

Speaking about distance education, we should talk about the creation of a single information and educational space, which should include all kinds of electronic sources of information (including network): virtual libraries, databases, consulting services, electronic teaching aids. When it comes to distance learning, one should understand the presence of a teacher, a textbook and a student in the system. This is the interaction between teacher and students. It follows from this that the main thing in organizing distance learning is the creation of electronic courses, the development of didactic foundations of distance learning, and the training of teacher-coordinators. One should not equate the distance form with the correspondence form of education, because it provides for constant contact with the teacher, with other students of the cyberclass, imitation of all types of full-time education, but in specific forms. Consequently, theoretical studies, experimental tests, serious research work are required. Unfortunately, what we see today on the Internet and mostly on CDs does not in any way meet the elementary pedagogical requirements. Hence, the importance of the problem associated with the development of the distance learning courses themselves and the methodology for their use for various purposes of basic, advanced, additional education. The facts and examples of the above show the need to create and expand distance learning in our country and its regions. This is essential for the development of a qualified, intelligent, highly professional and simply healthy society.

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UDC 82.0+82(091): 821.161.1

### ANNA AKHMATOVA AS A REPRESENTATIVE OF THE RUSSIAN FEMALE POETRY OF THE XX CENTURY

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**Annotasiya.** *Maqolada Anna Axmatovaning XX-asr rus ayol she'riyatining koordinatlarini shakllantirishdagi o'rni ko'rib chiqiladi, uning lirikasining ayol vektori tasvirlangan.*

**Kalit so'zlar:** *ayollar she'riyatda, shoira, rus adabiyoti, lirik qahramon, stereotip, jins farqlari*

**Аннотация.** *В статье рассматривается роль Анны Ахматовой в формировании координат русской женской поэзии XX века, описывается женский вектор ее лирики.*

**Ключевые слова:** *женская поэзия, поэтесса, русская литература, лирическая героиня, стереотип, гендерные различия*

**Abstract.** *This article discusses the role of Anna Akhmatova in forming the coordinates of Russian women's poetry of the XX century, describes the feminine vector of her lyrics.*

**Key words:** *women's poetry, poetess, Russian literature, lyrical heroine, stereotype, gender differences*

Anna Akhmatova belongs to the generation of poets of the Silver Age, she lived a very long life, we can say that she lived this era - to testify about it and keep it in her destiny and her work, not to let "the grass of oblivion" cover one of the greatest and most tragic pages of Russian literature.

In the XX century, when an actualization of the women's movement and the call for emancipation sounded, "Akhmatova - one of the first who found or even created their own, and at first glance seemed simple, but in fact complicated language to express women's experiences. It was in her poems that "the woman from an object of poetic feeling became in poetry a lyrical hero." [7,111].

After the appearance of Akhmatova's poems, the female soul in poetry, one might say, found new possibilities of self-expression, which is why she wrote such a line: "I have taught women to speak" - in which the semantic emphasis can be placed on any word.

I. G. Ehrenburg as a contemporary Akhmatova admired her first books and spoke positively about the poetess's lyrics in the article "Notes on Russian Poetry", published in France: "Akhmatova, describing the soul of modern women, not resorting to patterns of some "decadent" poetess like Vilkina, nor comparing women with "witches drinks" and the like. (Bryusov), but proceeds from what we see daily, exposing the female soul behind the shell" [8, 16].

Some of her poems are characterized by a certain "manly," strongly dominant, attitude toward the object of love: *Солнце в небе. Солнце ярко светит/ Уходи к волне про боль шептать. / О, она, наверное, ответит. / А быть может, будет целовать* («Сладок запах синих виноградин»). (The sun is in the sky. The sun shines brightly / Go away to the wave to whisper about the pain. / Oh, she'll probably answer. / Or maybe she'll kiss you ("The sweet smell of blue grapes")).

There is a negative stereotype of traditionally female poetry that glorifies nature and relationships among the Symbolists and Acmeists. Osip Mandelstam, in particular, wrote: "Girls and young ladies, handmaidens of poetry, those who call themselves willingly Mayami and keep a reverent memory of the indulgent caress of the great poet. Your case is simpler, you write poetry to please. And here's what we'll do: - The conspiracy of Russian youth is not to look at young ladies who write poetry" [5, 216].

O. Mandelstam may have ultimately accepted Akhmatova as a poet of equal merit. Nevertheless, his comment reflects a point of view that was common among the Russian literary elite.

At the same time, Akhmatova's poetry was not purely female, her poems in content and strength of talent competed with the works of male poets.

A prominent representative of the formal school of Russian literary criticism V. Zhirmunsky noted: "But the poems of 'Russian Sappho' were least of all 'female' or 'lady'... in Akhmatova's love poems, feeling has a universal sound, just as 'male' poems by Pushkin or Goethe are generally human" [2, P.47].

As we can see, the researcher wants to say that the poet goes out of the framework of a purely "women's" creativity, which in the early twentieth century, many people did not accept and did not even consider high art - poetry.

The poem «В последний раз мы встретились тогда...» ("For the last time we met then ..."), describes the last meeting of the character with the hero on the Neva embankment. The hero speaks contemptuously of women poets in general:

Он говорил о лете и о том,  
Что быть поэтом женщине – нелепость.  
Как я запомнила высокий царский дом  
И Петропавловскую крепость.

He spoke of summer and of the fact  
That it's ridiculous for a woman to be a poet.  
How I remember the high Royal house  
And the Petropavlovskaya Fortress.

For Akhmatova, given her attitude to her mission, it was paramount to secure her place in the male world of poets.

The "male" model of behavior, as a rule, is forced to adopt a woman in a critical situation. As we know, the 1940s were a difficult ordeal for the Russian people, and circumstances demanded from Akhmatova not at all feminine behavior.

Мы знаем, что ныне лежит на весах  
И что совершается ныне.  
Час мужества пробил на наших часах,  
И мужество нас не покинет.

We know what now lies on the scales.  
And what is being done now.  
The hour of courage has struck on our clock,  
And courage will not leave us.

- wrote Akhmatova during World War II, the same Akhmatova who so recently "clasped her hands under a dark veil. Indeed, it sounds "masculine," there is no trace of female vision here. The reason for this creative behavior is the war, an event that abolished all gender distinctions and greatly advanced the process of equalizing the rights of men and women.

In general, it is clear that such a situation requires a woman not only to behave as a man, but also to be ahead of men in some respects - note how insistently Akhmatova repeats the word "courage" in the poem of the same name. In no other work by a male poet do we find such a concentration of masculinity.

A woman needs to assert her right, needs to prove her ability to be masculine - this is the idea, among other things, the author is trying to convey to us. This can be achieved not only through themes, the system of images (war, blood, death, courage), but also through, for example, syntactic means and rhythm.

The self-realization of a woman in a critical situation requires a super-masculine behavior, and it is not only a question of war.

However, Akhmatova was not radical, rather deeply conservative, considering herself part of the traditional male line of literature, going back to Pushkin and Dante. She worked within existing poetic structures rather than creating new ones, and borrowed traditional images of women to remake them for her own creative purposes.

As C. Kelly notes, "Akhmatova was a poet who, unlike Tsvetaeva, perpetuated rather than exploded a tradition, including the tradition of 'women's poetry'" [4,2]. After all, Akhmatova confidently formulated for herself the exceptional role of the female poet, based on sacrifice not in a personal sense (as sacrifice to a family or a man), but in an existential sense - as sacrifice to an idea, to the people, to religion.

Akhmatova's heroine under the female weakness always conceals a "male" confidence, because she is a woman who is called to create and in this field to achieve success. Anna Akhmatova's early poetry, written just before the composition of the Acmeist manifestos by its founders Nikolai Gumilev and Sergei Gorodetsky, essentially served as a model for contemporary poetry with the dominant symbolists. The acmeist movement in poetry, which emerged in 1912 as a reaction to symbolism in Russia, strengthened its position as an extension of the best of world literature through the extensive use of literary correspondences, allusions, and subtexts.

"Akhmatova, contrary to the demands to "expand" the framework of women's poetry, capturing new spheres, deliberately and defiantly narrowed them. And on this "inch" of space she showed all the possibilities of psychological filling of the personality! Hence the uncertainty, unpredictability inherent in the inner state of Ahmatova heroines." [7, 3]

Indeed, love became one of the main motifs of Akhmatova's poetry, which is distinguished by the deepest psychologism revealed through a variety of artistic techniques. For example, V.M.Zhirmunsky noted that in order to achieve psychological persuasiveness poetess uses "material symbolism", depicts in detail the gestures and facial expressions of the heroine. Thus, in front of the reader there is an "external setting" in which the "mental phenomenon" is given. [2, 144]. All female traits: attentive gaze, trembling memory of sweet things, grace and notes of caprice are reflected in the early poems of Anna Akhmatova, and this gives them a genuine lyricism.

The poetess sacrifices herself to love, Akhmatova dissolves in this feeling:

*Все тебе: и молитва дневная, / И бессонницы млеющий жар, / И стихов моих белая стая, / И очей моих синий пожар.* (Everything is for you: the prayer of the day, / And the insomnia's flickering heat, / And my white flock of poems, / And my eyes' blue fire. ("I do not know whether you are alive or dead").)

Akhmatova's poems from the very beginning were praised by the general public for their beauty and skill, as well as for their clarity, drama, and emotion. Yet if Akhmatova had wanted to be completely clear and transparent to her readers, she would have resorted to another genre - confession, denunciatory prose, or even letters, which she avoided writing. Instead, she created poems that, as she later hinted, must always contain an element of mystery.

Accordingly, for the sophisticated reader, the mystery was included on a hidden level through intertextuality: allusions, correspondences, and subtexts. These are the three leading principles that underlie Akhmatova's creative method in her seven collections of poems and in her many poems. As a result of her personal unique interweaving of these three components, her entire oeuvre acquires a unity and a perfect pattern found only in great literature. Understanding the unity and intent leads to the unraveling of the internal contradictions inherent in Akhmatova's poems.

Akhmatova's worldview clarifies much in her review of N. Lvova's poems, in which she expresses her view of poetic creativity: "The power of women's poetry lies in the ability to express most fully the most intimate and wonderfully simple in themselves and the world around them.

Thus, the female poetry of the Silver Age reflects the philosophical idea of the era about the close connection between the feminine and the beginning of morality and about its special, mainly intuitive, character. In general, almost all the traits and characteristics defined by the philosophy of the Russian cultural renaissance as feminine are reflected in the poetry of Akhmatova: heightened emotionality, intuition, attention to detail, concreteness of thought. In her analysis of the problems associated with the relationship between man and woman, the poetess follows the main philosophical idea of the Silver Age about the synthesis of the opposite principles in man [3, 33].

We fully agree with V. F. Khodasevich, who believed that it was Akhmatova who managed to carry out "synthesis between 'female' poetry and poetry in the exact sense of the word". In other words, Akhmatova "reworked in the spirit of universal poetics" "the themes and many techniques of nineteenth-century women's poetry." [6, 210.]

Thus, "closed," for all her outward intimacy, Akhmatova is a singer of earthly joys and women's sorrows. "Great earthly love" is the main vector of all Akhmatova's lyrics. Thanks to her magnificent poems, the reader sees the world of the female soul in a different way.

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UDC 801.7:801.83

### INTRODUCTION OF LEXICAL MATERIAL AT THE HIGHER EDUCATION

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**Аннотация.** Мақолада лексик материални олий таълим жараёнида ўқитиш ҳақида фикр юритилган. Унда чет тилни ўқитишда лексик жиҳатнинг ўрни ва аҳамияти ҳамда лексик материални ўқитиш ҳажмининг дастурда белгиланган талаблари таҳлил қилинади. Шунингдек, лексик минимумни танлаш ва йиғиш тамойиллари олий таълим шароитида чет тилни ўқитишнинг асосий мақсади ва вазифалари сифатида қараб чиқилган.

**Калит сўзлар:** сўзни ўрганиш, лексик материал, сўз ясалиши, лексик танлов, лексик минимум, танлов усуллари

**Аннотация.** В статье обсуждалось обучение лексического материала в процессе высшего образования. В нем анализируется роль и значение лексического аспекта в преподавании иностранного языка, а также требования объема преподавания лексического материала, установленные программой. Также в качестве основных целей и задач обучения иностранному языку в условиях высшего образования рассматривались принципы выбора и сбора лексического минимума.