomonimlarning vujudga kelishiga sabab bo'lgan. Un so'zining shakl jihatdan birlashib turli ma'nolarni ifodalashi esa omonimiya hodisasiga misol bo'la oladi.

In this example the words *in* (nest) and *un* (Flour) have different meanings due to the distinctive features of the *i* and *u* phonemes. This led to the formation of quasi-homonyms. An example of the phenomenon of homonymy is the fact that the word flour combines forms and expresses different meanings.

Pol –(the floor) is the part of the room where can be walked on and seated.

Fol –(a fortune-teller) is a false prophecy, as if to "tell" in advance something or events that a person is interested in knowing by looking at something (for example, a hand, a book, a pebble, a card, a mirror).

The consonants "p" and "f" in the above words are labial instead of formed, noisy according to the presence of sound and noise and silent according to the presence of vocal cords. Therefore, these characters are phonologically nonrelevant for "p" and "f".

A relevant feature for these phonemes is that they are explosive and sliding sounds. On the basis of this sign, several phonemes unite in opposition: b-v (sabr- savr), t-s (kotib-kosib), d-z (fard-farz), t-sh (tom-shom), d-j (bod-boj), k-x (kor-xor), g-g' (go'r-g'o'r), q-x (qor-xor). All of these contradict each other on the basis of an explosive-sliding sign, and the remaining signs are an integral sign for them. In these examples, the phonemes that serve to differentiate the meaning of quasiomonyms also determine the status of phonemes in the language.

Another phenomenon that is very close to quasiomonyms is this lexical paronymy. Paronymy is when two or more lexemes are similar in pronunciation and tone. This similarity stems from the formal closeness between the two lexemes, which in turn makes them look like quasiomonyms. For example, quasiomonyms *bob* and *bop* are also lexical paronyms. Because the phonemes *b* and *p* differ in meaning, they are pronounced as *p* at the end of the word, which creates a mutual melody. But not all quasiomonyms are paronyms. Words in minimal pairs must have a similar pronunciation to the sounds that are in conflict with each other, but most quasiomonyms do not have this feature.

For example, while quasiomonyms *tuz* (salt) and *tus* (type) form tones, quasiomonyms *tuz* (salt) and *buz* (break) don't have such peculiarities. Even in quasiomonyms such as *tor* (narrow) and *bor* (have), *taxta* (board) and *paxta* (cotton), *taqdir* (destiny) va *taqdim* (presentation) are not considered paronyms because of the lack of similarity and harmony in the different sounds.

In general, when the phenomenon of homonymy and paronymy is studied as a lexical unit, which reflects the richness and diversity of our language, quasi-homonyms help us to identify the unifying and

distinguishing features of phonemes in the phonological system. When determining the phonemic status of a sound, it is important to have a word that can be contrasted with it.

Quasiomonyms are the units that play an important role in the study of vocalism and consonantism in the phonological system, in determining their integral and differential features, and in combining them into oppositions.

Conclusion

In Uzbek linguistics, a dictionary of words with minimal pairs has not yet been compiled, and the role of such a dictionary in determining the phonological systems of the Uzbek language has not yet been fully explored. In fact, minimal pairs of words (quasiomonyms) and phonological systems are interrelated phenomena: phonological systems belong to the lower level of language, and quasiomonyms belong to the higher (semantic level) of language.

So the quasiomonyms approach the homonymous and paronym phenomenon, which is a semantic phenomenon. The lexical study of these phenomena, and the fact that quasi-homonyms belong to the phonological level of the language, shows the difference between them. Lower level units (phonemes) participate in the formation of higher-level units and make it possible to distinguish the meanings of these words or morphemes. One of the challenges is to compile a dictionary of minimal pairs to better identify the types of such relationships.

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THE ISSUES OF COMPARISON AND INTERPRETATION IN UZBEK AND TURKISH LITERATURE

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Abstract

The article devoted to one of the most important topics in modern literary critical study the issues of comparative literature. The work "The Merciful people" (Меҳрибонлар) of the Uzbek writer Alp Jamoll and "The Awakening of conscience" (Бир виждон уйғонур) by the Turkish writer Ahmad Lutfi Kazanchi are analyzed on the basis of the principles of comparative literature analysis.

Ahmad Lutfi Kazanchi is currently working in the Department of Islamic History at the Faculty of Theology of Uludog University in Bursa. Professor. He is the author of more than twenty books (about 30 volumes) on the history of religion, religious issues, and the lives of the Prophet (peace and blessings of Allaah be uponhim) and his Companions. He also wrote four other novels.

Keywords: Comparative, Contrast, Modern, Heroic, Historical and Modern.

Introduction

The works depicting the destiny of the people, the main and progressive direction of the period, embodying the fighting positive heroes, embodying the spirit, studying the progress of development with great talent and skill through real analysis of sharp contradictions in reality are studied in accordance with the principles of analysis of realism. Over the next ten to twenty years, lyricism, drama, and prose have also begun to focus on the spirituality of the individual, his conscience, and his duty to society. In particular, these studies show that, in most cases, they are studied on the basis of comparative objects, and that attitudes towards language learning are radically changed and consistent changes are achieved.

Although rare works in the literature of the peoples of the world are read from the original, the search for ways to deliver them in accordance with the needs of the reader also has a centuries-old

history. While the understanding of a work of art serves the solution of spiritual and enlightenment issues affecting all aspects of human morality, the interest of high-minded people in the products of creativity lives on as a matter of concern in every age. In the science of literature, works with a deep layer of meaning and essence are studied in a comparative aspect and ways to promote them are sought. To this end, the works are interpreted, interpreted, interpreted and analyzed. Auxiliary tools such as interpretation, commentary, commentary, conversion, prose statement, which are used in active consumption in the world literature today, serve the purpose of explaining the meaning of the text.

Main part

Comparative and contrasting study of literary works is one of the most important directions of modern philology. The fields of comparative literature and comparative literature are the most important branches of

philology aimed at in-depth analysis of fiction.[3;384]

Acquisition of practical skills of comparative and contrasting analysis of literary texts, the laws of inter-literary processes, as well as the expansion of the general humanitarian worldview is one of the most pressing problems of contemporary literature and its most important field. In the world literature, too, the attitude and interest in the concept of comparativeism and its interpretation is growing day by day. Hence, the second direction in this article is a comparative study of literary and artistic works belonging to a particular region. It is based on a comparative comparative analysis of the work "The Merciful people" (Меҳрибонлар) of the Uzbek writer Alp Jamoll and "The Awakening of conscience" (Бир виждон уйғонур) by the Turkish writer Ahmad Lutfi Kazanchi.

New and most recent period Turkish literature. Factors and stages of formation of modern Turkish literature. Poetry in the Age of National Literature. Stages of development of the novel genre in the literature of the Republic in the twentieth century. Poetry in the literature of the republic. The development of the prose genre in the literature of the republic. The works of Roskhod Nuri Gunthejin, historicity and modernity in the novels of Tarik Bugr, the works of Ahmad Lutfi Kazanchi, Orhan Pomuk - Turkish postmodern novels, the stories of Umar Sayfiddin, Yusuf Atilgan - the novels are easy to analyze and interpret. It is also possible to clarify the actual problems of the Turkish-Uzbek literary relations. Both of these works, which are being analyzed today, are considered to be rare works of Uzbek and Turkish literature, which at the time had its fans in the created literary process. For example, Alp Jamol's work "Merciful" is a masterpiece that has caused a great stir among Uzbek readers, as

well as among viewers. The TV version of the TV series "Toychoq" is based on the work of Alp Jamol "Mehribonlar". When this work was published, a television play based on the work was shown and the work became more popular. Ahmad Lutfiy Kazanchi's work "A Conscience Awakens", which is being analyzed by comparison, was also presented to Uzbek readers in 2006, translated by a skilled translator Rohila Ruzmanova and written by a well-known literary scholar, Professor Abdugafur Rasulov. The works of this Turkish writer "Stepmother", "Mother-in-law" were also presented to Uzbek readers one after another! The analyzed works are, in essence, based on family conditions and social issues in society. The protagonists of both works are based on the problems of parents and sons. The main themes of these two works are social issues such as kindness, respect for parents, religious stability, adaptation to the conditions of society. For example, the image of the Brave in the age of the loving grows up in a dark house, and as a result of the greed for satiety, excessive parental pampering of the child (Kindness) and the deterioration of child psychology, the protagonist pretends to be a thief, a drunkard, a greedy, easy-going person.

One of the main points in the play is that when the child (Botir) was young, a school teacher came and complained, "Call your child to order, he is not doing well, his grades are falling, his attitude towards his peers and classmates is getting worse." they drive him out of his house in disgrace. The situation worsens day by day, and as a result, he drives his parents out of the house, buys a dilapidated house, and takes his parents to a dilapidated house.

Botir also raises his hand to his father and humiliates his mother, but the reader does not feel the slightest pity for his parents, because the boy, who was brought up as a

child, humiliates his elderly parents and throws them into a whirlpool of suffering. Even the only child who has lost his place in society will be left in a miserable situation in the face of the fate of a father and mother who have sunk into the mire of misguidance. At the end of his actions, he demands house documents to sell the house and beats his father to death. The betrayed father dies, saying he does not agree with his child. The lives of the protagonists begin to pass before your eyes one by one. The tragic death of a wealthy father and the displeasure of his only child before the last breath. The moments when the mother was once Pasha Khan and the last condition of her husband are the sad state of the protagonist, who is a brave lion or "Shervachcha". Botir's last remorse, his rape when his mother came to prison, determines the solution of the work. The young man, who is too late, stumbles behind the prison bars in pain and grief.

There is also a symbolic meaning in the title of the work "Merciful people", because there is a special emphasis on the fact that everything in life should have its own norm. The main theme of the work is the reprimand of the child in the upbringing of the child, the constant control of his discipline and upbringing. These two works, which are subject to comparative analysis, belong to the literature of the Turkic peoples and have many similarities.

He even remembers saying to his son: "If I die, go to my grave with your friends, have a drink and pour a glass on my land." [1;34] In general, these two works have many unique and relevant aspects, common and commonalities. The first is that both works are considered realistic. The second is the similarity in the image system. In "Merciful people" (Ikram, Savri and Botirsher) there are poetic images of a rich father, a ruthless mother and a husband with

a child, the heroes as Sururi bey and Mrs. Saodat's son Tumay are in Ahmad Lutfi Kazanchi's novel "Awakening Conscience". The third is the issue of family conflicts in the plot of the work. Fourth, it is important to analyze similar and different aspects, such as alcoholism, alcoholism, the issue of hunger in the world of goods.

Conclusion

In general, the novels contain a comparative toolkit, plots that correspond to the principles of the comparative aspect, a system of images and social reality. Both works are realistic of general educational value. In the literature of the Turkic peoples, the upbringing of children, the role of parents in the family, including the images of Ikram, Savri and Botirsher in "Merciful people" and Sururi bey in Ahmad Lutfi Kazanchi and the son of Mrs. Saodat Tumay, reflected in the images.

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THE IMPORTANCE OF TOURISM ADVERTISING DISCOURSE IN THE DEVELOPMENT OF TOURISM INDUSTRY IN THE SOCIETY

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Abstract

Without advertising it is impossible to imagine the “Tourism Industry”. This article discusses the essential features of tourism advertising discourse, its types, as the most effective tool in the attempts of a tourist enterprise to convey information to its customers, modify their behavior, attract attention to the services offered, create a positive image of the enterprise itself, and show its social significance. Thus, advertising in the tourism industry, as one of the forms of information activities, provides a link between the production and consumption of a tourist product. At the present stage, advertising in the tourism industry has stepped over the narrow framework of the information function, which provides a directed flow of information, and takes on a communicative function. With its help, "feedback" with the market and the consumer is maintained. This allows you to control the promotion of services on the market, create and consolidate a stable system of preferences for the advertised objects with the buyer, and makes adjustments to sales activities. Using the possibilities of targeted influence on the consumer, advertising contributes not only to the formation of demand, but also to its management. Without advertising, there is no opportunity to actively influence the market, to consolidate its position on it.

Keywords: language advantages, advertising, discourse, types of advertising, classification of tourist advertising, motivational atmosphere, modern tourism.

Introduction. In the modern world, the importance of advertising communication is constantly increasing, and the advertising process permeates all social cells, using a variety of channels for this purpose. Today, many aspects of advertising communication have been studied in detail. For example, the structure of printed advertising discourse is studied [Chueva E.S. 2001], and the difference in the concepts of advertising discourse and advertising text in works is also given [Tyurina E. S. 2009]. The language game in American advertising is shown in the works [Amiri L. P. 2007], comparison strategies in

advertising are analyzed [Anikin E. E. 2008]. We can find linguacultural aspects of interpretation of the advertising text in the works [Goran E. P. 2007] in detail precedent phenomena in the British print advertising services for tourists (Ilyushina M. Y. 2008), linguistic and cognitive strategies of positioning the promotion of tourist services in the Anglo-American is (Tyuleneva N. 2008], and many others. Among the vast array of publications devoted to advertising, however, in quantitative terms, literature of a popular or applied nature significantly prevails. Scientific understanding of many problems

of advertising discourse still lags far behind the rapidly developing advertising practice.

Main part. The topicality of the chosen topic is determined by the fact that, despite a large number of works devoted to the analysis of the advertising language, the tourist discourse has not yet been subjected to a comprehensive study from the point of view of lingua culturology, which can say a lot not only about the advertised goods, but also in general about the linguistic and cultural situation, about the prevailing stereotypes and values in society. The role of advertising is not only to promote products on the market and stimulate purchases, it is extremely important for the formation of lifestyle and worldview. Speaking of advertising, it should be noted that thousands of people read it. Its language advantages, and especially disadvantages, strongly affect the speech of readers. The error is remembered automatically, and then the speaker gives it out in their speech. It would be possible to use advertising texts as visual aids of any grammatical constructions already at the middle stage. Advertising text is more interesting than boring, boring examples from textbooks. It will create a motivational atmosphere.

What is advertising? Advertising is an extremely multifaceted and multidimensional phenomenon. Advertising occupies a borderline position between different professional fields and attracts the attention of representatives of various professions. Therefore, it is not surprising that there are different interpretations of this concept and the definition of the term itself. The criteria for this concept are not clearly defined. "Dictionary of foreign words" interprets the concept of advertising as "information about goods, various types of services, etc. for the purpose of notifying

consumers and creating demand for these goods, services, etc." [A. G. Spirkin, 2016].



The dictionary "Language of Market" considers advertising as "information about goods and services for the purpose of notifying consumers and creating demand for these goods and services, ways and forms of communicating information about products and services that are sold in order to arouse the consumer's interest in them and provide them with the necessary set of information about the properties of the object of sale." [B. A. Raisberg, 1991-p. 115].

The distinctive features of advertising as one of the main means of marketing communications in the field of tourism are determined by the specifics of both the advertising itself and the features of the tourism system and its product - a tourist product.

1. *Non-personal character.* The communication signal is received to the potential client not personally from an employee of the company, but through various intermediaries (mass media, brochures, catalogs, posters and other advertising media).

2. *The one-sided focus.* Advertising actually has only one direction: from the advertiser to the addressee (object of influence). Feedback signals are received only in the form of the final behavior of the potential client.

3. *Uncertainty in terms of measuring the effect.* This feature is a logical continuation of the previous one. Feedback in advertising is probabilistic and uncertain. The fact of purchasing a tourist product depends on a large number of factors, often not directly related to advertising, which are

subjective and practically impossible to formalize.

4. *Public character.* Tourism advertising has a special responsibility for the accuracy, truthfulness and accuracy of the information transmitted through it.

5. *Information saturation.* Tourist services, which, unlike traditional goods, do not have a material form and constant quality, need priority development of advertising functions such as information and communication.

6. *Catchiness and ability to convince.* The specificity of tourist services necessitates the use of visual, visual aidsthat provide a more complete representation of objects of tourist interest. Therefore, video and photo materials, paintings, andcolorful products are often used in advertising.

Table 1. Classification of tourist advertising [Durovich A.P., 2008-p.122].

Classification attribute	Types of advertising
Object of advertising	Commodity
	Prestigious
Direction	Advertising opportunities
	Advertising needs
The nature and features of advertising appeals	Informative
	Persuader
	Reminiscent
Target Impact to the audience	Rational
	Emotional
Referring to a specific segment	Selective
	Mass
Territory covered	Local
	Regional
	Nationwide
	International
Source of financing	Advertising on behalf of individual travel agencies
	Joint advertising
Distribution	Press Advertising
	Printable advertisement
	Audiovisual advertising
	Radio and television advertising
	Promotional souvenirs
	Direct mail advertising
	Outdoor advertising
	Exhibitions and fairs
Internet advertising	

Advertising text has its own characteristics. In addition to verbal elements, most advertising texts include audiovisual elements. Perceived by us as a whole with written or oral statements, these elements may relate to different topics and not have a clear structure. Texts in the structuring of which in addition to verbal means use iconic ones (drawing, photograph), as well as means of other semiotic codes (such as color, font), are called creolized. Their texture consists of two inhomogeneous parts: verbal (language / speech) and non-verbal (belonging to other sign systems than natural language). As a rule, the presence of a non-verbal component of perception.

It is an indispensable attribute of a full-fledged advertising text. The advertising text reveals the main content of the advertising message. His task is to attract the attention of a potential buyer with his appearance, by interest in explaining it,

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and by convincing him to convince him to buy the offered goods. [Kibrik A.E.]

Conclusion. Advertising in modern society is a multilevel phenomenon. In this regard, it is very important to understand how the main advertising tool, the advertising text, and how the communication strategy is implemented through its transformation, functions. The “duality” of the advertising text corresponds to the informational and manipulative components of the communication strategy, the verbal and nonverbal tools inherent in advertising in general. The intent of the advertising text to action (acquisition) or the formation of a particular installation often becomes key to its structure. The construction by the addressee of such a text is based on a number of important aspects, but the key is its immersion in a specific communicative situation, and compliance with the cultural settings of a particular society and consumer.

16. Picture 1 www.tripadvisor.com/Hotel_Review-s1-g303936-d683580-reviews-Bukhara_Province.html
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MYTHOPOETICS IN KHURSHID DUSTMUKHAMMAD’S CREATION

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Abstract. The modern Uzbek writer Khurshid Dustmukhammad’s novel "Wise Sisyphus" is interpreted in this article. There have been considered mythologized images and determined their essence.

The general human noble qualities of the hero are revealed from the author's point of. The ancient Greek and modern images of Sisyphus are traced in the comparative aspect. There have been revealed the general moral human qualities, which the author disclosed in the form of the main character.

Key words: hero, mythology, mythopoeitics, mythologism, neomythologism, image, plot.

INTRODUCTION

Neomythologism is a peculiar style of the writers of the modern literary process as a new phenomenon of mythopoeitics. Although this concept takes its origins from Western and Russian literature, it affects as well as Uzbek literature. “The artistic roots of mythologism in Uzbek prose go centuries back. Although myth-making as a special kind can be traced in pre-Islamic literature, the direct application of mythical images in fiction begins in the XIVth century. ” [2, c. 270-275].

Mythologism is manifested in the author's individual style in the modern Uzbek writers Aman Mukhtar, Askad Mukhtar, T. Murad, Sh.Kholmiraev, Kh.Dustmukhammad’s novels. Turning to ancient Greek mythology, the writers works of the late XX and the early XXI century sought to show the high spiritual world of modern man.

MAIN PART

Khurshid Dostmukhammad’s novel "Wise Sisyphus" is a vivid example of this. The work of the famous writer differs from the previous ones in terms of theme, plot and style. The author in this novel seeks a philosophical and artistic solution to the question of what the essence of man is, and turns to the famous ancient Greek myth.

He uses one storyline as opposed to traditional multi-storylines of that time. The protagonist of the novel is Sisyphus.

Myths portray Sisyphus as a cunning person, capable of deceiving even the gods and entering into conflicts with them. Sisyphus is severely punished in hell for his crimes. He had to roll a heavy stone into the mountain, which, reaching the top, falls down, so all work must be started from the beginning. The phrase "Sisyphean labor" is based on this myth. "Sisyphean labor" means senseless and endless work, hard and fruitless occupation. [4]

According to the Uzbek scientist I. Yakubov: “The following signs are highlighted in the interpretation of Kh. Dustmukhammad, which give grounds to characterize Sisyphus as a thinker: a) fearlessness in the face of difficulties and the construction of the city of Corinth, replenishment of the country's treasury; b) saving people from cholera, giving joy; c) prevention of wastefulness; d) the rational solution of any difficulties thanks to the power of thinking and the advice of relatives; e) striving for goodness and light; f) determination, ingenuity and willpower. Sisyphus is a moral hero who rises above his fate by the strength of his spirit. Fortitude is contempt. That makes him happy. ” [7, 81].

Khurshid Dostmuhammad described us his hero Sisyphus in a completely different way. He reveals to us such a personality in which the mind, patience, willpower, hope for the future and other positive qualities are embodied, pays special attention to the process of forming the hero's consciousness. The novel begins with the following phrase: "The strongman's stone is rolling upward ..." [1, 250].

It is seen that we are talking about some steadfast, impetuous, unshakable, unyielding person who is going through the tests of ruthless fate. The plot of the novel is simple: from the beginning up to the end, it is shown how Sisyphus pushes a huge stone up the mountain, but as soon as he approaches the top, the stone slips out of the hero's hands and falls down.

On the one hand, there seems to be nothing special. However, here the author focuses on the consciousness of Sisyphus: how he perceives all this. He is described as keeping his word, a determined person with willpower. When he proceeded to carry out the sentence, he made a firm promise: "I am a man! I cannot be defeated! I will never be defeated!"

He was not lazy when was sentenced: "- Hey, Sisyphus, stop being lazy, look, the stone is waiting for you, the stone! ... he slowly raised his head and tried to find the owner of the voice, he said "laziness"? Sisyphus - will stand, but the censure of laziness sounded like a curse to him "[1, 250]

He did not stop, he was always in motion. Although, there is no one nearby who would indicate, stand up! Work!. Nevertheless, he did not sit idly by; he strove to go towards the goal. Sisyphus tried to find meaning out of this pointless work. The author reinforces this quality of the hero with the following description: "Sisyphus is such a person. He undertakes everything with courage and confidence "[1, 255].

The author shows his hero as a person with a strong will. "For Sisyphus, besides his own will, there was no other patron and rescuer"[1, 260]. A person's will is formed because of patience and endurance. If someone asked Sisyphus his name without hesitation, he would answer: "My name is fortitude, my name is patience"[1, 276].

Thanks to this will, this patience, he conscientiously gets down to business and wins.

These qualities of Sisyphus bring him closer to the Uzbek people.

In his novel, the author creates a kind of surreal world, where no one exists except Sisyphus, and makes his reader believe it. The reader accepts the text according to the rules of the logic of the artistic image. Our national literature acts according to experience, based on the rules of transferring reality to another world. At the same time, the author materialized poetic pictures of the interaction of a ghost with a stone to such an extent that one can imagine, see and touch with a hand. Therefore, in the process of interacting with a literary text, the world of non-being seems to the reader as a being that surrounds us.

In the novel, the entire universe, society and interpersonal relationships are constantly moving and turning into a world of nothingness. The interaction of man and stone shows that in both worlds there are no immutable relations, objects and properties. So even the desert on which the ghost of Sisyphus fell is actually a certain state of motion.

Khurshid Dostmuhammad embodied all the qualities that are characteristic of the Uzbek people in his hero. Consciousness and thinking of Sisyphus gradually matures. There was no one around him except this stone. He tried to keep his speech and began to converse with the stone. In his opinion, "both thought and soul" exist in the stone. A conversation which was talked with him gives Sisyphus "the opportunity to think, reflect."

When he rolls the stone to the top and when he goes down after him, he "wants or does not want, but all the same, his thoughts do not stop, he calms down from this tirelessness." This continuity "changed the nature" of Sisyphus, "he turned into a different person." Because of the constant movement of consciousness, Sisyphus eventually reached the pinnacle of wisdom. Conversation with a stone and hard work, gave meaning and joy to the life of Sisyphus. As a result of the constant movement of consciousness, Sisyphus eventually reached the pinnacle of wisdom.

From the beginning to the end of the novel, from the lips of his hero, the author gives us a deep philosophy of life "not to live well, to live for a long time ... not dry will itself, but the acting will is

a creator, a creator, as long as such a will persists, the end of endless meaninglessness takes on meaning, and overcoming the difficulty of achieving this, patience, patience, patience ... " [1, 290]. The author wants to say that when a certain force is reached, it is not a dry will that is needed, acting. All things are going well.

Khurshid Dostmuhammad in his novel revealed the artistic truth, stirring up the hidden human aspects in the inner world of the legendary image. In this sense, the antique theme served as a peculiar form of the writer's expression of the ideal of a perfect person. The realization of an aesthetic dream through a stone and a person, which has become the subject of the writer's poetic skill, is considered in a narrower view of the essence of reality.

When in the heart of Sisyphus, for the third time, "lacialum" (his often-chanted song) sounds, the breath of the hero's indignation proclaims that he seeks to rise above all worries and disasters. The realization that the slave is under constant divine supervision takes the protagonist away from remorse and complaints to the limit of vigilance.

After all, a person does not want to appear helpless in front of anyone, in front of anything, even in front of himself. In this sense, Sisyphus comes to the conclusion that the real problem is to cause too much inconvenience to his loved ones. For him, the closest were the stone and God. Therefore, he was pleased that his condition was not so deplorable, but was constantly monitored or taken into account. He admitted that he was not at all unhappy, and at such moments he would be disappointed. Sisyphus wanted to be fondled and at the same time express all his pains to someone. Since, being a helpless slave, Sisyphus also needed someone's encouragement and consolation, he wanted to put his head on the chest of a loved one and cry until he felt better in his soul. In this state, he involuntarily begins to push the stone and continues his work.

CONCLUSION

In "Wise Sisyphus" the following lofty philosophical idea is shown: this life is fleeting, you cannot turn into a slave of personal interests in it, but on the contrary, if you set a certain goal and strive for it with all your might, then, of course,

your wish will come true. In the image of Sisyphus, the writer showed how not "a man, but the stone was defeated, and together with the stone the mountain, the peak, and the god of the gods were defeated." Sisyphus really won thanks to his hard work. From this the reader concludes that happiness is in work and patience.

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TEACHING SOCIOCULTURAL COMPETENCE ON THE BASIS OF AUDITION MECHANISMS

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Abstract Currently, the most accepted instructional convention in the acquisition of second or foreign language (L2) programs is communicative language teaching within the framework of sociocultural competence, whose main goal is to increase learners' communicative competence and improve their knowledge of cultural background of the target language. This theoretical concept presupposes being able to use the linguistic systems effectively and appropriately in the target language and culture. However, the implementation of a communicative methodology within the framework of sociocultural competence is not an easy task since it requires an understanding of the integrated nature of the theoretical notion of communicative competence [2; 5-35]. For this reason, it became the main goal of this paper to help language teachers and instructors to better understand such a theoretical concept for improving and increasing the efficiency of their classroom practices. In so doing, explanation of the theoretical concept of communicative competence within sociocultural framework is provided. Afterwards, a current framework of listening conventions for the improvement of the target competence is presented, which in its turn aims to build audiolingual competence for communicative purposes and reflects social conceptualization of language teaching. Finally, on the basis of this framework, and taking the intercultural component as the most outstanding point, a variety of activities based on auditory skills are presented for teaching learners intercultural communicative competence.

Key words: instructional convention, sociocultural competence, listening conventions, auditory skills, intercultural competence, oral communication, audition mechanisms, speech stimulus, acoustic language communication

INTRODUCTION

The last decades have witnessed outrageous changes in learners' understanding of how languages are acquired, and are consequently taught. Empirical results from different fields such as linguistics, psycholinguistics, cognitive psychology, sociolinguistics and many other fields have better established and defined the complex nature of language learning: it has become vivid that sociocultural and linguistic factors play a key role in the acquisition of any foreign language. Moreover, these results have also proved that communication is an outstanding point in language learning and that the degree of success that is achieved in this process depends much on how meaning is transferred through communication. Nevertheless, the usage of a communicative methodology is not as easy as it seems. In fact, it is represented as a challenge to language practitioners since it involves the comprehension of the complex characteristics of sociocultural competence. Sociocultural situation in the modern world, novelties that are being implemented in the society, improvement of

cultural relationship between countries, all these pose new requirements for language education- it became obvious that the society needs specialists who do not possess language skills only, but carry the abilities of communication with other sociolinguistic cultures. A. A. Leontyev [4; 93-110] notes that the acquisition of a foreign language tends to be the process of transition to the new era of the modern world, which is essential for mutual understanding and coordination with the natives of that society and the language in general. In order to make the language serve for communication purposes it is vital to bear and transfer universal understanding of reality. The role of a foreign language in forming the real world picture is very huge, as it tends to be the direct means of representing conscious process. The framework of sociolinguistic competence presented by Martínez Flor and Usó-Juan [5; 398] includes five components such as, intercultural competence, discourse, strategic and linguistic pragmatic competences. Following Olshtain's and Celce-Murcia's [2; 35] view of discourse competence, the

framework presents this component as the most outstanding, as the fact of being able to interpret and reproduce a or written or spoken piece of discourse is the means to produce successful communication. In this way, discourse competence is displayed in a position where the rest of the components (i.e., pragmatic, linguistic, intercultural and strategic) serve to build this competence which, in turn, shapes and reproduces each of the other competencies. Regarding the relationship among those five components, the authors presume that all components are interconnected in the way that an increase in one component interacts with the other components to formulate an overall increase in the whole construction of sociolinguistic competence. Modeling of the communication has to be coordinated with the definition of socio-cultural role of the speaker and the sphere of communication. The spheres of communication tend to be socio-communicative organizations, that define and direct the sources of the language usage.

Sociocultural definition of education for foreign language is realized in oral forms of speech. Oral speech exists exclusively on the basis of acoustic language communication and represents its component. Oral beginning of the education creates beneficial conditions for defining communicative functions of the language and advances the process of teaching in conditions of real communication. The methodology of teaching foreign language communication that is worked out by the group of teachers, to note with: O.A. Obdalova, E. P. Aylazyan, T. A. Shabunina, T.A. Shashko- is characterized by the fact that audition becomes the basis, leading type of speech act for learners that stimulate the formation of necessary mechanisms of speech in a new foreign language initially in the internal and then in external speech. In this approach learning of a foreign language as the definite system of codes and characters that form vital linguistic and psychological basis of knowledge, skills and abilities. In the process of audition mechanisms that help to comprehend a foreign language orally and internal speech in a foreign language learning process is developed and transmitted. Audition also serves to immerse the learners in the language environment of a new foreign language and presents strong stimulation for oral communication. Involving the learners into the process of communication, it enables the learners to acquire simultaneously necessary speech means that they acquire from the information they

get orally from speech stimulus (oral transmission), and gets the ability to participate in the speech communication in the foreign language.

Forming sociolinguistic competence defines the development of learners' abilities to realize and comprehend communication, that is represented in adequate purpose, means and situations of speech act. In the communicative process the social role is reflected in the tendencies that are dictated by the society to the context of the speech of individuals. Teaching two types of communication – formal and purposeful that emphasizes the importance of social role, and informal or personal types that outlines the importance of language interaction- tends to be the necessary condition of forming communicative abilities of speakers. All in all one can presume that all the components that were listed as aspects of sociocultural competence can in some ways be connected to the theory of audition assumptions and can be further interpreted from the perspective of auditory development, so, for example, discourse competence can be defined as the selection and sequencing of utterances or sentences to achieve a coherent and cohesive spoken or written text with a particular purpose and situational contextualization. Linguistic competence in its turn refers to all the elements of the linguistic systematization, such as aspects related to phonology, grammar and vocabulary skills which are needed to conceptualize or produce an oral or written text. Pragmatic competence presupposes the knowledge of the function or developing force that is implied in the utterance which is intended to be comprehended or produced, as well as the contextual aspects that affect its accuracy. Sociocultural competence defines the knowledge of how to interpret and reproduce an oral or written piece of discourse within a particular intercultural context. Therefore, it involves knowledge of cultural factors such as the conventions of behavior that exist in the target language community as well as cross-cultural awareness and willingness, including differences and similarities in sociocultural communication. Finally, strategic competence is interpreted as the knowledge of both learning and producing strategies. This communicative competence model highlights the importance of the existing language skills since they are viewed as the manifestations of conceptualizing and producing an oral or written piece of discourse which, as was previously mentioned, is the main competence of the model. Therefore, on the basis of this framework and

considering the sociolinguistic component as the point of recognition that follows a variety of activities in the four language skills are reproduced for teaching learners sociocultural communicative along with sociolinguistic competence. For example, in the process of collection, learners are given the task to gather material outside the classroom in connection with the cultural topics they have agreed to work with in the beginning stage. Learners are recommended to collect material from a different sources including photocopied data from different printed materials, documentaries, pictures, videos or DVD scenes, recorded materials like interviews to native speakers, excerpts from the internet and many other resources. The good thing of this activity is that learners' cultural awareness is further increased by having to ask themselves what is cultural representative of the given topic.

In the process of another activity that involves implementation stage, learners work with a variety of tasks that require their use of the four skills (i.e., listening, speaking, reading and writing) in order to develop their overall communicative competence, and promote their cross-cultural awareness and understanding, however, most attention is aimed at developing sociolinguistic competence with the help of listening as it is believed that audition is very effective in developing the comprehension of language learners. Other sample activities that develop listening skills include such activities as video-taped cultural dialogues, audio- or video-taped cultural misunderstandings and taped-recorded interviews along with the speeches of native speakers, among many other activities, which help to promote listening skills with a special highlight on the sociolinguistic competence. In video-taped culturally designed dialogues, the learners view a video sketch where two or more people of different cultures are discussing an area of a linguistic topic that the project focuses on. One of them is from the learners' own tradition whereas the other is from the target culture that is being learned. The teacher plans pre-, while- and post- listening tasks to raise learners' cross-cultural awareness and background knowledge while practicing listening. For example, pre-listening questions could request learners to predict the assumptions of the two people with regard to the given topic. While-listening questions could request them to confirm or reject their assumptions made on the pre-listening period. Finally, the post- listening questions could ask them to discuss

critically the opinion of the person from the target culture. Once discussion on content is finished, learners could also be requested to differentiate unsimilar points (if any) among the two people interacting in the scene regarding the pauses, voice quality changes of intonation, or periods of silence on the one hand, and relating to non-verbal means of communication (for example: facial expression, gestures, body movement, eye contact, etc.) on the other hand. Listening to audio- or video-taped intercultural misunderstanding (proposed by Lynch and Mendelsohn, 2002) is another useful activity to further develop learners' awareness of culturally marked differences. Learners can be asked to listen to a situation that reports a real-life situation of intercultural misunderstanding that causes people to become confused or insulted and can then be asked to get divided into pairs or groups in order to formulate a comprehension of such misunderstanding, which will finally increase their sociocultural understanding.

Taped-recorded interviews that are carried out with native speakers is another useful activity which is particularly suitable for practicing the sociolinguistic competence. Here learners get divided into groups and are assigned the responsibility of a tape-recording an informal interview with a native speaker they know. Learners should choose a cultural topic that the project is based on and prepare questionnaires on that topic for the interview during the lesson. In classes, the interviews are displayed and learners compare the opinion of the interviewee on the particular topic with their own assumptions. These spontaneously recorded speech acts offer two positive aspects. First of all, they provide the learners the chance to be exposed to natural language usage by listening to the native speaker's responses, something which is difficult to witness in scripted materials. Secondly, they encourage learners to become aware of their common issues with grammar, pronunciation, comprehension, intonation, vocabulary and others by listening to themselves. In addition, songs, jokes, proverbs or anecdotes from typical films or from the target culture could be an excellent resource of listening materials to transfer learners to the target culture and prepare them to communicate naturally in their own language, which in its turn will help them develop sociocultural competence. Finally, all recorded materials gathered by the learners in the second stage of the project during the lesson (for example, interviews, TV or radio news, films,

documentaries, songs, proverbs, jokes, soap operas or anecdotes, among others) could be used as the starting point of a modest of culture-specific listening materials for the class. Materials should be organized into different thematic categories and accompanied with worksheets of structured exercises and tasks prepared by the teacher in order to develop all components underlying listening skill.

CONCLUSION

Improving learners' communicative competence along with sociocultural competence has long been among the major goals of L2 instructional programs. It is a stable position that is crucial to the development of the understanding of discourse as the key competence along with other competencies (for example; linguistic, pragmatic, intercultural and strategic) shaping it. Accordingly, it has been proposed in the article that listening skill plays a key role in fostering learners' communicative and sociocultural competence since they are the manifestations of interpreting and producing a spoken or written piece of discourse, as well as a way of representing the rest of the components of the sociocultural competence construct. Considering the intercultural competence as the point of departure, it has been presented a sampling of activities in the four language skills for enabling learners to communicate fluently and act appropriately in the target language and culture. Although the audition techniques have been presented separately for the purposes of clarity, the

descriptions of most activities have considered all the skills conjointly and consistent with how people interact with each other in real life.

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INTRODUCTION TO SLANG: ITS ELUCIDATION, ETYMOLOGY AND EVOLUTION

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ABSTRACT The article deals with the term "slang", which is an integral part of any language. In the article, the definitions of "slang" presented by different dictionaries such as Merriam-Webster and Longman Dictionary of Contemporary English, as well as illustrious scholars like Eric Partridge and D.W. Maurer are studied; the approaches to interpret slang from sociological, stylistic and linguistic perspectives are so thoroughly examined. The major distinctive features and commonalities amongst these approaches are outlined. The study also provides a comprehensive overview on the historical background of slang, namely the origin and etymology of slang.

Key words: slang, language unit, expression, social context, origin, etymology, application, approach, perspective, linguistics.

INTRODUCTION

As acknowledged as one of the supreme global languages, English is ubiquitously used as a second and foreign language. At present time, the role and

eminence of English is much higher than ever in many parts of the world since the language acquisition is a prerequisite to the viability of the global development. It is common fact that language is in steady motion; therefore, it is virtually inevitable to halt the constant changes in the language. For this reason, there are a hefty number of occasions in which some terms are turned into archaic ones whereas new terms are coined as time goes by. One of such broadly accepted terms in the English language at current time is definitely slang whose usage is noticeably soaring particularly amongst the youngsters. What is more, nowadays it is virtually impossible to find any authentic setting where slang cannot be witnessed; thus, teachers as catalysts need to excogitate ways in order to educate learners to gain insight into the notion slang. Meanwhile, they assist learners to be a step closer to the masters of the target language. Applying slang broadly into teaching sphere opens avenues to make the language learning zone more appealing, fascinating and lively to learners, too.

MAIN PART

Slang is termed as informal language comprised of words and expressions that are not considered appropriate for formal occasions and usually belong to a particular context or group of people. Furthermore, in accord with Longman Dictionary of Contemporary English, slang is “very informal, sometimes offensive language that is used especially by people who belong to a particular group, such as young people or criminals.” Similarly, Merriam-Webster dictionary defines slang as “an informal nonstandard vocabulary composed typically of coinages, arbitrarily changed words, and extravagant, forced, or facetious figures of speech”. There are also explanations of the term “slang” by aplenty scholars. One of such eminent figures is D.W. Maurer, Professor of Linguistics, University of Louisville, Kentucky, states slang is “unconventional words or phrases that express either something new or something old in a new way”. He also opines slang is not simply the amalgamation of words but they are the words used in a special way in a particular social context. It necessarily means the creator of slang could be anyone with a reason of burlesquing his own values, behavior and attitudes and whose new expression is favored by others. Otherwise, it will simply perish.

There also exist numerous approaches in the construction of a definition of slang from sociological, stylistic and linguistic perspectives. According to the followers of the social view, slang is penetrated as a social means of identification and cohesiveness of a group. For example, Eble discusses the social and interpersonal characteristics of slang as well as its function which forms and enhances both the social identity and cohesiveness within a group. Hence, it is common knowledge that the exploit of the uniform slang amongst a single social group leads to preservation of group solidarity, friendliness or intimacy.

Stylistic approach is another approach to characterize slang. A well-known scholar Eric Partridge (1947) specifies slang as “the quintessence of colloquial speech.” Besides, in accord to another linguist Flexner slang is “not accepted as good, formal usage by majority” which means slang is contrary to formal language and literally rather informal laid-back speech. Another uniqueness of slang is that it can be either short-lived ephemeral vocabulary which exists only for a short span of time in the language until its extinction or manages to become accepted in the standard language.

Another approach to define the term slang is associated to the use of ordinary lexicon in extraordinary senses or vice versa. This approach clearly emphasizes the novelty of slang. To be more precise, Jespersen states that slang finds amusement in the creation of new words and in applying new meanings to old words. One more prominent figure Mattiello claims slang secerated from standard language in its morphology and semantics. To be more accurate, in morphology it is featured by clear insubordination and word-formation rules and in semantics slang not only renames everyday notions, but also enriches and complexifies them.

In order to apprehend the core features of slang deeply, it is of concern to investigate the etymology and evolution of slang, too. The term “slang” is believed to derive from Nordic origin, from the old phrase slengja kjeften which literally meant “to sling the jaw.” Likewise, Skeat, a lexicographer, claims that slang is of Scandinavian origin and a derivation of Icelandic word “slyngva” meaning “sling” which can be compared with the Norwegian verb “slengja” meaning “sling the jaw and the Norwegian noun “slengjeord” meaning “slang word.” Similarly, in accordance with a linguist Eric Partridge these striking resemblances between

English word slang and the Scandinavian sling suggest that both words have a common Germanic root. Nonetheless, there also exist other perspectives which pursue the conviction that slang has French roots.

Although it is an actual fact that the first appearance of slang in print was in the years 1800s, the initial application of slang is still unknown. Hotten, a distinguished scholar subscribes to the theory that the term slang was initially used by gypsies. However, it is often claimed that the present-day meaning for slang, as a means of ambiguous expressions, is affirmed to be first utilized in the 16th and 17th century by criminal classes as a secret message to discuss their illegal acts. The English Criminal Cant being a new kind of speech was the dawn of slang. The early examples of slang are also witnessed in the works of the prominent literature figures of the English language such as Geoffrey Chaucer, William Caxton, William of Malmesbury and Horace Walpole. For example, it was Chaucer who used the slang word "bones" for dice and Horace Walpole was the person who established the slang word "serendipity". In the 18th century, slang was deemed to be violating the rules of the correct use of the English language, thus, it was forbidden. Nevertheless, in the middle of the 18th century, slang again commenced to be accepted equivalent for illegitimate colloquial speech. In those times, slang was only used by lower classes of society or people of disreputable character. Notwithstanding these actual facts, today slang is an extensively acknowledged term and embodies a mixed diversity of variations which belong to various cultures.

CONCLUSION

To recapitulate, slang has already been the key buzzword amongst the language users. However, what makes everyone curious is the potential future of slang, how it looks like after a couple of years from now. Needless to mention it is notoriously difficult to foresee the future of this concept, but owing to both technological and social changes, this era necessitates communicating as easily as possible by coining relatively short words and phrases. For this reason, it is safe to predict that slang is here to stay and will carry on progressing in the language. Yet, owing to some apparent alterations and enrichments occurring, the theme should be investigated more profoundly. It is also an irrefutable fact that there are not sufficient conducted researches in the sphere of slang investigation. Therefore, it undoubtedly requires additional

researches should be carried out.

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SPEECH CULTURE AS A LINGUISTIC DISCIPLINE: BASIC COMPONENTS AND CONCEPTS OF SPEECH CULTURE

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Abstract

This article discusses culture of speech and its basic components as well as the concepts from the perspective of linguistics. Speech culture is a multidimensional concept. The maintenance of literary language and its rules is one of the fundamental objectives of the culture of speech. It is noteworthy that such protection is of national importance, as literary language is what linguistically connects the country. Language is a reflection of culture; it represents not only the physical world in which a person lives, but also the people's social consciousness, mentality, national character, lifestyle, traditions, customs, morality, value system, attitude, and worldview. Considering these factors, the main goal of this paper is to show several components of speech culture and other relevant concepts in this domain.

Keywords: speech culture, communication, language, components, concept, linguistic, norms, literary, national language, functions

INTRODUCTION

The study of the challenges connected with improving language as a tool of culture in the broadest sense is referred to as the study of speech culture. The issues of standardization of literary language, principles and regulations of speech communication, ethical norms of communication, and challenges of the current state of society's speech culture are the topics of speech culture as a scientific study. There are four components to the current understanding of speech culture as a linguistic discipline.

1. The language component, which is divided into three parts.

Firstly, these are the rules of preference for a literary language unit over a non-literary language competitor (Could you tell me what time it is? - what is the time? etc.). For this, it is necessary to have an idea of dividing the national language into literary and non-literary varieties.

Secondly, the linguistic component of speech culture is linked to the selection of one of the literary language possibilities - the one that is most appropriate for the context (face - physiognomy). To make an informed decision, one must first understand the functional styles of speech and the emotionally expressive stratification of language units.

Thirdly, the linguistic component of speech culture comprises the completeness of comprehending the linguistic unit (the accuracy of the use of linguistic units in terms of meaning). There is an evaluative opposition for this aspect of speech culture: right vs. incorrect.

2. Taking into account the moral code and cultural traditions, the ethical component of speech culture

impacts the choice of linguistic and speech means (observance of speech etiquette, the appropriateness of speech). The concept of good speech, as well as its standard, is influenced by cultural, social (age, social context), and territorial factors. Each culture has its own set of speech communication standards (for example, in the European communicative culture it is not customary to discuss family, personal life, you cannot give advice, if not ask, make comments, etc.). Different generations have different notions about what constitutes good communication (the attitude to jargon, you-communication, naming people without a middle name in the youth environment is different from that of the older generation).

3. The communicative component considers the communication circumstance as well as the factor of the addressee. First and foremost, good speech is intentional. Any statement cannot be evaluated outside of the context of the situation. For example, the phrase Are You moron? is quite acceptable in the friendly communication of young people, since it will be adequately understood by the addressee and will not cause any offense. But this phrase will turn out to be completely inappropriate and rude in another situation. When selecting language means, the speaker should consider the degree of mastery held by the addressee. Speech that follows all of the standards but is incomprehensible to the recipient is not a sign of excellent speech culture. For this component of the culture of speech, an evaluative opposition operates: appropriate - inappropriate, understandable - incomprehensible.

4. The aesthetic component suggests that communication should provide the listener with a sense of aesthetic satisfaction. This is particularly crucial in fiction and public speaking. There is an evaluative opposition for this aspect of speech culture: beautiful vs. ugly, expressive vs.

inexpressive. In other sources it is noted that the problem of speech culture has three major aspects: normative, communicative, and ethical, with the last being just as significant as the first two. The basic ethical concept of verbal communication is to maintain parity, which manifests itself in greetings, addressing, choosing a full or abbreviated name, greeting and goodbye styles, utilizing counter remarks, and so on.

One of the most significant aspects of speech culture, but not the only one, is normative behavior. It necessitates familiarity with literary conventions as well as the ability to apply them in speech. However, correctness does not always equate to effectiveness in communicating [Shiryaev 1991: 17], whereas it is also vital to select the linguistic tools that will most effectively complete the prescribed communication responsibilities. The ability to choose such techniques is a communicative component of speech culture. The ethical side of communication is defined by adherence to behavioral norms, respect for communication participants, compassion, sensitivity, and delicacy. Ethical norms are an important aspect of the culture of speech, and the culture of speech is an important part of a person's overall culture. It is necessary to consider the concept of language in order to fully understand the ways and means of independent development of speech culture. Language is defined as "a naturally forming and developing system of sign units clothed in a sound form, capable of conveying the whole set of human conceptions and thoughts and primarily meant for communication purposes" in human civilization [Arutyunova 1997: 69].

The ability to relate sound and meaning is the main characteristic of a language. Language at the same time is a system of signs that replace objects and speech and a set of meanings that have concentrated in themselves the spiritual experience of people. The concept of speech is closely related to language. Speech is "concrete speaking, flowing in time and clothed in a sound (including internal pronunciation) or written form. Speech is commonly understood to mean both the speaking process itself and the result of this process, that is, both speech activity and speech works, fixed by memory or writing" [Arutyunova 1997: 73]. Speech is viewed as specific and unique, deliberate and aimed toward a specific goal, situation-dependent, subjective, and arbitrary. In speech, the functions of language are manifested in various combinations with the predominance of one of them. Communication is defined as the exchange of information between individuals, as well as a process that supports the operation of society and interpersonal relationships. It is made up of communicative activities in which communicants (the message's author and recipient) take part, create assertions (texts), and interpret them. The communication process begins with the speaker's intention and aims at understanding the utterance by

the addressee. The accuracy of the text structure is determined by its ability to meet the requirements of outward coherence, internal meaning, timely perception, and the realization of the essential communication conditions. The concept of speech quality is important. The qualities of speech are the properties of speech that ensure the effectiveness of communication and characterize the level of the speaker's speech culture. In philology, a person's speech culture is distinguished; speech culture of society [Sopper 1992: 23]. A person's speech culture is unique to them. It is based on erudition in the sphere of speech culture and the ability to employ this expertise. The individual's speech culture borrows elements from society's speech culture, but it is also more expansive than society's speech culture. Admittedly, not only examples of a high level of understanding of literary norms and rules of communication are addressed within the framework of the science of the culture of speech, but also situations of norm violations both in an individual's speech activity and in society's speech practice. Successful communication between people requires the communicative competence of the participants in such communication.

All of these elements are intertwined. The scientific challenges of speech culture are based on functionality, or the connection of linguistic means to communication goals, and the accompanying objective variance of the norm. With the goal of influencing language practice, modern culture of speech is a theoretical and practical discipline that summarizes the achievements and conclusions of the history of literary language, grammar, stylistics, and a number of relatively new sections of linguistics (linguopragmatics, cultural linguistics, sociolinguistics, psycholinguistics, and so on). This direction of linguistics belongs to the field of linguistic axiology: all linguistic and speech data, as well as the development of all sciences on which the culture of speech is based, are translated into an evaluative plane based on the concept of a norm, interpreted as a cultural value. In addition, the tasks of this science include predicting changes in the norm based on external and linguistic factors.

The concept of the effectiveness of verbal communication is focused primarily on the knowledge of the literary language.

Literary language is the most prevalent variant of the national language, a historically formed language that serves as a universal method of communication for a group of people, as well as a carrier and exponent of their culture, and a kind of example language. The literary language excludes dialects, sociolects, and vernacular forms of the national language.

A dialect is a regional variation of a country's official language. "A set of language qualities inherent in any social group - professional, class, age, etc. - is referred to as sociolect" (e.g., characteristics of schoolchildren's speech, student slang, professional "language" of computer workers, etc.). These structures cater to the communication demands of socially isolated individuals.

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The speech of an uneducated or semi-educated urban population who does not own literary conventions is referred to as colloquial speech. The literary language, in contrast to the variations of the national language, has the following characteristics:

- a supra-dialectal kind of language: its area of existence is unrelated to any particular territory or social group;
- polyfunctionality: thanks to the current system of functional styles, it can serve all areas of activity;
- relative stability, which is linked to the written fixing of the object;
- the existence of two types of literature: book-literary and colloquial-literary;
- developed variability and flexibility;
- normalization, and the standard that it entails, is codified and cultivated purposefully.

MAIN PART

The primary goal of speech culture is to research linguistic norms at all levels of the language in order to affect public language usage. Norm - a set of linguistic means and rules for their use, adopted in a given society in a given era. In linguistics, the term "norm" is used in two senses - broad and narrow.

The term "norm" refers to traditionally and spontaneously evolved methods of speaking that separate one language variety (dialect, sociolect, literary language variant, style, and so on) from others. Understanding the norm is intrinsically tied with the concept of a literary language in a narrow sense. The norm is a set of the most appropriate ("correct", "preferred") ways of language to serve society, which is formed as a result of the selection of linguistic elements (lexical, pronunciation, morphological, syntactic) from among the coexisting, present, newly formed, or extracted from the passive stock of the past in the process of social, in a broad sense, the assessment of these elements. Language norms are not invented by philologists; they reflect a certain stage in the development of the literary language of the entire people. Language norms cannot be introduced or abolished by decree; they cannot be reformed by administrative means. The activity of linguists who study language norms is different - they identify, describe and codify linguistic norms, as well as explain and promote them. In the literary language, the following types of norms are distinguished: 1) norms of written and oral forms of speech; 2) the norms of writing; 3) the norms of oral speech. The norms common to oral and written speech include: lexical norms; grammatical norms; stylistic norms. Special norms of written speech are: spelling norms; punctuation norms. Only for oral speech are applicable: pronunciation norms; stress norms; intonation norms. The norms common to oral and written speech relate to linguistic content and the construction of texts. Lexical norms, or norms of word use, are norms that determine the correct choice

of a word from a number of units that are close to it in meaning or in form, as well as its use in those meanings that it has in the literary language.

In order to maintain the consistency of the literary language, the process of normalizing is required where and when diversity of linguistic units and the problem of choice exist.

Variation refers to a language ability to transmit the same meaning in multiple ways. Variation can be viewed as a competition between different ways of expressing oneself. Competition is a natural phenomenon dictated by communicative expediency, and the solutions that are more convenient and suited for the specific conditions of communication win. The formation of variants is mostly due to linguistic changes that occur as a result of both external and internal factors.

Jargon is a social dialect that is spoken in open social groups on a daily basis (professional, age, etc.). Jargon speakers have a tendency to express themselves in unusual and unique ways, therefore the majority of jargon words are bright emotionally evaluative constructions; at the same time, the names are given to objects and concepts of critical interest to the jargon speakers. For example:

1. To get the medicine, I need to have a script. (prescription in medical jargon)
2. I require a nurse for Room 12 stat. (medical jargon for "hurrying up")
3. Your objection has been overruled. (legal jargon)
4. We'll need to collect data to see if there was a response to the intervention. (educational jargon)

Wandering merchants, thieves, and other mostly "declassed elements" developed Argos as hidden languages that make their speakers' speech inaccessible to others, designed to serve as a weapon in the war against society, to safeguard their own interests and the secrets of professional activity. These days, there are no such entities as secret subsystems. The term "argo" is most commonly associated with a specialized lexicon used by members of various criminal groups in order to maintain group identity.

Understanding of language styles and forms of speech is an important theoretical premise of Golovin on speech culture, highlighting that the relationship between styles of speech and their culture demands constant attention and research. The systematic approach, developed by him on the basis of the notion of the features of good speech, allows for the observation and evaluation of speech structure from several perspectives: in terms of (a) associating it with the linguistic system (speech-language); (b) contrasting it with phenomena of objective reality (speech-reality) that it models; (c) in terms of the influence of the speech structure on the consciousness of the addressee (listener, reader) (speech -thinking, consciousness) [Golovin 1988: 300]. Simultaneously, it becomes feasible to make the assessment of speech structure objective, which is critical for enhancing overall speech culture of society and resolving problems with teaching speech communication culture in particular. The

chosen signs of the language form the speech chain, which is arranged to transmit some kind of textual content or meaning. Each part of the language, as well as combinations of elements, can be expressive and precisely employed, but the execution of this correctness is based on subjective and objective factors.

CONCLUSION

All in all, the ability to speak and write appropriately, as well as to employ language means in accordance with the goals and conditions of communication, is referred to as speech culture. The speech is proper and adheres to literary language conventions (pronunciation, grammar, vocabulary). True speech culture is produced through the skillful and appropriate use of a wide range of vocabulary and grammatical constructs; in oral speech, the richness of intonations is especially important. It's crucial to understand the stylistic gradation of linguistic parts, as well as their various functions. The culture of a person's speech is defined as a choice and organization of linguistic methods that, in a given communication context, subject to modern linguistic standards and communication ethics, can have the highest effect in completing the established communication tasks.

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ATTITUDE TO WOMEN IN UZBEKISTAN IN PUBLIC POLICY AND STRATEGY

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Abstract

The article notes that over the years of independence in Uzbekistan, increasing the role and status of women in society, their comprehensive support, protecting their rights and interests, improving working and living conditions has become one of the priorities and goals of state policy. The normative legal documents adopted in this area and their significance have been scientifically analyzed. The article also analyzes the positive impact of issues such as women's participation in public life, their equality in society with men.

It is also emphasized that in the system of socio-economic reforms carried out in Uzbekistan in recent years, the legal framework on gender issues has been additionally strengthened, the social activity of women and girls has been increased, their living conditions have been improved, favorable conditions have been created for the free realization of their abilities, support.

Key words: years of independence, women, society, status, law, interests, work, living conditions, state, politics, attitude, state policy, strategy, regulatory documents, the positiv, impact of issues, participation, public.

*Attention to women should always be
at the center of all our
efforts, making it our mission.*

Sh.Mirziyoev

Introduction.The problem of women is a complex of social issues concerning such issues as the status of women in the family and society, protection of their legitimate interests, employment, protection of motherhood and childhood. Over the years of independence, raising the status of women in society, protecting their rights and interests, improving working and living conditions has become one of the priorities and goals of state policy, and the issue of treating women has risen to the level of state policy and strategy. At the new stage of development of Uzbekistan, the activity of women in solving qualitative changes and fundamental problems in the socio-economic and cultural spheres of society is growing every year. In this regard, it is appropriate to quote the following views of President Sh. Mirziyoyev: "In the current

era of globalization, the protection of the rights and freedoms and legitimate interests of women is becoming even more important. In particular, an increase in the socio-economic, political and legal activity of women is becoming a requirement of the times"[4].

The Action Strategy for five priority areas of development of the Republic of Uzbekistan for 2017-2021 also states: increasing the socio-political activity of women, strengthening their role in the state and society, ensuring the employment of women, graduates of professional colleges, involving them in entrepreneurial activities, further strengthening the foundations families [1]. As President Sh. Mirziyoyev noted: "Today, as a result of our large-scale democratic reforms, the participation of our women in political and social processes is growing. ... Of the 150 deputies elected to the Legislative Chamber of the Oliy Majlis, 48 or 32% were women. In the Senate and local councils, this figure exceeds 25 percent. It should be noted that for the first

time in the history of Uzbekistan, the number of women in the national parliament has reached the level established by the UN. The country's parliament has risen to 37th place among 190 national parliaments in the world in terms of the number of women deputies. However, please pay attention to this - 5 years ago we were in 128th place in this indicator. ...

About 28 thousand sisters receive practical assistance in entrepreneurship, crafts, retraining and employment. Also, within the framework of five important initiatives, 21,500 of our girls were trained in short-term professional courses [5]. These indicators show that as a result of public care policy, opportunities for increasing women's participation have increased, women's rights are protected, and their activity is growing on the basis of ongoing reforms. Because a society can have an ideal direction in its development only if women are actively involved in science, technology, production and management in all spheres of social life. Therefore, in the era of globalization and the clash of civilizations, the problems of further development of the place and role of women in modern society, where development is impossible without the participation of women, are being raised.

The following aspects, namely:

First of all, it is important to study the role of women educators in the spiritual work of the Uzbek people during the years of independence, to restore national spirituality, develop it on the basis of modern requirements, and resolve urgent issues in the sphere of the national economy. the area of spirituality.

Secondly, in the difficult era of globalization and the era of dangerous information, special attention is paid to topical problems in the field of spirituality, the preservation and promotion of the spirituality of our people, especially the

protection of the hearts and minds of the younger generation. from various harmful ideas and ideologies, an analysis of the activities of women in the field of spirituality and enlightenment shows that they have not only theoretical but also practical significance.

Thirdly, the responsibility of Uzbek women "to preserve the national oriental spirituality and continue it at a higher level, on a modern basis" emphasizes the urgency of the problem.

2. Methods:

The article presents the data studied on the basis of generally accepted methods of analysis. It is also scientifically analyzed that during the years of independence, the protection of the rights and interests of women has risen to the level of public policy and strategy. The content and essence of the legal and regulatory documents adopted in this direction are described.

3. Research results:

The analysis of research shows that now specialists studying human development believe that the historical path and development traversed by humanity cannot be fully understood without studying the role of women in all spheres of human society. In particular, pay attention to the opinion of the researcher Gisella Bock: "In the past, the experience, activities and spheres of life of women were also ignored, because they did not represent historical value. However, the history of women "should be considered as general as the history of men ... because it belongs not only to half of humanity, but to everyone." In this regard, Joan Kelly said: "We are not talking about the return of women to history, but above all about the return of history to women. Although such attention is paid not only to women in history, but also to the history of women, it is also a

—special kind of history, that is, the history of women around the world as women”[5]. It is well known that socialization is a controlled and purposeful process of self-transformation and development throughout a person's life. Socialization of women, on the other hand, is directly related to the social environment surrounding them and includes the wide participation of women in the family, state and society, the media, education and science, labor, sports and culture, art and literature.

Activation is a distinctive feature, a dynamic activity, which means the ability to independently organize your time. The activity is characterized by purposefulness, motivation, initiative. Activity is also the ability to satisfy the needs of your soul, to be fully interested in life. On the other hand, activating women allows a woman to showcase her desires and talents. Active women are often successful and show themselves in different areas of life.

Since the goal of our progress is to achieve the Third Renaissance, our main task should be to make our women more educated, more enlightened in this direction. It should be noted that an enlightened woman is the path of development of society, because it is she who brings up children and forms their consciousness, worldview, and level of knowledge. However, the more educated and talented a girl becomes, the more she will pass this on to her children and the more responsibly she will approach the upbringing of a harmoniously developed generation. Because a woman, by nature and by her creation, is entrusted with a great task - to continue the succession of generations and bring up children who will defend the dignity of the nation.

According to Mariana Kemp, an American scientist who has studied the life and development of Uzbek women from

ancient times to the present day, “in order to improve the lives of women, it is necessary to provide them with an excellent education and an environment for them to live. free activity. So that they can start their own small business, own their own income, and speak for their children and family. It is these factors that enhance the role of women in society.

In the process of rapid reforms at the new stage of development of Uzbekistan, it is necessary to radically change the mechanism of work aimed at protecting the interests of women and providing them with legal support in strengthening the family. Decree of the President of the Russian Federation of February 18, 2020 "On measures to improve the social and spiritual environment in society, further support the institution of community and bring the system of work with family and women to a new level" to support the social activity of women, their participation in society, it is important to strengthen the position, strengthen guarantees for the protection of rights and legitimate interests, fundamentally reform organizational and legal mechanisms to ensure a healthy and stable social and spiritual environment and peace, harmony and tranquility in society and the family, and bring the system of work with family and women to a new level [2]. Taking into account the role of the institution of makhalla in the social and spiritual life of society, the establishment of the Deputy Chairman of the Civil Assembly for Family, Women and Social and Spiritual Issues, a specialist on family and women issues and the Commission for Strengthening Family Values serves to ensure family stability [3].

According to the President of the Republic of Uzbekistan Sh. Mirziyoyev, it is necessary to strengthen the atmosphere of peace and kindness in society, to further increase the prestige of women in public

and political life, who play an invaluable role in fostering a healthy lifestyle. and a harmoniously developed young generation. Creating jobs, improving their health, realizing their talents and abilities will continue to be an important task. Therefore, special attention is paid to increasing attention to women and increasing their employment. An important basis for this is the five initiatives put forward by the head of state Sh. Mirziyoyev. It is known that the fifth initiative is focused on the employment of women. In this regard, a lot of work is being done in our country. Indeed, the effectiveness of consistent reforms on women's participation in all spheres of public life is largely due to the active participation of women.

On March 5, 2021, in order to bring the work on the systematic study, analysis and solution of women's problems, needs and interests to a qualitatively new level "Measures to further improve the system of support for women, ensure their active participation in society, the Presidential Decree" O Based on this decision, The Republican Public Council of Women and its main tasks have been defined. In particular:

To increase the social and political activity of women, to promote the content and importance of reforms to support them among the population;

Provide women with education and skills, help them find decent work, support entrepreneurship, identify talented young women and channel their abilities;

Improving the quality of medical and social services provided to women in the regions, especially in rural areas, the effectiveness of work to ensure a healthy lifestyle among them;

taking systemic measures to provide housing for women in need, improve living and working conditions, and increase income;

In-depth analysis of issues related to the rights and legitimate interests of women, development of proposals for improving legislation and practice to solve existing problems based on best practices;

Take measures to strengthen women's families, preserve national and universal values and enhance their role in raising children;

Coordination of the activities of regional women's public councils, "Women's advisory councils" at makhallas, ensuring their effective interaction with state and public organizations, providing them with methodological and practical assistance;

Purposeful work with the "Women's tetrads", implementation of public control over the timely solution of women's issues by relevant organizations, sectors.

The fulfillment of these tasks will increase the efficiency of the work of the Republican Council, including in the regions, especially in rural areas, to ensure the quality of medical and social services provided to women, including a healthy lifestyle.

According to the decree, the State Trust Fund for Supporting Women and the Family was reorganized into the State Trust Fund for Supporting Women (Fund). According to reasonable estimates of the Republican Council, up to 300 billion soums are allocated to the Fund annually from the state budget.

Also, on the recommendation of the first deputy head of the district (city) mahalla and the family support department, women who have successfully implemented relevant programs can start a business with a grace period of up to 3 years and a grace period of up to 150 times more BHM at the rate of the Central Bank (from 36 million to 750 thousand soums).

To the budget of the Republic of Karakalpakstan, local budgets of regions and the city of Tashkent for the payment of

the initial payment on mortgage loans and the purchase of social housing for women listed in the "Women's Book", "Youth Book" and "Iron Book" in 2021:

Housing for women living in non-residential premises - from 10 billion soums; 5 billion soums will be allocated to provide housing for women-orphan who have lost their fathers and dependent single mothers.

Conclusion. In conclusion, it should be noted that the above measures taken in the interests of women and the well-being of the family are an expression of the state policy of care aimed at ensuring the rights and interests of women. As President Mirziyoyev said: "Attention to women should always be at the center of all our efforts, and this should be our duty." In general, according to the Presidential Decree, the protection of women in difficult social situations has become a priority of the women's system. The problem of women's employment has reached a new level. Employment and social protection measures for women contribute to the strengthening and well-being of families.

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REFORMING THE FOREIGN POLICY OF THE REPUBLIC OF UZBEKISTAN AT A NEW STAGE

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Abstract

Since the inauguration of the President of the Republic of Uzbekistan ShavkatMirziyoyev, cardinal positive changes have been observed in the country, large-scale reforms have been carried out to actively develop and modernize the republic.

Regarding foreign policy, it is important to note that Uzbekistan has initiated a new course towards its neighbors, which is based on principles such as striving for peace, good-neighborliness, cooperation and strengthening regional stability. In other words, foreign policy is aimed at resuming close interaction with neighboring countries.

Official and working visits of the President of the Republic of Uzbekistan in 2018 to the United States, France and other countries indicate the desire of the head of state to expand the framework of bilateral partnership not only with neighbouring countries, but also with Western countries, in particular with the largest economic powers.

Key words: Foreign policy, reform, strategy, international community, Central Asia

Introduction

In June 2018, ShavkatMirziyoyev met with the President of the People's Republic of China Xi Jinping, on October 1, the President of Uzbekistan had a visit to India, and on October 19, President of Russia Vladimir Putin visited Uzbekistan.

With regard to the development of bilateral cooperation with Spain, it is important to note the meeting of President ShavkatMirziyoyev with King Philip VI of Spain, which took place on June 9, 2017 in Astana.

Since taking office as head of state, ShavkatMirziyoyev has quickly gained recognition in the international arena. In particular, the following achievements should be noted:

- Uzbekistan was excluded by the United States of America from the list of "countries of particular concern" (Uzbekistan is a multinational and multi-confessional country, which is an example of coexistence, integration and tolerance);
- developed a strategy aimed at

strengthening regional and international cooperation to ensure peace, stability and sustainable development;

- despite the short term of office of the head of state, ShavkatMirziyoyev carried out cardinal reforms in all spheres of the country's life.

The new policy of ShavkatMirziyoyev has brought positive ideas to the world agenda, which have already begun to be implemented successfully.

So, on November 27, 2018, at the initiative of the President of Uzbekistan ShavkatMirziyoyev, a UN-sponsored Multi-Partner Trust Fund for Human Security was created for the Aral Sea region.

Main Part

The Aral Sea was the fourth largest lake in the world. However, during the Soviet governing union, due to the irrational use of water resources, the area of the reservoir decreased by more than 80%, which led to an environmental disaster and social problems in the region. Uzbekistan, setting an example and showing initiative,

has already provided numerous financial resources itself, and also invited other UN member states to unite and take part in mitigating the consequences of the global environmental crisis.

On December 12, 2018, the UN General Assembly adopted a special resolution "Enlightenment and Religious Tolerance", which was also the practical implementation of the initiative of the Uzbek leader. More than 50 countries were co-authors of the Resolution and it was unanimously supported by all UN member states, which testifies to the high recognition of the initiative of the President of Uzbekistan by the international community. The resolution is purposed of promoting peace, mutual respect, tolerance and integration, the purpose of which is to strengthen and ensure religious freedom, protect the rights of believers, and prevent discrimination.

The international community recognized the positive integration processes in Central Asia, initiated by Uzbekistan, was the adoption by the UN General Assembly of the Resolution on strengthening regional and international cooperation in order to ensure peace, stability and sustainable development in the Central Asian region.

Despite the fact that President ShavkatMirziyoyev has been in ruling process for only three years, he has carried out important reforms both at the national level and in international relations, with the aim of modernizing and integrating Uzbekistan into the globalizing world.

From the first days as head of state, President ShavkatMirziyoyev identified the strengthening of friendship, good-neighborliness and strategic partnership with the countries of Central Asia as a priority in Uzbekistan's foreign policy. Back in December 2017, addressing the Address to the OliyMajlis, the President emphasized: "We have started to implement the principle" The main priority of Uzbekistan's

foreign policy is Central Asia", which served as an impetus for active work in this direction.

The partnership, which has reached a new level of development at the initiative of the President of Uzbekistan, has become a catalyst for many large, positive ideas and transformations in the Central Asian region. Now our country appears before the world community in a new image of a dynamically developing state with an open foreign policy. The last few years have been unprecedented in the history of independent Uzbekistan in terms of achieving large-scale breakthrough results. Important foreign policy initiatives of President ShavkatMirziyoyev have been successfully implemented, as evidenced by the figures.

So, in 2017, 21 high-level visits took place, meetings were held with leaders and representatives of more than 60 countries and international organizations. As a result, over 400 agreements have been concluded, trade and investment agreements worth almost \$ 60 billion have been signed. In 2018, the head of state made 13 visits abroad, and the leaders of eight states visited our country. Talks were held at the highest level with the leaders of more than

30 countries and international structures, 180 bilateral treaties and agreements were signed. The important initiatives put forward by the head of Uzbekistan within the framework of the UN, CIS, SCO, OIC have been fully implemented.

Last year, 18 high-level visits took place. Uzbekistan signed 122 bilateral documents, including four interstate, 31 intergovernmental and 52 interdepartmental. As the President noted in his recent Address to Parliament, the results achieved are not the limit and not a reason for complacency: we are at the beginning of a long journey, we still have to solve many tasks to ensure the well-being of the people and the prosperity of the country.

Staying true to the chosen foreign policy course, the main priority of which is to strengthen trust and friendly relations with neighboring states, the leader of Uzbekistan continued to build a close constructive dialogue with the leaders of the Central Asian countries, aimed at jointly solving urgent issues of ensuring peace, stability, security and achieving sustainable economic development.

Implementation of initiatives in the field of regional cooperation for promoting the foreign policy of Uzbekistan and ideas on the development of the Central Asian region at the 72nd session of the UN General Assembly held in September 2017, the head of our republic put forward a number of constructive proposals and initiatives to strengthen peace and security, sustainable socio-economic development in Central Asia, while noting the extreme interest of Uzbekistan in making the region a zone of stability, sustainable development and good neighborliness. Developing the ways of implementing regional cooperation, the President proposed holding regular consultative meetings of the heads of Central Asian states.

Such initiatives were transformed by the country's leader into a holistic program at the international conference "Central Asia: One Past and Common Future, Cooperation for Sustainable Development and Mutual Prosperity" held in Samarkand in 2017, where it was emphasized: "... our main goal is to jointly transform Central Asia. Asia into a stable, economically developed and prosperous region" to implement the task, the President proposed specific tasks, in particular, the development of trade and economic ties and the creation of favorable conditions for the growth of trade and strengthening of cooperation, the effective use of the transit and logistics potential of the region and the provision of the advanced development of the transport infrastructure,

the deepening of practical cooperation in order to ensure security and stability in Central Asia, the earliest and final completion of the processes of delimitation and demarcation of state borders, the settlement of the problems of equitable water use in the region, the strengthening of cultural and humanitarian ties and good-neighborliness between states. Following the conference, the head of state proposed to appeal to the UN General Assembly with an appeal to adopt a special resolution on strengthening regional and international cooperation to ensure peace, security and sustainable socio-economic development in Central Asia. Subsequently, the Communiqué of the International Conference on Security and Sustainable Development in Central Asia under the auspices of the UN, held in Samarkand, was distributed at the UN headquarters in New York as an official document of the 72nd session of the General Assembly. The document says: "... possessing significant energy and natural resource potential, unique transport and communication capabilities, Central Asia is of great geopolitical importance, the processes taking place here have an impact on the stability of the entire Eurasian continent." Along with this, the document notes that the security of Central Asia is an integral part of global security. The need for closer and more coordinated cooperation of the countries of the region, as well as interaction with international and regional organizations, was especially emphasized.

In December 2017, addressing the Oliy Majlis and summing up the results of the implementation of Uzbekistan's foreign policy in Central Asia, the President emphasized: "We have started to implement the principle" The main priority of Uzbekistan's foreign policy is Central Asia". Assessing the situation in the region, the head of state noted that a completely new

political atmosphere had been created, relations based on trust were being strengthened. This assessment, in his opinion, proceeds from the establishment of strategic cooperation with Turkmenistan and Kyrgyzstan, the signing of a number of important documents to further deepen partnership with Kazakhstan, the conclusion of economic agreements worth two billion dollars. Partnership with Tajikistan is also being strengthened. Flights have been established between Tashkent and Dushanbe. And the signing of an agreement on the State Border with Kyrgyzstan was a serious step in ensuring security and stability in the region. The first consultative meeting of the heads of state of Central Asia took place in Astana (now Nur-Sultan) on March 15, 2018. The summit discussed issues of expanding political, trade, economic and humanitarian cooperation, joint countering terrorism, extremism, drug and arms smuggling, strengthening security and stability. It was emphasized that Central Asia is not only a geographic and geopolitical, but also a single cultural and civilizational space. Therefore, it is necessary to fully use the industrial, investment and intellectual potential of the regions of our countries. The heads of state noted the need to further strengthen interaction within the CIS, SCO, OIC and other authoritative international structures. The meeting discussed a wide range of issues related to cooperation in political, trade and economic, transport, cultural, humanitarian and other spheres. Speaking about his initiative to hold regular meetings of the heads of states of Central Asia, President ShavkatMirziyoyev noted that at present, completely new opportunities are being formed for the development of regional cooperation. Based on this, the leader of Uzbekistan formulated the priority areas of regional cooperation of the CA countries, highlighting the key tasks.

First, it is the search for new reserves and effective mechanisms for expanding effective regional cooperation in the field of ensuring security and stability in the region.

Secondly, the development of specific partnership programs in the trade and economic, innovation, investment, transport and communication, banking and financial, water and energy and cultural and humanitarian spheres.

Third, a broad exchange of views on the most pressing issues of the international and regional agenda, agreeing on a common position on them and its further promotion at the platforms of the UN, CIS, SCO and other international organizations.

At the meeting, the President voiced his vision of specific mechanisms for implementing the priorities of regional cooperation, in particular, the further deepening of regional trade and economic ties, which implies ensuring the full functioning of the free trade regime between the countries of the region, the intensive development of border trade and industrial cooperation, a radical increase in transit and logistics potential, provision of the region with water resources and further expansion of cultural and humanitarian exchange.

International experts have repeatedly noted that Uzbekistan's initiatives open up new opportunities for the entire Central Asian region. The ideas and initiatives of our leader are actively supported and implemented. So, in June 2018, the UN General Assembly adopted a resolution "Strengthening regional and international cooperation in order to ensure peace, stability and sustainable development in the Central Asian region", developed at the initiative of President ShavkatMirziyoyev. The document was co-authored by 55 countries of Europe, America, Asia and Africa.

On February 19-20, 2019, an international conference "Interconnectedness in Central

was held in Tashkent. On March 15 of the same year, our capital hosted the Central Asian Economic Forum with the participation of deputy prime ministers of the region's countries. The forum was attended by over 200 representatives of government agencies, business circles from Kazakhstan, Kyrgyzstan, Tajikistan and Turkmenistan. As we can see, after the first consultative meeting of the leaders of the Central Asian countries, many important official events were held, and broad discussions in the scientific, academic and expert community were focused on the formation of institutionalization of the emerging new regional cooperation. The second Consultative Meeting of the Heads of State of Central Asia was held in Tashkent on November 29, 2019. In his speech, the President of Uzbekistan highlighted the priorities of the expanding partnership between the CA countries, including the practical implementation of tasks in the trade, economic, investment, transport, communication and energy spheres, the solution of complex regional water and environmental problems, the establishment of an inter-parliamentary friendship group of Central Asian countries, the creation of a platform for cultural and humanitarian exchange, working mechanisms for operational interaction of law enforcement agencies and special services of our countries for a full-scale counteraction to modern challenges and threats. In the Joint Statement of the Consultative Meeting of the Heads of State of Central Asia, held in Tashkent, it was especially emphasized: "The parties stand for strengthening coordination and deepening regional cooperation in the joint implementation of major economic projects, especially aimed at expanding transport and transit opportunities and developing the energy potential of the region, ensuring

stable access to seaports and world markets, developing infrastructure, creating modern international centers for logistics, trade and tourism, building new enterprises, introducing innovative technologies, developing a "green" economy. The consultative meeting of the heads of Central Asian states in Tashkent demonstrated that the course of the President of Uzbekistan for renewal and regional cooperation will continue. Thanks to the initiatives of the leader of our country, an active and pragmatic foreign policy, today a completely new, constructive political climate has been established in Central Asia and favorable conditions have been created for solving the most difficult issues, such as rational use of water resources, delimitation and demarcation of borders, crossing border points and developing border trade. 64 checkpoints across the state border of Uzbekistan with neighboring countries are already functioning. Thanks to the solution of border problems, trade and economic relations between Uzbekistan and its closest neighbors have become much more active.

Conclusion

The past two consultative meetings of the heads of the Central Asian countries are a sign of strengthening regional cooperation. Sustainable high-level dialogue is critical to advancing regional cooperation in Central Asia. This will give countries more weight in the international arena. Today the region has the necessary prerequisites for bringing cooperation to a new level and seeks to show the world how effective regional cooperation can be when all differences are resolved for the common good. Thus, we can say with confidence how complex the tasks set by the head of our republic in the field of foreign policy are. For their implementation, further deep, systemic fundamental and applied scientific research is required, the result of which should be the development of strategic conceptual

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THE ROLE OF THE NURSE IN THE PROCESS OF REHABILITATION IN PATIENTS WITH BLOOD CIRCULATION DISORDERS IN THE BRAIN

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Abstract

The medical field is developing rapidly. In recent years, we can see that circulatory disease in the brain is getting more common regardless of age or gender. The incidence of stroke is the highest among the population, its causes are mainly due to smoking and alcohol consumption. Scientists have been puzzled by stroke and its consequences. We can see the need to organize rehabilitation of such patients. Studies have shown that deaths from cerebral circulatory disorders are much higher than those from heart attacks. Stroke can have serious consequences, leading to speech impairment in patients, and a significant change in quality of life. Damaged functions can be restored, this is done with rehabilitation measures. The blood vessels that supply blood to the brain have a uniquely complex structure. After treatment, most patients return to their work.

Keywords: Stroke, rehabilitation, stress, speech disorder, blood pressure.

Introduction.

Stroke is currently becoming a major social and medical problem in Neurology. Every year in the world with nearly 12 million stroke disease patients are registered. 30% of patients are people who is not their retirement age [10]. Number of death by blood circulation in the brain disorder patients makes 40 % of the state death toll and considers second biggest reason [2, 5]. The relevance of the study of this topic is that disorders of cerebral circulation are of medical and social importance due to the high incidence of mortality. In addition, persistent impairment of blood circulation in the brain is one of the leading causes of severe disability of the patient. [6]. One in every three

people who suffer from this disease is not retired and once they have it only one in four can return to their work [7]. At present, the country is undergoing profound reforms in the field of healthcare. It focuses on the training of nurses and the improvement of nursing care. [8]. Stroke mortality in patients depends on conditions of acute treatment period. At the first sign of a stroke, patients in the emergency room do not experience significant complications if timely treatment measures are taken at an early stage . Rehabilitation plays an important role in nursing, and around the world, the training of nurses and the improvement of nursing care considers very important [1].

According to experts from the World Health Organization, in 80 % of cases, patients can return to their normal life with proper care even after 5 months from the time of the development of circulatory disorders and stroke in the brain [4]. Recently, there has been an increase in the number of strokes, which means that strokes also occur in people in their 30s and 40s. [9].

The effectiveness of rehabilitation protocols is that the organization of nursing care for patients up to the intensive care unit plays an important role [3].

Main part: To study and improve the performance of nurses involved in the rehabilitation of patients with neurological diseases. Scientific substantiation of organizational technologies for optimization of nursing care for post-stroke patients in the hospital on the basis of socio - hygienic research.

Research and analysis of the theoretical materials on the subject. Conducting a survey about analysis and a role of nurses on providing an emergency medical care to the patients with medical conditions of acute cerebral circulatory disorder and participation in rehabilitation work among nurses who are in the department of neurology, therapy, and intensive care in central hospital and clinics of Uzbekistan railways and Tashkent Medical Academy The following research methods were used to obtain objective results : theoretical and statistical.

The study shows that the number of stroke cases is analyzed annually, resulting in 37 cases from 2018 to 2019, a slight decrease in 2018 and 2019 compared to 2020 . Age and

gender cases of stroke in 2018-2019 were analyzed. The analysis of stroke incidence by age revealed the following results: 45-year-old 10%, 45-59 year-old 15%, 50-65 year-old 36%, 65-70 year-old 39 %. By gender, we can see that it is more common among men: 56% of men, 44% of women. 75% of patients have a positive view towards the rehabilitation while remaining 25% think it is ineffective. 57% are satisfied with their performance, 43% are not satisfied with their performance, of all policies, nowadays 69 % nurses have an work experience of 2 to 8 years, 31 % of nurses have 10 to 12 years work experience, 62% patients with blood circulatory disorders on their brains have onset of speech disorders, disability on left side of the body recorded on 38 % patients by nurses, 61% of nurses think in order to prevent cerebral circulatory disorders in patients nurses need to control blood pressure while 39 % of nurses think people should stay away from harmful life habits, 68% of medical staff always provide information during treatment, 32 % of nurses provide information at the request of the patient, about 83% of patients with stroke become disabled, 17 % need lifelong care and 87% of medical staff think it is right, 135 medical staff think it is wrong.

Conclusion:

Implementation of large-scale preventive medical examinations in the early detection of the disease, more organization of the activities of rehabilitation centers, as well as further strengthening of awareness- raising among the population. The importance of nursing care in the

context of a multidisciplinary approach in the implementation of therapeutic and rehabilitation measures has been emphasized in the domestic and foreign works of many authors. In this regard, research aimed at improving the methods of nursing care, rehabilitation treatment and prevention of cerebral circulation using modern principles of health care quality management and evidence-based nursing practice is now of scientific and practical importance.

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